JAY GORNEY
SCORES, 1916-1975
(Bulk Dates, 1924-1961)
17 linear feet (33 flat boxes)

Call No.: JPB 04-33
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Summary

Main entry: Gorney, Jay, 1896-1990

Title: Jay Gorney Scores, 1916-1975

Size: 17 linear feet (33 flat boxes)

Source: Gift from Sondra K. Gorney, January 1994 to the Billy Rose Theatre Collection as the Jay Gorney Papers. The Jay Gorney Scores were separated out and transferred to Music Division on February 3, 1994.

Abstract: Jay Gorney was a composer, writing for the stage, screen, and television from the mid-1920s through the late 1960s, and a teacher and lecturer in musical comedy and theater. This collection consists of published scores from his earliest student works (University of Michigan), original and published scores of his theatrical, motion picture and television works, and scores and score fragments from student workshop productions from both Harvard’s Hasty Pudding theatricals and the American Theatre Wing training program.

Access: Collection is open to the public. Offsite storage; advance notice required for retrieval.

Copyright information: For permission to copy or publish, please contact the Music Division.

Preferred citation: Jay Gorney Scores, JPB 044-33, Music Division, the New York Public Library.
Biographical note

Jay Gorney (née A.J. Gornetsky, and later Daniel Jason Gorney) was born on December 12, 1896 in Bialystok, Russia, eventually emigrating to Detroit with his family at age 6, after escaping a Russian pogrom. His musical abilities emerged at an early age during piano lessons. Eventually, he led his high school orchestra, and earned extra money on weekends by playing the piano for the local silent movie theaters.

He attended University of Michigan, working his way through by writing school songs and leading school bands. He also studied basic music theory, counterpoint and orchestration in the school's music department. Despite his musical talent, his father strongly urged him to study medicine or law. Gorney pursued and completed his law degree, but after one year of practice, he gave it up to pursue songwriting in the mid 1920's.

He enjoyed a long flourishing career, that started by writing songs for Broadway shows and revues including *Earl Carroll's Sketch Book* (1929), the *Ziegfeld Follies* (1931), *Touch and Go* (1949), *Merry-Go-Round* (1927), *Meet the People* (1941), and *Sweetheart Time* (1925). In 1932 Gorney, working with lyricist E.Y. (Yip) Harburg, penned the music to the tune that became a Depression-era anthem, *Brother, Can You Spare a Dime?* as part of the revue, *Americana*.


Gorney is also responsible for introducing an American legend to the silver screen. In 1934 while walking through the lobby of the Fox-Ritz theatre he noticed a little girl, “doing some jiggling dance steps” while waiting for her mother. The girl was Shirley Temple, who was offered a part in *Stand Up and Cheer*, singing one of Gorney's tunes, *Baby, Take a Bow*, (lyrics by Lew Brown) with James Dunn. The film was a hit and Temple was rewarded with a seven-year film contract. In addition to Harburg and Brown, Gorney collaborated with Henry Myers, Edward Eliscu, Sidney Clare, Howard Dietz and Jean and Walter Kerr in film and stage productions.

As a Jew who experienced and escaped anti-Semitism as a child, Gorney was very aware and supportive of human rights and social justice issues and joined in with the artistic and intellectual community's group efforts to improve conditions in these areas. He was very active in several unions, including the Songwriter's Guild, Actor's Guild, and ASCAP. It was this aspect of his life that produced songs like, the *Bill of Rights*, and *These Are The Times*, setting to music words from our founding fathers, and *Are You Backing up your Commander-in-Chief?* (undated), and *General MacArthur's Message to the Russian Army* (1942) which put MacArthur’s tribute to the Russian Army's successful defeat of the Nazis during World War II to music. It also led to his being called in front of the House Committee on Un-American Activities in 1955, and being blacklisted along with many other talented performers in that era and effectively ending his motion picture career.

The Goreneys had returned to New York in 1947 to work on a theater production, and New York became their permanent home again. Gorney began to teach, offering classes in musical theater and songwriting. He became the chairman of the Department of Musical Playwriting at the Dramatic Workshop of the New School (1948-51). He ran his own Jay Gorney School of Musical Comedy, and later taught for the American Theatre Wing's Professional Training Program, teaching sketch writing and leading a student production company that developed and performed student work. His wife, Sondra Gorney, a talented musician in her own right, taught with him in these classes. He also worked with Harvard University's Hasty Pudding Theatricals in 1966.
In the early 1960s Gorney tried his hand at television, first writing, then directng and producing several episodes of religious programming for CBS-TV (Look up and Live) and NBC-TV (Frontiers of Faith). But by this time, the Parkinson's Disease which would claim his life had become apparent and began to limit his working abilities.

Friends remember Gorney as a gentle man who was kind and respectful to everyone, but especially to children. He had a quickness of invention in song writing and was always willing to sit down at a keyboard to entertain others. Among his awards are a Tony Award for teaching (1962), a Yale Drama School Citation (1965), a Songwriters Hall of Fame Outstanding Song Award (1976) and the ASCAP/Richard Rodgers Award (1986).

Gorney died on June 14, 1990 in New York City, of Parkinson's Disease. He was survived by his wife Sondra (to whom he was married for 48 years), and three children, (actress) Karen Lynn Gorney, Dr. Rod Gorney and Daniel Gorney.

Sources:
Bald, Wambly. Family therapists. New York Post, July 9, 1950; p.18M.


Scope and content note

The Jay Gorney scores includes original holograph manuscripts of musical works by him, published sheet music by him or other composers, arrangements of published works for student workshop productions, and photocopies of either. The collection is divided into music for the stage (including revues), motion pictures, television, miscellaneous works, and student workshop material from both the American Theatre Wing Professional Training School and Harvard's Hasty Pudding Theatricals. Occasionally written notes, typed song lyrics or song lists will be included among the scores; these are noted where applicable.

Notable items in the collection include several of the numbers written for the Revues of the early to mid 1920s, including songs from Hassard Short's Ritz Revue (box 1, folder 15); five pieces written for Earl Carroll's Sketch Book, and Earl Carroll's Vanities (b.1, fs.7-11); the Greenwich Village Follies (b.1, fs.13-14); and the Ziegfeld Follies (b.26, f.1). Many of these pieces are original published sheet music with wonderful cover art, evocative of the period. Similarly colorful cover art can be found on some of the published songs Gorney wrote when he was a student at the University of Michigan between 1916 and 1921 (b.30, fs.19-25).

Scores from successful stage productions such as Meet the People (1939-1941 and 1955 versions, b.10, f.12 through b.16, f.10 and the 1943 version in b.16, fs.21-32), Merry-Go-Round (b.16, fs.11-15) and Tony Award winning Touch and Go (b. 22, f.1 through b.24, f.11) are included in this collection. Touch and Go scores include 11 songs that were dropped from the production. The score for the song that introduced Shirley Temple to the world, Baby, Take a Bow, is included, though only as published sheet music, with others from the 1934 motion picture, Stand Up and Cheer (b.26, f.45-50).

Scores found in the Historic and Progressive Songs subseries may be of interest to researchers studying American culture and social comment. This series (b.30, fs.1-18) includes songs that comment on American life and politics from Mister Roosevelt, Won't You Please Run Again? (1939) through Trust Captain L.B.J. (1975).

Unfortunately, a copy of Gorney's best known work, Brother, Can You Spare a Dime?, is not in this collection.

Arrangement note

The Jay Gorney Scores are organized in the following series:

Series I. Theatrical Works, 1924-1955
Series II. Motion Pictures, 1933-34; 1944
Series III. Television, 1958; 1961
Series IV. Miscellaneous Works, 1916-1975
Sub-series 1: Dance Band Arrangements
Sub-series 2: Songs - Historic and Progressive
Sub-series 3: University of Michigan Publications
Series V. Student Workshops, c.1954-1967
Series descriptions and container list

Series I. Theatrical Works, 1924-1955
23 boxes
Arrangement: Alphabetical by production title, then by song title.
This series contains scores from many of Gorney's early revues, like Earl Carroll's Revue and the Ziegfield Follies, to scores from the 1950 Tony Award winning Touch and Go (choreography). Most of the scores listed as having parts consist of piano scores or voice and piano sheet music for the song listed. Individual instrument parts are rare, though instrumentation can be found in the conductor's or orchestra scores that are often included.

Two works are thought to have never been produced: Make Mine Manhattan and the Geografoof. It is possible that the music for Make Mine Manhattan was written for a 1948 Broadway revue, but not used.

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Accidentally Yours, 1931
Five Minutes Of Spring
Sheet music photocopy: lyrics by E.Y. Harburg, music by Gorney

My Little Prayer
Holograph manuscript of both voice and piano and orchestra parts: lyrics by E.Y. Harburg, music by Gorney

You Started Something
Sheet music photocopy: lyrics by E.Y. Harburg, music by Gorney

The Blue Train, undated
The Blue Train
Sheet music: words by Dion Titheradge, music by Gorney.

Caravan, 1928
My Caravan
Sheet music: words and music by Gorney

The Dancing Girl, undated
I've Been Wanting You
Sheet music photocopy: lyrics by Harold Attedrige, music by Gorney and Alfred Goodman

Earl Carroll's Sketch Book, 1929
Crashing the Golden Gate
Sheet music: lyrics by E.Y. Harburg, music by Gorney

Like Me Less, Love Me More
Sheet music: lyrics by E.Y. Harburg, music by Gorney

Earl Carroll's Vanities, 1925; 1930
I Came To Life
Sheet music: lyrics by E.Y. Harburg, music by Gorney, 1930

Ring Out the Blues
Sheet music: lyrics by E.Y. Harburg, music by Gorney, 1930

Somebody's Crazy About You
Sheet music photocopy; words and music by Owen Murphy and Gorney, 1925

The Geografoof, A musical parable in one act, 1958
For eleven medium voices. Holograph manuscript: libretto by Henry Myers, Music by Gorney. Second manuscript also lists libretto by James Austen, music by R.K.Daniels.

Greenwich Village Follies (sixth annual production), 1925
When Evening Shadows Fall
Sheet music: words and music by Gorney, Irving Caesar and Owen Murphy

Rum Bum Beedle Um Boo
Holographic manuscript by Gorney
Hassard Short's Ritz Revue, 1924

The Wanderer
Sheet Music, words by Owen Murphy and music by Gorney and Tom Burke

Happiest Girl in the World, 1961

Lyrics by E.Y. Harburg. Based on music by Jacques Offenbach, revised and adapted by Gorney. Includes photocopies of holograph manuscript or sheet music to the songs listed (piano and voice).

The Greek Marines
Photocopy of holograph manuscript.

The Glory that was Greece, from La Belle Helen
Photocopy of holograph manuscript.

Barcarolle, from Tales of Hoffman
Photocopy of holograph manuscript.

Eureka!
Photocopy of holograph manuscript.

Vive la Virtue
Photocopy of holograph manuscript.

Five Minutes Of Spring
Sheet music

Never Bedevil the Devil
Sheet music

Shall We Say Farewell
Sheet music

Happiest Girl In the World
Sheet music; holograph manuscript

Honestly
Sheet music

Strategy
Photocopy of holograph manuscript

Heaven on Earth, 1946

Play list

Conductor's Score
Includes orchestration for flutes, oboe, B flat clarinet; bassoon, horn, trumpets, trombones, percussion, voice, piano I and II; violin I and II, cello, bass.

Overture; Opening

1
Bows In My Hair

2
So Near and Yet So Far
Includes scene music and specialty music.

3
Don't Forget To Dream

4
The Letter

5
The Lady Police

6
Puchy's Dream

7
Push A Button

8
After the Wedding
Dance and related music including Show Girl Parade, and Jarnac flower "specialty"

9
Finale, Act I - brawl

10
What's the Matter With Our City?

11
Oh, Friday, Come-All-Ya

12
Tour of the City
Hayes "specialty"

13
Finale, Act II

1
Punchy Callahan (Marine Hymn)

2
Home Is Where The Heart Is

3
Apple Jack

4
Wedding In the Park
5

Heaven on Earth

Parts
Scores are usually holograph manuscript copies unless otherwise noted.

1 Opening music
Piano score

2 In the Back of My Hack
Voice and piano

3 Bow in My Hair
Scores for special chorus with ensemble; voice.

4 So Near and Yet So Far
Voice and piano; piano II “scene” and “utility” and “specialty”

5 Finale, Act II
Vocal group score and holograph manuscript of voice part

6 Heaven on Earth
Holograph voice and piano score

7 Glad I'm Married, with reprise
Holograph and holograph copy of vocal score

8 AZUSA
Holograph vocal score

9 The Future of America is Yours
Holograph vocal score

10 You Have Swept Me off My Feet
Holograph and holograph copy of vocal score

11 It's Tough to be People (like You and Me)
Holograph and holograph copy of vocal score

12 Apple Jack reprise
Holograph copy of piano I part

13 Oh, Friday
Holograph copy of vocal score

14 You’re the First Cup of Coffee
Holograph of voice/piano; holograph copy score of voice/piano; holograph of Coffee ride out; holograph copy score of Condos Routine in "...Coffee," Interlude for Ens. [Ensemble?] Entrance after "...Coffee" trio dance, Bus Davis - 1st. Cup of Coffee four-part score

15 Waltz! Waltz! Waltz! (The City Has A Heart)
Holograph of voice/piano

16 Drunk “specialty”
Holograph copy score piano II

5 1

What’s the Matter with Our City?
Holograph manuscript of voice and piano

2 Finale, Act I
Holograph copy of voice and piano

3 Finaletto
Holograph manuscript of voice and piano

4 Show Girl Parade
Holograph copy manuscript of piano I

5 A Wedding In the Park
Three holograph copy scores: 2 voice and piano scores; 1 piano I score

6 The Apple Jack
Holograph copy of voice and piano

7 Home Is Where the Heart Is
Three scores: holograph manuscript of vocal and piano; holograph manuscript copy of vocal score and holograph copy choral arrangement

8 The Hutton Parade
Holograph manuscript of vocal score; holograph manuscript copy of Hutton Button “specials”

9 Just Push a Button
Holograph manuscript of vocal score; holograph manuscript copy of choral arrangements parts I, II, and III

10
The Lady Police
Holograph copy manuscript for piano I part

11
The Letter
Holograph manuscript copies for voice and piano and piano I parts

12
Don't Forget to Dream
Holograph manuscript for voice and piano and finale reprise; Holograph manuscript copy for piano I and II and three voice parts

13
Drayson Keller
Holograph manuscript copy for piano II part.

How's the King, 1925

6 1
I'll Save All My Evenings for You
Sheet music: words by Owen Murphy, music by Gorney

2
Lady, You Don't Know Me!
Sheet music: words by Owen Murphy, music by Gorney

Kid Boots, 1924

3
He's the Hottest Man In Town
Sheet music: by Owen Murphy and Gorney

Make Mine Manhattan, undated
Title taken from original folder; unsure if work was produced. All scores are holographs, lyrics by E.Y. Harburg, music by Gorney, except where noted.

4
At the New World's Fair

5
A Broken Guitar
Lyrics by Don Hartman

6
He Was a Gentleman
Mimeographic copy. Lyrics by E.Y. Harburg; music by Gorney and Karl Hajoj

7
Manhattan Moon

8
Sing A Low-Down Yankee Tune

9
Spring is in the Air

10
You Talk Beautiful Music

Marching with Johnny, nd
A short-lived production. Leading man, David Brooks, describes it as having "closed in Newark."

Orchestration Score
Holograph manuscript showing orchestration for all instruments: woodwind (with doubleurs), trumpets, percussion, violin, viola, cello, bass. Score segments are tied together.

7 1
Overture
Five score segments

2
Marching with Johnny
Two score segments

3
Clara, the Committee Girl
Three score segments

4
Tap Happy
Five score segments

5
Let's Go Out and Ring Door Bells
Nine score segments including "specials"

6
Four Rivers
Two score segments

7
Lovein a Changing World
Two score segments

8
You and Your Broken Heart

9
The Four Freedoms

10
Gil Johnson "specialty"

11
April Ames "specialty"
12  

7

Moma, It’s Saturday Night  
Seven score segments, continues in the next box.

8 1  

Moma, it’s Saturday Night con’t  
Seven score segments.

Damn the Torpedoes  
Four score segments

Bo Jenkins “specialty”

He’ll be Right There  
Three Score Segments

It’s No Fun Eating Alone  
Water Damage On Two Of the Segments; Four Score Segments

That Mittel-Europa of Mine

Three Poms “specialty”  
Three score segments

Juaraz and Lincoln  
Six score segments

Let’s End the Beguine  
Two score segments

Finale  
Two score segments

Angel Music  
One score segment

A Quart of Milk a Day  
Three score segments

Scores labeled “changed, not used”  
Includes an arrangement of ...Door Bells, and three score segments.

Parts  
Holograph manuscript copy unless noted

The Star-Spanled Banner  
Piano only

Opening Curtain Music

Marching with Johnny  
Multiple piano parts; includes Kaye “specialty”

Love in Between

Clara, the Committee Girl  
Includes holograph manuscript with Holograph manuscript copy

We Make with the Vim  
Holograph manuscript by Ervin Drakee and Carl Kent

Tap Happy  
Includes holograph manuscript of voice and piano, multiple voices and copyist's piano part

Let’s Go Out and Ring Doorbells  
Includes sheet music; holograph score for voice, chorus; copyist's part for piano

Love In A Changing World  
Piano

The Four Freedoms  
Copyists score and photocopy of voice parts

That Mittel-Europa of Mine

Crispus Attucks  
Lyrics by Robert Meltaer and Edward Eliscu, music by Phil Mouve. Holograph manuscript for voice and piano; holograph manuscript copy for piano.

Gil Johnson “specialty”

Moma, it’s Saturday Night  
Holograph manuscript of voice and piano; copyist's scores or piano and drum; photocopy of sheet music.

Damn the Torpedoes
Sheet music

10 1  
He’ll Be Alright There

2  
It’s No Fun Eating Alone

Holograph manuscript copy; piano parts

3  
She’s a WOW

4  
Three Poms “specialty”

Holograph manuscript copy; piano parts

5  
Juarez and Lincoln

Holograph manuscript lead sheet; copyists’ manuscripts for piano score (3 parts); vocal score (2 parts); piano final chorus

6  
Angel Music

7  
Let’s End the Beguine

Holograph manuscript copy, piano, five parts

8  
The Four Rivers

9  
Finale (....Door Bells)

10 A Quart of Milk a Day

Voice and piano

11 Rally ’round Your Commander-In-Chief

Mimeograph copy of voice and piano part

Meet the People, 1939-1941

Lyrics by Henry Myers and Jay Gorney. Published by Mills Music. Scores are Holograph manuscript copy for piano unless otherwise noted. See note to Marching with Johnny.

Order of performance lists

Several versions. Scores were also left in the order they were found under the assumption that that was the play order for the last performance.

12 Overture

13 Opening

14 Opening, Act I

15 Meet the People

Includes song master; holograph manuscript of song; copy of piano (total four items)

16 Ranson Announcement

18 Mr. Capra Goes To Town, with introduction

Two items - duplicated copy of holograph; onion-skin transparency.

19 Goofy Dance, with curtain music

Holograph score, onion-skin transparency

20 (Voulez Vous, May I Have The Next Waltz) Mrs. Yiffnit?

Onion-skin transparency; holograph manuscript copy and copy of holograph.

21 The Stars Remain

Holograph manuscript, holograph manuscript copy, onion-skin transparency

22 Football

Onion-skin transparency

11 1  
Caro Nome

Two items: holograph manuscript copy and specialty part

2  
Ransom Announcement

Onion-skin transparency

3  
Sugar Hill

4  
Bill of Rights

Photocopy of sheet music; holograph manuscript; song master, voice and piano.

(five items)

5  
Bill Orr

Onion-skin transparency. Note in folder; “found with the original Meet the People material.”

6  
Statement of Policy

Holograph manuscript and onion-skin transparency

7  
We Have Sandwiches
Jay Gorney Scores

Holograph manuscript; printed words

8 Overture, Act II

9 It Seems There Was a Fellow and a Girl
   Holograph manuscript; ad-lib duet; photocopy of voice part; onion-skin transparency

10 Let's Steal a Tune from Offenbach
   Several holograph manuscripts of voice and piano scores; song master; Holograph manuscript copy.

11 Stars Remain, with dance

12 It's the Same Old South
   Three items; copyist's; holograph; copy of holograph

13 Cannibals

14 Chi-Chi-Costanengo
   Four items: holograph vocal score; photocopy of a vocal score; song master; holograph manuscript copy.

15 It' Alright Joe

16 Elmer's Wedding Day
   Includes holograph manuscript

17 Chastooshki

18 Buvon Sec
   Holograph of piano I; onion-skin transparency; holograph manuscript copy

19 Gramcrotch-Belasco
   Curtain interlude. Onion-skin trans. Note in folder, ‘found with the original Meet the People material.”

20 Don't Worry About That, Gentlemen, finale
   Holograph manuscript

21 Union Label
   Attached note: “Both were added it seems when the Meet the People production (original) moved to the H.T.A. Music Box Theatre at Hollywood Blvd. and Gower.”
   Includes: song master; holograph manuscript

22 No Lookin' Back
   Attached note: “Both were added it seems when the Meet the People production (original) moved to the H.T.A. Music Box Theatre at Hollywood Blvd. and Gower.”
   Includes: song holograph; holograph manuscript copy; negative photocopy

23 Additional songs
   Includes photonegative copy of New York; holograph to the Continent is a Sorry State, You don't know how much You can Suffer; and I'm neutral, (with lyrics)

Meet the People, 1955

Opened Apr 13, 1955 at the Cafe Theatre, in the basement of the Paramount Hotel, 235 West Forty-sixth St. The show closed on Apr. 23rd. Gorney is quoted as blaming the closure on “mismanagement “ of the restaurant part.

Orchestration Score
   Holograph manuscripts.

12 1 Overture

2 Opening, Act I

3 Honey, Trust Me, new coda

4 Let's Steel a Tune from Offenbach

5 Let's End the Beguine

6 It Seems There Was a Fellow and a Girl

7 Whatever Goes Swoop

8 I Wish I Were a Fish

9 It's No Fun Eating Alone

10 Are You Now...?

11 The Slave of the Bey of Algiers

12 That Mittel-Europa of Mine

13 You and Your Broken Heart

14 ...Swoop reprise
Jay Gorney Scores

Parts

Holograph manuscripts

13  1  Conductor/piano
    2  Flute (reed I)
    3  Oboe (reed II)

14  1  Tenor/bass clarinet (reed III)
    2  Trumpet
    3  Trombone
    4  Horn
    5  Drum

15  1  Violin
    2  Cello
    3  Bass

Songs

Holograph manuscripts unless otherwise noted.

4  Let's Steal a Tune from Offenbach and Barcarolle
    Finale, Act II
    Includes comments about the order of play

5  That's What I Like About New York

6  Honey, Trust Me
    Let's End the Beguine
    Voice and piano

3  It Seems There Was a Fellow and a Girl
    Photocopy

4  Whatever Goes Swoop
    Holograph manuscript and holograph manuscript copy of voice and piano

5  I Wish I Were a Fish
    Holograph manuscript and holograph manuscript copy of voice and piano, and typed lyrics

6  Are You Now...?
    Holograph manuscript and holograph manuscript copy of voice and piano

7  The Slave of the Bey of Algiers

8  That Mittel-Europa of Mine
    Photocopy

9  You and Your Broken Heart

10 It's No Fun Eatting Alone
    Photocopy of sheet music

Merry-Go-Round, 1927

Lyrics by Morrie Ryskind and Howard Dietz, Music by Henry Souvaine and Gorney.

11 He Said: “What D'a Say
    Sheet music photocopy

12 Hogan's Alley
    Sheet music photocopy; arr'd by Frank E. Barry

13 I've Got a “Yes” Girl
    Sheet music.

14 Mockowitz, and Gogelach and Bebelkroit and Svonk
    Holograph manuscript photocopy

15 Sentimental Silly
    Sheet music photocopy; arr'd by Frank E. Barry

Miss Happiness, 1926

Lyrics by Geo. E. Stoddard, music by Gorney

16 Cynthia
    Holograph manuscript

17 I Want to be a Liberty Belle
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<th>Number</th>
<th>Title</th>
<th>Description</th>
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<tr>
<td>18</td>
<td>Open You Arms (And Close Your Eyes)</td>
<td>Sheet music.</td>
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<tr>
<td>19</td>
<td>That's Happiness</td>
<td>Sheet music photocopy</td>
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<td>20</td>
<td>New Century Revue Vogues, undated</td>
<td>Lyrics by Clifford Grey and Fred Thompson, music by Herbert Stothart and Gorney</td>
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<td>21</td>
<td>Hee-bee Jee-bees</td>
<td>Sheet music photocopy</td>
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<td>22</td>
<td>The “New” Meet the People, 1943</td>
<td>Lyrics by Henry Myers and Edward Eliscu, music by Gorney</td>
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<td>23</td>
<td>You're Good for My Morale</td>
<td>Holograph manuscript voice and piano; also includes note referenceing placement of songs from other shows.</td>
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<td>24</td>
<td>It's No Fun Eating Alone</td>
<td>Holograph manuscript, piano score</td>
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<td>25</td>
<td>Little Miss Jessie James</td>
<td>Sheet music</td>
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<td>26</td>
<td>Crispus Attucks</td>
<td>Holograph manuscript copy</td>
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<td>27</td>
<td>Juarez and Lincoln</td>
<td>Holograph manuscript voice and piano with a copy; piano score</td>
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<td>The Four Freedoms</td>
<td>Holograph manuscript conductors' score</td>
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<tr>
<td>29</td>
<td>Damn the Torpedoes (Full Speed Ahead)</td>
<td>Sheet music photocopy</td>
</tr>
<tr>
<td>30</td>
<td>Love in a Changing World</td>
<td>Note on music: from the 1941 musical They Can't Get You Down.</td>
</tr>
<tr>
<td>31</td>
<td>Mama, It's Saturday Night</td>
<td>Holograph manuscript voice and piano</td>
</tr>
<tr>
<td>32</td>
<td>That Mittle-Europe of Mine.</td>
<td>Holograph manuscript piano score</td>
</tr>
<tr>
<td>33</td>
<td>Off To the North</td>
<td>Holograph manuscript piano score; typed lyrics; page of script dialog</td>
</tr>
<tr>
<td>34</td>
<td>Shoot the Works, 1931</td>
<td>Lyrics by E.Y. Harburg, music by Gorney</td>
</tr>
<tr>
<td>35</td>
<td>Hot Moonlight</td>
<td>Sheet music photocopy</td>
</tr>
<tr>
<td>36</td>
<td>Sweetheart Time, 1925</td>
<td>Lyrics by Irving Caesar, music by Gorney</td>
</tr>
<tr>
<td>37</td>
<td>A Girl In Your Arms</td>
<td>Holograph manuscript for tenor, bass and male quartet (arr'd by Arthur Liet); sheet music</td>
</tr>
<tr>
<td>38</td>
<td>These are the Times, undated</td>
<td>Lyrics by Henry Myers and Edward Eliscu, music by Gorney</td>
</tr>
<tr>
<td>39</td>
<td>These are the Times</td>
<td>Holograph manuscript</td>
</tr>
<tr>
<td>40</td>
<td>Opening</td>
<td>Holograph manuscript</td>
</tr>
<tr>
<td>41</td>
<td>Ballad to a Bra</td>
<td>Holograph manuscript</td>
</tr>
<tr>
<td>42</td>
<td>Changing World</td>
<td>Holograph manuscript</td>
</tr>
<tr>
<td>43</td>
<td>The Four Rivers</td>
<td>Holograph manuscript; arr'd by Arthur Liet</td>
</tr>
<tr>
<td>44</td>
<td>Finale, Act II</td>
<td></td>
</tr>
</tbody>
</table>
They Can’t Get You Down, 1941

Conductor’s score/ orchestration

All scores are holograph manuscripts

7 Overture
8 Mildew Campus
9 Love Can Settle Everything
10 Sir Pumphrey Trio
11 A Man Who...
   Incidental music
12 Box Theme
13 Twenty-Five Bucks a Week
14 Mildew
   Scene change
15 Boogie Dance
16 Take Her, My Boy
17 They Can’t Get You Down
18 Latin Mildew
19 Dora Flora Sextette

18 1 Only a Barefoot Boy
2 Wedding Scene - first fashback
3 They Can’t Get You Down, finale, Act I
4 It’s No Fun… - waltz
5 They Can’t Get You Down, with trio
6 Nightmare
7 It’s No Fun Eating Alone
8 It’s No Fun Eating Alone, alternative orchestrations
9 This Changing World
10 I Wind Up With You
11 I Wind Up With You - rumba
12 Loyal Americans
13 Unser Amerika [sic]

Piano rehearsal scores

Holograph manuscripts

14 Overture
15 Mildew Campus
16 Love Can Settle Everything
17 Box Theme
18 Sir Pumphrey Trio
19 Boogie Dance
   Includes piano I and II
20 They Can’t Get You Down
21 Twenty-five Bucks a Week
   Includes the variations: $21 bucks… etc.
22 Mildew River
23 That Mittel-Europa of Mine
24 Dora Flora Sextette
25 Bachelor Takes a Bride - 2nd act
26 Only a Barefoot Boy
27 Finale, Act I
28 Flashbacks
   Includes 1st, flashback incidental; Wedding Scene flashback and 2nd flashback
29 They Can’t Get You Down, with trio
30 It’s No Fun Eating Alone
31 This Changing World
32 Love in a Changing World
Let's Go Out and Ring Doorbells

Parts
Majority of parts are piano I or II; sometimes voice and piano is included. Holograph scores, unless noted.

19
1. Overture
2. Mildew Campus
   Includes scene change; voice and piano for On the banks of the Mildew River; Latin Mildew
3. Love Can Settle Everything
4. A Man Who...
   incidental music
5. Box Theme
6. Sir Pumphrey Trio
7. Boogie Dance
8. Twenty-five Bucks a Week
9. Change of Scene
10. That Mittel-Europa of Mine
11. A lá Vennoise
12. Take Her, My Boy
13. They Can't Get You Down - with trio
14. Bachelor Takes a Bride - 2nd act
15. Dora Flora Sextette
16. Flashbacks
   Includes first and second flashbacks
17. Only a Barefoot Boy

20
1. Wedding Scene
2. It's No Fun Eatting Alone
3. Twenty-five Bucks a Week
   Act II “musical chairs”
4. Love in a Changing World
   Sheet music for voice and piano; photocopy of holograph vocal score; misc. piano scores
5. Nightmare
6. I Wind Up With You
   Piano and voice part; piano I part
7. Love Will Settle Everything
8. Loyal Americans
9. Unser Amerika [sic]
10. Finale, Act II

Additional Arrangements
Set of alternative orchestrations; holograph manuscripts

11. It's No Fun Eatting Alone
12. Let's Go Out and Ring Doorbells
13. Love In a Changing World
14. That Mittel-Europa of Mine
15. Twenty-Two Dollars a Week
16. Twenty-Five Dollars a Week

Top Hole, 1924
Words by Owen Murphy, music by Gorney

21
1. In California
   Sheet music
2. Is It Any Wonder?
3. Then You Know that You're in Love
   Sheet music
4. “You Must Come Over” Eyes
Sheet music

**Touch and Go, 1949**

**Orchestrations**

Holograph manuscript, includes flutes (piccolo doubler), clarinets, “tenor”, “baritone”, and “bass” reeds, horns, trombone, “novachord”, onxylophone, guitar, piano, violins, voice viola, cello, bass (string)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Opening</td>
</tr>
<tr>
<td>23</td>
<td>American Primitive</td>
</tr>
<tr>
<td>24</td>
<td>Mr. Brown, Miss Dupree</td>
</tr>
<tr>
<td>25</td>
<td>Easy Does It; Broadway intro, Broadway Love Song; In a Hundred Years</td>
</tr>
<tr>
<td>26</td>
<td>Hamlet</td>
</tr>
<tr>
<td>27</td>
<td>Wish Me Luck; …Under the Sleeping Volcano (ballet); Miss Platt Selects a Mate; I Love Them Bums</td>
</tr>
</tbody>
</table>

Score has water damage along the bottom edge and a bit of mold. Does not affect the text.

**Conductor’s Score**

Holograph manuscript

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>23</td>
<td>Overture</td>
</tr>
<tr>
<td>24</td>
<td>Opening parts 1-3</td>
</tr>
<tr>
<td>25</td>
<td>This Had Better Be Love</td>
</tr>
<tr>
<td>26</td>
<td>Walking Music</td>
</tr>
<tr>
<td>27</td>
<td>American Primitive</td>
</tr>
<tr>
<td>28</td>
<td>Includes This Is the Church opening, Moses incidental music; This is the Church, with ballet.</td>
</tr>
<tr>
<td>29</td>
<td>This Is the Church</td>
</tr>
<tr>
<td>30</td>
<td>Funny Little Old World</td>
</tr>
<tr>
<td>31</td>
<td>This Is the Church, with utility</td>
</tr>
<tr>
<td>32</td>
<td>…Church, ballet with vocal part</td>
</tr>
<tr>
<td>33</td>
<td>Men of the Watermark, with vocal</td>
</tr>
<tr>
<td>34</td>
<td>Mr. Brown, Miss Dupree, with vocal and mazurka</td>
</tr>
<tr>
<td>35</td>
<td>High Brow, Middle Brow, Low Brow</td>
</tr>
<tr>
<td>36</td>
<td>Easy Does It, with rhythm dance</td>
</tr>
<tr>
<td>37</td>
<td>Girly Gig (Easy Does It!)</td>
</tr>
<tr>
<td>38</td>
<td>Be a Mess!, with encore</td>
</tr>
<tr>
<td>39</td>
<td>Broadway Love Song, with introduction</td>
</tr>
<tr>
<td>40</td>
<td>Glorious! Atkinson Times (new version)</td>
</tr>
<tr>
<td>41</td>
<td>It will be Alright in a Hundred Years</td>
</tr>
<tr>
<td>42</td>
<td>Hamlet</td>
</tr>
<tr>
<td>43</td>
<td>Great Dane A-comin’</td>
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</tbody>
</table>

**Dropped Songs**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>24</td>
<td>Who Goes Home?</td>
</tr>
<tr>
<td>25</td>
<td>Note states “this is the first idea for Wish Me Luck”</td>
</tr>
<tr>
<td>26</td>
<td>Wish Me Luck</td>
</tr>
<tr>
<td>27</td>
<td>Piano and vocal score</td>
</tr>
<tr>
<td>28</td>
<td>What Was It Really like Under the Sleeping Volcano?</td>
</tr>
<tr>
<td>29</td>
<td>Miss Platt Selects Mate</td>
</tr>
<tr>
<td>30</td>
<td>Finale, Act II</td>
</tr>
<tr>
<td>31</td>
<td>Thanks for Just Looking</td>
</tr>
<tr>
<td>32</td>
<td>Original title song</td>
</tr>
<tr>
<td>33</td>
<td>It Couldn’t Have Happened to a Nicer Guy</td>
</tr>
<tr>
<td>34</td>
<td>I Love the Mets</td>
</tr>
<tr>
<td>35</td>
<td>With lyrics</td>
</tr>
<tr>
<td>36</td>
<td>Some Days You Can’t Make a Nickel</td>
</tr>
<tr>
<td>37</td>
<td>What Have You Done to Us?</td>
</tr>
<tr>
<td>38</td>
<td>With vocal masters</td>
</tr>
<tr>
<td>Page</td>
<td>Title / Description</td>
</tr>
<tr>
<td>------</td>
<td>---------------------</td>
</tr>
<tr>
<td>11</td>
<td><em>Something Borrowed, Something Blues</em></td>
</tr>
<tr>
<td>25</td>
<td><strong>Piano and rehearsal scores</strong>&lt;br&gt;CLOSED. Some pages are badly water damaged and moldy.</td>
</tr>
<tr>
<td>26</td>
<td><strong>Ziegfeld Follies, 1931</strong>&lt;br&gt;Lyrics by E.Y. Harburg, music by Gorney and Hugo Riesenfeld</td>
</tr>
<tr>
<td></td>
<td><strong>Mailu</strong>&lt;br&gt;Sheet music</td>
</tr>
</tbody>
</table>

**Series II. Motion Pictures, 1933-34; 1944**<br>1 box<br>A Arrangement: Alphabetical by motion picture title, then by song title<br>Most of the included scores are piano and voice arrangements of the title listed. the majority of them are published sheet music; exceptions are noted next to the title. the title *Meet the people* had two films, a 1941 was a short film of meeting various celebrities. the 1944 production is the stage version adapted for film.

<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Year</th>
<th>Studio</th>
<th>Lyricist</th>
<th>Composers</th>
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<tr>
<td>2</td>
<td><em>What Wouldn’t I Do for that Man</em></td>
<td>1929</td>
<td>A Paramount Picture</td>
<td>E.Y. Harburg</td>
<td>Gorney</td>
</tr>
<tr>
<td>3</td>
<td><em>What Makes my Baby Blue?</em></td>
<td>1929</td>
<td>A Paramount Picture</td>
<td>Dick Howard</td>
<td>Gorney</td>
</tr>
<tr>
<td>4</td>
<td><em>When I’m House-keeping for You</em></td>
<td>1929</td>
<td>A Paramount Picture</td>
<td>E.Y. Harburg</td>
<td>Gorney</td>
</tr>
<tr>
<td>5</td>
<td><em>Carolina</em></td>
<td>1934</td>
<td>A Fox film</td>
<td>Lew Brown and Gorney</td>
<td>Gorney</td>
</tr>
<tr>
<td>6</td>
<td><em>Hands across the Boarder</em>&lt;br&gt;- tentative title</td>
<td>1943</td>
<td>A Columbia Picture</td>
<td>Henry Myers and Edward Eliscu</td>
<td>Gorney</td>
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<tr>
<td>7</td>
<td><em>I’m Just a Stranger in Town</em></td>
<td>1943</td>
<td>A Columbia Picture</td>
<td>Henry Myers and Edward Eliscu</td>
<td>Gorney</td>
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<tr>
<td>8</td>
<td><em>There Goes That Guitar</em></td>
<td>1943</td>
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<td></td>
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<tr>
<td>9</td>
<td><em>They Looked So Pretty On The Envelope</em></td>
<td>1943</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>10</td>
<td><em>The White Keys and the Black Keys</em></td>
<td>1943</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>11</td>
<td><em>Hey, Rookie!</em></td>
<td>1943</td>
<td>A Columbia Picture</td>
<td>Henry Myers and Edward Eliscu</td>
<td>Gorney</td>
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<tr>
<td>12</td>
<td><em>Streamlined Sheik</em></td>
<td>1934</td>
<td>A Fox Picture</td>
<td>Sidney Clare</td>
<td>Gorney</td>
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<tr>
<td>13</td>
<td><em>East Marlowe’s Meat</em></td>
<td>1943</td>
<td>A Fox Picture</td>
<td></td>
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<tr>
<td>14</td>
<td><em>You’re Good for My Morale</em></td>
<td>1934</td>
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<td>15</td>
<td><em>East Marlowe’s Meat</em></td>
<td>1934</td>
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<tr>
<td>16</td>
<td><em>It’s the Irish in Me</em></td>
<td>1934</td>
<td></td>
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<td>17</td>
<td><em>You’re My Thrill</em></td>
<td>1934</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>18</td>
<td><em>Close Your Eyes and See</em></td>
<td>1934</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Jay Gorney Scores

Holograph manuscript

Gaby Can Can
Photocopy of sheet music

There's a Bit of Paree in You

Ting-a-ling-a-ling

Marie Galante, 1934
A Fox Picture. Lyrics by Jack Yellen, music by Gorney

It's Home
Holograph manuscripts of counter-melody vocal lead in German, Swedish, Italian, Russian, Hungarian, Yiddish, Chinese; Piano-conductor score and sheet music.

Songs of a Dreamer
Lyrics by Don Hartman

Meet the People of 1944
Includes song masters, holograph manuscripts, and sheet music. Lyrics by Henry Myers and Edward Eliscu, music by Gorney, 1943

The Four Freedoms
Song master holograph

The Four Rivers
Song masters for conductor, strings, woodwinds, brass, and drums; holograph manuscript of voice and piano; sheet music to song. Lyrics by Henry Myers and Edward Eliscu, music by Gorney

He'll Be Alright There
Song master holograph

Juarez and Lincoln
Song master holograph

Let's Go Out and Ring Door Bells
Holograph manuscript

Moma, it's Saturday Night
Song master holograph

Moonlight and Pretzels, 1933
A Universal Picture. All songs are sheet music, voice and piano, unless noted

Ah, But is it Love?
Holograph manuscript

Dusty Shoes

Let's Make Love like the Crocodiles

Moonlight and Pretzels
Includes clippings from Variety magazine, from 6 Sept. 1933

Redheads on Parade, 1935
A Fox Picture. Voice and piano scores of named songs. Lyrics by Don Hartman, music by Gorney

Goodnight Kiss
Copy of production arrangement

I Found a Dream
Holograph manuscript and photocopy of production arrangement

I Like Myself for Liking You
Copy of production arrangement

I've Got Your Future all Planned
Copy of production arrangement

Redheads on Parade
Production vocal and dance routine, 2nd. version copy, and holograph manuscript

Roadhouse Nights, 1930
A Paramount picture. Words by E.Y Harburg, music by Gorney

It Can't Go On Like This
Photocopy of sheet music

Romance in the Dark, 1938
A Paramount picture. Words and music by Gorney

Aria
Jay Gorney Scores

Holograph manuscript

41

Bewitched by the Night

Romance in the Rain, 1934
A Universal picture. Lyrics by Don Hartman, Music by Gorney. Both pieces are photocopies of sheet music

42

Love at Last

43

F'r Instance

Spring Tonic, 1935
A Fox picture. Music and lyrics by Gorney

44

(Tonight) There's a Spell on the Moon
Copy of holograph manuscript

Springtime for Henry, 1934 (A Fox picture)

45

Forbidden Lips
Sheet music. Words by Don Hartman, music by Gorney

Stand up and Cheer, 1934
A Fox picture. Lyrics by Lew Brown, music by Lew Brown and Gorney. All songs are sheet music, unless noted

46

Baby, Take a Bow

47

Broadway's Gone Hillbilly

48

I'm Laughin'

49

This is Our Last Night
Photocopy of holograph manuscript for piano and voice

50

We're Out of the Red
Includes a photocopy of holograph manuscript of production piano arrangement

Wild Gold, 1934
A Fox picture. Lyrics by Sidney Clare, music by Jay Gorney; both pieces are photocopies of sheet music.

Cute Little Rumba, Rum-ti-di-um-ba Bay

51

I've Got You on the Top of My List

52

Unidentified

I Won't think about Tomorrow (as Long as You Love Me Today)
Sheet music: words by Sammy Lerner, music by Gorney, 1933

Series III. Television, 1958; 1961
1 box
Arrangement: Chronological
In the late 1950s and early 1960s, Gorney tried his hand at writing, producing and directing for television. This series documents several of the shows he worked on, which was primarily religious broadcasting. It is unknown whether or not Kris Kringle Rides Again was ever broadcast.

27 1-3

Kris Kringle Rides Again, c.1958
A musical comedy. Libretto by James Austen, music by Gorney. Holograph manuscript. NOTE: Many pages are made of scores cut and pasted together. The tape is dry and many sections are extremely fragile. Handle with care. Photocopies of these pages are included, along with holograph manuscripts of additional songs; story sketch.

Look Up and Live (CBS-TV), c.1961

4

Tongue-In-Cheek
Holograph manuscripts. Lyrics by John W. Bloch, music by Gorney. Title of episode is in question because three titles were on the folder. It may have been produced under the title Running Laughter or as Rebirth. See copy of included original file folder for creator's note. Song titles include: Keep Passing The Buck; The Pause In The Day's Recreation; and Our Church Is So Active.

5

For Heaven's Sake
Holograph manuscripts. Lyrics by Helen Krummer, music by Fred Silver. Titles include: Get me outta the box; He's Makin' Us Over; I Can't Stand To See Pain; I'd Rather Be Dead; Use Me, Oh Lord!; For Heaven's Sake;
Frontiers of Faith (NBC-TV), c.1961

Adam in Wonderland
Holograph manuscripts. Lyrics by Bernard Reines, music by Gorney, c. 1961. Titles include: Use "Endure!"; Religion is a Sunday Thing; What Makes People Tick?

No Skin off My Nose
Aired 19 March 1961. Holograph manuscripts, with two pieces of correspondence. Lyrics by Don Hartman, music by Gorney, c.1961. Titles include: Redheads On Parade; You and Your Broken Heart; The Tiger By the Tail; Scruples; Charade; The Profit and the Loss; Incidental pieces.

Series IV. Miscellaneous Works, 1916-1975
3 boxes
Arrangement: By genre, then alphabetical by production, then song title
This series includes dance band arrangements of popular tunes from many of his stage and screen productions, and songs written to reflect current or historical events, as well as Gorney’s earliest published work, the material he wrote during his college years at University of Michigan.

Sub-series 1: Dance Band Arrangements
Sub-series 2: Songs - Historic and Progressive
Sub-series 3: Univerity of Michigan Publications

Sub-series I. Dance Band Arrangements
Arrangement: Alphabetical by song title
All music is published sheet music with piano and instrumental parts; all arrangements are fox-trots unless otherwise noted.

Carolina
From the motion picture, Carolina. Lyrics and music by Lew Brown and Jay Gorney; arr'd by Marlin Skiles copyright 1934 by Movietone Music Corp.

Dusty Shores
From the Universal Picture Moonlight and Pretzels. Lyrics by E.Y. Harburg; Music by Gorney; orch. by Walter Paul. Copyright 1933 by HARMS Inc.

Forbidden Lips
From the motion picture, Springtime for Henry. Lyrics by Don Hartman; music by Gorney; arr'd by Marlin Skiles. Copyright 1934

He’s the Hottest Man In Town
Novelty blues. Lyrics and music by Owen Murphy and Jay Gorney; orch. by W.C. Polla. Copyright 1924 by Richmond-Robbins Inc.

Hot Moonlight
From the musical revue, Shoot the Works. Lyrics by E.Y. Harburg; music by Gorney; orch. by Walter Paul. Copyright 1931 by HARMS Inc.

I Found A Dream
From the motion picture, Redheads on Parade. Lyrics by Don Hartman, music by Gorney, arr'd by Art McKay. Copyright 1935 by Movietone Music Corp.

It Can’t Go On Like This
Lyrics by E.Y. Harburg; music by Gorney, arr'd by F. Henri Klickmann. Published by Spier & Coslow Inc., Copyright 1930 by Famous Music Corp.

It’s the Irish in Me,
From the motion picture Jimmy and Sally. Lyrics by Sidney Clare; music by Gorney; arr'd by Gene Allen. Copyright 1933 by Movietone Music Corp.

I’ve Got Your Future All Planned
From the motion picture, Redheads on Parade. Lyrics by Don Hartman, music by Gorney, arr'd by Art McKay. Copyright 1935 by Movietone Music Corp.

Kinda Cute
11 **Let There Be Love and There Was Love**  
Lyrics and music by Don Hartman and Gorney; arr'd by Arthur H. Gutman.  
Copyright 1933 by De Sylva, Brown and Henderson Inc.

12 **Let's Tie the Old Forget-Me-Not**  
Lyrics by Paul Francis Webster; Music by Gorney; arr'd by Charlie Hathaway.  
Copyright 1938 by Bregman, Vocco and Conn, Inc.

29 1 **Love at Last**  
From the motion picture, *Romance in the Rain*. Lyrics by Dong Hartman and Music by Gorney; arr by Paul Weirick. Copyright 1934 by De Sylva, Brown and Henderson Inc.

2 **Moonlight and Pretzels**  
From Universal Pictures' *Moonlight and Pretzels*. Words by E.Y. Harburg; Music by Gorney; orch. By Walter Paul. Copy right 1933 by HARMS Inc.

3 **Muchacha**  
Fox-trot rumba. Lyrics by E.Y. Harburg; Muisc by Gorney and Vernon Duke; Orch.  
By Walter Paul. Copyright 1931 by HARMS Inc.

4 **Open You Arms (and Close Your Eyes)**  
From the musical comedy *Miss Happiness*. Lyrics and music by Gorney, arr'd by Arthur Lange; copyright 1926 by Shapiro, Bernstein & Co.

5 **Redheads on Parade**  
From the motion picture, *Redheads on Parade*. Lyrics by Don Hartman, music by Gorney, arr'd by Art McKay. Copyright 1935 by Movietone Music Corp.

6 **Sentimental Silly**  
From the musical comedy *Merry-Go-Round*. Lyric by Morrie Ryskind and Howard Dietz; arr'd by Frank E. Barry, Music by Henry Souvaine and Gorney. Copyright 1927 by Leo. Feist, Inc.

7 **Somebody's Crazy about You**  
Lyrics and music by Owen Murphy and Gorney, arr'd By Arthur Lange. From Earl Carroll Vanities, 3rd. Ed. Copyright 1925 by Shapiro, Bernstein & Co. Inc.

8 **There's a Bit of Paree in You**  
Waltz. From the motion picture, *Lottery Lover*. Lyric by Don Hartman; music by Gorney; arr'd by Art McKay. Copyright 1934 by Movietone Music Corp.

9 **To You Mio Rio de Janeiro**  

10 **What Makes My Baby Blue?**  
From the motion picture, the *Battle of Paris*. Lyrics by Dick Howard; music by Gorney; arr'd by W.M.C. Polla. Copyright 1929 by Famous Music Corp., published by Spier & Coslow, Inc.

11 **What Wouldn't I Do For That Man!**  
Lyrics and music by E.Y. Harburg and Gorney; arr'd by Victor E. Sciacca.  
Copyright 1929 by Famous Music Corp

12 **When I Am Housekeeping For You**  
From the Paramount Picture the *Battle of Paris*. Lyrics by Dick Howard; music by Gorney; arr'd by W.M.C. Polla. Copyright 1929 by Famous Music Corp., published by Spier & Coslow, Inc.

13 **Where Are You?**  
From the comedy *Coast to Coast*. Lyrics by E.Y. Harburg; Music by Gorney; orch. By Walter Paul. Copyright 1932 by HARMS Inc

14 **You Said “Good-Night” But You Meant “Good-Bye”**  
Lyrics by Gus Kahn, Music by Alfred Solman and Gorney; arr'd by W.C. Polla. Copyright 1927 by Edw. B. Marks Music Co.

**Sub-series 2. Songs - Historic and Progressive**
Arrangement: Alphabetic by song title  
This sub-series documents music that reflects its time in historical events and issues, reflecting some of Gorney's human rights interests (for example, *The Bill of Rights*). Of note is *Hunter College Elementary School*, written for son Daniel's
first day of kindergarten and General MacArthur’s message to the Russian Army, a speech of encourage to the Russian Army after the German defeat by them in World War II.

30 1 Are You Backing up Your Commander-in-Chief?, undated
   Lyric by Henry Myers and Edward Eliscu, music by Gorney
2 The Army Airforce, undated
   By Henry Myers and Gorney; based on a poem by: unknown, arr’d by Lou Halmy
3 B-29, 1950
   Lyrics by Les Pine, music by Gorney; copyrignt Les Pine. Holograph manuscript
4 The Bill of Rights, undated
   Lyrics by Henry Myers, music by Gorney. Two sheet music copies of choral arrangements, mixed voices, by Michael Ewards, and Ken Dahlen
5 The Bill of Wrongs, undated
   Lyrics and music by Jerfferson Paine. Holograph manuscript
6 General MacArthur’s Message to the Russian Army, 1942
   Lyrics by Henry Myers and Edward Eliscu, music by Gorney. Photocopy of holograph manuscript.
7 Hitler, und Goebels, und Goering, und Schact, undated
   Lyrics by E.Y. Harburg, music by Gorney.
8 Hunter College Elementary School, 1952
   Lyrics and music by Gorney. Sheet music.
9 International Cop, 1965
   Lyrics by Edward Eliscu, music by Gorney
10 Oh Israel, Do Not Despair!, 1946
   Lyrics by Lewis Allan, music Gorney; 3 items: two pencil, one in print.
11 The Man with the Cigarette, 1946
   Lyrics by Lewis Allan, music Gorney; holograph manuscript with typed lyrics.
12 A Mile High and a World Wide, 1957
   Lyrics and music by Gorney
13 Mister Roosevelt, Won't You Please Run Again?, 1939
   Lyrics by Henry Myers music by Gorney. Holograph manuscript and photocopy of sheet music
14 Riding the Broom, undated
   Lyrics by Lewis Allan, music by Gorney. Holograph manuscript copy
15 Sing Out for Ramsey!, 1947
   Lyrics by Henry Myers and Edward Eliscu, music by Gorney. Holograph manuscript.
16 Sing Out the Answer (Join the C.I.O), 1941
   Lyrics by Henry Myers and Edward Eliscu, music by Gorney. Sheet music.
17 These Are the Times, 1943
   Based on a quote from Tom Paine. Lyrics by Henry Myers and Edward Eliscu, music by Gorney. Holograph manuscript photocopy.
18 Trust Captain L.B.J., 1975
   Holograph manuscript. Lyrics by Edward Eliscu, music by Gorney.

Arrangement: Alphabetical by song title.
These are original works, written while Gorney was a student at the University of Michigan and published by them. they were performed by University of Michigan students in university productions. Many of the works credit him as “A.J. Gornetzky.” All of these works are published sheet music.

19 The Dinkey Bird, 1927
   From a poem by Eugene Field. Voice and piano.
20 Fool's Paradise, A musical comedy, 1917
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Date</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>21</td>
<td><em>Marry Me Mary</em>, 1919</td>
<td></td>
<td>Lyrics by Milton Marx; voice and piano.</td>
</tr>
<tr>
<td>22</td>
<td><em>My Fairy Princess</em>, 1917</td>
<td></td>
<td>From <em>Fool’s Paradise</em>; voice and piano.</td>
</tr>
<tr>
<td>24</td>
<td><em>Romance à la Mode</em>, 1919</td>
<td></td>
<td>Lyrics by Donal H. Haines.</td>
</tr>
<tr>
<td>25</td>
<td><em>The Song Book of Kappa Nu</em>, Nov 1924</td>
<td></td>
<td>Includes voice and piano music for the following titles: <em>Cheer Song, Dear old Kappa Nu, Hello, Hymn to Kappa Nu, Jingles, Juxtaposition, Kappa Ju, Our K.N. Girl, the Pin, Reverie, The Toast.</em></td>
</tr>
</tbody>
</table>

**Series V. Student Workshops, c.1954-1967**

3 Boxes

Arrangement: Alphabetical by song title.

This series includes original scores and new arrangements of popular show numbers created for productions of the Professional Training workshops of the American theatre Wing. Many of the songs are arranged by production title, but many are miscellaneous pieces which were not identified with a particular production.

Please note, the scores for the production, *Babes in Arms*, consisted of a several smaller folders with the titles listed couched within a larger folder entitled, *Babes in Arms*. It suggests that each smaller folder was a scene within a the larger production, but there is no evidence to confirm that within this collection.

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Date</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td><em>As You Like It</em>, undated</td>
<td></td>
<td>Holograph manuscripts; includes following tunes: <em>It was a Lover and his Lass; Come Let’s Be Merry; Fire, Fire; Under the Greenwood Tree; The Sweet Little Girl I Love; Come Away, Sweet Love; When Dull Care...</em>;</td>
</tr>
<tr>
<td>2</td>
<td><em>Babes In Arms</em>, undated</td>
<td></td>
<td>Operetta Holograph manuscript and published scores. Songs include: <em>Indian Love Call; Sunny; and Who?</em> Original folder covers included for titles and notes.</td>
</tr>
<tr>
<td>3</td>
<td>O. Hammerstein pieces</td>
<td></td>
<td>Holograph manuscript and published scores. Songs include selections from <em>Oklahoma, Wild Flower, The Desert Song and Carmen Jones</em></td>
</tr>
<tr>
<td>4</td>
<td><em>South Pacific</em>...</td>
<td></td>
<td>Holograph manuscript and published scores. Songs include selections from <em>South Pacific, The King and I, and Flower Drum Song.</em></td>
</tr>
<tr>
<td>5</td>
<td><em>Babes In Arms</em></td>
<td></td>
<td>Holograph manuscript and published scores. Songs include selections from Babes in arms and includes a list of dialog cues.</td>
</tr>
<tr>
<td>6</td>
<td><em>Carousel</em>, undated</td>
<td></td>
<td>Holograph manuscript and published scores. Songs include selections from <em>Carousel</em></td>
</tr>
<tr>
<td>7</td>
<td><em>Lovers and Lasses</em>, undated</td>
<td></td>
<td>Holograph manuscript lead sheet for, <em>It Was A Lover and His Lass and Rain</em>. Cue list with other song titles.</td>
</tr>
<tr>
<td>8</td>
<td><em>Love’s Labor’s Lost</em>, undated</td>
<td></td>
<td>Incidental music by Leslie Adams, holograph manuscript</td>
</tr>
<tr>
<td>9</td>
<td><em>Merry Wives of Windsor</em>, undated</td>
<td></td>
<td>Holograph manuscript and published scores. Cue list included.</td>
</tr>
<tr>
<td>10</td>
<td><em>On the Wing ’54</em>, 1954</td>
<td></td>
<td>General information</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lyrics, song list, pages of dialog</td>
</tr>
<tr>
<td>11</td>
<td><em>Opening Scene</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Title</td>
<td>Remarks</td>
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<tr>
<td>12</td>
<td>On the Wing</td>
<td>Holograph manuscript. Lyrics by Barry Lundin, music by Jerry Stevens.</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Your Love is all I Need</td>
<td>Holograph manuscript. Lyrics by Barry Lundin, music by Jerry Stevens.</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Love Never takes a Holiday</td>
<td>Holograph manuscript. Lyrics by Arthur Goldenberg, music by Frank Brents.</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>It Isn't Love</td>
<td>Holograph manuscript. Lyrics by Barry Lundin, music by Jerry Stevens.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Jose</td>
<td>Copy of holograph manuscript. Lyrics by David Rogers, music by Gerald Alters.</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Wingding</td>
<td>Holograph manuscript. Lyrics by Barry Lundin, music by Jerry Stevens.</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Fool on the Carousel</td>
<td>Holograph manuscript. Lyrics and music by Kenny Jacobson.</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>No Country Life for Me</td>
<td>Holograph manuscript. Lyrics by Barry Lundin, music by Jerry Stevens.</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Those Three</td>
<td>Holograph manuscript. Lyrics by Barry Lundin, by Jerry Stevens.</td>
<td></td>
</tr>
</tbody>
</table>

**On the Wing '64, 1964**

Book: Walter Kerr; Music: Gorney; Choreography: Helen Tamiris; Director: Charles Friedman. Performed on 11 June 1964, the Masque Theatre, 426 W. 42nd. St.

| 32   | Song list                              |                                          |
| 33   | Hello Dolly!, undated                  | Holograph manuscript of various selections from this show. |

**Unidentified production**

Holograph manuscript or published scores to *What's the use of wondering* (Carousel); *Of thee I sing*; *Please understand*; *Life on the Wicked Stage*; *Darkies all Work on the Mississippi*; *Jet Song* (West Side Story); *Oh, What a Beautiful Mornin'*; *I Cain't Say No* (Oklahoma!); *June is Bustin' Out All Over* (Carousel).

**Miscellaneous scores**

| 33   | Barcarolle                              | Based on melody by Jacques Offenbach. Holograph manuscript and sheet music, notes and lyrics included |
| 33   | Big Boss Bird                           | Holograph manuscript. Lyrics and music by Gorney and Don Kirkpatrick |
| 33   | Finale - American Theatre Wing Hospital Show |                                          |
Photocopy (negative) of holograph manuscript. Lyrics by Elisse Boyd, music by Gorney.

4 Full Fathom Five (Thy Father Lies)
   Holograph manuscript

5 Gigue
   By J.P. Kirnberger, holograph manuscript

6 Hard Candy
   Lyrics by Wendy Levine, music by Gorney. Photocopy of holograph manuscript, 1967

7 I, the Ballad
   Holograph manuscript.

8 Knock! Knock! Knock! (Let Me In!)
   Holograph manuscript. Lyrics (included) by Mari Kahn, music by Gorney, 1965

9 Let Me Go! Go! Go!
   Holograph manuscript. Lyrics (included) by Mari Kahn, music by Gorney, 1965

10 Let's Talk Turkey, Chicken
    Holograph manuscript copy. Lyrics by Wilferd Sales, music by Henry Percell

11 Malinda, Maleu, M'love
    Holograph manuscript. Lyrics (included) by Elisse Boyd, music by Gorney, 1965

12 My Funny Valentine
    Holograph manuscript

13 Our Summer Island
    Holograph manuscript copy with typed lyrics. Lyrics by Shirley Simmons, music by Gorney

14 Romeo and Juliet and Greensleeves
    Holograph manuscript

15 Serenade to a "Toni"
    Holograph manuscript copy. Lyrics and music by Gorney, 1959

16 Shakespeare Opening
    Holograph manuscript

17 Shine the Cedar
    Holograph lead sheet with lyrics. Lyrics by Wilferd Sales, music by Frank Brents.

18 Sound the Trumpet
    Holograph manuscript with annotated photocopies. Lyrics and music by Henry Percell

19 Stag Line
    Holograph manuscript and photocopy. Lyrics and music by Gorney and Don Kirkpatrick

20 Tear Drops from the Sky
    Holograph manuscript. Lyrics and music by Mari Kahn, Ona Welsh and Gorney, 1965

21 Why Should our Damned Tyrants?
    Holograph manuscript

22 Wailing Chant
    Holograph manuscript, with misc. musical notes

23-24 Hasty Pudding Show - Right Up Your Alley (Harvard University), 1966
    Holograph manuscripts for original music for production in two acts.