Erich Wolfgang Korngold Collection
Guides to Special Collections in the Music Division of the Library of Congress

Music Division, Library of Congress
Washington, D.C.
2020

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

Catalog Record: https://lccn.loc.gov/2006579403

Additional search options available at: https://hdl.loc.gov/loc.music/eadmus.mu020003

Prepared by the Music Division of the Library of Congress
Finding aid encoded and editorial changes made by Stephanie Akau, 2020
Collection Summary
Title: Erich Wolfgang Korngold Collection
Inclusive Dates: 1889-2008
Bulk Dates: (bulk 1930-1960)
Call No.: ML31.K64
Creator: Korngold, Erich Wolfgang, 1897-1957
Extent: approximately 9,000 items
Extent: 97 containers
Extent: 45 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.

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. An inventory of non-commercial recordings 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.

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>
</tr>
</thead>
<tbody>
<tr>
<td>1897 May 29</td>
<td>Born, Brno, Moravia (now Czech Republic) to Julius and Josephine Korngold</td>
</tr>
<tr>
<td>1902</td>
<td>Started studying piano with Emil Lamm</td>
</tr>
<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>
</tr>
<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>
1938  Won Academy Award for *The Adventures of Robin Hood* film score  
      Korngold family immigrated to the United States after the Anschluss  
1943  Became an American citizen  
1945  Death of Julius Korngold  
1949  Returned to Europe for the first time since 1934 for the premiere of *Symphonic Serenade*, op. 39  
1956  Suffered a severe stroke  
1957 November 29  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 Korn Golds 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, . The bulk of the royalty statements are for posthumous performances of Korn gold's works. **Biographical Materials** 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 Korn gold for *Große Österreicher*, 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 Korn gold's popular pieces, particularly *Die tote Stadt*, programs and advertisements for film screenings and premieres for which Korn gold composed the score, and programs from posthumous performances of Korn gold's work collected by his family. **Photographs** are separated into three groups. The first contains photos of Korn gold, most of which are formal portraits. The second includes photos of Julius, Josep hine, Erich, Luzi, and their sons Ernst and George. The final group includes production stills, photos of Korn gold with actor Joan Fontaine, and Korn gold with actors from the film *Magic Fire* (1954). The **Artwork** series contains caricatures of Erich and Julius Korn gold by the same unknown artist. Korn gold'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**

**BOX 1-84, 91**

**Series**

**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, librettis, 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 librettis, 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 84-89**

**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.
**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 Mitropoulos, 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 Österreichener*, 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 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.
Arranged alphabetically by format and chronologically therein

**Julius Korngold , 1921-1945**
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, circa 1930-1961

Luise "Luzi" Korngold'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 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.

BOX 71, 83, 95-97


This series contains programs for performances of Korngold's popular pieces, particularly Die tote Stadt, programs and advertisements for film screenings and premieres for which he composed the score, and programs from posthumous performances of his work collected by his family. The exception is the first program in the series, which is from a play featuring Adolf von Sonnenthal, Luzi's grandfather, a prominent stage actor in Vienna in the middle to late nineteenth century.

Arranged chronologically.

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.

BOX 82

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>
</tr>
</thead>
</table>
| BOX 1-84, 91 | **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*. |
| BOX 1 | **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 |
<table>
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<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
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 |
<table>
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<tr>
<th>Container</th>
<th>Contents</th>
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</thead>
</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>
<th>Contents</th>
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</table>
| 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 Korngold 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* |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| **BOX-FOLDER 4/1** | Concerto, undated  
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) |
Erich Wolfgang Korngold Collection

Music, 1905-1957

**Note:** Pages 1 to 3 and 64 are negative photostats

**BOX-FOLDER 43/3**
Concerto for Violin, op. 35, circa 1945-1947
Copyist transparency masters of score for violin and piano
*Note:* Sent by Angelyn Wright, Jascha Heifetz's secretary

**BOX-FOLDER 43/4**
Concerto for Violin, op. 35, undated
Holograph sketches with references to the score

**BOX-FOLDER 4/5**
Concerto for Violin, op. 35, 1945
Holograph sketches of score for violin and piano; first two movements

**BOX-FOLDER 43/5**
Concerto for Violin, op. 35, undated
Ozalid violin part with annotations
*Laid in:* Correspondence from Angelyn Wright; duplicate pages 2 and 15
*Note:* "Old version" written on front

**BOX-FOLDER 43/6**
Concerto for Violin, op. 35, circa 1945-1947
Ozalid violin part
*Note:* Sent by Angelyn Wright

**BOX-FOLDER 43/6**
Concerto for Violin, op. 35. Moderato Nobile, circa 1945-1946
Ozalid violin part labeled "true copy"
*Note:* Sent by Angelyn Wright

**BOX-FOLDER 43/6**
Concerto for Violin, op. 35, circa 1945-1947
Transparency masters of violin part with pasteovers
*Note:* Sent by Angelyn Wright

**BOX-FOLDER 43/7**
Concerto for Violin, op. 35, circa 1945-1947
Copyist piano part with holograph annotations and additions
*Note:* Sent by Angelyn Wright

**BOX-FOLDER 37/1**
Concerto for Violin, op. 35. Romance, 1945
Holograph full score

**BOX-FOLDER 73/1**
The Constant Nymph, op. 33, circa 1941
Copyist conductor score with holograph annotations and corrections (bound)
*Laid in:* Photocopied pages of Reel 3, Part E

**BOX-FOLDER 4/6**
The Constant Nymph, op. 33, 1943
Holograph short score with annotations
*Laid in:* Holograph short scores of overture and early version of "When Thou Art Dead"

**BOX-FOLDER 4/7**
The Constant Nymph, op. 33, 1942
Holograph fragments and sketches

**BOX-FOLDER 43/8**
The Constant Nymph. Chopin Waltz, circa 1941
Blue-line score

**BOX-FOLDER 4/10**
The Constant Nymph, op. 33. Farewell Scene, circa 1944-1945
Holograph piano score/sketches
*Note:* Includes sketches for final movement of Quartet for Strings, no. 3

**BOX-FOLDER 43/9**
The Constant Nymph. Overture, circa 1941
Blue-line scores (3)
*Note:* One score annotated and inscribed by Korngold to ? [illegible]

**BOX-FOLDER 73/2**
The Constant Nymph. Tomorrow, op. 33, Reel 11, Part A, circa 1941
Copyist conductor score with numerous holograph annotations and corrections.

**BOX-FOLDER 4/8**
The Constant Nymph. Tomorrow, op. 33, undated
Copyist short score with holograph annotations

**BOX-FOLDER 4/9**
The Constant Nymph. Tomorrow, op. 33, undated
Copyist short score with holograph annotations
Music, 1905-1957

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 73/3 | *The Constant Nymph*. Tomorrow, op. 33, circa 1941  
  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 Widergenesen*  
  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 |

Erich Wolfgang Korngold Collection
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 45/2 | *Devotion*. Reels 8 to 11, 1943  
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) |
Music, 1905-1957

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 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) |
  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 sketch 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 |

Erich Wolfgang Korngold Collection
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 6/12 | Four Songs to Poems by Shakespeare, op. 31, 1941  
Photocopied copyist piano-vocal score with holograph annotations (bound) |
| BOX-FOLDER 6/13 | Das Fröhliche Herz, 1922  
Manuscript title: Quinquaginta Foxtrott  
Holograph piano-vocal score |
| BOX-FOLDER 6/14 | Fugen, 1911-1912  
Holograph string quartet, vocal, and piano scores |
| BOX-FOLDER 6/15 | Fünf Lieder, op. 38, nos. 1, 3, 5, 1947?  
Holograph piano-vocal score  
*Laid in*: Manuscript and typescript lyric sheets |
| BOX-FOLDER 6/15 | Fünf Lieder, op. 38, nos. 1, 3, 5, circa 1948  
Copyist piano-vocal score with holograph lyrics |
| BOX-FOLDER 7/1 | Die Gansleber im Hause Duschnitz, 1919  
Holograph piano score with vocal text |
| BOX-FOLDER 46/7 | Die Gansleber im Hause Duschnitz, 1919?  
Photocopied holograph piano part with vocal text |
| BOX-FOLDER 46/8 | Geburtstaglied, 1912  
Holograph piano-vocal score with annotations (bound)  
*Note*: For Josephine Korngold's 40th birthday; unpublished |
| BOX-FOLDER 29/1 | Geburtstagswalzer, 1908  
Manuscript title: Walzer  
Holograph piano score |
| BOX-FOLDER 46/9 | Geburtstagswalzer, 1912?  
Holograph piano-vocal score with several corrections (bound)  
*Note*: Same music as Gesburtstaglied; likely unpublished |
| BOX-FOLDER 7/2 | Die Geniale, undated  
Holograph piano-vocal score  
*Note*: Part of Three Unpublished Songs |
| BOX-FOLDER 7/3 | Gesangsthema, 1906  
Holograph short score fragment |
| BOX-FOLDER 46/10 | Geschichten von Strauss, op. 21, 1930  
Printed piano-conductor score; parts (incomplete set) |
| BOX-FOLDER 29/2 | *Give Us This Night*, 1935  
Holograph partial full score; short score; sketches for piano |
| BOX-FOLDER 29/3 | *Give Us This Night*. Sweet Melody of Night, undated  
Lyrics by Oscar Hammerstein  
Copyist full score with annotations |
| BOX-FOLDER 46/11 | *Give Us This Night*. Sweet Melody of Night, 1935  
Copyist blue-line score; parts with pasteovers and performers' annotations  
*Note*: Water damage |
| BOX-FOLDER 7/4 | Gold, circa 1906  
Holograph piano-vocal score  
The Great Waltz  
*see also* Walzer aus Wien |
| BOX-FOLDER 7/5 | The Great Waltz, undated  
Holograph, copyist, and printed piano-vocal scores, sketches, and fragments  
*Laid in*: Holograph and typescript lyric sheets with annotations; cue sheets |
Music, 1905-1957

**Container** | **Contents**
---|---
BOX-FOLDER 29/4 | *The Great Waltz*, circa 1944
| 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
| Holograph piano score
| *Note*: "Im Zauberwald" on recto

BOX-FOLDER 8/3 | Der innere Scharm, 1914
| Holograph piano-vocal score

BOX-FOLDER 8/4 | *Juarez*, 1939
| 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
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 36/1 | *Laid in:* Photocopy of printed piano-vocal score  
*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 9/4 | *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 sketchs  
*Note:* Likely for George Korngold/Charles Gerhardt recording [1979?] |
| BOX-FOLDER 83/1 | *King's Row*, Suite, 1968  
Copyist full score |
| BOX-FOLDER 9/7 | *Klassische Orchestrierung*, 1911  
Holograph full score |
| BOX-FOLDER 9/8 | *Kleiner Wunsch*, 1907  
Holograph piano-vocal score with text |
| BOX-FOLDER 9/9 | *Knabe*, 1905  
Holograph piano-vocal score with text |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 9/10 | Konzertwalzer, 1908  
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 48/3 | *Das Lied der Liebe* . Heft II, 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 |
| BOX-FOLDER 48/5 | Märchenbilder, op. 3, nos. 2, 4-7, 1911  
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 Rozskia Revay  
Copyist violin-piano score  
*Laid in: Revay correspondence, 1932* |
| BOX-FOLDER 48/7 | Märchenbilder, op. 3, no. 7, 1911  
Printed piano part |
| BOX-FOLDER 10/12 | Märchenbilder, op. 3, no. 7, 1911  
Photocopied printed piano scores (2) |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 10/14</td>
<td>Meinem lieben [Großmutter?] zum telephonischen Geburtstag, 1915&lt;br&gt;Holograph piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 10/13</td>
<td>Meinem lieben Großpapa zum 67. Geburtstage, 1911&lt;br&gt;Holograph piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 10/15</td>
<td>Melodie, op. 2, 1905&lt;br&gt;Holograph piano score</td>
</tr>
<tr>
<td>BOX-FOLDER 10/16</td>
<td>Merry Overture, 1944&lt;br&gt;Copyist full score with holograph annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 74/2</td>
<td>Merry Overture, 1944&lt;br&gt;Photocopied copyist full score with holograph markings captured from original manuscript</td>
</tr>
<tr>
<td>BOX-FOLDER 30/1</td>
<td><em>A Midsummer Night's Dream</em>, undated&lt;br&gt;Holograph full score, holograph and copyist short score, and sketches&lt;br&gt;*Laid in: &quot;Overture&quot; from Felix Mendelssohn's <em>A Midsummer Night's Dream</em></td>
</tr>
<tr>
<td>BOX-FOLDER 48/8</td>
<td>Militär-Marsch, 1917&lt;br&gt;Printed conductor score with annotations and parts (wind, brass, percussion, violin 1)</td>
</tr>
<tr>
<td>BOX-FOLDER 48/9</td>
<td>Militär-Marsch, 1917&lt;br&gt;Holograph [?] violin I parts (2)</td>
</tr>
<tr>
<td>BOX-FOLDER 10/17</td>
<td>Moderne Sonate, undated&lt;br&gt;Holograph piano score</td>
</tr>
</tbody>
</table>
| BOX-FOLDER 10/18 | Motiv, undated<br>Holograph fragment and sketches
*Much Ado About Nothing*, op. 11<br>see also *Viel Lärmen um Nichts*: op. 11 |
<p>| BOX-FOLDER 48/10 | <em>Much Ado About Nothing</em>, op. 11, undated&lt;br&gt;Printed full score (incomplete; pages 55-138) |
| BOX-FOLDER 49/1 | <em>Much Ado About Nothing</em>, op. 11. Four Pieces from the Incidental Music, 1920&lt;br&gt;Arranged by Korngold for violin and piano&lt;br&gt;Printed violin part; piano score with manuscript annotations&lt;br*Contents: The Maiden in the Bridal Camber; Dogberry and Verges; Scene in the Garden; Masquerade |
| BOX-FOLDER 74/3 | <em>Much Ado About Nothing</em>, op. 11. Garden scene, undated&lt;br&gt;Arranged by Douglas Gamley&lt;br&gt;Manuscript full score with conducting annotations |
| BOX-FOLDER 49/2 | <em>Much Ado About Nothing</em> Suite. Hornpipe, undated&lt;br&gt;Blue-line and copyist orchestral parts |
| BOX-FOLDER 11/1 | Nachklänge, undated&lt;br&gt;Holograph piano-vocal score&lt;br&gt;Note: Part of Three Unpublished Songs |
| BOX-FOLDER 11/2 | Die Nixe, 1908&lt;br&gt;Holograph piano score |
| BOX-FOLDER 11/3 | Oberst Hirsch March, 1917&lt;br&gt;Holograph full score |
| BOX-FOLDER 11/3 | Oberst Hirsch March, 1917&lt;br&gt;Holograph piano score |
| BOX-FOLDER 49/3 | Oberst Hirsch march, undated&lt;br&gt;Photocopied holograph full score; piano score |</p>
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 11/4 | *Of Human Bondage*, circa 1944-1945  
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  
Holograph full score |
| 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 |
| BOX-FOLDER 50/2 | *Passover Psalm*, op. 30  
*see also Psalm* |
| BOX-FOLDER 50/3 | *Passover Psalm*, op. 30, circa 1951  
Photocopied full score (incomplete; pages 13, 15, 16, 19 only)  
*Note:* Water damage |
| BOX-FOLDER 50/4 | *Passover Psalm*, op. 30, 1951  
Caption title: Choral Psalm  
Copyist wind and percussion parts with holograph and performers' annotations |
| 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 |
## Music, 1905-1957

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contents:</strong></td>
<td>Constant Nymph, Reel 7, Part A-2; Escape Me Never, &quot;Love for Love&quot;; King's Row, Main Theme</td>
</tr>
<tr>
<td><strong>Laid in:</strong></td>
<td>Cover sheet with holograph inscription &quot;To Eddie&quot;</td>
</tr>
</tbody>
</table>

### BOX-FOLDER 52/2

Performance selections of film score excerpts

Photocopied copyist scores with annotations

*Note:* Likely compiled by Korngold

**Contents:**

- **Anthony Adverse:** Reel I, no. 5; Reel III, Maria's Death (2); Reel IV, no. 12 (2)
- **The Constant Nymph:** Reel I, Part A (2); Reel 10, Part B (2)
- **Escape Me Never:** Prima Vera, Part II; Reel I, Part D
- **King's Row:** Reel I, Part A (2); Reel I, Part B (2); Reel 3, Part A; Reel 10, Part A; Main Theme (3)

### BOX-FOLDER 12/1

Prayer, op. 32, 1941

Holograph organ-vocal score with annotations

*Laid in:* Typescript lyric sheet

### BOX-FOLDER 12/1

Prayer, op. 32, undated

Holograph short score

### BOX-FOLDER 12/1

Prayer, op. 32, undated

Ozalid copyist score (bound)

*Laid in:* Holograph cover sheet

### BOX-FOLDER 52/3

Prayer, op. 32, 1941

Copyist score ink transparency masters and vocal scores with performers' annotations

*Laid in:* Holograph cover folio

### BOX-FOLDER 52/4

The Private Lives of Elizabeth and Essex, 1939

Blue-line score (bound)

### BOX-FOLDER 53/1

The Private Lives of Elizabeth and Essex, 1939

Blue-line score

*Laid in:* Photocopies of Reel 9, Part D and Reel 10, Part B

### BOX-FOLDER 12/2

The Private Lives of Elizabeth and Essex, 1939

Holograph sketches and cue sheet

*Note:* Includes sketches for Peasant March, Penelope and Juarez Psalm, op. 30

*see also* Passover Psalm

### BOX-FOLDER 12/3

Psalm, op. 30, 1941

Manuscript title: Passover-Psalm

Photocopied holograph full scores (2) (bound)

### BOX-FOLDER 12/3

Psalm, op. 30, 1941

Manuscript title: Passover-psalm

Holograph vocal score; sketches for solo part and The Bluebird

### BOX-FOLDER 13/1

Quartet for Strings no. 1, op. 16, 1923? [illegible]

Holograph full score

### BOX-FOLDER 53/2

Quartet for Strings no. 1, op. 16, 1924

Printed miniature score

### BOX-FOLDER 13/3

Quartet for Strings no. 1, op. 16, 1920

Manuscript title: Streichquartett hohn?: Hauptthema

Holograph full score fragment

*Note:* Includes evidence of composition of Songs of Farewell

### BOX-FOLDER 13/2

Quartet for Strings no. 1, op. 16. Allegro molto, undated

Holograph full score excerpt
Erich Wolfgang Korngold Collection 26

Music, 1905-1957

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 53/3</td>
<td>Quartet for Strings no. 1, op. 16, 1924&lt;br&gt;Printed parts</td>
</tr>
<tr>
<td>BOX-FOLDER 53/4</td>
<td>Quartet for Strings no. 1, op. 16, 1924&lt;br&gt;Printed parts&lt;br&gt;Note: Inscribed &quot;Flori Wiesler&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 53/5</td>
<td>Quartet for Strings no. 1, op. 16, undated&lt;br&gt;Ozalid copyist parts</td>
</tr>
<tr>
<td>BOX-FOLDER 53/6</td>
<td>Quartet for Strings no. 2, op. 26, 1937&lt;br&gt;Printed score and parts with corrections and performers' annotations&lt;br&gt;M. Witmark and Sons</td>
</tr>
<tr>
<td>BOX-FOLDER 13/4</td>
<td>Quartet for Strings no. 2, op. 26, undated&lt;br&gt;Holograph full score (bound)</td>
</tr>
<tr>
<td>BOX-FOLDER 13/5</td>
<td>Quartet for Strings no. 2, op. 26, undated&lt;br&gt;Notebooks of holograph sketches (4)</td>
</tr>
<tr>
<td>BOX-FOLDER 13/6</td>
<td>Quartet for Strings no. 3, op. 34, 1945? [date illegible]&lt;br&gt;Holograph full score with annotations (bound)</td>
</tr>
<tr>
<td>BOX-FOLDER 54/1</td>
<td>Quartet for Strings no. 3, op. 34, 1945&lt;br&gt;Negative photocopy of copyist score</td>
</tr>
<tr>
<td>BOX-FOLDER 54/3</td>
<td>Quartet for Strings no. 3, op. 34, undated&lt;br&gt;Ozalid copyist parts</td>
</tr>
<tr>
<td>BOX-FOLDER 54/2</td>
<td>Quartet for Strings no. 3, op. 34, 1946&lt;br&gt;Copyist parts with pasteovers and performers' annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 13/7</td>
<td>Quartet for Strings no. 3, op. 34, 1944&lt;br&gt;Manuscript title: Skizzen&lt;br&gt;Booklet of holograph sketches</td>
</tr>
<tr>
<td>BOX-FOLDER 13/8</td>
<td>Quartet for Strings no. 3, op. 34, 1945&lt;br&gt;Holograph sketches</td>
</tr>
<tr>
<td>BOX-FOLDER 13/9</td>
<td>Quintet for Piano and Strings, op. 15, undated&lt;br&gt;Holograph full score</td>
</tr>
<tr>
<td>BOX-FOLDER 54/4</td>
<td>Quintet for Piano and Strings, op. 15, 1924&lt;br&gt;Printed string parts with performers' annotations&lt;br&gt;Note: Inscribed by Hedda Ballon</td>
</tr>
<tr>
<td>BOX-FOLDER 14/1</td>
<td>Radetsky-March, 1953&lt;br&gt;Printed and holograph parts&lt;br&gt;Laid in: Holograph sketch</td>
</tr>
<tr>
<td>BOX-FOLDER 14/2</td>
<td>Reiselied (Eichendorff), 1911&lt;br&gt;Holograph piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 14/3</td>
<td>Der Ring des Polykrates , op. 7, 1943&lt;br&gt;Holograph full score with annotations and pasteovers (bound)</td>
</tr>
<tr>
<td>BOX-FOLDER 14/4</td>
<td>Rondando, 1907&lt;br&gt;Holograph full score</td>
</tr>
<tr>
<td>BOX-FOLDER 14/4</td>
<td>Rondando, 1907&lt;br&gt;Holograph sketch&lt;br&gt;Rosalinda&lt;br&gt;see also Die Fledermaus</td>
</tr>
<tr>
<td>BOX-FOLDER 15/1</td>
<td>Rosalinda , 1948&lt;br&gt;Holograph, copyist, photocopied, and printed piano-vocal scores with annotations</td>
</tr>
</tbody>
</table>

Note: Unidentified vocal sketch on verso of last page
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 31/1</td>
<td><em>Rosalinda</em>, 1943</td>
</tr>
<tr>
<td></td>
<td>Holograph full score excerpts, orchestrated by Korngold, with annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 54/5</td>
<td><em>Rosalinda</em>. Act I, undated</td>
</tr>
<tr>
<td></td>
<td>Caption title: Fledermaus</td>
</tr>
<tr>
<td></td>
<td>By Johann Strauss (1825-1899); adapted by Korngold</td>
</tr>
<tr>
<td></td>
<td>Photocopy of printed piano-vocal score with holograph and performer's annotations</td>
</tr>
<tr>
<td></td>
<td><strong>Note:</strong> Libretto in English</td>
</tr>
<tr>
<td>BOX-FOLDER 54/6</td>
<td><em>Rosalinda</em>. Act II, no. 6, undated</td>
</tr>
<tr>
<td></td>
<td>Caption title: Fledermaus</td>
</tr>
<tr>
<td></td>
<td>By Johann Strauss (1825-1899); adapted by Korngold</td>
</tr>
<tr>
<td></td>
<td>Photocopy of printed piano-vocal score with holograph annotations</td>
</tr>
<tr>
<td></td>
<td><strong>Note:</strong> Libretto in English</td>
</tr>
<tr>
<td>BOX-FOLDER 55/1</td>
<td><em>Rosalinda</em>. Act III, no. 14, undated</td>
</tr>
<tr>
<td></td>
<td>Caption title: Fledermaus</td>
</tr>
<tr>
<td></td>
<td>By Johann Strauss (1825-1899); adapted by Korngold</td>
</tr>
<tr>
<td></td>
<td>Photocopy of printed piano-vocal score with holograph annotations</td>
</tr>
<tr>
<td></td>
<td><strong>Note:</strong> Libretto in English</td>
</tr>
<tr>
<td>BOX-FOLDER 15/3</td>
<td><em>Rosalinda</em>. Act III Finale, undated</td>
</tr>
<tr>
<td></td>
<td>Holograph, printed, and photocopied piano-vocal scores</td>
</tr>
<tr>
<td>BOX-FOLDER 15/3</td>
<td><em>Rosalinda</em>. Act III Finale, undated</td>
</tr>
<tr>
<td></td>
<td>Photocopied holograph sketches (2)</td>
</tr>
<tr>
<td>BOX-FOLDER 31/2</td>
<td><em>Rosalinda</em>. Ballet (Polka), undated</td>
</tr>
<tr>
<td></td>
<td>Holograph full score with annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 15/2</td>
<td><em>Rosalinda</em>. Czardas, circa 1948</td>
</tr>
<tr>
<td></td>
<td>Photocopy of printed piano-vocal score with holograph annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 15/5</td>
<td><em>Rosalinda</em>. Melodramas, 1947</td>
</tr>
<tr>
<td></td>
<td>Holograph sketch with annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 15/6</td>
<td><em>Rosalinda</em>. Monologue</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal scores (2) (one is incomplete)</td>
</tr>
<tr>
<td>BOX-FOLDER 15/6</td>
<td><em>Rosalinda</em>. Monologue</td>
</tr>
<tr>
<td></td>
<td>Ozalid copyist piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 15/6</td>
<td><em>Rosalinda</em>. Monologue</td>
</tr>
<tr>
<td></td>
<td>Holograph full score fragment</td>
</tr>
<tr>
<td></td>
<td><strong>Laid in:</strong> Typescript libretto</td>
</tr>
<tr>
<td>BOX-FOLDER 55/2</td>
<td><em>Rosalinda</em>. No. 4, undated</td>
</tr>
<tr>
<td></td>
<td>Photocopies of printed piano-vocal score, page 36 (4); negative photocopy of master</td>
</tr>
<tr>
<td>BOX-FOLDER 55/3</td>
<td><em>Rosalinda</em>. No. 6 1/4. Chorus Scene, undated</td>
</tr>
<tr>
<td></td>
<td>Ozalid copyist piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 55/2</td>
<td><em>Rosalinda</em>. No. 11, undated</td>
</tr>
<tr>
<td></td>
<td>Photocopies of printed piano-vocal score, page 92 (6); negative photocopy of master</td>
</tr>
<tr>
<td>BOX-FOLDER 31/3</td>
<td><em>Rosalinda</em>. No. 14 1/2: Duettino, 1956</td>
</tr>
<tr>
<td></td>
<td>Holograph full score with annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 15/7</td>
<td><em>Rosalinda</em>, undated</td>
</tr>
<tr>
<td></td>
<td>Typescript libretto with annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 15/8</td>
<td><em>Rosalinda</em>, circa 1947-1948</td>
</tr>
<tr>
<td></td>
<td>Manuscript and typescript libretto</td>
</tr>
<tr>
<td>BOX-FOLDER 55/4</td>
<td><em>Rosen aus Florida</em>, 1929</td>
</tr>
<tr>
<td></td>
<td>Music by Leo Fall (1873-1925); completed by Korngold</td>
</tr>
</tbody>
</table>
Printed piano-vocal score with holograph annotations

**BOX-FOLDER 55/5**  
*Rosen aus Florida*, Selections, 1929  
Music by Leo Fall (1873-1925); completed by Erich Korngold  
Printed piano-vocal scores with holograph annotations (4)  
*Contents*: Rote Rosen, Slow Fox; Ja, wenn ich eine Feundin hatt'; Wer kann die Frauen je ergründen; Das schönste der Wunder auf Erden

**BOX-FOLDER 20/6**  
*Rosen aus Florida*, undated  
Sketchbook

**BOX-FOLDER 55/6**  
*Rosen aus Florida*, 1929  
Typescript libretto in English

**BOX-FOLDER 55/7**  
*Rosen aus Florida*, [1929]  
Typescript synopsis in German

**BOX-FOLDER 16/1**  
Schauspiel-Ouvertüre, op. 4, 1911  
Holograph full score with annotations (bound)

**BOX-FOLDER 55/8**  
Schauspiel Overture, op. 4, 1912  
Printed full scores (2)

**BOX-FOLDER 56/1**  
Schauspiel Overture, op. 4, 1912  
Arrangement for piano, 4 hands  
Printed piano 1 part

**BOX-FOLDER 56/2**  
Schauspiel Overture, op. 4, 1912  
Arrangement for piano, 4 hands  
Printed piano 2 part (bound)

**BOX-FOLDER 16/2**  
Scherzando, no. 1, 1907  
Holograph piano score

**BOX-FOLDER 16/3**  
Scherzo, 1909  
Holograph piano score

**BOX-FOLDER 16/4**  
Scherzo von Mendelssohn, undated  
Holograph bass drum part

**BOX-FOLDER 16/5**  
*Der Schneemann*, 1910  
Holograph full score with annotations by Korngold and Zemlinsky on pages 1-27  
Orchestrated by Alexander Zemlinsky

**BOX-FOLDER 16/6**  
*Der Schneemann*, undated  
Holograph full score (incomplete; pages 28 to end only)

**BOX-FOLDER 16/9**  
*Der Schneemann*, undated  
Holograph full score fragments

**BOX-FOLDER 56/3**  
*Der Schneemann*, 1909  
Printed piano-vocal score  
*Note*: Printed by R. v. Waldheim-Jos. Eberle and Co. for private distribution by Julius Korngold; no. 76  
*Note*: Inscribed by Julius Korngold

**BOX-FOLDER 56/4**  
*Der Schneemann*, 1909  
Printed piano-vocal score  
*Note*: Printed by R. v. Waldheim-Jos. Eberle and Co. for private distribution by Julius Korngold; unnumbered

**BOX-FOLDER 56/5**  
*Der Schneemann*, 1910  
Printed piano score  
Universal edition

**BOX-FOLDER 56/6**  
*Der Schneemann*, 1910  
Printed score arrangements for two pianos
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 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  
Copyist piano-violin score |
| 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  
see *Einfache Lieder* |
| BOX-FOLDER 23/11 | Sextet for Strings, op. 10, undated  
Photograph 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 |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 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 |
| BOX-FOLDER 58/4 | *The Silent Serenade*, op. 36, undated  
Piano-vocal score consisting of holograph sketches, copyist, and typescript libretto pasteovers |
| BOX-FOLDER 58/5 | *The Silent Serenade*, op. 36, undated  
Copyist flute and clarinet/saxophone parts with several holograph corrections |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 58/6 | *The Silent Serenade*, op. 36, undated  
Copyist piano 1/celesta part |
| BOX-FOLDER 59/1 | *The Silent Serenade*, op. 36, undated  
Copyist piano 2 part with several holograph corrections |
| BOX-FOLDER 59/2 | *The Silent Serenade*, op. 36, undated  
Copyist percussion part with holograph corrections |
| BOX-FOLDER 59/3 | *The Silent Serenade*, op. 36, undated  
Copyist violin 1 part with several holograph corrections |
| BOX-FOLDER 59/4 | *The Silent Serenade*, op. 36, undated  
Copyist violin 2 and holograph cello parts with holograph corrections and pasteovers |
| BOX-FOLDER 59/5 | *The Silent Serenade*, op. 36, undated  
Typescript of Victor Clement's script in German with Korngold's annotations |
| BOX-FOLDER 59/6 | *The Silent Serenade*, op. 36  
Photocopied typescript lyrics in English by William Okie |
| BOX-FOLDER 19/4 | *The Silent Serenade*, op. 36, 1946  
Typescript lyric sheets with holograph edits (incomplete) |
| BOX-FOLDER 19/5 | *The Silent Serenade*, op. 36, 1946  
Typescript lyric sheets (radio version) with holograph edits |
| BOX-FOLDER 19/6 | *The Silent Serenade*, op. 36  
Typescript lyric sheets with extensive holograph edits and additions |
| BOX-FOLDER 19/7 | *The Silent Serenade*, op. 36, undated  
Holograph lyric sheets with typed pasteovers |
| BOX-FOLDER 19/3 | *The Silent Serenade*, op. 36. Valse, undated  
Holograph sketch for piano |
| BOX-FOLDER 59/7 | Sinfonietta, op. 5, 1914  
Printed full score (bound) |
| BOX-FOLDER 20/1 | Sinfonietta, op. 5, 1913  
Holograph full score with pasteovers and annotations (bound) |
| BOX-FOLDER 20/3 | Sinfonietta, op. 5, 1912  
Parts (piccolo, flute 1 and 2, oboe 1 and 2) |
| BOX-FOLDER 20/2 | Sinfonietta, op. 5, circa 1911-1912  
Manuscript title: Erste Symphonie  
Holograph full score sketches  
*Laid in:* Holograph sketch of first movement |
| BOX-FOLDER 20/4 | Sketchbook, undated  
Very early unidentified holograph sketches |
| BOX-FOLDER 21/1 | So Big, 1953  
Holograph sketch  
*Note:* Music for Edna Farber film that Korngold later turned down |
| BOX-FOLDER 59/8 | Sonata for Piano no. 1  
Printed score  
Universal Edition |
| BOX-FOLDER 59/9 | Sonata for Piano no. 1, 1910  
Printed score  
*Note:* Printed by R. v. Waldheim-Jos. Eberle and Co. for private distribution by Julius Korngold in 1909; no. 76 |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 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  
Photocopy of piano-vocal score (bound) |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 21/9 | Songs of the Clown, op. 29, 1941  
Holograph piano-vocal score |
| BOX-FOLDER 21/9 | Songs of the Clown, op. 29, 1941  
Photocopied holograph piano-vocal score |
| BOX-FOLDER 60/11 | Songs of the Clown, op. 29, 1941  
Copyist transparency masters of piano-vocal score |
| BOX-FOLDER 21/8 | Songs of the Clown, op. 29, 1942  
Reverse publisher's proof of piano-vocal score with holograph corrections |
| BOX-FOLDER 21/13 | Songs of the Clown, op. 29, 1942  
Holograph lyric sheet in German |
| BOX-FOLDER 21/10 | Songs of the Clown, op. 29. Adieu, Good Man Devil, undated  
Holograph sketch |
| BOX-FOLDER 21/12 | Songs of the Clown, op. 29. Hey You Robin, 1942  
Holograph sketches  
*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 |
| 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 |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 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, 1948-1950  
Photocopies of copyist cello parts with holograph corrections, performers' annotations, and pasteovers |
| BOX-FOLDER 63/2 | Symphonic Serenade, op. 39, 1948  
Photocopies of copyist (4) and printed (1) double bass parts with holograph corrections, performers' annotations, and pasteovers |
| 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 |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 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 |
| BOX-FOLDER 65/2 | Symphony in F-sharp major, op. 40, undated  
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 |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 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  
  Note: Trombone 4 part is incomplete                                                                                                         |
| 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                                                                                   |
| 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                                                                                                                    |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 68/6</td>
<td>Theme and Variations, op. 42, 1954  &lt;br&gt;Photocopies of copyist woodwind, brass, percussion, and harp parts  &lt;br&gt;Note: From Belwin Mill's rental library, numbered 2</td>
</tr>
<tr>
<td>BOX-FOLDER 69/1</td>
<td>Theme and Variations, op. 42, 1954  &lt;br&gt;Ozalid printed string parts  &lt;br&gt;Note: From Belwin Mill's rental library, numbered 4</td>
</tr>
<tr>
<td>BOX-FOLDER 69/2</td>
<td>Theme and Variations, op. 42, 1953  &lt;br&gt;Printed string parts, including optional violin 3 part</td>
</tr>
<tr>
<td>BOX-FOLDER 69/3</td>
<td>Theme and Variations, op. 42, 1954  &lt;br&gt;Printed string parts, including optional violin 3 part</td>
</tr>
<tr>
<td>BOX-FOLDER 69/4</td>
<td>Theme and Variations, op. 42, undated  &lt;br&gt;Ozalid percussion parts with holograph and performers' annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 23/4</td>
<td>Theme and Variations, op. 42, 1953  &lt;br&gt;Publisher proofs of string parts with holograph corrections</td>
</tr>
<tr>
<td>BOX-FOLDER 34/1</td>
<td>Die tote Stadt, 1920  &lt;br&gt;Printed full score with holograph annotations and notes (bound)  &lt;br&gt;Note: Contains pasteovers on title page from 1981</td>
</tr>
<tr>
<td>BOX-FOLDER 35/1-3</td>
<td>Die tote Stadt, circa 1919-1920  &lt;br&gt;Holograph full score (bound)</td>
</tr>
<tr>
<td>BOX-FOLDER 23/6</td>
<td>Die tote Stadt, 1920  &lt;br&gt;Manuscript title: Das tote Brügge  &lt;br&gt;Holograph piano-vocal score (bound)</td>
</tr>
<tr>
<td>BOX-FOLDER 76/2</td>
<td>Die tote Stadt, op. 12, 1920  &lt;br&gt;Printed piano-vocal score with manuscript annotations [by Imre Aldori?] (bound)</td>
</tr>
<tr>
<td>BOX-FOLDER 69/5</td>
<td>Die tote Stadt, op. 12, 1920  &lt;br&gt;Printed piano-vocal score with text in Italian  &lt;br&gt;Note: Reduction by Ferdinand Rebay</td>
</tr>
<tr>
<td>BOX-FOLDER 23/7</td>
<td>Die tote Stadt, 1915  &lt;br&gt;Holograph piano-vocal score  &lt;br&gt;Note: &quot;Marschtempo&quot; on recto</td>
</tr>
<tr>
<td>BOX-FOLDER 69/6</td>
<td>Die tote Stadt, op. 12. Marietta's Lied, 1920  &lt;br&gt;Printed piano-vocal score for high voice with German and English libretto  &lt;br&gt;Note: Inscribed from Luzi Korngold to Rosemarie [?]</td>
</tr>
<tr>
<td>BOX-FOLDER 69/7</td>
<td>Die tote Stadt, op. 12. Marietta's Lied, 1920  &lt;br&gt;Printed piano-vocal score for medium voice with German and English libretto</td>
</tr>
<tr>
<td>BOX-FOLDER 23/8</td>
<td>Die tote Stadt. Marietta's Lied, 1920  &lt;br&gt;Holograph harp 2 part</td>
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<tr>
<td>BOX-FOLDER 84/1</td>
<td>Die tote Stadt, op. 12, 1948  &lt;br&gt;Translation by Ruth and Thomas Martin  &lt;br&gt;Printed libretto in English</td>
</tr>
<tr>
<td>BOX-FOLDER 69/8</td>
<td>Die tote Stadt/Violanta arrangement, undated  &lt;br&gt;Arranger unknown  &lt;br&gt;Manuscript piano-vocal score in an unidentified hand</td>
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<tr>
<td>BOX-FOLDER 23/9</td>
<td>Trauer Marsch, 1908  &lt;br&gt;Holograph piano score</td>
</tr>
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</table>
Trio for Piano, Violin, and Cello, op. 1, 1910
Printed score; parts with performers' annotations
Universal Edition

Trio for Piano, Violin, and Cello, op. 1, undated
Copyist score; part proofs with holograph corrections

Trio for Piano, Violin, and Cello, op. 1, 1911
Manuscript title: Trio, op. 4
Holograph score

Note: Bound with Sonata for Violin, op. 6 and Sextet for Strings, op. 10

Trio for Piano, Violin, and Cello, op. 1, 1910
Photocopies of printed score and parts

Trio for Piano, Violin, and Cello, op. 1
Holograph full score fragment

Trio sketch, undated
Holograph

Note: Possible early idea for Sonata for Piano no. 2, later discarded

Valse Charmante, no. 6, 1907
Holograph score and fragment for piano

Valse Lente, 1909
Holograph score for piano

Valse Pensive, 1908
Holograph score for piano

Valse Tardatine, 1909
Holograph score for piano

Der Vampir, 1916
Holograph score for piano with annotations

Variationen, 1909?
Holograph score for piano in C minor

Note: Published as Sonata for Piano no. 1, final movement

Variationen, 1909 April 30
Holograph score for piano

Note: Published as Sonata for Piano no. 1, final movement

Variationen, undated
Holograph sketches for piano with pasteovers

Variationen über [illegible], 1909
Holograph sketches for piano

Vesper, 1915
Holograph piano-vocal score

Viel Lärm um Nichts, op. 11
see also Much Ado About Nothing

Viel Lärm um Nichts, op. 11, undated
Holograph full score (bound)

Viel Lärm um Nichts, op. 11, undated
Copyist full score with holograph annotations, corrections; list of pieces used in suite

Viel Lärm um Nichts, op. 11, 1923
Holograph piano score

Note: Arranged for piano by Adolf Wach for B. Schött
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 24/16</td>
<td><em>Viel Lärmen um Nichts</em>, op. 11. Kriegsmusik, undated</td>
</tr>
<tr>
<td></td>
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<tr>
<td>BOX-FOLDER 70/7</td>
<td><em>Viel Lärmen um Nichts</em>, op. 11. Lied des Pagen, 1920</td>
</tr>
<tr>
<td></td>
<td>Printed piano-vocal score</td>
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<tr>
<td>BOX-FOLDER 24/17</td>
<td><em>Viel Lärmen um Nichts</em>, op. 11. Mädchen im Brautgemach, 1917</td>
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<td></td>
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<tr>
<td>BOX-FOLDER 24/16</td>
<td><em>Viel Lärmen um Nichts</em>, op. 11. Overture, undated</td>
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<td><em>Viel Lärmen um Nichts</em>, op. 11, 1927</td>
</tr>
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<td>Caption title: <em>Vier Stücke für Violine und Klavier</em></td>
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<tr>
<td></td>
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<td><em>Contents</em>: Mädchen im Brautgemach; Holzapfel und Schlehwein; Gartenscene; Mummenschanz</td>
</tr>
<tr>
<td>BOX-FOLDER 24/18</td>
<td>Vier kleine fröhliche Walzer, op. 5, undated</td>
</tr>
<tr>
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<td>Holograph score for piano</td>
</tr>
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<td>BOX-FOLDER 24/18</td>
<td>Vier kleine fröhliche Walzer, op. 5, undated</td>
</tr>
<tr>
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<td>BOX-FOLDER 70/9</td>
<td>Vier Kleine Karikaturen für Kinder, op. 19, 1931</td>
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<tr>
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<td>Printed piano-vocal score with manuscript cover in an unidentified hand</td>
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<tr>
<td>BOX-FOLDER 31/9</td>
<td><em>Violanta</em>, op. 8, 1915-1916</td>
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<td>Holograph full score with annotations (bound, incomplete; pages 161-184 wanting)</td>
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<tr>
<td>BOX-FOLDER 24/19</td>
<td><em>Violanta</em>, op. 8, circa 1915</td>
</tr>
<tr>
<td></td>
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<tr>
<td>BOX-FOLDER 70/10</td>
<td><em>Violanta</em>, op. 8, 1916</td>
</tr>
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<td></td>
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</tr>
<tr>
<td>BOX-FOLDER 70/11</td>
<td><em>Violanta</em>, op. 8, 1916</td>
</tr>
<tr>
<td></td>
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<td>BOX-FOLDER 24/20</td>
<td><em>Violanta</em>, op. 8, undated</td>
</tr>
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<tr>
<td>BOX-FOLDER 24/21</td>
<td><em>Violanta</em>, op. 8, undated</td>
</tr>
<tr>
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</tr>
<tr>
<td>BOX-FOLDER 25/1</td>
<td>Waltz, undated</td>
</tr>
<tr>
<td></td>
<td>Holograph short score (incomplete)</td>
</tr>
<tr>
<td>BOX-FOLDER 25/2</td>
<td>Walzer, undated</td>
</tr>
<tr>
<td></td>
<td>Holograph score for piano</td>
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<tr>
<td></td>
<td><em>Laid in</em>: Holograph piano sketch of &quot;Vals&quot;</td>
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<td>BOX-FOLDER 25/3</td>
<td>Walzer [no. 2], undated</td>
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<td>Early holograph score for piano</td>
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<td></td>
<td><em>Note</em>: Holograph sketch for piano on verso</td>
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<td>Walzer, no. 3, 1907</td>
</tr>
<tr>
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<tr>
<td>BOX-FOLDER 25/5</td>
<td>Walzer, no. 4, 1907</td>
</tr>
<tr>
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<tr>
<td>BOX-FOLDER 25/6</td>
<td>Walzer, no. 5, 1907</td>
</tr>
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<tr>
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<tr>
<td>BOX-FOLDER 25/7</td>
<td>Walzer, no. 7, 1907</td>
</tr>
<tr>
<td></td>
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<td>BOX-FOLDER 25/8</td>
<td>Walzer, no. 8, 1907</td>
</tr>
<tr>
<td></td>
<td>Holograph score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 25/9</td>
<td>Ein Walzer an Luzi, 1946</td>
</tr>
<tr>
<td></td>
<td>Holograph score for piano</td>
</tr>
<tr>
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<td><em>Note:</em> Given to Luzi while she was writing <em>Lieber Meister Chopin</em>. Signed &quot;Chopin&quot; by Korngold</td>
</tr>
<tr>
<td></td>
<td><em>Walzer aus Wien</em></td>
</tr>
<tr>
<td></td>
<td><em>see also</em> <em>The Great Waltz</em></td>
</tr>
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<td>BOX-FOLDER 70/12</td>
<td><em>Walzer aus Wien</em>, 1930</td>
</tr>
<tr>
<td></td>
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<td>BOX-FOLDER 70/13</td>
<td><em>Walzer aus Wien</em>, 1931</td>
</tr>
<tr>
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<td>By Johann Strauss (1825-1899); arranged by Korngold</td>
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<td>Printed piano-vocal scores with holograph note</td>
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<td><em>Contents:</em> Hat ein Englein im Himmel an mich heut' gedacht, no. 3; *Die eine Frau</td>
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<tr>
<td>BOX-FOLDER 20/5</td>
<td><em>Walzer aus Wien</em> sketchbook, undated</td>
</tr>
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<td></td>
<td>Holograph sketches</td>
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<td><em>Laid in:</em> Printed score of <em>Walzer aus Wien</em> by Johann Strauss, Verlag W. Karczag, 1930; printed libretto</td>
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<tr>
<td>BOX-FOLDER 25/10</td>
<td>Was der Wald erzählt, 1909</td>
</tr>
<tr>
<td></td>
<td>Holograph score for piano</td>
</tr>
<tr>
<td>BOX-FOLDER 76/3</td>
<td>Ein Wiegenlied, undated</td>
</tr>
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<td></td>
<td>Photocopied holograph piano-vocal scores (2)</td>
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<td></td>
<td><em>Laid in:</em> Typescript lyrics</td>
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<td></td>
<td><em>Note:</em> For Friedrich Porges; likely unpublished</td>
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<tr>
<td>BOX-FOLDER 31/10</td>
<td><em>Das Wunder der Heliane</em>, undated</td>
</tr>
<tr>
<td></td>
<td>Printed full score fragments with holograph annotations (incomplete; pages 2-8, 237-252 only)</td>
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<td>BOX-FOLDER 25/11</td>
<td><em>Das Wunder der Heliane</em>, undated</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal score</td>
</tr>
<tr>
<td>BOX-FOLDER 38/1</td>
<td><em>Das Wunder der Heliane</em>, 1926-1927</td>
</tr>
<tr>
<td></td>
<td>Holograph full score with annotations (bound)</td>
</tr>
<tr>
<td>BOX-FOLDER 38/2</td>
<td><em>Das Wunder der Heliane</em>, circa 1926?</td>
</tr>
<tr>
<td></td>
<td>Holograph full score sketches</td>
</tr>
<tr>
<td>BOX-FOLDER 25/12</td>
<td>Zu Großpapas 71. Geburtstage, 1914</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal score</td>
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<td>BOX-FOLDER 25/13</td>
<td>Zwölf Lieder, 1911</td>
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<td>Holograph piano-vocal score</td>
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<tr>
<td></td>
<td><em>Note:</em> Contains annotation to &quot;Langesmut&quot;</td>
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<td>BOX-FOLDER 37/3</td>
<td>Unidentified</td>
</tr>
<tr>
<td></td>
<td>Holograph fragment and sketch</td>
</tr>
<tr>
<td>BOX-FOLDER 70/2</td>
<td>Unidentified</td>
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<tr>
<td></td>
<td>Holograph full score excerpt with annotations; pages 1-4</td>
</tr>
<tr>
<td>BOX-FOLDER 31/7</td>
<td>Unidentified</td>
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<td>Holograph final page of full score</td>
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<tr>
<td></td>
<td><em>Note:</em> Likely part of a Strauss arrangement</td>
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### Unidentified, Copyist Full Score Fragment; Pages 9-10

**BOX-FOLDER 24/2**

- Unidentified
- Copyist full score fragment; pages 9-10

### Unidentified, Holograph Full Score Fragment

**BOX-FOLDER 37/4**

- Unidentified
- Holograph full score fragment

### Unidentified, Holograph Full Score Sketches with Annotations

**BOX-FOLDER 31/8**

- Unidentified
- Holograph full score sketches with annotations

### Unidentified, Manuscript Title: [Illegible] Grosspapa

**BOX-FOLDER 24/1**

- Unidentified, 1915
- Manuscript title: [Illegible] Grosspapa
- Holograph piano-vocal score with birthday note to grandfather

### Unidentified, Holograph Piano-Vocal Score with Birthday Note to Grandfather

**BOX-FOLDER 24/5**

- Unidentified
- Holograph piano-vocal score with birthday note to grandfather
- *Note:* Possibly for a symphonic work

### Unidentified, Manuscript Title: Allegretto

**BOX-FOLDER 60/2**

- Unidentified
- Manuscript title: Allegretto
- Holograph sketch for piano

### Unidentified, Holograph Short Score Sketch

**BOX-FOLDER 24/6**

- Unidentified
- Holograph short score sketch
- *Note:* Possibly for a symphonic work

### Unidentified, Holograph Piano-Vocal Score/Sketches and Vocal Part

**BOX-FOLDER 24/4**

- Unidentified
- Holograph piano-vocal score/sketches and vocal part

### Unidentified, Holograph Symphonic Work

**BOX-FOLDER 24/7**

- Unidentified
- Holograph symphonic work
- Manuscript title: Symphonisch
- Holograph sketch
- *Note:* Sketch of "Walzer" [Illegible] on verso

### Unidentified, Waltz, 1908

**BOX-FOLDER 24/3**

- Unidentified
- Holograph fragment, 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 Korgold 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 Korgold, January 31, 1948

**BOX-FOLDER 71/2**

- Sonata Barocca, 1949
  - Printed solo piano part
  - *Note:* Inscribed from Eric Zeisl to Erich Wolfgang Korgold, Christmas 1955

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

The correspondence series contains three subseries: Korgold Family, Sonnethal Family, and Correspondence from Others.

### Korgold Family, 1900-1961

This subseries includes letters and telegrams from Korgold, his eldest son Ernst, mother Josephine, father Julius, and wife Luzi. Erich Korgold'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.

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/2</th>
<th>Korgold, Erich, circa 1910-1920, 1933-1956</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Manuscript and photocopied correspondence</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> Correspondents include Gustinus Ambrosi, Egan Pollak, Richard Strauss, Helen Thimig, Alexander Zemlinsky</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/3</th>
<th>Korgold, Ernst, 1942-1945</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Note:</em> Written from military training in Boulder, Colorado, and Parris Island, South Carolina</td>
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</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/4</th>
<th>Korgold, Ernst, 1945 March-1947</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Note:</em> Written from military training in Camp Lejeune, North Carolina, and Quantico, Virginia</td>
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</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/5</th>
<th>Korgold, Ernst and Helen, 1958-1961</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/6</th>
<th>Korgold, George, 1945</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/7</th>
<th>Korgold, Hans &quot;John Robert,&quot; 1938-1958</th>
</tr>
</thead>
</table>

|-----------------|------------------------------------------|

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/9</th>
<th>Korgold, Helene, 1939</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/10</th>
<th>Korgold, Josephine, from Erich Wolfgang Korgold, 1950-1953</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/11</th>
<th>Korgold, Julius, 1900s, 1937</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Manuscript and photocopied letters</td>
</tr>
<tr>
<td></td>
<td><em>Note:</em> Correspondents include Englebert Humperdinck and Luzi Korgold</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/12</th>
<th>Korgold, Julius, 1938 January-June</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 84/13</th>
<th>Korgold, Julius, 1938 July-December</th>
</tr>
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<table>
<thead>
<tr>
<th>BOX-FOLDER 84/14</th>
<th>Korgold, Julius, 1938</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Note:</em> To Julius Korgold from various correspondents</td>
</tr>
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</table>

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<thead>
<tr>
<th>BOX-FOLDER 84/15</th>
<th>Korgold, Julius and Josephine, 1939</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>BOX-FOLDER 85/1</th>
<th>Korgold, Julius, 1939</th>
</tr>
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<table>
<thead>
<tr>
<th>BOX-FOLDER 85/2</th>
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<td><em>Note:</em> To Julius Korgold from various correspondents</td>
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<thead>
<tr>
<th>BOX-FOLDER 85/3</th>
<th>Korgold, Julius, 1940</th>
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<table>
<thead>
<tr>
<th>BOX-FOLDER 85/4</th>
<th>Korgold, Julius, 1941</th>
</tr>
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</table>

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<tr>
<th>BOX-FOLDER 85/5</th>
<th>Korgold, Julius, 1942</th>
</tr>
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<th>Korgold, Julius, 1943</th>
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<table>
<thead>
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<th>Korgold, Julius, 1944</th>
</tr>
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<table>
<thead>
<tr>
<th>BOX-FOLDER 85/8</th>
<th>Korgold, Luzi, 1939-1957</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>see also</em> Publication correspondence</td>
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<tr>
<td></td>
<td><em>Note:</em> Includes correspondence to Emilie Bittner, Hans Korgold, and Robert Mathias</td>
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<table>
<thead>
<tr>
<th>BOX-FOLDER 85/9</th>
<th>Korgold, Luzi, 1960s</th>
</tr>
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<tbody>
<tr>
<td></td>
<td><em>see also</em> Publication correspondence</td>
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<table>
<thead>
<tr>
<th>BOX-FOLDER 85/10</th>
<th>Korgold, Max, 1940</th>
</tr>
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</table>

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

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 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 *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.

<p>| BOX-FOLDER 86/1 | General Correspondence, 1938 |
| BOX-FOLDER 86/2 | General Correspondence, 1939 January-June |
| BOX-FOLDER 86/3 | General Correspondence, 1939 July-December |
| BOX-FOLDER 86/4 | Correspondence regarding sale of Korngolds' Austrian properties, 1939 |
| BOX-FOLDER 86/5 | General Correspondence, 1940 |
| BOX-FOLDER 86/6 | General Correspondence, 1941 |
| BOX-FOLDER 86/7 | General Correspondence, 1942 |
| BOX-FOLDER 86/8 | General Correspondence, 1943 |
| BOX-FOLDER 86/9 | General Correspondence, 1945 January-June |
| BOX-FOLDER 86/10 | General Correspondence, 1945 July-December |
| BOX-FOLDER 86/11 | General Correspondence, 1947 |
| BOX-FOLDER 86/12 | General Correspondence, 1948 |
| BOX-FOLDER 86/13 | General Correspondence, 1949 |
| BOX-FOLDER 86/14 | General Correspondence, 1950 |
| BOX-FOLDER 86/15 | General Correspondence, 1951 |
| BOX-FOLDER 86/16 | General Correspondence, 1953-1954 |
| BOX-FOLDER 86/17 | General Correspondence, 1955 |
| BOX-FOLDER 86/18 | General Correspondence, 1956 |
| BOX-FOLDER 86/19 | General Correspondence, 1957 |
| BOX-FOLDER 86/20 | General Correspondence, 1958 |</p>
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 86/21</td>
<td>General Correspondence, 1959</td>
</tr>
<tr>
<td>BOX-FOLDER 86/22</td>
<td>General Correspondence, 1961</td>
</tr>
<tr>
<td>BOX-FOLDER 86/23</td>
<td>Adler, Augusta, 1950, 1962</td>
</tr>
<tr>
<td>BOX-FOLDER 86/24</td>
<td>Alwin, Karl, 1938-1945</td>
</tr>
<tr>
<td>BOX-FOLDER 86/25</td>
<td>American Forces Network through Kurt Klein, 1961</td>
</tr>
<tr>
<td>BOX-FOLDER 86/26</td>
<td>American Society of Composers, Authors, and Publishers (ASCAP), 1939-1958</td>
</tr>
<tr>
<td>BOX-FOLDER 86/27</td>
<td>Anstalt für Musikalische Arbeiten through Karl Wewerka, 1935, 1953</td>
</tr>
<tr>
<td>BOX-FOLDER 87/1</td>
<td>Associated Music Publishers, Inc. through Hugo Winter, 1942-1945</td>
</tr>
<tr>
<td>BOX-FOLDER 87/2</td>
<td>Auenerheimer, Raoul, 1947</td>
</tr>
<tr>
<td>BOX-FOLDER 87/3</td>
<td>Austrian-Günther Publications 1958-1961</td>
</tr>
<tr>
<td>BOX-FOLDER 87/4</td>
<td>Baldwin, H. M., 1951 March 16</td>
</tr>
<tr>
<td>BOX-FOLDER 87/5</td>
<td>Barber, Sigmund, 1939</td>
</tr>
<tr>
<td>BOX-FOLDER 87/6</td>
<td>Bauer, Julius, 1949, 1951</td>
</tr>
<tr>
<td>BOX-FOLDER 87/7</td>
<td>Beams, David, 1961</td>
</tr>
<tr>
<td>BOX-FOLDER 87/8</td>
<td>Beer-Fischer, Erwin, 1938</td>
</tr>
<tr>
<td>BOX-FOLDER 87/9</td>
<td>Berman-Fischer Verlag, 1949</td>
</tr>
<tr>
<td>BOX-FOLDER 87/10</td>
<td>Bing, Rudolf, 1949</td>
</tr>
<tr>
<td>BOX-FOLDER 87/12</td>
<td>Bodanzky, Arthur for the Metropolitan Opera Association, 1938-1939</td>
</tr>
<tr>
<td>BOX-FOLDER 87/13</td>
<td>Brahms, Johannes, 1889 February 17</td>
</tr>
<tr>
<td></td>
<td>Note written to Julius Korngold on back of Brahms' calling card</td>
</tr>
<tr>
<td>BOX-FOLDER 87/14</td>
<td>Brentano, Felix, 1945</td>
</tr>
<tr>
<td>BOX-FOLDER 87/15</td>
<td>Brock, Oscar, 1960</td>
</tr>
<tr>
<td>BOX-FOLDER 87/16</td>
<td>Broda, Edna J., 1951</td>
</tr>
<tr>
<td>BOX-FOLDER 87/17</td>
<td>Bundestheater (Vienna) through Ernst Marboe, 1955</td>
</tr>
<tr>
<td>BOX-FOLDER 87/18</td>
<td>Burg Theater through Joseph Glücksmann, 1961</td>
</tr>
<tr>
<td>BOX-FOLDER 87/19</td>
<td>Burton, Lawrence J., 1958-1961</td>
</tr>
<tr>
<td>BOX-FOLDER 87/20</td>
<td>Canadian Broadcasting Company through Tony Thomas, 1959-1961</td>
</tr>
<tr>
<td>BOX-FOLDER 87/21</td>
<td>Cahen, Edmond, 1938</td>
</tr>
<tr>
<td>BOX-FOLDER 87/22</td>
<td>Clement, Victor, 1951-1953</td>
</tr>
<tr>
<td>BOX-FOLDER 87/23</td>
<td>Daily News (Los Angeles) through Bruno D. Ussher, undated</td>
</tr>
<tr>
<td>BOX-FOLDER 87/24</td>
<td>Décsey, Annie and Ernst, 1938-1939</td>
</tr>
<tr>
<td>BOX-FOLDER 87/25</td>
<td>Dévare, Ulric, 1958, 1961</td>
</tr>
<tr>
<td>BOX-FOLDER 87/26</td>
<td>Dieterle, Charlotte and William, 1939-1961</td>
</tr>
<tr>
<td>BOX-FOLDER 87/27</td>
<td>Disney, Walt, 1941</td>
</tr>
<tr>
<td>BOX-FOLDER 87/28</td>
<td>Eastman School of Music through Mary Louise Creegan, 1959</td>
</tr>
<tr>
<td>BOX-FOLDER 87/29</td>
<td>Ehrenzweig, Albert 1938-1939</td>
</tr>
<tr>
<td>BOX-FOLDER 87/30</td>
<td>Eisner-Ames, Stella, circa 1958-1961</td>
</tr>
<tr>
<td>BOX-FOLDER 87/31</td>
<td>Eülenburg, Erich, 1958</td>
</tr>
<tr>
<td>BOX-FOLDER 87/32</td>
<td>Federal Music Project (Works Progress Administration) through Homer Henley, 1938</td>
</tr>
<tr>
<td>BOX-FOLDER 87/33</td>
<td>Fleischer, Arthur, 1939</td>
</tr>
<tr>
<td>BOX-FOLDER 87/34</td>
<td>Forbstein, Leo, 1943-1944</td>
</tr>
<tr>
<td>BOX-FOLDER 87/35</td>
<td>Fuchs, Peter Paul, 1938-1943</td>
</tr>
<tr>
<td>BOX-FOLDER 87/36</td>
<td>Gilmore, Walter E., 1940</td>
</tr>
<tr>
<td>BOX-FOLDER 87/37</td>
<td>Goldschmidt, Edmond and Theodora, 1951, 1958</td>
</tr>
<tr>
<td>BOX-FOLDER 87/38</td>
<td>Golscmann, Vladimir, 1955</td>
</tr>
<tr>
<td>Container</td>
<td>Contents</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
</tr>
<tr>
<td>BOX-FOLDER 87/39</td>
<td>Gordon, Paul, 1953</td>
</tr>
<tr>
<td>BOX-FOLDER 87/40</td>
<td>Greenburger, Sanford, 1942</td>
</tr>
<tr>
<td>BOX-FOLDER 87/41</td>
<td>Groh, Johannes, 1958</td>
</tr>
<tr>
<td>BOX-FOLDER 87/42</td>
<td>Grover, George, 1942</td>
</tr>
<tr>
<td>BOX-FOLDER 87/43</td>
<td>Gutmann, Wilhelm, 1939-1940</td>
</tr>
<tr>
<td>BOX-FOLDER 87/44</td>
<td>Hammond, Philip J. S., 1958, undated</td>
</tr>
<tr>
<td>BOX-FOLDER 87/45</td>
<td>Harris, Roy, through the U.S. War Office of Information, 1945</td>
</tr>
<tr>
<td>BOX-FOLDER 87/46</td>
<td>Haueufels, Margarete &quot;Grete,&quot; 1951, 1958</td>
</tr>
<tr>
<td>BOX-FOLDER 87/47</td>
<td>Heifetz, Frances and Jascha, 1961 and undated</td>
</tr>
<tr>
<td>BOX-FOLDER 87/48</td>
<td>Herald, George Heinz, 1944</td>
</tr>
<tr>
<td>BOX-FOLDER 87/49</td>
<td>Hertz, Alfred, to Julius Korngold, 1938</td>
</tr>
<tr>
<td>BOX-FOLDER 87/50</td>
<td>Herzmansky, Bernhard, undated</td>
</tr>
<tr>
<td>BOX-FOLDER 87/51</td>
<td>Hollywood Theatre Alliance, 1940</td>
</tr>
<tr>
<td>BOX-FOLDER 87/52</td>
<td>Hope, Constance, 1943</td>
</tr>
<tr>
<td>BOX-FOLDER 87/53</td>
<td>Horch, Franz J., 1939, 1951</td>
</tr>
<tr>
<td></td>
<td><em>see also</em> Publication correspondence, 1950s</td>
</tr>
<tr>
<td>BOX-FOLDER 87/54</td>
<td>Horowitz, Edith Lenar, 1958</td>
</tr>
<tr>
<td>BOX-FOLDER 87/55</td>
<td>Huberman, Bronislaw?, 1945</td>
</tr>
<tr>
<td>BOX-FOLDER 87/56</td>
<td>Hull, Helen H., 1940s</td>
</tr>
<tr>
<td>BOX-FOLDER 87/57</td>
<td>International Theatrical Play Bureau through Eleanor King, 1942</td>
</tr>
<tr>
<td>BOX-FOLDER 87/58</td>
<td>Irion, Yolanda, 1943-1945</td>
</tr>
<tr>
<td>BOX-FOLDER 87/59</td>
<td>Jeritza, Maria, 1924</td>
</tr>
<tr>
<td>BOX-FOLDER 87/60</td>
<td>KFI Radio Los Angeles, 1945</td>
</tr>
<tr>
<td>BOX-FOLDER 87/61</td>
<td>Kallina-Werner, Elisabeth, 1961</td>
</tr>
<tr>
<td>BOX-FOLDER 87/62</td>
<td>Kalmann, Emmerich, 1947</td>
</tr>
<tr>
<td>BOX-FOLDER 87/63</td>
<td>Kann, Bernhard, 1943</td>
</tr>
<tr>
<td>BOX-FOLDER 87/64</td>
<td>Karlweis, Oscar, 1942-1943</td>
</tr>
<tr>
<td>BOX-FOLDER 87/65</td>
<td>Kent, Fred and ?, 1961</td>
</tr>
<tr>
<td>BOX-FOLDER 88/1</td>
<td>Kerby, Paul, 1943-1952</td>
</tr>
<tr>
<td>BOX-FOLDER 88/2</td>
<td>King, Eleanor, 1942-1945</td>
</tr>
<tr>
<td></td>
<td><em>see also</em> International Theatrical Play Bureau</td>
</tr>
<tr>
<td>BOX-FOLDER 88/3</td>
<td>Kinskey, Iphigenie, 1950</td>
</tr>
<tr>
<td>BOX-FOLDER 88/4</td>
<td>Kirsten, Dorothy, 1953</td>
</tr>
<tr>
<td>BOX-FOLDER 88/5</td>
<td>Klemperer, Otto 1943</td>
</tr>
<tr>
<td>BOX-FOLDER 88/6</td>
<td>Kohner, Robert 1938</td>
</tr>
<tr>
<td>BOX-FOLDER 88/7</td>
<td>Koussevitzky, Serge, 1943</td>
</tr>
<tr>
<td>BOX-FOLDER 88/8</td>
<td>Kralik, Heinrich and Karl, 1948</td>
</tr>
<tr>
<td>BOX-FOLDER 88/9</td>
<td>Le Massena, C. E., 1943</td>
</tr>
<tr>
<td>BOX-FOLDER 88/10</td>
<td>Lederman, Minna, 1945</td>
</tr>
<tr>
<td>BOX-FOLDER 88/11</td>
<td>Lehmann, Lotte, 1957</td>
</tr>
<tr>
<td>BOX-FOLDER 88/12</td>
<td>Leinsdorf, Erich, to Julius Korngold, 1943</td>
</tr>
<tr>
<td>BOX-FOLDER 88/13</td>
<td>Less, Alfred and Maria, 1950-1951</td>
</tr>
<tr>
<td>BOX-FOLDER 88/14</td>
<td>Lester, Edwin,</td>
</tr>
<tr>
<td></td>
<td><em>see also</em> Los Angeles Civic Light Opera Association</td>
</tr>
<tr>
<td>BOX-FOLDER 88/15</td>
<td>Loeser, Gabriel, 1958-1959</td>
</tr>
<tr>
<td>BOX-FOLDER 88/16</td>
<td>Los Angeles Civic Light Opera Association through Edwin Lester, 1942</td>
</tr>
<tr>
<td>BOX-FOLDER 88/17</td>
<td>Mahler-Werfel, Alma, 1947-1959</td>
</tr>
<tr>
<td>Container</td>
<td>Contents</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
</tr>
</tbody>
</table>
| BOX-FOLDER 88/18 | Mannaberger, Richard, 1938  
  *Laid in:* Photograph of Richard Mannaberger |
| BOX-FOLDER 88/19 | Marischka, Hubert, 1955 |
| BOX-FOLDER 88/20 | Edward B. Marks Music Corporation, 1942-1943 |
| BOX-FOLDER 88/21 | Martin, Wolfgang, 1938 |
| BOX-FOLDER 88/22 | Marx, Josef, 1958 |
| BOX-FOLDER 88/23 | Matzenauer, Margaret, 1939 |
| BOX-FOLDER 88/24 | Melichar, Alois, 1958 |
| BOX-FOLDER 88/25 | Mitropoulos, Dimitri, 1957 |
| BOX-FOLDER 88/26 | Moldenhauer, Hans, 1958-1959 |
| BOX-FOLDER 88/27 | Muehlbauer, Ady, 1958-1962 |
| BOX-FOLDER 88/28 | Mühlen, Peter van, circa 1961 |
| BOX-FOLDER 88/29 | Music Publishers Holding Corporation, 1942-1955 |
| BOX-FOLDER 88/30 | Novotna, Jarmile, 1944, 1953 |
| BOX-FOLDER 88/31 | Ormandy, Eugene, 1942, 1952 |
| BOX-FOLDER 88/32 | Paalen, Bella, 1958 |
| BOX-FOLDER 88/33 | Philips Electrical Ltd. through James Bright, 1958 |
| BOX-FOLDER 88/34 | Pollack, Leo, 1940 |
| BOX-FOLDER 88/35 | Pollack, Robert, 1939, 1961 |
| BOX-FOLDER 88/36 | Preminger, Otto, 1943 |
| BOX-FOLDER 88/37 | Pritt, Arthur ("Duane"), 1961 |
| BOX-FOLDER 88/38 | Radio Corporation of America (RCA) through Hope Constance, Alan Kayes, and Louis Kaufman, 1944, 1951, 1959 |
| BOX-FOLDER 88/39 | Radio-Verkehrs-Aktiengesellschaft (RAVAG), 1949 |
| BOX-FOLDER 88/40 | Rebner, Adolf, 1939 |
| BOX-FOLDER 88/41 | Reichert, Ellen, 1950 |
| BOX-FOLDER 88/42 | Reiner, Fritz, 1956 |
| BOX-FOLDER 88/43 | Reinhardt, Max 1943 |
| BOX-FOLDER 88/44 | Reitler, Joseph, 1943 |
| BOX-FOLDER 88/45 | Rentsch, Hildegard, 1961 |
| BOX-FOLDER 88/46 | Riedinger, Hedwig and Lothar, 1961 |
| BOX-FOLDER 88/47 | Sachse, Leopold, 1942  
  *Note:* Regarding Sea Wolf |
| BOX-FOLDER 88/48 | Sarnoff, Dorothy, 1945 |
| BOX-FOLDER 88/49 | G. Schirmer through Gustave Reese, 1939 |
| BOX-FOLDER 88/50 | Schoenberg, Arnold, 1945 |
| BOX-FOLDER 88/51 | Schott & Co., Ltd. through Ludwig Strecker, 1958-1961 |
| BOX-FOLDER 88/52 | Schott & Co., Ltd. through Wilhelm Strecker, 1938-1948 |
| BOX-FOLDER 88/53 | Schott, Paul, 1938 |
| BOX-FOLDER 88/54 | Schwamberger, Karl Maria, 1948-1949 |
| BOX-FOLDER 88/55 | Schwarz, Bruno, 1938 |
| BOX-FOLDER 88/56 | Screen Composers Association, 1945 |
| BOX-FOLDER 89/1 | Seeligman, Tony and wife (name unknown), 1938 and 1947 |
| BOX-FOLDER 89/2 | Seligman, O. D., 1958 |
| BOX-FOLDER 89/3 | Selzer, Grete, 1958 |
| BOX-FOLDER 89/4 | Shuk, Lajos, 1939 |
| BOX-FOLDER 89/5 | Slezak, Walter, 1961, undated |
Correspondence, 1889-1962, (bulk 1945-1961)

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 89/6</td>
<td>Sonderling, Jacob, 1941</td>
</tr>
<tr>
<td>BOX-FOLDER 89/7</td>
<td>Sonnenschein, Kurt, 1938</td>
</tr>
<tr>
<td>BOX-FOLDER 89/8</td>
<td>Staatsoper Wien, 1947</td>
</tr>
<tr>
<td>BOX-FOLDER 89/9</td>
<td>Steinburg, William, 1957-1958</td>
</tr>
<tr>
<td>BOX-FOLDER 89/10</td>
<td>Stokowski, Leopold, 1945</td>
</tr>
<tr>
<td>BOX-FOLDER 89/11</td>
<td>Szell, George, to Luzi Korngold, 1958</td>
</tr>
<tr>
<td>BOX-FOLDER 89/12</td>
<td>Szigeti, Joseph, 1943</td>
</tr>
<tr>
<td>BOX-FOLDER 89/13</td>
<td>The Texas Company, 1938</td>
</tr>
<tr>
<td>BOX-FOLDER 89/14</td>
<td>Note: Regarding Paul Sonnenthal</td>
</tr>
<tr>
<td>BOX-FOLDER 89/15</td>
<td>Theatergemeinde München though Adolf Mühlbauer, 1961</td>
</tr>
<tr>
<td>BOX-FOLDER 89/16</td>
<td>Thimig-Reinhardt, Helene, 1943-1961</td>
</tr>
<tr>
<td>BOX-FOLDER 89/17</td>
<td>Toch, Ernest, 1943</td>
</tr>
<tr>
<td>BOX-FOLDER 89/18</td>
<td>Tolnai (née Ganz), Manzi, 1938-1939, 1957-1961</td>
</tr>
<tr>
<td>BOX-FOLDER 89/19</td>
<td>Torberg, Friedrich, 1943</td>
</tr>
<tr>
<td>BOX-FOLDER 89/20</td>
<td>Tressler, Otto, 1950</td>
</tr>
<tr>
<td>BOX-FOLDER 89/21</td>
<td>Two Continent Pictures through Paul Gordon, 1947</td>
</tr>
<tr>
<td>BOX-FOLDER 89/22</td>
<td>Volksoper Wien through Marcel Prawy, 1958-1961</td>
</tr>
<tr>
<td>BOX-FOLDER 89/23</td>
<td>Walter, Bruno, 1944-1961</td>
</tr>
<tr>
<td>BOX-FOLDER 89/24</td>
<td>Warner Bros., 1938-1945</td>
</tr>
<tr>
<td>BOX-FOLDER 89/25</td>
<td>Weigl, Karl, 1945-1949</td>
</tr>
<tr>
<td>BOX-FOLDER 89/26</td>
<td>Josef Weinberger through Otto Blau, 1938-1945</td>
</tr>
<tr>
<td>BOX-FOLDER 89/27</td>
<td>Weinzierl, Karl and Freddy, 1946-1948</td>
</tr>
<tr>
<td>BOX-FOLDER 89/28</td>
<td>Westin, Karl Otto, 1958</td>
</tr>
<tr>
<td>BOX-FOLDER 89/29</td>
<td>Wiesenthal, Grete, 1958</td>
</tr>
<tr>
<td>BOX-FOLDER 89/30</td>
<td>Wiskosil, Barbara &quot;Bettina&quot; &quot;Betty,&quot; 1938, 1950, 1958</td>
</tr>
<tr>
<td>BOX-FOLDER 89/31</td>
<td>Witrofsky, Otto, 1938-1945</td>
</tr>
<tr>
<td>BOX-FOLDER 89/33</td>
<td>Wolf, Cornelia M., 1959</td>
</tr>
<tr>
<td>BOX-FOLDER 89/34</td>
<td>Zeisl, Eric, undated</td>
</tr>
<tr>
<td>BOX-FOLDER 89/35</td>
<td>Zsolnay, Frederick de, 1951</td>
</tr>
<tr>
<td>BOX-FOLDER 89/36</td>
<td>Unidentified correspondent (Marianna?), 1946-1958</td>
</tr>
</tbody>
</table>


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

Financial Papers

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 89/36</td>
<td>1936</td>
</tr>
<tr>
<td></td>
<td>Bonds and securities statements</td>
</tr>
<tr>
<td>BOX-FOLDER 89/37</td>
<td>1937</td>
</tr>
<tr>
<td></td>
<td>Bank information; royalties statements</td>
</tr>
<tr>
<td>BOX-FOLDER 89/38</td>
<td>1938</td>
</tr>
<tr>
<td></td>
<td>Miscellaneous receipts; royalty statements</td>
</tr>
<tr>
<td>BOX-FOLDER 89/39</td>
<td>1939</td>
</tr>
<tr>
<td></td>
<td>Real estate correspondence; royalties statements; tax information</td>
</tr>
<tr>
<td>Container</td>
<td>Contents</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
</tr>
</tbody>
</table>
| BOX-FOLDER 89/40 | 1940  
  *Die Kathrin* expenses; royalties statement |
| BOX-FOLDER 89/41 | 1941  
  Checks; check stubs; receipts; royalties statements; tax documents |
| BOX-FOLDER 89/42 | 1942  
  Insurance information; royalty statements |
| BOX-FOLDER 89/43 | 1943  
  Insurance information |
| BOX-FOLDER 89/44 | 1944  
  Schweizerische Kreditanstalt Zürich account statements |
| BOX-FOLDER 89/45 | 1945  
  Royalties statements; Schweizerische Kreditanstalt Zürich account statement |
| BOX-FOLDER 89/46 | 1946  
  Bank statements; checks; receipts |
| BOX-FOLDER 89/47 | 1947  
  Correspondence; insurance information; royalties statements |
| BOX-FOLDER 90/1 | 1947  
  Receipts. Accommodations |
| BOX-FOLDER 90/2 | 1947  
  Receipts. Automotive, clothing, personal expenses |
| BOX-FOLDER 90/3 | 1947  
  Receipts. Medical expenses |
| BOX-FOLDER 90/4 | 1947  
  Receipts. Property, utility expenses |
| BOX-FOLDER 90/5 | 1948  
  Checks; *Rosalinda* expenses; royalties statements |
| BOX-FOLDER 90/6 | 1949  
  Royalties statements |
| BOX-FOLDER 90/7 | 1950  
  Bank of America checks and statements |
| BOX-FOLDER 90/8 | 1950  
  Bills; correspondence; notes; real estate documents; royalties statements |
| BOX-FOLDER 90/9 | 1950  
  Guaranty Trust Co. of New York checks, statements |
| BOX-FOLDER 90/10 | 1950  
  Schweizerische Kreditanstalt Zürich account statement |
| BOX-FOLDER 90/11 | 1950  
  Universal Edition (Vienna) royalties statements |
| BOX-FOLDER 90/12 | 1951  
  Receipts; royalties statements |
| BOX-FOLDER 90/13 | 1953  
  Check stubs; correspondence; tax documents |
| BOX-FOLDER 90/14 | 1953  
  Josef Weinberger, Ltd. royalties statements |
| BOX-FOLDER 90/15 | 1957  
  Bank statements; royalties statements |
| BOX-FOLDER 90/16 | 1958  
  Royalties statements |

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 90/17</td>
<td>1959 Correspondence; royalties statements; tax documents</td>
</tr>
<tr>
<td>BOX-FOLDER 90/18</td>
<td>1960 Royalties statements; tax documents</td>
</tr>
<tr>
<td>BOX-FOLDER 91/1</td>
<td>1960 Expenses. Medical, miscellaneous, personal (Luzi)</td>
</tr>
<tr>
<td>BOX-FOLDER 91/2</td>
<td>1960 Expenses. Property</td>
</tr>
<tr>
<td>BOX-FOLDER 91/3</td>
<td>1960-1961 Personal assets and account information (Luzi)</td>
</tr>
<tr>
<td>BOX-FOLDER 91/4</td>
<td>1961 Royalties statements</td>
</tr>
<tr>
<td></td>
<td>Legal Papers</td>
</tr>
<tr>
<td>BOX-FOLDER 91/5</td>
<td>1920 Contract for <em>Die Tote Stadt</em> with Staatsoper</td>
</tr>
<tr>
<td>BOX-FOLDER 91/6</td>
<td>1939 Correspondence from various law offices</td>
</tr>
<tr>
<td>BOX-FOLDER 91/7</td>
<td>1942 Correspondence from lawyer</td>
</tr>
<tr>
<td>BOX-FOLDER 91/8</td>
<td>1943 Contract for &quot;Tomorrow&quot; from <em>The Constant Nymph</em>; correspondence from lawyer</td>
</tr>
<tr>
<td>BOX-FOLDER 91/9</td>
<td>1944 Contracts; correspondence from publishers</td>
</tr>
<tr>
<td>BOX-FOLDER 91/10</td>
<td>1945 Correspondence; paperwork for Reinhardt estate and <em>Silent Spring</em></td>
</tr>
<tr>
<td>BOX-FOLDER 91/11</td>
<td>1947 Correspondence from various law offices regarding <em>The Silent Serenade</em></td>
</tr>
<tr>
<td>BOX-FOLDER 91/12</td>
<td>1951 Contract for <em>Rosalinda</em> performances</td>
</tr>
<tr>
<td>BOX-FOLDER 91/13</td>
<td>1958 Contract for <em>Rosalinda</em></td>
</tr>
<tr>
<td>BOX 71, 91-94</td>
<td>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 <em>Choral Psalm</em>. 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 <em>Große Österreichcher</em>, an encyclopedic compilation of famous Austrians, and a biography of Frederic Chopin, <em>Lieber Meister Chopin</em>, published in 1960. The bulk of Luzi's biographical materials contain correspondence with publishers concerning the book's publication, written primarily in German.</td>
</tr>
</tbody>
</table>

**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.

Arranged alphabetically by format and chronologically therein

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 91/14</td>
<td>Award, National Federation of Music Clubs for <em>Sea Wolf</em>, 1940-1941</td>
</tr>
<tr>
<td>BOX-FOLDER 91/15</td>
<td>Personal Documents, 1920s</td>
</tr>
<tr>
<td></td>
<td>Hoselberg money, theater tickets</td>
</tr>
<tr>
<td>BOX-FOLDER 91/16</td>
<td>Personal Documents, 1930s</td>
</tr>
<tr>
<td></td>
<td>Salzburger Festspiele pass; inventory of Vienna house items; cutting notes for <em>Juarez</em>;</td>
</tr>
<tr>
<td></td>
<td>United States identity affidavit; miscellany</td>
</tr>
<tr>
<td>BOX-FOLDER 91/17</td>
<td>Personal Documents, 1940s</td>
</tr>
<tr>
<td></td>
<td>Naturalization papers; selective service card; Warner Bros. identification card; postcard</td>
</tr>
<tr>
<td>BOX-FOLDER 91/17</td>
<td>Personal Documents, 1950s</td>
</tr>
<tr>
<td></td>
<td>Agenda for Europe trip; death certificate</td>
</tr>
<tr>
<td>BOX-FOLDER 91/18</td>
<td>Writings, 1940</td>
</tr>
<tr>
<td></td>
<td>Envelope; note</td>
</tr>
<tr>
<td>BOX-FOLDER 91/19</td>
<td>Writings, 1941</td>
</tr>
<tr>
<td></td>
<td>Typescript program notes for <em>Choral Psalm</em> world premiere with holograph annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 91/20</td>
<td>Writings, 1942</td>
</tr>
<tr>
<td></td>
<td>Biography; birthday poem to Josephine Korngold; notes</td>
</tr>
<tr>
<td>BOX-FOLDER 91/21</td>
<td>Writings, 1943</td>
</tr>
<tr>
<td></td>
<td>Holograph notes</td>
</tr>
<tr>
<td>BOX-FOLDER 91/22</td>
<td>Writings, 1945</td>
</tr>
<tr>
<td></td>
<td>Holograph notes</td>
</tr>
<tr>
<td>BOX-FOLDER 91/23</td>
<td>Writings, 1947</td>
</tr>
<tr>
<td></td>
<td>Notes, including those for <em>Silent Serenade</em>; telegraph drafts</td>
</tr>
<tr>
<td>BOX-FOLDER 91/24</td>
<td>Writings, 1948</td>
</tr>
<tr>
<td></td>
<td>Holograph notes</td>
</tr>
<tr>
<td>BOX-FOLDER 91/25</td>
<td>Writings, 1953</td>
</tr>
<tr>
<td></td>
<td>Christmas list; holograph notes</td>
</tr>
<tr>
<td>BOX-FOLDER 91/26</td>
<td>Writings, 1955</td>
</tr>
<tr>
<td></td>
<td>Typescript and manuscript drafts of program notes for Symphony in F-sharp major</td>
</tr>
<tr>
<td>BOX-FOLDER 91/27</td>
<td>Writings, undated</td>
</tr>
<tr>
<td></td>
<td>Numerous holograph notes</td>
</tr>
</tbody>
</table>

**Julius Korngold, 1921-1945**

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.

| | Photocopy of printed article |
| BOX-FOLDER 92/1 | Deutsches Opernschaften der Gegenwart, 1921 |
| | Published by Leonhardt-Verlag |
| BOX-FOLDER 71/3 | Memoirs, "Postludien in dur und moll," Books 1 to 4, late 1930s-1945 |
| | Typescript with holograph corrections |
| BOX-FOLDER 71/4 | Memoirs, "Postludien in dur und moll," Books 5 to 10, late 1930s-1945 |
| | Typescript with holograph corrections |
| BOX-FOLDER 92/2 | Memoirs, Books 1 to 3, late 1930s-1945 |
| |   Bound typescript with holograph annotations |

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 92/3 | Memoirs, Books 4 to 6, late 1930s-1945  
Bound typescript with holograph annotations |
| BOX-FOLDER 92/4 | Memoirs, Books 7 to 10, late 1930s-1945  
Bound typescript with holograph annotations |
| BOX-FOLDER 92/5 | Die romanische Oper der Gegenwart, 1922  
Published by Rikola Verlag  
Note: Ernst Korngold's copy |
| BOX-FOLDER 92/6 | Writings, 1941-1943  
Miscellaneous notes |
| BOX-FOLDER 92/7 | Writings, undated  
Correspondence, notes |

Luise "Luzi" Korngold, circa 1930-1961

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 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.

| BOX-FOLDER 93/1 | Personal Documents, 1930s  
Austrian driver's license; United States identity affidavit; note to Luzi from Erich, Max Reinhardt; Helene Thimig-Reinhardt; passport |
| 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 | Publication Correspondence  
1945-1946  
Note: Bulk from Franz J. Horch |
| BOX-FOLDER 93/5 | 1947 |
| BOX-FOLDER 93/6 | 1948 |
| BOX-FOLDER 93/7 | 1949 |
| BOX-FOLDER 93/8 | 1950s  
Note: Bulk from Amalthea-Verlag |
| BOX-FOLDER 93/9 | 1960  
Note: Correspondents include Heinrich Studer and Amalthea-Verlag |

Erich Wolfgang Korngold Collection  51
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 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*  
   *Writings* |
| 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  
   *Monograph* |
| BOX-FOLDER 94/1 | *Lieber Meister Chopin*, 1960  
   Published by Amalthea-Verlag  
   *Note:* Inscribed by Luzi in 1959 |
| BOX-FOLDER 94/2 | Notes, undated  
   *Note:* In Luzi's and an unidentified hand  
   *Writings by Others* |
| BOX-FOLDER 94/3 | Ein Frausenschicksal im Kriege, 1918  
   By Maria Sonnenthal Scherer (Luzi's grandfather's niece)  
   *Note:* Published by Berlag Ullstein & Co. |
| BOX-FOLDER 94/4 | Between Heaven and Earth, 1944  
   By Franz Werfel  
   *Note:* Inscribed to Luzi Korngold in 1945 |
| BOX-FOLDER 94/5 | Das Lied von Bernadette, 1941  
   By Franz Werfel  
   *Note:* Inscribed to Luzi Korngold in 1942 |
   This series contains programs for performances of Korngold's popular pieces, particularly *Die tote Stadt*, programs and advertisements for film screenings and premieres for which he composed the score, and programs from posthumous performances of his work collected by his family. The exception is the first program in the series, which is from a play featuring Adolf von Sonnenthal, Luzi's grandfather, a prominent stage actor in Vienna in the middle to late nineteenth century.  
   Arranged chronologically. |
| BOX-FOLDER 95/1 | 1906  
   Program from Adolf von Sonnenthal performance at Sonnenthal-Jubiläums Theater, Vienna |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 95/2</td>
<td>1910s</td>
</tr>
<tr>
<td></td>
<td>Programs from Berlin performances of <em>Sinfonietta</em>, op. 5; all-Korngold orchestra concert in Vienna</td>
</tr>
<tr>
<td>BOX-FOLDER 95/3</td>
<td>1920s</td>
</tr>
<tr>
<td></td>
<td>Clippings and programs</td>
</tr>
<tr>
<td>BOX-FOLDER 95/4</td>
<td>1938</td>
</tr>
<tr>
<td></td>
<td>Clippings and programs</td>
</tr>
<tr>
<td>BOX-FOLDER 95/5</td>
<td>1938</td>
</tr>
<tr>
<td></td>
<td>Clippings about Helen Jepson and her performance in Korngold's <em>Liebesbriefchen</em></td>
</tr>
<tr>
<td>BOX-FOLDER 97/1</td>
<td>1938</td>
</tr>
<tr>
<td></td>
<td>Clippings, bulk about Korngold's score for <em>The Adventures of Robin Hood</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/6</td>
<td>1938</td>
</tr>
<tr>
<td></td>
<td>Programs from Max Reinhardt's workshops &quot;Stage, Screen, and Radio in Hollywood,&quot; <em>Sister Beatrice</em>, and &quot;Shakespeare's Women, Clowns and Songs&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 95/7</td>
<td>1938</td>
</tr>
<tr>
<td></td>
<td>Warner Bros.' press release for <em>The Adventures of Robin Hood</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/8</td>
<td>1939</td>
</tr>
<tr>
<td></td>
<td>Clippings; programs</td>
</tr>
<tr>
<td>BOX-FOLDER 97/3</td>
<td>1939</td>
</tr>
<tr>
<td></td>
<td>Clippings; magazines</td>
</tr>
<tr>
<td>BOX-FOLDER 95/9</td>
<td>1939</td>
</tr>
<tr>
<td></td>
<td>Programs for Max Reinhardt's heater workshops for <em>At Your Service</em> and <em>Faust</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/10</td>
<td>1939</td>
</tr>
<tr>
<td></td>
<td>Clippings and correspondence about <em>The Private Lives of Elizabeth and Essex</em></td>
</tr>
<tr>
<td>BOX-FOLDER 71/5</td>
<td>1939</td>
</tr>
<tr>
<td></td>
<td><em>Juarez</em> magazine advertisement</td>
</tr>
<tr>
<td>BOX-FOLDER 71/6</td>
<td>1939 April 25</td>
</tr>
<tr>
<td></td>
<td>Souvenir program for <em>Juarez</em>, Beverly Hills Theatre, California</td>
</tr>
<tr>
<td>BOX-FOLDER 71/7</td>
<td>1939 September 27</td>
</tr>
<tr>
<td></td>
<td><em>The Private Lives of Elizabeth and Essex</em> world premiere</td>
</tr>
<tr>
<td>BOX-FOLDER 95/11</td>
<td>1940</td>
</tr>
<tr>
<td></td>
<td>Film review clippings; miscellany</td>
</tr>
<tr>
<td>BOX-FOLDER 95/12</td>
<td>1940</td>
</tr>
<tr>
<td></td>
<td>Programs</td>
</tr>
<tr>
<td>BOX-FOLDER 97/4</td>
<td>1940</td>
</tr>
<tr>
<td></td>
<td>Program for all-Korngold Los Angeles MAILAMM concert</td>
</tr>
<tr>
<td>BOX-FOLDER 97/5</td>
<td>1940</td>
</tr>
<tr>
<td></td>
<td>Two copies of <em>The Hollywood Reporter</em> with article on <em>Sea Hawk</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/13</td>
<td>1941</td>
</tr>
<tr>
<td></td>
<td>Two clippings</td>
</tr>
<tr>
<td>BOX-FOLDER 95/14</td>
<td>1942</td>
</tr>
<tr>
<td></td>
<td>Clippings and program from Hunter College performance of &quot;Marietta's Lied&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 97/6</td>
<td>1942</td>
</tr>
<tr>
<td></td>
<td>Two clippings</td>
</tr>
<tr>
<td>BOX-FOLDER 95/15</td>
<td>1942</td>
</tr>
<tr>
<td></td>
<td><em>Film Music Notes</em> newsletters</td>
</tr>
<tr>
<td>BOX-FOLDER 95/16</td>
<td>1942</td>
</tr>
<tr>
<td></td>
<td>Radio broadcast scripts, Philadelphia Orchestra program</td>
</tr>
<tr>
<td>Container</td>
<td>Contents</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>BOX-FOLDER 95/17</td>
<td>1943 Clippings, miscellany, program for performance of &quot;Hornpipe&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 95/18</td>
<td>1943 Press release for <em>The Constant Nymph</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/19</td>
<td>1945 Clippings and programs</td>
</tr>
<tr>
<td>BOX-FOLDER 95/20</td>
<td>1947 Publicity pamphlet for harpist Luise Dreyer-Zeidler</td>
</tr>
<tr>
<td>BOX-FOLDER 95/21</td>
<td>1948 Publicity for <em>Violanta</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/22</td>
<td>1950 Erich Wolfgang Korngold interview transcript; programs from the Vienna Philharmonic Ball and Los Angeles Chamber Orchestra's performance of &quot;Much Ado About Nothing,&quot; op. 11</td>
</tr>
<tr>
<td>BOX-FOLDER 95/23</td>
<td>1951 Clippings and programs</td>
</tr>
<tr>
<td>BOX-FOLDER 95/24</td>
<td>1952 Program from Los Angeles Civic Light Opera</td>
</tr>
<tr>
<td>BOX-FOLDER 95/25</td>
<td>1953 Program from and clippings about the <em>Violin Concerto</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/26</td>
<td>1955 Clippings; program; publicity by B. Schott Söhne</td>
</tr>
<tr>
<td>BOX-FOLDER 95/27</td>
<td>1956 Clippings; program from Los Angeles Civic Light Opera performance of <em>Rosalinda</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/28</td>
<td>1957 Clipping about the <em>Violin Concerto</em>; program from <em>Night in Vienna</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/29</td>
<td>1959 Programs for memorial performances</td>
</tr>
<tr>
<td>BOX-FOLDER 95/30</td>
<td>1960 Clippings</td>
</tr>
<tr>
<td>BOX-FOLDER 95/31</td>
<td>1961 Clippings; programs; typescript of article &quot;Korngold in München&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 95/32</td>
<td>1962 Program from performance of &quot;Marietta's Lied&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 95/33</td>
<td>1964 Clipping; program from Vienna Volksoper <em>Der Ring des Polykrates</em> performance</td>
</tr>
<tr>
<td>BOX-FOLDER 95/34</td>
<td>1965 Program from Los Angeles Philharmonic &quot;Marietta's Lied&quot; performance</td>
</tr>
<tr>
<td>BOX-FOLDER 95/35</td>
<td>1967 Six programs from Vienna Volksoper <em>Die Tote Stadt</em> performance</td>
</tr>
<tr>
<td>BOX-FOLDER 95/36</td>
<td>1968 Program from Los Angeles Civic Light Opera <em>Rosalinda</em></td>
</tr>
<tr>
<td>BOX-FOLDER 95/37</td>
<td>1972 Program from <em>Walzer aus Wien</em> production by Heinz Reichert and Julius Bittner</td>
</tr>
<tr>
<td>BOX-FOLDER 95/38</td>
<td>1974 Program and liner notes for Max Reinhardt's <em>A Midsummer Night's Dream</em>; program for <em>The Private Lives of Elizabeth and Essex</em> film screening at Los Angeles County Museum of Art</td>
</tr>
<tr>
<td>Container</td>
<td>Contents</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
</tr>
</tbody>
</table>
| BOX-FOLDER 83/3 | 1975?  
Poster of Staatsoper Wien (Die tote Stadt), Dr. Egon Seefehlner, director |
| BOX-FOLDER 96/1 | 1975  
Programs from Die Tote Stadt from New York City Opera performances |
| BOX-FOLDER 96/2 | 1976  
| BOX-FOLDER 96/3 | 1976  
Program from New York City Opera performance of La Belle Hélène |
| BOX-FOLDER 96/4 | 1979  
Program from the Los Angeles Master Chorale Orchestra performance of The Sea Hawk |
| BOX-FOLDER 96/5 | 1981  
Program from National Symphony Orchestra performance of King's Row |
| BOX-FOLDER 96/6 | 1983  
Program from Deutsche Oper Berlin performance of Die tote Stadt |
| BOX-FOLDER 96/7 | 1985  
Programs for performances of Piano Concerto by the New York Philharmonic; Violin Concerto by Deutsche Opera Berlin; Die Tote Stadt by Staatsoper |
| BOX-FOLDER 96/8 | 1988  
Programs for Nuremberg Symphony Orchestra performance of the Violin Concerto; Sadler Wells Opera performance of La Belle Hélène |
| BOX-FOLDER 96/9 | 1997  
Publicity. Photographs of postcards |
| BOX-FOLDER 96/10 | 2004  
Programs from Salzburg Festival celebrating the music of Erich Wolfgang Korngold |
| BOX-FOLDER 96/11 | 2008  
Programs from San Francisco Opera performances of Die tote Stadt |
| BOX-FOLDER 96/12 | Undated  
B. Schott Sohne's published list of Korngold works, "Werkverzeichnis" |
| BOX-FOLDER 96/12 | Undated  
Clippings |

**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

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 96/14 | circa 1910-1920  
Portraits |
| BOX-FOLDER 71/8 | 1950s  
Kornegold at the piano |
| BOX-FOLDER 96/15 | 1957  
Photographs taken a few months before Korngold's death |
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 96/16</td>
<td>1911-1950</td>
</tr>
<tr>
<td></td>
<td>Family and Friends, 1911-1950</td>
</tr>
<tr>
<td></td>
<td>Photos include Paul, Suzanne, Heini, and Lorel Jellinek; Ernst, George, Julius, Josephine, and Luzi Korngold</td>
</tr>
<tr>
<td>BOX-FOLDER 71/9</td>
<td>circa late 1930s</td>
</tr>
<tr>
<td></td>
<td>Portrait of Luzi Korngold with Ernst and George</td>
</tr>
<tr>
<td>BOX-FOLDER 96/17</td>
<td>1927</td>
</tr>
<tr>
<td></td>
<td>Stage and Film Work, circa 1927-1954</td>
</tr>
<tr>
<td></td>
<td>Contents: Das Wunder der Heliane; Korngold; Hans Muller; Egon Pollack; Leopold Sachse</td>
</tr>
<tr>
<td>BOX-FOLDER 96/18</td>
<td>circa 1934-1937</td>
</tr>
<tr>
<td></td>
<td>Contents: Korngold; Basil Rathbone; Juarez production still of Paul Muni; Juarez studio; rehearsals</td>
</tr>
<tr>
<td>BOX-FOLDER 96/19</td>
<td>circa 1941, 1949</td>
</tr>
<tr>
<td></td>
<td>Contents: King's Row production still, Erich Wolfgang Korngold, Joan Fontaine</td>
</tr>
<tr>
<td>BOX-FOLDER 96/20</td>
<td>1954</td>
</tr>
<tr>
<td></td>
<td>Contents: Magic Fire; Erich Wolfgang Korngold; Alan Badel; Rita Gam; Valentina Cortese</td>
</tr>
</tbody>
</table>

**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)!"