Claudio Spies Papers

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

Music Division, Library of Congress
Washington, D.C.
2015

Contact information: https://hdl.loc.gov/loc.music/perform.contact

Catalog Record: https://lccn.loc.gov/2015563150

Additional search options available at: https://hdl.loc.gov/loc.music/eadmus.mu015006

Processed by the Music Division of the Library of Congress
Revised 2023 December
Collection Summary
Title: Claudio Spies Papers
Span Dates: 1923-2012
Bulk Dates: (bulk 1957-1998)
Call No.: ML31.S686
Creator: Spies, Claudio
Extent: approximately 750 items
Extent: 22 containers
Extent: 9 linear feet
Extent: 18 digital files (3.37 MB)
Language: Collection material in English
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2015563150
Summary: Claudio Spies (1925-2020) was an American composer, conductor and educator of Chilean birth. He was known for his close, multi-decade affiliation with Igor Stravinsky. The collection, which documents his professional career, is divided into two series: manuscript and printed music, by Spies and Stravinsky; and subject files, which include correspondence, interview notes, clippings, publicity materials, financial and legal documents, and writings.

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
Craft, Robert--Correspondence.
Schoenberg, Arnold, 1874-1951--Criticism and interpretation.
Spies, Claudio--Archives.
Spies, Claudio--Correspondence.
Spies, Claudio.
Spies, Claudio. Works. Selections.
Stravinsky, Igor, 1882-1971--Correspondence.

Subjects
Composers--United States--Correspondence.
Music--20th century--Analysis, appreciation.

Form/Genre
Art music.
Autographs (Manuscripts)
Chamber music.
Clippings (Information artifacts)
Files (Digital files)
Financial records.
Interviews.
Music criticism and reviews.
Musical settings.
Musical sketches.
Musical texts.
Parts (Music)
Personal correspondence.
Promotional materials.
Scores.
Provenance

In July of 1992, Claudio Spies began the process of donating his papers to the Library of Congress. Over the next 21 years, he gave the Library his compositions and papers, in addition to scores by Igor Stravinsky, with whom he collaborated until the Russian composer's death in 1971. The rest of the material arrived in June 2013 as a gift from Spies. The list of Claudio Spies’ compositions contained in this collection should be considered the most complete works catalog available for the composer. Some of these titles have previously appeared in catalogs of his compositions, while other titles are not known to have been published.

Accruals

No further accruals are expected.

Processing History

The Claudio Spies Papers were processed and coded for EAD format by Pamela Murrell in 2014-2015. Maya Lerman updated the finding aid to include digital files in 2023.

Transfers

Approximately 100 sound recordings contained in the collection were transferred to the Library of Congress Motion Picture, Broadcasting, and Record Sound Division where they are identified as part of the Claudio Spies Papers (MAVIS collection no. 15493). An inventory of this material is available in the Music Division's collection file.

Copyright Status

Materials from the Claudio Spies Papers 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 Claudio Spies Papers are 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.

Digital Files

Digital files were received as part of the Claudio Spies Papers and have been assigned the digital ID number SpiesCC_001. Use the digital ID number to request access copies of the files. Access to this digital content may be available onsite only in the Performing Arts Reading Room and requires advance request. Consult reference staff in the Performing Arts Reading Room for more information.
Technical Requirements

The digital files in this collection are of an unidentified format, and were created using Apple software. These files may not be accessible on computers with Windows operating systems.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container or digital ID number], Claudio Spies Papers, Music Division, Library of Congress, Washington, D.C.

Biographical Note

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>1925, Mar. 26</td>
<td>Born Carlos Claudio Heilbronn Spies in Santiago, Chile</td>
</tr>
<tr>
<td>1942</td>
<td>Came to the United States</td>
</tr>
<tr>
<td>1943</td>
<td>Enrolled at the New England Conservatory and studied with composers Nadia Boulanger, Harold Shapero, Irving Fine and Walter Piston, conductor Boris Goldovsky, and cellist Alfred Zighera</td>
</tr>
<tr>
<td>1943</td>
<td>Became acquainted with Igor Stravinsky</td>
</tr>
<tr>
<td>1946</td>
<td>Conducting student at Tanglewood Music Center</td>
</tr>
<tr>
<td>1947</td>
<td>Enrolled at Harvard University and studied with composer Paul Hindemith</td>
</tr>
<tr>
<td>1950</td>
<td>B.A., Harvard University</td>
</tr>
<tr>
<td>1953</td>
<td>Married Emmi-Vera Tobias (divorced 1985)</td>
</tr>
<tr>
<td>1953-1957</td>
<td>Instructor, Harvard University</td>
</tr>
<tr>
<td>1954, Aug. 1</td>
<td>Daughter Caterina C. J. Spies born</td>
</tr>
<tr>
<td>1954</td>
<td>M.A., Harvard University</td>
</tr>
<tr>
<td>1956</td>
<td>Received Lili Boulanger Memorial Award</td>
</tr>
<tr>
<td>1957, Sept. 4</td>
<td>Son Michael P. M. Spies born</td>
</tr>
<tr>
<td>1957</td>
<td>Became acquainted with Milton Babbitt</td>
</tr>
<tr>
<td>1957-1958</td>
<td>Lecturer, Vassar College</td>
</tr>
<tr>
<td>1958-1970</td>
<td>Professor, Swarthmore College</td>
</tr>
<tr>
<td>1959, Jan. 9</td>
<td>Daughter Tatiana B. F. Spies born</td>
</tr>
<tr>
<td>1959</td>
<td>Composed <em>Five Psalms</em>, his first 12-tone piece</td>
</tr>
<tr>
<td>1966, Feb. 5</td>
<td>Daughter Leah F. S. Spies born</td>
</tr>
<tr>
<td>1968</td>
<td>Conducted the world premiere of Stravinsky's <em>The Wedding</em></td>
</tr>
<tr>
<td>1969, Nov. 5</td>
<td>Daughter Susanna O. P. Spies born</td>
</tr>
<tr>
<td>1969</td>
<td>Received National Institute of Arts and Letters Award</td>
</tr>
<tr>
<td>1970-1998</td>
<td>Professor, Princeton University</td>
</tr>
<tr>
<td>1975</td>
<td>Received National Endowment of the Arts fellowship grant</td>
</tr>
<tr>
<td>1976</td>
<td>Faculty member, Salzburg Seminar in American Studies</td>
</tr>
<tr>
<td>1990</td>
<td>Began work on <em>Seven Sonnets</em></td>
</tr>
<tr>
<td>1990</td>
<td>Composer-in-residence, University of Southern Florida</td>
</tr>
<tr>
<td>1998-2011</td>
<td>Teacher, Juilliard School</td>
</tr>
<tr>
<td>1998-2020</td>
<td>Professor Emeritus, Princeton University</td>
</tr>
<tr>
<td>2011</td>
<td>Visiting scholar, Brevard Music Center, Brevard, North Carolina</td>
</tr>
<tr>
<td>2020 April 2</td>
<td>Died in Sonoma, California</td>
</tr>
</tbody>
</table>
Scope and Content Note

The papers of Claudio Spies (1925-2020) span the years 1923-2012, with the bulk of the materials dating from 1957-1998. The papers are arranged in two series: Music and Subject Files. The Music series contains approximately 104 compositions, with approximately ninety-five by Spies and nine by Stravinsky. The majority of Spies’ works are manuscript scores, while Stravinsky’s consist primarily of photocopies with Spies’ annotations. Most scores are dated, with the majority falling between 1947 and 1979. Spies’ pieces include his first twelve-tone work *Five Psalms*; his self-proclaimed most complex vocal score, *Seven Sonnets*, housed in thirteen folders; *Bagatelle for Piano*, housed in ten folders; *Ave Atque Vale*, in eight folders; and *Due Epigrammi ed Una Iscrizione*, which incorporates a poem by the Renaissance master Michelangelo. Roughly a third of Spies’ compositions include orchestral parts. Stravinsky’s scores include the dance cantata *Les Noces* and two orchestrations inspired by Roman Catholicism: *Mass* and *Requiem Canticles*.

The Subject Files primarily comprise correspondence, musical notation, song text, transcribed interviews, and program notes. Large segments of these files pertain to Robert Craft and to a keynote speech that Spies gave in the German city of Saarbrücken. Craft, whose friendship with Spies spanned several decades, is renowned for his intimate working relationship with Igor Stravinsky. The keynote address that Spies delivered in Germany was commissioned by the Saarland University of Music for a 1994 Schoenberg conference, and was transcribed for the *Journal of the Arnold Schoenberg Institute*.

These files also include materials relating to Erich Alban Berg, the nephew of Austrian composer Alban Berg, and Stephen Peles, who interviewed Spies for a *Perspectives of New Music* article, “A Conversation with Claudio Spies.” The amount of Stravinsky correspondence is relatively small.

Organization of the Claudio Spies Papers

The Claudio Spies Papers are organized in two series:

- Music, 1923-2007
- Subject Files, 1940s-2012
## Description of Series

<table>
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<tr>
<th>Container</th>
<th>Series</th>
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<tr>
<td>BOX 5-22 DF</td>
<td><strong>Music, 1923-2007</strong></td>
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<tr>
<td>BOX 1-4</td>
<td><strong>Subject Files, 1940s-2012</strong></td>
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# Container List

<table>
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<tr>
<th>Container</th>
<th>Contents</th>
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<tbody>
<tr>
<td>BOX 5-22 DF</td>
<td>Music, 1923-2007</td>
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</table>

**Works by Spies, 1923-2007**

- **BOX-FOLDER 5/1**
  - 3/4 Jahrhundertwalzer, 1981
    - Manuscript score (Photocopy); 3 p.

- **BOX-FOLDER 5/2**
  - 3/4 Jahrhundertwalzer, 1981
    - Manuscript sketch; 8 p.

- **BOX-FOLDER 17/1**
  - 3/4 Jahrhundertwalzer, 1981
    - Manuscript master score; 3 p.

- **BOX-FOLDER 17/2**
  - 3 bassoons for Babbitt at 75, 1991
    - Manuscript draft score; 1 p.

- **BOX-FOLDER 17/3**
  - 3 bassoons for Babbitt at 75, 1991
    - Manuscript master score; 4 p.

- **BOX-FOLDER 17/4**
  - 3 bassoons for Babbitt at 75, 1991
    - Manuscript master score (photocopy); 3 p.

- **BOX-FOLDER 17/5**
  - 3 bassoons for Babbitt at 75, 1991
    - Printed master score; 4 p.

- **BOX-FOLDER 17/6**
  - 3 bassoons for Babbitt at 75 / A la vez / Beisammen / Bis / Coniunctim / Insieme, 1991-1997
    - Printed score (photocopies)
    - Contents:
      - 3 bassoons for Babbitt at 75; 4 p.
      - A la vez; 9 p.
      - Beisammen; 8 p.
      - Bis; 5 p.
      - Coniunctim; 5 p.
      - Insieme; 4 p.

- **BOX-FOLDER 5/3**
  - 3 intermezzi for piano, 1950-1964
    - Manuscript score 4 p.

- **BOX-FOLDER 5/3**
  - 3 intermezzi for piano, 1950-1964
    - Manuscript score (photocopy); 5 p.

- **BOX-FOLDER 17/7**
  - 4 Dádivas, 1977-1980
    - Manuscript master score; 19 p.

- **BOX-FOLDER 5/4**
    - Manuscript score (photocopy); 22 p.
    - On title page: soon to be published by Boelke-Bomart, Inc.

- **BOX-FOLDER 5/5**
  - 5 Dádivas: occasional pieces for piano, 1982
    - Printed score; 24 p.
    - Published by Boelke-Bomart, Inc.

- **BOX-FOLDER 5/6**
  - 7 Enzensberger-lieder for baritone, clarinet (also bass clarinet), horn, violoncello and percussion (marimba vibraphone, two suspended cymbals, antique cymbals), 1971-1972
    - Manuscript charts and sketches; 83 p.
BOX-FOLDER 5/7
7 Enzensberger-lieder for baritone, clarinet (also bass clarinet), horn, violoncello and percussion (marimba vibraphone, two suspended cymbals, antique cymbals), 1971-1972
Manuscript score (photocopy); 45 p.

BOX-FOLDER 17/8
7 Enzensberger-lieder for baritone, clarinet (also bass clarinet), horn, violoncello and percussion [marimba vibraphone, two suspended cymbals, antique cymbals], 1971-1972
Manuscript draft score, text, and translations; 35 p.

BOX-FOLDER 17/9
7 Enzensberger-lieder for baritone, clarinet (also bass clarinet), horn, violoncello and percussion [marimba vibraphone, two suspended cymbals, antique cymbals], 1971-1972
Manuscript master parts
Contents:
- Clarinet; 5 p.
- Horn; 5 p.
- Percussion; 8 p.
- Violoncello; 5 p.

BOX-FOLDER 17/10
7 Enzensberger-lieder for baritone, clarinet (also bass clarinet), horn, violoncello and percussion [marimba vibraphone, two suspended cymbals, antique cymbals], 1971-1972
Manuscript master parts (photocopies)
Contents:
- Clarinet; 5 p.
- Horn; 5 p.
- Percussion (2 copies); 8 p. each
- Violoncello; 5 p.

BOX-FOLDER 17/11
7 Enzensberger-lieder for baritone, clarinet (also bass clarinet), horn, violoncello and percussion [marimba vibraphone, two suspended cymbals, antique cymbals], 1972
Manuscript score; 45 p.

BOX-FOLDER 17/12
A la vez for oboe, English horn and clarinet, bass clarinet, E♭ clarinet, 1997
Manuscript draft scores (original and photocopy)
Includes notes for performance; 1 p.
Contents:
- Manuscript draft score; 4 p.
- Manuscript draft score (photocopy); 4 p.

BOX-FOLDER 17/13
A la vez for oboe, English horn and clarinet, bass clarinet, E♭ clarinet, 1997
Manuscript master score; 6 p.

BOX-FOLDER 17/14
A la vez for oboe, English horn and clarinet, bass clarinet, E♭ clarinet, 1997
Printed master score; 9 p.

BOX-FOLDER 5/8
Adagio for baritone with alto flute, English horn, bass clarinet, harp, viola, and contrabass, 2002
Manuscript master score; 17 p
Words by Amos Oz.

BOX-FOLDER 5/9
Adagio for baritone with alto flute, English horn, bass clarinet, harp, viola, and contrabass, 2002
Printed first set of parts; 18 p.

BOX-FOLDER 5/10
Adagio for baritone with alto flute, English horn, bass clarinet, harp, viola, and contrabass, 2002
Printed master parts; 18 p.

BOX-FOLDER 5/11
Adagio for baritone with alto flute, English horn, bass clarinet, harp, viola, and contrabass, 2002
Printed master score; 24 p.

BOX-FOLDER 5/12
Animula vagula, blandula, 1964
Manuscript score; 7 p.
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<td>BOX-FOLDER 5/12</td>
<td>Animula vagula, blandula, 1964</td>
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<td>Manuscript score (photocopy); 8 p.</td>
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<td>BOX-FOLDER 5/12</td>
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<td>Manuscript score (reverse photocopy); 5 leaves</td>
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<td>BOX-FOLDER 5/13</td>
<td>Animula vagula, blandula, 1964</td>
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<td>Manuscript sketches; 9 p.</td>
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<td>Includes two letters from Swarthmore College.</td>
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<td>BOX-FOLDER 5/14</td>
<td>Animula vagula, blandula, 1964</td>
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<td>Printed scores (2 copies); 4 p. each</td>
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<td>BOX-FOLDER 5/15</td>
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<td>Transparencies; 8 p.</td>
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<td>Annotated spliced copies of print scores and photocopies of manuscript scores for CRI Recordings</td>
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<td>Includes recording logs; 11 p.</td>
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<td>Contents:</td>
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<td>• Animula vagula, blandula; 2 p.</td>
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<td>• Impromptu; 3 p.</td>
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<td></td>
<td>• Sonnet XVIII, XXVII, CIV, and XLIII; 42 p.</td>
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<td>• Three songs with poems by May Swenson; 10 p.</td>
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<td>• Viopiacem; 19 p.</td>
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<td>BOX-FOLDER 6/1</td>
<td>Ave atque vale: quintet for oboe, violin, two violas, and violoncello, 2004</td>
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<td>• Oboe; 15 p.</td>
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<td>• Violin; 14 p.</td>
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<td>• Viola I; 12 p.</td>
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<td>• Viola II; 13 p.</td>
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<td>• Violoncello; 13 p.</td>
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<td>BOX-FOLDER 17/16</td>
<td>Ave atque vale: quintet for oboe, violin, two violas and violoncello, 2004</td>
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<td>BOX-FOLDER 17/17</td>
<td>Ave atque vale: quintet for oboe, violin, two violas and violoncello, 2004</td>
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<td>Manuscript master score; 27 p.</td>
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<td>BOX-FOLDER 17/18</td>
<td>Ave atque vale: quintet for oboe, violin, two violas and violoncello, 2004-2005</td>
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<td>Printed proofs with corrections in red from 21 June 2005; 35 p.</td>
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<td>BOX-FOLDER 18/1</td>
<td>Ave atque vale: quintet for oboe, violin, two violas and violoncello, 2004</td>
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<td>Printed score; 34 p.</td>
</tr>
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<td>BOX-FOLDER 6/2</td>
<td>Ave atque vale: quintet for oboe, violin, two violas, and violoncello, Apr. 17-Aug. 30, 2004</td>
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<td>Printed proofs</td>
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<tr>
<td></td>
<td>Ryan Streber's printed proofs.</td>
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<td>Includes correspondence from Ryan Streber.</td>
</tr>
<tr>
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<td>Contents:</td>
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<tr>
<td></td>
<td>• Errata; 2 p.</td>
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<tr>
<td></td>
<td>• Score proof; 34 p.</td>
</tr>
<tr>
<td></td>
<td>• Oboe proof; 15 p.</td>
</tr>
<tr>
<td></td>
<td>• Violin proof; 12 p.</td>
</tr>
<tr>
<td></td>
<td>• Viola I proof; 10 p.</td>
</tr>
<tr>
<td></td>
<td>• Viola II proof; 11 p.</td>
</tr>
<tr>
<td>Container</td>
<td>Contents</td>
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</tr>
</tbody>
</table>
| BOX-FOLDER 18/2 | Ave atque vale: quintet for oboe, violin, two violas and violoncello, 2004-2005  
Printed proofs; 34 p.  
| BOX-FOLDER 18/3 | Ave atque vale / Dreimal sieben, 1991, 2004  
Bound manuscript scores (photocopies)  
Contents:  
• Ave atque vale; 25 p.  
• Dreimal sieben; 8 p. |
| BOX-FOLDER 6/3 | Bagatelle, for piano, 1970, 1973  
Printed score (photocopies)  
Contents:  
• Photocopy 1; 4 p.  
• Photocopy 2 and 3; 3 p. each |
| BOX-FOLDER 6/4 | Bagatelle, for piano, 1970  
Manuscript charts and sketches; 19 p. |
| BOX-FOLDER 6/5 | Bagatelle, for piano, 1947  
Manuscript draft score; 8 p. |
| BOX-FOLDER 6/6 | Bagatelle, for piano, 1970  
Manuscript master score; 3 p. |
| BOX-FOLDER 6/7 | Bagatelle, for piano, 1970  
Manuscript score (photocopy); 3 p. |
| BOX-FOLDER 6/8 | Bagatelle, for piano, 1979  
Manuscript sketch; 17 p. |
| BOX-FOLDER 18/4 | Beisammen for two oboes also English horns, 1994  
Manuscript draft score; 3 p. |
| BOX-FOLDER 6/10 | Beisammen for two oboes; also English horn, 1995  
Printed score; 8 p. |
| BOX-FOLDER 18/5 | Beisammen for two oboes also English horns, 1995  
Manuscript master score; 6 p. |
Manuscript sketches; 29 p. |
| BOX-FOLDER 6/9 | A between-birthdays bagatelle for Roger Sessions 80th-81st, 1977  
Manuscript sketch; 6 p. |
| BOX-FOLDER 18/6 | Bis for oboe and piano, 1996  
Manuscript draft score; 2 p. |
| BOX-FOLDER 18/6 | Bis for oboe and piano, 1996  
Manuscript draft score (photocopy); 2 p. |
| BOX-FOLDER 18/7 | Bis for oboe and piano, 1996  
Manuscript master score; 4 p. |
| BOX-FOLDER 18/8 | Bis for oboe and piano, 1996  
Printed master score; 5 p. |
| BOX-FOLDER 6/12 | Cancionero en cinco partes para voces de niños, 1951  
Bound manuscript score (photocopy); 173 p. |
| BOX-FOLDER 6/13 | Cancionero para voces de niños, 1950-1957  
Manuscript score (3 booklets)  
Contents:  
• Sin palabras; 25 p. |
## Contents

- Misa; 16 p.
- Cancionero para voces de niños; 48 p.

**BOX-FOLDER 7/1**

Canciones de cuna, 1947
- Manuscript master score (photocopy); 11 p.
- Words by Gabriela Mistral.

**BOX-FOLDER 7/2**

Canciones de cuna, 1947
- Manuscript score; 20 p.
- Words by Gabriela Mistral.

**BOX-FOLDER 7/3**

Canciones de cuna, 1947
- Printed score; 11 p.
- Words by Gabriela Mistral.

**BOX-FOLDER 7/4**

Canon for four flutes, 1960
- Printed parts; 3 p. each
- Published by Boosey & Hawkes.

**BOX-FOLDER 7/5**

Canon for Igor Stravinsky's birthday 1961, 1962
- Manuscript score title page (photocopy); 1 p.

**BOX-FOLDER 7/6**

Canon for Igor Stravinsky's birthday 1961, 1961
- Manuscript sketches; 44 p.

**BOX-FOLDER 7/7**

Cantata, undated
- Manuscript sketches; 5 p.

**BOX-FOLDER 9/8**

Il cantico di frate sole, 1958
- Manuscript master full score; 82 p.
- Words by Saint Francis of Assisi.

**BOX-FOLDER 9/9**

Il cantico di frate sole, 1957-1958
- Manuscript master short score; 33 p.
- Words by Saint Francis of Assisi.

**BOX-FOLDER 9/10**

Il cantico di frate sole, 1958
- Manuscript score (in 5 booklets); 67 p.
- Lyrics (photocopies of ancient manuscript); 2 p.
- Lyrics (typescript); 5 p.
- Words by Saint Francis of Assisi.

**BOX-FOLDER 9/10**

Il cantico di frate sole, 1958
- Manuscript sketches; 4 p.
- Words by Saint Francis of Assisi.

**BOX-FOLDER 19/6**

Il cantico di frate sole, 1957-1958
- Bound manuscript score (photocopy); 33 p.
- Words by Saint Francis of Assisi.

**BOX-FOLDER 19/7**

Il cantico di frate sole, 1957
- Bound manuscript score (photocopy); 82 p.
- Words by Saint Francis of Assisi.

**BOX-FOLDER 19/8**

Il cantico di frate sole, undated
- Manuscript master parts
- Contents:
  - Flute; 8 p.
  - Oboe; 8 p.
  - B♭ clarinet; 9 p.
  - Bassoon; 9 p.
  - Horn I; 9 p.
  - Horn II; 7 p.
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Words by Jorge Guillén.

BOX-FOLDER 18/11 Descanso en jardín: tres cantos por los míos en Conchalí, 1957
Bound manuscript score (photocopy); 26 p.
Words by Jorge Guillén.

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BOX-FOLDER 7/13  Due epigrammi ed una iscrizione for mezzosoprano, marimba, vibraphone and viola, 1997
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Words by Michelangelo Buonarroti and Giovanni Strozzi.

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Words by Michelangelo Buonarroti and Giovanni Strozzi.

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Words by Michelangelo Buonarroti and Giovanni Strozzi.

**BOX-FOLDER 18/15**  
Due epigram med una iscrizione for mezzosoprano, marimba, vibraphone, and viola, 1997  
Manuscript master score; 11 p.  
Words by Michelangelo Buonarroti and Giovanni Strozzi.  
Translation by Rainer Maria Rilke.

**BOX-FOLDER 7/15**  
Dylan Thomas’ lament and a complementary envoi, 1986-1990  
Manuscript notes and sketches; 51 p.  
Words by Dylan Thomas.

**BOX-FOLDER 18/16**  
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There is also miscellaneous sheet music pages (4 p.).

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- Bass drum; 3 p.
- Vibraphone (2 copies); 4 p. each
- Violin I; 10 p. (2nd copy; 9 p.)
- Violin II (2 copies); 10 p. each
- Viola (2 copies); 10 p. each
- Violoncello; 6 p.
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Music to begin with for orchestra, undated  
Printed score (photocopies of parts with corrections)

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