Collection Summary
Title: Erich Wolfgang Korngold Collection
Inclusive Dates: 1888-2008
Bulk Dates: 1930-1960
Call No.: ML31.K64
Creator: Korngold, Erich Wolfgang, 1897-1957
Extent: approximately 9,000 items
Extent: 102 containers
Extent: 47 linear feet
Extent: 17 microfilm reels
Language: Collection material in German and English
LC Catalog record: https://lccn.loc.gov/2006579403
Abstract: Erich Wolfgang Korngold was a composer and pianist noted for his orchestral works, operas, concertos, film scores, piano music, and chamber music. A musical prodigy, he famously displayed immense talent for both performance and composition. Korngold and his family were part of the exodus of European artists who moved to the United States during the rise of Nazism in Europe. He lived and worked in Hollywood, California, until his death in 1957. The Erich Wolfgang Korngold Collection consists primarily of holograph and copyist music manuscripts that span his entire compositional output, as well as sketches, fragments, libretti, and film cue sheets. Many works not in Korngold's hand include his annotations. The collection also contains non-music materials such as correspondence, financial papers, photographs, and programs.

Provenance
Gifts by multiple members of the Korngold family, 1980-2013

Accruals
Future accruals are possible.

Processing History
The Erich Wolfgang Korngold Collection was processed in the early 1990s. Stephanie Akau processed additions to the collection, and revised and coded the finding aid in 2020. Stephanie Akau processed additions to the collection, and revised and coded the finding aid in 2022.

Transfers
Eleven 0.25 inch open reel magnetic tape sound recordings from the Erich Wolfgang Korngold Collection have been transferred to the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division where they are identified as part of the Erich Wolfgang Korngold Collection (MAVIS collection no. 17497). An inventory of this material is available is in the Music Division's collection file.

Other Repositories
The Österreichische Nationalbibliothek and Musikverein in Vienna, Austria, and the New York Public Library archives contain other materials by Erich Wolfgang Korngold.
Related Material

Correspondence by Erich Wolfgang Korngold can be found in the Serge Koussevitzky Archive and Nicolas Slonimsky Collection. Several photocopied and printed scores and parts are located in the Jascha Heifetz Collection. The Julius Korngold Autograph Letters to Unidentified Recipients contains correspondence from Julius Korngold.

Copyright Status

Materials from the Erich Wolfgang Korngold 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 Erich Wolfgang Korngold 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.

Microfilm

Music manuscripts from boxes 1-38 of the Erich Wolfgang Korngold Collection are available on 17 reels of microfilm cataloged as Microfilm 2008/20.001. These materials are described as part of the finding aid. To promote preservation of the originals, researchers are required to consult the microfilm.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Erich Wolfgang Korngold Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Note

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>1897 May 29</td>
<td>Born, Brno, Moravia (now Czech Republic) to Julius and Josefine Korngold</td>
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<tr>
<td>1902</td>
<td>Started studying piano with Emil Lamm</td>
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<tr>
<td>1906</td>
<td>Began composition study with Robert Fuchs</td>
</tr>
<tr>
<td>1908</td>
<td>Began composition study with Alexander Zemlinsky on Gustav Mahler's recommendation</td>
</tr>
<tr>
<td>1909</td>
<td>Early works privately published and distributed by Julius Korngold</td>
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<tr>
<td>1910</td>
<td>Premiered first compositions in public</td>
</tr>
<tr>
<td>1911</td>
<td>Wrote Schauspiel overture, first orchestral work</td>
</tr>
<tr>
<td>1914</td>
<td>Completed operas Violanta and Der Ring des Polykrates</td>
</tr>
<tr>
<td>1920</td>
<td>Premiere, Die Tote Stadt, Hamburg and Cologne</td>
</tr>
<tr>
<td>1924</td>
<td>Married Luise &quot;Luzi&quot; von Sonnenthal</td>
</tr>
<tr>
<td>1927</td>
<td>Premiere, Das Wunder der Heliane, Hamburg</td>
</tr>
<tr>
<td>1929</td>
<td>First collaboration with Max Reinhardt on Johann Strauss's (1825-1899) Die Fledermaus</td>
</tr>
<tr>
<td>1934</td>
<td>Arrived in Hollywood to compose and arrange the film score for Max Reinhardt's A Midsummer night's dream</td>
</tr>
<tr>
<td>1937</td>
<td>Won Academy Award for Anthony Adverse (1936) film score</td>
</tr>
<tr>
<td></td>
<td>Wrote first draft of the Concerto for Violin, revised in 1945 and premiered by Jascha Heifetz in February 1947</td>
</tr>
</tbody>
</table>
Win Academy Award for *The Adventures of Robin Hood* film score

Korngold family immigrated to the United States after the Anschluss

Became an American citizen

Death of Julius Korngold

Returned to Europe for the first time since 1934 for the premiere of *Symphonic Serenade*, op. 39

Suffered a severe stroke

Died, Hollywood, CA

Scope and Content Note

In the dynamic musical environment of the early twentieth century, Erich Wolfgang Korngold stood out not only for his prodigious early talent but the quality and maturity of his music. His father, Julius Leopold Korngold, was a high-powered music critic in Vienna. A staunch supporter of his son's music, Julius played a significant role in Erich's personal and creative life. Korngold composed in every genre and maintained his late Romantic compositional style in both film and on the concert stage. He combined melodic motifs with lush orchestration to create the "symphonic film score," music that can be performed independently from the film, a style that remains influential into the twenty-first century. His Oscar-winning score for *The Adventures of Robin Hood* is ranked eleventh on the American Film Institute's 100 Years of Film Scores (2005), a list of their top twenty-five American film scores of all time. In the last years of Korngold's life, interest in his music waned, and he passed away believing it forgotten. However, beginning in the 1980s, scholars and performers showed a renewed interest in his life and work. His concertos are essential components of the instrumental repertoire, and his operas continue to enjoy international performances.

The Erich Wolfgang Korngold Collection consists of seven series, the first of which, Music, contains two subseries. Korngold's music manuscripts represent his lifetime compositional output and consist of holograph, photo-reproduced, and printed scores, sketches, and parts for orchestral, film, chamber, and solo piano works. This subseries also contains his arrangements of other composers' works. The second subseries, Music by Others, contains printed music by Eric Zeisl, an Austrian composer who immigrated to the United States in 1939.

The Correspondence series contains three subseries. The Korngold Family correspondence includes letters and telegrams from Korngold and his immediate family. The Sonnenthal family were Luzi's relatives, and most of these communications are from her sister Susanne Jellinek, mother Adele von Sonnenthal, and cousin Hilde Zisserman. The Correspondence from Others subseries primarily contains letters the Kornegolds received after they moved to the United States. Notable correspondents include Alma Mahler-Werfel, Eugene Ormandy, Bruno Walter, Dimitri Mitropoulos, Fritz Reiner, and Walt Disney, among many others. Most of the materials in this series are in German.

Financial and Legal Papers consist of royalty statements, correspondence, tax forms, contracts, checks, bank statements, financial statements, and legal papers. The bulk of the royalty statements are for posthumous performances of Korngold's works. Financial and Legal Papers document the lives of Erich, Julius, and Luzi Korngold and are organized into three subseries. Erich's materials consist primarily of various holograph notes from the 1940s. Julius's materials comprise his own writing and his books about opera. Luzi's materials consist of personal documents and her writings, including a biography of Korngold for Große Österreich, an encyclopedic compilation of famous Austrians, and a biography of Frederic Chopin, *Lieber Meister Chopin*, published in 1960. The bulk of Luzi's biographical materials are correspondence with publishers concerning the book's publication, written primarily in German.

Programs and Publicity Materials contains programs for performances of Korngold's popular pieces, particularly *Die tote Stadt*, programs, lobby cards, and advertisements for film screenings and premieres for which Korngold composed the score, and programs from posthumous performances of Korngold's work collected by his family. Photographs are separated into three groups. The first contains photos of Korngold, most of which are formal portraits. The second includes photos of Julius, Josephine, Erich, Luzi, and their sons Ernst and George. The final group includes production stills, photos of Korngold with actor Joan Fontaine, and Korngold with actors from the film *Magic Fire* (1954). The Artwork series contains caricatures of Erich and Julius Korngold by the same unknown artist. Korngold's death mask and hand casts are not listed in this finding aid and are not generally available to researchers.
Arrangement

The Erich Wolfgang Korngold Collection is organized in seven series:

- Music, 1905-1957
- Correspondence, 1889-1962, (bulk 1949-1961)
- Financial and Legal Papers, 1955-1961
- Photographs, 1910-1957
- Artwork, undated

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
Bodanzky, Artur, 1877-1939.
Disney, Walt, 1901-1966
Korngold, Erich Wolfgang, 1897-1957--Correspondence.
Korngold, Erich Wolfgang, 1897-1957.
Korngold, Julius, 1860-1945--Correspondence.
Korngold, Luise--Correspondence.
Mahler, Alma, 1879-1964.
Reinhardt, Max, 1873-1943.
Schott, Paul.
Walter, Bruno, 1876-1962.
Zemlinsky, Alexander, 1871-1942.

Organizations
Warner Bros. Pictures (1923-1967)

Subjects
Chamber music--Scores.
Composers--Biography.
Composers--Correspondence.
Librettos.
Motion picture music--Scores.
Music--Manuscripts.
Musical sketches.
Orchestral music--Scores.

Form/Genre
Arrangements (Music)
Art music.
Autographs (Manuscripts)
Biographies.
Business correspondence.
Caricatures.
Chamber music.
Clippings (Information artifacts)
Concert programs.
Cue sheets.
Financial records.
Itineraries.
Librettos.
Motion picture music.
Musical sketches.
Personal correspondence.
Personal papers.
Photographs.
Portraits.
Promotional materials.
Scores.
Description of Series

**Container**  
**Series**  
**BOX 1-84, 91, 96-97**  
**Music, 1905-1957**

The Music series consists of two subseries. The first, Manuscripts, consists of holograph scores and sketches, copyist scores, photocopied scores and parts, libretti, as well as a small amount of printed music. This series also contains Korngold's arrangements of other composers' works, such as *Orpheus in the Underworld* by Jacques Offenbach (1819-1880) and *Die Fledermaus* and *(Rosalinda)* by Johann Strauss (1825-1899). The second subseries, Music by Others, contains printed music by Eric Zeisl inscribed to Korngold. It includes the piano-vocal score of one of Zeisl's major works, *Requiem Ebraico*.

**Manuscripts, 1905-1957**

The Manuscripts subseries spans Korngold's lifetime compositional output and consists of holograph scores and sketches, copyist scores, photocopied scores and parts, and libretti, as well as a small amount of printed music. Many contain holograph annotations, sketches, or have other materials laid in. This series also contains Korngold's arrangements of other composers' works. Many folders contain more than one item. In such cases, items are listed individually. The word "reel" in composition titles does not refer to microfilm reels; rather, "reel" refers to a film reel number. The film reel number corresponded to sections of a conductor score used to record a film soundtrack. Cross references are provided for works with alternate titles or titles translated into another language. For example, *Helen Goes to Troy* was the United States production of *La Belle Hélène*. Unless otherwise noted, works are undated. Printed works were published by B. Schott Söhne unless otherwise stated.

To preserve the originals, music manuscripts in boxes 1-38 are served on microfilm. These materials are cataloged as Microfilm 2008/20,001.  
Arranged alphabetically by title.

**Music by Others, 1946-1949**

This subseries contains printed music by Eric Zeisl, an Austrian composer who immigrated to the United States in 1939. Zeisl and his family eventually settled in Hollywood, and he composed for MGM Studios from the 1940s through the mid-1950s. The music in this series is inscribed to Korngold and includes the piano-vocal score of one of Zeisl's major works, *Requiem Ebraico*, written in memory of his father and those murdered by the Nazis in concentration camps.

Arranged alphabetically by title.

**BOX 82, 84-89, 96**  
**Correspondence, 1889-1962, (bulk 1945-1961)**

The correspondence series contains three subseries: Korngold Family, Sonnenthal Family, and Correspondence from Others.

**Korngold Family, 1900-1961**

This subseries includes letters and telegrams from Korngold, his eldest son Ernst, mother Josephine, father Julius, and wife Luzi. Erich Korngold's correspondence is brief and contains photocopies of his letters to Richard Strauss and Alexander Zemlinsky. Julius Korngold's correspondence is the most prolific and is written in German. There is also substantial correspondence from Erich and Luzi's eldest son Ernst, who wrote his family frequently during his service in the United States Marine Corps in the mid-1940s.

Arranged alphabetically by correspondent and chronologically therein.
Sonnenthal Family, 1941-1962
The Sonnenthal family were Luzi's relatives; she was the youngest of the four Sonnenthal children. Most of the correspondence is from Luzi's sister Susanne Jellinek, mother Adele von Sonnenthal, and cousin Hilde Zisserman.
Arranged alphabetically by correspondent and chronologically therein.

Correspondence from Others, 1889-1962
This subseries begins with folders entitled "General Correspondence" that are organized chronologically and contain letters from unidentified correspondents. These letters are addressed to Erich, Julius, and Luzi Korngold and largely date after 1938, when the family moved to the United States. Letters to various individuals and organizations from the Korngolds and Sonnenthals document their frantic attempts to get Luzi's aunt Lori Nossal and uncle Adolf Ritter out of Europe before they were deported by the Nazis. This subseries also contains letters from prominent cultural figures, including Alma Mahler-Werfel, Eugene Ormandy, Bruno Walter, Dimitri Mitropolous, Fritz Reiner, Walt Disney, and prominent Austrian musicians such as Maria Jeritza and Jarmila Novotna, who performed lead roles in Violanta and Helen Goes to Troy, respectively. Also contained is a brief note to Julius by Johannes Brahms, written on the back of Brahms' calling card. Most of the material in this series is in German.
Arranged alphabetically by correspondent or organization and chronologically therein.

This series consists of two file series: Financial Papers, which comprises royalties statements, correspondence, tax forms, receipts, banking information, and checks, and Legal Papers, which consists primarily of contracts and correspondence from lawyers and Erich's employers.
Arranged chronologically

Biographical materials are divided into three subseries. Erich Wolfgang Korngold's materials consist mostly of holograph notes. Notable items include the itinerary for the Korngolds' 1949 trip to Europe, his naturalization papers, and his program notes for Choral Psalm. Julius's biographical materials comprise his own writings, namely drafts of his extensive memoirs, and his books about opera. Luzi's materials are the most extensive. They consist of personal documents, including her passport, naturalization papers, and records of her personal and property expenses after her husband's death. Luzi wrote a biography of Korngold for Große Österreicher, an encyclopedic compilation of famous Austrians, and a biography of Frederic Chopin, Lieber Meister Chopin, published in 1960. The majority of Luzi's biographical materials contain correspondence with publishers concerning the book's publication, written primarily in German.

Erich Wolfgang Korngold, circa 1920-1955
Erich Wolfgang Korngold's materials consist mainly of his holograph notes. Other personal documents include his naturalization papers, Warner Bros. identification card, and the inventory of the Korngolds' house in Vienna. This series also contains a draft of Brendan Carroll's biography on Erich Korngold.
Arranged alphabetically by format and chronologically therein.
Julius Korngold, 1910-1945
Julius Korngold's biographical materials comprise his writings, namely two drafts of his extensive memoirs written in the late 1930s-1940s that contain his corrections, and his books about opera.
Arranged alphabetically by title.

Luise "Luzi" Korngold, 1918-1979
Luzi's materials are the most extensive of the Biographical Materials Series. They consist of personal documents, including her passport, naturalization papers, and Austrian driver's license. Luzi wrote a biography of Erich for Große Österreicher, an encyclopedic compilation of famous Austrians, and a biography of Frederic Chopin, entitled Lieber Meister Chopin, published in 1960, both of which are included in this subseries.
The bulk of Luzi's biographical materials are correspondence concerning the book's publication written to and received from her publishers and reproductions of clippings of publicity and reviews of the book. These letters are primarily in German. There are also reproductions of publicity clippings and reviews of the book. A gifted cartoonist, Luzi created short, satirical works in this series, including a fake driver's license for Helene Thimig and a short book about Max Reinhardt and Korngold that are included in the collection. The last items in Luzi's biographical materials are Ein Frauenleben im Kriege, a book written by her cousin once removed, Maria Sonnenthal Scherer, about her experiences as a nurse, and two books inscribed to her by writer Franz Werfel. Werfel was another European exile who immigrated to the United States after the Anschluss with his wife, Alma Mahler-Werfel and, along with the Korngolds, became part of the Austrian artist community in Los Angeles.
Arranged alphabetically by format.

Max Reinhardt, 1930, 1973
Max Reinhardt's biographical materials comprise a guide for an exhibition at UCLA celebrating his centenary and books about his productions in Europe through 1930.
Arranged alphabetically by title.

This series contains programs for performances of Korngold's popular works, namely Die tote Stadt, programs, lobby cards, advertisements for film screenings and premieres for which he composed the score, and programs from posthumous performances of his works collected by his family. The exception are the first advertisement and program in the series, which are from plays featuring Adolf von Sonnenthal, Luzi's grandfather, a prominent stage actor in Vienna in the mid to late nineteenth century.
Arranged chronologically.

Photographs, 1910-1957
Photographs are separated into three groups. The first contains photos of Erich Korngold, most of which are formal portraits taken of him from youth into early adulthood. It also includes some of the last photographs of him from the summer of 1957. The second, family and friends, includes photos of Julius, Josephine, Erich, Luzi, and their sons Ernst and George as children, one photo of a young Erich Korngold with friends, and Luzi's sister Suzanne Jellinek with her husband, Paul. The final group, stage and film work, include production stills, photos of Korngold with actor Joan Fontaine, and with actors from the film Magic Fire (1954), the last film score he composed.
Arranged alphabetically by subject and chronologically therein.
Artwork, undated
This series contains two caricatures of Erich and Julius Korngold by the same unknown artist.
Arranged alphabetically by subject.
Container List

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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<tbody>
<tr>
<td>BOX 1-84, 91, 96-97</td>
<td>Music, 1905-1957</td>
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The Music series consists of two subseries. The first, Manuscripts, consists of holograph scores and sketches, copyist scores, photocopied scores and parts, libretti, as well as a small amount of printed music. This series also contains Korngold's arrangements of other composers' works, such as Orpheus in the Underworld by Jacques Offenbach (1819-1880) and Die Fledermaus and (Rosalinda) by Johann Strauss (1825-1899). The second subseries, Music by Others, contains printed music by Eric Zeisl inscribed to Korngold. It includes the piano-vocal score of one of Zeisl's major works, Requiem Ebraico.

Manuscripts, 1905-1957

The Manuscripts subseries spans Korngold's lifetime compositional output and consists of holograph scores and sketches, copyist scores, photocopied scores and parts, and libretti, as well as a small amount of printed music. Many contain holograph annotations, sketches, or have other materials laid in. This series also contains Korngold's arrangements of other composers' works. Many folders contain more than one item. In such cases, items are listed individually. The word "reel" in composition titles does not refer to microfilm reels; rather, "reel" refers to a film reel number. The film reel number corresponded to sections of a conductor score used to record a film soundtrack. Cross references are provided for works with alternate titles or titles translated into another language. For example, Helen Goes to Troy was the United States production of La Belle Hélène. Unless otherwise noted, works are undated. Printed works were published by B. Schott Söhne unless otherwise stated.

To preserve the originals, music manuscripts in boxes 1-38 are served on microfilm. These materials are cataloged as Microfilm 2008/20,001.

Arranged alphabetically by title.

BOX-FOLDER 1/1 4 Kleine Karrikaturen für Kinder, op. 19, undated
Holograph piano score

BOX-FOLDER 72/1 12 Leider. Sangesmut, undated
Caption title: Op. 5
Photocopied manuscript instrumental parts (incomplete set)

BOX-FOLDER 1/2 Abendgebet, undated
Translated title: Evening prayer
Holograph piano-vocal score
Abschiedslieder, op. 14
see also Songs of Farewell

BOX-FOLDER 39/1 Abschiedslieder, op. 14, 1921
Caption title: Lieder, des Abschiedes
Printed piano-vocal score with Korngold's holograph English translation and performer's annotations

BOX-FOLDER 1/3 Abschiedslieder, op. 14, undated
Holograph full score

BOX-FOLDER 1/4 Abschiedslieder, op. 14, 1917
Manuscript title: Vier Lieder des Abschieds
Holograph piano-vocal score
Note: Annotations on last page
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<tr>
<th>Container</th>
<th>Contents</th>
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</table>
| BOX-FOLDER 1/5 | Abschiedslieder, op. 14. Gefaßter Abschied, 1915  
Manuscript title: Oesterreichischer Soldatenabschied  
Holograph piano-vocal score with edits |
Manuscript title: Oesterreichischer Soldatenabschied  
Copyist piano-vocal score with holograph edits |
Caption title: Oesterreichischer Soldatenabschied  
Piano-vocal scores (2)  
Note: Privately printed by Julius Korngold |
| BOX-FOLDER 72/2 | The Adventures of Robin Hood, 1938  
Photocopied holograph/copyist conductor score with recording annotations  
Laid in: Fred Steiner's reconstructed continuation of the "Main Title" |
| BOX-FOLDER 72/3 | The Adventures of Robin Hood Suite, 1957  
Photocopied copyist full score with conductor and recording annotations  
Note: Pre-recording masters |
| BOX-FOLDER 77/1 | The Adventures of Robin Hood Symphonic Suite  
Negative photocopy of manuscript score with holograph annotations captured from original manuscript  
Contents: Old England; Robin Hood and the Merry Men; Feast; Love-scene; Fight, Victory, and Epilogue  
Note: Some water damage |
| BOX-FOLDER 77/2 | The Adventures of Robin Hood. Main Theme continuation, undated  
Reconstructed by Fred Steiner  
Manuscript full score with conductor markings  
Note: Comprises pages 22-27 of The Adventures of Robin Hood Symphonic Suite |
| BOX-FOLDER 1/7 | The Adventures of Robin Hood, 1938  
Holograph short score (bound) |
| BOX-FOLDER 1/8 | The Adventures of Robin Hood, circa 1938  
Sketches, notes, and cue sheets |
| BOX-FOLDER 60/1 | Allegretto, undated  
Undeveloped holograph sketch for piano  
Note: On same page as "Andante" sketch for Sonata for Piano, no. 1 |
| BOX-FOLDER 1/9 | Andante, undated  
Holograph piano score (incomplete) |
| BOX-FOLDER 1/10 | Andante, 1907  
Holograph piano score fragment  
Note: Four-part exercise on verso |
| BOX-FOLDER 1/11 | Andante, 1908  
Holograph four-line exercise |
| BOX-FOLDER 1/12 | Andante, 1909  
Holograph piano score |
| BOX-FOLDER 1/13 | Andantino and Allegretto, 1909  
Holograph piano score |
| BOX-FOLDER 1/14 | Andenken, 1911 September 25  
Holograph piano-vocal score  
Note: Part of Three Unpublished Songs |
| BOX-FOLDER 39/3 | Another Dawn, circa 1937  
Blue-line copyist score with holograph annotations |
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<th>Container</th>
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</table>
| BOX-FOLDER 26/1 | *Anthony Adverse*, 1936  
Holograph short score, trailer music, and sketches  
*Laid in:* Correspondence |
| BOX-FOLDER 2/1 | *At Your Service*, 1942  
Holograph sketches |
| BOX-FOLDER 2/2 | *At Your Service*, 1941  
Holograph piano-vocal score  
*Note:* Some orchestration notes included |
| BOX-FOLDER 2/3 | *At Your Service*, circa 1941  
Holograph, copyist, and blue-line piano-vocal score excerpts  
*Laid in:* Typescript lyric sheets  
*Contents:*  
- Smeraldina  
- I/L Air Silvio  
- II/E Tarantello  
- Tarantello fragment  
- Truffaldino's Ariette  
- III/A Tarantello Dance  
- 3-A Stage-transformation music  
- Part II title page  
- III Smeraldina Air, IV/A Walz title page  
- V/A Notturno (Florindo)  
- II/C Entrance Florindo  
- V-C Duett (Smeraldina-Truffaldino)  
- VI-C Duett Luise-Sam (?)  
- VI/A Ländler/(illegible) Akt  
- Wals by Rossini  
- VI-A (Stage transformation music)  
- VI-B "The Letter" (Brighella and Waiter)  
- Valse Lente  
- Unidentified holograph sketch |
| BOX-FOLDER 41/3 | *At Your Service*, 1939  
Blue-line vocal parts with annotations  
*Note:* Holograph sketches of "Silvio's Aria" on verso |
| BOX-FOLDER 39/5 | *At Your Service*, undated  
Copyist flute part with pasteovers, holograph annotations, and performer annotations |
| BOX-FOLDER 39/6 | *At Your Service*, undated  
Copyist/blue-line percussion part with holograph annotations |
| BOX-FOLDER 40/3 | *At Your Service*, 1939  
Piano 2 copyist/blue-line piano-vocal score with holograph annotations and notes on cover |
| BOX-FOLDER 41/1 | *At Your Service*, 1939  
Piano 2 copyist/blue-line/printed piano-vocal score with holograph and performer annotations |
| BOX-FOLDER 41/4 | *At Your Service*, 1939  
Copyist viola part with holograph annotations |
| BOX-FOLDER 41/2 | *At Your Service*, III-G Air Smeraldina, 1939  
Photocopied piano 1 and 2 parts |
| BOX-FOLDER 39/4 | *At Your Service*, III-G Air Smeraldina, [1939]  
Holograph sketches and typescript libretto |
<table>
<thead>
<tr>
<th>Container</th>
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| BOX-FOLDER 26/2 | *At Your Service*. Duett Smeraldina-Truffaldino, undated  
Holograph full score |
| BOX-FOLDER 41/5 | *At Your Service*. Duett: Truffaldino-Smeraldina, 1939  
Typescript lyric sheet and music cue sheet |
| BOX-FOLDER 40/2 | *At Your Service*. Part II, 1939  
Piano 1 copyist and blue-line piano-vocal score with holograph annotations |
| BOX-FOLDER 2/4 | *At Your Service*, undated  
Typescript libretto and photocopied typescript libretto |
| BOX-FOLDER 2/5 | *At Your Service*, undated  
Typescript libretto and plot outlines |
| BOX-FOLDER 23/13 | *Ausser*, 1915  
Holograph piano-vocal score |
| BOX-FOLDER 3/1 | *Baby Serenade*, op. 24  
Copyist full score with holograph annotations |
| BOX-FOLDER 3/2 | *Baby Serenade*, op. 24, 1928  
Holograph piano score (incomplete; first and fifth movements wanting); sketches |
| BOX-FOLDER 42/1 | *Ball-game*, undated  
Blue-line piano part with cues |
| BOX-FOLDER 3/3 | *Beim Grossmütterchen*, 1908  
Holograph piano score  
*La Belle Hélène*  
*see also Helen Goes to Troy* |
| BOX-FOLDER 26/3 | *La Belle Hélène*, 1944  
Holograph orchestrated full score sketches with annotations |
| BOX-FOLDER 3/4 | *La Belle Hélène*, circa 1944  
Copyist full score with annotations  
*Note*: Two holograph piano scores are interleaved |
| BOX-FOLDER 3/5 | *La Belle Hélène*, undated  
Holograph and copyist piano-vocal scores with annotations  
*Laid in*: Typescript lyric sheet |
| BOX-FOLDER 3/6 | *La Belle Hélène*, undated  
Typescript lyric sheets |
| BOX-FOLDER 42/2 | *Between Two Worlds*, 1944  
Blue-line score  
*Note*: Includes trailer music |
| BOX-FOLDER 3/8 | *Between Two Worlds*, circa 1944  
Blue-line copyist short score  
*Note*: Inscribed from Korgold to Arthur ("Duane") Pritt, 1944 |
| BOX-FOLDER 42/3 | *Between Two Worlds*. Reels 1B to 8D, 1944  
Blue-line score |
| BOX-FOLDER 3/7 | *Between Two Worlds*, 1944  
Holograph sketches with annotations |
| BOX-FOLDER 3/9 | *The Bluebird*, 1938  
Holograph sketch for "Prayer"  
*Note*: Holograph sketch for "Queen Elizabeth's Theme" from *The Sea Hawk* on verso |
| BOX-FOLDER 27/1 | *Captain Blood*, 1935  
Holograph short score and sketches with leather portfolio  
*Choral Psalm* |
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Holograph sketches for piano  
Concerto for Cello, op. 37  
See also Deception |
| BOX-FOLDER 28/1 | Concerto for Cello, op. 37, 1946  
Holograph full score (bound) |
| BOX-FOLDER 72/4 | Concerto for Cello, op. 37, 1946  
Photocopied holograph full score |
| BOX-FOLDER 72/5 | Concerto for Cello, op. 37, 1946  
Photocopied holograph full score  
Note: Same as Box 72, Folder 4 |
| BOX-FOLDER 77/3 | Concerto for Cello, op. 37, 1946  
Caption title: Deception Cello Concerto  
Orchestrated by Simon Bucharoff  
Photocopied holograph full score with conducting markings |
| BOX-FOLDER 4/2 | Concerto for Cello, op. 37, undated  
Photocopied copyist piano score reduction and short score  
Note: Holograph piano score reduction with annotations is interleaved |
| BOX-FOLDER 4/3 | Concerto for Cello, op. 37, undated  
Manuscript title: Deception  
Photocopied copyist short score |
| BOX-FOLDER 42/4 | Concerto for Cello, op. 37, 1946  
Copyist transparency masters of score for cello and piano |
| BOX-FOLDER 28/2 | Concerto for Cello, op. 37, undated  
Early holograph full score sketches |
| BOX-FOLDER 77/4 | Concerto for Cello, op. 37, 1946  
Photocopied holograph full score, page 1  
Note: Gifted to Charles Gerhardt, 1966 January 2 |
| BOX-FOLDER 82/1 | Concerto for Piano op. 17, 1926  
Printed full score  
Schott's Söhne, Mainz |
| BOX-FOLDER 28/3 | Concerto for Piano, op. 17, 1923  
Holograph full score (bound) |
| BOX-FOLDER 28/4 | Concerto for Violin, op. 35, 1945  
Holograph full score with annotations (bound) |
| BOX-FOLDER 28/5 | Concerto for Violin, op. 35, 1945  
Photocopied holograph full scores (2) (bound) |
| BOX-FOLDER 43/1 | Concerto for Violin, op. 35, undated  
Photocopied holograph full score (bound) |
| BOX-FOLDER 4/4 | Concerto for Violin, op. 35, 1945  
Holograph short score with annotations (bound) |
| BOX-FOLDER 43/2 | Concerto for Violin, op. 35, undated  
Copyist short score with holograph coda and annotations |
| BOX-FOLDER 43/3 | Concerto for Violin, op. 35, undated  
Transparency masters of score for violin and piano with cut-outs |
| BOX-FOLDER 72/6 | Concerto for Violin, op. 35, 1945?  
Photocopied holograph condensed score (incomplete; pages 58-59 wanting) |
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<td>Ozalid violin part with annotations</td>
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<td><em>Laid in:</em> Correspondence from Angelyn Wright; duplicate pages 2 and 15</td>
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<td>BOX-FOLDER 43/8</td>
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<td><em>The Constant Nymph</em>. Farewell Scene, circa 1944-1945</td>
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<td><em>Note:</em> Includes sketches for final movement of Quartet for Strings, no. 3</td>
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<td><em>Note:</em> One score annotated and inscribed by Korngold to ? [illegible]</td>
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<td><em>The Constant Nymph</em>. Tomorrow, op. 33, Reel 11, Part A, circa 1941</td>
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Blue-line and ozalid piano score; instrumental and vocal parts (incomplete set)                                                                 |
| BOX-FOLDER 43/10 | *The Constant Nymph*. Tomorrow, op. 33, circa 1941  
Holograph sketches for piano and brass parts with orchestration notes                                                                 |
| BOX-FOLDER 43/11 | *The Constant Nymph*. When Thou Art Dead, circa 1941  
Blue-line photocopied scores (12)                                                                                                           |
| BOX-FOLDER 43/12 | *The Constant Nymph*. When Thou Art Dead, circa 1941  
Blue-line score  
*Note:* Final version                                                                                                               |
| BOX-FOLDER 43/13 | *The Constant Nymph*. Would God I Were the Tender Apple Blossom (Londonderry Air), circa 1941  
Blue-line score                                                                                                                       |
| BOX-FOLDER 44/1 | *The Constant Nymph*, 1941  
Script with holograph annotations and notes on cover  
*Note:* Second revision, final version                                                                                                    |
| BOX-FOLDER 5/1 | Dankempfindungen des Widergenesenen  
Holograph piano score; copyist string parts with cutouts  
*Deception*  
see also *Concerto for Cello, op. 37*                                                                                                     |
| BOX-FOLDER 77/5 | *Deception*. Reels 1 to 3, 1946  
Orchestrated by Murray Culter (Main Title) and Simon Bucharoff  
Copyist full score with Korngold's holograph conducting annotations                                                                            |
| BOX-FOLDER 78/1 | *Deception*. Reels 4 to 8, 1946  
Orchestrated by Simon Bucharoff  
Holograph full score with holograph conducting annotations and corrections                                                                        |
| BOX-FOLDER 78/2 | *Deception*. Reels 9 to 12, 1946  
Orchestrated by Simon Bucharoff, Murray Culter, Bernard Kaun, Erich Wolfgang Korngold, and Milan Roder  
Holograph full score with holograph conducting markings and corrections                                                                              |
| BOX-FOLDER 78/3 | *Deception*. Reel 12B, 1946  
Copyist full score with holograph conducting markings and corrections (incomplete)  
*Note:* Arrangement differs from version in Box 78, Folder 2                                                                                   |
| BOX-FOLDER 44/2 | *Deception*, 1946  
Ozalid copyist conductor score with annotations and printed music (Beethoven, Schubert, Wagner) interleaved  
*Note:* Prerecording masters                                                                                                                  |
| BOX-FOLDER 5/2 | *Deception*, undated  
Holograph short score and sketches with annotations                                                                                           |
| BOX-FOLDER 5/2 | *Deception*, undated  
Photocopied copyist short score with holograph annotations                                                                                   |
| BOX-FOLDER 44/3 | *Deception*, 1946  
Photocopied copyist score excerpts and trailer music                                                                                                |
| BOX-FOLDER 44/4 | *Deception*, 1946  
Photocopies of miscellaneous scores and parts  
*Note:* Gifted to Charles Gerhardt, 1966 January 2                                                                                           |
| BOX-FOLDER 44/5 | *Devotion*. Reels 1 to 4, 1943  
Blue-line score with several holograph annotations                                                                                            |
| BOX-FOLDER 45/1 | *Devotion*. Reels 5 to 7, 1943  
Blue-line score with several holograph annotations                                                                                            |
Music, 1905-1957

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Blue-line score with several holograph annotations |
| BOX-FOLDER 45/3 | *Devotion*. Reel 1, Part B to Reel 5, Part D, 1943  
Blue-line score |
| BOX-FOLDER 73/4 | *Devotion*. Reel 2, Part B, 1943  
Orchestrated by Ernst Toch  
Full score in the hand of Ernst Toch, with several Korngold holograph annotations |
| BOX-FOLDER 5/3 | *Devotion*, undated  
Holograph short score (bound) with annotations |
| BOX-FOLDER 5/4 | *Devotion*, 1943  
Holograph piano score sketches |
| BOX-FOLDER 5/5 | *Devotion*, 1943  
Holograph sketches (3)  
*Note*: One sketch is *Devotion* theme, two are unidentified |
| BOX-FOLDER 5/6 | Don Quixote, 1908  
Holograph piano fragment |
| BOX-FOLDER 21/2 | Don Quixote, 1909  
Holograph piano score  
*Note*: Bound with Sonata for Piano, no. 1, Sonata for Piano, no. 2, and Märchenbilder, op. 3 |
| BOX-FOLDER 5/7 | Drei Gesänge, op. 18, 1924  
Copyist piano-vocal score |
| BOX-FOLDER 5/8 | Drei Gesänge, op. 18, nos. 2 and 3, 1924  
Holograph piano-vocal score |
| BOX-FOLDER 5/9 | Drei Lieder, op. 22, 1929  
Copyist piano-vocal score (bound) |
| BOX-FOLDER 45/4 | Drei Lieder, op. 22, 1930  
Photocopy of printed piano-vocal score |
| BOX-FOLDER 5/9 | Drei Lieder, op. 22. Mit Dir zu schweigen, undated  
Holograph piano-vocal score with annotations |
| BOX-FOLDER 5/9 | Drei Lieder, op. 22. Was Du mir bist, undated  
Holograph piano-vocal score |
| BOX-FOLDER 5/9 | Drei Lieder, op. 22. Welt ist stille eingeschlafen, undated  
Copyist piano-vocal score |
| BOX-FOLDER 5/10 | Drei Lieder für eine tiefe Frauenstimme mit Klavier, 1913  
Holograph piano-vocal score  
*Note*: Contains "Nachts" and "Sommer" |
| BOX-FOLDER 45/5 | *Eine Nacht in Venedig*, 1924  
By Johann Strauss (1825-1899); arranged and revised by Erich Korngold  
Printed piano-vocal score with holograph annotations |
| BOX-FOLDER 45/6 | Einfache Lieder, op. 9, 1916  
Other title: Sechs Einfache Lieder  
Printed piano-vocal scores with holograph annotations  
*Laid in*: Typescript lyrics for "Das Ständchen"  
*Note*: Contains duplicates of nos. 1, 2, and 4 |
| BOX-FOLDER 6/1 | Einfache Lieder, op. 9, 1916  
Holograph full score (incomplete; "Das Ständchen" wanting) |
## Container | Contents
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BOX-FOLDER 97/7 | Einfache Lieder, op. 9. Liebesbriefchen 1913  
Photocopy of holograph piano-vocal score  
*Laid in:* Photocopy of holograph of "Etwas (garn?)" vocal melody, 1917  
*Note:* Both pieces dedicated to Mitzi Kolisch  
BOX-FOLDER 45/7 | Einfache Lieder, op. 9. Nachtwanderer, undated  
Copyist score  
BOX-FOLDER 6/2 | Einfache Lieder, op. 9. Schneeglöckchen, 1913  
Holograph piano-vocal score  
BOX-FOLDER 45/8 | *Escape Me Never.* Reels 1 to 5, circa 1946-1947  
Ozalid copyist conductor score with several holograph edits  
BOX-FOLDER 46/1 | *Escape Me Never.* Reels 6 to 12 and trailer music, circa 1946-1947  
Ozalid copyist score with several annotations  
BOX-FOLDER 6/3 | *Escape Me Never,* circa 1946-1947  
Holograph short score with annotations  
BOX-FOLDER 46/2 | *Escape Me Never.* Selected excerpts and trailer music, circa 1946-1947  
Ozalid copyist score with holograph annotations  
BOX-FOLDER 46/3 | *Escape Me Never.* O Nené, 1947  
Printed piano-vocal score  
BOX-FOLDER 46/4 | *Escape Me Never.* Prima Vera Main Theme, circa 1946-1947  
Copyist transparency masters of piano score (incomplete; page 1 only)  
BOX-FOLDER 6/5 | *Escape Me Never.* Prima Vera: Part II, 1946  
Copyist conductor score with holograph annotations  
BOX-FOLDER 6/4 | *Escape Me Never,* 1944  
Holograph fragments and sketches  
BOX-FOLDER 6/6 | *Escape Me Never,* 1944  
Holograph sketches for piano  
*Note:* Includes sketches for *The Adventures of Don Juan*  
BOX-FOLDER 6/9 | Exercise, 1906  
Holograph score for piano  
BOX-FOLDER 6/8 | Exercise, 1907  
Manuscript title: Ubung  
Holograph score for piano  
BOX-FOLDER 6/7 | Exercise, 1909  
Holograph score for piano  
BOX-FOLDER 6/10 | Fanfare, undated  
Holograph sketch for piano  
BOX-FOLDER 46/5 | Fanfare. Main title, undated  
Holograph short score sketch for unidentified film or work  
*Die Fledermaus* by Johann Strauss (1825-1899)  
*see also* Rosalinda  
BOX-FOLDER 15/4 | *Die Fledermaus* by Johann Strauss (1825-1899), 1942  
Printed piano-vocal score with Korngold's holograph pasteovers  
*Laid in:* Printed harp part  
BOX-FOLDER 46/6 | *Die Fledermaus* (Max Reinhardt production), 1930  
Music by Johann Strauss (1825-1899); adapted by Erich Wolfgang Korngold  
Printed orchestral piano part (incomplete; contains pages 1-6, 11-13, 16, 23)  
BOX-FOLDER 6/11 | Four Songs to Poems by Shakespeare, op. 31, circa 1941  
Holograph piano-vocal score
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<td>Note: Water damage</td>
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Music, 1905-1957

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Holograph fragments (2), one with annotations |
| BOX-FOLDER 46/12 | *The Great Waltz*. I'm in Love with Vienna, 1938  
By Johann Strauss (1825-1899), Oscar Hammerstein II (1895-1960); adapted by Dimitri Tiomkin (1894-1979)  
Printed sheet music |
| BOX-FOLDER 46/13 | *The Great Waltz*. John Charles Thomas' Entrance, 1949  
Holograph sketch  
*Note*: For Los Angeles production |
| BOX-FOLDER 7/6 | *Green Pastures*, 1936  
Holograph short score with annotations |
| BOX-FOLDER 47/1 | *Green Pastures*, circa 1936  
Blue-line score (incomplete)  
*Contents*: The Clouds; Ol' King Pharo; End Title-Cast  
*Helen Goes to Troy*  
*see also* *La Belle Hélène* |
| BOX-FOLDER 47/2 | *Helen Goes to Troy*, circa 1944  
By Jacques Offenbach (1819-1880); arranged by Korngold  
Holograph piano-vocal scores  
*Contents*: Love at Last; What Will the Future Say |
| BOX-FOLDER 47/3 | *Helen Goes to Troy*. Love at Last, 1944  
By Jacques Offenbach (1819-1880); arranged by Korngold  
Printed piano-vocal score |
| BOX-FOLDER 47/4 | *Helen Goes to Troy*. What Will the Future Say, 1944  
By Jacques Offenbach (1819-1880), arranged by Korngold  
Printed piano-vocal score |
| BOX-FOLDER 8/1 | *Im Zauberwald*, 1908  
Holograph piano score  
*Note*: "In der Klavierstunde" on verso |
| BOX-FOLDER 8/2 | *Impromptu*, 1908  
Holograph piano score |
| BOX-FOLDER 8/1 | *In der Klavierstunde*, 1908  
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*Note*: "Im Zauberwald" on recto |
| BOX-FOLDER 8/3 | *Der innere Scharm*, 1914  
Holograph piano-vocal score |
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Holograph short score with annotations (bound) |
| BOX-FOLDER 8/5 | *Juarez*, 1939  
Holograph sketches and notes  
*Laid in*: Sketch used in Concerto for violin |
| BOX-FOLDER 8/5 | *Juarez*, 1939  
Holograph sketches and notes  
*Note*: Copyist parts are interleaved |
| BOX-FOLDER 47/5 | Kaiserin Zita-Hymne, circa 1916-1917  
Holograph piano-vocal score  
*Note*: Cataloged in ML31.K64 |
| BOX-FOLDER 9/1 | Kaiserin Zita-Hymne, undated  
Parts (harp 1 and 2, organ only) with annotations |
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*Die Kathrin*, op. 28, undated  
Copyist full score with holograph annotations |
| BOX-FOLDER 32/1 | *Die Kathrin*, op. 28. Act I, Scene IV, circa 1937  
Holograph full score with annotations |
| BOX-FOLDER 32/2-4 | *Die Kathrin*, op. 28. Act II, Scenes I to IV, circa 1937  
Holograph full scores with annotations |
| BOX-FOLDER 9/3 | *Die Kathrin*, op. 28, circa 1935  
Copyist vocal parts (2), one with libretto  
Laid in: Typescript script with holograph annotations and librettist Ernst Decsey's proposed changes |
| BOX-FOLDER 47/6 | *Die Kathrin*, op. 28, undated  
Printed piano-vocal score (incomplete; pages 101-272 only) |
| BOX-FOLDER 47/7 | *Die Kathrin*, op. 28, undated  
Blue-line string parts with holograph annotations and corrections |
| BOX-FOLDER 47/8 | *Die Kathrin*, op. 28, undated  
Blue-line violin 1 parts (3) |
| BOX-FOLDER 47/9 | *Die Kathrin*, op. 28, undated  
Blue-line viola and double bass parts |
| BOX-FOLDER 48/1 | *Die Kathrin*, op. 28. Act I, 1935  
Printed vocal parts |
| BOX-FOLDER 48/2 | *Die Kathrin*, op. 28. Act II Aria, 1936  
Photocopied holograph piano-vocal score  
*Note*: Inscription from Korngold to [illegible] on cover |
| BOX-FOLDER 9/2 | *Die Kathrin*, op. 28, 1937  
Printed piano-vocal score of aria excerpt with annotations |
| BOX-FOLDER 9/2 | *Die Kathrin*, op. 28. Final-duett, undated  
Photocopied printed piano-score |
| BOX-FOLDER 9/4 | *Die Kathrin*, op. 28, undated  
Typescript libretto, synopsis, and correspondence from Ernst Decsey to Korngold (1936) |
| BOX-FOLDER 73/5 | *King's Row*, 1941  
Copyist conductor score with holograph corrections and conducting annotations in another hand (bound) |
| BOX-FOLDER 74/1 | *King's Row*, undated  
Photocopied conductor score with recording annotations and numbered tabs  
*Note*: Likely used for George Korngold/Charles Gerhardt recording [1979?] |
| BOX-FOLDER 9/5 | *King's Row*, 1941  
Holograph short score with annotations (bound) |
| BOX-FOLDER 9/6 | *King's Row*, undated  
Holograph sketches |
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Copyist full score |
| BOX-FOLDER 9/7 | Klassische Orchestrierung, 1911  
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| BOX-FOLDER 9/8 | Kleiner Wunsch, 1907  
Holograph piano-vocal score with text |
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Holograph piano score |
| BOX-FOLDER 10/1 | Lesson, 1908  
Holograph piano score  
*Note: Unidentified score for piano on verso* |
| BOX-FOLDER 10/2 | Liebe Grossmütter!, 1913  
Holograph piano-vocal score  
*Das Lied der Liebe*  
*see also The Song of Love* |
| BOX-FOLDER 48/3 | *Das Lied der Liebe*. Heft I, no. 6. Du bist mein Traum, 1931  
Printed piano-vocal score |
| BOX-FOLDER 10/3 | *Das Lied der Liebe*. Selections, circa 1940  
Translated title: You Haunt My Heart  
Holograph piano score |
| BOX-FOLDER 10/4 | Liedesamt, undated  
Holograph manuscript full score |
| BOX-FOLDER 10/5 | Love-Motiv, circa 1937 or 1938  
Holograph piano-vocal score fragment  
*Note: Possibly for the film The Adventures of Casanova*, which Korngold later turned down |
| BOX-FOLDER 10/6 | Magic Fire, circa 1954-1955  
Holograph full score with annotations; sketches  
*Laid in: Holograph and typescript cue sheets* |
| BOX-FOLDER 10/8 | March, undated  
Holograph piano score |
| BOX-FOLDER 21/2 | Märchenbilder, op. 3, 1910  
Holograph piano score  
*Note: Bound with Sonata for Piano nos. 1 and 2 and Don Quixote* |
| BOX-FOLDER 48/4 | Märchenbilder, op. 3, nos. 1 to 3, 6, 1911  
Printed piano-vocal sheet music |
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Printed piano-vocal sheet music |
| BOX-FOLDER 10/9 | Märchenbilder, op. 3, nos. 1, 3-7, composed 1901, orchestrated 1911  
Holograph full score |
| BOX-FOLDER 48/6 | Märchenbilder, op. 3, no. 2, 1911  
Printed piano-vocal score  
B. Schott's Söhne, copyright 1911 to G. Schirmer |
| BOX-FOLDER 10/10 | Märchenbilder, op. 3, no. 2, 1911  
Photocopies of printed scores for piano (2) |
| BOX-FOLDER 10/11 | Märchenbilder, op. 3, no. 4, undated  
Arranged by Rozska Revay  
Copyist violin-piano score  
*Laid in: Revay correspondence, 1932* |
| BOX-FOLDER 48/7 | Märchenbilder, op. 3, no. 7, 1911  
Printed piano part |
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<td>Photocopied holograph full score; piano score</td>
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Holograph short score; sketches with annotations |
| BOX-FOLDER 49/4 | *Of Human Bondage*, circa 1945  
Photocopied copyist score |
| BOX-FOLDER 11/5 | *Of Human Bondage*, 1946  
Holograph and photocopied copyist short score with annotations |
| BOX-FOLDER 29/5 | *Orpheus in the Underworld*. Finale, undated  
By Jacques Offenbach (1819-1880); arranged and orchestrated by Korngold  
Holograph full score with annotations |
| BOX-FOLDER 29/6 | *Orpheus in the Underworld*. Hell Waltz, undated  
By Jacques Offenbach (1819-1880); arranged by Korngold  
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| BOX-FOLDER 49/5 | *Orpheus in the Underworld*. Hell Waltz, undated  
By Jacques Offenbach (1819-1880); arranged by Korngold  
Blue-line and copyist orchestral parts with performers' annotations |
| BOX-FOLDER 29/6 | *Orpheus in the Underworld*. Hell Waltz, undated  
By Jacques Offenbach (1819-1880); arranged by Korngold for Vera Schwartz  
Holograph vocal part with annotations  
*Laid in:* Typescript lyric sheet  
Passover Psalm, op. 30  
*see also* Psalm |
| BOX-FOLDER 50/2 | Passover Psalm, op. 30, circa 1951  
Photocopied full score (incomplete; pages 13, 15, 16, 19 only)  
*Note:* Water damage |
| BOX-FOLDER 50/3 | Passover Psalm, op. 30, 1951  
Caption title: Choral Psalm  
Copyist wind and percussion parts with holograph and performers' annotations |
| BOX-FOLDER 50/4 | Passover Psalm, op. 30, 1951  
Blue-line vocal parts with performers' annotations  
*Laid in:* Holograph solo soprano part |
| BOX-FOLDER 50/5 | Passover Psalm, op. 30, 1951  
Manuscript title: Choral Psalm  
Photocopied copyist string parts |
| BOX-FOLDER 51/1 | Passover Psalm, op. 30, 1951  
Manuscript title: Choral Psalm  
Photocopied copyist string parts with performers' and several holograph annotations |
| BOX-FOLDER 51/2 | Passover Psalm, op. 30, 1951  
Manuscript title: Choral Psalm  
Copyist transparency masters for string parts |
| BOX-FOLDER 51/3 | Passover Psalm, op. 30, undated  
Holograph sketches; typed lyric sheet |
| BOX-FOLDER 51/4 | Performance selections, Kingsway Hall, London, 1972 February 4  
Photocopied conductor scores; full scores; parts  
*Contents:* Selections from *The Adventures of Robin Hood*; *Anthony Adverse*; *Between Two Worlds*; *Captain Blood*; *Juarez*; *King's Row*; *The Sea Hawk*  
*Laid in:* Charles Gerhardt's notes on orchestra personnel and percussion instruments needed for each piece |
| BOX-FOLDER 52/1 | Performance selections of film score excerpts  
Photocopied copyist score, piano-vocal score, and piano score reduction |
### Contents: Constant Nymph, Reel 7, Part A-2; Escape Me Never, "Love for Love"; King's Row, Main Theme

Laid in: Cover sheet with holograph inscription "To Eddie"

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<td>• Anthony Adverse : Reel I, no. 5; Reel III, Maria's Death (2); Reel IV, no. 12 (2)</td>
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<td>• The Constant Nymph : Reel I, Part A (2); Reel 10, Part B (2)</td>
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<td>Note: Includes evidence of composition of Songs of Farewell</td>
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<td>BOX-FOLDER 54/3</td>
<td>Quartet for Strings no. 3, op. 34, undated Ozalid copyist parts</td>
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<tr>
<td>BOX-FOLDER 54/2</td>
<td>Quartet for Strings no. 3, op. 34, 1946 Copyist parts with pasteovers and performers' annotations</td>
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<td>BOX-FOLDER 13/7</td>
<td>Quartet for Strings no. 3, op. 34, 1944 Manuscript title: Skizzen Booklet of holograph sketches</td>
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<td>BOX-FOLDER 13/8</td>
<td>Quartet for Strings no. 3, op. 34, 1945 Holograph sketches</td>
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<tr>
<td>BOX-FOLDER 13/9</td>
<td>Quintet for Piano and Strings, op. 15, undated Holograph full score</td>
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<tr>
<td>BOX-FOLDER 54/4</td>
<td>Quintet for Piano and Strings, op. 15, 1924 Printed string parts with performers' annotations</td>
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<td><em>Note:</em> Inscribed by Hedda Ballon</td>
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<td>BOX-FOLDER 14/1</td>
<td>Radetzky-March, 1953 Printed and holograph parts Laid in: Holograph sketch</td>
</tr>
<tr>
<td>BOX-FOLDER 14/2</td>
<td>Reiselied (Eichendorff), 1911 Holograph piano-vocal score</td>
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<tr>
<td>BOX-FOLDER 14/3</td>
<td><em>Der Ring des Polykrates</em>, op. 7, 1943 Holograph full score with annotations and pasteovers (bound)</td>
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<tr>
<td>BOX-FOLDER 14/4</td>
<td>Rondando, 1907 Holograph full score</td>
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<tr>
<td>BOX-FOLDER 14/4</td>
<td>Rondando, 1907 Holograph sketch Rosalinda see also Die Fledermaus</td>
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<tr>
<td>BOX-FOLDER 15/1</td>
<td>Rosalinda, 1948 Holograph, copyist, photocopied, and printed piano-vocal scores with annotations</td>
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<td>Container</td>
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| BOX-FOLDER 31/1 | *Rosalinda*, 1943  
Holograph full score excerpts, orchestrated by Korngold, with annotations |
| BOX-FOLDER 54/5 | *Rosalinda* . Act I, undated  
Caption title: Fledermaus  
By Johann Strauss (1825-1899); adapted by Korngold  
Photocopy of printed piano-vocal score with holograph and performer's annotations  
*Note:* Libretto in English |
| BOX-FOLDER 54/6 | *Rosalinda* . Act II, no. 6, undated  
Caption title: Fledermaus  
By Johann Strauss (1825-1899); adapted by Korngold  
Photocopy of printed piano-vocal score with holograph annotations  
*Note:* Libretto in English |
| BOX-FOLDER 55/1 | *Rosalinda*. Act III, no. 14, undated  
Caption title: Fledermaus  
By Johann Strauss (1825-1899); adapted by Korngold  
Photocopy of printed piano-vocal score with holograph annotations  
*Note:* Libretto in English |
| BOX-FOLDER 15/3 | *Rosalinda*. Act III Finale, undated  
Holograph, printed, and photocopied piano-vocal scores |
| BOX-FOLDER 15/3 | *Rosalinda*. Act III Finale, undated  
Photocopied holograph sketches (2) |
| BOX-FOLDER 31/2 | *Rosalinda*. Ballet (Polka), undated  
Holograph full score with annotations |
| BOX-FOLDER 15/2 | *Rosalinda*. Czardas, circa 1948  
Photocopy of printed piano-vocal score with holograph annotations |
| BOX-FOLDER 15/5 | *Rosalinda*. Melodramas, 1947  
Holograph sketch with annotations |
| BOX-FOLDER 15/6 | *Rosalinda*. Monologue  
Holograph piano-vocal scores (2) (one is incomplete) |
| BOX-FOLDER 15/6 | *Rosalinda*. Monologue, undated  
Ozalid copyist piano-vocal score |
| BOX-FOLDER 15/6 | *Rosalinda*. Monologue, undated  
Holograph full score fragment  
*Laid in:* Typescript libretto |
| BOX-FOLDER 55/2 | *Rosalinda*. No. 4, undated  
Photocopies of printed piano-vocal score, page 36 (4); negative photocopy of master |
| BOX-FOLDER 55/3 | *Rosalinda*. No. 6 1/4. Chorus Scene, undated  
Ozalid copyist piano-vocal score |
| BOX-FOLDER 55/2 | *Rosalinda*. No. 11, undated  
Photocopies of printed piano-vocal score, page 92 (6); negative photocopy of master |
| BOX-FOLDER 31/3 | *Rosalinda*. No. 14 1/2: Duettino, 1956  
Holograph full score with annotations |
| BOX-FOLDER 15/7 | *Rosalinda*, undated  
Typescript libretto with annotations |
| BOX-FOLDER 15/8 | *Rosalinda*, circa 1947-1948  
Manuscript and typescript libretto |
| BOX-FOLDER 97/8 | *Rosalinda*, 1968  
Revised by Sid Kuller |
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<td>BOX-FOLDER 55/4</td>
<td>Libretto for Los Angeles Civic Light Opera production</td>
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<td><em>Rosen aus Florida</em>, 1929</td>
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<td></td>
<td>Music by Leo Fall (1873-1925); completed by Korngold</td>
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<tr>
<td></td>
<td>Printed piano-vocal score with holograph annotations</td>
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<tr>
<td>BOX-FOLDER 55/5</td>
<td><em>Rosen aus Florida</em>. Selections, 1929</td>
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<tr>
<td></td>
<td>Music by Leo Fall (1873-1925); completed by Erich Korngold</td>
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<tr>
<td></td>
<td>Printed piano-vocal scores with holograph annotations (4)</td>
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<tr>
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<td><em>Contents</em>: Rote Rosen, Slow Fox; Ja, wenn ich eine Feundin hatt'; Wer kann die Frauen je ergründen; Das schönste der Wunder auf Erden</td>
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<td>BOX-FOLDER 20/6</td>
<td><em>Rosen aus Florida</em>, undated</td>
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<td>Sketchbook</td>
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<td>BOX-FOLDER 55/6</td>
<td><em>Rosen aus Florida</em>, 1929</td>
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<td>Typescript libretto in English</td>
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<td>BOX-FOLDER 55/7</td>
<td><em>Rosen aus Florida</em>, [1929]</td>
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<td></td>
<td>Typescript synopsis in German</td>
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<td>BOX-FOLDER 16/1</td>
<td>Schauspiel-Ouvertüre, op. 4, 1911</td>
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<td>Holograph full score with annotations (bound)</td>
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<tr>
<td>BOX-FOLDER 55/8</td>
<td>Schauspiel Overture, op. 4, 1912</td>
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<td>Printed full scores (2)</td>
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<tr>
<td>BOX-FOLDER 56/1</td>
<td>Schauspiel Overture, op. 4, 1912</td>
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<td></td>
<td>Arrangement for piano, 4 hands</td>
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<td></td>
<td>Printed piano 1 part</td>
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<tr>
<td>BOX-FOLDER 56/2</td>
<td>Schauspiel Overture, op. 4, 1912</td>
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<tr>
<td></td>
<td>Arrangement for piano, 4 hands</td>
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<td></td>
<td>Printed piano 2 part (bound)</td>
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<tr>
<td>BOX-FOLDER 16/2</td>
<td>Scherzando, no. 1, 1907</td>
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<td></td>
<td>Holograph piano score</td>
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<tr>
<td>BOX-FOLDER 16/3</td>
<td>Scherzo, 1909</td>
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<td></td>
<td>Holograph piano score</td>
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<tr>
<td>BOX-FOLDER 16/4</td>
<td>Scherzo von Mendelssohn, undated</td>
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<td></td>
<td>Holograph bass drum part</td>
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<tr>
<td>BOX-FOLDER 16/5</td>
<td><em>Der Schneemann</em>, 1910</td>
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<tr>
<td></td>
<td>Holograph full score with annotations by Korngold and Zemlinsky on pages 1-27</td>
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<tr>
<td></td>
<td>Orchestrated by Alexander Zemlinsky</td>
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<tr>
<td>BOX-FOLDER 16/6</td>
<td><em>Der Schneemann</em>, undated</td>
</tr>
<tr>
<td></td>
<td>Holograph full score (incomplete; pages 28 to end only)</td>
</tr>
<tr>
<td>BOX-FOLDER 16/9</td>
<td><em>Der Schneemann</em>, undated</td>
</tr>
<tr>
<td></td>
<td>Holograph full score fragments</td>
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<tr>
<td>BOX-FOLDER 56/3</td>
<td><em>Der Schneemann</em>, 1909</td>
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<tr>
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<td>Printed piano-vocal score</td>
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<td><em>Note</em>: Printed by R. v. Waldheim-Jos. Eberle and Co. for private distribution by Julius Korngold; no. 76</td>
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<td><em>Note</em>: Inscribed by Julius Korngold</td>
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<tr>
<td>BOX-FOLDER 56/4</td>
<td><em>Der Schneemann</em>, 1909</td>
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<tr>
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<td>Printed piano-vocal score</td>
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<td><em>Note</em>: Printed by R. v. Waldheim-Jos. Eberle and Co. for private distribution by Julius Korngold; unnumbered</td>
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<tr>
<td>BOX-FOLDER 56/5</td>
<td><em>Der Schneemann</em>, 1910</td>
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<tr>
<td></td>
<td>Printed piano score</td>
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Universal edition

**BOX-FOLDER 56/6**

*Der Schneemann*, 1910

Printed score arrangements for two pianos

Universal edition

*Contents:* Schneeman-Walzer (2); Entr’act; Pierrot u. Colombine Walzer-Rondo; Serenade (2)

**BOX-FOLDER 16/10**

*Der Schneemann* [?], undated

Holograph fragments

**BOX-FOLDER 16/7**

*Der Schneemann*. Pierrot und Colombine, 1910

Copyist piano score

*Note:* Holograph sketches on verso

**BOX-FOLDER 16/8**

*Der Schneemann*. Serenade des Pierrot, 1910

Holograph piano-violin score with pasteovers

**BOX-FOLDER 16/8**

*Der Schneemann*. Serenade des Pierrot, 1910

Copyist piano-violin score

**BOX-FOLDER 96/21**

*Die schöne Helena*, 1931

Script by Felix Weissberger; directed by Max Reinhardt

Typescript director’s script

**BOX-FOLDER 79/1-4**

*The Sea Hawk*. Reels 1 to 13, 1940

Orchestrated by Hugo Friedhofer

Photocopied holograph full score with conducting annotations

*Note:* Likely used by conductor Varujan Kojian

**BOX-FOLDER 56/7**

*The Sea Hawk*. The Freedom, 1940

Lyrics by Jack Scholl

Blue-line vocal parts with several corrections and performers’ annotations

**BOX-FOLDER 82/2**

*The Sea Hawk*. Reel 1, Part 1; Reel 12, Part D, 1940

Photocopied copyist full score with several conducting annotations

**BOX-FOLDER 79/5**

*The Sea Hawk*. Reel 8, Part E; Reel 13, Parts D and E, 1940

Arranged and orchestrated by Hugo Friedhofer

Photocopied holograph full score inserts with several manuscript conducting annotations

*Note:* Marked for use by conductor Varujan Kojian

**BOX-FOLDER 56/8**

*The Sea Hawk*. Reel 9, Part H, Donna Maria's Song, 1940

Photocopied copyist conductor scores (2)

**BOX-FOLDER 56/9**

*The Sea Hawk*. Reel 11, Part G, 1940

Manuscript [cues?] in an unidentified hand

**BOX-FOLDER 56/10**

*The Sea Hawk*. Reel 13, Part J, Finale, 1940

Blue-line and photocopied vocal parts

**BOX-FOLDER 16/11**

*The Sea Hawk*, 1940

Holograph sketches

*Laid in:* Manuscript cue sheets

**BOX-FOLDER 56/11**

*The Sea Wolf*, 1941

Blue-line score

**BOX-FOLDER 17/1**

*The Sea Wolf*, 1941

Holograph short score with annotations (bound)

*Note:* Blue-line score pasted in

**BOX-FOLDER 17/2**

*The Sea Wolf*, 1941

Holograph sketches

*Laid in:* Cue sheets

Sechs Einfache Lieder
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| BOX-FOLDER 23/11 | Sextet for Strings, op. 10, undated  
  Holograph score of second and fourth movements  
  **Note:** Bound with Trio, op. 1 and Sonata for Violin, op. 6 |
| BOX-FOLDER 57/1 | Sextet for Strings, op. 10, circa 1916  
  Printed parts  
  **Note:** Violin 1 part contains performer's annotations |
| BOX-FOLDER 57/2 | Sextet for Strings, op. 10, circa 1916  
  Printed parts  
  **Note:** Viola 2 and cello 2 parts contain performers' annotations |
| BOX-FOLDER 57/3 | Sextet for Strings, op. 10, circa 1916  
  Publisher proofs of violin parts with numerous holograph annotations |
| BOX-FOLDER 57/4 | Sextet for Strings, op. 10, circa 1916  
  Publisher proofs of viola parts with holograph annotations |
| BOX-FOLDER 57/5 | Sextet for Strings, op. 10, circa 1916  
  Publisher proofs of cello parts with holograph annotations |
| BOX-FOLDER 17/3 | Sextet for Strings, op. 10. Adagio, 1917  
  Holograph condensed score  
  **Note:** Inscribed from Korngold to unidentified individual, 1946 June 8 |
| BOX-FOLDER 17/4 | Shakespeare's Women, Clowns, and Songs, circa 1939  
  Holograph and copyist violin/piano-vocal part with annotations  
  **Note:** Piano part and sketches are interleaved  
  **Laid in:** Programs from Max Reinhardt's workshop |
| BOX-FOLDER 17/5 | Sienna Tannenwald, 1906  
  Manuscript title: Tannenwald  
  Holograph piano-vocal fragment |
| BOX-FOLDER 18/1 | The Silent Serenade, op. 36, undated  
  Holograph full score |
| BOX-FOLDER 18/2 | The Silent Serenade, op. 36, 1946  
  Holograph short score and sketches  
  **Laid in:** Copyist short score; lyric sheets; costume sketch |
| BOX-FOLDER 58/1 | The Silent Serenade, op. 36, 1944?  
  Photocopied piano-vocal score (bound)  
  **Laid in:** Clipping from Life (magazine), 25 April 1960 |
| BOX-FOLDER 58/2 | The Silent Serenade, op. 36, 1950  
  Manuscript title: Die stumme Serenade  
  Copyist piano-vocal score with annotations  
  **Note:** Begins on page 12 with Act I; page 12 is holograph |
| BOX-FOLDER 19/1 | The Silent Serenade, op. 36, 1946  
  Holograph and copyist piano-vocal score with annotations  
  **Laid in:** Lyric sheets |
| BOX-FOLDER 19/2 | The Silent Serenade, op. 36, 1947  
  Photocopied piano-vocal score excerpts with German translation  
  **Contents:** I Sang a Silent Serenade; Please Call My Heart Your Own; When You're Dressed by Cocle; Lovely Night |
| BOX-FOLDER 58/3 | The Silent Serenade, op. 36, 1947  
  Negative photostats of holograph piano-vocal score  
  **Contents:** I Sang a Silent Serenade; Please Call My Heart Your Own; When You're Dressed by Cocle; Lovely Night; Till Tonight; Give Me Your Hand |
The Silent Serenade, op. 36, undated
Piano-vocal score consisting of holograph sketches, copyist, and typescript libretto pasteovers

The Silent Serenade, op. 36, undated
Copyist flute and clarinet/saxophone parts with several holograph corrections

The Silent Serenade, op. 36, undated
Copyist piano 1/celesta part

The Silent Serenade, op. 36, undated
Copyist piano 2 part with several holograph corrections

The Silent Serenade, op. 36, undated
Copyist percussion part with holograph corrections

The Silent Serenade, op. 36, undated
Copyist violin 1 part with several holograph corrections

The Silent Serenade, op. 36, undated
Copyist violin 2 and holograph cello parts with holograph corrections and pasteovers

Typescript of Victor Clement's script in German with Korngold's annotations

Photocopied typescript lyrics in English by William Okie

Typescript lyric sheets with holograph edits (incomplete)

Typescript lyric sheets (radio version) with holograph edits

Typescript lyric sheets with extensive holograph edits and additions

Holograph lyric sheets with typed pasteovers

Holograph sketch for piano

By William Oakie
Ozalid of text

Sinfonietta, op. 5, 1914
Printed full score (bound)

Sinfonietta, op. 5, 1913
Holograph full score with pasteovers and annotations (bound)

Sinfonietta, op. 5, 1912
Parts (piccolo, flute 1 and 2, oboe 1 and 2)

Sinfonietta, op. 5, circa 1911-1912
Manuscript title: Erste Symphonie
Holograph full score sketches
Laid in: Holograph sketch of first movement

Sketchbook, undated

Very early unidentified holograph sketches

So Big, 1953
Holograph sketch
Note: Music for Edna Farber film that Korngold later turned down
Sonata for Piano no. 1
### Container | Contents
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**BOX-FOLDER 59/8** | Sonata for Piano no. 1, 1910  
  Printed score  
  Universal Edition

**BOX-FOLDER 59/9** | Sonata for Piano no. 1, undated  
  Printed score  
  *Note:* Printed by R. v. Waldheim-Jos. Eberle and Co. for private distribution by Julius Korngold in 1909; no. 76

**BOX-FOLDER 21/2** | Sonata for Piano no. 1, 1908-1909  
  Holograph score

**BOX-FOLDER 60/1** | Sonata for Piano no. 1, undated  
  Manuscript title: Andante  
  Holograph sketch  
  *Note:* Became second movement "Scherzo"

**BOX-FOLDER 21/2** | Sonata for Piano no. 2, op. 2, 1910  
  *see also* Trio sketch  
  Holograph score  
  *Laid in:* Copyist proofs, each with holograph corrections (3)  
  *Note:* Bound with Don Quixote and Märchenbilder, op. 3

**BOX-FOLDER 60/3** | Sonata for Piano no. 2, op. 2. Moderato, undated  
  Manuscript title: II Sonata  
  Early holograph sketch

**BOX-FOLDER 21/3** | Sonata for Piano no. 3, op. 25, 1931  
  Copyist score with holograph annotations

**BOX-FOLDER 21/4** | Sonata for Piano no. 3, op. 25, 1931  
  Holograph score

**BOX-FOLDER 60/4** | Sonata for Piano no. 3, op. 25, 1932  
  Printed score with performer's annotations

**BOX-FOLDER 23/11** | Sonata for Violin and Piano, op. 6, undated  
  Holograph score  
  *Note:* Bound with Trio, op. 1 and Sextet for Strings, op. 10

**BOX-FOLDER 60/5** | Sonata for Violin and Piano, op. 6, 1913  
  Printed violin part with holograph and performer's annotations

**BOX-FOLDER 60/6** | Sonata for Violin and Piano, op. 6, 1913  
  Printed score for piano (bound)

**BOX-FOLDER 60/7** | Sonata for Violin and Piano, op. 6, 1913  
  Photocopy of printed score for piano and violin part with several holograph annotations captured from original manuscript

**BOX-FOLDER 21/5** | Sonatinen no. 2, op. 14, 1920?  
  Holograph score  
  *Note:* Mislabeled op. 14

**BOX-FOLDER 60/8** | Sonett für Wien, op. 41, 1913  
  Printed piano-vocal score with manuscript annotations

**BOX-FOLDER 21/6** | Sonett für Wien, op. 41, 1918  
  Holograph piano-vocal score  
  *The Song of Love*  
  *see also* Das Lied der Liebe

**BOX-FOLDER 60/9** | *The Song of Love*. You Haunt My Heart, 1931  
  Printed piano-vocal score
Laid in: Manuscript piano score with lyrics in an unidentified hand

Songs of Farewell

see also Abschiedslieder, op. 14

**BOX-FOLDER 60/10**

Songs of Farewell, op. 14, nos. 1, 3, 4, 1921

Printed piano-vocal scores in English

**Contents:** When I am Dead, my Dearest; Moon Thou Risest Again; Do Not Weep

**BOX-FOLDER 21/7**

Songs of the Clown, op. 29, 1941

Printed piano-vocal scores in English

**Contents:** When I am Dead, my Dearest; Moon Thou Risest Again; Do Not Weep

**BOX-FOLDER 21/9**

Songs of the Clown, op. 29, 1941

**Holograph piano-vocal score**

**BOX-FOLDER 21/12**

Songs of the Clown, op. 29. Hey You Robin, 1942

Holograph piano-vocal score sketch

**Includes:**
- "Intermezzo" from *Escape Me Never*
- "Tarantella" from *Escape Me Never*
- "Come live with me" from *Elizabeth and Essex*

**BOX-FOLDER 21/11**

Songs of the Clown, op. 29. The Rain, it Raineth Everyday, 1942

Holograph piano-vocal score sketch

**BOX-FOLDER 60/12**

Straussiana, 1954

Printed full scores (2)

**Note:** One score contains pasteovers on flyleaf

**BOX-FOLDER 22/1**

Straussiana, 1953

Holograph piano score with annotations

**Note:** Arrangements by Korngold of music by Johann Strauss (1825-1899)

**BOX-FOLDER 31/4**

Straussiana, 1953

Holograph full score

**BOX-FOLDER 60/13**

Straussiana, 1953

Printed bassoon and string parts with holograph annotations on principals' copies

**BOX-FOLDER 60/14**

Straussiana, 1954

Printed bassoon and string parts

**BOX-FOLDER 61/1**

Straussiana, circa 1953-1954

Ozalid percussion parts with holograph annotations

**BOX-FOLDER 22/2**

Der Sturm, 1913

Holograph full score

**BOX-FOLDER 74/4**

Der Sturm, 1914

Photocopied holograph full score

**BOX-FOLDER 61/2**

Suite, op. 23, 1930

Printed miniature scores (2), one with holograph annotations
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| BOX-FOLDER 61/3 | Suite, op. 23, undated  
Manuscript parts in an unidentified hand with pasteovers |
| BOX-FOLDER 61/4 | Suite, op. 23, 1930  
Printed violin 2 part |
| BOX-FOLDER 74/5 | Sursum Corda, op. 13, 1921  
Printed full score |
| BOX-FOLDER 74/6 | Sursum Corda, op. 13, 1921  
Printed full score |
| BOX-FOLDER 37/2 | Sursum Corda, op. 13, 1919  
Manuscript title: Sinfonische Ouvertüre  
Holograph full score with annotations |
| BOX-FOLDER 22/3 | Sursum Corda, op. 13, 1920  
Manuscript title: Sinfonische Ouvertüre  
Holograph piano score reduction |
| BOX-FOLDER 31/5 | Symphonic Serenade, op. 39, 1948  
Holograph full score (bound)  
*Laid in: Holograph fragments (4)* |
| BOX-FOLDER 22/5 | Symphonic Serenade, op. 39, 1948  
Photocopy of holograph full score |
| BOX-FOLDER 61/5 | Symphonic Serenade, op. 39, circa 1948-1950  
Photocopy of holograph full score  
*Note: Tag on front reads "First performance: January 1950. Vienna Phil. Orch., Wilhelm Furtwaengler"* |
| BOX-FOLDER 61/6 | Symphonic Serenade, op. 39, 1948  
Photocopy of copyist full score with holograph annotations (bound) |
| BOX-FOLDER 83/2 | Symphonic Serenade, op. 39, circa 1947  
Reverse photocopy of copyist full score |
| BOX-FOLDER 61/7 | Symphonic Serenade, op. 39, 1948  
Photocopies of copyist violin 1 parts with holograph corrections and performers' annotations |
| BOX-FOLDER 62/1 | Symphonic Serenade, op. 39, 1948  
Photocopies of copyist violin 1 parts with holograph corrections and performers' annotations |
| BOX-FOLDER 62/2-3 | Symphonic Serenade, op. 39, circa 1948-1950  
Photocopies of copyist violin 2 parts with holograph corrections and performers' annotations |
| BOX-FOLDER 62/4 | Symphonic Serenade, op. 39, circa 1948-1950  
Photocopies of copyist viola parts with holograph corrections, performers' annotations, and pasteovers |
| BOX-FOLDER 62/5 | Symphonic Serenade, op. 39, circa 1948-1950  
Photocopies of copyist cello parts with holograph corrections, performers' annotations, and pasteovers  
*Laid in: Unannotated duplicate of page 11* |
| BOX-FOLDER 63/1 | Symphonic Serenade, op. 39, circa 1948-1950  
Photocopies of copyist cello parts with holograph corrections, performers' annotations, and pasteovers |
| BOX-FOLDER 63/2 | Symphonic Serenade, op. 39, circa 1948  
Photocopies of copyist (4) and printed (1) double bass parts with holograph corrections, performers' annotations, and pasteovers |
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| BOX-FOLDER 22/4 | Symphonic Serenade, op. 39, 1947-1948  
Holograph sketches |
| BOX-FOLDER 33/3 | Symphony in F-sharp major, op. 40, 1952  
Holograph full score with annotations and notes  
*Laid in:* Photocopied holograph and typescript program notes; twenty-four page list of holograph corrections |
| BOX-FOLDER 75/1 | Symphony in F-sharp major, op. 40, circa 1953-1954  
Photocopied manuscript full score with holograph conducting annotations and additional conducting annotations in an unidentified hand (bound) |
| BOX-FOLDER 75/2 | Symphony in F-sharp major, op. 40, circa 1953-1954  
Photocopied holograph full score  
*Laid in:* Holograph notes |
| BOX-FOLDER 76/1 | Symphony in F-sharp major, op. 40, circa 1953-1954  
Photocopy of holograph full score with conducting annotations |
| BOX-FOLDER 63/3 | Symphony in F-sharp major, op. 40, circa 1953-1954  
Photocopy of copyist full score with holograph corrections and conducting annotations (bound) |
| BOX-FOLDER 64/1 | Symphony in F-sharp major, op. 40, circa 1953-1954  
Photocopied full score with holograph annotations  
*Note:* Addressed to Luzi Korngold on front |
| BOX-FOLDER 80/1 | Symphony in F-sharp major, op. 40. Moderato, ma energico and Scherzo, undated  
Ozalid holograph full score (incomplete; pages 1-10, 12-88, 122-123, 179 only)  
*Note:* Includes duplicates |
| BOX-FOLDER 80/2 | Symphony in F-sharp major, op. 40. Moderato, ma energico and Scherzo, undated  
Reverse photocopy masters of holograph full score (incomplete; pages 1-50, 52-85, 152-153 only)  
*Note:* Likely used to print full scores in Box 75, Folder 2; Box 76, Folder 1; and Box 80, Folder 1 |
| BOX-FOLDER 81/1 | Symphony in F-sharp major, op. 40  
Reverse photocopy masters of holograph full score  
*Note:* Some pages contains instructions for printer |
| BOX-FOLDER 22/6 | Symphony in F-sharp major, op. 40, 1952?  
Holograph short score |
| BOX-FOLDER 81/2 | Symphony in F-sharp major, op. 40  
Early holograph sketches of "Hauptthema"  
*Note:* Dated 24 December 1919 by Julius Korngold |
| BOX-FOLDER 22/7 | Symphony in F-sharp major, op. 40, circa 1950  
Holograph sketches  
*Note:* Also contains sketches of song given to Elizabeth Duschnitz and sketches for a Tarantella |
| BOX-FOLDER 33/1 | Symphony in F-sharp major, op. 40, undated  
Holograph full score/sketches; pages 11-12 |
| BOX-FOLDER 33/2 | Symphony in F-sharp major, op. 40. Third movement, undated  
Holograph full score (incomplete; page 1 wanting)  
*Note:* First version |
| BOX-FOLDER 64/2 | Symphony in F-sharp major, op. 40, undated  
Copyist flute parts with holograph annotations |
| BOX-FOLDER 65/1 | Symphony in F-sharp major, op. 40, undated  
Copyist oboe parts with holograph corrections and performer's annotations |
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Copyist clarinet parts with holograph annotations |
| BOX-FOLDER 65/3 | Symphony in F-sharp major, op. 40, undated  
Copyist bassoon parts with holograph annotations |
| BOX-FOLDER 65/4 | Symphony in F-sharp major, op. 40, undated  
Copyist horn parts with holograph annotations |
| BOX-FOLDER 66/1 | Symphony in F-sharp major, op. 40, undated  
Copyist trumpet parts with holograph annotations |
| BOX-FOLDER 66/2 | Symphony in F-sharp major, op. 40, undated  
Copyist trombone and tuba parts with holograph annotations  
*Note: Trombone 4 part is incomplete* |
| BOX-FOLDER 66/3 | Symphony in F-sharp major, op. 40, undated  
Photocopied copyist trombone and tuba parts |
| BOX-FOLDER 66/4 | Symphony in F-sharp major, op. 40, undated  
Copyist percussion and timpani parts with holograph corrections and performer's annotations |
| BOX-FOLDER 66/5 | Symphony in F-sharp major, op. 40, undated  
Copyist harp with holograph corrections and performer's annotations |
| BOX-FOLDER 66/6 | Symphony in F-sharp major, op. 40, undated  
Copyist piano/celesta part with holograph annotations and pasteovers |
| BOX-FOLDER 67/1 | Symphony in F-sharp major, op. 40, undated  
Ozalid copyist violin 1 parts (3) |
| BOX-FOLDER 67/2 | Symphony in F-sharp major, op. 40, undated  
Ozalid copyist violin 2 parts (3) |
| BOX-FOLDER 67/3 | Symphony in F-sharp major, op. 40, undated  
Ozalid copyist viola parts (3) |
| BOX-FOLDER 67/4 | Symphony in F-sharp major, op. 40, undated  
Ozalid copyist cello parts (3) |
| BOX-FOLDER 67/5 | Symphony in F-sharp major, op. 40, undated  
Ozalid copyist double bass parts (3) |
| BOX-FOLDER 10/7 | Symphony no. 2. Urlicht, circa 1943-1944  
By Gustav Mahler  
Holograph vocal part with annotations |
| BOX-FOLDER 23/1 | Tänzchen im alten Stil, 1917  
Holograph full score and sketch |
| BOX-FOLDER 68/1 | Tänzchen im alten Stil, 1917  
Holograph orchestral parts with holograph annotations |
| BOX-FOLDER 23/2 | Thema mit 3 Variationen, undated  
Holograph piano score |
| BOX-FOLDER 31/6 | Theme and Variations, op. 42, undated  
Holograph full score |
| BOX-FOLDER 31/6 | Theme and Variations, op. 42, undated  
Photocopied holograph full score |
| BOX-FOLDER 23/3 | Theme and Variations, op. 42, 1953  
Holograph piano score |
| BOX-FOLDER 68/2 | Theme and Variations, op. 42, 1954  
Printed full score; string parts with holograph annotations |
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| BOX-FOLDER 68/3 | Theme and Variations, op. 42, 1954  
Ozalid copyist full score |
| BOX-FOLDER 68/4 | Theme and Variations, op. 42, 1954  
Photocopies of copyist woodwind, brass, percussion, and harp parts  
*Note:* From Belwin Mill's rental library, numbered 2 |
| BOX-FOLDER 68/5 | Theme and Variations, op. 42, 1954  
Ozalid printed string parts  
*Note:* From Belwin Mill's rental library, numbered 2 |
| BOX-FOLDER 68/6 | Theme and Variations, op. 42, 1954  
Photocopies of copyist woodwind, brass, percussion, and harp parts  
*Note:* From Belwin Mill's rental library, numbered 4 |
| BOX-FOLDER 69/1 | Theme and Variations, op. 42, 1954  
Ozalid printed string parts  
*Note:* From Belwin Mill's rental library, numbered 4 |
| BOX-FOLDER 69/2 | Theme and Variations, op. 42, 1953  
Printed string parts, including optional violin 3 part |
| BOX-FOLDER 69/3 | Theme and Variations, op. 42, 1954  
Printed string parts, including optional violin 3 part |
| BOX-FOLDER 69/4 | Theme and Variations, op. 42, undated  
Ozalid percussion parts with holograph and performers' annotations |
| BOX-FOLDER 23/4 | Theme and Variations, op. 42, 1953  
Publisher proofs of string parts with holograph corrections |
| BOX-FOLDER 23/5 | Der Tod, 1908  
Holograph piano-vocal score |
| BOX-FOLDER 34/1 | Die tote Stadt, 1920  
Printed full score with holograph annotations and notes (bound)  
*Note:* Contains pasteovers on title page from 1981 |
| BOX-FOLDER 35/1-3 | Die tote Stadt, circa 1919-1920  
Holograph full score (bound) |
| BOX-FOLDER 23/6 | Die tote Stadt, 1920  
Manuscript title: Das tote Brügge  
Holograph piano-vocal score (bound) |
| BOX-FOLDER 76/2 | Die tote Stadt, op. 12, 1920  
Printed piano-vocal score with manuscript annotations [by Imre Aldori?] (bound) |
| BOX-FOLDER 69/5 | Die tote Stadt, op. 12, 1920  
Printed piano-vocal score with text in Italian  
*Note:* Reduction by Ferdinand Rebay |
| BOX-FOLDER 23/7 | Die tote Stadt, 1915  
Holograph piano-vocal score  
*Note:* "Marschtempo" on recto |
| BOX-FOLDER 69/6 | Die tote Stadt, op. 12. Marietta's Lied, 1920  
Printed piano-vocal score for high voice with German and English libretto  
*Note:* Inscribed from Luzi Korngold to Rosemarie (?) |
| BOX-FOLDER 69/7 | Die tote Stadt, op. 12. Marietta's Lied, 1920  
Printed piano-vocal score for medium voice with German and English libretto |
| BOX-FOLDER 23/8 | Die tote Stadt. Marietta's Lied, 1920  
Holograph harp 2 part |
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<td>Printed libretto in English</td>
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<td>BOX-FOLDER 69/8</td>
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<td>Manuscript piano-vocal score in an unidentified hand</td>
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<td>BOX-FOLDER 23/9</td>
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<td>Holograph piano score</td>
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<td>Trio for Piano, Violin, and Cello, op. 1, 1910</td>
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<td>BOX-FOLDER 69/9</td>
<td>Trio for Piano, Violin, and Cello, op. 1, undated</td>
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<td>BOX-FOLDER 23/11</td>
<td>Trio for Piano, Violin, and Cello, op. 1, 1911</td>
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<td>Variationen, 1909?</td>
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<td>Holograph score for piano in C minor</td>
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<td>Note: Published as Sonata for Piano no. 1, final movement</td>
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<td>BOX-FOLDER 70/4</td>
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<td>Holograph score for piano</td>
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<td>Note: Published as Sonata for Piano no. 1, final movement</td>
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Music, 1905-1957

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| BOX-FOLDER 24/16 | *Viel Lärmen um Nichts*, op. 11, undated  
Holograph full score (bound) |
| BOX-FOLDER 70/5 | *Viel Lärmen um Nichts*, op. 11, undated  
Copyist full score with holograph annotations, corrections; list of pieces used in suite |
| BOX-FOLDER 70/6 | *Viel Lärmen um Nichts*, op. 11, 1923  
Holograph piano score  
*Note*: Arranged for piano by Adolf Wach for B. Schött |
| BOX-FOLDER 24/16 | *Viel Lärmen um Nichts*, op. 11. Kriegsmusik, undated  
Holograph full score |
| BOX-FOLDER 70/7 | *Viel Lärmen um Nichts*, op. 11. Lied des Pagen, 1920  
Printed piano-vocal score |
| BOX-FOLDER 24/17 | *Viel Lärmen um Nichts*, op. 11. Mädchen im Brautgemach, 1917  
Holograph piano-vocal score |
| BOX-FOLDER 24/16 | *Viel Lärmen um Nichts*, op. 11. Overture, undated  
Holograph full score |
| BOX-FOLDER 70/8 | *Viel Lärmen um Nichts*, op. 11, 1927  
Caption title: *Vier Stücke für Violine und Klavier*  
Arranged by Korngold  
Printed piano score  
*Contents*: Mädchen im Brautgemach; Holzapfel und Schlehwein; Gartenscene; Mummenschanz |
| BOX-FOLDER 24/18 | *Vier kleine fröhliche Walzer*, op. 5, undated  
Holograph score for piano |
| BOX-FOLDER 24/18 | *Vier kleine fröhliche Walzer*, op. 5, undated  
Copyist score for piano with holograph annotations (incomplete; third movement wanting) |
| BOX-FOLDER 70/9 | *Vier Kleine Karikaturen für Kinder*, op. 19, 1931  
Printed piano-vocal score with manuscript cover in an unidentified hand |
| BOX-FOLDER 31/9 | Violanta, op. 8, 1915-1916  
Holograph full score with annotations (bound, incomplete; pages 161-184 wanting) |
| BOX-FOLDER 24/19 | Violanta, op. 8, circa 1915  
Holograph short score (bound) |
| BOX-FOLDER 70/10 | Violanta, op. 8, 1916  
Printed piano-vocal score |
| BOX-FOLDER 70/11 | Violanta, op. 8, 1916  
Printed piano-vocal score |
| BOX-FOLDER 24/20 | Violanta, op. 8, undated  
Holograph sketches |
| BOX-FOLDER 24/21 | Violanta, op. 8, undated  
Holograph libretto (bound) |
| BOX-FOLDER 25/1 | Waltz, undated  
Holograph short score (incomplete) |
| BOX-FOLDER 25/2 | Walzer, undated  
Holograph score for piano  
*Laid in*: Holograph piano sketch of "Vals" |
| BOX-FOLDER 25/3 | Walzer [no. 2], undated  
Early holograph score for piano  
*Note*: Holograph sketch for piano on verso |
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| BOX-FOLDER 25/4 | Walzer, no. 3, 1907  
Holograph score for piano |
| BOX-FOLDER 25/5 | Walzer, no. 4, 1907  
Holograph score for piano |
| BOX-FOLDER 25/6 | Walzer, no. 5, 1907  
Holograph score for piano |
| BOX-FOLDER 25/7 | Walzer, no. 7, 1907  
Holograph score for piano |
| BOX-FOLDER 25/8 | Walzer, no. 8, 1907  
Holograph score for piano |
| BOX-FOLDER 25/9 | Ein Walzer an Luzi, 1946  
Holograph score for piano  
*Note: Given to Luzi while she was writing Lieber Meister Chopin*. Signed "Chopin" by Korngold |
| BOX-FOLDER 70/12 | Walzer aus Wien, 1930  
By Johann Strauss (1825-1899); arranged by Korngold  
Printed piano-vocal scores  
*Contents: Hat ein Englein im Himmel an mich heut' gedacht, no. 3; Grosses potpourri* |
| BOX-FOLDER 70/13 | Walzer aus Wien, 1931  
By Johann Strauss (1825-1899); arranged by Korngold  
Printed piano-vocal scores with holograph note  
*Contents: Hat ein Englein im Himmel an mich heut' gedacht, no. 3; Die eine Frau* |
| BOX-FOLDER 20/5 | Walzer aus Wien sketchbook, undated  
Holograph sketches  
*Laid in: Printed score of Walzer aus Wien by Johann Strauss, Verlag W. Karczag, 1930; printed libretto* |
| BOX-FOLDER 25/10 | Was der Wald erzählt, 1909  
Holograph score for piano |
| BOX-FOLDER 76/3 | Ein Wiegenlied, undated  
Photocopied holograph piano-vocal scores (2)  
*Laid in: Typescript lyrics  
*Note: For Friedrich Porges; likely unpublished* |
| BOX-FOLDER 31/10 | Das Wunder der Heliane, undated  
Printed full score fragments with holograph annotations (incomplete; pages 2-8, 237-252 only) |
| BOX-FOLDER 25/11 | Das Wunder der Heliane, undated  
Holograph piano-vocal score |
| BOX-FOLDER 38/1 | Das Wunder der Heliane, 1926-1927  
Holograph full score with annotations (bound) |
| BOX-FOLDER 38/2 | Das Wunder der Heliane, circa 1926?  
Holograph full score sketches |
| BOX-FOLDER 25/12 | Zu Großpapas 71. Geburtstage, 1914  
Holograph piano-vocal score |
| BOX-FOLDER 25/13 | Zwölf Lieder, 1911  
Holograph piano-vocal score  
*Note: Contains annotation to "Langesmut*** |

*Erich Wolfgang Korngold Collection*
Music, 1905-1957

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Holograph fragment and sketch |
| BOX-FOLDER 70/2 | Unidentified  
Holograph full score excerpt with annotations; pages 1-4 |
| BOX-FOLDER 31/7 | Unidentified  
Holograph final page of full score  
*Note:* Likely part of a Strauss arrangement |
| BOX-FOLDER 24/2 | Unidentified  
Copyist full score fragment; pages 9-10 |
| BOX-FOLDER 37/4 | Unidentified  
Holograph full score fragment |
| BOX-FOLDER 31/8 | Unidentified  
Holograph full score sketches with annotations |
| BOX-FOLDER 24/1 | Unidentified, 1915  
Manuscript title: [illegible] Grosspapa  
Holograph piano-vocal score with birthday note to grandfather |
| BOX-FOLDER 24/5 | Unidentified  
Holograph short score sketch  
*Note:* Possibly for a symphonic work |
| BOX-FOLDER 60/2 | Unidentified  
Manuscript title: Allegretto  
Holograph sketch for piano |
| BOX-FOLDER 24/6 | Unidentified  
Numerous holograph sketches |
| BOX-FOLDER 24/4 | Unidentified  
Holograph piano-vocal score/sketches and vocal part |
| BOX-FOLDER 24/7 | Unidentified symphonic work  
Manuscript title: Symphonisch  
Holograph sketch  
*Note:* Sketch of "Walzer" [illegible] on verso |
| BOX-FOLDER 24/3 | Unidentified waltz, 1908  
Holograph fragment for piano |

**Music by Others, 1946-1949**

This subseries contains printed music by Eric Zeisl, an Austrian composer who immigrated to the United States in 1939. Zeisl and his family eventually settled in Hollywood, and he composed for MGM Studios from the 1940s through the mid-1950s. The music in this series is inscribed to Korngold and includes the piano-vocal score of one of Zeisl's major works, *Requiem Ebraico*, written in memory of his father and those murdered by the Nazis in concentration camps. Arranged alphabetically by title.

| BOX-FOLDER 71/1 | Requiem Ebraico, 1946  
Printed piano-vocal score  
*Note:* Inscribed from Eric Zeisl to Erich Wolfgang Korngold, January 31, 1948 |
| BOX-FOLDER 71/2 | Sonata Barocca, 1949  
Printed solo piano part |
Note: Inscribed from Eric Zeisl to Erich Wolfgang Korngold, Christmas 1955

**Correspondence, 1889-1962, (bulk 1945-1961)**

The correspondence series contains three subseries: Korngold Family, Sonnenthal Family, and Correspondence from Others.

**Korngold Family, 1900-1961**

This subseries includes letters and telegrams from Korngold, his eldest son Ernst, mother Josephine, father Julius, and wife Luzi. Erich Korngold's correspondence is brief and contains photocopies of his letters to Richard Strauss and Alexander Zemlinsky. Julius Korngold's correspondence is the most prolific and is written in German. There is also substantial correspondence from Erich and Luzi's oldest son Ernst, who wrote his family frequently during his service in the United States Marine Corps in the mid-1940s. Arranged alphabetically by correspondent and chronologically therein.

**BOX-FOLDER 84/2**

Korngold, Erich, circa 1910-1920, 1933-1956

Manuscript and photocopied correspondence

*Note:* Correspondents include Gustinus Ambrosi, Egan Pollak, Richard Strauss, Helen Thimig, Alexander Zemlinsky

**BOX-FOLDER 84/3**

Korngold, Ernst, 1942-1945

*Note:* Written from military training in Boulder, Colorado, and Parris Island, South Carolina

**BOX-FOLDER 84/4**

Korngold, Ernst, 1945 March-1947

*Note:* Written from military training in Camp Lejeune, North Carolina, and Quantico, Virginia

**BOX-FOLDER 84/5**

Korngold, Ernst and Helen, 1958-1961

**BOX-FOLDER 84/6**

Korngold, George, 1945

**BOX-FOLDER 84/7**


**BOX-FOLDER 84/8**


**BOX-FOLDER 84/9**

Korngold, Helene, 1939

**BOX-FOLDER 84/10**

Korngold, Josephine, from Erich Wolfgang Korngold, 1950-1953

**BOX-FOLDER 84/11**

Korngold, Julius, 1900s, 1937

Manuscript and photocopied letters

*Note:* Correspondents include Englebert Humperdinck and Luzi Korngold

**BOX-FOLDER 84/12**

Korngold, Julius, 1938 January-June

**BOX-FOLDER 84/13**

Korngold, Julius, 1938 July-December

**BOX-FOLDER 84/14**

Korngold, Julius, 1938

*Note:* To Julius Korngold from various correspondents

**BOX-FOLDER 84/15**

Korngold, Julius and Josephine, 1939

**BOX-FOLDER 85/1**

Korngold, Julius, 1939

**BOX-FOLDER 85/2**

Korngold, Julius, 1939

*Note:* To Julius Korngold from various correspondents

**BOX-FOLDER 85/3**

Korngold, Julius, 1940

**BOX-FOLDER 85/4**

Korngold, Julius, 1941

**BOX-FOLDER 85/5**

Korngold, Julius, 1942

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*Note:* Includes correspondence to Emilie Bittner, Hans Korngold, and Robert Mathias |
| BOX-FOLDER 85/10 | Korngold, Max, 1940  
*see also Publication correspondence* |

### Sonnenthal Family, 1941-1962

The Sonnenthal family were Luzi's relatives; she was the youngest of the four Sonnenthal children. Most of the correspondence is from Luzi’s sister Susanne Jellinek, mother Adele von Sonnenthal, and cousin Hilde Zisserman.  
Arranged alphabetically by correspondent and chronologically therein.

| BOX-FOLDER 85/11 | Jellinek, Suzanne and Paul, 1949-1961  
*Note:* Suzanne is Luzi's sister. Paul is Suzanne's husband |
| BOX-FOLDER 85/12 | Nossal, Rene and Robert "Bob," 1950-1959  
*Note:* Luzi’s cousins |
| BOX-FOLDER 85/13 | Shafik, Helene "Helen," 1938, 1950  
*Note:* Luzi's sister |
| BOX-FOLDER 85/14 | Sonnenthal, Adele von, 1949-1951  
*Note:* Luzi's mother |
| BOX-FOLDER 85/15 | Sonnenthal, Paul von, 1941, 1950-1951, 1959  
*Note:* Luzi's brother |
| BOX-FOLDER 85/16 | Zisserman, Hilde and Konstantin, 1949, 1953-1962  
*Note:* Hilde is Luzi's cousin, Konstantin is Hilde's son |

### Correspondence from Others, 1889-1962

This subseries begins with folders entitled "General Correspondence" that are organized chronologically and contain letters from unidentified correspondents. These letters are addressed to Erich, Julius, and Luzi Korngold and largely date after 1938, when the family moved to the United States. Letters to various individuals and organizations from the Korngolds and Sonnenthals document their frantic attempts to get Luzi's aunt Lori Nossal and uncle Adolf Ritter out of Europe before they were deported by the Nazis. This subseries also contains letters from prominent cultural figures, including Alma Mahler-Werfel, Eugene Ormandy, Bruno Walter, Dimitri Mitropoulos, Fritz Reiner, Walt Disney, and prominent Austrian musicians such as Maria Jeritza and Jarmila Novotna, who performed lead roles in Viollanta and Helen Goes to Troy, respectively. Also contained is a brief note to Julius by Johannes Brahms, written on the back of Brahms' calling card. Most of the material in this series is in German.
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| BOX-FOLDER 86/5 | General Correspondence, 1940 |
| BOX-FOLDER 86/6 | General Correspondence, 1941 |
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| BOX-FOLDER 91/11 | 1947  
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| BOX-FOLDER 91/12 | 1951  
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Biographical materials are divided into three subseries. Erich Wolfgang Korngold's materials consist mostly of holograph notes. Notable items include the itinerary for the Korngolds' 1949 trip to Europe, his naturalization papers, and his program notes for *Choral Psalm*. Julius's biographical materials comprise his own writings, namely drafts of his extensive memoirs, and his books about opera. Luzi's materials are the most extensive. They consist of personal documents, including her passport, naturalization papers, and records of her personal and property expenses after her husband's death. Luzi wrote a biography of Korngold for *Große Österreicher*, an encyclopedic compilation of famous Austrians, and a biography of Frederic Chopin, *Lieber Meister Chopin*, published in 1960. The majority of Luzi's biographical materials contain correspondence with publishers concerning the book's publication, written primarily in German.

Erich Wolfgang Korngold, circa 1920-1955

Erich Wolfgang Korngold's materials consist mainly of his holograph notes. Other personal documents include his naturalization papers, Warner Bros. identification card, and the inventory of the Korngolds' house in Vienna. This series also contains a draft of Brendan Carroll's biography on Erich Korngold.

Arranged alphabetically by format and chronologically therein

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Erich Wolfgang Korngold Collection
### Julius Korngold, 1910-1945

Julius Korngold's biographical materials comprise his writings, namely two drafts of his extensive memoirs written in the late 1930s-1940s that contain his corrections, and his books about opera. Arranged alphabetically by title.

### Luise "Luzi" Korngold, 1918-1979

Luzi's materials are the most extensive of the Biographical Materials Series. They consist of personal documents, including her passport, naturalization papers, and Austrian driver's license. Luzi wrote a biography of Erich for *Große Österreichcher*, an encyclopedic compilation of famous Austrians, and a biography of Frederic Chopin, entitled *Lieber Meister Chopin*, published in 1960, both of which are included in this subseries. The bulk of Luzi's biographical materials are correspondence concerning the book's publication written to and received from her publishers and reproductions of clippings of publicity and reviews of the book. These letters are primarily in German. There are also reproductions of publicity clippings and reviews of the book. A gifted cartoonist, Luzi...
created short, satirical works in this series, including a fake driver's license for Helene Thimig and a short book about Max Reinhardt and Korngold that are included in the collection. The last items in Luzi's biographical materials are *Ein Frauenschicksal im Kriege*, a book written by her cousin once removed, Maria Sonnenthal Scherer, about her experiences as a nurse, and two books inscribed to her by writer Franz Werfel. Werfel was another European exile who immigrated to the United States after the Anschluss with his wife, Alma Mahler-Werfel and, along with the Korngolds, became part of the Austrian artist community in Los Angeles.

Arranged alphabetically by format.

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| BOX-FOLDER 93/2 | Personal Documents, 1943
Naturalization certificate |
| BOX-FOLDER 93/3 | Personal Documents, circa mid-1960s-1970s
Toluca Lake house listing (posthumous) |
| BOX-FOLDER 93/4 | 1945-1946
Note: Mostly from Franz J. Horch |
| BOX-FOLDER 93/5 | 1947 |
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Note: Mostly from Amalthea-Verlag |
| BOX-FOLDER 93/9 | 1960
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| BOX-FOLDER 93/10 | 1960
Note: Correspondence from Luzi Korngold |
| BOX-FOLDER 93/11 | 1961
Laid in: Zubin Mehta's card |
| BOX-FOLDER 93/12 | 1961
Note: Correspondence from Luzi Korngold |
| BOX-FOLDER 93/13 | Undated
Note: Correspondence from Luzi Korngold |
| BOX-FOLDER 93/14 | Publication Expenses, 1959-1960
Cashed checks for *Lieber Meister Chopin* |
| BOX-FOLDER 93/15 | Publicity for "Erich Korngold" entry in *Große Österreicher*, 1960
Clippings |
| BOX-FOLDER 93/16 | Publicity for *Lieber Meister Chopin*, circa 1960
Clippings and press releases |
| BOX-FOLDER 93/17 | Satirical writings, 1933, undated
Illustrated books, cartoons, typescripts
Note: Includes Max und Ernst; Hans Richter der Erotiker; Er und Sie; Seelenwanderung; driver's license for Helene Thimig |
| BOX-FOLDER 93/18 | "Erich Wolfgang Korngold," *Grosse Österreicher*, 1959
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**Max Reinhardt**, 1930, 1973

Max Reinhardt's biographical materials comprise a guide for an exhibition at UCLA celebrating his centenary and books about his productions in Europe through 1930. Arranged alphabetically by title.

- BOX-FOLDER 98/1: Max Reinhardt 1873/1973 Centennial Exhibition, UCLA, 1973
  - Exhibition guide
- BOX-FOLDER 98/2: Die Spielpläne Max Reinhardts, 1930
- BOX-FOLDER 99/4: Max Reinhardt. 25 Jahre Deutsches Theater, 1930


This series contains programs for performances of Korngold's popular works, namely *Die tote Stadt*, programs, lobby cards, advertisements for film screenings and premieres for which he composed the score, and programs from posthumous performances of his works collected by his family. The exception are the first advertisement and program in the series, which are from plays featuring Adolf von Sonnenthal, Luzi's grandfather, a prominent stage actor in Vienna in the mid to late nineteenth century.

Arranged chronologically.

- BOX-FOLDER 99/5: 1888
  - Advertisement for Adolf von Sonnenthal performance in *Iphigenie auf Tauris*
- BOX-FOLDER 95/1: 1906
  - Program from Adolf von Sonnenthal performance at Sonnenthal-Jubiläums Theater, Vienna
- BOX-FOLDER 95/2: 1910s
  - Programs from Berlin performances of *Sinfonietta*, op. 5; all-Korngold orchestra concert in Vienna
- BOX-FOLDER 102/1: 1912-1983
  - Scrapbook of clippings
- BOX-FOLDER 95/3, 98/3: 1920s
  - Advertisements, clippings, and programs
- BOX-FOLDER 99/6: 1937
  - *The Prince and the Pauper* lobby card
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| BOX-FOLDER 99/11 | 1941  
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| BOX-FOLDER 95/19 | 1945  
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| BOX-FOLDER 99/13 | 1947  
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| BOX-FOLDER 95/25 | 1953  
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| BOX-FOLDER 95/35, Mapcase Folder 1 | 1967  
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| BOX-FOLDER 95/36 | 1968  
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| BOX-FOLDER 95/37 | 1972  
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| BOX-FOLDER 100/1 | Scrapbook of clippings  |
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| BOX-FOLDER 83/3  | 1975  
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| BOX-FOLDER 101/1 | 1975-1976  
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| BOX-FOLDER 96/1  | 1975  
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| BOX-FOLDER 96/2  | 1976  
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| BOX-FOLDER 96/3  | 1976  
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| BOX-FOLDER 98/4  | 1978  
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| BOX-FOLDER 98/5  | 1980-1987  
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| BOX-FOLDER 102/2 | 1983  
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<td>1988 Programs for Nuremberg Symphony Orchestra performance of the Violin Concerto; Sadler Wells Opera performance of La Belle Hélène</td>
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<tr>
<td>BOX-FOLDER 96/9</td>
<td>1997 Publicity. Photographs of postcards</td>
</tr>
<tr>
<td>BOX-FOLDER 96/10</td>
<td>2004 Programs from Salzburg Festival celebrating the music of Erich Wolfgang Korngold</td>
</tr>
<tr>
<td>BOX-FOLDER 96/11</td>
<td>2008 Programs from San Francisco Opera performances of Die tote Stadt</td>
</tr>
<tr>
<td>BOX-FOLDER 96/12</td>
<td>Undated B. Schott Sohne's list of Korngold works, &quot;Werkverzeichnis,&quot; clippings; New Grove Music Encyclopedia entry; &quot;Completely Under His Spell&quot; by Marcel Prawy</td>
</tr>
</tbody>
</table>

BOX 71, 96 Photographs, 1910-1957

Photographs are separated into three groups. The first contains photos of Erich Korngold, most of which are formal portraits taken of him from youth into early adulthood. It also includes some of the last photographs of him from the summer of 1957. The second, family and friends, includes photos of Julius, Josephine, Erich, Luzi, and their sons Ernst and George as children, one photo of a young Erich Korngold with friends, and Luzi's sister Suzanne Jellinek with her husband, Paul. The final group, stage and film work, include production stills, photos of Korngold with actor Joan Fontaine, and with actors from the film Magic Fire (1954), the last film score he composed. Arranged alphabetically by subject and chronologically therein.

Erich Wolfgang Korngold, 1910-1920, 1950s

- BOX-FOLDER 96/14 circa 1910-1920 Portraits
- BOX-FOLDER 71/8 1950s Korngold at the piano
- BOX-FOLDER 96/15 1957 Photographs taken a few months before Korngold's death

Family and Friends, 1911-1950

- BOX-FOLDER 96/16 1911-1950 Photos include Paul, Suzanne, Heini, and Lorel Jellinek; Ernst, George, Julius, Josephine, and Luzi Korngold

Stage and Film Work, circa 1927-1954

- BOX-FOLDER 96/17 1927 Contents: Das Wunder der Heliane; Korngold; Hans Muller; Egon Pollack; Leopold Sachse
- BOX-FOLDER 96/18 circa 1934-1937 Contents: Korngold; Basil Rathbone; Juarez production still of Paul Muni; Juarez studio rehearsals
- BOX-FOLDER 96/19 circa 1941, 1949 Contents: King's Row production still, Erich Wolfgang Korngold, Joan Fontaine
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 96/20 | 1954  
*Contents: Magic Fire*; Erich Wolfgang Korngold; Alan Badel; Rita Gam; Valentina Cortese |
| BOX 82 | **Artwork, undated**  
This series contains two caricatures of Erich and Julius Korngold by the same unknown artist. Arranged alphabetically by subject. |
| BOX-FOLDER 82/3 | Erich Korngold, undated  
*Note: "Am Flügel: Meisterpianist Korngold-(Sohn!)"* |
| BOX-FOLDER 82/3 | Julius Korngold, undated  
*Note: "Am Buffet:--Meisterjournalist Korngold-(Vater)!"* |