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, 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
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
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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