Collection Summary
Title: Igor Stravinsky / Robert Craft Collection
Span Dates: 1912-1966
Bulk Dates: (bulk 1940-1966)
Call No.: ML31.S75
Creator: Stravinsky, Igor, 1882-1971
Collector: Craft, Robert
Extent: Approximately 300 items; 24 containers; 12.4 linear feet
Language: Collection material in English, French, Russian, and German
Location: Music Division, Library of Congress, Washington, D.C.
Summary: The Igor Stravinsky / Robert Craft Collection consists of music by composer and conductor Igor Stravinsky, primarily scores and parts in the form of publisher proofs, ozalid copies, or other photo reproductions. Most items are annotated by Stravinsky with his corrections, conducting markings, or both. Some parts contain annotations by performers. The bulk of the music dates from the middle of Stravinsky’s neoclassical period in the 1940s and his serial period, which began in the 1950s and continued to the end of his life. Robert Craft became Stravinsky’s music assistant after meeting the composer in 1948. This collection is part of the music and recordings he amassed through their association.

Selected Search Terms
The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People
Barraud, Henry, 1900-1997--Correspondence.
Craft, Robert.
Crénesse, Pierre--Correspondence.
Stravinsky, Igor, 1882-1971--Correspondence.

Organizations
Radiodiffusion française.

Subjects
Music--20th century.
Music--Manuscripts.

Titles
Stravinsky/Craft collection, 1912-1966

Form/Genre
Correspondence.
Scores.

Administrative Information
Provenance
Gift, Robert Craft, 1989-1990
Accruals
No further accruals are expected.

Processing History
Stephanie Akau processed the collection and created and encoded the finding aid for EAD format in 2018.

Transfers
Sound recordings have been transferred to the Library of Congress Motion Picture, Broadcasting and Recorded Sounded Division. Many of the recordings have been cataloged in the Sound Online Inventory Catalog (SONIC). Please contact the Recorded Sound Research Center at rsrc@loc.gov for more information about them. Additional information on the sound recordings can be found in the collection level record in the Library of Congress online catalog.

Other Repositories
The Archive and Research Center for the Music of the Twentieth and Twenty-First Centuries of the Paul Sacher Stiftung Foundation in Basel, Switzerland contains materials relating to Igor Stravinsky.

Related Material
Stravinsky music manuscripts can be found in Library of Congress Music Division General Collections [ML.96.S94]; the Koussevitzky Music Foundation materials, including the commission Ode, in Three Parts, for Orchestra; and the Elizabeth Sprague Coolidge Foundation in the Library of Congress, including the commission Apollon-Musagète.

In addition, the Claudio Spies Papers and the Moldenhauer Archives at the Library of Congress contain Stravinsky music materials.

Correspondence with Stravinsky can be found in the Elizabeth Sprague Coolidge Foundation Collection and the Serge Koussevitzky Archive.

Copyright Status
Materials from the Igor Stravinsky / Robert Craft Collection are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions
The Igor Stravinsky / Robert Craft Collection is open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

Preferred Citation
Researchers wishing to cite this collection should include the following information: [item, date, container number], Igor Stravinsky / Robert Craft Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Note
Igor Stravinsky (1882-1971), was one of the most influential composers of the twentieth century. He was born in Oranienbaum, Russia, and grew up in St. Petersburg. Stravinsky studied music theory and composition with Nikolai Rimsky-Korsakov beginning in 1902 until Rimsky-Korsakov’s death in 1908. It was Feu d’artifice (Fireworks), which premiered in 1908, that got the attention of Serge Diaghilev of the Ballets Russes. Some of Stravinsky’s commissions for the Ballets Russes, including Zhur-pitśi (Firebird), Pulcinella, Petrushka, and Vesna sviāshchennatā (Rite of Spring), remain his most popular works to this day.

The outbreak of World War I prevented Stravinsky’s return to Russia. In spite of output that included Histoire du Soldat, Oedipus Rex, Apollon-Musagète, and Symphonie de Psaumes, Stravinsky struggled financially during this time. He benefitted from patronage from Leopold Stokowski, Werner Reinhart, Coco Chanel, and the Pleyel Piano Company while
securing more conducting engagements. Stravinsky and his family became French citizens in 1934. After the deaths of his daughter, Ludmila, in November 1938, first wife Yakaterian “Katya” in March 1939, and mother, Anna, in June 1939, he moved to the United States in September of 1939.

In 1940 Stravinsky married Vera Sudeykina, with whom he had been in a relationship since 1921. They moved to Hollywood in 1941 and became American citizens in 1945. In 1948 Stravinsky met Robert Craft, who founded the Chamber Arts Society in New York City. Though the two had been corresponding since 1947, after this meeting they became inseparable work partners. Craft moved into Stravinsky’s home in 1949. In the 1950s Stravinsky made a significant shift in his compositional style from Neoclassicism to serialism. Works of this period include In Memoriam Dylan Thomas, The Flood, and Abraham and Isaac. He died in New York on April 6, 1971.

Robert Craft was born in New York in 1923. He studied at Juilliard before serving in World War II, returning to graduate in 1946. After moving into Stravinsky’s home, Craft always traveled with him serving as a conductor, assistant, and collaborator until the composer’s death. He made a name for himself conducting major orchestras throughout the world, premiering Stravinsky’s works in addition to others by prominent composers such as Paul Hindemith, Edgard Varèse, and Alban Berg. Craft published several books of transcriptions of their discussions beginning in 1959 with Conversations with Igor Stravinsky. He died in 2015.

Scope and Content Note

In 1989 Robert Craft donated to the Library of Congress a portion of the materials he amassed during his association with Stravinsky. Its contents are described in this finding aid.

The Music Series of the Igor Stravinsky / Robert Craft Collection consists of scores and parts, printed and facsimile, dating from approximately 1912 to 1966. Most are ozalid and photocopy reproductions annotated by Stravinsky, Robert Craft, or performers. The collection also contains publisher's proofs corrected by Stravinsky. Of particular note are early publisher proofs of his serial works, including Threni, that contain corrections and instructions to the engravers and the publisher, and numerous corrected copies of Requiem Canticles, Variations, Movements, and Canticum sacrum ad honorem Sancti Marci nominis.

The Supplemental Materials Series consists of correspondence, sound recordings, and a newspaper clipping. The acetate discs and other recordings received with Craft’s gift were transferred to the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division. Due to the condition of the discs’ paper jackets, copies were made and are included in the collection. A small amount of papers included with the collection consists of letters and telegrams from Stravinsky, Henri Barraud, Director of Music at Radiodiffusion Paris, and Pierre Crènèse of Radiodiffusion New York, requesting that Stravinsky record a brief tribute to Debussy to be broadcast on the 30th anniversary of Debussy’s death in concurrence with a festival of Debussy’s music in Paris. The correspondence includes a script of Stravinsky’s tribute. The letters and telegrams are in French and English and originally accompanied the acetate recordings.

The collection offers insight into Stravinsky’s compositional and revision process, particularly of his later serial works that are not as frequently performed as the early ballets, and a longitudinal perspective on his compositional output.

Organization of the Igor Stravinsky / Robert Craft Collection

The Collection is organized in 2 series:

- [Music, 1912-1966](#)
- [Supplemental Materials, 1940-1953](#)
## Description of Series

<table>
<thead>
<tr>
<th>Container</th>
<th>Series</th>
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</thead>
<tbody>
<tr>
<td>BOX 1-23</td>
<td><strong>Music, 1912-1966</strong></td>
</tr>
<tr>
<td></td>
<td>Manuscript and printed scores, publisher proofs, parts and ozalid copies of manuscripts for original compositions and arrangements by Igor Stravinsky.</td>
</tr>
<tr>
<td></td>
<td>Arranged alphabetically according to title and container size.</td>
</tr>
<tr>
<td>BOX 24</td>
<td><strong>Supplemental Materials, circa 1940-1953</strong></td>
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</tbody>
</table>
# Container List

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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| BOX 1-23  | Music, 1912-1966  
Manuscript and printed scores, publisher proofs, parts and ozalid copies of manuscripts for original compositions and arrangements by Igor Stravinsky.  
Arranged alphabetically according to title and container size. |

| BOX-FOLDER 1/1 | Abraham and Isaac  
Full score, publisher's proof, 28 p.  
Signed and corrected by Stravinsky after the premiere in Israel and a later performance in Berlin, 1964  
Plate number: B. & H. 19197 |

| BOX-FOLDER 1/2 | Agon  
Short score for 2 pianos, ozalid, 88 p.  
Holograph annotations |

| BOX-FOLDER 1/3 | Apollon musagète  
Parts, manuscript ink on transparencies with holograph corrections |

| BOX-FOLDER 1/4 | Apollon musagète  
Piano arrangement by Stravinsky, photocopy, 32 p.  
Plate number: R.M.V. 441  
Signed by Stravinsky |

| BOX-FOLDER 1/5 | Babel  
Short score, ozalid, 19 leaves  
At end: Igor Stravinsky Hollywood March 29, 1944  
Holograph corrections  
Laid in: Envelope |

| BOX-FOLDER 1/6 | Baiser de la fée, Ballad  
Arrangement for violin and piano of Baiser de la fée by Peter Ilich Tchaikovsky, photocopy, 8 leaves  
Plate number: R.M.V. 594  
Holograph annotations |

| BOX-FOLDER 1/7 | Berceuses du Chat  
Ensemble parts  
Plate number: A. 97 H.  
Signed by Stravinsky |

| BOX-FOLDER 1/8 | Berceuses du Chat  
Ensemble parts  
Plate number: A. 97 H.  
Annotator unknown |

| BOX-FOLDER 1/9 | Berceuses du Chat and Pribaoutki  
Full scores bound together, publisher's proof, 22 leaves  
Plate number: A. 69 H., A. 71 H.  
Annotations and corrections by Stravinsky |

| BOX-FOLDER 2/1 | Cantata  
Full score, first publisher's proof, 38 leaves  
Plate number: B. & H. 17245 |
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<tr>
<th>Container</th>
<th>Contents</th>
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</table>
| BOX-FOLDER 2/2 | Canticum sacrum ad honorem Sancti Marci nominis  
Full score, publisher's proof, 37 p.  
Plate number: B. & H. 18168  
Holograph corrections  
Laid in: Note from music binder |
| BOX-FOLDER 2/3 | Canticum sacrum ad honorem Sancti Marci nominis  
Piano-vocal score, first publisher's proof, 30 leaves  
Plate number: B. & H. 18169  
Numerous corrections by Stravinsky, including manuscript on pages 6 and 30  
Note to publisher requesting second proof |
| BOX-FOLDER 2/4 | Canticum sacrum ad honorem Sancti Marci nominis  
Full score, ozalid, 55 p.  
Corrections by Stravinsky and unknown others  
Note: Manuscript insert 24bis taped onto page 24 |
| BOX-FOLDER 2/5 | Chant des bataliers du Volga  
Score and parts  
Plate number: J.W.C. 18  
Tam-tam part is in holograph manuscript  
Laid in: Photos of the score, 1946 correspondence with Charles Cushing, band director at UCLA |
| BOX-FOLDER 2/6 | Circus Polka  
Full score, negative photocopy, 28 leaves  
Holograph corrections  
At end: Istr Hollywood Oct. 5/42 |
| BOX-FOLDER 2/7 | Circus Polka  
Parts, strings only  
Numerous holograph corrections |
| BOX-FOLDER 2/8 | Circus Polka  
Piano arrangement, negative photocopy, 14 leaves  
Unannotated  
At end: Igor Stravinsky Hollywood February 15th, 42 |
| BOX-FOLDER 3/1 | Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)  
Full score, publisher's proof, 19 leaves  
Green ink negative  
Plate number: 27104  
Numerous holograph corrections, some in German |
| BOX-FOLDER 3/2 | Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)  
Full score, ozalid, 54 p.  
At end: Istr Easter 1952  
Holograph corrections and conducting markings |
| BOX-FOLDER 3/3 | Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)  
Full score, ozalid, 54 p.  
At end: Istr Easter 1952  
Few holograph corrections |
| BOX-FOLDER 3/4 | Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)  
Full score, ozalid, 54 p.  
At end: Istr Easter 1952  
Few holograph corrections |
<table>
<thead>
<tr>
<th>Container</th>
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</table>
| BOX-FOLDER 3/5 | Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)  
Incomplete set of parts  
Cello obbligato missing  
Plate number: 27104a  
Annotated by unknown, performance markings  
Laid in: Envelope |
| BOX-FOLDER 3/6 | Concertos, string orchestra, D  
Full score, ozalid, 57 p.  
At end: Signed, Hollywood August 8th 1946  
Holograph annotations |
| BOX-FOLDER 3/7 | Concertos, string orchestra, D  
Parts  
Plate number: B. & H. 16180  
Holograph corrections in each part |
| BOX-FOLDER 4/1 | Concertos, violin, orchestra, D  
Short score, third publisher's proof, 35 leaves  
Violin and piano arrangement by Stravinsky  
Plate number: B.S.S. 32956  
Numerous holograph corrections  
Laid in: Notes on duration of each movement, publisher’s pamphlet on press about the piece |
| BOX-FOLDER 4/2 | Credo  
Vocal scores, ozalids, 6 p.  
9 copies  
One score contains holograph conducting markings |
| BOX-FOLDER 4/3 | Double canon, violins (2), viola, cello  
Full score, ozalid, 2 leaves  
4 copies  
Parts written over in ink for legibility |
| BOX-FOLDER 4/4 | Elegy, viola  
Second publisher’s proof, 3 leaves  
Negative green on white  
Plate number: A.C. 19454  
Holograph corrections with request for a third proof, annotations by unknown |
| BOX-FOLDER 4/5 | Elegy, viola, arr.  
Second publisher’s proof, 3 leaves  
Arranged for violin  
Plate number: A.C. 19454  
Negative green on white  
Holograph corrections with request for a third proof, annotations by unknown |
| BOX-FOLDER 4/6 | Elegy for J.F.K.  
Full score, ozalid, 5 p.  
Baritone version  
Annotations and corrections  
Robert Craft’s copy, note on back gifting it to recipient with thanks |
| BOX-FOLDER 4/7 | Histoire du soldat  
Piano arrangement by Stravinsky, publisher's proof, 50 leaves  
Percussion in Trois Dances only  
Plate number: J. & W.C. 2080  
Holograph corrections |
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<th>Container</th>
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| BOX-FOLDER 4/8 | In memoriam Dylan Thomas  
Full score, ozalid, 13 p.  
Holograph title page, corrections, and duration notes |
| BOX-FOLDER 4/9 | Introit  
Full score, publisher's proof, 8 p.  
Plate number: B. & H. 19324  
At end: Feb 17/65 Hollywood  
Few annotations by unknown, pasteover correction on page 4 |
| BOX-FOLDER 4/10 | Introit  
Full score, publisher's proof, 8 p.  
Plate number: B. & H. 19324  
At end: Feb 17/65 Hollywood  
Holograph corrections, note to publisher about corrections and request for a next set of proofs |
| BOX-FOLDER 4/11 | Introit  
Full score, publisher's proof, 8 p.  
Plate number: B. & H. 19324  
At end: Feb 17/65 Hollywood  
One correction to harp and piano part on page 4 |
| BOX-FOLDER 5/1 | Jeu de cartes  
Full score, photocopy of manuscript, 223 leaves  
Plate number: 34888  
IStr [illegible] 36 in Paris  
Holograph corrections in red pencil  
Note: Chemical damage |
| BOX-FOLDER 6/1 | Movements, piano, orchestra  
Full score, publisher's proof, 20 p.  
First engraving  
Plate number: B. & H. 18676  
Stravinsky wrote information about a performance and recording with Columbia on the inside cover  
Numerous holograph corrections and conducting markings  
Laid in: Photo of New York City Ballet’s staging of Movements at the Covent Garden, card to Stravinsky from book binder and paper maker Piazzesi in Venice |
| BOX-FOLDER 6/2 | Movements, piano, orchestra  
Full score, publisher's proof, 20 p.  
Plate number: B. & H. 18676  
Holograph corrections on several pages  
Robert Craft's copy |
| BOX-FOLDER 6/3 | Movements, piano, orchestra  
Stravinsky’s arrangement for two pianos, ozalid, 27 p.  
Stravinsky handwrote the title and dedication to Margrit Weber  
Holograph corrections |
| BOX-FOLDER 6/4 | Movements, piano, orchestra  
Stravinsky’s arrangement for two pianos, ozalid, 27 p.  
Unannotated |
| BOX-FOLDER 6/5 | Norwegian Moods  
Full score, photocopy of manuscript, 47 leaves  
Plate number: A.S. 19449 |
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| **BOX-FOLDER 6/6** | Ode, orchestra  
Annotated by Stravinsky, including a note about a correction on page 38, and unknown others.  
Full score, photocopy of manuscript, 25 leaves  
Cover page reads: In memory of Natalie Koussevitzky ODE in three parts for orchestra |
| **BOX-FOLDER 6/7** | Ode, orchestra  
Full score, photocopy of manuscript, 25 leaves  
Cover page reads: In memory of Natalie Koussevitzky ODE in three parts for orchestra  
Unannotated except for the duration of each movement  
Laid in: Envelope |
| **BOX-FOLDER 6/8** | Ode, orchestra  
Full score, negative photocopy of manuscript, 24 leaves  
Few holograph annotations, including duration of each movement |
| **BOX-FOLDER 6/9** | Orpheus  
Short score, ozalid, 69 leaves  
| **BOX-FOLDER 7/1** | Owl and the pussy-cat  
Piano-vocal score, first publisher's proof, 7 leaves  
Plate number: B. & H. 19521  
Stamped 5 Dec 1966  
Holograph corrections  
First page reads: Correct and print it. IStr Hollywood Dec 18, 1966 |
| **BOX-FOLDER 7/2** | Owl and the pussy-cat  
Piano-vocal score, ozalid of manuscript, 9 p.  
At end: IStr Oct/66  
Holograph corrections |
| **BOX-FOLDER 7/3** | Pastorale, soprano, piano; arranged  
Full score, negative photocopy, 13 leaves  
Oboe, English horn, clarinet, bassoon, violin  
Laid in: Envelope |
| **BOX-FOLDER 7/4** | Pastorale, soprano, piano; arranged  
Full score, publisher's proof, 13 leaves  
Oboe, English horn, clarinet, bassoon, violin  
Plate number: B.S.S. 33967 |
| **BOX-FOLDER 7/5** | Pastorale, soprano, piano; arranged  
Parts  
Oboe, English horn, clarinet, bassoon, violin  
Violin part published by Associated Music Publishers, others by B. Schött’s Sohne  
Plate number: B.S.S. 33976a  
Annotated by performers  
Laid in: Envelope, Stravinsky wrote “Pastoral for violin and wind ensemble new augmented version 1934 full score” |
| **BOX-FOLDER 7/6** | Pastorale, soprano, piano; arranged  
Manuscript parts  
Annotated by performers. Some performers from Barcelona 1925 performance signed their parts |
| **BOX-FOLDER 7/7** | Pastorale, soprano, piano; arranged  
Parts |
Music, 1912-1966

Container    Contents

Oboe, English horn, clarinet, bassoon
Plate number: 32376
Annotated by others
Laid in: Envelope

BOX-FOLDER 7/8
Petrushka
Full score, partial, photocopy, 22 leaves
Part III The Blackmoor only
Unannotated
Laid in: Envelope

BOX-FOLDER 7/9
Podbliūdnyiĩ (Four Russian Peasant Songs)
Unaccompanied chorus parts, ozalid of manuscript, 7 copies, 9 p.
English text
One part contains holograph corrections

BOX-FOLDER 7/10
Podbliūdnyiĩ (Four Russian Peasant Songs)
Parts, ozalid, horns

BOX-FOLDER 7/11
Podbliūdnyiĩ (Four Russian Peasant Songs)
Manuscript vocal parts, 13 total
French text
Laid in: Envelope in Stravinsky's hand, blue pencil, "Unterschale a 4 Choerurs a cappella p. voix femme Texte francais de C.F. Ramuz. Parties de chœur"

BOX-FOLDER 7/12
Poèmes de Paul Verlaine, Op. 9
Full score, ozalid, 15 p.
At end: Orchestrated in 1951
Holograph corrections and annotations
Page 4 crossed out and replaced with an unbound page
Laid in: Envelope

BOX-FOLDER 7/13
Poèmes de Paul Verlaine, Op. 9
Full score, ozalid, 15 p.
At end: Orchestrated in 1951
Page 4 crossed out and replaced with an unbound page, otherwise unannotated

BOX-FOLDER 8/1
Prelude, jazz ensemble
Piano arrangement, ozalid, 5 p.
Holograph annotations

BOX-FOLDER 8/2
Prelude, jazz ensemble
Excerpt of full score, ozalid, 2 p.
Only pages 8-9 present; replacement for original guitar and timpani parts on page 8

BOX-FOLDER 8/3
Prelude, jazz ensemble
Incomplete set of manuscript parts, ink on transparencies
Percussion, timpani parts are missing

BOX-FOLDER 8/4
Pulcinelka
Piano-vocal score, first publisher's proof, 82 leaves
Plate number: J. & W.C. 9707
Holograph annotations
Inside front cover written in an unknown hand, "Tableau comparatif des Fragments de Pergolesi d'apres lesquels Strawinsky a compose Pulcinella" with 19 Pergolesi sources listed
Pasted in: Small silver print of Pulcinelka's mask and a reproduction of Picasso's drawing for Stravinsky of Pulcinella
<table>
<thead>
<tr>
<th>Container</th>
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</table>
| BOX-FOLDER 8/5 | Ragtime  
Piano part transcribed from cimbalom, ozalid copy of manuscript, 11 p.  
"Mr. Stravinsky's personal copy!" written on first page  
Note printed on score: "This is the Original Cimbalom part transcribed for Pianoforte by the author in 1953" |
| BOX-FOLDER 8/6 | Renard  
Miniature score, second publisher's proof, 146 leaves  
Plate number: W. Ph. V 176 J.W.C. 60a  
Text in Russian, French, German  
Holograph corrections  
Dated 1882 with an *, corresponding note is not visible or has been cut off  
Stamped: 2nd Korrektur 31 Juli 1929  
Note by Stravinsky on first page in German dated 31-8-29. According to Craft, in this note Stravinsky requests a third set of proofs  
Laid in: Telegram to Stravinsky dated 7/19/29 |
| BOX-FOLDER 8/7 | Renard  
Part, ozalid, 24 p.  
Manuscript note: Piano arrangement of cimbalom part  
Holograph corrections, other annotations by unknown |
| BOX-FOLDER 9/1 | Requiem canticles  
Partial full score, ozalid, 8 p.  
Interlude only  
Holograph annotations  
Note on first page: "This is the corrected copy IStr" |
| BOX-FOLDER 9/2 | Requiem canticles  
Partial full score, ozalid, 8 p.  
Interlude only  
Unannotated except for Stravinsky's note on first page: "3 uncorrected copies without pages, bar numbers, and some mistakes IStr" |
| BOX-FOLDER 9/3 | Requiem canticles  
Partial full score, ozalid, 6 p.  
Prelude only  
Unannotated |
| BOX-FOLDER 9/4 | Requiem canticles  
Partial full score, ozalid, 6 p.  
Prelude only  
Unannotated |
| BOX-FOLDER 9/5 | Requiem canticles  
Full score, first publisher's proof, 40 leaves  
Plate number: B. & H. 19518  
At end: 13-Aug-66  
Holograph corrections  
Stamped 30 Nov 1966.  
Note: "Correct and print it. Hollywood IStr Dec 17/66" |
| BOX-FOLDER 9/6 | Requiem canticles  
Full score, corrected ozalid, 40 p.  
At end: IStr 13 VIII 66  
Holograph corrections  
Note: 2nd time corrected copy Sept 5-6/66 |
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<tr>
<th>Container</th>
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<tr>
<td>BOX-FOLDER 9/7</td>
<td>Requiem canticles</td>
</tr>
<tr>
<td></td>
<td>Full score, ozalid third publisher's proof, 40 p.</td>
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<tr>
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<td>At end: IStr 13 VIII 66</td>
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<td>Holograph corrections</td>
</tr>
<tr>
<td></td>
<td>Note, first page: &quot;3’ correction Sept 7/66&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 9/8</td>
<td>Requiem canticles</td>
</tr>
<tr>
<td></td>
<td>Full score, ozalid, 40 p.</td>
</tr>
<tr>
<td></td>
<td>Holograph corrections</td>
</tr>
<tr>
<td></td>
<td>Note: Beginning with page 20 the pages are different sizes, bound together but separate from the other movements</td>
</tr>
<tr>
<td>BOX-FOLDER 9/9</td>
<td>Requiem canticles</td>
</tr>
<tr>
<td></td>
<td>Partial full score, ozalid, 30 p.</td>
</tr>
<tr>
<td></td>
<td>Title on piece is &quot;Sinfonia de Requiem to the memory of Helen Buchanan Seeger&quot;</td>
</tr>
<tr>
<td></td>
<td>Lacrimosa, Postlude missing</td>
</tr>
<tr>
<td></td>
<td>Laid in: Envelope</td>
</tr>
<tr>
<td>BOX-FOLDER 9/10</td>
<td>Sacrae cantiones, voices (6-7). Selections. By Carlo Gesauldo. Assumpta est Maria</td>
</tr>
<tr>
<td></td>
<td>Full vocal score, ozalid, 5 leaves</td>
</tr>
<tr>
<td></td>
<td>Bass part in Stravinsky's hand, note in red &quot;I added the missing bass part IStr&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 9/11</td>
<td>Sacrae cantiones, voices (6-7). Illumina nos misericordiarum</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score, 15 p.</td>
</tr>
<tr>
<td></td>
<td>Stravinsky composed missing Sixtus and Bassus parts.</td>
</tr>
<tr>
<td></td>
<td>Laid in: Letter from Robert Craft to Dr. E. Roth of Boosey &amp; Hawkes dated 31 May 1957</td>
</tr>
<tr>
<td>BOX-FOLDER 9/12</td>
<td>Scherzo à la russe</td>
</tr>
<tr>
<td></td>
<td>Two piano arrangement, publisher’s proof, manuscript and ozalid, 14 p.</td>
</tr>
<tr>
<td></td>
<td>Holograph corrections</td>
</tr>
<tr>
<td></td>
<td>First two pages are manuscript by unknown, all others are ozalids</td>
</tr>
<tr>
<td>BOX-FOLDER 9/13</td>
<td>Scherzo à la russe</td>
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<td>Two piano arrangement, ozalid, 14 leaves</td>
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<td>Holograph manuscript corrections and fingerings</td>
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<td>Stravinsky wrote &quot;Igor Stravinsky Scherzo a la Russe arrangement for two pianos by the author&quot; in black ink on first page.</td>
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<td>BOX-FOLDER 9/14</td>
<td>Scherzo à la russe</td>
</tr>
<tr>
<td></td>
<td>Arrangement for two pianos, ozalid, 7 leaves</td>
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<tr>
<td></td>
<td>Pages 1-7 only, no Trio 2</td>
</tr>
<tr>
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<td>BOX-FOLDER 9/15</td>
<td>Scherzo à la russe</td>
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<td>Arrangement for two pianos, ozalid, 7 leaves</td>
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<tr>
<td>BOX-FOLDER 9/16</td>
<td>Scherzo à la russe</td>
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<tr>
<td></td>
<td>Arrangement for two pianos, ozalid, 7 leaves</td>
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<tr>
<td></td>
<td>Pages 1-7 only, no Trio 2</td>
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<tr>
<td>BOX-FOLDER 9/17</td>
<td>Scherzo à la russe</td>
</tr>
<tr>
<td></td>
<td>Arrangement for two pianos, ozalid, 14 leaves</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
Scherzo à la russe
Arrangement for two pianos, ozalid, 14 leaves
At end: IStr June 44 Hollywood
One of two copies
Unannotated

Septet, piano, clarinet, horn, bassoon, violin, viola, cello
Full score, ozalid, 74 p.
Holograph dedication on first page

Septet, piano, clarinet, horn, bassoon, violin, viola, cello
Full score, Gigue only, ozalid, 20 p.
At end: IStr 1953
Holograph corrections including changes to rhythm and articulations in piano and string parts

Septet, piano, clarinet, horn, bassoon, violin, viola, cello
Parts
Plate number: B. & H. 17474
Annotated by performers
Laid in: Envelope

Septet, piano, clarinet, horn, bassoon, violin, viola, cello
2 piano transcription by Stravinsky, ozalid, 35 p.
Holograph corrections

Sermon, a narrative, and a prayer
Full score, third publisher's proof, 37 leaves
Plate number: B. & H. 18784
Holograph annotations
Stamped "3 May 1961"
Laid in: Black/white reproduction of a drawing of a stained glass window

Sonatas, piano
Full score, photocopy, 19 p.
Plate number: R.M.V. 417
At end: S.I.M.A.G. - Ashères-Paris 2 et4, Avenue de la Marne-XXX.III
Holograph annotations, including fingerings
Note on flyleaf: "This Sonata is revised and fingered 1947 I Stravinsky."

Sonatas, piano
Full score, photocopy, 19 p.
Plate number: R.M.V. 417
At end: S.I.M.A.G. - Ashères-Paris 2 et4, Avenue de la Marne-XXX.III
Annotations by unknown
Some corrections were photocopied from Box-Folder 10/6

Sonatas, pianos (2)
Full score, ozalid, 41 p.
Holograph annotations, including performance markings
Laid in: Envelope

Star Spangled Banner, arrangement
Orchestra parts
Reharmonized by Stravinsky
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 10/10 | Star Spangled Banner, arrangement  
Piano-vocal score, ozalid, 4 p. |
| BOX-FOLDER 11/1 | Stikhotvoreniia iz iaponskoï liriki (Trois Poesies de la lyrique japonaise)  
Parts  
Edition for voice and chamber ensemble  
Soprano part from 1947 edition  
Plate number: R.M.V. 201; R.M.V. 199.356; B. & H. 16308  
At end: I-Oustiloug 1912 II-Clarens 1913 III-Clarens 1913  
Annotations by Stravinsky and performers  
Laid in: Cover, Stravinsky describes contents |
| BOX-FOLDER 11/2 | Svadebka (Les Noces)  
Piano-vocal score, publisher's proof, 180 p.  
Plate number: J. & W.C. 9718  
At end: Morges, 1917  
Annotations and conducting markings  
Stamped "Proof copy-private"  
Holograph cover inscription: 11 Mai 1922, Monte Carlo |
| BOX-FOLDER 11/3 | Fragments des Symphonies pour instruments a vent a la memoire de C.A. Debussy, final chorale  
Piano, negative photocopy, 2 leaves  
Unannotated  
Laid in: Envelope |
| BOX-FOLDER 11/4 | Symphony in three movements  
Full score, photocopy, 107 p.  
At end: Igor Stravinsky August 10 1945 Hollywood  
Duration of each movement written at the end |
| BOX-FOLDER 12/1 | Songs from William Shakespeare  
Full score, ozalid, 17 p.  
At end: IStr Oct 6/53  
Holograph annotations |
| BOX-FOLDER 12/2 | Songs from William Shakespeare  
Full score, ozalid, 21 p.  
At end: IStr Oct 6/53  
Holograph annotations  
Contains an insert of pages 11-14 with two additional measures that were inadvertently left off page 11 of "When Daises Pied" |
| BOX-FOLDER 12/3 | Songs from William Shakespeare  
Vocal score, ozalid, 14 p.  
At end: IStr Oct 6/53  
One holograph correction on p. 5 |
| BOX-FOLDER 12/4 | Songs from William Shakespeare  
Vocal score, ozalid, 18 p.  
At end: At end: IStr Oct 6/53  
Annotated by others  
Contains an insert of pages 11-14 with two additional measures that were inadvertently left off page 11 of "When Daises Pied" |
| BOX-FOLDER 12/5 | Threni  
Full score, publisher's proof, 70 p.  
Plate number: B. & H. 18438 |
At end: 21-III-58
Holograph corrections and conducting markings
Additional annotations by Robert Craft
First page, holograph inscription: IStr June 20/59

BOX-FOLDER 12/6
Threni
Full score, publisher's proof, 70 p.
Plate number: B. & H. 18438
At end: 21-III-58
Holograph annotations, including conducting markings
On the flypage Stravinsky wrote the names of the Santa Fe production cast July 12/59. All were leads in the 1959 Santa Fe Opera season
Laid in: Excerpt of magazine article on Christian unity

BOX-FOLDER 12/7
Threni
Piano-vocal score, publisher's proof, 52 p.
Plate number: B. & H. 18445
One correction by unknown, p. 14

BOX-FOLDER 12/8
Variations, orchestra
Full score, second publisher's proof, 25 p.
Plate number: B. & H. 19290
At end: Oct 28/64 Hollywood
Holograph corrections and annotations in red, others possibly by publisher in green
Stravinsky wrote: Please correct and send me with this copy three corrected copies (3) IStr Hollywood Feb 23/65. X together with the added pages (4, 5, 6, 7) of the first proofs

BOX-FOLDER 12/9
Variations, orchestra
Full score, Second publisher's proof, 25 p.
Plate number: B. & H. 19290
At end: Oct 28/64 Hollywood
Corrections by Stravinsky and others
Stravinsky wrote top of first pages "Second proofs - 15.2.65"
Robert Craft's copy

BOX-FOLDER 12/10
Vesna svišchennaiâ, (La Sacre du Printemps, Danse Sacral)
Full score, negative photocopy, 35 leaves
At end: IStr XII-1-1943
Holograph annotations in white
Laid in: Note from Stravinsky to Leonard Stein, pupil of Schoenberg at UCLA
Laid in: Envelope

BOX-FOLDER 13/1
Agon
Full score, ozalid, 98 p.
At end: IStr April 27/57
Holographs corrections, annotations, and conducting markings

BOX-FOLDER 13/2
Agon
Full score, ozalid, 98 p.
At end: IStr April 27/57
Holograph corrections in red ink, green pencil annotations by Robert Craft and unknown

BOX-FOLDER 13/3
Canticum sacrum ad honorem Sancti Marci nominis
Full score, publisher's proof, 37 p.
Plate number: B. & H. 18168
Holograph corrections, most in movements 2 and 3, conducting markings
Stravinsky's note on back of flyleaf "21 May 1956 "

Igor Stravinsky / Robert Craft Collection
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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</table>
| BOX-FOLDER 13/4 | Canticum sacrum ad honorem Sancti Marci nominis  
Full score, first publisher's proof, 37 p.  
Plate number: B. & H. 18168  
Corrections and annotations by Stravinsky and others  
Note from Stravinsky to publisher |
| BOX-FOLDER 13/5 | Canticum sacrum ad honorem Sancti Marci nominis  
Full score, ozalid, 55 p.  
Holograph corrections  
Stravinsky signed "Nov. 24, 1955" |
| BOX-FOLDER 13/6 | Choral und Variationen über das Weihnachtslied vom Himmel hoch da kommich her von J.S. Bach, arrangement  
Full score arrangement with added vocal parts, ozalid, 54 p.  
Holograph note, first page, "This is Igor Stravinsky's property" |
| BOX-FOLDER 14/1 | Concertos, orchestra, E-flat "Dumbarton Oaks"  
Parts  
Plate number: B.S.S. 35384  
Annotated by performers, holograph correction to cello part  
Laid in: Envelope |
| BOX-FOLDER 14/2 | Concertos, piano, instrumental ensemble  
2 piano arrangement, photocopy, 62 p.  
At end: BIARRITZ Avril 1924 |
| BOX-FOLDER 14/3 | Duo concertant  
Score, violin and piano, publisher's proof, 7 leaves  
Plate number: B.S.S. 33683  
Blue ink negative  
Holograph corrections  
Stamped 28 Jan 1953 Russe de Musique |
| BOX-FOLDER 14/4 | Ebony concerto  
Full score, ozalid copy of manuscript, 45 p.  
At end: IStr Dec. 1, 1945  
Holograph corrections  
On first page: My own copy with some corrections. Igor Stravinsky, Feb 1946 |
| BOX-FOLDER 14/5 | Ebony concerto  
Full score, ozalid copy of manuscript, 45 p.  
At end: IStr Dec. 1, 1945  
Holograph corrections |
| BOX-FOLDER 14/6 | Flood  
Full score, ozalid copy of manuscript, 80 p.  
At end: IStr March 14/62 Hollywood  
On cover: Spare copy full score. IStr  
Few holograph annotations |
| BOX-FOLDER 15/1 | Histoire du soldat  
Full score, second publisher's proof, 60 leaves  
Plate number: J.W.C. 44  
Holograph corrections  
Signed and dated Paris 1924  
Laid in: Typewritten page of instrumentation, performance instructions, seating schemata |
| BOX-FOLDER 15/2 | In memoriam Dylan Thomas  
Piano-vocal score, ozalid copy of manuscript, 8 p. |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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<tr>
<td>BOX-FOLDER 15/3</td>
<td>In memoriam Dylan Thomas</td>
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<td>Holograph corrections and rehearsal numbers</td>
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<td>Piano-vocal score, publisher's proof, 8 p.</td>
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<tr>
<td></td>
<td>Stravinsky notated instrumentation for orchestra version throughout</td>
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<tr>
<td>BOX-FOLDER 15/4</td>
<td>Instrumental miniatures</td>
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<tr>
<td></td>
<td>Full score, ozalid copy of manuscript, 18 p.</td>
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<td></td>
<td>At end: IStr April 10/62</td>
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<td>Holograph annotations</td>
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<td>Laid in: Envelope</td>
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<tr>
<td>BOX-FOLDER 15/5</td>
<td>Monumentum pro Gesualdo di Venosa ad CD annum</td>
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<td>Full score, ozalid copy of manuscript, 35 p.</td>
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<td>At end: Hollywood, March 1960</td>
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<td>Stravinsky wrote on first page, &quot;Corrected copy. Recorded with Columbia June 9, 1960&quot; and length of each movement</td>
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<td></td>
<td>Laid in: Typewritten note from Glenn E. Watkins about Kinkeldey, excerpt of Kinkeldey's 1910 article &quot;Orgel und Klavier in der Musik des 16,&quot; page signed by Stravinsky</td>
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<tr>
<td>BOX-FOLDER 15/6</td>
<td>Movements, piano, orchestra</td>
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<td>Full score, ozalid copy of manuscript, 27 p.</td>
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<td>At end: IStr July 30/59</td>
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<td>Conducting markings and corrections</td>
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<td>BOX-FOLDER 15/7</td>
<td>Octet, flute, clarinet, bassoons (2), trumpets (2), trombones (2)</td>
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<td>Parts, incomplete</td>
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<td>Holograph corrections, annotations by performers</td>
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<td></td>
<td>Clarinet part missing last page, Bassoon I missing 10 pages, Bassoon II part missing</td>
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<td>Laid in: Envelope</td>
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<td>BOX-FOLDER 15/8</td>
<td>Oedipus Rex</td>
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<td>Full score, photocopy, 190 p.</td>
</tr>
<tr>
<td></td>
<td>At end: Achevé l'orchestration-a Paris le 11 mai 1927</td>
</tr>
<tr>
<td></td>
<td>Holograph annotations and conducting markings</td>
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<tr>
<td></td>
<td>According to Craft this was the only score published before the revised edition</td>
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<td>BOX-FOLDER 16/1</td>
<td>Oedipus Rex</td>
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<td>Full score, photocopy, 190 p.</td>
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<td>Holograph corrections and conducting markings</td>
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<td>Stravinsky signed front cover</td>
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<td>Speaker’s text, two pieces of tissue paper with notes on duration glued to back of front cover</td>
</tr>
<tr>
<td></td>
<td>Laid in: Two loose leaf papers in Russian and French by Stravinsky</td>
</tr>
<tr>
<td>BOX-FOLDER 16/2</td>
<td>Orpheus</td>
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<tr>
<td></td>
<td>Full score, ozalid copy of manuscript, 96 p.</td>
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<td>At end: Igor Stravinsky Hollywood Sept 23/1947</td>
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<td>BOX-FOLDER 16/3</td>
<td>Petrushka. Russkiĭ tanetâ; arranged</td>
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<tr>
<td></td>
<td>Score, violin and piano, publisher's proof, 27 leaves</td>
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<td>Plate number: B.M.V. 564</td>
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<td>Blue ink negative</td>
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<td>Stamped &quot;28 Jan 1933 Russe de Musique&quot;</td>
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<td>Holograph corrections on every page</td>
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<td>BOX-FOLDER 16/4</td>
<td>Pieces, violins (2), viola, cello</td>
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<tr>
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<td>Manuscript parts</td>
</tr>
</tbody>
</table>
At end: Cop. Templeton Strong Genéve Jan: 1915
Holograph corrections, annotations by performers
According to Craft the parts were used for a private performance
Laid in: Envelope

**BOX-FOLDER 16/5**

Pieces, violins (2), viola, cello
Parts, 1922 revised edition
Plate number: R.M.V. 402
Unannotated

**BOX-FOLDER 17/1**

Podbiǔdnyiă
Unaccompanied vocal scores, 8 copies
1 ozalid original, 7 photocopies
Russian text

**BOX-FOLDER 17/2**

Prelude, jazz ensemble
Full score, photocopy, 9 p.
Includes new pages replacing original string-guitar and timpani on p. 8
Holograph corrections
Stravinsky wrote on cover, "Columbia Records 4/27/65; My personal copy"

**BOX-FOLDER 17/3**

Prelude, jazz ensemble
Full score, negative photocopy, 9 p.
2 additional pages, replace original string guitar and timpani parts, p. 8
Holograph annotations show orchestration change, banjo became guitar, 1st piano became celesta
Laid in: Envelope

**BOX-FOLDER 17/4**

Pribaoutki
Ensemble parts
Plate number: A. 98() H.
Holograph corrections and performers' annotations
Laid in: Stravinsky’s note on cover, "Parts corrected by me on Oct 20/19[6?]4 with the full and vocal scores"

**BOX-FOLDER 17/5**

Pulcinella. Suite
Violin and piano parts, publisher's proof
Plate number: R.M.V. 428
At end: NICE 624 Août 1925
Unannotated
Laid in: Card from Victor Poinceau of the French Music Printing Company
Laid in: Grey slipcover

**BOX-FOLDER 17/6**

Ragtime
Piano transcription, publisher proof, 14 p.
Plate number: E.D. 4 L.S.
At end: Morges 1918
Unannotated purple ink negative
Cover art by Picasso

**BOX-FOLDER 17/7**

Scènes de ballet,
Full score, ozalid copy of manuscript, 54 p.
Holograph corrections, conducting markings, and rehearsal numbers
Pasted in: Note from Stravinsky detailing recording times on Hotel Drake stationary

**BOX-FOLDER 17/8**

Songs, flute, harp, guitar accompaniment
Score and parts, ozalid, 24 p.
Holograph corrections on score, annotations by Robert Craft and unknown
<table>
<thead>
<tr>
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<th>Contents</th>
</tr>
</thead>
</table>
| **BOX-FOLDER 17/9** | Spiashchaia krasavitsa, reorchestration of Tchaikovsky's Bluebird, Pas de deux  
   Full score, photocopy, 26 p.  
   At end: IStr N-4 1941  
   Unannotated |
| **BOX-FOLDER 17/10** | Star-Spangled Banner, arrangement  
   Full score, negative photocopy of manuscript, 3 leaves  
   Reharmonized by Stravinsky  
   At end: Finished July 4 1941 Igor Stravinsky  
   One holograph correction on page 2 |
| **BOX-FOLDER 17/11** | Stikhovoreniî K. Bal'monta (Two poems of Kay Balmont)  
   Full score, ozalids, 3 copies  
   Unaccompanied vocal score, ozalid, 8 p.  
   Corrections by Stravinsky and others  
   Russian text, Stravinsky wrote Latin letters underneath |
| **BOX-FOLDER 18/1** | Suites, orchestra, no. 2  
   Full score, second publisher's proof, 31 leaves  
   Plate number: J.W.C. 51  
   Blue ink negative  
   Holograph corrections |
| **BOX-FOLDER 18/2** | Symphonies d'instruments à vent  
   Full score, third publisher's proof, photocopy, 39 p.  
   Plate number: R.M.V. 459  
   Holograph conducting markings  
   Stravinsky’s private copy  
   According to Craft, this is the first edition of the full score |
| **BOX-FOLDER 18/3** | Symphonies d'instruments à vent, final chorale  
   Full score, ozalid, 7 p.  
   Orchestration differs from 1920 and 1947 versions  
   Holograph corrections and conducting markings |
| **BOX-FOLDER 18/4** | Symphonies d'instruments à vent  
   Full score, ozalid copy of manuscript, 35 p.  
   Title on cover: Woodwinds Symphony  
   Laid in: Errata sheet and recording durations taped to inside cover  
   According to Craft, Stravinsky conducted from this score in New York on April 11, 1948 |
| **BOX-FOLDER 18/5** | Symphonies d'instruments à vent  
   Full score, ozalid, 35 p.  
   Stravinsky wrote on first page: Corrected copy  
   One holograph correction page 31 |
| **BOX-FOLDER 18/6** | Threni  
   Full score, first publisher's proof, 70 leaves  
   Plate number: B. & H. 18438  
   At end: 21-III-58  
   Numerous holograph corrections, pasteovers |
| **BOX-FOLDER 19/1** | Threni  
   Full score, ozalid, 90 p.  
   Corrections by Stravinsky and unknown, annotations include recording times  
   Holograph manuscript pasteover on page 11 |
Stravinsky’s notes on errata written on inside cover

**BOX-FOLDER 19/2**  Threni
- Full score, second publisher’s proof, 70 leaves
- Plate number: B. & H. 18438
- At end: 21-III-58
- Numerous holograph corrections, pasteovers, many fixed from first proof
- Questions from publisher with Stravinsky’s answers
- Stamped 17 Jun 1958

**BOX-FOLDER 19/3**  Zhar-ptištā. Igra tśareven’ zołotymi ľablochkami; arranged (Scherzo from The Firebird)
- Violin and piano score, publisher’s proof, 8 leaves
- Plate number: B.M.V 565
- Green ink negative, printed on back of other music
- Unannotated

**BOX-FOLDER 20/1**  Rake’s Progress, Act I
- Piano-vocal score, ozalid copy of manuscript, 165 p.
- At end: IStr Jan 16/49
- Laid in: Boosey & Hawkes pamphlet dated July 1951 advertising first performance September 9, 1951

**BOX-FOLDER 20/2**  Rake’s Progress, Act II
- Piano-vocal score, ozalid copy of manuscript, 180 p.
- Holograph correction on page 10
- At end: IStr Feb 1 1950

**BOX-FOLDER 20/3**  Rake’s Progress, Act III
- Piano-vocal score, ozalid copy of manuscript, 275 p.
- Holograph corrections
- Holograph manuscript, pages 170-171
- At end: IStr April 17/57

**BOX-FOLDER 21/1**  Symphonies, C
- Full score, ozalid, 209 p.
- Annotated by Stravinsky and others
- Recording durations, typewritten and corrected in red pencil on first flyleaf
- Stravinsky inscribed dedication to the Chicago Symphony Orchestra on second flyleaf

**BOX-FOLDER 22/1**  Symphonie de Psaumes
- Full score, photocopy, 34 p.
- At end: Igor Stravinsky Nice 1930
- Holograph corrections and durations at end of each movement
- Large blue pencil scribbles inside cover, page 3, part III

**BOX-FOLDER 23/1**  Rake’s Progress
- Full score, ozalid, 417 p.
- Holograph corrections to music and text

**BOX 24**  **Supplemental Materials, circa 1940-1953**

**BOX-FOLDER 24/1**  **Correspondence, 1948**
- Letters, telegrams, transcriptions
  - March 4 letter Henri Barraud to Stravinsky
  - March 16 letter Pierre Crénesse to Stravinsky
  - March 16 telegram Crénesse to Stravinsky
March 16 telegram Crénesse to Stravinsky
March 19 telegram Stravinsky to Crénesse
March 20 Stravinsky’s transcription of telegram from Crénesse
March 22 telegram Stravinsky to Crénesse
March 22 holograph manuscript transcription telegram from Stravinsky to Crénesse
March 25 script for Stravinsky’s tribute to Debussy
March 29 telegram Crénesse thanking Stravinsky
April 26 letter Crénesse to Stravinsky

BOX-FOLDER 24/2

Sound Recordings, circa 1940-1952

26 photocopied pages of acetate disc jackets
Stravinsky conducting the New York Philharmonic, 1940 April 7
6-disc set
Fragments of Firebird, Petrushka, and Sacre du printemps
Stravinsky conducting the Boston Symphony, 1944 January
6-disc set
Symphony in C, excerpts of Norwegian moods
Stravinsky conducting the Boston Symphony, 1945
3-disc album
Tchaikovsky's Symphony No. 2
Note: Record labels identify performance by Philharmonic Society of New York
CBS "Invitation to Music Broadcasts," 1946 January
12-disc album and album spine
Apollo, Symphony of Psalms, and Symphony in 3 Movements
Stravinsky conducting the Philadelphia Orchestra, 1947 January 11
Pulcinella, Scherzo à la russe, Circus Polka, and Divertimento
Igor Markevitch conducting in The Hague, 1952 June 10
Pulcinella, Symphony of Psalms, Divertimento, and excerpts from Rake's Progress
First performance of Cantata, Los Angeles, 1952 November 11
Private performance
Jeu de Cartes, original "Telefunken" production and reproduction, date unknown
6-disc set
Stravinsky conducting his own compositions, date unknown
2 discs
Test pressings
Works unknown

Additional recording information

In addition to those listed above, recordings without jackets were transferred to the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division in Culpeper, Virginia. These titles, which consist of Stravinsky’s music and voice recordings, are listed below. Identifying information for the recordings was extracted from Craft’s original inventory and the Sound Online Inventory Catalog (SONIC) of the Library of Congress. While every effort has been made to identify these recordings, it is possible inaccuracies may exist. There are a small number of recordings of music by other composers that belonged to Stravinsky that are not listed.

Works:
• Agon
• Apollon Musagète
• Ave Maria
• Circus Polka
• Concertos, piano, instrumental ensemble
• Concertos, orchestra, E♭
• Histoire du soldat
• Mass
• Octet, flute, clarinet, bassoons (2), trumpets (2), trombones (2)
• Ode
• Orpheus
• Pater Noster
• Persephone
• Pièces faciles (Cinq doigts)
• Pulcinella. Suite
• Rake’s Progress
• Scènes de ballet
• Serenade, A.
• Symphony in three movements
• Symphonie de psaumes
• Symphonies d'instruments à vent
• Zvezdoliki
• Stravinsky's tribute to Debussy recorded 1948 March 23
• A Stravinsky Tribute broadcast 1948 April 10
• Corbett lecture with Craft, October 13, 1965, Music Hall, Cincinnati, Ohio

The New York Times, 22 March

Photocopy

Photo of Stravinsky conducting the Metropolitan Opera Orchestra during a recording session of Rake’s Progress. Mezzo-soprano Blanche Thebom, who played the role of Baba the Turk, is singing.