Inventory of the Herman Perlet papers, 1881-1914

Processed by Linda S. Barnhart; machine-readable finding aid created by Xiuzhi Zhou

Music Library
Hargrove Music Library
University of California, Berkeley
Berkeley, California, 94720-6000
Phone: (510) 642-2623
Email: music_reference@berkeley.edu
URL: https://guides.lib.berkeley.edu/music_library_archives
© 1997
The Regents of the University of California. All rights reserved.
Inventory of the Herman Perlet Papers, 1881-1914

Collection number: ARCHIVES PERLET 1

The Music Library

University of California, Berkeley
Berkeley, California

Contact Information

Hargrove Music Library
University of California, Berkeley
Berkeley, California, 94720-6000
Phone: (510) 642-2623
Email: music_reference@berkeley.edu
URL: https://guides.lib.berkeley.edu/music_library_archives

Processed by:
Linda S. Barnhart
Date Completed:
ca. 1981
Encoded by:
Xiuzhi Zhou

© 1997 The Regents of the University of California. All rights reserved.

Descriptive Summary

Title: Herman Perlet Papers
Date (inclusive): 1881-1914
Collection number: ARCHIVES PERLET 1
Creator: Perlet, Herman, 1862-1916
Extent: Number of containers: 10 boxes (151 items)
Repository: The Music Library
Berkeley, California 94720-6000
Shelf location: For current information on the location of these materials, please consult the Library's online catalog.
Language: English.
Donors:
Mrs. Mildred B. Perlet Carey, daughter of Herman and Belle Perlet, and Mrs. Carey's son, Professor Grant S. Carey, both of Sacramento, California. Presented to the Music Library August 21, 1978.

Access
Collection is open for research.

Publication Rights
All requests for permission to publish or quote from manuscripts must be submitted in writing to the Head of the Music Library.

Preferred Citation
[Identification of item], Herman Perlet papers, ARCHIVES PERLET 1, The Music Library, University of California, Berkeley.

Jan 24, 1862 Perlet born, probably in Erie, PA
1881 "Come Unto Me and I Will Refresh You" (song) published
1891 "I Love Him" (song) published
1892-1893 Music director/conductor for various opera companies
1893 "The Beggar Maid" (song) published
1893 "My Little Star" (Song) published
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1894</td>
<td>Two orchestral suites performed in Leipzig, produced by Hartmann</td>
</tr>
<tr>
<td>1894</td>
<td>&quot;I Doubt It&quot; (song) published</td>
</tr>
<tr>
<td>1894</td>
<td>&quot;I Wonder&quot; (song) published</td>
</tr>
<tr>
<td>1894</td>
<td>&quot;Thou Hast a Heart, I Know!&quot; (song) published</td>
</tr>
<tr>
<td>1894-1895</td>
<td>The Dragoon's Daughter produced</td>
</tr>
<tr>
<td>Oct 8, 1894</td>
<td>Fiorella, a tragic opera in four acts, compiled in New York</td>
</tr>
<tr>
<td>1894</td>
<td>&quot;Darling, I Love You!&quot; (song) published</td>
</tr>
<tr>
<td>1894</td>
<td>&quot;I Sat at my Latticed Window&quot; (song) published</td>
</tr>
<tr>
<td>1894</td>
<td>&quot;Love, Sweet Love&quot; (song) published</td>
</tr>
<tr>
<td>1895</td>
<td>Vocal Gems from The Dragoon's Daughter (piano-vocal selections) published</td>
</tr>
<tr>
<td>1896</td>
<td>Perlet marries Belle Thorne (b. 1871)</td>
</tr>
<tr>
<td>1896</td>
<td>Miss Philadelphia produced</td>
</tr>
<tr>
<td>1896</td>
<td>&quot;The Old Dream&quot; (song) published</td>
</tr>
<tr>
<td>1896</td>
<td>&quot;When Baby Boy's Ship Comes In&quot; (song) published</td>
</tr>
<tr>
<td>1897</td>
<td>First Mass, Opus 5 published</td>
</tr>
<tr>
<td>Mar 1897</td>
<td>The Isle of Gold, or The Star Spangled Dollar produced</td>
</tr>
<tr>
<td>1897</td>
<td>&quot;If Only in Thy Heart I Dwell&quot; (song) published</td>
</tr>
<tr>
<td>1897</td>
<td>&quot;It Needs But That&quot; (song) published</td>
</tr>
<tr>
<td>1897</td>
<td>&quot;Susie Smith from Troy&quot; (song from The Isle of Gold) published</td>
</tr>
<tr>
<td>1900</td>
<td>Mam'selle 'Awkins produced</td>
</tr>
<tr>
<td>1900</td>
<td>&quot;The Brave Days of Old&quot; (song) published</td>
</tr>
<tr>
<td>1900</td>
<td>&quot;You'll Never Know&quot; (song) published</td>
</tr>
<tr>
<td>1900</td>
<td>Ma Petite, Opus 6 No.1 for piano published</td>
</tr>
<tr>
<td>1900</td>
<td>Abendlied, Opus 6 No. 2 for piano published</td>
</tr>
<tr>
<td>1900</td>
<td>Valse Fantaisie, Opus 6 No. 3 for piano published</td>
</tr>
<tr>
<td>1901</td>
<td>In Crakow for piano published</td>
</tr>
<tr>
<td>1901</td>
<td>Moonlight in Venice for piano published</td>
</tr>
<tr>
<td>Mar 1902</td>
<td>Specialty Dances A Dream of the Dance Produced</td>
</tr>
<tr>
<td>Apr 1902</td>
<td>When Reuben Comes to Town produced</td>
</tr>
<tr>
<td>Mar 1905</td>
<td>The Little Devil's Half completed in New York</td>
</tr>
<tr>
<td>Sep 1906</td>
<td>Those Primrose Girls produced (copyright date 1903)</td>
</tr>
<tr>
<td>1906</td>
<td>The Maiden's Lament for contralto solo and chorus published</td>
</tr>
<tr>
<td>Oct-Nov 1906</td>
<td>Painting the Town produced</td>
</tr>
<tr>
<td>1907</td>
<td>The Festive Evening, a chorus for male voices published</td>
</tr>
<tr>
<td>1908</td>
<td>Perlet moves to Oakland, California</td>
</tr>
<tr>
<td>1908</td>
<td>&quot;If King Were Clown and Clown Were King&quot; (song) published (copyright 1897)</td>
</tr>
<tr>
<td>1909</td>
<td>Mine is a Song and Two Kisses (arrangements by Perlet) published</td>
</tr>
<tr>
<td>1909</td>
<td>The Three Graces: Suite for Piano published. Includes Dorothy, Julia and Mildred</td>
</tr>
<tr>
<td>Oct 1909</td>
<td>The Singing Bandits produced</td>
</tr>
<tr>
<td>Dec 1909</td>
<td>Christmas Jinks for the Bohemian Club, San Francisco written</td>
</tr>
<tr>
<td>1910</td>
<td>&quot;Sing a Song of Gladness&quot; (chorus for women's voices) published</td>
</tr>
<tr>
<td>1910</td>
<td>&quot;Sing a Song of Gladness&quot; (song) published</td>
</tr>
<tr>
<td>1910</td>
<td>&quot;Ave Maria&quot; (song) published</td>
</tr>
<tr>
<td>1910</td>
<td>&quot;I Ask Not&quot; (song) published</td>
</tr>
<tr>
<td>Apr 15, 1910</td>
<td>Serenade for String Orchestra, Opus 9 completed</td>
</tr>
<tr>
<td>Jun 20, 1910</td>
<td>Mt. Tamalpais, Symphonic Tone Picture for Grand Orchestra, completed in San Francisco</td>
</tr>
<tr>
<td>Nov 1910</td>
<td>Perlet conducts the Seattle Symphony</td>
</tr>
<tr>
<td>1911</td>
<td>&quot;Whispers&quot; for piano published</td>
</tr>
<tr>
<td>1911</td>
<td>Valse-Fantasie, Opus 15 No. 1 for piano published</td>
</tr>
<tr>
<td>1911</td>
<td>Ballade, Opus 15 No. 2 for piano published</td>
</tr>
<tr>
<td>1911</td>
<td>Dance Grace, Opus 15 No. 3 for piano published</td>
</tr>
<tr>
<td>1911</td>
<td>Staccato Etude, Opus 15 No. 4 for piano published</td>
</tr>
</tbody>
</table>

Inventory of the Herman Perlet papers, 1881-1914
Apr 18, 1911  Quintette, Opus 13 completed in San Francisco
Jul 1911  Music Teachers’ Association of California State Convention—Perlet speaks on chamber music and his Quintette premiered
Sep 20, 1911  Trio in F, Opus 16a completed in San Francisco
Nov 19, 1911  The Maiden’s Lament (contralto solo) completed in San Francisco
May 1912  Perlet conducts concert to benefit the widows and children of the bandsmen on the Titanic
Aug 1912  Allein, Reverie for Orchestra completed in San Francisco
Nov 1912  Preliminary concert of the Philharmonic Orchestra of the Recreation League, conducted and organized by Perlet
1913  “A Question: Is Love a Dream?” (song) published
Apr 1913  First Official concert of the People's Philharmonic Orchestra (originally the recreationLeague Orchestra), conducted by Perlet
Aug 1913  The Fall of Ug, Eleventh Grove Play of the Bohemian Club, presented
Oct 18, 1913  “Autumn” (song) completed in San Francisco
Dec 24, 1913  Quartette, Opus 20, completed in San Francisco
May 1914  People's Philharmonic Orchestra beings its second season of concerts
Sep 1914  Perlet discusses his new "Third" Symphony
Jan 7, 1916  Perlet dies of heart failure in Oakland, California at age 54

BIOGRAPHICAL SKETCH

Herman Perlet was born on January 24, 1862, in Erie, Pennsylvania. His parents were James P. Perlet, who worked for the Treasury Department for forty years, and Lydia A. Baker Perlet. He had two brothers, Frank L. Perley, a theater manager and producer, and Morrison W. Perley.

A newspaper article contained in one of the scrapbooks describes the evolution of the name "Perlet," probably because of prominence of Herman and Frank, and because each of the two brothers spelled the name differently. Evidently the family, of French-Huguenot descent, originally wrote the name Per Let. One member of the family used Per Lee. When the family came to the United States, they spelled it Perley to make it American. But when Herman decide to go into the theater, as a courtesy to his parents who were scandalized, he disassociated himself from them through the form Perlet. When Frank took up the theater as a career, the parents must have adjusted to the horror of the idea, for he kept the name Perley.

Herman's start in music was evidently at an early age, though sources conflict as to his teachers and his progress. He is variously listed as studying with Conrad Kremb, a pupil and intimate friend of Moscheles, or with an unnamed friend and fellow student of Mendelssohn, or with Ambroise Thomas.

It is agreed that Perlet's professional start was as a concert pianist. One newspaper clipping from a scrapbook states "Under the tutelage of Thomas, young Perlet became a concert pianist at the age of 16 years, appearing at the Capitals of Europe and the principal cities of the United States."

Up to this time, the primary area of Perlet's theatrical activity was the northeastern seaboard. In early 1908, however, his doctor suggested that for health reasons he move to the West Coast, and Perlet and his wife Belle Thorne (1871-1937), a famous prima donna whom he had married in 1896, settled in Oakland. One daughter, Mildred, had been born to them. In California, Perlet's musical activity did not slacken. The Singing Bandits, a romantic operatic comedy, was produced in October 1909, but then Perlet's attention turned to other genres. He continued to publish songs, but also showed more interest in orchestral and chamber music.

An area of personal enthusiasm for Perlet was the Bohemian Club of San Francisco. In 1909 he wrote the Christmas Jinks for that club, and in 1913, he wrote the music for their annual summer Grove Play. The allegorical Grove Play was the highlight of the summer High Jinks, and was held in a desolate redwood grove in Sonoma visited by the club only once a year. The main idea of the High Jinks of the Bohemian Club is that year by year the grim specter of care shall be driven away by this holiday gathering of men of the world. Perlet's contribution to the Eleventh Grove Play, 1913, was the music to The Fall of Ug, a highly acclaimed success.

In addition to his compositional talents, Perlet contributed to the cultural development of the Bay area as a conductor. He directed the Oratorio Society of San Rafael, the San Rafael Choral Society, and the Columbia Boys' Park Band. In November 1912 he founded the Philharmonic Orchestra of the Recreation League, with the purpose of providing low-cost concerts for the general public. This orchestra turned into the People's Philharmonic Orchestra, which played a full season in 1913 and in 1914. A People's Philharmonic Choral Society was also formed by Perlet. Several sources say that it was Sir Arthur
Sullivan who persuaded Perlet to give up the piano for a conducting career. Perlet succeeded Alfred Cellier as the conductor in America of the D'Oyly Carte Opera Company, and at various times conducted most of the major opera companies in the United States: the Strakosch English Opera Company, the Duff Comic Opera, McCaul, Agnes Huntington, Whitney, Lillian Russell, Robin Hood and others. Even in the early stages of his career, Perlet composed songs, several of which attained great popularity. Two orchestral suites of his were produced by Hartmann in Leipzig in 1894, and about the same time he began composing in earnest for the stage.

While the extent of his collaborative effort in earlier productions has yet to be ascertained, his first independent work to be produced probably was The Dragoon's Daughter, a comic opera in three acts presented in 1894-95. Other stage works by Perlet produced during the ensuing years included A Stage Party (1895), Miss Philadelphia (1896?), The Isle of Gold (1897), Mame'selle 'Awkins (1900), When Reuben Comes to Town (1902), Those Primrose Girls (1906) and Painting the Town (1906). There are other theatrical works in the collection for which no composition or performance dates are known.

Perlet died very unexpectedly on January 7, 1916 at the age of fifty-three from heart failure, at the home of his sister-in-law on Telegraph Avenue in Oakland. A concert in his memory was held in March 1916 to benefit his widow and daughter. His "immense library of music" soon afterwards was placed on the market by his widow.

The Perlet Collection was a gift to the Music Library from the composer's daughter, Mrs. Mildred B. Perlet Carey of Sacramento, and her son, Grant S. Carey. The presentation was made in three stages. In mid-August 1978, Mrs. Carey made a gift of the manuscripts and published works of her father. Three scrapbooks were also loaned to the Library for microfilming, and were returned to Mrs. Carey in January 1979. That microfilm is available, however, the scrapbooks themselves were donated to the Library in August of 1979. Finally, in February 1981 further additions were made to the Perlet Collection, consisting primarily of such other documentary items as photographs, another scrapbook, mounted clippings, programs, and some librettos and scores.

Later, on Wednesday, May 19, 1982, Mildred and Grant Carey presented the Music Library with a collection of photographs of Belle Thorne.

Herman Perlet's Delightful Studio

Some time ago Herman Perlet, the distinguished teacher of singing and orchestral director, moved his studio from Franklin Street to within two doors on the other side of Sutter Street from its former location, also on Franklin Street. The present Perlet studio is located at 1350 Sutter Street, in the same building in which the well known Bendix Conservatory of Music was situated previous to the earthquake. Mr Perlet occupies the spacious music room which the will be gratefully remembered by those who had the good fortune to attend some of the pupil recitals given in this historic hall. It is one of the largest and prettiest studios in this city and its well polished, hardwood floor, together with the artistically frescoed ceiling, give it quite a distinguished appearance. Mr. Perlet has left nothing undone to give this splendid studio an homelike appearance, and on the walls may be seen an array of portraits of some of the world's most distinguished artists and composers, all of whom are or were Mr. Perlet's personal friends, as may be easily gathered from the affectionate autographs which each of these pictures bear. It is one of the largest and most interesting collections of autographed portraits of celebrities we have ever seen. Those in Mr. Perlet's studio are only a few of the collection and among them are: Edward German, Frederick Stock, the director of the Thomas orchestra, Reignald de Koven, Davis Bisham, Harry Rowe-Shelly, the famous organist and composer, Gustav Becker, the well known New York pianist, Henry Hadley, leader of the Seattle Symphony Orchestra, L. Mancinelli, E. Bevignani, Julian Edwards, Nahan Franko, John asnd Zoe Cheshire, the distinguished harpists, Alice Nielson, Marguerite Sylva, Henry W. Savage, Madison Corey, general business manger for Mr. Savage, and Victor Herbert. Among the real pictorial treasures in Mr. Perlet's studio is a full length colored portrait of Verdi, of which only a very few are in the United States. Mr. Perlet is to be congratualted upon his tasteful arrangement of the studio.

article from the Pacific Coast Musical Review
(Saturday, May 6, 1911, p. 8)

Scope and Content

Collection includes manuscript and published scores of Perlet's songs, light operas and theatrical works, and orchestral and chamber music, as well as librettos, 4 scrapbooks, news articles, programs, brochures, and photographs. Also included is a small collection of photographs of Belle Thorne Perlet.
A. Dramatic Works

1. Opera, operetta and other theatrical scores

[Alice in Wonderland]

Scope and Content Note
Miscellaneous sketches and drafts, including:

--Opening Act I. Ink, manuscript, 12 pages in 3 gatherings, unbound. Piano-vocal score. Incomplete.

--Opening chorus. Ink, manuscript, 4 pages in 1 gathering, unbound. Piano-vocal score. Incomplete.

--Finale Act I. Ink, manuscript, 4 pages in 1 gathering, unbound. Piano-vocal score. Incomplete.

--Hatter Song. Ink, manuscript, 1 sheet. Piano-vocal sketch.

--Hatter-You've heard people say. Ink, manuscript, 1 sheet. Piano-vocal sketch.

--Alice-Tiny-Duett. Ink, manuscript, 1 sheet. Piano-vocal sketch.


Scope and Content Note
Piano score. Pencil, manuscript. 35 pages in unbound folios put in paper folder. Some indications of scoring.

The Dragoon's Daughter

Scope and Content Note
Full score--incomplete. No cover or title page, and entire first act missing. Begins with Act II, pages numbered at top 1-35. Pages 36-47 (one gathering) missing, but otherwise complete to end of Act II, p. 228. Act III incomplete; collection includes p. 1-59 and p. 149-156, 26 gatherings, each bound with thread. Two sets of lyrics inked in, in English.

Overture
--Piano sketch. Ink, manuscript. 8 pages.

--Orchestral Parts (15): flute, oboe, 1st clarinet in Bb, bassoon, horns in F, cornets in Bb, trombone, drums/timpani/triangle, Violin I (two parts), Violin II, Viola, Cello, Bass

The Bey of Algiers, see item 151.

The Fall of Ug -- The eleventh good play of The Bohemian Club of San Francisco, Calif.

Additional Note
Full score and sketches, including the following:

--The World Hymn -- male chorus, also arranged for solo voice. Manuscript. Ink.-- arranged as a contralto solo.

--First sketches of the Fall of Ug. Manuscript. Pencil.


The Little Bandit -- Opera Buffa in three acts. Book by Edgar Smith, music by Herman.
--Manuscript. Ink.

Additional Note
Perlet.
Full score.
Vocal score.

item 8.

-- Vocal score.

item 9.

-- Libretto
--Piano-vocal score. Ink, manuscript. 30 pages. Title pages specifies: An operetta in one act. Lists orchestration. Includes Introduction through Finale.

item 10.

Primrose Seminary
- Full orchestral score. Ink (some red ink), manuscript. 22 gatherings, unbound. Includes No. 1 (Opening Act I) through No. 22 (The Lovesick Hottentot)
- Piano-vocal score. Pencil and ink, manuscript. 24 gatherings, unbound, in heavy paper folder. Includes Overture through Finale Act III. The inside of the front cover lists musical numbers, and includes several that do not appear in the score.
- Love's Soliloquy. Full Score. Ink, manuscript. 8 pages.
- Up to Date Girl (No. 9). Piano-vocal score (ink, manuscript, 4 pages) and 12 orchestra parts: flute, oboe, clarinets in A, bassoon, cornets in A, trombone, drums, violin I, violin II, viola, cello, bass.
- The Lovesick Hottentot (No. 22). Piano-vocal score (ink, manuscript, 4 pages) and 13 orchestra parts: Flute/piccolo, oboe, clarinets in A, bassoon, horns, cornets in A, trombone, drums, violin I, violin II, viola, cello, bass.

Box Box 3, item 11.

[A Prince for a Day]
Scope and Content Note
Piano-vocal score. Ink, manuscript. 38 unbound gatherings in cardboard cover. 22 songs and orchestral interludes included, usually unnumbered.

item 12.

Vesta
Choral scores. Ink, manuscript. Includes parts for: Lucius (4 Pages), Omar (8 pages) and Quintus (8 pages). Also chorus parts for sopranos/altos (12 pages--30 copies) and tenors/basses (3 pages--20 copies). These chorus parts were reproduced by purple ditto, and are stapled individually.

TRANSCRIPTION:

item 13.

Martha (Flotow)
Scope and Content Note
Arranged by Herman Perlet. Printed vocal score and ink manuscript interpolated in 26 pages and bound with tape.

UNIDENTIFIED FRAGMENTS:

item 14.

[Untitled]
Scope and Content Note
Piano-vocal score. Ink, manuscript. Incomplete: Title page and beginning pages missing, and end missing. Begins with p. 5 and concludes with Opening to Act III. 144 pages, bound with tape.

item 15.

[Untitled]
Scope and Content Note
Possibly The Singing Bandits?
I. VOCAL MUSIC
   A. Dramatic Works

--No. 3. Ariette-Lucia. Piano-vocal score. Ink, manuscript. 8 pages, bound with tape.
--No. 3. Ariette-Lucia. Set of orchestra parts (11): flute, clarinets in A, horns in F, cornets in A, trombone, timpani/triangle/tambourine, violin I, violin II, viola, cello, bass. Ink, manuscript. Enclosed within cardboard folder, which lists musical numbers from the work on the inside front cover.

item 16. [Unidentified] Overture.
   Scope and Content Note
   Piano-vocal score. Ink, manuscript. 4 leaves, with remnants of large tape binding. First page titled Overture, and inside leaf titled Opening Act III. No further identification.

item 17. [Unidentified]
   Scope and Content Note
   Sketches and fragments, including
   --Finale Act III. Incomplete sketch in piano score. Ink, manuscript. 3 leaves.
   --Incomplete orchestration. Ink, manuscript. 8 pages in two gatherings, mainly blank.
   --Finale. Full Score. Incomplete. Ink, manuscript. 4 pages in 1 gathering.

item 18. [Unidentified]
   Scope and Content Note
   Coronation Quartet. Piano-vocal score and sketches. Ink, manuscript. Incomplete. 10 pages, unbound.

item 19. [Unidentified]
   Scope and Content Note
   Duett and Dance. Sketch (ink, manuscript, 4 pages) and orchestra parts (12): flute, oboe, clarinets in Bb, bassoon, horns in F, cornets in Bb, drums/triangle, violin I, violin II, viola, cello, bass. Part in ink, manuscript, in paper folder.

item 20. [Unidentified]
   Scope and Content Note
   A topical duett. No. 14. Sketch (ink, manuscript, 4 pages) and 10 orchestra parts (ink, manuscript, in paper folder): Flute, clarinets in A, horns in F, cornets in A, drums, violin I, violin II, viola, cello, bass.

item 21. [Unidentified]
   Scope and Content Note
   Color Duett. Piano-vocal score (ink, manuscript, 8 pages) and 12 orchestra parts (ink, manuscript, in paper folder): flute, oboe, clarinets in A, bassoon, horns in F, cornets in A, timpani, violin I, violin II, viola, cello, bass.

item 22. [Unidentified]
   Scope and Content Note
   Duett. No. 9. Set of orchestral parts (10), in ink, manuscript: flute, oboe, clarinets in A, bassoon, horns in F, violin I, violin II, viola, cello, bass. Many pencilled changes.
I. VOCAL MUSIC

A. Dramatic Works

item 23. [Unidentified]
Scope and Content Note
Opening Act III. Set of 11 orchestral parts, in pencil and ink, manuscript: flute, clarinets in A, horns in F, cornet in A, trombone, drums, violin I, violin II, viola, cello, bass.

item 24. [Unidentified]
Scope and Content Note
Duett. Fillmore-Mrs. Heighte-Encore No. 14. Piano-vocal score (ink, manuscript, 4 pages unbound) with words underneath the vocal line, and set of 7 orchestral parts, ink, manuscript, unbound: flute, clarinet in A, violin I, violin II, viola, cello, bass.

item 25. [Unidentified]
Scope and Content Note
Pastoral. (Probably associated with some sort of staged function because of the indication "Curtain" contained within.) Piano score. Ink, manuscript. 8 pages in one gathering.

item 26. [Unidentified]
Scope and Content Note
Czardas. (Perhaps from Prince for a Day?) Piano-vocal score. Ink, manuscript. 12 pages in one gathering. Text underlies the vocal line.

item 27. [Unidentified]
Scope and Content Note
Wouldn't be a lady if I could. Set of 13 orchestra parts, in ink, manuscript, unbound: flute, oboe, clarinet in Bb, bassoon, horns in F, cornets in Bb, trombone, drums, violin I, violin II, viola, cello, bass.

item 28. [Unidentified]
Scope and Content Note
Echo song. No. 14-Act III. Full score. Ink, manuscript. 8 pages unbound within paper cover. No parts.

item 29. [Unidentified]
Scope and Content Note
Gavotte. No. 20a-Act III. Full score. Ink, manuscript. 8 Pages in 1 gathering, unbound.

Miscellaneous parts, unidentified, including

item 30a. -- Piano-vocal score, with some words indicated. Ink, manuscript. 8 pages in 1 gathering, unbound.

item 30b. -- Sketch, No.1, with some pencilled comments. Ink and pencil, manuscript. 8 pages in 1 gathering, unbound.

item 30c. -- No. 1. Piano-vocal score, with words written beneath the vocal line. Ink, manuscript. Incomplete. 12 pages in one gathering.

item 30d. -- No. 9. Valse. Flute, clarinet and Violin I parts only. Ink, manuscript. 3 unbound sheets.

item 30e. -- No. 10. Ah-Beppo. (Possibly The Singing Bandits?) Piano/vocal score. Ink, manuscript. 4 pages in one gathering, unbound. Words written in beneath vocal line.

2. Librettos and Lyrics
| Box Box 3, item 31. | **The Grans Vizier**  
Scope and Content Note  
--Libretto No. 2. Carbon copy of typescript, bound with brass clips. 63 pages. |
| --- | --- |
| item 32. | **Lady Bess**  
Scope and Content Note  
A musical comedy drama in two acts by Herman Perlet.  
--Libretto in two parts: No.1 Act 1 (purple ditto, bound with brass clips. 28 pages) and No. 1 Act 2 (purple ditto, bound with brass clips. 31 pages) |
| item 33. | **Louise (The Tomboy)**  
Scope and Content Note  
A comedy with music  
--Libretto in two parts: No.1 Act 1 (purple ditto, bound with brass clips. 30 pages) and No. 1 Act 2 (purple ditto, bound with brass clips. 36 pages).  
--Libretto in two parts: No. 2 Act 1 (carbon copy of typescript, bound with brass clips, with some pages of purple ditto. 30 pages) and No. 2 Act 2 (purple ditto, bound with brass clips. 36 pages).  
--Lyrics for Louise. Lined, bound notebook. Ink, handwritten. Includes some musical incipits. 8 leaves included which are not bound in. |
| item 34. | **The Mystical Island of Myth**  
Scope and Content Note  
An opereta in one act for female characters, originally written for the Ladies Auxiliary of California Commandry No. 1, K.T.  
--Libretto No. 1. Purple ditto, bound with brass clips. 35 pages. Includes prefatory material.  
| item 35. | **Philopene**  
--Part of the Count de Caux. Blue ink typescript. 8 pages, bound with brass clips. |
| Box Box 4, item 36. | **On the Connecticut**  
Scope and Content Note  
A Melodrama in Four Acts  
--Libretto. Incomplete--Act I only. Purple ditto, bound with brass clips. 35 pages. |
| item 37. | **Painting the Town Evil Eye**  
--Lyrics. Bound notebook, handwritten in pencil with some musical incipits. 72 pages.  
--Lyrics. Unbound typed carbon copies. Folder marked in pencil: Painting the Town original lyrics. 11 leaves. |
| item 38. | **Primrose Seminary**  
Scope and Content Note  
A musical comedy in three acts  
--Libretto in three parts: |
I. VOCAL MUSIC
A. Dramatic Works

No. 1 Act 1 (purple ditto, underlined in red with many pencilled changes. 35 pages. Title page indicates (handwritten): Copyright 1903 by the author.) No. 1 Act 2 (purple ditto, underlined in red with many pencilled changes. 32 pages.) No. 1 Act 3 (purple ditto, underlined with red ink, with many pencilled changes. 21 pages.)

--Libretto in three parts. Incorporates some of the pencilled revisions from above. Carbon copy of typescript, bound with brass clips.

No. 2 Act 1 (many pencilled changes. 33 pages.) No. 2 Act 2 (many pencilled changes. 31 pages.) No. 2 Act 3 (many pencilled changes. 20 pages.)

--Fragments form libretto. 7 leaves of purple ditto.

--Lyrics. 52 unbound leaves of purple ditto, carbon copies of typescript and pencil notes.

item 39.
A Prince for a Day
Scope and Content Note
Musical comedy in three acts

--Libretto in three parts:

No. 1 Act 1 (typescript, bound with brass clips. 42 pages) No. 1 Act 2 (typescript, bound with brass clips, pp. 43-77) No. 1 Act 3 (typescript, bound with brass clips, pp. 78-97).

--Libretto in three parts:

No. 2 Act 1 (carbon copy of typescript, bound with brass clips. 42 pages) No. 2 Act 2 (Carbon copy of typescript, bound with brass clips. pp. 43-77) No. 2 Act 3 (carbon copy of typescript, bound with brass clips, pp.78-97).

--Lyrics. One part bound with brass clips. Carbon copy of typescript, with changes made in ink. No. 2. 36 pages.

--Lyrics Princess Lola. One part, bound with brass clips. Purple ditto, with pencilled changes, including some musical incipits. 29 pages.

item 40.
Vesta
Scope and Content Note
A Music-Drama in one act

--Libretto No. 1, in one part bound with brass clips. Purple ditto, with underlining in red. 22 pages.

--Libretto No. 2, in one part bound with brass clips. Carbon copy of typescript, underlined in red. 22 pages.

item 41.
When Reuben Comes to Town
Scope and Content Note
A musical comedy in two acts

--Libretto in two parts: No. 2 Act 1 (carbon copy of typescript, bound with brass clips, with some changes indicated in ink and pencil. 36 pages) and No. 2 Act 2 (carbon copy of typescript, with some changes indicated in ink and pencil, bound with brass clips. 33 pages).

--Libretto in one part. Purple ditto, stapled with heavier stock as covers. 42 pages plus 39 pages bound together. Opening appears to be very different from above copy.

PLAY:

item 42.
[The Girl with the Yellow Feather]
Scope and Content Note
A story in four acts by Herman Perlet

--Script in four parts:

No. 1 Act 1 (purple ditto, bound with brass clips. 27 pages)
I. VOCAL MUSIC
A. Dramatic Works

No. 1 Act 2 (purple ditto, bound with brass clips. 17 pages)
No. 1 Act 3 (purple ditto, bound with brass clips. 22 pages)

--Script in four parts:
No. 2 Act 1 (carbon copy of typescript, bound with brass clips. 27 pages)
No. 2 Act 2 (carbon copy of typescript, bound with brass clips. 17 pages)
No. 2 Act 3 (carbon copy of typescript, bound with brass clips. 22 pages)

UNIDENTIFIED LIBRETTOS:

item 43.
[Untitled]
Scope and Content Note
A Spectacular-Operatic Comedy in two acts

--Libretto in two parts:
No. 1 Act 1 (purple ditto, bound with brass clips. 38 pages),
No. 1 Act 2 (purple ditto, bound with brass clips. 36 pages).

--Libretto in two parts:
No. 2 Act 1 (carbon copy of typescript, bound with brass clips. 38 pages)
No. 2 Act 2 (carbon copy of typescript, bound with brass clips. 36 pages).

--Libretto in three parts:
No. 2 Act 1 (carbon copy of typescript, with underlining in red, bound with brass clips. 35 pages)
No. 2 Act 2 (carbon copy of typescript, with underlining in red, bound with brass clips. Pp. 36-79)
No. 2 Act 3 (carbon copy of typescript, with underlining in red and some inked changes, and bound with brass clips. Pp. 80-98).

--Sketchbook of lyrics. Ink and Pencil, handwritten, bound. 48 pages.

--Sketch of lyric and musical theme. One folded leaf.

item 44.
[Untitled] "Doolittle"

Scope and Content Note
Prologue. A Comedy Drama with music by Herman Perlet

--Libretto in one part, bound with brass clips. Purple ditto. No. 1. 20 pages.
--Libretto No. 2 in one part, bound with brass clips. Carbon copy of typescript. 18 pages.
--Unbound copies of ditto pages and notes. 21 pages of purple ditto; 5 pages of handwritten, pencilled notes.

item 45.
[Untitled]
Scope and Content Note
A Comedy Drama with music by Herman Perlet (May be related to above Prologue.)

--Libretto in two parts:
No. 1 Act 1 (purple ditto, bound with brass clips. 34 pages)
No. 1 Act 2 (purple ditto, bound with brass clips. 30 pages).

--Libretto in two parts:
No. 2 Act 1 (carbon copy of typescript, bound with brass clips. 34 pages)
I. VOCAL MUSIC
   A. Dramatic Works

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
</table>
| 46.  | No. 2 Act 2 (carbon copy of typescript, bound with brass clips. 30 pages). Sheet (1), purple ditto, with note regarding Soliloquy, page three. [Untitled]
|      | Scope and Content Note
|      | Scenario comedy in three acts. --Scenario, bound with brass clips, in purple ditto. 16 pages. Includes one handwritten page not bound in, and one clipping at end not bound in. |
| 47.  | [Untitled]
|      | Scope and Content Note
|      | A Vaudville in one act --Scenario in one part, bound with brass clips, in purple ditto with some inked underlining and changes. 20 pages. |
| 48.  | [Untitled]
|      | Scope and Content Note
|      | Scenario—an operetta in Germany-Black Forest --Scenario of Act 1 in one part, bound with brass clips, in purple ditto. 8 pages. First page is a list of characters, handwritten in ink. |
| 49.  | QUESTIONABLE LIBRETTOs (may not involve Perlet):
| Box 5 | The Call
|      | Scope and Content Note
| 50.  | A Picnic for Two
|      | Scope and Content Note
| 51.  | The Wedding Day
|      | --Scenario. Typescript. 5 pages. |
| 52.  | ADAPTATION:
|      | Martha
|      | Scope and Content Note
|      | Kitchen scene --Libretto in one part, bound with brass clips, in purple ditto with pencilled changes. Incomplete? 6 pages.
|      | --Libretto in one part, bound with brass clips, in purple ditto with some inked changes. 8 pages. |
| 53.  | LYRICS:
|      | --Romance. Unbound leaves in marked folder. Includes handwritten, purple ditto and typed leaves, and copies of programs. |
| 54.  | --Comic. Uncound leaves in marked folder. Includes handwritten, purple ditto and typed leaves, and copies of programs and newspaper clippings. |
| 55.  | --Miscellany. 67 leaves of unbound and unidentified lyrics. Includes handwritten, purple ditto and typed leaves, plus some handwritten sketches and notes. |
B. Choral Works

Box Box 5, item 56. First Mass, Opus 5

--Piano-vocal score. Published Boston: Oliver Ditson Co., 1897. 71 pages. Note at bottom of first printed page of score: Orchestral parts may be had of the publishers.

--Piano-vocal score. An identical copy, except with back page missing. No marks or changes.

item 57. Second Mass, Kyrie

--Draft, manuscript, in ink and pencil. 4 pages. Brief notations of text; no indication of instrumentation.

item 58. The Festive Evening

Scope and Content Note
Chorus for Male Voices (four-part)


--Piano-vocal score. An identical copy.

item 59. The Maiden's Lament

Scope and Content Note
Contralto solo and mixed chorus with piano or orchestra accompaniment.

--Piano-vocal score. Published New York: M. Witmark and Sons, 1906. Poem by Schiller. Dedicated to Mrs. Paul Steindorff. 13 pages. (See "Solo arias and songs for voice and orchestra" for another arrangement.)

item 60. Sing a Song of Gladness (Madrigal)

Scope and Content Note
Chorus for Women's Voices (Four-part)


--Piano-vocal score. Four identical copies, making a total of 5 copies.

ARRANGEMENTS:

item 61. Mine is a Song

Scope and Content Note
Composed by S. L. Mariani. English translation and vocal arrangement by Herman Perlet. Chorus for Women's Voices (Three-part) "as sung by the 20th Century Musical Club, San Francisco, Calif."


--Piano-vocal score. An identical copy, with no marks or changes.

item 62. Two Kisses

Scope and Content Note
Composed by F. Linau. English translation and vocal arrangement by Herman Pelet. Chorus for Women's Voices (Three-part) "as sung by the 20th Century Musical Club, San Francisco, Calif."


C. Solo Arias and Songs for Voice and Orchestra
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>I. VOCAL MUSIC</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>C. Solo Arias and Songs for Voice and Orchestra</strong></td>
<td></td>
</tr>
</tbody>
</table>
|      | **Inventory of the Herman Perlet papers, 1881-1914** | Archival Reference: **ARCHIVES PERLET 1** | **Box Box 5,**  
item 63.  
**Ave Maria**  
Scope and Content Note  
Set of 10 orchestral parts: flute, clarinets in Bb, cornets in Bb, trombone, timpani, solo violin, violin I, cello, bass, organ (including vocal line). Ink, manuscript.  

item 64.  
**I Love Him. Valse de Concert**  
Scope and Content Note  
Set of 15 orchestra parts: flute, oboe, clarinet I in Bb, clarinet II (ad lib) in Bb, bassoon, horns in F, cornets in Bb, trombone, drums/timpani/triangle, violin I (solo part), violin I, violin II, viola, cello, bass. Parts in paper folder. Sketch also included. Ink, manuscript.  

item 65.  
**The Maiden's Lament, Opus 17**  
Scope and Content Note  
Contralto solo, chorus and orchestra. Poem by Schiller. "With orchestral, or piano accompaniment."  
--Piano-vocal score. Ink, manuscript, bound with thread. 18 pages.  
--Set of 31 orchestra parts: piccolo, flute I, flute II, oboe I, oboe II, clarinet I in A, clarinet II in A, bassoon I, bassoon II, horn I in F, horn II in F, horn III in F, horn IV, in F, cornet I in Bb, cornet II in Bb, trombone I, trombone II, bass trombone, tuba, harp, violin I (1st stand), violin II (2 parts), viola (2 parts), cello (2 parts), bass (2 parts). Ink, manuscript.  

item 66.  
**May and July**  
Scope and Content Note  
Set of 13 orchestra parts: flute, oboe, clarinets in Bb, bassoon, horns, cornets in Bb, trombone, timpani, violin I, violin II, viola, cello, bass. Ink, manuscript.  

item 67.  
**If Only in thy Heart I Dwell. Romanza**  
Scope and Content Note  
Set of 13 orchestra parts: flute, oboe, clarinets in A, bassoon, horns in F, cornets in A, trombone, timpani, violin I, violin II, viola, cello, bass. Ink, manuscript.  

item 68.  
**Romanza**  
--Short score. Ink, manuscript. 2 leaves.  
--Set of 12 orchestra parts: flute, oboe, clarinets in Bb, bassoon, horns in F, violin I (2 parts), violin II, viola (2 parts, one in a different hand on different paper), cello, bass. Ink, with some pencilled marking of the parts. Manuscript.  

item 69.  
**Rosalie**  
Scope and Content Note  
Set of 13 orchestra parts: flute, oboe, clarinet in A, bassoon, horns in F, cornets in A, trombone, timpani, violin I, violin II, viola, cello, bass. Ink, manuscript.  

item 70.  
**Rowena. Morceau Characteristique.**  
--Full score. Ink, manuscript. 11 pages.  
--Set of 23 orchestra parts: flute, piccolo, oboes, clarinet in A, clarinet II in A, bassoons, horns in F (1-2), horns in F (3-4), cornets in A, bass trombone, violin I (4 parts), violin II (3 parts), viola (2 parts), cello (2 parts), bass (2 parts). Published Cincinnati: The John Church Co. No date. Dedicated to Mrs. E. P. Heald.  

item 71.  
**St. Anthony's Sermons**  
Scope and Content Note  
Song for Bass Voice with Orchestra  

I. VOCAL MUSIC
   C. Solo Arias and Songs for Voice and Orchestra

--Full score. Ink, manuscript. Unbound. 4 leaves. Dated at end: San Francisco, 7.24.10.
--Set of 25 orchestra parts: flutes, oboes, clarinets, bassoon I, bassoon II, horns 1-2, horns 3-4 (ad lib), cornets 1-2 in Bb, trombone 1-2 ad lib, trombone 3, timpani violin I (4 parts), violin II (3 parts), viola (3 parts), cello (2 parts), bass (2 parts). Ink, manuscript.

item 72. Sweetheart I Love None But You
Scope and Content Note
Set of 13 orchestra parts: flute, oboe, clarinets in Bb, bassoon, horns in F, cornets in Bb, trombone, timpani, violin I, violin II, viola, cello, bass. Ink, manuscript.

item 73. The "Te He He" Girl
Scope and Content Note
Words and music by Herman Perlet
--Piano-vocal score. Ink, manuscript. Unbound. 4 pages.
--Set of 11 orchestra parts: flute, clarinet in Bb, horns in F ad lib, cornets in Bb, trombone, drums, violin I, violin II, viola, cello, bass. Ink, manuscript.

item 74. Thou Hast a Heart
Scope and Content Note
Set of 10 orchestra parts: flute, oboe, clarinet I in Bb, horns in F, violin I (2 parts), violin II, viola, cello, bass. Ink, manuscript.

item 75. Valse Ariette from "The B??"
Scope and Content Note
Set of 13 orchestra parts: flute, oboe, clarinets in A, bassoon, horns in F, cornets in A, trombone, timpani, violin I (second copy in another hand), 1st violin, cello, bass. Ink, manuscript.

QUESTIONABLE SONGS:

item 76. If the Girl That You Love, Loves You. Valse
Scope and Content Note
Gustav Kerker.
--Set of 16 orchestra parts: flute, clarinets in Bb, horns in F, cornets in Bb, trombone, violin I (3 parts), violin II (2 parts), viola (2 parts), cello (2 parts), bass (2 parts). Ink, manuscript.

item 77. Love's Dilemma
Scope and Content Note
J. H. Richardson
--Set of 13 orchestra parts: flute, oboe, clarinets in A, bassoon, horns in F, cornets, trombone, timpani, violin I, violin II, viola, cello, bass. Ink, manuscript.

UNIDENTIFIED:

item 78. [Untitled]
Scope and Content Note
Tempo di Polka
Set of 13 orchestra parts: flute, oboe, clarinet in Bb, bassoon, horns in F, cornets in Bb, trombone, drums/triangle/duck call, violin I, violin II, viola, cello, bass. Ink, manuscript.

D. Songs for Voice and Keyboard

Box Box 6 ,
item 79. Autumn
Scope and Content Note
Rufus Steele-Herman Perlet
I. VOCAL MUSIC
D. Songs for Voice and Keyboard

--Piano-vocal score. Ink, manuscript. Unbound, 4 pages. Words under vocal line.
--Piano-vocal score. Ink, manuscript. Unbound, 4 pages. No words. At end: San Francisco. October 18, 1913. "Written to order for Miss Thero."

item 80. Ave Maria (Stand I Before Thee)
--Piano-vocal score. A second identical copy.

item 81. The Beggar Maid
--Piano-vocal score. Published Boston: Oliver Ditson Co., 1893. 5 pages. Poetry by Alfred Tennyson. Dedicated to and sung by Miss Theresa Vaughgn.
--Piano-vocal score. A second identical copy.

item 82. The Brave Days of Old

item 83. Come Unto Me and I Will Refresh You

item 84. Darling, I Love You!

item 85. I Ask Not. Sacred Song
--Piano-vocal score. Published New York: M. Witmark and Sons, 1910. 3 pages. Dedicated to Mrs. Agnes M. Jones.
--Piano-vocal score. A second identical copy.

item 86. I Doubt It
--Piano-vocal score. Published Boston: Oliver Ditson Co., 1894. 5 pages. Dedicated “to Belle.”

item 87. If King Were Clown and Clown Were King
--Piano-vocal score. Ink, manuscript. 8 pages in 1 gathering, unbound. Poetry by Edgar Smith.

item 88. If Only in Thy Heart I Dwell
--Piano-vocal score. Published Cincinnati: The John Church Co., 1897. 5 pages. Words by Edgar Smith.

item 89. I Love Him, Cantabile Waltz
--Piano-vocal score. Published New York: G. Shirmer, 1891. 7 pages. Poetry by M. G. Hall. Written for and sung by Miss Elsie Warren.

item 90. I Sat at my Latticed Window
--Piano-vocal score. Published Boston: Oliver Ditson Co., 1895. 7 pages. Words by Miss Mae Duryea. Composed for and dedicated to Miss Lillian Russell.

item 91. It Needs But That. Romanza
--Piano-vocal score. Published New York: N. Weinstein, 1897. 7 pages. Back cover advertisement features list of songs by Herman Perlet with thematic references. Words by Shorn Cliffe. Dedicated to Mr. Robert A. Keiser.
--Piano-vocal score. A second identical copy.

item 92. I Wonder. Romanza

item 93. Love, Sweet Love. Waltz Song

item 94. My Little Star, or, Twinkling, blinking, always winking, little star
I. VOCAL MUSIC

D. Songs for Voice and Keyboard


item 95.

The Old Dream


item 96.

A Question: Is Love A Dream?


--Piano-vocal score. A second identical copy.

item 97.

Sing a Song of Gladness. Madrigal


--Piano-vocal score. Ink, manuscript. 6 pages, unbound. Incomplete. One vocal line with words underneath, plus piano part.

item 98.

Spring

--Piano-vocal score. Ink, manuscript. Incomplete: 1 sheet. Some pencil changes.

Words by Rufus Steele?

item 99.

Susie Smith from Troy


item 100.

Thou Hast a Heart, I Know!


--Piano-vocal score. A second identical copy. No marks or changes.

--Piano-vocal score. A third identical copy, except incomplete Missing last page.


item 101.

Waltz Song

--Piano-vocal score. Ink, manuscript. 12 pages. Includes words under the vocal line.

--Sketch. Ink and Pencil, manuscript. 4 pages. Unbound.

item 102.

When Baby Boy's Ship Comes In


item 103.

You'll Never Know


COLLECTIONS:

item 104.

Vocal Gems from The Dragoon's Daughter

Scope and Content Note


UNIDENTIFIED:

item 105.

[Untitled] [Mildred and May?]?

--Piano-vocal score. Ink, manuscript. 8 pages. Lyrics by Clyde F. Mohler. Text underneath vocal line.

II. INSTRUMENTAL MUSIC
### A. Orchestral Music

<table>
<thead>
<tr>
<th>Box Box 6</th>
<th>Allein. Reverie fur Orchester</th>
</tr>
</thead>
<tbody>
<tr>
<td>item 106.</td>
<td>--Full score. Ink, with penciled additions, in manuscript. 11 pages, bound with thread. At end: San Francisco, Calif., August 1912.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>item 107.</th>
<th>La Soiree des Enfants</th>
</tr>
</thead>
<tbody>
<tr>
<td>--Set of 13 orchestra parts: flute, oboe, clarinet in Bb, bassoon, horns in F, cornets in Bb, trombone, drums/bells/triangle, violin I, violin II, viola, cello, bass. Ink, manuscript, collected in paper folder; cover mentions Entr'acte with a list of the instrumentation.</td>
<td></td>
</tr>
<tr>
<td>--Sketch in short score form. Ink, with pencilled changes. Manuscript, 2 leaves.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>item 108.</th>
<th>Mt. Tamalpais. Symphonic Tone Picture for Grand Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>--Full Score. Ink, manuscript, bound with cardboard covers. 69 pages. Dated at end of the score: San Francisco, Calif., June 20, 1910. &quot;To my good friend Frederick Stock Esq. this work is respectfully dedicated.&quot; Pasted inside the front cover is a &quot;Strophe (Accompanying the Tone Picture-Tamalpais)&quot; by Allan Dunn. Also pasted inside the front cover is an indicaton of the first performance: August 9, 1910 at Van Ness Theater, San Francisco, at the Annual Concert of the Bohemian Club.</td>
<td></td>
</tr>
<tr>
<td>--Set of 36 orchestra parts: flute I/II, piccolo, Oboe I/II and english horn, clarinets I/II, bassoon I, bassoon II, horns I/II, horns III/IV, cornets I/II, trombone I, trombone II, trombone III, tuba, timpani, bass drum/cymbals/triangle, harp, solo violin, violin I (5 parts), violin II (5 parts), viola (3 parts), cello (3 parts), bass (3 parts). Ink, manuscript.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>item 109.</th>
<th>Parmelia. Galop Fantastic for Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>--Set of 14 orchestra parts: piccolo, oboe, clarinet I in Bb, bassoon, horns in F, cornets in Bb, trombone, drums, violin I (2 Parts), violin II, viola, cello, bass. Ink, but well-marked with pencil. Manuscript.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>item 110.</th>
<th>Regrets, Opus 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>--Full score. Ink, manuscript. 16 manuscript. 16 pages in one gathering, unbound.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>item 111.</th>
<th>Serenade for String Orchestra, Opus 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>--Full score. Ink, manuscript, 6 leaves. Dated at end: April 15, 1910. Dedicated &quot;To Mildred.&quot;</td>
<td></td>
</tr>
<tr>
<td>--Full Score. Ink, manuscript, 6 leaves, but incomplete (da capo not fully written out).</td>
<td></td>
</tr>
<tr>
<td>--Set of 20 orchestra parts: violin I (6 parts), violin II (4 parts), viola (4 parts), cello (3 parts), bass (3 parts). Ink, manuscript.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>item 112.</th>
<th>Suite de Ballet, Opus 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>--Short score. Ink, manuscript. 11 leaves. Opus 6 is pencilled in.</td>
<td></td>
</tr>
<tr>
<td>--Set of 40 orchestra parts: piccolo, flute I, oboe I, oboe II, clarinet I, clarinet II, bassoon I, bassoon II, horns I/II, horn III/IV, cornets in Bb, trombone I/II, trombone III, tuba, timpani, bass drum/cymbals/triangle, harp, violin I (6 parts), violin II (5 parts), viola (4 parts), cello (4 parts), bass (4 parts). Ink, manuscript.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>item 113.</th>
<th>Tone der Liebe. Meditation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Possibly an arrangement?? The name Hermann Fliege is also indicated within this composition.</td>
<td></td>
</tr>
<tr>
<td>--Full score. Ink, manuscript. 8 leaves, unbound.</td>
<td></td>
</tr>
<tr>
<td>--Set of 15 orchestra parts: flute II, oboe I, oboe II, horn I in F, horn II in F, horn III in F, horn IV in F, cornet I in Bb, cornet II in Bb, trombone I, trombone II, trombone III, violin I (2 parts), violin II. Ink, manuscript. The name Herman Perlet is at the foot of every page.</td>
<td></td>
</tr>
</tbody>
</table>
II. INSTRUMENTAL MUSIC

A. Orchestral Music

Inventory of the Herman Perlet papers, 1881-1914

ARCHIVES PERLET 1

--Set of 25 orchestra parts: flute I, oboe I/II, clarinet I in Bb, clarinet II in Bb, bassoon I/II, trombone I, trombone II, trombone III, timpani, violin I (4 parts), violin II (3 parts), viola (3 parts), cello (3 parts), bass (3 parts). Published Berlin: Herman Erler, n.d. At the top is indicated: H. Fliege, Op. 155.

UNIDENTIFIED

item 114.
[Untitled]
--Full score-symphonic work. Incomplete after bar 172. Ink, manuscript. Unbound, but in paper folder. 54 pages in six gatherings. Undated and unsigned.

LIST OF WORKS

item 115.
Handwritten, pencil, listing of Perlet's orchestral compositions on inside cover of paper folder. Includes:

Regrets-Meditation
Mt. Tamalpais
Maiden's Lament
Tarantella
Serenade
Ungarischer Fantasie (to Mr. Vagas for Memorial Recital)
Suite de Ballet
Polka Caprice for Military Band
Overture to The Dragoon's Daughter
La Soiree des Enfants
Lola (Danse Espagnole)
Tchaikovsky Andante aus dem Streich Quartette Opus 11
Rowena
Adele Gavotte-Pen and Pencil Club March
Polka Fantastique (Dance of Sea Maidens)
Parmelia-Galop Fantastic
Polka Caprice

B. Chamber Music

Box Box 7 ,

item 116.
Little Quartette

Scope and Content Note
Violin, Viola, Cello, Harp

--Full score. Incomplete: one leaf only, and becomes sketch instead of score by end. Ink, manuscript.

item 117.
Quartette, Opus 20

Scope and Content Note
Two violins, viola, cello

--Set of 4 parts: violin I (14 leaves with 2 unbound inserts), violin II (11 leaves with 1 unbound insert), Viola (13 leaves with 1 unbound insert), cello (12 leaves with 1 unbound insert). Parts all include pencilled changes. Ink, manuscript.

item 118.
Quintette, Opus 13

Scope and Content Note
Two violins, viola, cello, piano
II. INSTRUMENTAL MUSIC

B. Chamber Music

Inventory of the Herman Perlet papers, 1881-1914

---Full score. Ink, manuscript, but includes many corrections and changes in pencil, blue crayon and in paste-overs. 125 pages, bound with thread with cardboard covers. Dedicated "To my dear friend Julian Edwards, Esq." Dated at end: San Francisco, Calif., April 18, 1911. Inside the front cover is pasted a program, with the inked notation: First Performance. (June 6, 1911, at the First Annual Convention of the Music Teachers' Association of California, San Francisco, Century Club Hall.)

--Set of 2 parts. Incomplete. Ink, manuscript, with some pencilled changes. Bound with thread. Violin i: 16 leaves, and dated at end June 6, 1911 with Perlet's signature. Cello: 16 leaves, with fingerings pencilled in.

item 119. Sextette

---Full score. Ink, manuscript. 12 pages in 2 gatherings, unbound. In pencil on cover: Brass parts not finished--also changes to be made in ??? parts."

---Set of 13 parts: flute, oboe, clarinet I/II, bassoon, horns in F, cornets in Bb, trombone, timpani, violin I, violin II, viola, cello, bass. Ink, manuscript, but wellmarked in blue and regular pencil.

item 120. Trio in F, Ops 16a

Scope and Content Note
Violin, Cello and Piano

---Full score. Ink, manuscript. 32 pages, bound with thread. Dated at end: San Francisco, Calif., September 20, 1911. Dedicated "To Herbert L. Jones."

---Set of 2 parts: violin (5 leaves, ink, bound with tape) and cello (4 leaves, ink, bound with tape).

item 121. Trio

Scope and Content Note
Violin, Cello, Piano

---Set of 2 parts: violin (25 pages, ink, manuscript), and cello (23 pages, ink, manuscript). Incomplete--no score.

UNIDENTIFIED

item 122. [Untitled]

Scope and Content Note
Violin, Viola, Cello, Piano

---Full score. Ink, manuscript. 8 pages in 1 gathering. Incomplete. No title page nor mention of Perlet's name. Some revisions on the inside pages.

C. Works for Piano

Box Box 8 ,

item 123. Abendlied, Opus 6 No. 2

Scope and Content Note
Published New York: M. Witmark and Sons, 1900. 9 pages. Dedicated to Gustav L. Becker.

item 124. Ballade, Opus 15 No. 2

Scope and Content Note
Published New York: M. Witmark and Sons, 1911. 7 pages. Dedicated to Dr, Louis Lisser. Back cover advertisement lists thematically nine of Perlet's "Instructive Piano Compositions."

---Another identical copy.

---Author's and Composer's Proof Copy. Dated 1911. Dedication "To Louis H. Eaton, Esq." No other marks or changes.

---Copyright copy. 1911. No dedication.
II. INSTRUMENTAL MUSIC
C. Works for Piano

Inventory of the Herman Perlet papers, 1881-1914

--Another identical copy.
--Author's and Composer's Proof Copy. Dated 1911. No marks or changes.

Dance Grace (Left hand alone), Opus 15 No. 3
Scope and Content Note
Published New York: M. Witmark and Sons, 1911. 7 pages. Dedicated to Arthur Fickenscher. Esq. Inside the front cover is an advertisement for Perlet's "In the Swing" from "Six Salon Sketches," including 21 bars of music.

--Another identical copy.
--Author's and Composer's Proof Copy. Dated 1911. No marks or changes.

Dorothy
Scope and Content Note
Published New York: M. Witmark and Sons, 1909. 11 pages. Decorative borders.

--Another identical copy, missing the outer leaves. Incomplete
--Copyright copy. No marks or changes.
--Copyright copy. No marks or changes.

In Crakow. A Polish Dance
Scope and Content Note
Published New York: M. Witmark and Sons, 1901. 7 pages. Dedicated "To Nellie."

--Total of 5 additional identical copies. No marks or change

Julia
Scope and Content Note
Published New York: M. Witmark and Sons, 1909. 7 pages. Decorative borders.

--Another identical copy. Incomplete: missing outer leaves.
--Copyright copy. No marks or changes.

Ma Petite. Valse brillante, Opus 6 No. 1
Scope and Content Note
Published New York: M. Witmark and Sons, 1900. 7 pages. Dedicated to Carlo De Chiara.

--Another identical copy.

Mildred
Scope and Content Note
Published New York: M. Witmark and Sons, 1909. Copyright copy. 7 pages.

--Another identical copy of the copyright copy.

Moonlight in Venice
Scope and Content Note
Published New York: M. Witmark and Sons, 1901. 6 pages. Dedicated to Mrs. William Weis. Incomplete.

--Reprinting from same plates in slightly smaller size. 9 pages--complete. 1901.

Rowena. Characteristic Morceau.
Scope and Content Note
Published Cincinnati: The John Church Co., 1895. 5 pages. Dedicated "To Mrs. E. P. Heald, San Francisco, Calif."

Staccato Etude, Opus 15 No. 4
Scope and Content Note
Published New York: M. Witmark and Sons, 1911. 13 pages. Dedicated to Georg Kruger Esq.

--Author's and Composer's Proof. No marks or changes.
II. INSTRUMENTAL MUSIC
C. Works for Piano

--Copyright copy. No marks or changes.

**Valse**
Scope and Content Note
Manuscript, ink. 4 pages in one gathering.

**Valse Chromatique**
Scope and Content Note
Manuscript, ink. 8 pages, unbound.

**Valse Fantaisie, Opus 6, No. 3**
Scope and Content Note
Published New York: M. Witmark and Sons, 1900. 13 pages. Dedicated "To my friend John Porter Lawrence."

--Another identical copy, reprinted from the same plates, with a slightly different title page.

**Valse-Fantasie, Opus 15, No. 1**
Scope and Content Note
Published New York: M. Witmark and Sons, 1911. 13 pages. Part of the series "Idle Thoughts of an Idle Fellow-Suite for Piano." Dedicated to Wallace A. Sabin, Esq. Back cover advertisement gives thematic list of nine of Perlet's "Instructi Piano Compositions."

**Whisper**
Scope and Content Note
Published New York: M. Witmark and Sons, 1911. 6 pages. Dedicated to Mildred. Part of series: Six Salon Sketches for the Pianoforte. First page lists the six sketches Whispers, Expectations, In the Swing, Joyeux, Spinning Song, In Solitude.

**UNIDENTIFIED:**

**[Untitled]**
Scope and Content Note
Fragment: pp. 3-7 of printed piano solo. Possibly published by Joseph W. Stern and Co., New York (#6155), derived from plate number at foot of each page.

**LIST OF WORKS:**

**Herman Perlet: A Descriptive Catalog of His Compositions. New York: M. Witmark and Sons, n.d. 17 pages.** Substantial thematic references with brief commentary and analysis of the following works: Mildred, Dorothy, In Crakow, Julia, Ma Petite, Rippling Rivulet, In the Swing, Joyeux, Spinning Song, Expectations, Moonlight in Venice, Whispers, In Solitude, Valse Fantaisie, Abendlied, Ave Maria (vocal), I Ask Not (vocal).

Thematic Quotations from Six Salon Sketches for the Pianoforte by Herman Perlet. New York: M. Witmark and Sons, n.d. 6 pages. Thematic references with brief commentary and analysis of these six pieces: In the Swing, Joyeux, Spinning Song, Expectations, Whispers, In Solitude.

III. OTHER WORKS

**A. Unidentified Sketches and Notes**

**Box Box 8 ,**

**item 141a.**

Large grouping of pencil and ink sketches all unidentified.
Scope and Content Note
Some in gatherings, some single sheets. 81 separate pieces in brown paper folder.

Inventory of the Herman Perlet papers, 1881-1914
B. Music in Collection not Written by Perlet

Box Box 8

item 141b. La Fanfella (by J. H. Brenner)
---First mandolin part. Ink, manuscript, 1 sheet.

item 142. Serenata (by Moritz Moszkowski)

item 143. Si Tu Savais (If Thou Couldst Know) (by M. W. Balfe)
---Piano-vocal score. Published New York: G. Schirmer, 1869. 6 pages:
Incomplete. Part of the series: Romances Francaises. Pencilled signature at the top: Mrs. Herman Perlet.

item 144. Tasso: Lamento e Trionfo (by Franz Liszt)
---Set of 43 orchestra parts: flute I, flute II, piccolo, oboe I, oboe II, clarinet I in Bb, clarinet II in Bb, bass clarinet in Bb, bassoon I, bassoon II, horn I in Bb basso, horn II in Bb basso, horn III in C, horn IV in C, tromba I in C, tromba II in C, tromba III in C, tromba IV in C, trombone I, trombone II, bass trombone, tuba, timpani, triangle, military drum, bass drum, cymbals, harp, violin I (3 parts), violin II (3 parts), viola (3 parts), cello (3 parts), bass (3 parts). Printed, but publisher not identified. Some bowings in the string parts. No score. Parts collected in paper folder.

item 145. [Unidentified]
Song: by W. W. Carnuth?
Piano-vocal score. Ink, manuscript. 4 pages in one gathering. Text in French underlies the vocal line.

IV. ARCHIVAL PAPERS

A. Scrapbooks

Box Box 8

item 146. Materials relating to The Fall of Ug
Scope and Content Note
Scrapbook has title page: Bohemian Grove and the Play of 1913. Hard-cover, bound, 64 pages. Includes: telegrams, newspaper articles, photographs of people and the production, reviews; also program of the follow-up concert on August 21 and its reviews.

item 147. Mark Twain's Scrapbook
Scope and Content Note
Scrapbook the earliest of the three; includes information from 1893-1902. Bound, 46 pages. Includes: newspaper clippings of these major events--the club the Wheelmen, the Strakosch Opera Company, Paul Jones, 1492, Jacinta, The Dragoon's Daughter, A Stag Party, Miss Philadeplphia, The Isle of Gold, When Reuben Comes to Town; programs from 1894 which included compositions of Perlet's; programs of The Dragoon's Daughter and When Reuben Comes to Town.
IV. ARCHIVAL PAPERS

A. Scrapbooks

**Scrapbook**

**Scope and Content Note**

Bound, with many inserts. 68 pages. Information from 1902-1912, but some earlier pieces. Includes: clippings and letters on the formation of the Baton Club; clippings and handbills for When Reuben Comes to Town, Those Primrose Girls, Painting the Town, Tom Jones, Singing Bandits, The Triumph of Love; programs from the Oratorio Society of San Rafael (conducted by Perlet); reminiscences of Julian Edwards; programs and reviews from the Seattle Symphony Orchestra; information from the Music Teachers’ Association Convention; clippings on the musicians’ benefit for the bandsmen on the Titanic; miscellaneous membership cards; some brief correspondence.

**Large Scrapbook**

**Scope and Content Note**

Bound 166 pages. Information from 1912 to death. Includes: clippings and publicity on the founding of the People's Philharmonic Orchestra; programs from the concerts of the Orchestra (complete); reviews and clippings on The Fall of Ug; the founding of the People's Choral Society; obituaries.

B. Other Materials

**Official documents**

--Royalty agreement between the William Maxwell Company and Herman Perlet, September 27, 1913 for The Jester’s Song and from The Fall of Ug.
--Election to membership in "The Lambs" (New York), January 23, 1900.
--Tribute by the Columbia Park Boys' Club, in memoriam of Herman Perlet. San Francisco, California, January 22, 1916, to extend his death and to express their appreciation of his work.

**Photographs (Portraits)**

--Perlet seated at a table/desk. Undated, mounted on heavy cardboard.
--Perlet standing, in profile. Undated, unmounted.
--Perlet standing, full face. San Francisco, California, 1911. Mounted in paper folder inscribed: "For the dearest wife in all the world from her devoted husband." Incipits of his compositions surround the portrait. On cover: W.E. Dassonville, San Francisco.

**Materials Written by Perlet**

--Copy of the periodical The Music Student: A Monthly Periodical for the Amateur as well as the Professional Student of Music. Volume 2, No. 2, February 1916. Includes an article by Perlet: "Melody in Chamber Music," p. 56-58. Editor’s note mentions that this was his last article and the loss to the musical world because of his death.
--Chamber Music. Paper delivered before the State Music Teacher’s Convention. July 6, 1911, San Francisco, California, by Herman Perlet. Purple ditto, enclosed in paper folder and bound with thread. Cover handwritten in ink, and preliminary paragraph on the inside cover handwritten in pencil. 9 pages.
--Handwritten note on the back of Music Teachers’ Association of California envelope to "Mrs. Ashley" from “B. Miller.” Pencil.
--Bill from Hotel Gordon, Washington D.C. to H. Perlet, December 2, 1906. On verso, a handwritten note in pencil, perhaps regarding the characters or scenes for an operetta.
--Handwritten sheets (2), probably words to a song for the Baron and D’Algernon.
IV. ARCHIVAL PAPERS
B. Other Materials

item 150d. News Articles

Scope and Content Note
Pasted in three large sheets.

---"Herman Perlet." Regarding his new residence in San San Francisco.
---"Bohemian Club Music." Review of Mr. Perlet's Mt. Tamalpais in the Pacific Coast Musical Review by Alfred Metzger and Wallace A. Sabin.
---"Herman Perlet and the Steinway." Picture with the Herman Perlet String Quintette. Pacific Coast Music Review. July 8, 1911?
---Portrait of Mr. Perlet, clipped out. Possibly an advertisement?

item 150e. Brochures

---Folder, with portrait of Perlet on inside cover. Announcement of his opening of a new vocal studio, San Francisco, California.
---Brochure (pink) from California Conservatory of Music, San Francisco. Announcing his position as head of the Operatic and Orchestral Department. Gives Press Comments and brief biography. No date.

item 150f. Programs

---Program for the Eleventh Biennial Convention of General Federation of Women's Clubs. San Francisco, California. June 24th to July 5th, inclusive. Concert on June 24th, 1912 was conducted by Perlet and included some of his music.
---Midsummer Music of Bohemia. Annual Concert. (Under the direction of Herman Perlet). San Francisco, August 9, 1910. Included two works by Perlet. (Two copies).
---The Fall of Ug. A Masque of Fear. By Rufus Steele. Music by Herman Perlet. Being the Eleventh Grove Play of the Bohemian Club of San Francisco as Performed by Members of the Club, at Thirty Sixth Mid-Summer High Jinks in the Bohemian Grove, Sonoma County, California, on the Ninth Night of August, 1913.

Scope and Content Note
These programs are hardcover booklets containing the cast list, foreword, argument, full text and synopsis of the music. 50 pages.
Two inscribed copies:

(1) "For my daughter Mildred as a keepsake from Papa." Signed by the librettist, painter of the frontispiece, and many actors and singers from the production.
(2) "To my dear mother with all the affection of her devoted son. Herman." August 9, 1913.
---The Mid-Summer Music of Bohemia. A concert, given by he Bohemian Club in the Tivoli Opera House, San Francisco, on the afternoon of Thursday, August 21st, 1913. Performed by the People's Philharmonic Orchestra and by a chorus of Members of the Club with the following soloists..." Paperbound, 20 pages.
Box 10, item 151.

The Bey of Algiers.

Scope and Content Note
Libretto and full orchestra score.