

# Jacobo Fischer Collection

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



Music Division, Library of Congress  
Washington, D.C.  
2005

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Additional search options available at: <https://hdl.loc.gov/loc.music/eadmus.mu003005>

Processed by the Music Division of the Library of Congress

Finding Aid encoded by Library of Congress Music Division, 2005  
Revised 2016 November

## Collection Summary

**Title:** Jacobo Ficher Collection

**Span Dates:** 1864-1997

**Bulk Dates:** (bulk 1919-1978)

**Call No.:** ML31.F47

**Creator:** Ficher, Jacobo, 1896-1978

**Extent:** approximately 6,000 items

**Extent:** 66 boxes

**Extent:** 72 linear feet

**Language:** Collection material in English

**Location:** Music Division, Library of Congress, Washington, D.C.

**LC Catalog record:** <https://lccn.loc.gov/2003561033>

**Summary:** The collection comprises practically all the composer's works, mainly holograph manuscript scores in all major categories of composition. It also includes documents, correspondence (to and from Leonard Bernstein, Carlos Chávez, Elizabeth Sprague Coolidge, Aaron Copland, Henry Cowell, Vivian Fine, Alberto Ginastera, Paul Kletzki, Nicolai Malko, Eugene Ormandy, Arthur Rubinstein, Nicolas Slonimsky, Leopold Stokowski, and others), writings, programs, and scrapbooks.

## Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

### People

Bernstein, Leonard, 1918-1990--Correspondence.

Chávez, Carlos, 1899-1978--Correspondence.

Coolidge, Elizabeth Sprague, 1864-1953--Correspondence.

Copland, Aaron, 1900-1990--Correspondence.

Cowell, Henry, 1897-1965--Correspondence.

Ficher, Jacobo, 1896-1978--Autographs.

Ficher, Jacobo, 1896-1978--Correspondence.

Ficher, Jacobo, 1896-1978.

Fine, Vivian, 1913-2000--Correspondence.

Ginastera, Alberto, 1916-1983--Correspondence.

Kletzki, Paul--Correspondence.

Malko, Nicolai, 1883-1961--Correspondence.

Ormandy, Eugene, 1899-1985--Correspondence.

Rubinstein, Artur, 1887-1982--Correspondence.

Slonimsky, Nicolas, 1894-1995--Correspondence.

Stokowski, Leopold, 1882-1977--Correspondence.

### Subjects

Musicians--Correspondence.

## Provenance

Gift, Miguel Ficher, 1998.

## Accruals

No further accruals are expected.

## Processing History

The Jacobo Ficher Collection was processed in 1999 by Susana Salgado, Kevin LaVine, Wilda Heiss, and Dr. Miguel Ficher provided additional assistance. In 2003, Michael A. Ferrando coded and edited the finding aid for EAD format.

## Copyright Status

Materials from the Jacobo Ficher 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 Jacobo Ficher 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], Jacobo Ficher Collection, Music Division, Library of Congress, Washington, D.C.

## Biographical Sketch

Date	Event
1896, Jan. 15	Born in Odessa, Russia, to Alexander Ficher (Odessa, 1864 - Buenos Aires, 1937), trombonist of the Odessa Philharmonic Orchestra, and his wife Iente Mirl (Elena) Gotz
1901	Began violin studies at age five, but this is soon interrupted due to his mother's death
1903	Continued violin studies with professors Piotr S. Stoliarsky and M. T. Hait
1912	Applied to Saint Petersburg Conservatory After being admitted, he traveled alone to the imperial capital and began his academic musical studies Studied violin under Sergei Korguieff and Leopoldo Auer, and fugue, harmony, counterpoint, composition, and orchestration with Vasili Kalafati, Maximilian Steinberg, Nikolay Tcherepnin and Nicolai Sokoloff
1917	Graduated from Petrograd Conservatory as a "Free Artist"
1917-1923	Composed his first works: songs, and piano and violin pieces
1919, Aug. 1	Performed Bruch's <i>Concerto for violin and orchestra no. 1 in G minor, op. 26</i> with the Soviet Odessa Philharmonic under L. P. Steinberg
1919	Won orchestra competition judged by Alexander Glazounov Appointed concertmaster of the ex-Imperial Opera Orchestra (renamed the Academic Opera Orchestra) Remained in this position for a short period after seeing, upon returning to Odessa, the deprivation from which the city is suffering
1920, June 16	Married pianist Ana Aronberg, a pupil at the Odessa Conservatory (died 1976)
1921	Family relocated to Poland due to famine and persecution in Odessa
1923, Feb. 10	Ficher, his wife, younger brother Rachmiel, sister-in-law, and his father with his second wife established themselves in Buenos Aires, Argentina. The following day, he was engaged to play at masked balls as part of Carnival festivities
1923, June 24	Son Miguel born

- 1923 Formed a small orchestra with his wife, Rachmiel (cello), and his father to play at silent movies in a Buenos Aires cinema. Due to an exhausting playing schedule they resigned, but are soon contracted by an upscale Buenos Aires hotel to play popular music and medleys of classical composers
- 1924 Composed first orchestral work, *Suite no. 1, op. 5*
- 1927-1928 Awarded one of two second prizes in a contest organized by the Leningrad Philharmonic Orchestra for *Poema heroico: op. 7*; Dmitri Shostakovich awarded the other
- 1928, Feb. 7 Daughter Myra born
- 1929 Awarded the Municipality of Buenos Aires Prize for his first string quartet and the Asociación del Profesorado Orquestal Prize for *Obertura patética exodus: op. 11*  
Co-founded Grupo Renovación with Juan José Castro, José María Castro, Juan Carlos Paz, and Gilardo Gilardi  
Received Asociación del Profesorado Orquestal Prize for *Obertura patética exodus: op. 11*
- 1931 Won Municipality of Buenos Aires Prize for *Sulamita: op. 8*
- 1932 Won Asociación del Profesorado Orquestal Prize for *Tres bocetos inspirados en el Talmud: op. 17*  
Appointed conductor of the Orchestra Asociación del Profesorado Orquestal
- 1933 Appointed conductor of the Radio Nacional, Radio Municipal, and Radio Belgrano orchestras
- 1936 Won second prize for *La rosa muerta: op. 34* in a contest sponsored by the Idelsohn Association of Johannesburg, Sud Africa
- 1937 Received the Coolidge Prize for his second string quartet at the Festival de Música de Cámara Panamericana, Mexico City
- 1939 Appointed conductor of the AGMA (Asociación General de Músicos de la Argentina) Symphonic Orchestra and music director of Radio Splendid
- 1940 Won Comisión Nacional de Cultura First Prize for *Symphony no. 3*
- 1941 Won Municipality of Buenos Aires Prize for *Piano sonata no. 1*
- 1942 Awarded E.A. Fleisher Collection Prize for *Concerto for violin and orchestra, op. 46*
- 1943 Became professor of harmony at the Asociación General de Músicos de la Argentina
- 1947 Founded Liga de compositores de la Argentina
- 1952 Received Asociación Wagneriana Carlos López-Buchardo Prize for his fourth string quartet
- 1954, Nov. 7 *Suite no. 3, op. 78* premiered by the Indianapolis Orchestra under Fabien Sevinsky
- 1954 Nov.-Dec. Invited to the Festival de Música Latinoamericana de Caracas, where his cantata, *Salmo de alegría: op. 69* is performed
- 1956 Professor of harmony, Escuela Superior de Música de la Universidad de La Plata
- 1957 Mar. Conducted *Obertura para Don Segundo Sombra: op. 82* at the II Festival de Música Latinoamericana, Caracas
- 1957 Sept. Awarded second prize for *Saxophone quartet, op. 89* at the Festival Interamericano de Música, Montevideo
- 1958, Aug. 14 Premier of *Oda a la Libertad: pp. 90* by Jean Fournier
- 1958 Professor of composition, Buenos Aires National Conservatory and musical advisor to the Fondo Nacional de las Artes
- 1960 Received Grand Prize "Sesquicentenario de la Revolución de Mayo" for *Symphony no. 7: Epopeya de Mayo, op. 92*
- 1961 Mar. Performance of *Suite for chamber orchestra* at the Festival of Contemporary Music in Miami
- 1961 Nov. Received Argentinean Mozarteum Prize (Academia Nacional de Bellas Artes) for *Piano quintet, op. 96*
- 1963, Aug. 29 Premier of cantata *Mi aldea: op. 91* by Jacques Bodmer
- 1963 Dec. Performance of his ballet, *Los invitados: op. 26*, by the Tucson Symphony Orchestra in Arizona
- 1964 Performance of *Obertura festiva: op. 98* by the Athens Symphony Orchestra under Andreas Paridis
- 1965 Aug. Premier of *Piano sonata, op. 101* at the IV Festival of Contemporary Music of the Instituto Torcuato Di Tella

- 1966 Several concerts held in Buenos Aires to celebrate Ficher's 70th birthday  
Ediciones Culturales Argentinas published *Jacobo Ficher*, a biography by Boris Zipman  
Professor of composition, Buenos Aires Conservatorio Municipal Manuel de Falla
- 1967 Conducted his cantata, *Salmo de alegría: op. 69*, at the Teatro Argentino de La Plata
- 1968, Nov. 12 Premier of his opera, *Pedido de mano: op. 84* at the Buenos Aires Teatro Presidente Alvear under Armando Krieger
- 1968 Dec. Traveled to Europe with his wife at the invitation of the Israel Composers Association and the British Council  
Spent one month in Israel, then traveled to Italy, France, and England, and visited London under the auspices of the British Council
- 1968 Professor of instrumentation, Teatro Colón's Conservatorio e Instituto
- 1969 Jan. Traveled to the United States and remained in Philadelphia for one month
- 1969 July Nominated as member of the Academia Nacional de Bellas Artes
- 1969 Sept. Lectured on his works at the Conservatorio Municipal Manuel de Falla
- 1970 Premier of *Cinco retratos: op. 113* during the II Festival of Argentinean Contemporary Music
- 1972 Premier of *Piano sonata, op. 118* at a concert sponsored by the Fondo Nacional de las Artes
- 1974 Premier of *Capricho argentino: op. 121* at the Teatro Colón by the Filarmónica de Buenos Aires under Pedro Ignacio Calderón
- 1976, July 9 Celebration of 80th birthday with the Orquesta Sinfónica Nacional under Juan Emilio Martini
- 1976, Sept. 30 Premier of *Obertura dramática: op. 130* at the Teatro Colón by Filarmónica de Buenos Aires under Pedro Ignacio Calderón
- 1977, Sept. 5 Premier of *Cello concerto, op. 128* by the Orquesta Sinfónica Nacional under Juan Carlos Zorzi, with Leo Viola as soloist
- 1977 Instituto Luchelli Bonadeo payed homage to Ficher with a concert of his piano works and the presentation of new piano pieces published by the Instituto
- 1978, Sept. 9 Died, Buenos Aires
- 1979, Sept. 8 Dirección Cultural de la Municipalidad de Buenos Aires organized a tribute to Ficher, with introductory remarks by the Director of Educación, a lecture by Dr. Pola Suárez Urtubey, and a concert of Ficher's works
- 1988 Nov. Leningrad-Philadelphia Sister Cities organization hosted memorial concert for Ficher at the Fleisher Art Memorial in Philadelphia
- 1992, Dec. 15 New York University Department of Music presented chamber concert of works by Ficher
- 1999, May 23 Premier of *Symphony no. 9, op. 123* by the Southern Arizona Symphony Orchestra under Warren Cohen

## Scope and Content Note

The Jacobo Ficher Collection spans the period 1864-1997, with the bulk of the materials dating from 1919-1978. It includes holograph and manuscript music, biographical documents, correspondence, writings, programs, and scrapbooks. These materials portray Ficher as a composer who was very much a key figure in the creation and artistic trends of Argentinean music in the twentieth century. He also developed a brilliant career as an orchestra conductor, prominent teacher, and violinist. Musical life in Buenos Aires during the 1920s was very active, and the local composers, many of them trained in Europe, were at the epicenter of musical nationalism in Argentina, a cultural expression based mainly on the integration of native and folk themes into art music.

However, a group of young composers were looking toward transitional styles and new European trends, and Ficher felt particularly at home among these individuals. Together with Juan José, José María Castro, Juan Carlos Paz, and Gilardo Gilardi, he founded the Grupo Renovación in 1929, which rapidly became the leading organization for the promotion of a new musical forces in Argentina. Being a Russian Jew with strong musical roots, Ficher used the new musical languages available and blended them with traditional Russian and Jewish tunes in his early works. He was especially attracted to Argentinean folk music and popular melodies, such as tangos and milongas. Throughout his career, Ficher's style reflected Slavic influences and remained largely conservatively balanced, with an occasional foray into the avant-garde.

Music materials in the collection represent a near-complete spread of Ficher's compositional interests. The majority are holograph manuscript scores for five genres: dramatic, orchestral, chamber, vocal, and solo piano. Among these works are four ballets, two operas, ten symphonies, several cantatas, overtures, concertos, serenatas, and a variety of other minor works. Complete sets of vocal and orchestral parts are present for the operas and symphonies. *El oso: op. 75* (1952) and *Pedido de mano: op. 84* (1955-1956) are based on Anton Chekov texts and include libretti in both Russian and Spanish. Ficher also composed for numerous combinations of chamber instruments in varying forms, including string and wind trios, quartets, quintets, suites, and sonatas. Notable among these is *String quartet, op. 35*, recipient of the 1937 Elizabeth Sprague Coolidge Prize and premiered at the Latin American Chamber Music Festival in Mexico City. Additional compositions for voice, chorus, and piano round out the music in the collection.

The Biographical Materials consist of a handful of personal documents in Russian that belong to the composer, his wife, and his family, including: birth and death certificates, passports, identifications, and documents relating to Ficher's studies at the Saint Petersburg Conservatory and Odessa Conservatory.

Correspondence in the collection comprises approximately 3,000 letters received over a period of more than sixty years. These present a diverse picture of Ficher's communications with family, friends, composers, acquaintances, and pupils. A substantial amount of the letters are in Russian, many from key individuals during his youth, such as Nicolai Malko, Fabien Sevitky, Joseph Roisman, and Lazare Saminsky. There are also several letters from Paul Kletzki, Gregory Stone, Stanislaw Wislocki, Sir Adrian Boult, Hugo Kortschak, and others. Especially noteworthy is the correspondence from Elizabeth Sprague Coolidge and Aaron Copland, with whom he developed a friendship during Copland's frequent visits to Buenos Aires. Many of Ficher's internationally scattered pupils also wrote frequently about their unique experiences and the development of musical life between the 1950s and 1970s, chiefly in France, the United States, and Russia. Languages present include: Spanish, Russian, Italian, Portuguese, French, English, and Yiddish.

The Writings form a small series that includes, among other materials, Ficher's lectures about his own works, a catalog of his compositions, honorary acceptance speeches, and presentations he gave in Tel-Aviv during his official trip to Israel. It also contains several lectures by distinguished Argentinean musicologists and critics about the composer's life and works.

Programs in the collection range from early days of the composer's youth in Odessa to world premieres performed after his death in 1978. Noteworthy among these is a program/poster in Russian with Ficher as soloist in Bruch's *Concerto for violin and orchestra no. 1 in G minor, op. 26* with the Soviet Odessa Philharmonic under L. P. Steinberg, held on August 1, 1919. There is also a large poster announcing the world premiere of his opera, *Pedido de mano: op. 84* at Buenos Aires's Teatro Alvear during the 1968 season. The Scrapbooks are five 200-page volumes, well organized and numbered by year. These contain a large amount of critical reviews from Argentinean newspapers and other periodicals, as well as photographs, letters, and programs.

## Organization of the Jacobo Ficher Collection

The Jacobo Ficher Collection is organized in 6 series:

- [Music, 1927-1977](#)
- [Biographical Materials, 1864-1978](#)
- [Correspondence, 1923-1978](#)
- [Writings, 1940-1987](#)
- [Programs, 1919-1997](#)
- [Scrapbooks, 1914-1990](#)

## Description of Series

Container	Series
BOX 1-54	<p><u><b>Music, 1927-1977</b></u></p> <p>Holograph and manuscript scores, parts, and libretti. Organized as five subseries: dramatic, orchestral, chamber, vocal, and piano. Arranged alphabetically by title therein.</p>
BOX 55	<p><u><b>Biographical Materials, 1864-1978</b></u></p> <p>Personal and family documents in Spanish and Russian, documents from the Odessa and Saint Petersburg conservatories, and miscellaneous documents from Argentina. Arranged alphabetically by subject.</p>
BOX 55-62	<p><u><b>Correspondence, 1923-1978</b></u></p> <p>Letters, telegrams, and postcards from individuals and corporate bodies in varying languages: Spanish, Russian, French, English, Italian, and Portuguese. Organized as three subseries: General, Family, and Pupils. Arranged alphabetically therein.</p>
BOX 62	<p><u><b>Writings, 1940-1987</b></u></p> <p>Articles, awards, speeches, radio and television scripts, and other writings by Ficher. Also includes lectures by others about Ficher. Arranged alphabetically by subject.</p>
BOX 54, 63, Map Case 3 MAPCASE 3	<p><u><b>Programs, 1919-1997</b></u></p> <p>Arranged chronologically by year.</p>
BOX 64-66	<p><u><b>Scrapbooks, 1914-1990</b></u></p> <p>Bound volumes of concert programs, letters, clippings, and critical reviews. Arranged chronologically by year.</p>

# Container List

Container	Contents
<b>BOX 1-54</b>	<b>Music, 1927-1977</b> Holograph and manuscript scores, parts, and libretti. Organized as five subseries: dramatic, orchestral, chamber, vocal, and piano. Arranged alphabetically by title therein.  <b>Dramatic, 1933-1956</b>
<b>BOX-FOLDER 1/1</b>	Colombina de Hoy, ballet en 1 acto para dos pianos, op. 25, [1]933 Holograph two-piano scores in ink (piano I/II) On cover: signed and dated by the composer; libreto de Nicolás Evreinoff
<b>BOX-FOLDER 29/1</b>	Golondrina, ballet en tres jornadas, op. 47 Holograph full score in pencil On cover: Libreto de Leónidas Barletta, inspirado en "El príncipe feliz" de Oscar Wilde; Wilde; dated by the composer 12-XI-[1]942
<b>BOX-FOLDER 29/2</b>	Golondrina, ballet en tres jornadas, op. 47 Holograph piano score in pencil [first draft]
<b>BOX-FOLDER 29/3</b>	Golondrina, ballet en tres jornadas, op. 47 Bound holograph full score in ink Typed text glued at the top of each scene; signed by the composer
<b>BOX-FOLDER 29/4</b>	Golondrina, ballet en tres jornadas, op. 47 Bound holograph piano score in ink Typed text glued at the top of each scene; signed by the composer
<b>BOX-FOLDER 29/5</b>	Golondrina, ballet en tres jornadas, op. 47 Typed libretto with description of each number and timing (2 copies)
<b>BOX-FOLDER 1/2</b>	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph full score in pencil On cover: titled in Russian and Spanish, libreto de Boris Romanoff; signed and dated by the composer, 26-IV-[1]933
<b>BOX-FOLDER 1/3</b>	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph full score in ink On cover: libreto de Boris Romanoff; signed and dated by the composer, 28-VI-[1]933
<b>BOX-FOLDER 1/4</b>	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph piano score in ink At end: signed and dated by the composer, 1933
<b>BOX-FOLDER 1/5</b>	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Copyist's manuscript piano score in ink
<b>BOX-FOLDER 1/6</b>	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Copyist's manuscript orchestral parts in ink
<b>BOX-FOLDER 30/1</b>	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Holograph full score and choral sketches in pencil and ink [first draft]
<b>BOX-FOLDER 31/1</b>	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Bound holograph full score in ink On cover: libreto de César Tiempo; signed and dated by the composer, 1938 Typed introduction and choreographic indications glued on the score



<b>BOX-FOLDER 31/2</b>	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Bound holograph piano-choral score in ink On cover: libreto de César Tiempo; signed and dated by the composer, 8-VII-[1]938
<b>BOX-FOLDER 31/3</b>	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Typed Spanish libretto; description of acts and scenes On cover: Manuscript comment signed by César Tiempo
<b>BOX-FOLDER 32/1</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph cardboard cover Other title: The bear
<b>BOX-FOLDER 32/2</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph full score in pencil; p. 1-120 Other title: The bear Russian/Spanish version; signed and dated by the composer 1952
<b>BOX-FOLDER 32/3</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph full score in pencil; p. 121-238 Other title: The bear
<b>BOX-FOLDER 32/4</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph full score (transparency) Other title: The bear Signed by the composer in Russian and Spanish, dated Dec. 14, 1952
<b>BOX-FOLDER 2/1</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Holograph piano-vocal score (transparency) Other title: The bear Russian/Spanish version; signed by the composer, 1952 On cover: Versión castellana de Jacobo y Miguel Ficher
<b>BOX-FOLDER 2/2</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Bound ozalid piano-vocal score with marks in red pencil Other title: The bear On cover: Versión castellana de Jacobo y Miguel Ficher, 1952
<b>BOX-FOLDER 2/3</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Spiral-bound ozalid piano-vocal score, corrected draft Other title: The bear On cover: Versión castellana de Jacobo y Miguel Ficher
<b>BOX-FOLDER 3/1-2</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Ozalid piano-vocal score, corrected draft (2 copies) Other title: The bear On cover: Versión castellana de Jacobo y Miguel Ficher
<b>BOX-FOLDER 3/3</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Ozalid piano-vocal score [incomplete draft] p. 3-145 Other title: The bear
<b>BOX-FOLDER 4/1</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Copyist's manuscript orchestral parts (transparency) Other title: The bear
<b>BOX-FOLDER 4/2</b>	El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952 Typed Spanish libretto (3 copies) Other title: The bear On cover: Versión castellana de Jacobo y Miguel Ficher
<b>BOX-FOLDER 49/1</b>	Pedido de mano, ópera de cámara en 1 acto, op. 84 Holograph full score in pencil, argumento de Anton Chekov

## Music, 1927-1977

### Container Contents

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- Other title: The proposal  
Russian/Spanish version; dated 15-VIII-[1]956
- BOX-FOLDER 33/1** Pedido de mano, ópera de cámara en 1 acto, op. 84  
Holograph full score (transparency)  
Other title: The proposal  
Russian/Spanish version; signed and dated by the composer, 1955-1956
- BOX-FOLDER 33/2** Pedido de mano, ópera de cámara en 1 acto, op. 84  
Holograph piano-vocal score (transparency)  
Other title: The proposal  
Titled by the composer in Russian and Spanish  
Russian/Spanish version; signed and dated by the composer, 1955-1956
- BOX-FOLDER 33/3** Pedido de mano, ópera de cámara en 1 acto, op. 84  
Holograph orchestral parts (transparency)  
Other title: The proposal  
Each part signed and dated by the composer, 1955-1956
- BOX-FOLDER 33/4** Pedido de mano, ópera de cámara en 1 acto, op. 84  
Manuscript libretto in Spanish  
Other title: The proposal
- BOX-FOLDER 33/4** Pedido de mano, ópera de cámara en 1 acto, op. 84  
Typed libretto in Spanish  
Other title: The proposal

### Orchestral, 1927-1977

- BOX-FOLDER 49/2** Algodón, película documental [film score]  
Holograph full score in pencil  
Signed by the composer
- BOX-FOLDER 51/1** Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69  
Holograph full score in pencil  
Dated by the composer 12-XI-[1]949
- BOX-FOLDER 51/2** Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69  
Holograph full score (transparency)  
Signed and dated by the composer, 1949
- BOX-FOLDER 51/3** Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69  
Ozalid full score with marks in red and blue pencil
- BOX-FOLDER 34/1** Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69  
Ozalid and holograph choral parts (transparency)
- BOX-FOLDER 5/3** Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69  
Holograph orchestral parts (transparency)
- BOX-FOLDER 34/2** Capriccio Argentino, op. 121  
Holograph full score in pencil  
Dated by the composer 17-II-1972
- BOX-FOLDER 34/3** Capriccio Argentino, op. 121  
Holograph full score (transparency)  
Signed and dated by the composer, 17-II-1972
- BOX-FOLDER 6/1** Capriccio Argentino, op. 121  
Holograph orchestral parts (transparency)

<b>BOX-FOLDER 34/4</b>	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Holograph full score (transparency) Signed and dated by the composer, 1961
<b>BOX-FOLDER 34/5</b>	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Bound ozalid full score Signed and dated by the composer, 1961 On cover: printed Spanish-text of the sonnets
<b>BOX-FOLDER 6/2</b>	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Holograph piano-vocal score (transparency) Signed and dated by the composer, 1961
<b>BOX-FOLDER 6/3</b>	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Bound ozalid piano-vocal score Signed and dated by the composer, 1961
<b>BOX-FOLDER 6/4</b>	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Holograph orchestral parts (transparency) Signed and dated by the composer, 1961
<b>BOX-FOLDER 37/4</b>	Concerto per violoncello ed orchestra, op. 128 Holograph full score (transparency) Other title: Concierto Signed and dated by the composer, 22-VIII-1974
<b>BOX-FOLDER 37/5</b>	Concerto per violoncello ed orchestra, op. 128 Bound ozalid full score Other title: Concierto Signed and dated by the composer, 22-VIII-1974 On p. 1: A Luis Walter Pratesi
<b>BOX-FOLDER 8/2</b>	Concerto per violoncello ed orchestra, op. 128 Holograph piano-cello score (transparency) and ozalid soloist part Other title: Concierto Signed and dated by the composer, 22-VIII-1974
<b>BOX-FOLDER 8/3</b>	Concerto per violoncello ed orchestra, op. 128 Holograph orchestral and soloist parts (transparency) Other title: Concierto Signed by the composer
<b>BOX-FOLDER 8/4</b>	Concerto per violoncello ed orchestra, op. 128 Ozalid orchestral parts; 55 p. Other title: Concierto Laid in: description
<b>BOX-FOLDER 34/6</b>	Concierto para arpa y orquesta de cámara, op. 85 Holograph full score in pencil Dated by the composer, 15-IX-[1]955
<b>BOX-FOLDER 6/5</b>	Concierto para arpa y orquesta de cámara, op. 85 Holograph full score (transparency) Signed and dated by the composer, 15-IX-1955 On p. 1: A Nicanor Zabaleta

- BOX-FOLDER 6/6** Concierto para arpa y orquesta de cámara, op. 85  
Holograph piano-harp score (transparency)  
Signed and dated by the composer, 15-IX-1955  
On p. 1: A Nicanor Zabaleta
- BOX-FOLDER 6/7** Concierto para arpa y orquesta de cámara, op. 85  
Holograph orchestral parts (transparency)  
Signed and dated by the composer, 1964  
Photocopy of holograph orchestral parts transparency
- BOX-FOLDER 34/7** Concierto para flauta y orquesta de cámara, op. 107  
Holograph full score in pencil  
On p. 1: empezado el 24-XII-1967, terminado el 11-I-1968
- BOX-FOLDER 34/7** Concierto para flauta y orquesta de cámara, op. 107  
Holograph piano-flute score in pencil
- BOX-FOLDER 34/8** Concierto para flauta y orquesta de cámara, op. 107  
Holograph full score (transparency)  
Signed and dated by the composer, 11-I-1968
- BOX-FOLDER 7/1** Concierto para flauta y orquesta de cámara, op. 107  
Holograph piano-flute score (transparency)  
Signed and dated by the composer, 11-I-1968
- BOX-FOLDER 7/2** Concierto para flauta y orquesta de cámara, op. 107  
Holograph orchestral and soloist parts (transparency)  
Signed and dated by the composer, 11-I-1968
- BOX-FOLDER 34/9** Concierto para piano y orquesta no. 1, op. 53  
Holograph full score in pencil  
Dated by the composer 12/17-III-[1]945
- BOX-FOLDER 35/1** Concierto para piano y orquesta no. 1, op. 53  
Holograph two-piano score in ink with pencil and red pencil notations  
Signed and dated by the composer, 8-IV-1945  
On cover: A Cecilia Benedit de Debenedetti
- BOX-FOLDER 52/1** Concierto para piano y orquesta no. 2, op. 81  
Holograph full score in pencil  
Signed and dated by the composer, 17-VI-[1]954
- BOX-FOLDER 35/2** Concierto para piano y orquesta no. 2, op. 81  
Holograph full score (transparency)  
Signed and dated by the composer, 1954  
On cover: A Rodolfo Caracciolo
- BOX-FOLDER 35/3** Concierto para piano y orquesta no. 2, op. 81  
Spiral-bound ozalid full score with emendations in ink and marks in red pencil  
Signed and dated by the composer in ink, 1954  
On cover: A Rodolfo Caracciolo, written in ink
- BOX-FOLDER 7/3** Concierto para piano y orquesta no. 2, op. 81  
Holograph two-piano score (transparency)  
Signed and dated by the composer, 1954
- BOX-FOLDER 7/4** Concierto para piano y orquesta no. 2, op. 81  
Holograph orchestral parts (transparency)  
Signed and dated by the composer, 1954
- BOX-FOLDER 36/1** Concierto para piano y orquesta no. 2, op. 81  
Ozalid copyist orchestral parts with emendations in ink and pencil; 52 p.  
Laid in: missing soloist part

<b>BOX-FOLDER 35/4</b>	Concierto para piano y orquesta no. 3, op. 103 Holograph full score in pencil Dated by the composer, 12-VIII-1964
<b>BOX-FOLDER 35/5</b>	Concierto para piano y orquesta no. 3, op. 103 Holograph full score (transparency) Signed and dated by the composer, 12-VIII-1964
<b>BOX-FOLDER 37/1</b>	Concierto para piano y orquesta no. 3, op. 103 Ozalid full score Signed and dated by the composer in ink, 12-VIII-1964 On p. 2: A Haydée Loustaunau, written in ink
<b>BOX-FOLDER 7/5</b>	Concierto para piano y orquesta no. 3, op. 103 Holograph two-piano score (transparency) Signed and dated by the composer, 12-VIII-1964
<b>BOX-FOLDER 7/6</b>	Concierto para piano y orquesta no. 3, op. 103 Holograph orchestral parts (transparency) Signed and dated by the composer, 1964
<b>BOX-FOLDER 37/2</b>	Concierto para violín y orquesta, op. 46 Holograph piano-violin score in pencil [first draft] Dated by the composer 26-I-[1]942
<b>BOX-FOLDER 37/2</b>	Concierto para violín y orquesta, op. 46 Holograph full score in pencil with emendations in ink and marks in red pencil Dated by the composer 31-I-[1]942
<b>BOX-FOLDER 37/3</b>	Concierto para violín y orquesta, op. 46 Holograph full score (transparency) Signed and dated by the composer 8-II-[1]942 On p. 1: A Anita Sujovolsky
<b>BOX-FOLDER 7/7</b>	Concierto para violín y orquesta, op. 46 Holograph piano-violin score and soloist part (transparency) Signed and dated by the composer 8-II-[1]942 On p. 1: A Anita Sujovolsky
<b>BOX-FOLDER 8/1</b>	Concierto para violín y orquesta, op. 46 Holograph orchestral parts (transparency) Signed and dated by the composer, 1942
<b>BOX-FOLDER 37/6</b>	Cría de caballos de carrera, film documental [film score] Holograph full score in pencil Signed and dated by the composer, 3-VII-[1]953
<b>BOX-FOLDER 9/1</b>	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score in pencil with emendations in ink and red pencil
<b>BOX-FOLDER 9/2</b>	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score in ink with emendations in blue and red pencil Dated by the composer, Buenos Aires, 25-I-[1]928 Laid in: printed poems
<b>BOX-FOLDER 9/3</b>	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score (transparency)
<b>BOX-FOLDER 9/4</b>	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph piano score in ink with marks in red pencil Signed by the composer
<b>BOX-FOLDER 9/5</b>	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph orchestral parts (transparency) and clarinet part in ink

## Music, 1927-1977

### Container

### Contents

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- BOX-FOLDER 37/7** Exodus, obertura, op. 11  
Holograph full score in pencil  
Signed and dated by the composer, 1928 (Revised in 1960)  
Dated by the composer, 27-IV-1960
- BOX-FOLDER 9/6** Exodus, obertura, op. 11  
Holograph full score (transparency)
- BOX-FOLDER 9/7** Exodus, obertura, op. 11  
Holograph orchestral parts (transparency)
- BOX-FOLDER 37/8** Gaucho, suite de la película [Gaucho], op. 51 [film score]  
Copyist's full score (transparency)
- BOX-FOLDER 9/8** Gaucho, suite de la película [Gaucho], op. 51 [film score]  
Copyist's orchestral parts (transparency)
- BOX-FOLDER 52/2** Hamlet, cuatro movimientos sinfónicos, op. 67  
Holograph full score in pencil  
Dated by the composer, 10-XII-[1]948
- BOX-FOLDER 37/9** Hamlet, cuatro movimientos sinfónicos, op. 67  
Bound holograph full score in ink  
Signed and dated by the composer, 1942[?]
- BOX-FOLDER 38/1** Hamlet, cuatro movimientos sinfónicos, op. 67  
Holograph full score (transparency)  
Signed and dated by the composer, 1948
- BOX-FOLDER 38/2** Hamlet, cuatro movimientos sinfónicos, op. 67  
Bound ozalid full score  
Signed and dated by the composer, 15-XII-[1]948  
On cover: A José María Castro
- BOX-FOLDER 10/1** Hamlet, cuatro movimientos sinfónicos, op. 67  
Holograph orchestral parts (transparency)  
Laid in: description
- BOX-FOLDER 50/1** Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky  
Holograph full score in pencil  
Signed and dated by the composer, 5-XII-1969
- BOX-FOLDER 50/2** Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky  
Bound ozalid full score
- BOX-FOLDER 50/3** Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky  
Holograph full score (transparency)  
Signed and dated by the composer, 1969
- BOX-FOLDER 50/4** Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky  
Typed texts in Spanish, English, Italian, German and French
- BOX-FOLDER 4/5** Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky  
Holograph piano-vocal score (transparency)  
Signed and dated by the composer, 1969
- BOX-FOLDER 5/1** Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky  
Holograph orchestral parts (transparency)  
Signed and dated by the composer, 1969
- BOX-FOLDER 5/2** Kadish Laico (Requiem)  
Printed original poem Kadish Laico (Requiem) and photocopy, both with pencil annotations by the composer  
Dedicated to the composer

<b>Container</b>	<b>Contents</b>
<b>BOX-FOLDER 49/3</b>	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph full score in pencil Dated by the composer 11-V-[1]958
<b>BOX-FOLDER 49/4</b>	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph full score (transparency) Dated by the composer 5-VI-[1]958
<b>BOX-FOLDER 4/3</b>	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph piano-vocal score (transparency)
<b>BOX-FOLDER 4/4</b>	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph orchestral parts (transparency) Signed and dated by the composer, 1958
<b>BOX-FOLDER 38/3</b>	Obertura dramática, op. 130 Holograph full score in pencil Dated by the composer, 22-III-1975
<b>BOX-FOLDER 38/4</b>	Obertura dramática, op. 130 Holograph full score (transparency) Signed and dated by the composer, 22-III-1975
<b>BOX-FOLDER 10/2</b>	Obertura dramática, op. 130 Holograph orchestral parts (transparency) Signed and dated by the composer, 1975 Laid in: description
<b>BOX-FOLDER 38/5</b>	Obertura festiva, op. 98 Bound ozalid full score with marks in red pencil Signed and dated by the composer, 1962
<b>BOX-FOLDER 38/6</b>	Obertura para "Don Segundo Sombra" de Ricardo Güiraldes, op. 82 Holograph full score (transparency) Signed and dated by the composer, 1-XI-[1]954
<b>BOX-FOLDER 10/3</b>	Obertura para "Don Segundo Sombra" de Ricardo Güiraldes, op. 82 Holograph orchestral parts (transparency) Signed and dated by the composer, 1954
<b>BOX-FOLDER 38/7</b>	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Holograph full score (transparency) Signed and dated by the composer, 1957
<b>BOX-FOLDER 39/1</b>	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Bound ozalid full score Signed and dated by the composer, 1957 (2 copies) Copy 1: with marks in pencil
<b>BOX-FOLDER 10/4</b>	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Holograph piano-speaker score (transparency) Signed and dated by the composer, 1957
<b>BOX-FOLDER 11/1</b>	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Holograph orchestral parts (transparency) Signed and dated by the composer, 1957
<b>BOX-FOLDER 39/2</b>	El organillero, poema sinfónico, op. 41, poema de Leónidas Barletta [bass soloist] Holograph full score (transparency) Signed and dated by the composer, 1940
<b>BOX-FOLDER 11/2</b>	El organillero, poema sinfónico, op. 41, poema de Leónidas Barletta [bass soloist] Holograph piano-vocal score (transparency) Signed and dated by the composer, 1940

Container	Contents
	Score incomplete (6 bars missing), revised in 1950
BOX-FOLDER 11/3	El organillero, poema sinfónico, op. 41, poema de Leónidas Barletta [bass soloist] Holograph orchestral parts (transparency) Signed and dated by the composer, 1940
BOX-FOLDER 11/4	Poema heroico, op. 7 Holograph full score in pencil Dated by the composer, 21-II-[1]943 Edition: Second version, original 1927
BOX-FOLDER 11/5	Poema heroico, op. 7 Bound holograph full score in ink, second version Revised and reorchestrated Dated and signed by the composer, 11-III-1943
BOX-FOLDER 39/3	Preludio, coral y fuga, op. 54-B <a href="#">see also Piano subseries: Preludio, coral y fuga, op. 54-A, sobre el tema "Do-Re-Mi"</a> Holograph full score in pencil Dated by the composer 5-IX-[1]945
BOX-FOLDER 11/6	Preludio, coral y fuga, op. 54-B Holograph full score (transparency) Signed and dated by the composer, 1945 On p. 1: A Cecilia Benedit de Debenedetti
BOX-FOLDER 11/7	Preludio, coral y fuga, op. 54-B Holograph orchestral parts (transparency) Signed by the composer
BOX-FOLDER 39/4	Primavera sin nieve, película documental [film score] Holograph full score in pencil
BOX-FOLDER 39/5	Seis canciones del Paraná op. 77-B, para canto y orquesta <a href="#">see also Vocal subseries: Seis canciones del Paraná, op. 77-[A]</a> Holograph full score in pencil Dated by the composer, 15-IV-[1]956
BOX-FOLDER 53/1	Seis fábulas (segunda serie), op. 59-B <a href="#">see also Piano subseries: Seis fábulas, op. 59, piezas infantiles, 2a. serie</a> Holograph full score in pencil
BOX-FOLDER 39/6	Seis fábulas (segunda serie), op. 59-B Ozolid manuscript full score with cover, marks in red, blue and black pencil Signed and dated by the composer, 1946 On p. 1: Instrumentadas para orquesta en 1951
BOX-FOLDER 12/1	Seis fábulas (segunda serie), op. 59-B Ozolid manuscript orchestral parts with covers and with marks in red and black pencil, emendations in ink; 46 p. Laid in: description
BOX-FOLDER 39/7	Serenada, op. 61 Holograph full score in pencil Other title: Serenata Dated by the composer, 1-III-[1]947
BOX-FOLDER 13/1	Siete canciones de Amado Villar para soprano (tenor) y orquesta, op. 45 Holograph full score (transparency) Signed by the composer
BOX-FOLDER 40/1	Primera suite, 1924, op. 5, revised 1966 Holograph full score in pencil



Container	Contents
	Other title: Suite no. 1 Signed and dated by the composer, 8-IV-1966
<b>BOX-FOLDER 40/2</b>	Primera suite, 1924, op. 5, revised 1966 Holograph full score (transparency) Other title: Suite no. 1 Signed and dated by the composer, 1966
<b>BOX-FOLDER 13/2</b>	Primera suite, 1924, op. 5, revised 1966 Holograph orchestral parts (transparency) Other title: Suite no. 1 Signed and dated by the composer, 1924
<b>BOX-FOLDER 13/3</b>	Segunda suite, op. 6, 1926, revised 1962 Holograph full score (transparency) Other title: Suite no. 2 Signed and dated by the composer, 14-VII-1962
<b>BOX-FOLDER 13/4</b>	Segunda suite, op. 6, 1926, revised 1962 Holograph orchestral parts (transparency) Other title: Suite no. 2 Signed and dated by the composer, 1926
<b>BOX-FOLDER 53/2</b>	Suite para orquesta, op. 78, 3a. suite Holograph full score in pencil Dated by the composer, 6-X-[1]1953
<b>BOX-FOLDER 14/1</b>	Suite para orquesta, op. 78, 3a. suite Holograph full score (transparency) Signed and dated by the composer, 6-X-[1]1953
<b>BOX-FOLDER 14/2</b>	Suite para orquesta, op. 78, 3a. suite Holograph orchestral parts (transparency) Signed and dated by the composer, 1953
<b>BOX-FOLDER 40/3</b>	Sulamita, poema sinfónico, op. 8, poema de amor según Alejandro Kuprin, 1927 Holograph full score in pencil Revised 1960 Signed and dated by the composer, 23-VIII-[1]1960 On p. 1: A la memoria de mi madre
<b>BOX-FOLDER 14/3</b>	Sulamita, poema sinfónico, op. 8, poema de amor según Alejandro Kuprin, 1927 Holograph full score (transparency) Signed and dated by the composer, 1927
<b>BOX-FOLDER 14/4</b>	Sulamita, poema sinfónico, op. 8, poema de amor según Alejandro Kuprin, 1927 Holograph orchestral parts (transparency) Signed and dated by the composer, 1927
<b>BOX-FOLDER 14/5</b>	Primera sinfonía, op. 20 (de cámara) Holograph full score in pencil with cover Other title: Symphony no. 1 Signed and dated by the composer, 27-VII-1966 Edition: Revised 1966
<b>BOX-FOLDER 15/1</b>	Primera sinfonía, op. 20 (de cámara) Holograph full score (transparency) Other title: Symphony no. 1 Signed and dated by the composer, 1932, 27-VII-1966
<b>BOX-FOLDER 15/2</b>	Primera sinfonía, op. 20 (de cámara) Holograph orchestral parts (transparency)

- Other title: Symphony no.1  
Signed and dated by the composer, 1932
- BOX-FOLDER 15/3** 2a. sinfonía, op. 24  
Holograph full score in pencil  
Other title: Symphony no. 2  
Dated by the composer, 8-III-1933/15-III-1933
- BOX-FOLDER 15/4** 2a. sinfonía, op. 24  
Holograph piano score in pencil with marks in black, red and blue pencil [first sketch]  
Other title: Symphony no. 2  
Signed by the composer
- BOX-FOLDER 40/4** 2a. sinfonía, op. 24  
Holograph full score (transparency)  
Other title: Symphony no. 2  
Signed and dated by the composer, 1933
- BOX-FOLDER 41/1** 2a. sinfonía, op. 24  
Manuscript orchestral parts in ink with covers and indications in pencil  
Other title: Symphony no. 2
- BOX-FOLDER 40/5** Tercera sinfonía, op. 36  
Holograph full score in pencil  
Other title: Symphony no. 3  
Signed and dated by the composer, 1-IV-[1]940
- BOX-FOLDER 40/6** Tercera sinfonía, op. 36  
Holograph piano score in pencil [first draft]  
Other title: Symphony no. 3  
Dated by the composer, 20-III-[1]940
- BOX-FOLDER 42/1** Tercera sinfonía, op. 36  
Manuscript orchestral parts in ink with covers  
Other title: Symphony no. 3
- BOX-FOLDER 40/7** Cuarta sinfonía, op. 60  
Holograph full score in pencil  
Other title: Symphony no. 4  
Dated by the composer, 14-IX-1946
- BOX-FOLDER 40/8** 5a. sinfonía, op. 63, "Así habló Isaías"  
Holograph full score in pencil  
Other title: Symphony no. 5  
Dated by the composer, B-Aires, 19-VI-1947
- BOX-FOLDER 15/5** 5a. sinfonía, op. 63, "Así habló Isaías"  
Holograph full score (transparency)  
Other title: Symphony no. 5  
Signed and dated by the composer, 27-VI-1947  
Biblical texts written on the score at the beginning of each movement
- BOX-FOLDER 15/6** 5a. sinfonía, op. 63, "Así habló Isaías"  
Holograph orchestral parts (transparency)  
Other title: Symphony no. 5  
Signed and dated by the composer, 1947
- BOX-FOLDER 16/1** 5a. sinfonía, op. 63, "Así habló Isaías"  
Manuscript orchestral parts in ink with covers and with indications in pencil; 60 p.  
Other title: Symphony no. 5  
Signed and dated by the composer, 1947

## Music, 1927-1977

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<b>BOX-FOLDER 52/3</b>	6a. sinfonía, op. 86 Holograph full score in pencil Other title: Symphony no. 6 Dated by the composer, 5-IV-[1]956
<b>BOX-FOLDER 43/1</b>	6a. sinfonía, op. 86 Holograph full score (transparency) Other title: Symphony no. 6 Signed and dated by the composer, 5-IV-1956
<b>BOX-FOLDER 43/2</b>	6a. sinfonía, op. 86 Bound ozalid full score Other title: Symphony no. 6 Signed and dated by the composer, 5-IV-1956
<b>BOX-FOLDER 17/1</b>	6a. sinfonía, op. 86 Holograph orchestral parts (transparency) Other title: Symphony no. 6 Signed and dated by the composer, 1956
<b>BOX-FOLDER 43/3</b>	7a. sinfonía, op. 92, "Epopeya de Mayo" Holograph full score in pencil Other title: Symphony no. 7 Dated by the composer, 4-III-1959
<b>BOX-FOLDER 44/1</b>	7a. sinfonía, op. 92, "Epopeya de Mayo" Holograph full score (transparency) Other title: Symphony no. 7 Signed and dated by the composer, 1958-1959
<b>BOX-FOLDER 17/2</b>	7a. sinfonía, op. 92, "Epopeya de Mayo" Copyist's manuscript orchestral parts (transparency) Other title: Symphony no. 7
<b>BOX-FOLDER 44/2</b>	8a. sinfonía, op. 105 Holograph full score in pencil Other title: Symphony no. 8 Dated by the composer, 20-VIII-1965
<b>BOX-FOLDER 44/3</b>	8a. sinfonía, op. 105 Holograph full score (transparency) Other title: Symphony no. 8 Dated by the composer, 20-VIII-1965
<b>BOX-FOLDER 18/1</b>	8a. sinfonía, op. 105 Holograph orchestral parts (transparency) Other title: Symphony no. 8 Signed and dated by the composer, 1965
<b>BOX-FOLDER 18/2</b>	Sinfonía no. 9, op. 123 Holograph full score in pencil Other title: Symphony no. 9
<b>BOX-FOLDER 18/3</b>	Sinfonía no. 9, op. 123 Holograph full score (transparency) Other title: Symphony no. 9 Dated by the composer, 4-III-1973
<b>BOX-FOLDER 18/4</b>	Sinfonía no. 9, op. 123 Holograph orchestral parts (transparency) Other title: Symphony no. 9

## Music, 1927-1977

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- BOX-FOLDER 54/1-2** Signed and dated by the composer, 1973  
10a. sinfonía, op. 131  
Holograph full score in pencil  
Other title: Symphony no. 10  
Dated by the composer 11-I-1977  
For soprano, tenor, chorus and orchestra on "Israel" by Jorge Luis Borges
- BOX-FOLDER 44/4** 10a. sinfonía, op. 131  
Holograph full score (transparency)  
Other title: Symphony no. 10  
Signed and dated by the composer, 11-I-1977  
On p. 1: Texto Jorge Luis Borges
- BOX-FOLDER 18/5** Tres bocetos sinfónicos inspirados en el Talmud, op. 17  
Holograph full score in pencil and ink with red and blue pencil marks  
Dated by the composer, Buenos Aires, 11-XII-1930
- BOX-FOLDER 45/1** Tres bocetos sinfónicos inspirados en el Talmud, op. 17  
Holograph full score (transparency)  
Signed and dated by the composer, 22-XII-1930
- BOX-FOLDER 19/1** Tres piezas para orquesta de bronces y percusión, op. 116  
Holograph full score (transparency)  
Signed and dated by the composer, 20-II-1971  
On p. 1 [original title]: Tre pezzi per ottoni e percussione, op. 116
- BOX-FOLDER 19/2** Tres piezas para orquesta de bronces y percusión, op. 116  
Holograph orchestral parts (transparency)  
Signed and dated by the composer, 1971
- BOX-FOLDER 53/3** Tres piezas para violín y orquesta, op. 65[B]  
[see also Chamber subseries: Tres piezas para violin y piano, op. 65\[A\]](#)  
Holograph full score in pencil
- BOX-FOLDER 45/2** Tres piezas para violín y orquesta, op. 65[B]  
Holograph full score (transparency)  
Signed and dated by the composer, 1948
- BOX-FOLDER 19/3** Tres piezas para violín y orquesta, op. 65[B]  
Holograph orchestral parts (transparency)  
Signed and dated by the composer, 1948
- BOX-FOLDER 45/3** Variaciones y fuga sobre un tema de Mozart, op. 95  
Holograph full score in pencil  
Dated by the composer 17-IV-1961
- BOX-FOLDER 45/4** Variaciones y fuga sobre un tema de Mozart, op. 95  
Holograph full score (transparency)  
Signed and dated by the composer, 1961
- BOX-FOLDER 19/4** Variaciones y fuga sobre un tema de Mozart, op. 95  
Photographic negatives of printed full score
- BOX-FOLDER 19/5** Variaciones y fuga sobre un tema de Mozart, op. 95  
Holograph orchestral parts (transparency)  
Signed and dated by the composer, 1961

### Chamber, 1927-1974

- BOX-FOLDER 20/1** Canción de cuna  
Holograph cello score in ink

	Presumably a part of an unidentified work
<b>BOX-FOLDER 20/2</b>	Canto elegiaco para violoncello y piano, op. 13, no. 1 Holograph piano/cello score in ink Signed and dated by the composer, 5-X-1928
<b>BOX-FOLDER 45/5</b>	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph full score in pencil Dated by the composer, 17-X-1947
<b>BOX-FOLDER 45/6</b>	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph full score in ink Dated by the composer, 17-X-1947
<b>BOX-FOLDER 20/3</b>	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph full score (transparency) Signed and dated by the composer, 1927/1947
<b>BOX-FOLDER 20/4</b>	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph parts (transparency) Signed and dated by the composer, 1927/1947
<b>BOX-FOLDER 45/7</b>	Cuarteto para cuerdas, no. 2, op. 35 Holograph full score (transparency) Signed and dated by the composer, 13-I-1937 On p. 1: A Elizabeth Sprague Coolidge, Premio Coolidge Estados Unidos 1937
<b>BOX-FOLDER 20/5</b>	Cuarteto para cuerdas, no. 2, op. 35 Holograph parts (transparency) Signed and dated by the composer, 1937
<b>BOX-FOLDER 45/8</b>	Cuarteto para cuerdas, no. 3 op. 50 Holograph full score in pencil with ink emendations Dated by the composer, 29-XII-[1]943
<b>BOX-FOLDER 46/1</b>	Cuarteto para cuerdas, no. 3 op. 50 Holograph full score in ink Signed and dated by the composer, 1943 (2 copies) Copy 1: dated 2-I-1944
<b>BOX-FOLDER 20/6</b>	Cuarteto para cuerdas, no. 3 op. 50 Holograph parts in ink with pencil marks Signed and dated by the composer, 1943
<b>BOX-FOLDER 46/2</b>	Cuarteto para cuerdas, no. 4, op. 73 Holograph full score in pencil Dated by the composer 8-III-[19]52
<b>BOX-FOLDER 20/7</b>	Cuarteto para cuerdas, no. 4, op. 73 Holograph full score (transparency) Signed and dated by the composer, 20-III-[1]952
<b>BOX-FOLDER 20/8</b>	Cuarteto para cuerdas, no. 4, op. 73 Bound ozalid full score (2 copies) Signed and dated by the composer, 1952
<b>BOX-FOLDER 20/9</b>	Cuarteto para cuerdas, no. 4, op. 73 Copyist's manuscript parts in ink (transparency)
<b>BOX-FOLDER 21/1</b>	Cuarteto para cuerdas, no. 4, op. 73 Printed parts
<b>BOX-FOLDER 46/3</b>	Cuarteto para saxofones, sop, alto, tenor, bar, op. 89 Holograph full score in pencil

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BOX-FOLDER 21/2	Cuarteto para saxofones, sop, alto, tenor, bar, op. 89 Holograph full score (transparency) Signed and dated by the composer, 19-IV-[1]957
BOX-FOLDER 46/4	Cuarteto para saxofones, transcripción para fl, ob, cl, fg o v1, v2, vla, vlc, op. 89 Holograph full score in pencil
BOX-FOLDER 21/3	Cuatro piezas para 4 solistas, op. 127 (flauta, oboe, clarinete en Sib y fagot) Holograph (transparency) Signed and dated by the composer, 1974
BOX-FOLDER 21/4	Dos piezas hebreas para violín y piano, op. 12, no. 1 Melodía hebrea, no. 2 Danza hebrea Holograph piano/violin score in ink and violin part Melodía Hebrea op. 12, no. 1 only Dated by the composer 14/26-VI-[1]928 On p. 1: A Israel Isacson
BOX-FOLDER 46/5	Dos piezas hebreas para violín y piano, op. 12, no. 1 Melodía hebrea, no. 2 Danza hebrea <a href="#">see also Melodía hebrea para cello y piano, op. 31, no. 2</a> Holograph piano/violin score in pencil Danza hebrea op. 12, no. 2 only Dated by the composer 4-VI-1969
BOX-FOLDER 21/5	Dos piezas hebreas para violín y piano, op. 12, no. 1 Melodía hebrea, no. 2 Danza hebrea Holograph piano-violin score and violin part (transparency) Danza hebrea op. 12, no. 2 only Signed and dated by the composer, 4-VI-1969
BOX-FOLDER 21/6	Dos piezas hebreas para violín y piano, op. 12, no. 1 Melodía hebrea, no. 2 Danza hebrea Bound ozalid piano-violin score and violin part Danza hebrea op. 12, no. 2 only Signed and dated by the composer, 4-VI-1969
BOX-FOLDER 21/7	Grave y presto, op. 3, para violin solo Holograph violin score (transparency) Signed and dated by the composer, 1923-1951 On p. 1: Reelaborado en 1951
BOX-FOLDER 21/8	Grave y presto, op. 3, para violin solo Ozalid violin score (4 copies) On copy 1, p. 1: A Alfredo Hess On copy 3 and 4: A Alfredo Zubrisky
BOX-FOLDER 21/9	Hora [Jewish dance] Holograph violin and cello parts in ink Presumably parts of an unidentified work
BOX-FOLDER 21/10	Introducción y movimiento perpetuo, op. 92 Holograph piano-violin score and violin part in ink On p. 1: A Miguel; signed and dated by the composer, 19-III-1947
BOX-FOLDER 21/11	Introduzione ed Allegro para piano, flauto, oboe, fagotto, violino, viola, op. 118 Holograph full score (transparency) Signed and dated by the composer, 27-VIII-1971
BOX-FOLDER 21/12	Introduzione ed Allegro para piano, flauto, oboe, fagotto, violino, viola, op. 118 Bound ozalid full score Signed and dated by the composer, 27-VIII-1971
BOX-FOLDER 21/13	Introduzione ed Allegro para piano, flauto, oboe, fagotto, violino, viola, op. 118 Holograph parts (transparency) Signed and dated by the composer, 1971

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- BOX-FOLDER 21/14** Melodía hebrea para cello y piano, op. 31, no. 2  
[see also Dos piezas hebreas para violín y piano op. 12](#)  
Holograph piano-cello score in ink  
Dated by the composer, 13-VII-1930
- BOX-FOLDER 46/6** Quinteto para flauta, oboe, clarinete, fagot y corno, op. 108  
Holograph score in pencil  
Dated by the composer 17-IV-1969
- BOX-FOLDER 22/1** Quinteto para flauta, oboe, clarinete, fagot y corno, op. 108  
Holograph score (transparency)  
Signed and dated by the composer, Filadelfia-Buenos Aires, 17-IV-1969
- BOX-FOLDER 22/2** Quinteto para flauta, oboe, clarinete, fagot y corno, op. 108  
Holograph parts (transparency)  
Signed and dated by the composer, 1969
- BOX-FOLDER 46/7** Quinteto para piano y cuarteto de cuerdas, op. 96  
Holograph score in pencil  
Dated by the composer 22-V-1961
- BOX-FOLDER 46/8** Quinteto para piano y cuarteto de cuerdas, op. 96  
Holograph score (transparency)  
Signed and dated by the composer, 1961
- BOX-FOLDER 22/3** Quinteto para piano y cuarteto de cuerdas, op. 96  
Holograph string parts (transparency)  
Signed and dated by the composer, 1961
- BOX-FOLDER 22/4** Serenata, op. 61 [string orchestra]  
Copyist's manuscript full score in ink (transparency)  
On p. 1: A Luis Gianneo
- BOX-FOLDER 22/5** Serenata, op. 61 [string orchestra]  
Copyist's manuscript parts in ink (transparency)
- BOX-FOLDER 46/9** Sonata a cuatro, op. 68, no. 3 (flauta, oboe, clarinete en Sib, fagot)  
Holograph score in pencil  
Dated by the composer 8-XII-[1]950
- BOX-FOLDER 22/6** Sonata a cuatro, op. 68, no. 3 (flauta, oboe, clarinete en Sib, fagot)  
Holograph score (transparency)  
Signed and dated by the composer, 21-XII-[1]950
- BOX-FOLDER 22/7** Sonata a cuatro, op. 68, no. 3 (flauta, oboe, clarinete en Sib, fagot)  
Holograph parts (transparency)  
Signed by the composer
- BOX-FOLDER 46/10** Sonata para arpa, op. 55 [first draft]  
Holograph harp score in pencil  
Dated by the composer 23-X-[1]945
- BOX-FOLDER 46/11** Sonata para arpa, op. 55 [first draft]  
Holograph harp score in ink with marks in pencil  
On p. 1: A Carmen Benedit de Scanavino
- BOX-FOLDER 22/8** Sonata para arpa, op. 55 [first draft]  
Holograph harp score (transparency)  
Signed and dated by the composer, Noviembre 1945  
On p. 1: A Carmen Benedit de Scanavino
- BOX-FOLDER 46/12** Sonata para clarinete en Sib y piano, op. 32, no. 2  
Holograph piano-clarinet score and clarinet part (transparency)  
Signed and dated by the composer, 2-V-1937

	On p. 1: A Filottete Martorella
<b>BOX-FOLDER 23/1</b>	Sonata para fagot y piano op. 32, no. 4 Holograph piano-bassoon score and bassoon part (transparency) Signed and dated by the composer, 30-X-1970
<b>BOX-FOLDER 46/13</b>	Sonata para flauta, oboe y fagot, op. 68, no. 2 Holograph flute-oboe-bassoon score (transparency) Signed and date by the composer, 1949
<b>BOX-FOLDER 46/14</b>	Sonata para flauta, oboe y fagot, op. 68, no. 2 Holograph parts (transparency) Signed and date by the composer, 1949
<b>BOX-FOLDER 46/15</b>	Sonata para flauta y clarinete en Sib, op. 68, no. 1 Holograph flute-clarinet score (transparency) Signed and dated by the composer, 1949 On p. 1: Al Dr. Carleton Sprague Smith
<b>BOX-FOLDER 47/1</b>	Sonata para flauta y clarinete en Sib, op. 68, no. 1 Ozalid flute-clarinet score Signed and dated by the composer, 1949 (2 copies)
<b>BOX-FOLDER 47/2</b>	Sonata para flauta y piano, op. 32, no. 1 Holograph piano-flute score in ink and flute part with covers Dated by the composer, 1935 On p. 1: A Angel Martucci
<b>BOX-FOLDER 23/2</b>	Sonata para flauta y piano, op. 32, no. 1 Holograph piano-flute score and flute part (transparency) Signed and dated by the composer, 1935 On p. 1: A Angel Martucci
<b>BOX-FOLDER 23/3</b>	Sonata para flauta y piano, op. 32, no. 1 Printer's proof copy of piano-flute score and flute part (master transparency) On p. 1: title, composer name and Editorial Argentina de Música, Buenos Aires Laid in: composer notes with corrections for the printing shop
<b>BOX-FOLDER 47/3</b>	Sonata para oboe y piano, op. 32, no. 3 Holograph piano-oboe score in ink and oboe part Signed and dated by the composer, 1940 On p. 1: A Pedro Di Gregorio
<b>BOX-FOLDER 23/4</b>	Sonata para oboe y piano, op. 32, no. 3 Holograph piano-oboe score and oboe part (transparency) Signed and dated by the composer, 1940 On p. 1: A Lazare Saminsky
<b>BOX-FOLDER 23/5</b>	Sonata para oboe y piano, op. 32, no. 3 Printer's proof copy of piano-oboe score and oboe part (master transparency) On p. 1: title, composer name and Editorial Argentina de Música, Buenos Aires On p. 3: A Pedro Di Gregorio
<b>BOX-FOLDER 47/4</b>	Sonata para viola y piano, op. 80 Holograph piano-violin score in pencil Dated by the composer 16-XII-[1]953
<b>BOX-FOLDER 23/6</b>	Sonata para viola y piano, op. 80 Holograph piano-violin score and viola part (transparency) Signed and dated by the composer, 1953 On p. 1: A Andrés Vancoillie



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- BOX-FOLDER 47/5** Sonata para violín y piano, op. 15, no. 1  
Holograph piano-violin score in pencil
- BOX-FOLDER 23/7** Sonata para violín y piano, op. 15, no. 1  
Holograph piano-violin score and violin part (transparency)  
Signed and dated by the composer, 1929  
On p. 1: Reelaborada en 1960
- BOX-FOLDER 23/8** Sonata para violín y piano, op. 56, no. 2  
Holograph piano-violin score and violin part (transparency)  
Signed and dated by the composer, 1945, 9-I-[1]946
- BOX-FOLDER 23/9** Sonata para violín y piano, op. 93, no. 3  
Holograph piano-violin score and violin part (transparency)  
Signed and dated by the composer, 1959
- BOX-FOLDER 47/6** Sonata para violoncello y piano, op. 48  
Holograph piano-cello score in pencil  
Dated by the composer 12/18-VII-[1]943
- BOX-FOLDER 23/10** Sonata para violoncello y piano, op. 48  
Holograph piano-cello score and cello part (transparency)  
Signed and dated by the composer, 1943
- BOX-FOLDER 23/11** Sonata para violoncello y piano, op. 48  
Ozolid cello part  
Signed and dated by the composer, 1943  
On p. 1: A Washington Castro [in ink]
- BOX-FOLDER 24/1** Sonatina para piano, trompeta en Sib y saxofón contralto en Mib, op. 21  
Holograph piano-trumpet-saxophone score, and trumpet and saxophone parts in ink  
Signed and dated by the composer, Buenos Aires 1-IV-1932
- BOX-FOLDER 24/2** Sonatina para piano, trompeta en Sib y saxofón contralto en Mib, op. 21  
Copyist's manuscript piano-trumpet-saxophone score in ink  
On p. 21: Copiado por Simón Tenovsky, 20/6/[1]931, B. Aires
- BOX-FOLDER 24/3** Sonatina para piano, trompeta en Sib y saxofón contralto en Mib, op. 21  
Photocopy of printed score and parts with corrections in red pencil  
On p. 1: To my friend Isaac Nuguer
- BOX-FOLDER 47/7** Suite en estilo antiguo, op. 16  
Holograph full score in pencil and ink [first draft]
- BOX-FOLDER 47/8** Suite en estilo antiguo, op. 16  
Holograph full score in ink with covers  
Signed and dated by the composer, 18-I-1930
- BOX-FOLDER 47/9** Suite en estilo antiguo, op. 16  
Holograph parts in ink
- BOX-FOLDER 47/10** Suite en estilo antiguo, op. 16  
Holograph piano-version score in ink with covers, op. 16-a  
Signed by the composer  
On p. 1: Arreglo para piano.
- BOX-FOLDER 24/4** Suite en estilo antiguo, op. 16  
Holograph full score (transparency)  
Signed and dated by the composer, 1930
- BOX-FOLDER 24/5** Suite en estilo antiguo, op. 16  
Holograph parts (transparency)  
Signed and dated by the composer, 1930

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- BOX-FOLDER 47/11** Tres piezas para viola y piano, op. 76  
Holograph piano-viola score in ink  
Dated by the composer 12-VIII-[1]953
- BOX-FOLDER 24/6** Tres piezas para viola y piano, op. 76  
Holograph piano-viola score in ink  
Dated by the composer 19-VIII-[1]953  
On p. 2: En memoria de Carlos Evaristo Goreloff
- BOX-FOLDER 24/7** Tres piezas para viola y piano, op. 76  
Holograph piano-viola score and viola part (transparency)  
On p. 1: "In memoriam" de Carlos Evaristo Goreloff
- BOX-FOLDER 48/1** Tres piezas para violín y piano, op. 65[A]  
[see also Orchestral subseries: Tres piezas para violín y orquesta, op. 65\[B\]](#)  
Holograph piano-violin score and violin part in ink with marks in red and blue pencil  
Laid in: notes about copyright and proof of the printed score  
Signed and dated by the composer, 9-II-1948
- BOX-FOLDER 48/2** Trío, op. 30 para piano, violín y cello  
Printer's proof copy piano-violin-cello score and parts (master transparency)
- BOX-FOLDER 24/8** Trío, op. 30 para piano, violín y cello  
Ozalid violin and cello parts  
Signed and dated by the composer, 1935  
On p. 1: A mi esposa Ana

### Vocal, 1934-1977

- BOX-FOLDER 24/9** Cantos de amor, op. 28  
Holograph piano-vocal score (transparency)  
Signed and dated by the composer, 19-VIII-1934  
On p. 1: [Words] de Jehuda Ha-Levy, traducción de Rebeca Mactas Alpersohn
- BOX-FOLDER 24/10** Cinco sonetos, op. 124 para soprano o tenor y piano  
Holograph piano-vocal score (transparency)  
Signed and dated by the composer, 16-VIII-1973  
On p. 1: Poesía de Cordoba Iturburu
- BOX-FOLDER 24/11** Cinco sonetos, op. 124 para soprano o tenor y piano  
Ozalid piano-vocal score with covers  
Signed and dated by the composer, 16-VIII-1973
- BOX-FOLDER 24/12** Cinco sonetos de amor, op. 102, para voz y piano de Manuel Felipe Rugeles  
Piano-vocal score (transparency)  
Signed and dated by the composer, 31-V-1964
- BOX-FOLDER 24/13** Cinco poemas para voz y piano, op. 100  
Piano-vocal score (transparency)  
Signed and dated by the composer, 11-XI-1963
- BOX-FOLDER 24/14** Cinco poemas para voz y piano, op. 100  
Ozalid piano-vocal score with covers  
Signed and dated by the composer, 11-XI-1963  
Pasted on the back of the cover: newspaper's scraps with four of the poems
- BOX-FOLDER 48/7** Cuatro baladas del Paraná, op. 79, texto de Rafael Alberti  
Holograph piano-vocal score in pencil [first draft]  
Dated by the composer 17-VIII/13-XI-[1]953

<b>Container</b>	<b>Contents</b>
<b>BOX-FOLDER 25/1</b>	Cuatro baladas del Paraná, op. 79, texto de Rafael Alberti Holograph piano-vocal score (transparency) Signed and dated by the composer, 17-XI-[1]953
<b>BOX-FOLDER 25/2</b>	Cuatro coros a cappella, op. 125, poesía de C. Cordoba Iturburu Holograph vocal score (transparency) Signed and dated by the composer, 2-IX-1973
<b>BOX-FOLDER 25/3</b>	Cuatro poemas, op. 132, poesías de Arminda Ralesky (1977) Photocopy of the printed score with corrections in ink Laid in: typed Spanish and Yiddish texts
<b>BOX-FOLDER 25/4</b>	Cuatro sonetos de amor, op. 104, para coro mixto a cappella Holograph vocal score (transparency) Signed and dated by the composer, 19-XII-1964 On p. 1: poesías de Manuel Felipe Rugeles
<b>BOX-FOLDER 25/5</b>	Dos canciones, op. 27, para soprano o tenor y piano Holograph piano-vocal score (transparency) Signed and dated by the composer, 17-VII-1969 On p. 1: Poesías de Gabriela Mistral: Meciendo, ¡Duérmete apegado a mi!
<b>BOX-FOLDER 25/6</b>	Dos canciones, op. 70, no. 1 and no. 2, para una voz y piano, poesías de W. Longfellow Holograph piano-vocal score in ink Dated by the composer, 18/26-XI-[1]949 Pasted to the score: newspaper's scraps with both poems
<b>BOX-FOLDER 25/7</b>	Dos coros a cappella, op. 83, no. 2 Bruma de oro, poesía de Conrado Nalé Roxlo Holograph vocal score in ink, signed and dated by the composer, 12-VII-[1]955 On p. 1: A Pedro Valenti Costa
<b>BOX-FOLDER 25/8</b>	Dos coros a cappella, op. 83, no. 2 Bruma de oro, poesía de Conrado Nalé Roxlo Holograph vocal score (transparency) Signed and dated by the composer, 12-VII-1955
<b>BOX-FOLDER 25/9</b>	El murciélago para canto y piano, letra de Ferrari-Amores Holograph piano-vocal score in ink Signed by the composer
<b>BOX-FOLDER 48/3</b>	Ocho poemas, op. 33, canto y piano, poesías de César Tiempo Holograph piano-vocal score in ink, bilingual text Spanish-Italian Signed and dated by the composer, 1935 On p. 1: version italiana (tradotta all'italiano da) de H. Siccardi
<b>BOX-FOLDER 25/10</b>	Ocho poemas, op. 33, canto y piano, poesías de César Tiempo Holograph piano-vocal score (transparency)
<b>BOX-FOLDER 25/11</b>	Ocho poemas, op. 33, canto y piano, poesías de César Tiempo Holograph piano-vocal score in ink with covers [only poems 3, 4, 6, 7] Signed and dated by the composer, 14-I-[1]936
<b>BOX-FOLDER 25/12</b>	Ocho poemas, op. 33, canto y piano, poesías de César Tiempo Holograph full score (transparency) Chamber orchestra-vocal arr. Spanish version
<b>BOX-FOLDER 48/4</b>	"Pulvis eris, et pulvis reverteris", op. 52, no. 2 Holograph piano/organ-vocal score in pencil, dated by the composer, 11-X-[1]944 On p. 1: Para tenor solo y coro femenino, órgano o piano
<b>BOX-FOLDER 48/5</b>	Rapsodia, op. 88, para coro mixto y cuarteto de saxofones Holograph full score in pencil Dated by the composer, 30-X-[1]956

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BOX-FOLDER 25/13	Rapsodia, op. 88, para coro mixto y cuarteto de saxofones Ozalid full score with covers Signed and dated by the composer, 30-X-1956 On p. 1: Poesías de Rafael Alberti
BOX-FOLDER 48/6	Salmo 119, op. 51, no. 1 [op.52a], para tenor y coro femenino, órgano o piano Holograph full score in pencil Dated by the composer, 2-IX-[1]944
BOX-FOLDER 48/7	Seis canciones del Paraná, op. 77-[A], texto de Rafael Alberti <a href="#">see also Orchestral subseries: Seis canciones del Paraná op. 77-B, para canto y orquesta</a> Holograph piano-vocal score in pencil [first draft] Dated by the composer, 16-VIII-[1]953
BOX-FOLDER 25/14	Seis canciones del Paraná, op. 77-[A], texto de Rafael Alberti Holograph piano-vocal score (transparency) Signed and dated by the composer, 12-1-[1]954
BOX-FOLDER 25/15	A toite rois (La rosa muerta), op. 34, no. 1, coro mixto y piano, poesía de Yoesch Holograph piano-vocal score (transparency) Signed and dated by the composer, 1936
BOX-FOLDER 25/16	Tres canciones, op. 110, para soprano o tenor y piano Holograph piano-vocal score (transparency) Signed and dated by the composer, 20-VII-1969
BOX-FOLDER 25/17	Tres canciones, op. 110, para soprano o tenor y piano Ozalid piano-vocal score with covers Signed and dated by the composer, 30-X-1956 On p. 1: Pasted newspaper's scraps with the three poems
BOX-FOLDER 25/18	Tres canciones, op. 117, para soprano o tenor y piano Holograph piano-vocal score (transparency) with printed poems Signed and dated by the composer, 6-III-1971
BOX-FOLDER 25/19	Tres canciones para soprano y piano, op. 126 Holograph piano-vocal score (transparency) Signed and dated by the composer, 24-IX-1973 Laid in: poems and copyright documentation
BOX-FOLDER 48/8	Tres coros a cappella, op. 14, 1928-1954 Holograph vocal score in pencil Dated by the composer, 6-III-[1]954 Revised in 1954
BOX-FOLDER 25/20	Tres coros a cappella, op. 14, 1928-1954 Holograph vocal score in ink Signed and dated by the composer, 10-III-[1]954 Only op. 14 no. 1 "Todo lo que por ti vi..." On p. 1: A Fernando Sabsay, poesías de Rafael Alberti
BOX-FOLDER 25/21	Tres coros a cappella, op. 14, 1928-1954 Holograph vocal score (master transparency)
BOX-FOLDER 25/22	Tres coros a cappella, op. 14, 1928-1954 New York: Southern Music Publishing Co., 1974. Printed vocal score
BOX-FOLDER 26/1	Tres coros a cappella, op. 114, poesías de Alfonsina Storni Holograph vocal score (transparency) Signed and dated by the composer, 21-XI-1970
BOX-FOLDER 26/2	Tres coros a cappella, op. 120 Holograph vocal score (transparency)

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- BOX-FOLDER 48/9** Signed and dated by the composer, 26-XII-1971  
Tres décimas, op. 74, para canto y piano, poesías de Manuel F. Rugeles  
Holograph piano-vocal score in pencil
- BOX-FOLDER 26/3** Dated by the composer, 2-V-[1]952  
Tres décimas, op. 74, para canto y piano, poesías de Manuel F. Rugeles  
Holograph piano-vocal score (transparency)
- BOX-FOLDER 26/4** Signed and dated by the composer, 1952  
Tres décimas, op. 74, para canto y piano, poesías de Manuel F. Rugeles  
Ozalid piano-vocal score
- BOX-FOLDER 26/5** Signed and dated by the composer, 1952  
Tres poemas, op. 109, para soprano o tenor y piano  
Holograph piano-vocal score (transparency)
- BOX-FOLDER 26/6** Signed and dated by the composer, 5-VII-1969  
Tres poemas, op. 109, para soprano o tenor y piano  
Ozalid piano-vocal score
- BOX-FOLDER 48/10** Signed and dated by the composer, 5-VII-1969  
On p. 1: Pasted newspaper's scraps with the three poems  
Tres sonetos de Leónidas Barletta, op. 57, para una voz grave  
Holograph piano-vocal score (transparency)
- BOX-FOLDER 26/7** Signed and dated by the composer, 1946  
On p. 1: A Clara G. de Goreloff  
Tres sonetos, op. 58, para canto y piano, poesías de Francisco Luis Bernardez  
Holograph piano-vocal score (transparency)
- BOX-FOLDER 26/8** Signed and dated by the composer, 1966  
Laid on: handwritten copies of the three sonnets  
Untitled song  
[see also Piano subseries: Suite para piano, and untitled vocal work ...](#)  
Manuscript piano-vocal score in ink

### Piano, 1932-1975

- BOX-FOLDER 26/9** Cinco piezas infantiles, op. 39  
Holograph piano score in ink  
Signed and dated by the composer, 27-V/8-VI-[1]939  
On p. 1: A Myra [no. 1 and 2 only]
- BOX-FOLDER 48/11** Cinco preludios para piano, op. 4, reelaborados en 1951  
Holograph piano score (transparency)  
Signed and dated by the composer, 1924-1951  
On p. 1 of each: A Adolfo Mindlin, A Martha Piñeiro, A Werner Wagner, A la señora de Rugeles, A Marcelo Koc
- BOX-FOLDER 26/10** Cinco retratos, op. 113  
Holograph piano score (transparency)  
Signed and dated by the composer, 17-V-1970
- BOX-FOLDER 26/14** Cuatro invenciones a 2 voces  
Holograph piano score (transparency)  
Dated by the composer, 8-III-[1]949
- BOX-FOLDER 26/11** Cuatro piezas a 2 voces, op. 29, para piano  
Holograph piano score in pencil  
Dated by the composer, 17-X-[1]934

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BOX-FOLDER 26/12	Holograph piano score (transparency) Cuatro piezas a 2 voces, op. 29, para piano Signed and dated by the composer, 17-X-1934
BOX-FOLDER 26/13	Cuatro preludios para piano, op. 119 Holograph piano score (transparency) Signed and dated by the composer, 5-XII-1971
BOX-FOLDER 26/15	Poema, op. 106, para 2 pianos Holograph two-piano score (transparency) Signed and dated by the composer, 1966 On p. 1: A Xiomara Audino y Elda Carella
BOX-FOLDER 26/16	Polca Holograph piano score in ink Signed and dated by the composer, 2-III-[1]948
BOX-FOLDER 48/12	Preludio, coral y fuga, op. 54-A, sobre el tema "Do-Re-Mi" <a href="#">see also Orchestral subseries: Preludio, coral y fuga, op. 54-B</a> Holograph piano score in pencil [first draft] Signed and dated by the composer, 19-VII-[1]945
BOX-FOLDER 48/13	Preludio, coral y fuga, op. 54-A, sobre el tema "Do-Re-Mi" Holograph piano score in ink Signed and dated by the composer, 21-VII-[1]945 On p. 1: A Cecilia Benedit de Debenedetti
BOX-FOLDER 26/17	Preludio, coral y fuga, op. 54-A, sobre el tema "Do-Re-Mi" Holograph piano score (transparency) Signed and dated by the composer, 21-VII-1945
BOX-FOLDER 26/18	Preludio, siciliana y fuga, op. 111, para piano a 4 manos Holograph piano for 4 hands score (transparency) Signed and dated by the composer, 27-VII-1969
BOX-FOLDER 26/19	Preludio, siciliana y fuga, op. 111, para piano a 4 manos Ozalid piano for 4 hands score with covers (2 copies) Signed and dated by the composer, 27-VII-1969
BOX-FOLDER 26/20	Preludio y fuga, op. 31 Holograph piano score in ink Signed and dated by the composer, 12-IX-[1]935
BOX-FOLDER 27/1	Seis danzas americanas op. 66 <a href="#">see also Seis tangos y milongas para piano, op. 66</a> Holograph piano score in ink Signed and dated by the composer, 3-IV-[1]948 "Blues" only
BOX-FOLDER 27/2	Seis fábulas, op. 38, piezas infantiles, 1a. serie [2 to 6 only] Holograph piano score in ink with poems pasted on p. 1 Signed and dated by the composer, 16-XI-[1]940 On p. 1: A Myra
BOX-FOLDER 27/3	Seis fábulas, op. 59, piezas infantiles, 2a. serie <a href="#">see also Orchestral subseries: Seis fábulas (segunda serie), op. 59-B</a> Holograph piano score in ink with marks in red and black pencil Signed and dated by the composer, 23-III-[1]946
BOX-FOLDER 27/4	Seis tangos y milongas para piano, op. 66 <a href="#">see also Seis danzas americanas op. 66</a> Holograph piano score in ink

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- Signed and dated by the composer, 2-IX-[1]959  
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- BOX-FOLDER 27/5** Seis tangos y milongas para piano, op. 66  
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Dated by the composer, 30-IX-[1]943
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- BOX-FOLDER 48/16** Tercera sonata para piano, op. 71  
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On p. 1: A Haydée Loustaunau
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Holograph piano score (transparency)  
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Signed and dated by the composer, 17-X-[1]950  
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- BOX-FOLDER 27/7** Sonata op. 87, no. 5, para piano  
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- BOX-FOLDER 27/8** Sonata no. 6, op. 97, para piano  
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- BOX-FOLDER 27/9** Sonata no. 7, op. 101, para piano  
Holograph piano score (transparency)  
Signed and dated by the composer, 22-I-1964
- BOX-FOLDER 27/10** Sonata no. 8, op. 115, para piano  
Holograph piano score (transparency)  
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- BOX-FOLDER 27/11** Sonata no. 9, op. 122, para piano  
Holograph piano score (transparency)  
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- BOX-FOLDER 27/12** Sonata no. 9, op. 122, para piano Buenos Aires: Editorial Argentina de Compositores, 1972 .  
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(EAC, no. 124, 1972)
- BOX-FOLDER 28/1** Suite para piano, and untitled vocal work, beginning with the words, "gerdink main Kind..."  
[see also Vocal subseries: Untitled song](#)  
Holograph piano score and piano-vocal sketch in ink; p. 7-13

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On p. 1: A Valentín Zubrisky
- BOX-FOLDER 48/18** Tres danzas hebraicas, op. 64, for two pianos  
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Holograph piano score in ink  
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- BOX-FOLDER 28/7** Tres piezas para piano, op. 19, segunda versión  
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- BOX-FOLDER 28/8** Tres piezas para piano, op. 129  
Holograph piano score (transparency)  
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- BOX-FOLDER 28/9** Tres preludios para piano, op. 23  
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- BOX-FOLDER 28/10** Toccata, op. 99, para piano  
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- BOX-FOLDER 28/12** Variaciones sobre un tema popular judío, op. 22, para piano  
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- BOX-FOLDER 28/13** Unidentified  
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- BOX 55** **Biographical Materials, 1864-1978**  
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## Biographical Materials, 1864-1978

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