Robert Craft Collection on Igor Stravinsky
Guides to Special Collections in the Music Division of the Library of Congress

Music Division, Library of Congress
Washington, D.C.
2018

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

Catalog Record: https://lccn.loc.gov/2014572466

Additional search options available at: https://hdl.loc.gov/loc.music/eadmus.mu018011

Processed by the Music Division of the Library of Congress

Finding aid encoded by Library of Congress Music Division, 2018
Revised 2021 January
Collection Summary
Title: Robert Craft Collection on Igor Stravinsky
Span Dates: 1912-1966
bulk Dates: 1940-1966
Call No.: ML31.S75
Creator: Stravinsky, Igor, 1882-1971
Collector: Craft, Robert
Extent: Approximately 300 items
Extent: 24 containers
Extent: 12.4 linear feet
Language: Collection material in English, French, Russian, and German
Location: Music Division, Library of Congress, Washington, D.C.

LC Catalog record: https://lccn.loc.gov/2014572466

Summary: The Robert Craft Collection on Igor Stravinsky consists of music by composer and conductor Igor Stravinsky, primarily scores and parts in the form of publisher proofs, ozalid copies, or other photo reproductions. Most items are annotated by Stravinsky with his corrections, conducting markings, or both. Some parts contain annotations by performers. The bulk of the music dates from the middle of Stravinsky’s neoclassical period in the 1940s and his serial period, which began in the 1950s and continued to the end of his life. Robert Craft became Stravinsky’s music assistant after meeting the composer in 1948. This collection is part of the music and recordings he amassed through their association.

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

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

Organizations
Radiodiffusion française.

Subjects
Composers--Correspondence.
Music--20th century.
Radio journalists--Correspondence.

Titles
Igor Stravinsky / Robert Craft collection, 1912-1966
Stravinsky/Craft collection, 1912-1966

Form/Genre
Arrangements (Music)
Art music.
Autographs (Manuscripts)
Ballets (Music)
Business correspondence.
Cantatas.
Chamber music.
Clippings (Information artifacts)
Concertos.
Folk songs.
Operas.
Parts (Music)
Scores.
Songs.
Symphonies.
Variations (Music)
Vocal scores.

Provenance
Gift, Robert Craft, 1989-1990

Accruals
No further accruals are expected.

Processing History
Stephanie Akau processed the collection and coded the finding aid in 2018.

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

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

Related Material
Stravinsky music manuscripts can be found in Library of Congress Music Division General Collections [ML96.S94]; the Koussevitzky Music Foundation materials, including the commission Ode, in Three Parts, for Orchestra; and the Elizabeth Sprague Coolidge Foundation in the Library of Congress, including the commission Apollon-Musagète.

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

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

Materials from the Robert Craft Collection on Igor Stravinsky 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 Robert Craft Collection on Igor Stravinsky 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], Robert Craft Collection on Igor Stravinsky, Music Division, Library of Congress, Washington, D.C.

Biographical Note

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

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

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

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

Scope and Content Note

In 1989 Robert Craft donated to the Library of Congress a portion of the materials he amassed during his association with Stravinsky. Its contents are described in this finding aid.
The **Music Series** consists of scores and parts, printed and facsimile, dating from approximately 1912 to 1966. Most are ozalid and photocopy reproductions annotated by Stravinsky, Robert Craft, or performers. The collection also contains publisher's proofs corrected by Stravinsky. Of particular note are early publisher proofs of his serial works, including *Threni*, that contain corrections and instructions to the engravers and the publisher, and numerous corrected copies of *Requiem Canticles*, *Variations*, *Movements*, and *Canticum sacrum ad honorem Sancti Marci nominis*.

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

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

**Organization of the Robert Craft Collection on Igor Stravinsky**

The collection is arranged in two series:

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

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

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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</thead>
<tbody>
<tr>
<td><strong>BOX 1-23</strong></td>
<td><strong>Music, 1912-1966</strong>&lt;br&gt;Manuscript and printed scores, publisher proofs, parts and ozalid copies of manuscripts for original compositions and arrangements by Igor Stravinsky.&lt;br&gt;Arranged alphabetically according to title and container size.</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/1</strong></td>
<td>Abraham and Isaac&lt;br&gt;Full score, publisher's proof, 28 p.&lt;br&gt;Signed and corrected by Stravinsky after the premiere in Israel and a later performance in Berlin, 1964&lt;br&gt;Plate number: B. &amp; H. 19197</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/2</strong></td>
<td>Agon&lt;br&gt;Short score for 2 pianos, ozalid, 88 p.&lt;br&gt;Holograph annotations</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/3</strong></td>
<td>Apollon musagète&lt;br&gt;Parts, manuscript ink on transparencies with holograph corrections</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/4</strong></td>
<td>Apollon musagète&lt;br&gt;Piano arrangement by Stravinsky, photocopy, 32 p.&lt;br&gt;Plate number: R.M.V. 441&lt;br&gt;Signed by Stravinsky</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/5</strong></td>
<td>Babel&lt;br&gt;Short score, ozalid, 19 leaves&lt;br&gt;At end: Igor Stravinsky Hollywood March 29, 1944&lt;br&gt;Holograph corrections&lt;br&gt;Laid in: Envelope</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/6</strong></td>
<td>Baiser de la fée, Ballad&lt;br&gt;Arrangement for violin and piano of Baiser de la fée by Peter Ilich Tchaikovsky, photocopy, 8 leaves&lt;br&gt;Plate number: R.M.V. 594&lt;br&gt;Holograph annotations</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/7</strong></td>
<td>Berceuses du Chat&lt;br&gt;Ensemble parts&lt;br&gt;Plate number: A. 97 H.&lt;br&gt;Signed by Stravinsky</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/8</strong></td>
<td>Berceuses du Chat&lt;br&gt;Ensemble parts&lt;br&gt;Plate number: A. 97 H.&lt;br&gt;Annotator unknown</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/9</strong></td>
<td>Berceuses du Chat and Pribaoutki&lt;br&gt;Full scores bound together, publisher's proof, 22 leaves&lt;br&gt;Plate number: A. 69 H., A. 71 H.&lt;br&gt;Annotations and corrections by Stravinsky</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 2/1</strong></td>
<td>Cantata&lt;br&gt;Full score, first publisher's proof, 38 leaves&lt;br&gt;Plate number: B. &amp; H. 17245</td>
</tr>
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</table>
Numerous holograph corrections

BOX-FOLDER 2/2
Canticum sacrum ad honorem Sancti Marci nominis
Full score, publisher's proof, 37 p.
Plate number: B. & H. 18168
Holograph corrections
Laid in: Note from music binder

BOX-FOLDER 2/3
Canticum sacrum ad honorem Sancti Marci nominis
Piano-vocal score, first publisher's proof, 30 leaves
Plate number: B. & H. 18169
Numerous corrections by Stravinsky, including manuscript on pages 6 and 30
Note to publisher requesting second proof

BOX-FOLDER 2/4
Canticum sacrum ad honorem Sancti Marci nominis
Full score, ozalid, 55 p.
Corrections by Stravinsky and unknown others
Note: Manuscript insert 24bis taped onto page 24

BOX-FOLDER 2/5
Chant des bataliers du Volga
Score and parts
Plate number: J.W.C. 18
Tam-tam part is in holograph manuscript
Laid in: Photos of the score, 1946 correspondence with Charles Cushing, band director at UCLA

BOX-FOLDER 2/6
Circus Polka
Full score, negative photocopy, 28 leaves
Holograph corrections
At end: Istr Hollywood Oct. 5/42

BOX-FOLDER 2/7
Circus Polka
Parts, strings only
Numerous holograph corrections

BOX-FOLDER 2/8
Circus Polka
Piano arrangement, negative photocopy, 14 leaves
Unannotated
At end: Igor Stravinsky Hollywood February 15th, 42

BOX-FOLDER 3/1
Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)
Full score, publisher's proof, 19 leaves
Green ink negative
Plate number: 27104
Numerous holograph corrections, some in German

BOX-FOLDER 3/2
Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)
Full score, ozalid, 54 p.
At end: Istr Easter 1952
Holograph corrections and conducting markings

BOX-FOLDER 3/3
Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)
Full score, ozalid, 54 p.
At end: Istr Easter 1952
Few holograph corrections

BOX-FOLDER 3/4
Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)
Full score, ozalid, 54 p.
At end: Istr Easter 1952
Few holograph corrections
<table>
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<th>Container</th>
<th>Contents</th>
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<tr>
<td>BOX-FOLDER 3/5</td>
<td>Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)</td>
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<td>Incomplete set of parts</td>
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<td>Cello obbligato missing</td>
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<td></td>
<td>Plate number: 27104a</td>
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<td>Annotated by unknown, performance markings</td>
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<td>Laid in: Envelope</td>
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<td>BOX-FOLDER 3/6</td>
<td>Concertos, string orchestra, D</td>
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<tr>
<td></td>
<td>Full score, ozalid, 57 p.</td>
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<tr>
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<td>At end: Signed, Hollywood August 8th 1946</td>
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<td>Holograph annotations</td>
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<td>BOX-FOLDER 3/7</td>
<td>Concertos, string orchestra, D</td>
</tr>
<tr>
<td></td>
<td>Parts</td>
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<tr>
<td></td>
<td>Plate number: B. &amp; H. 16180</td>
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<td>Holograph corrections in each part</td>
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<td>BOX-FOLDER 4/1</td>
<td>Concertos, violin, orchestra, D</td>
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<td>Short score, third publisher's proof, 35 leaves</td>
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<tr>
<td></td>
<td>Violin and piano arrangement by Stravinsky</td>
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<td></td>
<td>Plate number: B.S.S. 32956</td>
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<td></td>
<td>Numerous holograph corrections</td>
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<tr>
<td></td>
<td>Laid in: Notes on duration of each movement, publisher’s pamphlet on press about the piece</td>
</tr>
<tr>
<td>BOX-FOLDER 4/2</td>
<td>Credo</td>
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<tr>
<td></td>
<td>Vocal scores, ozalids, 6 p.</td>
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<tr>
<td></td>
<td>9 copies</td>
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<td>One score contains holograph conducting markings</td>
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<td>BOX-FOLDER 4/3</td>
<td>Double canon, violins (2), viola, cello</td>
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<tr>
<td></td>
<td>Full score, ozalid, 2 leaves</td>
</tr>
<tr>
<td></td>
<td>4 copies</td>
</tr>
<tr>
<td></td>
<td>Parts written over in ink for legibility</td>
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<tr>
<td>BOX-FOLDER 4/4</td>
<td>Elegy, viola</td>
</tr>
<tr>
<td></td>
<td>Second publisher’s proof, 3 leaves</td>
</tr>
<tr>
<td></td>
<td>Negative green on white</td>
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<tr>
<td></td>
<td>Plate number: A.C. 19454</td>
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<tr>
<td></td>
<td>Holograph corrections with request for a third proof, annotations by unknown</td>
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<tr>
<td>BOX-FOLDER 4/5</td>
<td>Elegy, viola, arr.</td>
</tr>
<tr>
<td></td>
<td>Second publisher’s proof, 3 leaves</td>
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<tr>
<td></td>
<td>Arranged for violin</td>
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<td></td>
<td>Plate number: A.C. 19454</td>
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<td></td>
<td>Negative green on white</td>
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<tr>
<td></td>
<td>Holograph corrections with request for a third proof, annotations by unknown</td>
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<td>BOX-FOLDER 4/6</td>
<td>Elegy for J.F.K.</td>
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<tr>
<td></td>
<td>Full score, ozalid, 5 p.</td>
</tr>
<tr>
<td></td>
<td>Baritone version</td>
</tr>
<tr>
<td></td>
<td>Annotations and corrections</td>
</tr>
<tr>
<td></td>
<td>Robert Craft’s copy, note on back gifting it to recipient with thanks</td>
</tr>
<tr>
<td>BOX-FOLDER 4/7</td>
<td>Histoire du soldat</td>
</tr>
<tr>
<td></td>
<td>Piano arrangement by Stravinsky, publisher's proof, 50 leaves</td>
</tr>
<tr>
<td></td>
<td>Percussion in Trois Dances only</td>
</tr>
<tr>
<td></td>
<td>Plate number: J. &amp; W.C. 2080</td>
</tr>
<tr>
<td></td>
<td>Holograph corrections</td>
</tr>
</tbody>
</table>
In memoriam Dylan Thomas
Full score, ozalid, 13 p.
Holograph title page, corrections, and duration notes

Introit
Full score, publisher's proof, 8 p.
Plate number: B. & H. 19324
At end: Feb 17/65 Hollywood
Few annotations by unknown, pasteover correction on page 4

Introit
Full score, publisher's proof, 8 p.
Plate number: B. & H. 19324
At end: Feb 17/65 Hollywood
Holograph corrections, note to publisher about corrections and request for a next set of proofs

Introit
Full score, publisher's proof, 8 p.
Plate number: B. & H. 19324
At end: Feb 17/65 Hollywood
One correction to harp and piano part on page 4

Jeu de cartes
Full score, photocopy of manuscript, 223 leaves
Plate number: 34888
IStr [illegible] 36 in Paris
Holograph corrections in red pencil
Note: Chemical damage

Movements, piano, orchestra
Full score, publisher's proof, 20 p.
First engraving
Plate number: B. & H. 18676
Stravinsky wrote information about a performance and recording with Columbia on the inside cover
Numerous holograph corrections and conducting markings
Laid in: Photo of New York City Ballet's staging of Movements at the Covent Garden, card to Stravinsky from book binder and paper maker Piazzesi in Venice

Movements, piano, orchestra
Full score, publisher's proof, 20 p.
Plate number: B. & H. 18676
Holograph corrections on several pages
Robert Craft's copy

Movements, piano, orchestra
Stravinsky's arrangement for two pianos, ozalid, 27 p.
Stravinsky handwrote the title and dedication to Margrit Weber
Holograph corrections

Movements, piano, orchestra
Stravinsky's arrangement for two pianos, ozalid, 27 p.
Unannotated

Norwegian Moods
Full score, photocopy of manuscript, 47 leaves
Plate number: A.S. 19449
Annotated by Stravinsky, including a note about a correction on page 38, and unknown others.

**BOX-FOLDER 6/6**
Ode, orchestra
Full score, photocopy of manuscript, 25 leaves
Cover page reads: In memory of Natalie Koussevitzky ODE in three parts for orchestra

**BOX-FOLDER 6/7**
Ode, orchestra
Full score, photocopy of manuscript, 25 leaves
Cover page reads: In memory of Natalie Koussevitzky ODE in three parts for orchestra
Unannotated except for the duration of each movement
Laid in: Envelope

**BOX-FOLDER 6/8**
Ode, orchestra
Full score, negative photocopy of manuscript, 24 leaves
Few holograph annotations, including duration of each movement

**BOX-FOLDER 6/9**
Orpheus
Short score, ozalid, 69 leaves

**BOX-FOLDER 7/1**
Owl and the pussy-cat
Piano-vocal score, first publisher's proof, 7 leaves
Plate number: B. & H. 19521
Stamped 5 Dec 1966
Holograph corrections
First page reads: Correct and print it. IStr Hollywood Dec 18, 1966

**BOX-FOLDER 7/2**
Owl and the pussy-cat
Piano-vocal score, ozalid of manuscript, 9 p.
At end: IStr Oct/66
Holograph corrections

**BOX-FOLDER 7/3**
Pastorale, soprano, piano; arranged
Full score, negative photocopy, 13 leaves
Oboe, English horn, clarinet, bassoon, violin
Laid in: Envelope

**BOX-FOLDER 7/4**
Pastorale, soprano, piano; arranged
Full score, publisher's proof, 13 leaves
Oboe, English horn, clarinet, bassoon, violin
Plate number: B.S.S. 33967

**BOX-FOLDER 7/5**
Pastorale, soprano, piano; arranged
Parts
Oboe, English horn, clarinet, bassoon, violin
Violin part published by Associated Music Publishers, others by B. Schött’s Sohne
Plate number: B.S.S. 33976a
Annotated by performers
Laid in: Envelope, Stravinsky wrote “Pastoral for violin and wind ensemble new augmented version 1934 full score”

**BOX-FOLDER 7/6**
Pastorale, soprano, piano; arranged
Manuscript parts
Annotated by performers. Some performers from Barcelona 1925 performance signed their parts

**BOX-FOLDER 7/7**
Pastorale, soprano, piano; arranged
Parts
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 7/8 | Petrushka  
- Full score, partial, photocopy, 22 leaves  
- Part III The Blackmoor only  
- Unannotated  
- Laid in: Envelope |
| BOX-FOLDER 7/9 | Podbliʿu dnyiʿa (Four Russian Peasant Songs)  
- Unaccompanied chorus parts, ozalid of manuscript, 7 copies, 9 p.  
- English text  
- One part contains holograph corrections |
| BOX-FOLDER 7/10 | Podbliʿu dnyiʿa (Four Russian Peasant Songs)  
- Parts, ozalid, horns |
| BOX-FOLDER 7/11 | Podbliʿu dnyiʿa (Four Russian Peasant Songs)  
- Manuscript vocal parts, 13 total  
- French text  
- Laid in: Envelope in Stravinsky's hand, blue pencil, "Unterschale a 4 Choerurs a cappella p. voix femme Texte francais de C.F. Ramuz. Parties de choeur" |
| BOX-FOLDER 7/12 | Poèmes de Paul Verlaine, Op. 9  
- Full score, ozalid, 15 p.  
- At end: Orchestrated in 1951  
- Holograph corrections and annotations  
- Page 4 crossed out and replaced with an unbound page  
- Laid in: Envelope |
| BOX-FOLDER 7/13 | Poèmes de Paul Verlaine, Op. 9  
- Full score, ozalid, 15 p.  
- At end: Orchestrated in 1951  
- Page 4 crossed out and replaced with an unbound page, otherwise unannotated |
| BOX-FOLDER 8/1 | Prelude, jazz ensemble  
- Piano arrangement, ozalid, 5 p.  
- Holograph annotations |
| BOX-FOLDER 8/2 | Prelude, jazz ensemble  
- Excerpt of full score, ozalid, 2 p.  
- Only pages 8-9 present; replacement for original guitar and timpani parts on page 8 |
| BOX-FOLDER 8/3 | Prelude, jazz ensemble  
- Incomplete set of manuscript parts, ink on transparencies  
- Percussion, timpani parts are missing |
| BOX-FOLDER 8/4 | Pulcinella  
- Piano-vocal score, first publisher's proof, 82 leaves  
- Plate number: J. & W.C. 9707  
- Holograph annotations  
- Inside front cover written in an unknown hand, "Tableau comparatif des Fragments de Pergolesi d'apres lesquels Strawinsky a compose Pulcinella" with 19 Pergolesi sources listed  
- Pasted in: Small silver print of Pulcinella's mask and a reproduction of Picasso's drawing for Stravinsky of Pulcinella |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 8/5 | Ragtime  
Piano part transcribed from cimbalom, ozalid copy of manuscript, 11 p.  
"Mr. Stravinsky's personal copy!" written on first page  
Note printed on score: "This is the Original Cimbalom part transcribed for Pianoforte by the author in 1953" |
| BOX-FOLDER 8/6 | Renard  
Miniature score, second publisher's proof, 146 leaves  
Plate number: W. Ph. V 176 J.W.C. 60a  
Text in Russian, French, German  
Holograph corrections  
Dated 1882 with an *, corresponding note is not visible or has been cut off  
Stamped: 2nd Korrektur 31 Juli 1929  
Note by Stravinsky on first page in German dated 31-8-29. According to Craft, in this note Stravinsky requests a third set of proofs  
Laid in: Telegram to Stravinsky dated 7/19/29 |
| BOX-FOLDER 8/7 | Renard  
Part, ozalid, 24 p.  
Manuscript note: Piano arrangement of cimbalom part  
Holograph corrections, other annotations by unknown |
| BOX-FOLDER 9/1 | Requiem canticles  
Partial full score, ozalid, 8 p.  
Interlude only  
Holograph annotations  
Note on first page: "This is the corrected copy IStr" |
| BOX-FOLDER 9/2 | Requiem canticles  
Partial full score, ozalid, 8 p.  
Interlude only  
Unannotated except for Stravinsky’s note on first page: "3 uncorrected copies without pages, bar numbers, and some mistakes IStr" |
| BOX-FOLDER 9/3 | Requiem canticles  
Partial full score, ozalid, 6 p.  
Prelude only  
Unannotated |
| BOX-FOLDER 9/4 | Requiem canticles  
Partial full score, ozalid, 6 p.  
Prelude only  
Unannotated |
| BOX-FOLDER 9/5 | Requiem canticles  
Full score, first publisher's proof, 40 leaves  
Plate number: B. & H. 19518  
At end: 13-Aug-66  
Holograph corrections  
Stamped 30 Nov 1966.  
Note: "Correct and print it. Hollywood IStr Dec 17/66" |
| BOX-FOLDER 9/6 | Requiem canticles  
Full score, corrected ozalid, 40 p.  
At end: IStr 13 VIII 66  
Holograph corrections  
Note: 2nd time corrected copy Sept 5-6/66 |
**Container** | **Contents**
--- | ---
BOX-FOLDER 9/7 | Requiem canticles
Full score, ozalid third publisher's proof, 40 p.
At end: IStr 13 VIII 66
Holograph corrections
Note, first page: "3' correction Sept 7/66"

BOX-FOLDER 9/8 | Requiem canticles
Full score, ozalid, 40 p.
Holograph corrections
Note: Beginning with page 20 the pages are different sizes, bound together but separate from
the other movements

BOX-FOLDER 9/9 | Requiem canticles
Partial full score, ozalid, 30 p.
Title on piece is "Sinfonia de Requiem to the memory of Helen Buchanan Seeger"
Lacrimosa, Postlude missing
Laid in: Envelope

BOX-FOLDER 9/10 | Sacrae cantiones, voices (6-7). Selections. By Carlo Gesualdo. Assumpta est Maria
Full vocal score, ozalid, 5 leaves
Bass part in Stravinsky's hand, note in red "I added the missing bass part IStr"

BOX-FOLDER 9/11 | Sacrae cantiones, voices (6-7). Illumina nos misericordiarum
Piano-vocal score, 15 p.
Stravinsky composed missing Sixtus and Bassus parts.
Laid in: Letter from Robert Craft to Dr. E. Roth of Boosey & Hawkes dated 31 May 1957

BOX-FOLDER 9/12 | Scherzo à la russe
Two piano arrangement, publisher’s proof, manuscript and ozalid, 14 p.
Holograph corrections
First two pages are manuscript by unknown, all others are ozalids

BOX-FOLDER 9/13 | Scherzo à la russe
Two piano arrangement, ozalid, 14 leaves
Holograph manuscript corrections and fingerings
Stravinsky wrote "Igor Stravinsky Scherzo à la Russe arrangement for two pianos by the
author" in black ink on first page.
Laid in: Envelope

BOX-FOLDER 9/14 | Scherzo à la russe
Arrangement for two pianos, ozalid, 7 leaves
Pages 1-7 only, no Trio 2
One of three copies
Unannotated

BOX-FOLDER 9/15 | Scherzo à la russe
Arrangement for two pianos, ozalid, 7 leaves
Pages 1-7 only, no Trio 2
One of three copies
Unannotated

BOX-FOLDER 9/16 | Scherzo à la russe
Arrangement for two pianos, ozalid, 7 leaves
Pages 1-7 only, no Trio 2
One of three copies
Unannotated

BOX-FOLDER 9/17 | Scherzo à la russe
Arrangement for two pianos, ozalid, 14 leaves
### Container | Contents
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**At end: IStr June 44 Hollywood**
One of two copies
Unannotated

**BOX-FOLDER 9/18**
Scherzo à la russe
Arrangement for two pianos, ozalid, 14 leaves
At end: IStr June 44 Hollywood
One of two copies
Unannotated

**BOX-FOLDER 10/1**
Septet, piano, clarinet, horn, bassoon, violin, viola, cello
Full score, ozalid, 74 p.
Holograph dedication on first page

**BOX-FOLDER 10/2**
Septet, piano, clarinet, horn, bassoon, violin, viola, cello
Full score, Gigue only, ozalid, 20 p.
At end: IStr 1953
Holograph corrections including changes to rhythm and articulations in piano and string parts

**BOX-FOLDER 10/3**
Septet, piano, clarinet, horn, bassoon, violin, viola, cello
Parts
Plate number: B. & H. 17474
Annotated by performers
Laid in: Envelope

**BOX-FOLDER 10/4**
Septet, piano, clarinet, horn, bassoon, violin, viola, cello
2 piano transcription by Stravinsky, ozalid, 35 p.
Holograph corrections

**BOX-FOLDER 10/5**
Sermon, a narrative, and a prayer
Full score, third publisher's proof, 37 leaves
Plate number: B. & H. 18784
Holograph annotations
Stamped "3 May 1961"
Laid in: Black/white reproduction of a drawing of a stained glass window

**BOX-FOLDER 10/6**
Sonatas, piano
Full score, photocopy, 19 p.
Plate number: R.M.V. 417
At end: S.I.M.A.G. - Ashères-Paris 2 et4, Avenue de la Marne-XXX.III
Holograph annotations, including fingerings
Note on flyleaf: "This Sonata is revised and fingered 1947 I Stravinsky."

**BOX-FOLDER 10/7**
Sonatas, piano
Full score, photocopy, 19 p.
Plate number: R.M.V. 417
At end: S.I.M.A.G. - Ashères-Paris 2 et4, Avenue de la Marne-XXX.III
Annotations by unknown
Some corrections were photocopied from Box-Folder 10/6

**BOX-FOLDER 10/8**
Sonatas, pianos (2)
Full score, ozalid, 41 p.
Holograph annotations, including performance markings
Laid in: Envelope

**BOX-FOLDER 10/9**
Star Spangled Banner, arrangement
Orchestra parts
Reharmonized by Stravinsky
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 10/10</td>
<td>Star Spangled Banner, arrangement</td>
</tr>
<tr>
<td></td>
<td>Piano-vocal score, ozalid, 4 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 11/1</td>
<td>Stikhotvorenii “a” iz i’a ponskoi liriki (Trois Poesies de la lyrique japonaise)</td>
</tr>
<tr>
<td></td>
<td>Parts</td>
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<tr>
<td></td>
<td>Edition for voice and chamber ensemble</td>
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<td></td>
<td>Soprano part from 1947 edition</td>
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<td></td>
<td>Plate number: R.M.V. 201; R.M.V. 199.356; B. &amp; H. 16308</td>
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<tr>
<td></td>
<td>At end: I-Oustiloug 1912 II-Clarens 1913 III-Clarens 1913</td>
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<tr>
<td></td>
<td>Annotations by Stravinsky and performers</td>
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<tr>
<td></td>
<td>Laid in: Cover, Stravinsky describes contents</td>
</tr>
<tr>
<td>BOX-FOLDER 11/2</td>
<td>Svadebka (Les Noces)</td>
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<tr>
<td></td>
<td>Piano-vocal score, publisher's proof, 180 p.</td>
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<tr>
<td></td>
<td>Plate number: J. &amp; W.C. 9718</td>
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<td></td>
<td>At end: Morges, 1917</td>
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<tr>
<td></td>
<td>Annotations and conducting markings</td>
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<tr>
<td></td>
<td>Stamped &quot;Proof copy-private&quot;</td>
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<td></td>
<td>Holograph cover inscription: 11 Mai 1922, Monte Carlo</td>
</tr>
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<td>BOX-FOLDER 11/3</td>
<td>Fragments des Symphonies pour instruments a vent a la memoire de C.A. Debussy, final chorale</td>
</tr>
<tr>
<td></td>
<td>Piano, negative photocopy, 2 leaves</td>
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<td>Unannotated</td>
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<td></td>
<td>Laid in: Envelope</td>
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<tr>
<td>BOX-FOLDER 11/4</td>
<td>Symphony in three movements</td>
</tr>
<tr>
<td></td>
<td>Full score, photocopy, 107 p.</td>
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<td></td>
<td>At end: Igor Stravinsky August 10 1945 Hollywood</td>
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<td></td>
<td>Duration of each movement written at the end</td>
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<tr>
<td>BOX-FOLDER 12/1</td>
<td>Songs from William Shakespeare</td>
</tr>
<tr>
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<td>Full score, ozalid, 17 p.</td>
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<tr>
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<td>At end: IStr Oct 6/53</td>
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<tr>
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<td>Holograph annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 12/2</td>
<td>Songs from William Shakespeare</td>
</tr>
<tr>
<td></td>
<td>Full score, ozalid, 21 p.</td>
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<td>At end: IStr Oct 6/53</td>
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<td>Holograph annotations</td>
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<td>Contains an insert of pages 11-14 with two additional measures that were inadvertently left off page 11 of &quot;When Daises Pied&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 12/3</td>
<td>Songs from William Shakespeare</td>
</tr>
<tr>
<td></td>
<td>Vocal score, ozalid, 14 p.</td>
</tr>
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<td></td>
<td>At end: IStr Oct 6/53</td>
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<tr>
<td></td>
<td>One holograph correction on p. 5</td>
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<tr>
<td>BOX-FOLDER 12/4</td>
<td>Songs from William Shakespeare</td>
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<tr>
<td></td>
<td>Vocal score, ozalid, 18 p.</td>
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<td>At end: At end: IStr Oct 6/53</td>
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<td>Annotated by others</td>
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<td>Contains an insert of pages 11-14 with two additional measures that were inadvertently left off page 11 of &quot;When Daises Pied&quot;</td>
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<tr>
<td>BOX-FOLDER 12/5</td>
<td>Threni</td>
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<td></td>
<td>Full score, publisher's proof, 70 p.</td>
</tr>
<tr>
<td></td>
<td>Plate number: B. &amp; H. 18438</td>
</tr>
</tbody>
</table>
At end: 21-III-58
Holograph corrections and conducting markings
Additional annotations by Robert Craft
First page, holograph inscription: IStr June 20/59

**BOX-FOLDER 12/6**

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

**BOX-FOLDER 12/7**

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

**BOX-FOLDER 12/8**

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

**BOX-FOLDER 12/9**

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

**BOX-FOLDER 12/10**

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

**BOX-FOLDER 13/1**

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

**BOX-FOLDER 13/2**

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

**BOX-FOLDER 13/3**

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

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**Robert Craft Collection on Igor Stravinsky**
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 13/4 | Canticum sacrum ad honorem Sancti Marci nominis  
Full score, first publisher's proof, 37 p.  
Plate number: B. & H. 18168  
Corrections and annotations by Stravinsky and others  
Note from Stravinsky to publisher |
| BOX-FOLDER 13/5 | Canticum sacrum ad honorem Sancti Marci nominis  
Full score, ozalid, 55 p.  
Holograph corrections  
Stravinsky signed "Nov. 24, 1955" |
| BOX-FOLDER 13/6 | Choral und Variationen über das Weihnachtslied vom Himmel hoch da kommich her von J.S. Bach, arrangement  
Full score arrangement with added vocal parts, ozalid, 54 p.  
Holograph note, first page, "This is Igor Stravinsky’s property" |
| BOX-FOLDER 14/1 | Concertos, orchestra, E-flat "Dumbarton Oaks"  
Parts  
Plate number: B.S.S. 35384  
Annotated by performers, holograph correction to cello part  
Laid in: Envelope |
| BOX-FOLDER 14/2 | Concertos, piano, instrumental ensemble  
2 piano arrangement, photocopy, 62 p.  
At end: BIARRITZ Avril 1924 |
| BOX-FOLDER 14/3 | Duo concertant  
Score, violin and piano, publisher's proof, 7 leaves  
Plate number: B.S.S. 33683  
Blue ink negative  
Holograph corrections  
Stamped 28 Jan 1953 Russe de Musique |
| BOX-FOLDER 14/4 | Ebony concerto  
Full score, ozalid copy of manuscript, 45 p.  
At end: IStr Dec. 1, 1945  
Holograph corrections  
On first page: My own copy with some corrections. Igor Stravinsky, Feb 1946 |
| BOX-FOLDER 14/5 | Ebony concerto  
Full score, ozalid copy of manuscript, 45 p.  
At end: IStr Dec. 1, 1945  
Holograph corrections |
| BOX-FOLDER 14/6 | Flood  
Full score, ozalid copy of manuscript, 80 p.  
At end: IStr March 14/62 Hollywood  
On cover: Spare copy full score. IStr  
Few holograph annotations |
| BOX-FOLDER 15/1 | Histoire du soldat  
Full score, second publisher's proof, 60 leaves  
Plate number: J.W.C. 44  
Holograph corrections  
Signed and dated Paris 1924  
Laid in: Typewritten page of instrumentation, performance instructions, seating schemata |
| BOX-FOLDER 15/2 | In memoriam Dylan Thomas  
Piano-vocal score, ozalid copy of manuscript, 8 p. |
Music, 1912-1966

Container	Contents

BOX-FOLDER 15/3	Holograph corrections and rehearsal numbers
In memoriam Dylan Thomas
Piano-vocal score, publisher's proof, 8 p.
Stravinsky notated instrumentation for orchestra version throughout

BOX-FOLDER 15/4	Instrumental miniatures
Full score, ozalid copy of manuscript, 18 p.
At end: IStr April 10/62
Holograph annotations
Laid in: Envelope

BOX-FOLDER 15/5	Monumentum pro Gesualdo di Venosa ad CD annum
Full score, ozalid copy of manuscript, 35 p.
At end: Hollywood, March 1960
Stravinsky wrote on first page, "Corrected copy. Recorded with Columbia June 9, 1960" and length of each movement
Laid in: Typewritten note from Glenn E. Watkins about Kinkeldey, excerpt of Kinkeldey's 1910 article "Orgel und Klavier in der Musik des 16," page signed by Stravinsky

BOX-FOLDER 15/6	Movements, piano, orchestra
Full score, ozalid copy of manuscript, 27 p.
At end: IStr July 30/59
Conducting markings and corrections

BOX-FOLDER 15/7	Octet, flute, clarinet, bassoons (2), trumpets (2), trombones (2)
Parts, incomplete
Holograph corrections, annotations by performers
Clarinet part missing last page, Bassoon I missing 10 pages, Bassoon II part missing
Laid in: Envelope

BOX-FOLDER 15/8	Oedipus Rex
Full score, photocopy, 190 p.
At end: Achevé l'orchestration-a Paris le 11 mai 1927
Holograph annotations and conducting markings
According to Craft this was the only score published before the revised edition

BOX-FOLDER 16/1	Oedipus Rex
Full score, photocopy, 190 p.
Holograph corrections and conducting markings
Stravinsky signed front cover
Speaker’s text, two pieces of tissue paper with notes on duration glued to back of front cover
Laid in: Two loose leaf papers in Russian and French by Stravinsky

BOX-FOLDER 16/2	Orpheus
Full score, ozalid copy of manuscript, 96 p.
At end: Igor Stravinsky Hollywood Sept 23/1947
Holograph corrections

BOX-FOLDER 16/3	Petrushka. Russkiy tanet’s; arranged
Score, violin and piano, publisher's proof, 27 leaves
Plate number: B.M.V. 564
Blue ink negative
Stamped "28 Jan 1933 Russe de Musique"
Holograph corrections on every page
Laid in: Envelope

BOX-FOLDER 16/4	Pieces, violins (2), viola, cello
Manuscript parts
<table>
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<tr>
<th>Container</th>
<th>Contents</th>
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<tr>
<td>At end:</td>
<td>Cop. Templeton Strong Genéve Jan: 1915</td>
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<td>Holograph corrections, annotations by performers</td>
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<td></td>
<td>According to Craft the parts were used for a private performance</td>
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<td>Laid in: Envelope</td>
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<td>BOX-FOLDER 16/5</td>
<td>Pieces, violins (2), viola, cello</td>
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<td>Parts, 1922 revised edition</td>
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<td>Plate number: R.M.V. 402</td>
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<td>Unannotated</td>
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<td>BOX-FOLDER 17/1</td>
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<td>Unaccompanied vocal scores, 8 copies</td>
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<td>1 ozalid original, 7 photocopies</td>
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<td>Russian text</td>
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<td>BOX-FOLDER 17/2</td>
<td>Prelude, jazz ensemble</td>
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<td>Full score, photopy, 9 p.</td>
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<td></td>
<td>Includes new pages replacing original string-guitar and timpani on p. 8</td>
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<td></td>
<td>Holograph corrections</td>
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<tr>
<td></td>
<td>Stravinsky wrote on cover, &quot;Columbia Records 4/27/65; My personal copy&quot;</td>
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<td>BOX-FOLDER 17/3</td>
<td>Prelude, jazz ensemble</td>
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<td>Full score, negative photopy, 9 p.</td>
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<td>2 additional pages, replace original string guitar and timpani parts, p. 8</td>
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<tr>
<td></td>
<td>Holograph annotations show orchestration change, banjo became guitar, 1st piano became celesta</td>
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<td>BOX-FOLDER 17/4</td>
<td>Pribaoutki</td>
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<td>Ensemble parts</td>
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<td>Plate number: A. 98() H.</td>
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<td>Holograph corrections and performers' annotations</td>
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<td>Laid in: Stravinsky’s note on cover, &quot;Parts corrected by me on Oct 20/19[6?]4 with the full and vocal scores&quot;</td>
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<td>BOX-FOLDER 17/5</td>
<td>Pulcinella. Suite</td>
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<td>Violin and piano parts, publisher's proof</td>
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<td>Plate number: R.M.V. 428</td>
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<td>At end: NICE 624 Août 1925</td>
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<td>Ragtime</td>
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<td>Piano transcription, publisher proof, 14 p.</td>
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<td>Plate number: E.D. 4 L.S.</td>
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<td>Cover art by Picasso</td>
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<tr>
<td>BOX-FOLDER 17/7</td>
<td>Scènes de ballet</td>
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<tr>
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<td>Full score, ozalid copy of manuscript, 54 p.</td>
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<td>Holograph corrections, conducting markings, and rehearsal numbers</td>
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<td>Pasted in: Note from Stravinsky detailing recording times on Hotel Drake stationary</td>
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<tr>
<td>BOX-FOLDER 17/8</td>
<td>Songs, flute, harp, guitar accompaniment</td>
</tr>
<tr>
<td></td>
<td>Score and parts, ozalid, 24 p.</td>
</tr>
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<td>Holograph corrections on score, annotations by Robert Craft and unknown</td>
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<tr>
<td>Container</td>
<td>Contents</td>
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</tbody>
</table>
| BOX-FOLDER 17/9 | Spiashchaia krasavitsa, reorchestration of Tchaikovsky's Bluebird, Pas de deux  
Full score, photocopy, 26 p.  
At end: IStr N-4 1941  
Unannotated |
| BOX-FOLDER 17/10 | Star-Spangled Banner, arrangement  
Full score, negative photocopy of manuscript, 3 leaves  
Reharmonized by Stravinsky  
At end: Finished July 4 1941 Igor Stravinsky  
One holograph correction on page 2 |
| BOX-FOLDER 17/11 | Stikhotvorenii “a” K. Bal'monta (Two poems of Kay Balmont)  
Full score, ozalids, 3 copies  
Unaccompanied vocal score, ozalid, 8 p.  
Corrections by Stravinsky and others  
Russian text, Stravinsky wrote Latin letters underneath |
| BOX-FOLDER 18/1 | Suites, orchestra, no. 2  
Full score, second publisher's proof, 31 leaves  
Plate number: J.W.C. 51  
Blue ink negative  
Holograph corrections |
| BOX-FOLDER 18/2 | Symphonies d'instruments à vent  
Full score, third publisher's proof, photocopy, 39 p.  
Plate number: R.M.V. 459  
Holograph conducting markings  
Stravinsky’s private copy  
According to Craft, this is the first edition of the full score |
| BOX-FOLDER 18/3 | Symphonies d'instruments à vent, final chorale  
Full score, ozalid, 7 p.  
Orchestration differs from 1920 and 1947 versions  
Holograph corrections and conducting markings |
| BOX-FOLDER 18/4 | Symphonies d'instruments à vent  
Full score, ozalid copy of manuscript, 35 p.  
Title on cover: Woodwinds Symphony  
Laid in: Errata sheet and recording durations taped to inside cover  
According to Craft, Stravinsky conducted from this score in New York on April 11, 1948 |
| BOX-FOLDER 18/5 | Symphonies d'instruments à vent  
Full score, ozalid, 35 p.  
Stravinsky wrote on first page: Corrected copy  
One holograph correction page 31 |
| BOX-FOLDER 18/6 | Threni  
Full score, first publisher's proof, 70 leaves  
Plate number: B. & H. 18438  
At end: 21-III-58  
Numerous holograph corrections, pasteovers |
| BOX-FOLDER 19/1 | Threni  
Full score, ozalid, 90 p.  
Corrections by Stravinsky and unknown, annotations include recording times  
Holograph manuscript pasteover on page 11 |
Stravinsky’s notes on errata written on inside cover

**BOX-FOLDER 19/2**

Threni

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

**BOX-FOLDER 19/3**

Zhar-pit’t’s a. Igra t’s areven' zolotymi i’a”blochkami; arranged (Scherzo from The Firebird)

- Violin and piano score, publisher's proof, 8 leaves
- Plate number: B.M.V 565
- Green ink negative, printed on back of other music
- Unannotated

**BOX-FOLDER 20/1**

Rake's Progress, Act I

- Piano-vocal score, ozalid copy of manuscript, 165 p.
- At end: IStr Jan 16/49
- Laid in: Boosey & Hawkes pamphlet dated July 1951 advertising first performance September 9, 1951

**BOX-FOLDER 20/2**

Rake's Progress, Act II

- Piano-vocal score, ozalid copy of manuscript, 180 p.
- Holograph correction on page 10
- At end: IStr Feb 1 1950

**BOX-FOLDER 20/3**

Rake's Progress, Act III

- Piano-vocal score, ozalid copy of manuscript, 275 p.
- Holograph corrections
- Holograph manuscript, pages 170-171
- At end: IStr April 17/57

**BOX-FOLDER 21/1**

Symphonies, C

- Full score, ozalid, 209 p.
- Annotated by Stravinsky and others
- Recording durations, typewritten and corrected in red pencil on first flyleaf
- Stravinsky inscribed dedication to the Chicago Symphony Orchestra on second flyleaf

**BOX-FOLDER 22/1**

Symphonie de Psalms

- Full score, photocopy, 34 p.
- At end: Igor Stravinsky Nice 1930
- Holograph corrections and durations at end of each movement
- Large blue pencil scribbles inside cover, page 3, part III

**BOX-FOLDER 23/1**

Rake's Progress

- Full score, ozalid, 417 p.
- Holograph corrections to music and text

**BOX 24**

**Supplemental Materials, circa 1940-1953**

**BOX-FOLDER 24/1**

**Correspondence, 1948**

- Letters, telegrams, transcriptions
  - March 4 letter Henri Barraud to Stravinsky
  - March 16 letter Pierre Crènesse to Stravinsky
  - March 16 telegram Crènesse to Stravinsky
March 16 telegram Crénesse to Stravinsky
March 19 telegram Stravinsky to Crénesse
March 20 Stravinsky's transcription of telegram from Crénesse
March 22 telegram Stravinsky to Crénesse
March 22 holograph manuscript transcription telegram from Stravinsky to Crénesse
March 25 script for Stravinsky's tribute to Debussy
March 29 telegram Crénesse thanking Stravinsky
April 26 letter Crénesse to Stravinsky

BOX-FOLDER 24/2  Sound Recordings, circa 1940-1952

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

Additional recording information

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

Works:
• Agon
• *Apollon Musagète*
• Ave Maria

Robert Craft Collection on Igor Stravinsky 23
Supplemental Materials, circa 1940-1953

Container     Contents

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

BOX-FOLDER 24/3

Newspaper Clipping, 1953

*The New York Times*, 22 March

Photocopy

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