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3. *Physical Processing*

a. Estimate the amount of technical assistance that will be required, and approximately when.

No. of technicians, full-time: \_\_\_\_\_ When: \_\_\_\_\_

No. of technicians: \_\_\_\_\_ hrs./wk.: \_\_\_\_\_

b. If the collection is large, estimate the quantity and type of phase boxes that will be needed.

- \_\_\_\_\_ Sheet music
- \_\_\_\_\_ Correspondence, letter size
- \_\_\_\_\_ Correspondence, legal size
- \_\_\_\_\_ Oversize, flat

c. Describe any unusual or custom housings that will be needed.

\_\_\_\_\_

d. Describe any special preservation treatment that will be needed.

\_\_\_\_\_

\_\_\_\_\_

4. *Levels of Description*

*Music (manuscript and printed):*

\_\_\_\_\_ Batch description: When an item-level description of the music is inappropriate and a generic description is preferable -- e.g., Printed piano music, arranged alphabetically by composer (13 boxes).

\_\_\_\_\_ Item-level description: If item-level description is called for, indicate which of the following pieces of information should be captured:

- |                                  |                                                         |
|----------------------------------|---------------------------------------------------------|
| _____ Composer                   | _____ Publication information (for printed music only): |
| _____ Title                      | _____ Place                                             |
| _____ Type of document           | _____ Publisher                                         |
| (e.g., holograph, copyist's ms., | _____ Date                                              |
| printed, photocopy, etc.)        | _____ Plate no.                                         |
| _____ Type of score              |                                                         |
| (e.g., full short, condensed,    |                                                         |
| piano-vocal, etc.)               |                                                         |
| _____ Pencil or type of ink      |                                                         |
| _____ No. of pages               |                                                         |
| _____ Other markings, etc.       |                                                         |

*Correspondence:*

\_\_\_\_\_ Level 1: Bulk description, alphabetically or chronologically by letter span or date span.

\_\_\_\_\_ Level 2: Description by correspondent's name, with miscellaneous folder(s) for each letter.

\_\_\_\_\_ Level 3: Description by correspondents' names, with additional information:

Date span \_\_\_\_\_ No. of items \_\_\_\_\_



## WORKPLAN

### 1. Title

a. Proposed formal title of collection:

George and Ira Gershwin Collection

b. Title of collection as it will appear on folder stamp:

Gershwin Collection

### 2. Arrangement

List the series in the collection on the table below in their proposed order, and indicate the optimal hierarchical arrangement of each. Sort #1 represents the first principle of organization to be applied within that series, sort #2 represents the next level on the hierarchy, and sort #3 represents the third. Not all series will have as many as 3 levels, but some will have more; the greatest level of detail need not be listed here. If two subseries within a series operate on different principles of organization, list separately the levels of each subseries.

Keep in mind that the organization described here is the intellectual order (i.e., as materials will be listed in the finding aid); the physical ordering of materials, while adhering to the intellectual order as much as possible, will ultimately be determined by size and housing concerns.

Do not hesitate to annotate freely within the chart to explain exceptions or special concerns.

<i>Series or Subseries</i>	<i>Lin.Ft.</i>	<i>Sort #1</i>	<i>Sort #2</i>	<i>Sort #3</i>
Music - Notebooks, exercises	1	Chronological		
Music - Stage, film	8	Alphabetical by show title	Alphabetical by selection title	
Music - Concert	4	Alphabetical by title		
Correspondence	2	Alphabetical by name of correspondence	Chronological	
Biographical materials (books, articles)	2	Re: GG Re: IG	Chronological	
Legal documents	1	Alphabetical by project	Chronological	
Photographs	2	Taken by GG Of GG (including others) Of others (without GG) Owned by GG		
Realia	1			
Miscellany	3	Chronological		

3. *Physical Processing*

a. Estimate the amount of technical assistance that will be required, and approximately when.

No. of technicians, full-time: 1 When: April-June 1995

No. of technicians: \_\_\_\_\_ hrs./wk.: \_\_\_\_\_

b. If the collection is large, estimate the quantity and type of phase boxes that will be needed.

50 Sheet music

\_\_\_\_\_ Correspondence, letter size

3 Correspondence, legal size

2 Oversize, flat

c. Describe any unusual or custom housings that will be needed.

\_\_\_\_\_

d. Describe any special preservation treatment that will be needed.

\_\_\_\_\_

4. *Levels of Description*

*Music (manuscript and printed):*

\_\_\_\_\_ Batch description: When an item-level description of the music is inappropriate and a generic description is preferable -- e.g., Printed piano music, arranged alphabetically by composer (13 boxes).

X Item-level description: If item-level description is called for, indicate which of the following pieces of information should be captured:

_____	Composer	_____	Publication information (for printed music only):
<u>X</u>	Title	<u>X</u>	Place
<u>X</u>	Type of document (e.g., holograph, copyist's ms., printed, photocopy, etc.)	<u>X</u>	Publisher
		<u>X</u>	Date
<u>X</u>	Type of score (e.g., full short, condensed, piano-vocal, etc.)	_____	Plate no.
<u>X</u>	Pencil or type of ink		
<u>X</u>	No. of pages		
_____	Other markings, etc.		

*Correspondence:*

\_\_\_\_\_ Level 1: Bulk description, alphabetically or chronologically by letter span or date span.

\_\_\_\_\_ Level 2: Description by correspondent's name, with miscellaneous folder(s) for each letter.

X Level 3: Description by correspondents' names, with additional information:

Date span X No. of items \_\_\_\_\_

Appendix A.1. Workplan Sample No. 2: Gershwin Collection

*Other non-music materials:*

Specify intended levels of description for the remaining series:

<i>Series or Subseries name</i>	<i>Descriptive elements to be included in container list:</i>
Biographical materials	Author, title Place, publisher, date Annotations
Legal documents	Title of project Title of document, date
Photographs	Subject
Realia, Miscellany	Title Date (if appropriate) Author (if appropriate)

5. *Cataloged Materials*

If any previously cataloged materials have been deemed bona fide parts of the collection and sufficient justification can be offered for changing their current classification to that of the special collection, indicate below their current call number, the approximate number of items, and the justification for such a change of classification.

<i>Current classification</i>	<i>Approx. no. of items</i>	<i>Justification</i>
<u>ML 30.25</u>	<u>10</u>	<u>Items donated by Gershwin Family; previously removed from collection and cataloged.</u>
_____	_____	_____

All aspects of the workplan should be considered revisable; the processing specialist should not hesitate to reconfigure the series and their order, revise the estimates of time or technical assistance needed, or otherwise amend the initial estimations. However, any significant changes should be promptly submitted to the A & P Section head for approval.

*Submitted by:* Raymond A. White *Date:* March 15, 1993

## WORKPLAN

### 1. Title

a. Proposed formal title of collection:

Nikolai Lopatnikoff Collection

b. Title of collection as it will appear on folder stamp:

Lopatnikoff Collection

### 2. Arrangement

List the series in the collection on the table below in their proposed order, and indicate the optimal hierarchical arrangement of each. Sort #1 represents the first principle of organization to be applied within that series, sort #2 represents the next level on the hierarchy, and sort #3 represents the third. Not all series will have as many as 3 levels, but some will have more; the greatest level of detail need not be listed here. If two subseries within a series operate on different principles of organization, list separately the levels of each subseries.

Keep in mind that the organization described here is the intellectual order (i.e., as materials will be listed in the finding aid); the physical ordering of materials, while adhering to the intellectual order as much as possible, will ultimately be determined by size and housing concerns.

Do not hesitate to annotate freely within the chart to explain exceptions or special concerns.

<i>Series or Subseries</i>	<i>Lin.Ft.</i>	<i>Sort #1</i>	<i>Sort #2</i>	<i>Sort #3</i>
I. Music	25			
1. Music of NL		By opus no.		
2. Music of others		Alphabetical by composer	Alphabetical by title	
II. Correspondence	3			
1. General 2. Re: <u>Danton</u>		Alphabetical by correspondent	Chronological	
III. Writings	4			
1. By NL		Alphabetical by title or first line		
About NL: 2. articles, press materials 3. scrapbook		Chronological		



3. *Physical Processing*

a. Estimate the amount of technical assistance that will be required, and approximately when.

No. of technicians, full-time: 1 When: Jan.-Feb. 1994

No. of technicians: 1 hrs./wk.: 20

b. If the collection is large, estimate the quantity and type of phase boxes that will be needed.

12 Sheet music

       Correspondence, letter size

4 Correspondence, legal size

4 Oversize, flat

c. Describe any unusual or custom housings that will be needed.

One large engraved portrait of Mendelssohn, too large for standard oversize box

d. Describe any special preservation treatment that will be needed.

\_\_\_\_\_

4. *Levels of Description*

*Music (manuscript and printed):*

       Batch description: When an item-level description of the music is inappropriate and a generic description is preferable -- e.g., Printed piano music, arranged alphabetically by composer (13 boxes).

X Item-level description: If item-level description is called for, indicate which of the following pieces of information should be captured:

<u>X</u> Composer	Publication information (for printed music only):
<u>X</u> Title	<u>X</u> Place
<u>X</u> Type of document (e.g., holograph, copyist's ms., printed, photocopy, etc.)	<u>X</u> Publisher
	<u>X</u> Date
<u>X</u> Type of score (e.g., full short, condensed, piano-vocal, etc.)	<u>      </u> Plate no.
<u>X</u> Pencil or type of ink	
<u>X</u> No. of pages	
<u>X</u> Other markings, etc.	

*Correspondence:*

       Level 1: Bulk description, alphabetically or chronologically by letter span or date span.

X Level 2: Description by correspondent's name, with miscellaneous folder(s) for each letter.

       Level 3: Description by correspondents' names, with additional information:  
Date span        No. of items

Appendix A.1. Workplan Sample No. 3: Lopatnikoff Collection

*Other non-music materials:*

Specify intended levels of description for the remaining series:

<i>Series or Subseries name</i>	<i>Descriptive elements to be included in container list:</i>
III. Writings	Author, title (or first line), publication data (for printed items), no. of pages, annotations
IV. Other	
1. Biographical data	Author, no. of pages
2. Official documents	Brief description including issuing organization and date
3. Miscellany	Brief description--limited to 1 sentence

5. *Cataloged Materials*

If any previously cataloged materials have been deemed bona fide parts of the collection and sufficient justification can be offered for changing their current classification to that of the special collection, indicate below their current call number, the approximate number of items, and the justification for such a change of classification.

<i>Current classification</i>	<i>Approx. no. of items</i>	<i>Justification</i>
<u>ML 96</u>	<u>4</u>	<u>Gift of composer before entire collection was received.</u>
_____	_____	_____

All aspects of the workplan should be considered revisable; the processing specialist should not hesitate to reconfigure the series and their order, revise the estimates of time or technical assistance needed, or otherwise amend the initial estimations. However, any significant changes should be promptly submitted to the A & P Section head for approval.

*Submitted by:* Kate Rivers *Date:* April 10, 1992

## WORKPLAN

### 1. Title

a. Proposed formal title of collection:

Loretta Cessor Manggrum Collection

b. Title of collection as it will appear on folder stamp:

Manggrum Collection

### 2. Arrangement

List the series in the collection on the table below in their proposed order, and indicate the optimal hierarchical arrangement of each. Sort #1 represents the first principle of organization to be applied within that series, sort #2 represents the next level on the hierarchy, and sort #3 represents the third. Not all series will have as many as 3 levels, but some will have more; the greatest level of detail need not be listed here. If two subseries within a series operate on different principles of organization, list separately the levels of each subseries.

Keep in mind that the organization described here is the intellectual order (i.e., as materials will be listed in the finding aid); the physical ordering of materials, while adhering to the intellectual order as much as possible, will ultimately be determined by size and housing concerns.

Do not hesitate to annotate freely within the chart to explain exceptions or special concerns.

<i>Series or Subseries</i>	<i>Lin.Ft.</i>	<i>Sort #1</i>	<i>Sort #2</i>	<i>Sort #3</i>
Music	1	Alphabetical by title		
Programs	3"	Chronological		
Biographical materials	3"	Chronological		
Miscellaneous	1 folder			

3. *Physical Processing*

a. Estimate the amount of technical assistance that will be required, and approximately when.

No. of technicians, full-time: 1 When: one week only

No. of technicians: \_\_\_\_\_ hrs./wk.: \_\_\_\_\_

b. If the collection is large, estimate the quantity and type of phase boxes that will be needed.

3 Sheet music

\_\_\_\_\_ Correspondence, letter size

\_\_\_\_\_ Correspondence, legal size

\_\_\_\_\_ Oversize, flat

c. Describe any unusual or custom housings that will be needed.

d. Describe any special preservation treatment that will be needed.

4. *Levels of Description*

*Music (manuscript and printed):*

\_\_\_\_\_ Batch description: When an item-level description of the music is inappropriate and a generic description is preferable -- e.g., Printed piano music, arranged alphabetically by composer (13 boxes).

X Item-level description: If item-level description is called for, indicate which of the following pieces of information should be captured:

_____	Composer	_____	Publication information (for printed music only):
<u>X</u>	Title	_____	Place
<u>X</u>	Type of document (e.g., holograph, copyist's ms., printed, photocopy, etc.)	_____	Publisher
_____	Type of score (e.g., full short, condensed, piano-vocal, etc.)	_____	Date
_____	Pencil or type of ink	_____	Plate no.
_____	No. of pages		
_____	Other markings, etc.		

*Correspondence:*

\_\_\_\_\_ Level 1: Bulk description, alphabetically or chronologically by letter span or date span.

\_\_\_\_\_ Level 2: Description by correspondent's name, with miscellaneous folder(s) for each letter.

\_\_\_\_\_ Level 3: Description by correspondents' names, with additional information:  
Date span \_\_\_\_\_ No. of items \_\_\_\_\_

*Other non-music materials:*

Specify intended levels of description for the remaining series:

<i>Series or Subseries name</i>	<i>Descriptive elements to be included in container list:</i>
Programs	date span
Biographical materials	date span
Miscellaneous	date span

5. *Cataloged Materials*

If any previously cataloged materials have been deemed bona fide parts of the collection and sufficient justification can be offered for changing their current classification to that of the special collection, indicate below their current call number, the approximate number of items, and the justification for such a change of classification.

<i>Current classification</i>	<i>Approx. no. of items</i>	<i>Justification</i>
_____	_____	_____
_____	_____	_____

All aspects of the workplan should be considered revisable; the processing specialist should not hesitate to reconfigure the series and their order, revise the estimates of time or technical assistance needed, or otherwise amend the initial estimations. However, any significant changes should be promptly submitted to the A & P Section head for approval.

*Submitted by:* Raymond A. White *Date:* Sept. 19, 1992

*Guides to Special Collections  
in the Music Division of the Library of Congress*

EDWARD AND CLARA  
STEUERMANN COLLECTION

LIBRARY OF CONGRESS    WASHINGTON    1993

*Edward and Clara Steuermann Collection*

The materials in the Edward and Clara Steuermann Collection were acquired by the Library of Congress from the Steuermann family between the years 1977 and 1982. The initial gift of Edward Steuermann's manuscript and printed music and related materials was made in 1977 by his widow, Clara Steuermann. Ten letters from Anton Webern to Edward Steuermann were purchased from Mrs. Steuermann in the same year. In 1982, the remainder of the collection was acquired, partly through a bequest of Clara Steuermann and partly through gifts from Edward Steuermann's two daughters, Rebecca and Rachel. The collection comprises music manuscripts, correspondence, and other non-music materials as well as 67 tapes and 29 disks, now housed in the Motion Picture, Broadcasting, and Recorded Sound Division.

Certain restrictions as to the use or copying of the materials in this collection may apply. Consult a Reference Librarian in the Music Division for further permission information.

Approximate number of items:	1,800
Linear feet of shelf space occupied:	16 feet
Number of Containers:	43

### *Biographical Sketch*

Edward Steuermann was born June 18, 1892, in Sambor, a small Polish city in eastern Galicia (now part of Ukraine). His study of the piano began in 1904 with the Czech pianist and teacher Vilem Kurz and continued, first in Basel in 1910 and then in Berlin, with Ferruccio Busoni. His first composition teacher of note was Engelbert Humperdinck, but Steuermann's inclinations towards the modern idiom led him to seek instruction elsewhere. At Busoni's suggestion, Steuermann began studying with Arnold Schoenberg in 1912, thus initiating a professional association that was to figure prominently in Steuermann's career as both composer and pianist. Beginning with *Pierrot Lunaire*, Steuermann performed in the premiere of almost every Schoenberg work for which a pianist was required. While in Vienna, he served as the pianist for the Verein für Musikalische Privataufführungen (Society for Private Musical Performances) founded by Schoenberg in 1918 to introduce newer works there. Concurrent with these activities, Steuermann began a distinguished teaching career that would continue through the remainder of his life.

Steuermann emigrated to the United States in 1938, where he continued to perform, to teach, and to compose. His recitals encompassed both the traditional repertory, particularly the music of Beethoven, and contemporary works more in keeping with the idiom of the Schoenberg school and his own compositions. After a brief association with the New School and several summer sessions at Juilliard, Steuermann joined the Juilliard faculty in 1952 and taught there until his death. His students included Theodor W. Adorno, Alfred Brendel, Jakob Gimpel, Lorin Hollander, and Joseph Kalichstein. Although his performing was limited during this period, he did continue to compose, with a piano trio (1954), the string quartet, *Diary* (1961), his Variations for orchestra (1958), the cantata *Auf der Galerie* (1963-64), and a Suite for Chamber Orchestra (1964). Notable among his earlier composing activities are his piano pieces and songs and his arrangements and transcriptions, particularly those of Schoenberg and Webern. Edward Steuermann died of leukemia on Nov. 11, 1964, in New York.

Clara Silvers Steuermann was born on February 10, 1922, in Los Angeles. After studying piano and composition at the City College there, she began her studies in music theory with Arnold Schoenberg at UCLA, while maintaining her study of the piano with Jacob Gimpel. She became one of Schoenberg's teaching assistants in 1942, beginning a lifelong personal association with him. Upon receiving her master's degree in 1944, at Schoenberg's and Gimpel's suggestion she moved to New York to study piano with Edward Steuermann. They were married in 1949.

Between 1951 and Edward Steuermann's death in 1964, Clara Steuermann served as an administrative assistant at the Juilliard Opera Theater and earned a Master of Library Science degree



from Columbia University. After holding a number of positions with the New York Philharmonic, the Kingsborough Community College, and the Juilliard library, she moved with her daughters Rebecca and Rachel to Cleveland to build a library at the Cleveland Institute of Music. Her next post was at the Schoenberg Institute at the University of Southern California, where she organized the Schoenberg collection and administered the archives. Throughout her career, she was active in the Music Library Association, of which she was president for the 1975-76 term. Her involvement with the international music-library community was also reflected by her activities in the International Federation of Library Associations (IFLA), particularly from the mid-1970s until her death on January 9, 1982, in Norwalk, CA.

### *Scope and Content Note*

The Edward and Clara Steuermann Collection consists primarily of the music (both manuscript and printed) and writings of Edward Steuermann, and the correspondence of both Edward and Clara Steuermann. The collection spans the years from 1922 to 1981, with the bulk of the materials dating from the 1930s to the 1970s.

The music in the collection includes holograph scores or sketches of most of Steuermann's compositions, both published and unpublished, as well as a number of copyist's scores and a few printed instrumental parts or scores. Steuermann's arrangements and transcriptions of works by Busoni, Poulenc, Schoenberg, Webern, and various 18th- and 19th-century composers are well represented by holograph scores also. Steuermann's collection of music by other composers includes both manuscript scores of friends and colleagues such as Hanns Eisler, Erich Itor Kahn, Earl Kim, and René Leibowitz, and a large selection of printed scores of music from the 18th through the 20th centuries, many with Steuermann's annotations.

The correspondence in the collection consists of both the general and family correspondence of Edward and Clara Steuermann, dating from 1922 through Clara Steuermann's death in 1982. The general correspondence includes letters between the Steuermanns and Arnold Schoenberg, Anton Webern, Ferruccio Busoni, and Theodor Adorno. Particularly lengthy is the correspondence with Rudolf and Lorna Kolisch, René Leibowitz, and Hans Moller. The family correspondence contains primarily letters to and from Berthold and Salka Viertel and the Gielen family.

Writings in the collection encompass a broad range of materials, such as manuscript and typescript essays by Edward Steuermann, transcripts of excerpts from Steuermann's letters discussing musical matters, lectures and speeches, program and liner notes, interview transcripts, and letters of recommendation for various students and colleagues. Writings by others about Steuermann are also included, as is a typescript autobiographical essay by Steuermann's mother, Augusta Steuermann. There are a number of poetic texts as well, manuscript and typescript, in various languages, including poems by Berthold Viertel and Berthold Brecht.

Other materials include: printed programs of music composed or performed by Steuermann or his students; clippings and other printed matter; papers of the Edward Steuermann Memorial Society; a few financial and legal papers; and several photographs. Additionally there are 4 boxes of materials acquired by Clara Steuermann between 1974 and 1981 concerning the activities of the International Federation of Music Libraries (IFLA), an organization in which she was active during the last decade of her life.

Claudia Widgery, October 1993

*Description of Series*

*Container Series*

- 1 Writings, mostly undated.  
Writings of Edward Steuermann consist of manuscript, typescript, and printed materials, published and unpublished, including lectures and speeches, program and liner notes, and interview transcripts, arranged alphabetically by title.
- 2 Writings by others consist primarily of writings about Steuermann, arranged alphabetically by author.
- 3-6 Correspondence, 1922-81, bulk 1940s-70s.  
General correspondence, letters to and from Edward and Clara Steuermann, arranged alphabetically by correspondent.
- 7-9 Family correspondence; letters written by Edward and Clara Steuermann are separated from letters written by other family members.
- Music.
- 10-16 Music by Edward Steuermann.  
Original compositions (manuscript and printed scores), arranged alphabetically by title.
- 17-18 Arrangements and transcriptions, arranged alphabetically by composer and title.
- 19 Music by other composers.  
Manuscript scores, arranged alphabetically by composer and title.
- 20-35 Printed scores, arranged alphabetically by composer and title.
- 36 Programs, 1912-71.  
Printed and typescript programs of music performances, in three categories, each arranged chronologically: Steuermann as composer (1952-71), Steuermann as pianist (1912-63), and Steuermann students (1949-69).
- 2 Legal & Financial Papers (8 folders).  
Legal papers include miscellaneous citizenship documents, contracts, etc.;  
Financial papers include miscellaneous documents regarding the Steuermann estate, etc.

**SERIES**

*Box/Folder    Contents*

---

Subseries title

Sub-subseries title

x/x            Composer's/author's name  
                  Title  
                  Note no. 1 which, if it is lengthy, will use a hanging indent, so that subsequent lines of the  
                  text of the note will appear indented, as in the case with this example.  
                  Note no. 2

x/x            [Uniform title]  
                  Title, which, if it is lengthy, will wrap to the initial indent, so that subsequent lines of text will  
                  appear indented, as is the case with this example.  
                  Note no. 1  
                  Note no. 2

x/x            Composer's/author's name  
                  Title  
                  Note no. 1  
                  Note no. 2  
                  Note no. 3

Sub-subseries title

x/x            Composer's/author's name  
                  Title  
                  Note no. 1  
                  Note no. 2

x/x            [Uniform title]  
                  Title  
                  Note no. 1  
                  Note no. 2

**SERIES**

x/x            Title  
                  Note no. 1  
                  Note no. 2

x/x            [Uniform title]  
                  Title  
                  Note no. 1  
                  Note no. 2

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Name of Collection

Page number

MUSIC

Box/Folder    Contents

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Music by Edward Steuermann

Original Compositions

- |       |                                                                                                                                         |
|-------|-----------------------------------------------------------------------------------------------------------------------------------------|
| 11/13 | Improvisation and allegro<br>Printed violin part; 10 p.<br>At bottom of p. 1: Copyright 1971 by Clara Steuermann                        |
| 12/1  | Lied des Gefangenen<br>Holograph piano-vocal score in ink; 4 p.<br>At end: Februar 1912<br>Laid in: photocopy of score                  |
| 12/2  | Milosc skrzydlata<br>Holograph piano-vocal score in ink; 2 p.<br>At end: Sambar 1908<br><i>See also</i> Zigeunerlied                    |
|       | Music for instruments                                                                                                                   |
| 1/8   | Holograph full score in ink on transparencies with annotations in pencil; 42 p.<br>At end: 9./IX 1961 New York                          |
| 1/9   | 2 photocopies of score                                                                                                                  |
| 12/3  | Holograph short score in pencil; 20 p.<br>At end: 10./8. 1960                                                                           |
| 12/4  | Holograph sketches in pencil and ink; 104 p.                                                                                            |
| 12/5  | Na krakowskim zamku wesele<br>Holograph piano-vocal score in pencil (incomplete); 4 p.<br>Laid in: text (typescript) by Boleslaw Smialy |
| 12/6  | Nachtlied<br>Holograph piano sketch in ink and pencil; 4 p.                                                                             |
|       | Nocturne and scherzo                                                                                                                    |
| 12/7  | Holograph score for clarinet and piano in pencil; 10 p.<br>At end: December 25th 1955                                                   |
| 12/7  | Holograph sketches in pencil; 22 p.                                                                                                     |

## MUSIC

### Box/Folder    Contents

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#### Music by Edward Steuermann Arrangements and Transcriptions

- 17/11            Poulenc, Francis  
                  [Trois pièces. No. 2, Toccata; arr.]  
                  Arranger's holograph score in ink with pencil annotations; 8 p.  
                  Arranged for 3 pianos  
                  At end: Santa Monica, August 1943  
                  Laid in: 3 piano parts in ink
- Arranger's holograph score in pencil; 5 p.  
                  Arranged for 3 pianos  
                  At end: August 1943, Santa Monica
- Printed score (Paris: Heugel, 1931); 7 p.
- 18/1            Schoenberg, Arnold  
                  [Concerto, piano and orchestra; arr.]  
                  Arranger's holograph piano reduction of full score in pencil; 17 p.  
                  Laid in: arranger's holograph sketches; 3 p.
- 18/2            Ode to Napoleon; [arr.]  
                  Arranger's holograph piano reduction of full score in pencil; 20 p.  
                  At end: 3./11. 1943  
                  Laid in: arranger's holograph sketches; 5 p.
- 18/3            Verklärte Nacht; [arr.]  
                  Arranger's holograph score in ink; 36 p.  
                  Arranged for violin, cello, and piano  
                  At end: 26./8. 28
- 2/7             Photocopy of copyist's manuscript score with typeset title page; 42 p.  
                  Arranged for violin, cello, and piano  
                  On t.p.: To Mrs. Clara Steuermann with many thanks for sending us this beautiful version  
                  of Verklärte Nacht. [Signed] Reinbert de Leeuw
- 18/4            Photocopy of copyist's manuscript score ; 53 p.  
                  Arranged for violin, cello, and piano  
                  Laid in: violin and cello parts
- 2/7             Photocopy of copyist's manuscript score with typeset title page; 42 p.  
                  Arranged for violin, cello, and piano

## CORRESPONDENCE

<i>Box</i>	<i>Contents</i>
109	Abbott, George, 1940-48 ABC-Paramount Records, Inc., n.d. Abravanel, Maurice, 1956, n.d. Academy of Motion Picture Arts & Sciences, 1953 Adams, Stanley, 1960-69, n.d. Adamson, Harold, 1953 Allen, Steve, 1959 Alphand, Claude, 1948-54 Altman, Leonard, 1963-66, n.d. American Guild of Authors & Composers, 1958-69, n.d. American Society of Composers, Authors, and Publishers, 1948-68 Andrews, Gene (and Edwin Bronner), 1963, n.d. ASCAP <i>see</i> American Society of Composers, Authors, and Publishers Atlantic Recording Corp., 1949-57 Avedenskii, A., 1955, n.d. "A" miscellaneous
110	Bacall, Lauren, n.d. Bacherac, Alexandre, 1965-67 Bagley, Ben, 1964-67 Baker, Dorothy Gilliam, 1955 Balanchine, George, 1939-52, n.d. Barati, George, 1960-62, n.d. Baron, Herman, 1955-64 Barraud, Henri, 1948-64, n.d. Basil, Colonel Wassili de, 1935-41 Bason, Fred, 1965-68 Bastien, André Paul, 1953, n.d. Beach, Denny, 1952-62, n.d. Beamish, Elsa and Leander, 1955, n.d. Beaton, Cecil, n.d. Bechert, Paul, 1949-50 Beckhard, Robert, 1955-56 Behrman, S. N., 1941 Bennett, Joan, n.d. Bennett, Robert Russell, 1950 Bermuda Trade Development Board, 1965 Bernstein, Leonard, 1946-68, n.d.
111	Bois, Mario, 1966 Bolshukin, Yuri, 1965-67 Bongartini, Serge, 1963, n.d.

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 Vernon Duke Collection

25

## MUSIC

*Box/Folder    Contents*

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### Printed Music

- 9/5            Carpenter, John Alden and Rue Carpenter  
                  When little boys sing. Chicago: A. C. McClurg & Co., 1904.
- 9/6            Guilbert, Yvette, compiler.  
                  Chansons de la vieille France. Harmonized by Maurice Duhamel. Paris: Librairie Félix Juven,  
                  n.d.
- 9/7            Honegger, Arthur  
                  Rugby. Paris: Editions Maurice Senart, 1929.  
                  Inscribed by Honegger to Madame Ellen Borden
- 9/8            Spalding, Walter R.  
                  Blessed are they that dwell in Thy house. op. 10. (Boston: A. P. Schmidt, 1937).  
                  Inscribed by Spalding: To John with greetings from Walter

## PHOTOGRAPHS

- 3/33            John Alden Carpenter alone
- 3/34, 10/3     John Alden Carpenter and others
- 3/35            Family of John Alden Carpenter
- Productions:
- 10/4            *Birthday of the Infanta* [production stills, set designs]
- 3/36            *Krazy Kat* [production stills]
- 3/37            *Skyscrapers*

## PROGRAMS

- 3/38            Programs, 1913-61, formerly in scrapbooks

## SCRAPBOOKS

- 4                1900-13
- 5/1             1914-42
- 5/2             1943-61



## REQUEST FORM FOR COLLECTION LABELS

Collection Name: \_\_\_\_\_

Call Number (if assigned): \_\_\_\_\_

*Library of Congress - Music Division*

Collection Name  
 Collection Name (cont.)  
 Series/Subseries  
 Variable Information  
 Call Number  
 Box Number

**Label Types:**

- |                                                                   |                                           |
|-------------------------------------------------------------------|-------------------------------------------|
| A. Standard (regular flat, correspondence and oversize) (2" x 3") | B. Half-size Correspondence (1-1/4" x 2") |
| C. Half-size Flat (1" x 2")                                       | D. Custom (Describe on a separate sheet)  |

**Indicate the labeling information:**

<u>Box number range</u>	<u>Label Type</u>	<u>Series</u>	<u>Sub-series</u>
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____
_____ - _____	_____	_____	_____

*\*cont. on reverse side*

Approval: Music Specialist \_\_\_\_\_ / \_\_\_\_\_ Date Section Head \_\_\_\_\_ / \_\_\_\_\_ Date

*\*For instructions, please see reverse.*



## REQUEST FORM FOR COLLECTION LABELS

Collection Name: Gilmour McDonald

Call Number (if assigned): none

*Library of Congress - Music Division*

Collection Name  
Collection Name (cont.)  
Series/Subseries  
Variable Information  
Call Number  
Box Number

**Label Types:**

- A. Standard (regular flat, correspondence and oversize) (2" x 3")
- B. Half-size Correspondence (1-1/4" x 2")
- C. Half-size Flat (1" x 2")
- D. Custom (Describe on a separate sheet)

**Indicate the labeling information:**

<u>Box number range</u>	<u>Label Type</u>	<u>Series</u>	<u>Sub-series</u>
1 - _____	B	<u>Biographical Material</u>	_____
2 - 6	A	<u>Music</u>	<u>Orchestral Works</u>
7 - 9	A	<u>Music</u>	<u>Chamber Works</u>
10 - 12	A	<u>Music</u>	<u>Solo Piano Works</u>
13 - _____	A	<u>Correspondence</u>	<u>A-F</u>
14 - _____	A	"	<u>G-K</u>
15 - _____	A	"	<u>L-Q</u>
16 - _____	A	"	<u>R-Z</u>
17 - _____	A	<u>Programs</u>	<u>United States</u>
18 - _____	A	"	<u>Europe</u>
19 - 24	A	<u>Scrapbooks</u>	_____
25 - 26	A	<u>Clippings</u>	_____
27 - 28	A	<u>Photographs</u>	_____
29 - _____	A	<u>Oversize Music</u>	_____

*\*cont. on reverse side*

Approval: Music Specialist Lloyd Pinchback / 3/9/95      Section Head Vicky Wulff / 3/10/95  
Date Date

*\*For instructions, please see reverse.*



## Appendix B - Musical Instruments and Instrumentation

The following is a list of the most commonly used musical instruments, in the order in which they generally appear on the page of a musical score, followed by their French, Italian, and German equivalents, respectively. Note that divided parts are customarily designated by roman numerals (i.e., horn I, horn II, etc.).

### A. Symphony orchestra

#### 1. winds, woodwinds / vents / venti, fiati / Bläser, Blasinstrumente

piccolo / petite flûte / piccolo, ottavino / kleine Flöte  
flute / (grande) flûte / flauto (grande) / (grosse) Flöte  
oboe / hautbois / oboe / Oboe  
English horn / cor anglais / corno inglese / englisch Horn  
clarinet / clarinette / clarinetto / Klarinette  
[score order of clarinets: E-flat; B-flat (or A); B-flat bass clarinet]  
saxophone / saxophone / saxofono / Saxofon  
bassoon / basson / fagotto / Fagott  
contrabassoon / contrebasson / contrafagotto / Kontrafagott

#### 2. brass / cuivres / ottoni / Blech, Blechinstrumente

horn, French horn / cor / corno / Horn  
trumpet / trompette / tromba / Trompete  
trombone / trombone / trombone / Posaune  
bass trombone (usually designated as trombone III)  
tuba / tuba / tuba / Basstuba

#### 3. percussion / batterie / percussione / Schlagzeug

(which may include any of the following:)

snare drum / caisse, caisse claire, tambour / cassa, tamboro / Trommel, kleine Trommel  
bass drum / grosse caisse / gran cassa / grosse Trommel  
timpani, kettledrums / timpani, timbales / timpano (singular); timpani (plural) / Pauken  
cymbals / cymbales, cambales / piatti / Becken  
chimes, bells / carillon / campanile, campanello / Glocken  
tambourine / tambour de basque / tamburello / Tamburin, Handtrommel  
castanets / castagnettes / nacchere, castagnettes / Kastagnette  
triangle / triangle / triangolo / Triangel

4. keyboard and miscellaneous:

harp / harpe / arpa / Harfe  
piano, pianoforte / piano / piano, pianoforte / Klavier  
organ / orgue / organo / Organ  
harpsichord / clavecin / cembalo / Cembalo  
celesta (same in all these languages)  
harmonium (same in all these languages)  
any featured solo instrument(s), voice(s), etc. (i.e., the piano part in a concerto for piano and orchestra)

5. strings / cordes / corde / Saite, Streicher, Streichinstrumente

violin / violon / violino / Violine  
viola / alto / viola / Bratsche  
cello, violoncello / violoncelle / violoncello / Violoncell  
bass, contrabass, string bass, double bass / contrebasse / contrabasso / Kontrabass

B. Band or wind ensemble

1. winds

flute (flute II/piccolo)  
oboe (oboe II/English horn)  
bassoon (bassoon II/contrabassoon)  
clarinet  
[score order for clarinets is: E-flat; B-flat (or A); E-flat alto; B-flat bass; E-flat contrabass; BB-flat contrabass clarinet]  
saxophone  
[score order for saxophones is: B-flat soprano; E-flat alto; B-flat tenor; E-flat baritone; B-flat bass saxophone]

2. brass

cornet / cornet, cornet à pistons / cornetta / Piston  
[solo cornet precedes numbered cornet parts]  
trumpet  
flugelhorn / bugle, petit bugle / flicorno / Flugelhorn  
bugle (rarely used)  
horn  
trombone (trombone III/bass trombone)  
baritone / baryton / flicorno tenore / Tenor horn, Bariton  
euphonium / basse, basse premier (premier) / flicorno baritone, bombardino / Bariton tuba, bass tuba

Performance practices regarding the use of brass instruments vary widely from country to country, which can easily lead to confusion in the identification of music written for these instruments. It is advisable to consult a reliable source if such questions arise.

3. other

strings [other than the string bass, strings are rarely used in bands]  
harp  
any other featured solo instrument(s), voice(s), etc.

4. percussion

bass drum, cymbals  
small (snare) drum, side drum, field drum  
timpani, bells  
other percussion [sometimes referred to as "utility"]

C. jazz band, stage band, dance band, theater orchestra, etc.

Such scores follow the same basic order as described in the previous examples. However, their generally smaller instrumental forces may require compressed parts: wind players are usually assigned multiple instruments and their parts are usually designated by the generic term "reeds" because saxophones are almost always included. The "Reed I" book may contain parts for alto saxophone I and flute; "Reed II," parts for alto saxophone II and clarinet; "Reed III," parts for tenor saxophone, oboe, and bassoon. Scores for such ensembles often appear as short scores or condensed scores.

## Appendix C - Glossary

**accession** 1. The formal acceptance into custody of an acquisition (see acquisition). 2. An acquisition so recorded.

**acid-free paper** Paper produced without the use of acid washes having a pH of 7.0 or greater. Although called "acid-free," acid-free paper is not entirely free from natural acids, but the percentage is greatly reduced.

**acid migration** The movement of acid from acidic material to material of lesser or no acidity, either from direct contact or through exposure to acidic vapors in the surrounding environment.

**acquisition** An addition to the holdings of a records center, archives, or manuscripts repository, whether received by transfer under an established and legally based procedure, by deposit, purchase, gift, or bequest. An acquisition may comprise a single item or many related or unrelated items.

**alkaline reserve paper** Paper having an alkaline reserve or buffer. The alkaline buffering agent counteracts acid which might develop later from contact with acidic materials or atmospheric pollutants.

**archival value** Those values (administrative, fiscal, legal, intrinsic, evidential, and/or informational) which justify the preservation of records/archives.

**archives** 1. The documents created or received and accumulated by a person or organization in the course of the conduct of affairs, and preserved because of their continuing value. 2. The building or part of a building where archival materials are located; also referred to as an archival repository. 3. The agency or program responsible for selecting, acquiring, preserving, and making available archival materials.

**artificial collection** see collection

**authority control** The process of verifying and authorizing the choice of unique access points, such as names, subjects, and forms, and ensuring that access points are consistently applied and maintained in an information retrieval system.

**broadside** A publication consisting of a single sheet (or, less frequently, of a few adjoining sheets) bearing information printed as a single page, on one side of the sheet; usually intended to be posted, publicly distributed, or sold.

**bone folders** Flat maulsticks usually made of bone used for creating and, occasionally, removing creases.

**buffer** An alkaline reserve in paper, usually a calcium carbonate filler which maintains the pH in the neutral or alkaline range by reacting with acidic gases from the environment or from the deterioration of the paper itself.

**cleaning pad** A pad filled with a non-abrasive powder suitable for cleaning heavy surface dirt prior to brushing. This cleaning powder is much like the substance used in common pencil erasers, but without dyes or other harsh chemicals. Materials should be thoroughly dusted after using a cleaning pad to remove all traces of the cleaning powder.

**clippings** Illustrations, pages, articles, or columns of text removed from books, newspapers, or periodicals, or other publications.

**collection** A body of archival material formed by or around a person, family group, corporate body, or subject either from a common source as a natural product of activity or function, or gathered purposefully and without regard to original provenance (sometimes referred to as an artificial collection).

**conservation** The component of preservation that deals with the physical or chemical treatment of



documents.

**deaccessioning** The process by which an archives or manuscripts repository formally removes material from its custody. Most often this will occur during processing, when some materials are determined to be unsuitable for permanent retention within a collection for reasons including: duplication, subject matter, or physical condition (especially when replaced with a surrogate).

**deacidification** The process by which the acid in paper is neutralized so that the pH value is at least 7.0, thereby assisting in preservation. Normally, the process deposits an alkaline buffer or reserve to inhibit the return of an acidic state.

**deed of gift** A signed document containing a voluntary transfer of title to real or personal property without a monetary consideration. A deed of gift to an archives or manuscripts repository frequently takes the form of a contract establishing conditions governing the transfer of title to documents and specifying any restrictions on access and/or use. LC uses the term "Instrument of Gift."

**document boxes (correspondence and two-piece drop front)** Boxes made of heavy weight acid-free, lignin-free box board. They are designed to provide a closed housing, sealing and protecting the enclosed material from harmful light and air-borne pollutants.

**document folders** Folders made of acid-free, lignin-free card stock used as the primary housing for paper-based materials. Document folders, like acid-free paper, are produced with an alkaline reserve to serve as a buffer for acidic paper. In theory, the folder actually absorbs and/or neutralizes acid, slowing the process of decay.

**encapsulation** The encasing of a document in clear plastic, usually polyester with one or more sealed edges, that provides nonreactive support and protection for a fragile document while maintaining visibility.

**environmental control** The creation and maintenance of a storage environment for archival holdings conducive to their long-term preservation. It encompasses temperature, relative humidity, air quality, lighting, freedom from biological infestation, housekeeping procedures, security, and protection from fire and water damage.

**ephemera** Items, usually printed and on paper, that are manufactured for a specific limited use, then often thrown away (e.g. badges, forms, invitations, schedules, tickets, etc.).

**evidential value** The worth of documents/archives for illuminating the nature and work of their creator by providing evidence of the creator's origins, functions, and activities.

**finding aid** The descriptive tool, published or unpublished, manual or electronic, produced by a creator, records center, archives, or manuscript repository to establish physical control and intellectual control over archival materials.

**folio** 1. A leaf of paper or parchment usually folded and numbered only on the front. 2. The number assigned to a leaf. 3. A volume made up of sheets folded once; hence, loosely, a volume of large dimensions.

**friable** Fragile; easily crumbled. In archival parlance, this term usually refers to writing or drawing media such as charcoal or pastels which are easily smudged.

**Hake brush** Brush made with soft, natural hair, for cleaning most delicate collection material. Photographic brushes, which have the finest hairs, are preferable for photographic prints and negatives. (Pronounced HOCK-ay.)

**holograph** A document in the handwriting of the person who composed or authored it, with or without a signature.

**iconography** Pictorial material including photographs, paintings, drawings, engravings, lithographs, etc.

**incipit** The opening words or musical notes of a prose or musical work or section thereof.

**informational value** The value of records or papers for information they contain on persons, places, subjects, and things other than the operation of the organization that created them or the activities of the individual or family that created them.

**intellectual control** The knowledge or documentation required for access to the informational content of records.

**interleaving** Placing sheets of one material between sheets of a similar or different material for such purposes as drying wet documents, providing an alkaline buffer, or preventing documents from rubbing.

**intrinsic value** The inherent worth of a document based upon factors such as age, content, usage, circumstances of creation, signature, or attached seals.

**item** The smallest indivisible archival unit (e.g. a letter, memorandum, report, musical score), often consisting of more than one physical piece.

**leaf** One of the units into which the original sheet or half sheet of paper, parchment, etc., is folded to form part of a book, pamphlet, journal, etc.; each leaf consists of two pages, one on each side, either or both of which may be blank. In current usage, the term is also applied to separate sheets which comprise a multi-page document if they are written or printed on one side only.

**linen tape** A seamless ribbon of fabric made of unbleached linen or cotton without harmful dyes or additives. Linen tape, or cotton tie, provides a non-abrasive method for tying loose boards.

**lignin** A naturally-occurring compound in wood that speeds the deterioration of wood-based products. Most modern paper contains lignin, and is manufactured using acid washes. The combination of acid, lignin, and alum-rosin sizing (a treatment used to prevent ink bleeding) makes many papers produced between 1840 and 1950 highly unstable. Acid-free paper (often called PermaLife paper) is made from fibers which are free of lignin and treated with an alkaline substance serving as a buffer against acidic material.

**manuscript** Any text or musical notation that is handwritten; a typed document is more precisely called a typescript.

**manuscripts repository** An institution that collects papers, manuscripts, and frequently records/archives of other institutions, usually in accordance with a predetermined acquisition policy.

**medium** The physical material in or on which information may be recorded (e.g. clay tablet, papyrus, paper, parchment, film, magnetic tape).

**name authority** see authority control

**pamphlet binder** A folded board with three flaps which fold around the enclosed items, suitable for pamphlets, programs, libretti, or unbound manuscripts.

**pamphlet folder** A board folder with several scorings at the fold which can accommodate bound of varying thicknesses.

**personal papers** The documents accumulated by or belonging to an individual; the archives of a person or family.

**pH** A measure of the acidity or alkalinity of paper, expressed in terms of a logarithmic scale from 0 to 14. Seven is the neutral point; values above 7 are alkaline; values below 7 are acidic.

**phased conservation** An approach to conservation that emphasizes broad stabilizing actions to protect the entire holdings of a repository, rather than the concentration of resources solely on item-level treatment.

**preservation** The totality of processes and operations involved in the stabilization and protection of documents against damage or deterioration and in the treatment of damaged or deteriorated documents.

**processing** The activities of accessioning, arranging, describing, and properly storing archival materials.

**record** A document created or received and maintained by an agency, organization, or individual in the transaction of business.

**record group** A body of organizationally-related records established on the basis of provenance by an archives for control purposes.

**recto** The front of a sheet of paper, parchment, etc.; usually the right-hand page of a book.

**red rot** Visible deterioration of leather in the form of red powdering.

**reversibility, principle of** The principle that no procedure or treatment should be undertaken on archival materials that cannot be undone if necessary.

**series** A group of documents arranged in accordance with a filing system or maintained as a unit because they result from the same accumulation or filing process, the same function, or the same activity; have a particular form; or because of some other relationship arising out of their creation, receipt, or use.

**sizing** 1. The application to the surface of paper, or incorporation during the formation of paper, of a substance designed to resist penetration by ink and improve printability. 2. The substance used for this purpose.

**spacer boards** Specially-constructed boards made of corrugated acid-free, lignin-free board stock. Spacer boards, also called follower blocks, serve to protect material within document boxes by preventing unwanted leaning or shifting of materials.

**spatula, spoon** A tool made of stainless steel, often with spooned or tapered ends, used for removing metal and other fasteners. Sometimes called a micro-spoon spatula.

**subseries** A subdivision of a series.

**uniform title** The title by which a work is identified for cataloging or filing purposes. It is used to bring together all versions of a given work and to distinguish that work from any other.

**USMARC AMC (USMARC Format for Archival and Manuscripts Control)** A format for online records, used to standardize the exchange of descriptive and administrative information about archival materials. It is jointly administered by the Society of American Archivists and the Library of Congress.

**verso** The back of a sheet of paper, parchment, etc.; usually the left-hand page of a book.

**wove-wrap tissue** Tissue made of acid-free paper which is ideal for interleaving acidic pages or wrapping delicate artifacts.

## Appendix D - Perpetual Calendar

### Index

<u>Year</u>	<u>Cal. No.</u>	<u>Year</u>	<u>Cal. No.</u>	<u>Year</u>	<u>Cal. No.</u>
1750	5	1797	1	1844	9
1751	6	1798	2	1845	4
1752	14	1799	3	1846	5
1753	2	1800	4	1847	6
1754	3	1801	5	1848	14
1755	4	1802	6	1849	2
1756	12	1803	7	1850	3
1757	7	1804	8	1851	4
1758	1	1805	3	1852	12
1759	2	1806	4	1853	7
1760	10	1807	5	1854	1
1761	5	1808	13	1855	2
1762	6	1809	1	1856	10
1763	7	1810	2	1857	5
1764	8	1811	3	1858	6
1765	3	1812	11	1859	7
1766	4	1813	6	1860	8
1767	5	1814	7	1861	3
1768	13	1815	1	1862	4
1769	1	1816	9	1863	5
1779	2	1817	4	1864	13
1771	3	1818	5	1865	1
1772	11	1819	6	1866	2
1773	6	1820	14	1867	3
1774	7	1821	2	1868	11
1775	1	1822	3	1869	6
1776	9	1823	4	1870	7
1777	4	1824	12	1871	1
1778	5	1825	7	1872	9
1779	6	1826	1	1873	4
1780	14	1827	2	1874	5
1781	2	1828	10	1875	6
1782	3	1829	5	1876	14
1783	4	1830	6	1877	2
1784	12	1831	7	1878	3
1785	7	1832	8	1879	4
1786	1	1833	3	1880	12
1787	2	1834	4	1881	7
1788	10	1835	5	1882	1
1789	5	1836	13	1883	2
1790	6	1837	1	1884	10
1791	7	1838	2	1885	5
1792	8	1839	3	1886	6
1793	3	1840	11	1887	7
1794	4	1841	6	1888	8
1795	5	1842	7	1889	3
1796	13	1843	1	1890	4

Appendix D Perpetual Calendar

<u>Year</u>	<u>Cal. No.</u>	<u>Year</u>	<u>Cal. No.</u>	<u>Year</u>	<u>Cal. No.</u>
1891	5	1928	8	1965	6
1892	13	1929	3	1966	7
1893	1	1930	4	1967	1
1894	2	1931	5	1968	9
1895	3	1932	13	1969	4
1896	11	1933	1	1970	5
1897	6	1934	2	1971	6
1898	7	1935	3	1972	14
1899	1	1936	11	1973	2
1900	2	1937	6	1974	3
1901	3	1938	7	1975	4
1902	4	1939	1	1976	12
1903	5	1940	9	1977	7
1904	13	1941	4	1978	1
1905	1	1942	5	1979	2
1906	2	1943	6	1980	10
1907	3	1944	14	1981	5
1908	11	1945	2	1982	6
1909	6	1946	3	1983	7
1910	7	1947	4	1984	8
1911	1	1948	12	1985	3
1912	9	1949	7	1986	4
1913	4	1950	1	1987	5
1914	5	1951	2	1988	13
1915	6	1952	10	1989	1
1916	14	1953	5	1990	2
1917	2	1954	6	1991	3
1918	3	1955	7	1992	11
1919	4	1956	8	1993	6
1920	12	1957	3	1994	7
1921	7	1958	4	1995	1
1922	1	1959	5	1996	9
1923	2	1960	13	1997	4
1924	10	1961	1	1998	5
1925	5	1962	2	1999	6
1926	6	1963	3	2000	14
1927	7	1964	11		

Appendix D Perpetual Calendar

Calendar no. 1

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	--	--	--	1	2	3	4	--	--	--	1	2	3	4	--	--	--	--	--	--	1
8	9	10	11	12	13	14	5	6	7	8	9	10	11	5	6	7	8	9	10	11	2	3	4	5	6	7	8
15	16	17	18	19	20	21	12	13	14	15	16	17	18	12	13	14	15	16	17	18	9	10	11	12	13	14	15
22	23	24	25	26	27	28	19	20	21	22	23	24	25	19	20	21	22	23	24	25	16	17	18	19	20	21	22
29	30	31	--	--	--	--	26	27	28	--	--	--	--	26	27	28	29	30	31	--	23	24	25	26	27	28	29
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M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	1	2	3	4	5	6	--	--	--	--	1	2	3	--	--	--	--	--	--	1	--	--	1	2	3	4	5
7	8	9	10	11	12	13	4	5	6	7	8	9	10	2	3	4	5	6	7	8	6	7	8	9	10	11	12
14	15	16	17	18	19	20	11	12	13	14	15	16	17	9	10	11	12	13	14	15	13	14	15	16	17	18	19
21	22	23	24	25	26	27	18	19	20	21	22	23	24	16	17	18	19	20	21	22	20	21	22	23	24	25	26
28	29	30	31	--	--	--	25	26	27	28	29	30	--	23	24	25	26	27	28	29	27	28	29	30	31	--	--
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	--	1	2	1	2	3	4	5	6	7	--	--	--	1	2	3	4	--	--	--	--	--	1	2
3	4	5	6	7	8	9	8	9	10	11	12	13	14	5	6	7	8	9	10	11	3	4	5	6	7	8	9
10	11	12	13	14	15	16	15	16	17	18	19	20	21	12	13	14	15	16	17	18	10	11	12	13	14	15	16
17	18	19	20	21	22	23	22	23	24	25	26	27	28	19	20	21	22	23	24	25	17	18	19	20	21	22	23
24	25	26	27	28	29	30	29	30	31	--	--	--	--	26	27	28	29	30	--	--	24	25	26	27	28	29	30
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Calendar No. 2

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	1	2	3	4	5	6	--	--	--	--	1	2	3	--	--	--	--	1	2	3	1	2	3	4	5	6	7
7	8	9	10	11	12	13	4	5	6	7	8	9	10	4	5	6	7	8	9	10	8	9	10	11	12	13	14
14	15	16	17	18	19	20	11	12	13	14	15	16	17	11	12	13	14	15	16	17	15	16	17	18	19	20	21
21	22	23	24	25	26	27	18	19	20	21	22	23	24	18	19	20	21	22	23	24	22	23	24	25	26	27	28
28	29	30	31	--	--	--	25	26	27	28	--	--	--	25	26	27	28	29	30	31	29	30	--	--	--	--	--
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M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	1	2	3	4	5	--	--	--	--	--	1	2	1	2	3	4	5	6	7	--	--	--	1	2	3	4
6	7	8	9	10	11	12	3	4	5	6	7	8	9	8	9	10	11	12	13	14	5	6	7	8	9	10	11
13	14	15	16	17	18	19	10	11	12	13	14	15	16	15	16	17	18	19	20	21	12	13	14	15	16	17	18
20	21	22	23	24	25	26	17	18	19	20	21	22	23	22	23	24	25	26	27	28	19	20	21	22	23	24	25
27	28	29	30	31	--	--	24	25	26	27	28	29	30	29	30	31	--	--	--	--	26	27	28	29	30	31	--
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	--	--	1	--	1	2	3	4	5	6	--	--	--	--	1	2	3	--	--	--	--	--	--	1
2	3	4	5	6	7	8	7	8	9	10	11	12	13	4	5	6	7	8	9	10	2	3	4	5	6	7	8
9	10	11	12	13	14	15	14	15	16	17	18	19	20	11	12	13	14	15	16	17	9	10	11	12	13	14	15
16	17	18	19	20	21	22	21	22	23	24	25	26	27	18	19	20	21	22	23	24	16	17	18	19	20	21	22
23	24	25	26	27	28	29	28	29	30	31	--	--	--	25	26	27	28	29	30	--	23	24	25	26	27	28	29
30	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	30	31	--	--	--	--	--

Appendix D. Perpetual Calendar

Calendar No. 3

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	1	2	3	4	5	--	--	--	--	--	1	2	--	--	--	--	--	1	2	--	1	2	3	4	5	6
6	7	8	9	10	11	12	3	4	5	6	7	8	9	3	4	5	6	7	8	9	7	8	9	10	11	12	13
13	14	15	16	17	18	19	10	11	12	13	14	15	16	10	11	12	13	14	15	16	14	15	16	17	18	19	20
20	21	22	23	24	25	26	17	18	19	20	21	22	23	17	18	19	20	21	22	23	21	22	23	24	25	26	27
27	28	29	30	31	--	--	24	25	26	27	28	--	--	24	25	26	27	28	29	30	28	29	30	--	--	--	--
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M A Y							J U N E							J U L Y							A U G U S T							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
--	--	--	1	2	3	4	--	--	--	--	--	--	1	--	1	2	3	4	5	6	--	--	--	--	--	1	2	3
5	6	7	8	9	10	11	2	3	4	5	6	7	8	7	8	9	10	11	12	13	4	5	6	7	8	9	10	
12	13	14	15	16	17	18	9	10	11	12	13	14	15	14	15	16	17	18	19	20	11	12	13	14	15	16	17	
19	20	21	22	23	24	25	16	17	18	19	20	21	22	21	22	23	24	25	26	27	18	19	20	21	22	23	24	
26	27	28	29	30	31	--	23	24	25	26	27	28	29	28	29	30	31	--	--	--	25	26	27	28	29	30	31	
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
1	2	3	4	5	6	7	--	--	1	2	3	4	5	--	--	--	--	--	--	1	2	1	2	3	4	5	6	7
8	9	10	11	12	13	14	6	7	8	9	10	11	12	3	4	5	6	7	8	9	8	9	10	11	12	13	14	
15	16	17	18	19	20	21	13	14	15	16	17	18	19	10	11	12	13	14	15	16	15	16	17	18	19	20	21	
22	23	24	25	26	27	28	20	21	22	23	24	25	26	17	18	19	20	21	22	23	22	23	24	25	26	27	28	
29	30	--	--	--	--	--	27	28	29	30	31	--	--	24	25	26	27	28	29	30	29	30	31	--	--	--	--	
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Calendar No. 4

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	1	2	3	4	--	--	--	--	--	--	1	--	--	--	--	--	--	1	--	--	1	2	3	4	5
5	6	7	8	9	10	11	2	3	4	5	6	7	8	2	3	4	5	6	7	8	6	7	8	9	10	11	12
12	13	14	15	16	17	18	9	10	11	12	13	14	15	9	10	11	12	13	14	15	13	16	14	15	16	17	18
19	20	21	22	23	24	25	16	17	18	19	20	21	22	16	17	18	19	20	21	22	20	21	22	23	24	25	26
26	27	28	29	30	31	--	23	24	25	26	27	28	--	23	24	25	26	27	28	29	27	28	29	30	--	--	--
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M A Y							J U N E							J U L Y							A U G U S T							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
--	--	--	--	1	2	3	1	2	3	4	5	6	7	--	--	1	2	3	4	5	--	--	--	--	--	--	1	2
4	5	6	7	8	9	10	8	9	10	11	12	13	14	6	7	8	9	10	11	12	3	4	5	6	7	8	9	
11	12	13	14	15	16	17	15	16	17	18	19	20	21	13	14	15	16	17	18	19	10	11	12	13	14	15	16	
18	19	20	21	22	23	24	22	23	24	25	26	27	28	20	21	22	23	24	25	26	17	18	19	20	21	22	23	
25	26	27	28	29	30	31	29	30	--	--	--	--	--	27	28	29	30	31	--	--	24	25	26	27	28	29	30	
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
--	1	2	3	4	5	6	--	--	--	1	2	3	4	--	--	--	--	--	--	--	1	--	1	2	3	4	5	6
7	8	9	10	11	12	13	5	6	7	8	9	10	11	2	3	4	5	6	7	8	7	8	9	10	11	12	13	
14	15	16	17	18	19	20	12	13	14	15	16	17	18	9	10	11	12	13	14	15	14	15	16	17	18	19	20	
21	22	23	24	25	26	27	19	20	21	22	23	24	25	16	17	18	19	20	21	22	21	22	23	24	25	26	27	
28	29	30	--	--	--	--	26	27	28	29	30	31	--	23	24	25	26	27	28	29	28	29	30	31	--	--	--	
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Appendix D Perpetual Calendar

Calendar No. 5

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	1	2	3	1	2	3	4	5	6	7	1	2	3	4	5	6	7	--	--	--	1	2	3	4
4	5	6	7	8	9	10	8	9	10	11	12	13	14	8	9	10	11	12	13	14	5	6	7	8	9	10	11
11	12	13	14	15	16	17	15	16	17	18	19	20	21	15	16	17	18	19	20	21	12	13	14	15	16	17	18
18	19	20	21	22	23	24	22	23	24	25	26	27	28	22	23	24	25	26	27	28	19	20	21	22	23	24	25
25	26	27	28	29	30	31	--	--	--	--	--	--	--	29	30	31	--	--	--	--	26	27	28	29	30	--	--
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M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	--	1	2	--	1	2	3	4	5	6	--	--	--	1	2	3	4	--	--	--	--	--	--	1
3	4	5	6	7	8	9	7	8	9	10	11	12	13	5	6	7	8	9	10	11	2	3	4	5	6	7	8
10	11	12	13	14	15	16	14	15	16	17	18	19	20	12	13	14	15	16	17	18	9	10	11	12	13	14	15
17	18	19	20	21	22	23	21	22	23	24	25	26	27	19	20	21	22	23	24	25	16	17	18	19	20	21	22
24	25	26	27	28	29	30	28	29	30	--	--	--	--	26	27	28	29	30	31	--	23	24	25	26	27	28	29
31	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	30	31	--	--	--	--	--

  

S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
6	7	8	9	10	11	12	4	5	6	7	8	9	10	8	9	10	11	12	13	14	6	7	8	9	10	11	12
13	14	15	16	17	18	19	11	12	13	14	15	16	17	15	16	17	18	19	20	21	13	14	15	16	17	18	19
20	21	22	23	24	25	26	18	19	20	21	22	23	24	22	23	24	25	26	27	28	20	21	22	23	24	25	26
27	28	29	30	--	--	--	25	26	27	28	29	30	31	29	30	--	--	--	--	--	27	28	29	30	31	--	--
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Calendar No. 6

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
3	4	5	6	7	8	9	7	8	9	10	11	12	13	7	8	9	10	11	12	13	4	5	6	7	8	9	10
10	11	12	13	14	15	16	14	15	16	17	18	19	20	14	15	16	17	18	19	20	11	12	13	14	15	16	17
17	18	19	20	21	22	23	21	22	23	24	25	26	27	21	22	23	24	25	26	27	18	19	20	21	22	23	24
24	25	26	27	28	29	30	28	--	--	--	--	--	--	28	29	30	31	--	--	--	25	26	27	28	29	30	--
31	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

  

M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
2	3	4	5	6	7	8	6	7	8	9	10	11	12	4	5	6	7	8	9	10	8	9	10	11	12	13	14
9	10	11	12	13	14	15	13	14	15	16	17	18	19	11	12	13	14	15	16	17	15	16	17	18	19	20	21
16	17	18	19	20	21	22	20	21	22	23	24	25	26	18	19	20	21	22	23	24	22	23	24	25	26	27	28
23	24	25	26	27	28	29	27	28	29	30	--	--	--	25	26	27	28	29	30	31	29	30	31	--	--	--	--
30	31	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

  

S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
5	6	7	8	9	10	11	3	4	5	6	7	8	9	7	8	9	10	11	12	13	5	6	7	8	9	10	11
12	13	14	15	16	17	18	10	11	12	13	14	15	16	14	15	16	17	18	19	20	12	13	14	15	16	17	18
19	20	21	22	23	24	25	17	18	19	20	21	22	23	21	22	23	24	25	26	27	19	20	21	22	23	24	25
26	27	28	29	30	--	--	24	25	26	27	28	29	30	28	29	30	--	--	--	--	26	27	28	29	30	31	--
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Appendix D Perpetual Calendar

Calendar No. 7

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	--	--	1	--	--	1	2	3	4	5	--	--	1	2	3	4	5	--	--	--	--	--	1	2
2	3	4	5	6	7	8	6	7	8	9	10	11	12	6	7	8	9	10	11	12	3	4	5	6	7	8	9
9	10	11	12	13	14	15	13	14	15	16	17	18	19	13	14	15	16	17	18	19	10	11	12	13	14	15	16
16	17	18	19	20	21	22	20	21	22	23	24	25	26	20	21	22	23	24	25	26	17	18	19	20	21	22	23
23	24	25	26	27	28	29	27	28	--	--	--	--	--	27	28	29	30	31	--	--	24	25	26	27	28	29	30
30	31	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

  

M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	--	--	--	1	2	3	4	--	--	--	--	--	1	2	--	1	2	3	4	5	6
8	9	10	11	12	13	14	5	6	7	8	9	10	11	3	4	5	6	7	8	9	7	8	9	10	11	12	13
15	16	17	18	19	20	21	12	13	14	15	16	17	18	10	11	12	13	14	15	16	14	15	16	17	18	19	20
22	23	24	25	26	27	28	19	20	21	22	23	24	25	17	18	19	20	21	22	23	21	22	23	24	25	26	27
29	30	31	--	--	--	--	26	27	28	29	30	--	--	24	25	26	27	28	29	30	28	29	30	31	--	--	--
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
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4	5	6	7	8	9	10	2	3	4	5	6	7	8	6	7	8	9	10	11	12	4	5	6	7	8	9	10	
11	12	13	14	15	16	17	9	10	11	12	13	14	15	13	14	15	16	17	18	19	11	12	13	14	15	16	17	
18	19	20	21	22	23	24	16	17	18	19	20	21	22	20	21	22	23	24	25	26	18	19	20	21	22	23	24	
25	26	27	28	29	30	--	23	24	25	26	27	28	29	27	28	29	30	--	--	--	25	26	27	28	29	30	31	
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Calendar no. 8

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	--	--	--	1	2	3	4	--	--	--	--	1	2	3	1	2	3	4	5	6	7
8	9	10	11	12	13	14	5	6	7	8	9	10	11	4	5	6	7	8	9	10	8	9	10	11	12	13	14
15	16	17	18	19	20	21	12	13	14	15	16	17	18	11	12	13	14	15	16	17	15	16	17	18	19	20	21
22	23	24	25	26	27	28	19	20	21	22	23	24	25	18	19	20	21	22	23	24	22	23	24	25	26	27	28
29	30	31	--	--	--	--	26	27	28	29	--	--	--	25	26	27	28	29	30	31	29	30	--	--	--	--	--
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M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	1	2	3	4	5	--	--	--	--	--	1	2	1	2	3	4	5	6	7	--	--	--	1	2	3	4
6	7	8	9	10	11	12	3	4	5	6	7	8	9	8	9	10	11	12	13	14	5	6	7	8	9	10	11
13	14	15	16	17	18	19	10	11	12	13	14	15	16	15	16	17	18	19	20	21	12	13	14	15	16	17	18
20	21	22	23	24	25	26	17	18	19	20	21	22	23	22	23	24	25	26	27	28	19	20	21	22	23	24	25
27	28	29	30	31	--	--	24	25	26	27	28	29	30	29	30	31	--	--	--	--	26	27	28	29	30	31	--
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
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2	3	4	5	6	7	8	7	8	9	10	11	12	13	4	5	6	7	8	9	10	2	3	4	5	6	7	8	
9	10	11	12	13	14	15	14	15	16	17	18	19	20	11	12	13	14	15	16	17	9	10	11	12	13	14	15	
16	17	18	19	20	21	22	21	22	23	24	25	26	27	18	19	20	21	22	23	24	16	17	18	19	20	21	22	
23	24	25	26	27	28	29	28	29	30	31	--	--	--	25	26	27	28	29	30	--	23	24	25	26	27	28	29	
30	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	30	31	--	--	--	--	--	

Appendix D Perpetual Calendar

Calendar No. 9

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	1	2	3	4	5	6	--	--	--	--	1	2	3	--	--	--	--	--	1	2	--	1	2	3	4	5	6
7	8	9	10	11	12	13	4	5	6	7	8	9	10	3	4	5	6	7	8	9	7	8	9	10	11	12	13
14	15	16	17	18	19	20	11	12	13	14	15	16	17	10	11	12	13	14	15	16	14	15	16	17	18	19	20
21	22	23	24	25	26	27	18	19	20	21	22	23	24	17	18	19	20	21	22	23	21	22	23	24	25	26	27
28	29	30	31	--	--	--	25	26	27	28	29	--	--	24	25	26	27	28	29	30	28	29	30	--	--	--	--
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M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	1	2	3	4	--	--	--	--	--	--	1	--	1	2	3	4	5	6	--	--	--	--	1	2	3
5	6	7	8	9	10	11	2	3	4	5	6	7	8	7	8	9	10	11	12	13	4	5	6	7	8	9	10
12	13	14	15	16	17	18	9	10	11	12	13	14	15	14	15	16	17	18	19	20	11	12	13	14	15	16	17
19	20	21	22	23	24	25	16	17	18	19	20	21	22	21	22	23	24	25	26	27	18	19	20	21	22	23	24
26	27	28	29	30	31	--	23	24	25	26	27	28	29	28	29	30	31	--	--	--	25	26	27	28	29	30	31
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	--	--	1	2	3	4	5	--	--	--	--	--	1	2	1	2	3	4	5	6	7
8	9	10	11	12	13	14	6	7	8	9	10	11	12	3	4	5	6	7	8	9	8	9	10	11	12	13	14
15	16	17	18	19	20	21	13	14	15	16	17	18	19	10	11	12	13	14	15	16	15	16	17	18	19	20	21
22	23	24	25	26	27	28	20	21	22	23	24	25	26	17	18	19	20	21	22	23	22	23	24	25	26	27	28
29	30	--	--	--	--	--	27	28	29	30	31	--	--	24	25	26	27	28	29	30	29	30	31	--	--	--	--
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Calendar No. 10

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	1	2	3	4	5	--	--	--	--	--	1	2	--	--	--	--	--	--	1	--	--	1	2	3	4	5
6	7	8	9	10	11	12	3	4	5	6	7	8	9	2	3	4	5	6	7	8	6	7	8	9	10	11	12
13	14	15	16	17	18	19	10	11	12	13	14	15	16	9	10	11	12	13	14	15	13	16	14	15	16	17	18
20	21	22	23	24	25	26	17	18	19	20	21	22	23	16	17	18	19	20	21	22	20	21	22	23	24	25	26
27	28	29	30	31	--	--	24	25	26	27	28	29	--	23	24	25	26	27	28	29	27	28	29	30	--	--	--
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M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	1	2	3	1	2	3	4	5	6	7	--	--	1	2	3	4	5	--	--	--	--	--	1	2
4	5	6	7	8	9	10	8	9	10	11	12	13	14	6	7	8	9	10	11	12	3	4	5	6	7	8	9
11	12	13	14	15	16	17	15	16	17	18	19	20	21	13	14	15	16	17	18	19	10	11	12	13	14	15	16
18	19	20	21	22	23	24	22	23	24	25	26	27	28	20	21	22	23	24	25	26	17	18	19	20	21	22	23
25	26	27	28	29	30	31	29	30	--	--	--	--	--	27	28	29	30	31	--	--	24	25	26	27	28	29	30
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	1	2	3	4	5	6	--	--	--	1	2	3	4	--	--	--	--	--	--	1	--	1	2	3	4	5	6
7	8	9	10	11	12	13	5	6	7	8	9	10	11	2	3	4	5	6	7	8	7	8	9	10	11	12	13
14	15	16	17	18	19	20	12	13	14	15	16	17	18	9	10	11	12	13	14	15	14	15	16	17	18	19	20
21	22	23	24	25	26	27	19	20	21	22	23	24	25	16	17	18	19	20	21	22	21	22	23	24	25	26	27
28	29	30	--	--	--	--	26	27	28	29	30	31	--	23	24	25	26	27	28	29	28	29	30	31	--	--	--
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Appendix D Perpetual Calendar

Calendar No. 11

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	1	2	3	4	--	--	--	--	--	--	1	1	2	3	4	5	6	7	--	--	--	1	2	3	4
5	6	7	8	9	10	11	2	3	4	5	6	7	8	8	9	10	11	12	13	14	5	6	7	8	9	10	11
12	13	14	15	16	17	18	9	10	11	12	13	14	15	15	16	17	18	19	20	21	12	13	14	15	16	17	18
19	20	21	22	23	24	25	16	17	18	19	20	21	22	22	23	24	25	26	27	28	19	20	21	22	23	24	25
26	27	28	29	30	31	--	23	24	25	26	27	28	29	29	30	31	--	--	--	--	26	27	28	29	30	--	--
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M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	--	1	2	--	1	2	3	4	5	6	--	--	--	1	2	3	4	--	--	--	--	--	--	1
3	4	5	6	7	8	9	7	8	9	10	11	12	13	5	6	7	8	9	10	11	2	3	4	5	6	7	8
10	11	12	13	14	15	16	14	15	16	17	18	19	20	12	13	14	15	16	17	18	9	10	11	12	13	14	15
17	18	19	20	21	22	23	21	22	23	24	25	26	27	19	20	21	22	23	24	25	16	17	18	19	20	21	22
24	25	26	27	28	29	30	28	29	30	--	--	--	--	26	27	28	29	30	31	--	23	24	25	26	27	28	29
31	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	30	31	--	--	--	--	--

  

S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	1	2	3	4	5	--	--	--	--	1	2	3	1	2	3	4	5	6	7	--	--	1	2	3	4	5
6	7	8	9	10	11	12	4	5	6	7	8	9	10	8	9	10	11	12	13	14	6	7	8	9	10	11	12
13	14	15	16	17	18	19	11	12	13	14	15	16	17	15	16	17	18	19	20	21	13	14	15	16	17	18	19
20	21	22	23	24	25	26	18	19	20	21	22	23	24	22	23	24	25	26	27	28	20	21	22	23	24	25	26
27	28	29	30	--	--	--	25	26	27	28	29	30	31	29	30	--	--	--	--	--	27	28	29	30	31	--	--
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Calendar No. 12

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	1	2	3	1	2	3	4	5	6	7	--	1	2	3	4	5	6	--	--	--	--	1	2	3
4	5	6	7	8	9	10	8	9	10	11	12	13	14	7	8	9	10	11	12	13	4	5	6	7	8	9	10
11	12	13	14	15	16	17	15	16	17	18	19	20	21	14	15	16	17	18	19	20	11	12	13	14	15	16	17
18	19	20	21	22	23	24	22	23	24	25	26	27	28	21	22	23	24	25	26	27	18	19	20	21	22	23	24
25	26	27	28	29	30	31	29	--	--	--	--	--	--	28	29	30	31	--	--	--	25	26	27	28	29	30	--
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M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	--	--	1	--	--	1	2	3	4	5	--	--	--	--	1	2	3	1	2	3	4	5	6	7
2	3	4	5	6	7	8	6	7	8	9	10	11	12	4	5	6	7	8	9	10	8	9	10	11	12	13	14
9	10	11	12	13	14	15	13	14	15	16	17	18	19	11	12	13	14	15	16	17	15	16	17	18	19	20	21
16	17	18	19	20	21	22	20	21	22	23	24	25	26	18	19	20	21	22	23	24	22	23	24	25	26	27	28
23	24	25	26	27	28	29	27	28	29	30	--	--	--	25	26	27	28	29	30	31	29	30	31	--	--	--	--
30	31	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

  

S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	1	2	3	4	--	--	--	--	--	1	2	--	1	2	3	4	5	6	--	--	--	1	2	3	4
5	6	7	8	9	10	11	3	4	5	6	7	8	9	7	8	9	10	11	12	13	5	6	7	8	9	10	11
12	13	14	15	16	17	18	10	11	12	13	14	15	16	14	15	16	17	18	19	20	12	13	14	15	16	17	18
19	20	21	22	23	24	25	17	18	19	20	21	22	23	21	22	23	24	25	26	27	19	20	21	22	23	24	25
26	27	28	29	30	--	--	24	25	26	27	28	29	30	28	29	30	--	--	--	--	26	27	28	29	30	31	--
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Appendix D Perpetual Calendar

Calendar No. 13

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
--	--	--	--	--	1	2	--	1	2	3	4	5	6	--	--	1	2	3	4	5	--	--	--	--	--	1	2
3	4	5	6	7	8	9	7	8	9	10	11	12	13	6	7	8	9	10	11	12	3	4	5	6	7	8	9
10	11	12	13	14	15	16	14	15	16	17	18	19	20	13	14	15	16	17	18	19	10	11	12	13	14	15	16
17	18	19	20	21	22	23	21	22	23	24	25	26	27	20	21	22	23	24	25	26	17	18	19	20	21	22	23
24	25	26	27	28	29	30	28	29	--	--	--	--	--	27	28	29	30	31	--	--	24	25	26	27	28	29	30
31	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

  

M A Y							J U N E							J U L Y							A U G U S T						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	--	--	--	1	2	3	4	--	--	--	--	--	1	2	--	1	2	3	4	5	6
8	9	10	11	12	13	14	5	6	7	8	9	10	11	3	4	5	6	7	8	9	7	8	9	10	11	12	13
15	16	17	18	19	20	21	12	13	14	15	16	17	18	10	11	12	13	14	15	16	14	15	16	17	18	19	20
22	23	24	25	26	27	28	19	20	21	22	23	24	25	17	18	19	20	21	22	23	21	22	23	24	25	26	27
29	30	31	--	--	--	--	26	27	28	29	30	--	--	24	25	26	27	28	29	30	28	29	30	31	--	--	--
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
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4	5	6	7	8	9	10	2	3	4	5	6	7	8	6	7	8	9	10	11	12	4	5	6	7	8	9	10
11	12	13	14	15	16	17	9	10	11	12	13	14	15	13	14	15	16	17	18	19	11	12	13	14	15	16	17
18	19	20	21	22	23	24	16	17	18	19	20	21	22	20	21	22	23	24	25	26	18	19	20	21	22	23	24
25	26	27	28	29	30	--	23	24	25	26	27	28	29	27	28	29	30	--	--	--	25	26	27	28	29	30	31
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Calendar no. 14

J A N U A R Y							F E B R U A R Y							M A R C H							A P R I L						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
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2	3	4	5	6	7	8	6	7	8	9	10	11	12	5	6	7	8	9	10	11	2	3	4	5	6	7	8
9	10	11	12	13	14	15	13	14	15	16	17	18	19	12	13	14	15	16	17	18	9	10	11	12	13	14	15
16	17	18	19	20	21	22	20	21	22	23	24	25	26	19	20	21	22	23	24	25	16	17	18	19	20	21	22
23	24	25	26	27	28	29	27	28	29	--	--	--	--	26	27	28	29	30	31	--	23	24	25	26	27	28	29
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M A Y							J U N E							J U L Y							A U G U S T						
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--	1	2	3	4	5	6	--	--	--	--	1	2	3	--	--	--	--	--	--	1	--	--	1	2	3	4	5
7	8	9	10	11	12	13	4	5	6	7	8	9	10	2	3	4	5	6	7	8	6	7	8	9	10	11	12
14	15	16	17	18	19	20	11	12	13	14	15	16	17	9	10	11	12	13	14	15	13	14	15	16	17	18	19
21	22	23	24	25	26	27	18	19	20	21	22	23	24	16	17	18	19	20	21	22	20	21	22	23	24	25	26
28	29	30	31	--	--	--	25	26	27	28	29	30	--	23	24	25	26	27	28	29	27	28	29	30	31	--	--
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S E P T E M B E R							O C T O B E R							N O V E M B E R							D E C E M B E R						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
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3	4	5	6	7	8	9	8	9	10	11	12	13	14	5	6	7	8	9	10	11	3	4	5	6	7	8	9
10	11	12	13	14	15	16	15	16	17	18	19	20	21	12	13	14	15	16	17	18	10	11	12	13	14	15	16
17	18	19	20	21	22	23	22	23	24	25	26	27	28	19	20	21	22	23	24	25	17	18	19	20	21	22	23
24	25	26	27	28	29	30	29	30	31	--	--	--	--	26	27	28	29	30	--	--	24	25	26	27	28	29	30
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