

Milton Babbitt Music Sketches



**Music Division, Library of Congress
Washington, D.C.
2021**

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

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Prepared by the Music Division of the Library of Congress

Finding aid encoded by Janet McKinney and Christopher Hartten, 2021
Revised 2022 August

Collection Summary

Title: Milton Babbitt Music Sketches

Span Dates: 1899-2006

Bulk Dates: 1973-1996

Call No.: ML31.B22

Creator: Babbitt, Milton, 1916-2011

Extent: approximately 765 items

Extent: 21 containers

Extent: 7 linear feet

Language: Collection material in English

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

LC Catalog record: <https://lcn.loc.gov/2014565648>

Summary: Milton Babbitt was an American composer, mathematician, music theorist, and teacher best known for his innovations in the fields of serial and electronic music. The collection primarily consists of holograph sketches for original compositions by Babbitt, including his highly-regarded *Philomel* (1964), *Reflections* (1966), and *Quintet for clarinet and strings* (1997). Also included is a selection of correspondence and an inventory of his book library.

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

Babbitt, Milton, 1916-2011.

Babbitt, Milton, 1916-2011. Works. Selections (Sketches)

Subjects

Chamber music.

Choral music.

Instrumental music.

Musical sketches.

Vocal music.

Titles

Milton Babbitt collection, 1970-2005

Form/Genre

Art music.

Autographs (Manuscripts)

Chamber music.

Correspondence.

Inventories.

Musical sketches.

Scores.

Acquisition Information

Gift, Milton Babbitt and Betty Ann Babbitt Duggan, 2011

Accruals

No further accruals are expected.

Processing History

Loras John Schissel processed the Milton Babbitt Music Sketches in 2013. Janet McKinney coded a draft finding aid in 2013, and Christopher Hartten updated it in 2021. A second update to the finding aid was completed in 2022 by Mónica Hurd.

Related Material

The [Gunther Schuller Papers](#) contain music manuscripts for several works by Babbitt. The [David Lewin Papers](#) contain correspondence with Babbitt and teaching materials about his works and contributions to music theory. Additional correspondence can be found in the [David Diamond Papers](#) and [Oliver Daniel Papers](#).

Materials Cataloged Separately

Babbitt's commissioned holograph score for [An Encore](#) (2006) is located in the McKim Fund Collection, and his score for [String Quartet no. 4](#) is located in the Elizabeth Sprague Coolidge Foundation Collection. The Serge Koussevitzky Music Foundation Collection contains two Babbitt scores for Relata no. 1 ([ML30.3e2 no. 1](#); [ML30.3c .B2 no. 1](#)), as well as his score for [Septet, but Equal](#). Additional manuscripts are found in ML96.B13. A small number of scores by other composers and students, received with the collection, are cataloged in the Music Division's general collections. Correspondence received with these scores was retained in the collection.

Copyright Status

Materials from the Milton Babbitt Music Sketches 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 Milton Babbitt Music Sketches are open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions on using or copying materials may apply.

Preferred Citation

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

Biographical Note

Born in Philadelphia in 1916, Milton Babbitt studied composition with Marion Bauer and Philip James at New York University (B.A., 1935), and privately with Roger Sessions. When Sessions took a teaching position at Princeton University, Babbitt followed him there and joined the faculty in 1938. He continued his studies, earning an M.F.A. in music in 1942. This began an enduring relationship with Princeton, including a brief stint as a mathematics teacher during World War II, from which Babbitt finally retired as professor emeritus in 1984. While at Princeton, Babbitt served as director of the Columbia-Princeton Electronic Music Center from 1959 to 1984. He also taught composition at the Juilliard School of Music beginning in 1973, and gave guest lectures at numerous institutions of higher learning in both the United States and abroad.

Babbitt was honored in 1982 with a Pulitzer Prize Special Citation for his "life's work as a distinguished and seminal American composer," and in 1986 he was the recipient of a MacArthur Fellowship. He was a member of the National

Institute of Arts and Letters and a Fellow of the American Academy of Arts and Sciences, which awarded him a Gold Medal in music in 1988. He served on the editorial board of *Perspectives of New Music* and was president of the American branch of the International Society of Contemporary Music (ISCM). In 1992, he was awarded a Ph.D. from Princeton for a paper he had written in 1946 concerning Arnold Schoenberg's compositional method. The university had deemed the work unworthy at the time of its writing. Babbitt passed away at age 94 on January 29, 2011, in Princeton, New Jersey.

Scope and Content Note

Materials in the Milton Babbitt Music Sketches span 1899-2006, the bulk of which date from 1973 to 1996. The material is arranged in two series, the first of which, [Music Manuscript Sketches](#), consists of binders of musical sketches for approximately 64 works. Included is music material for *Philomel* (1964), *Reflections* (1966), and *Quintet for clarinet and strings* (1997). There are notable gaps, and the collection reflects those sketches which Babbitt retained for preservation. It is believed that Babbitt's full scores remained with his publisher, G. Schirmer. Babbitt's extensive book collection was not retained, but a photocopied inventory of the titles is preserved in the [Other Materials](#) series along with a small selection of correspondence.

Organization of the Milton Babbitt Music Sketches

The collection is organized in two series:

- [Music Manuscript Sketches, 1947-2006](#)
- [Other Materials, 1899-2006](#)

Description of Series

Container

BOX 1-19

Series

Music Manuscript Sketches, 1947-2006

Holograph sketches for original compositions by Babbitt.
Arranged alphabetically by title.

BOX 20-21

Other Materials, 1899-2006

Photocopies of title pages for books comprising Babbitt's personal library and correspondence that Babbitt received from other composers and students.
Arranged alphabetically.

Container List

Container	Contents
BOX 1-19	Music Manuscript Sketches, 1947-2006 Holograph sketches for original compositions by Babbitt. Arranged alphabetically by title.
BOX-FOLDER 1/1	Accompanied Recitative, for soprano saxophone and piano, 1994
BOX-FOLDER 1/2	Arie da capo, for flute, clarinets, piano, violin, and cello, 1973-1974
BOX-FOLDER 1/3	Around the Horn, for horn, 1993
BOX-FOLDER 2/1	Ars combinatoria, for small orchestra, 1981
BOX-FOLDER 2/2	Autobiography of the Eye, for soprano and cello, 2004 Text by Paul Auster
BOX-FOLDER 2/3	Beaten Path, for marimba, 1988
BOX-FOLDER 3/1	Bicenquingenary, for brass quintet, 1995
BOX-FOLDER 3/2	Canonical Form, for piano, 1983
BOX-FOLDER 3/3	Concerti, for violin, small orchestra, and tape, 1974-1976
BOX-FOLDER 4/1	Concerto Piccolino, for vibraphone, 1999
BOX-FOLDER 4/2	Consortini, for five players, 1989
BOX-FOLDER 4/3	Counterparts, for brass quintet, 1992
BOX-FOLDER 5/1	The Crowded Air, for eleven instruments, 1988
BOX-FOLDER 5/2	Danci, for guitar, 1996
BOX-FOLDER 5/3	Don, for piano four-hands, 1981
BOX-FOLDER 5/4	Dual, for cello and piano, 1980
BOX-FOLDER 6/1	An Elizabethan Sextette, for women's chorus, 1979 Text by Elizabeth I, Barnabe Googe, Sir Walter Raleigh, John Danyel, Thomas Campian, and Michael East
BOX-FOLDER 6/2	Emblems (Ars Emblematica), for piano, 1989
BOX-FOLDER 6/3	Envoi, for piano four-hands, 1990
BOX-FOLDER 6/4	Fanfare, for double brass sextet, 1987
BOX-FOLDER 7/1	Fanfare for All, for brass quintet, 1993
BOX-FOLDER 7/2	Four Cavalier Settings, for tenor and guitar, 1991 Text by Robert Herrick and Thomas Carew
BOX-FOLDER 7/3	Four Play, for clarinet, violin, cello, and piano, 1984
BOX-FOLDER 7/4	From "The Psalter," for soprano and string orchestra, 1982 Text by Philip Sydney
BOX-FOLDER 8/1	Groupwise, for flute, violin, viola, cello, and piano, 1983
BOX-FOLDER 8/2	The Head of the Bed, for soprano, flute, clarinet, violin, and cello, 1982 Text by John Hollander
BOX-FOLDER 8/3	Images, for saxophone and tape, 1979
BOX-FOLDER 9/1	Little Goes a Long Way, for violin and piano, 2000
BOX-FOLDER 9/2	Manifold Music, for organ, 1995
BOX-FOLDER 9/3	Mehr "Du," for mezzo-soprano, violin, and piano, 1991 Text by August Stramm
BOX-FOLDER 10/1	Melismata, for violin, 1982

Music Manuscript Sketches, 1947-2006

Container	Contents
BOX-FOLDER 10/2	More Melismata, for cello, 2005-2006
BOX-FOLDER 10/3	More Phonemena, for twelve voices, 1978
BOX-FOLDER 10/4	My Ends are My Beginnings, for clarinet, 1978
BOX-FOLDER 11/1	None but the Lonely Flute, for flute, 1991
BOX-FOLDER 11/2	Now Evening After Evening, for soprano and piano, 2002 Text by Derek Walcott
BOX-FOLDER 11/3	The Old Order Changeth, for piano, 1998
BOX-FOLDER 11/4	Overtime, for piano, 1987
BOX-FOLDER 12/1	Pantuns, for soprano and piano, 2000 Text by John Hollander
BOX-FOLDER 12/2	Paraphrases, for ten instruments, 1979
BOX-FOLDER 12/3	Philomel, for soprano and tape, 1964 Text by John Hollander
BOX-FOLDER 13/1	Piano Concerto no. 2, 1998
BOX-FOLDER 13/2	Play It Again Sam, for viola, 1989
BOX-FOLDER 13/3	Preludes, Interludes, and Postlude, for piano, 1991
BOX-FOLDER 14/1	Quartet, for piano and string trio, 1995
BOX-FOLDER 14/2	Quatrains, for soprano and two clarinets, 1993 Text by John Hollander
BOX-FOLDER 14/3	Quintet, for clarinet and strings, 1996
BOX-FOLDER 15/1	Reflections, for piano and tape, 1975
BOX-FOLDER 15/2	Septet, but Equal, for three clarinets, piano, and strings, 1992
BOX-FOLDER 15/3	Soli e duettini, for flute and guitar, 1989
BOX-FOLDER 15/4	Soli e duettini, for two guitars, 1989
BOX-FOLDER 16/1	Soli e duettini, for violin and viola, 1990
BOX-FOLDER 16/2	A Solo Requiem, for soprano and two pianos, 1976-1977 Text by William Shakespeare, Gerard Manley Hopkins, George Meredith, August Stramm, and John Dryden
BOX-FOLDER 16/3	Souper, for speaker, flute, clarinet, violin, cello, and piano, 1987
BOX-FOLDER 17/1	String Quartet no. 3, 1970
BOX-FOLDER 17/2	String Quartet no. 4, 1970
BOX-FOLDER 17/3	String Quartet no. 5, 1982
BOX-FOLDER 17/4	String Quartet no. 6, 1993
BOX-FOLDER 18/1	Swan Song no. 1, for flute, oboe, violin, cello, and two guitars, 2003
BOX-FOLDER 18/2	Three Compositions for Piano, 1947
BOX-FOLDER 18/3	Triad, for clarinet, viola, and piano, 1994
BOX-FOLDER 19/1	Tutte la corde, for piano, 1994
BOX-FOLDER 19/2	When Shall We Three Meet Again?, for flute, clarinet, and vibraphone, 1996
BOX-FOLDER 19/3	Whirled Series, for saxophone and piano, 1987
BOX 20-21	Other Materials, 1899-2006 Photocopies of title pages for books comprising Babbitt's personal library and correspondence that Babbitt received from other composers and students. Arranged alphabetically.
BOX 20	Book library, A-L, 1903-2004
BOX-FOLDER 21/1-13	Book library, M-Z, 1899-2006

Other Materials, 1899-2006

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BOX-FOLDER 21/14 Correspondence, 1990-1994, 2002-2006