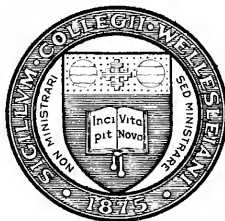


THE GERTRUDE CLARKE WHITTALL
FOUNDATION

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MUSIC AND LETTERS

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THE GERTRUDE CLARKE WHITTALL FOUNDATION

*Autograph Musical Scores and
Autograph Letters in
The Whittall Foundation Collection*

Prepared by EDWARD N. WATERS

WASHINGTON, D. C.

1951

AS THE TITLE PAGE IMPLIES, the Whittall Foundation Collection, in addition to manuscript material, contains holdings which do not fall within the scope of this booklet. The five Stradivari instruments (three violins, one viola, one violoncello) and five Tourte bows, presented by Mrs. Gertrude Clarke Whittall to the Library of Congress in 1935 and 1936, formed the cornerstone of the Collection and were, indeed, responsible for the Foundation itself. Since then, as a continuing result of Mrs. Whittall's unparalleled generosity—which brought these manuscripts to the Library of Congress—there have also come paintings, *objets d'art*, and rare publications. Her contributions and gifts have strengthened the Library's position as a world center of chamber music and have made it preeminent as a repository of original musical sources.



283773

The autographs described herein are complete unless otherwise specified. The entries have been made brief for practical, rapid use, but bibliographic references are included where necessary for further identification of the material.

Handwritten notes:
112
1.6
1-3-180
1951

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Music Division

THE GERTRUDE CLARKE WHITTALL FOUNDATION COLLEC-
TION OF AUTOGRAPH MUSICAL SCORES AND AUTOGRAPH
LETTERS



BACH, JOHANN SEBASTIAN (1685-1750)

FESTO VISITATIONIS MARIA. MEINE SEEL' ERHEBT DEN HERREN.

Cantata No. 10, composed *circa* 1740.

Full score. 12 leaves (the 2d and 12th blank). 36 x 21½ cm.

BEETHOVEN, LUDWIG VAN (1770-1827)

ROMANCE IN F MAJOR FOR VIOLIN AND ORCHESTRA, OP. 50.

Score. 13 leaves (the 13th blank). 24 x 34 cm.

SONATA IN B FLAT MAJOR, OP. 106, FOR PIANO.

Sketches for the fugue of the famous "Hammerklavier" Sonata,
composed 1818-1819.

4 leaves. 24 x 32 cm.

A one-line pencil sketch at end has no apparent relation with
the Sonata. (One corner of leaf 4 torn off and missing.)

SONATA IN E MAJOR, OP. 109, FOR PIANO.

Composed in 1820?

20 leaves (the 20th blank). 24 x 31½ cm.

STRING QUARTET IN B FLAT MAJOR, OP. 130.

The second movement, marked *Presto*, composed in 1825.

Score. 6 leaves. 24½ x 31½ cm.

With this is an autograph letter from Beethoven to Karl Holz
(*vide infra*).

STRING QUARTET IN C SHARP MINOR, OP. 131.

Sketches for the last movement (1826?).

Score. 1 leaf. 24 x 27½ cm.

At the bottom of the *recto* is a note written by Ferdinand Hiller stating that he received this leaf from Schindler a few days after Beethoven's death.

LIED AUS DER FERNE.

Song, piano accompaniment. 2 leaves. 23½ x 32 cm.

This version, composed in 1809, is a strophic setting of a poem by C. L. Reissig. It is not mentioned in either Thayer or Nottebohm and may be unpublished.

On the *recto* of leaf 1 are some pencil sketches in Beethoven's hand.

AUTOGRAPH LETTER TO NICHOLAS ZMESKALL VON DOMANOWITZ.

Neither signed nor dated, probably written *circa* 1799.

(Kalischer, 2d ed., I, No. 24)

AUTOGRAPH LETTER TO KARL AMENDA.

Signed but not dated, written in 1799.

(Kalischer, 2d ed., I, No. 32)

AUTOGRAPH LETTER TO COUNT FRANZ VON BRUNSWICK.

Signed and dated May 11, 1806, but probably written in 1807.

(Kalischer, 2d ed., I, No. 108; Kastner, 1923 ed., No. 134)

AUTOGRAPH LETTER TO COUNT FRANZ VON BRUNSWICK.

Signed but not dated, probably written in the summer of 1809.

(Kalischer, 2d ed., I, No. 190)

AUTOGRAPH LETTER TO BREITKOPF UND HÄRTEL.

Signed and dated January 16, 1811.

AUTOGRAPH LETTER TO COUNT FRANZ VON BRUNSWICK.

Signed and dated June 18 [1811].

(Kalischer, 2d ed., II, No. 246)

AUTOGRAPH LETTER TO THEODOR KÖRNER.

Signed and dated April 21, 1812.

(Kalischer, 2d ed., II, No. 295)

AUTOGRAPH LETTER TO BREITKOPF UND HÄRTEL.

Neither signed nor dated, probably written on July 18, 1812.

(Published in the *Zeitschrift für Musikwissenschaft*, VII, p. 191)

AUTOGRAPH LETTER TO THE CHEVALIER JOSEF DE VARENA.

Signed and dated July 19, 1812.
(Kalischer, 2d ed., II, No. 306)

AUTOGRAPH MOTTO FOR AMALIE SEBALD.

Signed and dated August 8, 1812.
(Kalischer, 1st ed., II, No. 297)

AUTOGRAPH LETTER TO THE CHEVALIER JOSEF DE VARENA.

Signed and dated May 27, 1813.
(Kalischer, 2d ed., II, No. 347)

AUTOGRAPH LETTER TO COUNT FRANZ VON BRUNSWICK.

Dated February 13, 1814. Probably signed when written, but signature has been cut off and is missing.
(Kalischer, 2d ed., II, No. 382)

AUTOGRAPH LETTER TO PHILIPP PRIBYLL.

Signed but not dated, probably written in December, 1814, or January, 1815.
(Published in the *Zeitschrift für Musikwissenschaft*, VII, p. 191)

AUTOGRAPH LETTER TO PIETRO MECHETTI.

Neither signed nor dated, possibly written in the first half of 1815.
(Cf. Frimmel: *Beethoven-Handbuch*, I, p. 399, and *Grove's Dictionary of Music and Musicians*, 4th ed., art. "Schuppanzigh")

AUTOGRAPH LETTER TO JOSEF BLÖCHLINGER.

Signed but not dated, probably written late in July or the first half of August, 1819.
(Published, with facsimile, in the *Neue Musik-Zeitung*, XLV, 1, pp. 9-12)

AUTOGRAPH LETTER TO TOBIAS HASLINGER.

Signed but not dated, probably written in 1824.
(Kalischer, 1st ed., V, No. 1049)

AUTOGRAPH LETTER TO HIS NEPHEW, KARL.

Signed "Dein Onkel" but not dated, probably written early in 1825. In pencil.
(Kalischer, 1st ed., V., No. 1068)

AUTOGRAPH LETTER TO KARL HOLZ.

Signed but not dated, probably written in August, 1825. It is attached to the second movement of the String Quartet in B flat major, Op. 130 (*vide supra*).
(Kalischer, 1st ed., V, 1106)

AUTOGRAPH LETTER TO HIS NEPHEW, KARL.

Signed "Dein treuer Vater" and dated August 31 [1825].

BRAHMS, JOHANNES (1833-1897)

A. Works with opus numbers.

AVE MARIA, FÜR FRAUENCHOR MIT ORCHESTER- ODER ORGEL-
BEGLEITUNG, Op. 12.

Full score. 6 leaves (the 6th blank). 25 x 34 cm.

Part of the text is not in Brahms' hand.

AVE MARIA, FÜR FRAUENCHOR MIT ORCHESTER- ODER ORGEL-
BEGLEITUNG, Op. 12.

Vocal score, piano accompaniment. 2 leaves. 25 x 34 cm.

The piano accompaniment only is in Brahms' hand.

BEGRÄBNISGESANG FÜR CHOR UND BLASINSTRUMENTE, OP. 13.

Score. 9 leaves. 24½ x 33½ cm.

Part of the text is not in Brahms' hand.

(Originally entitled by the composer "Gesang zum Begräbnis")

CONCERTO IN D MINOR FOR PIANO AND ORCHESTRA, OP. 15.

Autograph arrangement for two pianos, the solo part indicated
in the first piano part.

12 leaves. 24½ x 33½ cm.

CONCERTO IN D MINOR FOR PIANO AND ORCHESTRA, OP. 15.

Autograph arrangement for piano, four hands.

30 leaves. 26 x 33 cm.

SEXTET IN B FLAT MAJOR FOR TWO VIOLINS, TWO VIOLAS AND TWO
VIOLONCELLOS, OP. 18.

Score. 34 leaves (the 34th blank). 25½ x 34½ cm.

SEXTET IN B FLAT MAJOR FOR TWO VIOLINS, TWO VIOLAS AND TWO
VIOLONCELLOS, OP. 18.

Autograph arrangement of the second movement for piano solo,
entitled by the composer "Thema mit Variationen."

4 leaves. 24 x 33 cm.

VARIATIONEN ÜBER EIN THEMA VON ROBERT SCHUMANN, OP. 23.

Piano, four hands. 14 leaves. 25½ x 33 cm.

VARIATIONEN UND FUGE ÜBER EIN THEMA VON HÄNDEL, OP. 24.

Piano solo. 12 leaves (the 12th blank). 26½ x 34½ cm.

On this manuscript the composer entitled the work: "Variationen für eine liebe Freundin," meaning thereby Clara Schumann.

The *recto* of the first leaf bears an autograph sketch for the *Adagio* of the composer's Quartet for Piano and Strings, Op. 26.

LIEDER UND GESÄNGE VON PLATEN UND DAUMER, OP. 32.

Songs, piano accompaniment. 4 leaves. 24½ x 34 cm.

In the collection are:

No. 7. Bitteres zu sagen, denkst du.

No. 8. So stchn wir.

No. 9. Wie bist du, meine Königin.

ROMANZEN AUS L. TIECK'S MAGELONE, OP. 33.

Songs, piano accompaniment.

In the collection are:

No. 2. Traun! Bogen und Pfeil sind gut für den Feind.
1 leaf. 25 x 34 cm.

No. 5. So willst du des Armen dich gnädig erbarmen?
2 leaves. 25 x 34 cm.

No. 7. War es dir, dem diesen Lippen bebten?
(Version in D flat major) 3 leaves. 25 x 34 cm.

No. 7. War es dir, dem diesen Lippen bebten?
(Version in D major) 2 leaves. 24½ x 33½ cm.
Not identical with the foregoing.

No. 9. Ruhe, Süßliebchen.
3 leaves. 25 x 32 cm.

No. 14. Wie froh und frisch mein Sinn sich hebt.
2 leaves. 25 x 33½ cm.

No. 15. Treue Liebe dauert lange.
3 leaves. 24½ x 33½ cm.

QUINTET IN F MINOR FOR TWO VIOLINS, VIOLA, VIOLONCELLO AND PIANO, OP. 34.

Score. 38 leaves (the 37th and 38th blank). 26 x 34 cm.

SEXTET IN G MAJOR FOR TWO VIOLINS, TWO VIOLAS AND TWO VIOLONCELLOS, OP. 36.

Autograph arrangement for piano, four hands.

22 leaves. 24½ x 34 cm.

DREI GEISTLICHE CHÖRE FÜR FRAUENSTIMMEN OHNE BEGLEITUNG,
OP. 37.

Score. 4 leaves. 26½ x 33 cm.

No. 1. O bone Jesu.

No. 2. Adoramus.

No. 3. Regina coeli.

WALZER, OP. 39.

Piano solo. 6 leaves. 25½ x 33 cm.

WALZER (ERLEICHTERTE AUSGABE), OP. 39.

Piano solo. 5 leaves. 25½ x 33 cm.

TRIO FOR VIOLIN, HORN (OR VIOLONCELLO) AND PIANO, OP. 40.

Score. 18 leaves. 25 x 34½ cm.

One leaf (the 6th) is not in Brahms' hand, but it bears his pencilled corrections.

VIER GESÄNGE, OP. 43.

Songs, piano accompaniment.

In the collection is:

No. 4. Das Lied vom Herrn von Falkenstein. 4 leaves.
25 x 34 cm.

12 LIEDER UND ROMANZEN FÜR FRAUENCHOR MIT WILLKÜRLICHER
BEGLEITUNG DES PIANOFORTE, OP. 44.

Score for four voices, without accompaniment. 12 leaves.
27 x 23 cm.

Piano accompaniment alone. 4 leaves. 22 x 18 cm.

EIN DEUTSCHES REQUIEM, OP. 45.

Autograph arrangement for piano, four hands.

26 leaves. 26 x 34 cm.

The text, except for vocal cues, is not in Brahms' hand.

LIEDER UND GESÄNGE VON G. F. DAUMER, OP. 57.

Songs, piano accompaniment.

In the collection are:

No. 1. Von waldbekränzter Höhe.

2 leaves. 26 x 33 cm.

No. 2. Wenn du nur zuweilen lächelst.

1 leaf. 25½ x 33 cm.

No. 5. In meiner Nächte Sehnen.

2 leaves. 25½ x 33 cm.

No. 6. Strahlt zuweilen auch ein mildes Licht.

1 leaf. 25½ x 32½ cm.

No. 8. Unbewegte laue Luft.
2 leaves. 25½ x 33 cm.

LIEDER UND GESÄNGE, OP. 58.

Songs, piano accompaniment.

In the collection are:

- No. 1. Blinde Kuh. 1 leaf. 25½ x 32½ cm.
No. 5. Schwermuth. 1 leaf. 25½ x 32½ cm.
No. 6. In der Gasse. 1 leaf. 25½ x 33 cm.
No. 7. Vorüber! 1 leaf. 25½ x 33 cm.

LIEDER UND GESÄNGE, OP. 59.

Songs, piano accompaniment.

In the collection are:

- No. 7. Mein wundes Herz. 1 leaf. 25½ x 33 cm.
No. 8. Dein blaues Auge. 1 leaf. 25 x 31 cm.

SYMPHONY NO. 1, IN C MINOR, OP. 68.

Autograph arrangement for piano, four hands.

24 leaves. 26 x 33½ cm.

ROMANZEN UND LIEDER, OP. 84.

Songs, piano accompaniment.

In the collection are:

- No. 1. Sommerabend. 2 leaves. 26 x 33 cm.
No. 2. Der Kranz. 2 leaves. 26 x 33 cm.
No. 3. In den Beeren. 2 leaves. 25½ x 33 cm.
No. 5. Spannung. 2 leaves. 25½ x 32 cm.

SECHS LIEDER, OP. 85.

Songs, piano accompaniment.

In the collection is:

- No. 4. Ade! 1 leaf. 26 x 33 cm.

TRIO IN C MAJOR FOR VIOLIN, VIOLONCELLO AND PIANO, OP. 87.

Score. 20 leaves. 27½ x 35½ cm.

The Coda of the Scherzo is on the verso of leaf 20.

SYMPHONY NO. 3, IN F MAJOR, OP. 90.

Score. 52 leaves. 27½ x 36 cm.

SYMPHONY NO. 3, IN F MAJOR, OP. 90.

Autograph arrangement for two pianos. 32 leaves. 26 x 32½ cm.

B. Works without opus numbers.

CADENZA.

For the last movement of the Piano Concerto in D minor by
J. S. Bach.

1 leaf. 21½ x 17½ cm.

(Complete Works, Vol. 15)

CADENZAS.

For the first and second movements of the Piano Concerto in
G major by Mozart (K. V. 453).

1 leaf. 18½ x 23 cm.

(Complete Works, Vol. 15)

CADENZA.

For the first movement of the Piano Concerto in D minor by
Mozart (K. V. 466).

2 leaves. 26½ x 32½ cm.

On the *recto* of the first leaf is an autograph note written by
Clara Schumann in 1891 explaining her use of several pas-
sages of this cadenza in a cadenza of her own for the same
Concerto. *Vide infra* Clara Schumann.

(Complete Works, Vol. 15)

CADENZA.

For the first movement of the Piano Concerto in C minor by
Mozart (K. V. 491).

2 leaves. 24 x 33 cm.

(Complete Works, Vol. 15)

DEM DUNKELN SCHOSS DER HEIL'GEN ERDE.

Mixed chorus, unaccompanied.

1 leaf. 11 x 28½ cm.

(Complete Works, Vol. 21).

DEUTSCHE VOLKSLIEDER FÜR VIERSTIMMIGEN CHOR.

Unaccompanied. 14 leaves. 26 x 33 cm.

(Complete Works, Vol. 21)

In the collection are:

No. 1. Von edler Art.

No. 2. Mit Lust tät ich ausreiten.

No. 3. Bei nächtlicher Weil.

No. 4. Vom heiligen Märtyrer Emmerano.

No. 5. Täublein weiss.

No. 6. Ach lieber Herr Jesu Christ.

No. 7. Sankt Raphael.

- No. 8. In stiller Nacht.
- No. 9. Abschiedslied.
- No. 10. Der tote Knabe.
- No. 11. Die Wollust in den Maien.
- No. 12. Morgengesang.
- No. 13. Schnitter Tod.
- No. 14. Der englische Jäger.

GIGUE I, GIGUE II, SARABANDE II.

Piano solo (1855). 2 leaves. 27 x 34 cm.
(Complete Works, Vol. 15)

PRELUDE AND FUGUE IN A MINOR.

Organ solo. 2 leaves. 27 x 23 cm.
(Complete Works, Vol. 16)

PRELUDE AND FUGUE IN G MINOR.

Organ solo. 4 leaves. 27½ x 34½ cm.
(Complete Works, Vol. 16)

CORRESPONDENCE BETWEEN THE COMPOSER AND HERMANN LEVI.

121 autograph letters, notes, cards, etc.—76 by Brahms, 45 by Levi. The period covered is from November 9, 1864, to February 20, 1878.

(Published intact in Vol. 7 of Brahms' *Briefwechsel*—editor: Leopold Schmidt)

HAYDN, JOSEPH (1732-1809)

CANTATA FOR THE BIRTHDAY OF PRINCE ESTERHAZY, 1764.

Recitative and aria for soprano, cembalo and orchestra.

Score. 19 leaves. 34 x 23 cm.

Recitative: *Qual dubbio*.

Aria: *Se ogni giorno*.

(On the *verso* of leaf 19 is the recitative, with continuo: *Saggio il pensier*, also the composer's autograph.)

MASS IN G MAJOR ("MISSA STI. NICOLAI").

A portion of the alto part from the *Dona nobis pacem*.

1 leaf. 18½ x 24½ cm.

(There is a slight doubt about the authenticity of this manuscript.)

STRING QUARTET IN E FLAT MAJOR, OP. 64, No. 6.

Score. 16 leaves. 21½ x 28½ cm.

SYMPHONY No. 90, IN C MAJOR.

Score. 36 leaves (the 35th and 36th blank). 23½ x 32½ cm.

SYMPHONY No. 94 (THE "SURPRISE").

Score of the second movement, marked *Andante*.

7 leaves. 25 x 31½ cm.

This version of the movement, a theme with variations, does not have the well-known "surprise" which was a *fortissimo* chord with a sharp drum stroke midway through the theme (*cf. Musical Times*, May, 1909, p. 300); the instrumentation of the theme also differs from the version usually heard.

The *recto* of the first leaf bears the final six measures of the first movement, also the composer's autograph.

HAYDN, MICHAEL (1737-1806)

GRADUALE PRO FESTO SANCTI MICHAËLIS ARCHANGELI SANCTORUM ET ANGELORUM (BENEDICITE DOMINUM).

Solo voice, organ or piano accompaniment (dated November 3, 1793).

2 leaves. 23 x 31½ cm.

MENDELSSOHN-BARTHOLDY, FELIX (1809-1847)

THE MENDELSSOHN COLLECTION contains more than three hundred of the composer's autograph letters (from 1825 to 1847), many letters to the composer from contemporaries and prominent colleagues, a number of important musical autographs, a particularly exquisite water-color which the composer painted in 1836 of the Gewandhaus in Leipzig, and many documents (printed and manuscript) relating to Mendelssohn's professional career and personal life.

Outstanding among the musical autographs are the following:

SYMPHONY No. 1, IN C MINOR, OP. 11.

Autograph arrangement for violin, violoncello and piano, four hands.

Piano part, 11 leaves; string parts (in score), 4 leaves. 25½ x 31 cm.

OCTET FOR FOUR VIOLINS, TWO VIOLAS AND TWO VIOLONCELLOS, OP. 20.

Score. 40 leaves (the 40th blank). 33½ x 25 cm.

PSALM 95, OP. 46.

A portion of the second movement, for chorus and orchestra.
Score. 2 leaves. 31½ x 24 cm.

PARTS FOR CLARINETS AND BASSOONS.

To be added to Cantata No. 106 by J. S. Bach (*Gottes Zeit ist die allerbeste Zeit*).

Close score. 2 leaves. 30½ x 22 cm.

CONCERTO FOR VIOLIN AND ORCHESTRA, OP. 64.

Alterations in the orchestral accompaniment, comprising both text and music.

3 leaves. 33½ x 28 cm.

TUTTO È SILENZIO.

Recitative and aria for soprano and orchestra, written in 1829 for Mme. Milder-Hauptmann.

Score (incomplete). 2 leaves. 35½ x 26 cm.

SONG WITHOUT WORDS, IN E FLAT MAJOR, OP. 85, No. 3.

SONG WITHOUT WORDS, IN C MINOR, OP. 38, No. 2.

Piano solo. 3 leaves. 30½ x 22½ cm.

(Clear copies, bound together)

MEYERBEER, GIACOMO (1791-1864)

MARIA UND IHR GENIUS. CANTATA ZUR FEIER DER SILBERNEN HOCHZEIT S. K. H. DES PRINZEN U. DER PRINZESSIN CARL VON PREUSSEN (AM 26N. MAY 1852). GEDICHTET VON GOLDAMMER.

Berlin: Schlesinger [1852]. Pages 3-29. 34 x 27½ cm.

Vocal score, piano accompaniment. This is a copy of the third proof with the composer's autograph corrections. With it is an autograph title-page (26½ x 33½ cm.) from which this entry is formed.

MOZART, WOLFGANG AMADEUS (1756-1791)

CONCERTO IN A MAJOR FOR VIOLIN AND ORCHESTRA, K. V. 219.

Score. 46 leaves. 17 x 23 cm.

CONCERTO IN B FLAT MAJOR FOR PIANO AND ORCHESTRA, K. V. 238.

Score. 40 leaves. 17 x 23 cm.

GRAN PARTITA (SERENADE) IN B FLAT MAJOR, K. V. 361.

For two oboes, two clarinets, two bassethorns, four horns, two bassoons and doublebass.

Score. 49 leaves (the 42nd and 43rd blank). 22½ x 32 cm.

This work is commonly known and published as the Serenade for thirteen wind instruments.

SONATA IN G MAJOR FOR VIOLIN AND PIANO, K. V. 379.

Score. 5 leaves. 24½ x 33½ cm.

IN TE SPERO, O SPOSO, K. V. 440.

Aria for soprano and thorough-bass.

2 leaves (the 2nd blank). 23 x 30 cm.

Composed in 1782 for Constanze Weber.

QUINTET IN C MAJOR FOR TWO VIOLINS, TWO VIOLAS AND VIOLONCELLO, K. V. 515.

Score. 24 leaves. 23½ x 32 cm.

AUTOGRAPH LETTER TO HIS SISTER, NANNERL.

Signed and dated March 3, 1770.

(Schieder mair I, 8; Anderson I, 82a)

PAGANINI, NICOLÒ (1782-1840)

THE PAGANINI COLLECTION is a large and varied assemblage of original music manuscripts, autograph letters and notebooks, personal papers, works of art, prints, publications, posters, programs, etc. Much of it constituted a family collection, and many of the papers bearing autograph evidences were authenticated by the composer's son, Achille Paganini.

The musical autographs include five separate fragments and the following complete works:

QUARTETTO 11 PER VIOLINO, VIOLA, CHITARRA, E VIOLONCELLO.

4 parts. 22 x 29 cm.

QUARTETTO 12 PER VIOLINO, VIOLA, CHITARRA, E VIOLONCELLO.

4 parts. 22 x 29 cm.

QUARTETTO 13 PER VIOLINO, VIOLA, CHITARRA, E VIOLONCELLO.

4 parts. 22 x 29 cm.

QUARTETTO 14 PER VIOLINO, VIOLA, CHITARRA, E VIOLONCELLO.

4 parts. 22 x 29 cm.

The autograph letters, personal papers and notebooks cover a period from 1822 to 1840. One of the notebooks is the famous "little red book," once an object of great mystery because it was alleged to contain the secrets of Paganini's incredible violin technic.

Among the artists whose original work is found in the collection are Horace Vernet (probably), Gerard (better known as Grandville), Tony Johannot, J. P. Lyser, Stephanoff, Brocklock and Blandowski.

A descriptive survey of the collection, entitled *Paganiniana* and written by Harold Spivacke (Chief of the Music Division), was published in *The Library of Congress Quarterly Journal of Current Acquisitions*, Vol. II, No. 2, February, 1945.

REGER, MAX (1873-1916)

ORGELSTÜCKE, OP. 65.

29 leaves (the 14th and 29th blank). 35 x 28 cm.

Two leaves lacking (from "Capriccio"—No. 2)

ORGELSTÜCKE, OP. 80.

In the collection are:

No. 3. Gigue. 1 leaf. 35 x 27½ cm.

No. 6. Intermezzo. 2 leaves. 35 x 27½ cm.

SCHUBERT, FRANZ (1797-1828)

ABENDSTÄNDCHEN. AN LINA.

Song, piano accompaniment. 1 leaf (1 side only). 23½ x 31½ cm.

(Complete works, Series XX, 3, 52. First line: "Sei sanft wie ihre Seele." On the reverse side is the composer's *Cora an die Sonne.*)

AM FENSTER, OP. 105, NO. 3.

Song, piano accompaniment. 2 leaves. 25½ x 32 cm.

(Complete works, Series XX, 8, 176. First line: "Ihr lieben Mauern hold und traut." With this is an incomplete autograph of the composer's *Sehnsucht*, Op. 105, No. 4. *Vide infra.*)

CORA AN DIE SONNE.

Song, piano accompaniment. 1 leaf (1 side only). 23½ x 31½ cm.

(Complete Works, Series XX, 3, 50. First line: "Nach so vielen trüben Tagen." On the reverse side is the composer's *Abendständchen*.)

EINSAMKEIT.

Song, piano accompaniment. 12 leaves (the 11th and 12th blank). 23½ x 31½ cm.

(Complete Works, Series XX, 5, 196. First line: "Gieb mir die Fülle der Einsamkeit.")

DIE FORELLE.

Song, piano accompaniment. 1 leaf. 23 x 32 cm.

(First line: "In einem Bächlein helle." This version is not found in the Complete Works. Apparently it has been published only in facsimile in Frank Campbell's *Schubert Song Autographs in the Whittall Collection in The Library of Congress Quarterly Journal of Current Acquisitions*, Vol. VI, No. 4, August, 1949, written before the last acquisitions arrived.)

HOFFNUNG.

Song, piano accompaniment. 1 leaf (1 side only). 24½ x 31 cm.
(Complete Works, Series XX, 3, 193. First line: "Schaff, das Tagwerk meiner Hände." On the reverse side is a portion of the composer's *Thekla*.)

LAMBERTINE.

Song, piano accompaniment. 2 leaves. 24 x 31½ cm.

(Complete works, Series XX, 3, 112. First line: "O Liebe, die mein Herz erfüllet." On the verso of the second leaf is the theme and one variation of the composer's *Zehn Variationen für das Pianoforte componirt*. *Vide infra*.)

LIEBESTÄNDELEI.

Song, piano accompaniment. 1 leaf. 23 x 30 cm.

(Complete works, Series XX, 2, 122. First line: "Süßes Liebchen! Komm zu mir!" On the *recto* of this leaf are two of the composer's *Fünf Duette*. *Vide infra*.)

SEHNSUCHT.

Song, piano accompaniment. 4 leaves. 24½ x 31½ cm.

(Complete works, Series XX, 6, 23. First line: "Ach, aus dieses Thales Gründen.")

SEHNSUCHT, OP. 105, NO. 4.

Song, piano accompaniment. 2 leaves. 25½ x 32 cm.

Incomplete, the last 18 measures lacking.

(Complete works, Series XX, 8, 179. First line: "Die Scheibe friert, der Wind ist rauh." With this is the autograph of the composer's *Am Fenster*, Op. 105, No. 3. *Vide supra*.)

THEKLA (EINE GEISTERSTIMME).

Song, piano accompaniment. 1 leaf (1 side only). 24½ x 31 cm.

Incomplete—measures 20 to the end.

(Complete Works, Series XX, 5, 177. First line: "Wo ich sei und wo mich hingewendet." On the reverse side is the composer's *Hoffnung*.)

TODTENGRÄBER-WEISE.

Song, piano accompaniment. 4 leaves. 25½ x 32 cm.

(Complete Works, Series XX, 8, 198. First line: "Nicht so düster, nicht so bleich.")

UM MITTERNACHT, OP. 88, NO. 3.

Song, piano accompaniment. 2 leaves. 22½ x 31¼ cm.

Incomplete, the last 13 measures lacking.

(Complete works, Series XX, 8, 212. First line: "Keine Stimme hör' ich schallen.")

AUGUSTE JAM COELESTIUM.

For soprano, tenor and orchestra.

Score. 10 leaves. 24½ x 32 cm.

(Complete works, Series XIV, 59. This manuscript bears the title: "Duett-Arie.")

DEUTSCHER, OP. 9, NO. 2.

Piano solo. 1 leaf. 23½ x 31½ cm.

Familiarly known as the *Trauer-Walzer*.

(Complete works, Series XII, 2.)

FÜNF DUETTE FÜR ZWEI SINGSTIMMEN ODER ZWEI WALDHÖRNER

Score. 1 leaf. 23 x 30 cm.

In the collection are:

No. 5. Lützow's wilde Jagd.

No. 3. Der Morgenstern.

(Complete works, Series XIX, 92. On the *verso* of this leaf is the autograph of the composer's *Liebeständelei*. *Vide supra*.)

MASS IN C MAJOR, OP. 48.

For chorus, organ and orchestra.

Score. 20 leaves. 23 x 30 cm.

(Complete works, Series XIII, 1, 209.)

SONATA IN A MINOR FOR VIOLIN AND PIANO, OP. 137, NO. 2.

Score. 12½ x 19½ cm.

Last movement lacking.

(Complete Works, Series VIII, 40)

GRAND SONATA IN C MINOR.

Piano, four hands. 14 leaves. 23 x 31 cm.

The concluding fugue lacking.

(Complete Works, Series IX, 3, 234, where it is published under the title of "Phantasie." The authenticity of this manuscript is open to question.)

TANTUM ERGO.

For chorus, organ and orchestra.

Score. 2 leaves. 23½ x 30½ cm.

(Complete works, Series XIV, 39.)

ZEHN VARIATIONEN FÜR DAS PIANOFORTE COMPOSIT.

Piano solo. 1 leaf. 24 x 31½ cm.

Here only are the theme and the second variation, written on the *verso* of the composer's *Lambertine* (second leaf). *Vide supra*.

(Complete works, Series XI, 112.)

SCHUMANN, CLARA

CADENZAS.

For the first and last movements of the Piano Concerto in D minor by Mozart (K. V. 466).

2 leaves. 25½ x 32 cm.

Vide supra Johannes Brahms.

CADENZAS.

For the first and last movements of the Piano Concerto in D minor by Mozart (K. V. 466).

2 leaves. 21½ x 27½ cm.

The cadenza for the first movement appears to be a variant of the one in the preceding entry, but the cadenza for the last movement is a different piece from the foregoing counterpart.

SCHOENBERG, ARNOLD (b. 1874)

VERKLÄRTE NACHT, VON RICHARD DEHMEL, OP. 4.

For string sextet.

Score. 24 leaves. 35 x 27 cm.

STRING QUARTET NO. 2, OP. 10.

Score (part of title-page torn away). 24 leaves. 34½ x 27 cm.

PIERROT LUNAIRE, OP. 21.

For *Sprechstimme*, flute (and piccolo), clarinet (and bass clarinet), violin (and viola), violoncello and piano.

Score (in ink and pencil). 24 leaves (the 13th, 23rd, and 24th blank). 34½ x 37 cm.

WAGNER, RICHARD (1813-1883)

GÖTTERDÄMMERUNG.

Sketches. 1 leaf. 35½ x 25 cm.

With and without text, in pencil and ink.

One of the sketches shows the theme of "The Ride of the Valkyries."

PARSIFAL.

Sketch for the Transformation Scene, Act I. 1 leaf.

17½ x 26½ cm.

In indelible pencil.

SYMPHONY IN C MAJOR.

Autograph arrangement for piano solo. 7 leaves. 32 x 24½ cm.

First movement lacking.

(Full score published in the Complete Works, Vol. XX)

A DOUBLE FUGUE IN C MAJOR.

Open score. 2 leaves. 24 x 33 cm.

Evidently an exercise in counterpoint (*cf. Die Musik*, July, 1912; pp. 27-41)

WEBER, KARL MARIA VON (1786-1826)

VARIATIONS IN F MAJOR FOR VIOLONCELLO AND ORCHESTRA, JÄ. 94.

Score. 14 leaves. 23½ x 31½ cm.

CONCERTO IN F MINOR FOR CLARINET AND ORCHESTRA. JÄ. 114 (OP. 73).

Score. 43 leaves. 22 x 29 cm.

QUINTET IN B FLAT MAJOR FOR CLARINET, TWO VIOLINS, VIOLA
AND VIOLONCELLO, JÄ. 182 (Op. 34).

Autograph of the string parts arranged for piano.

7 leaves. 21½ x 33½ cm.

With this is a manuscript copy of the first three movements in
the original version (score), with the title-page and marks of
revision in the composer's hand.

20 leaves. 24½ x 31½ cm.

GRAND DUO CONCERTANT POUR CLARINETTE ET PIANOFORTE, JÄ.
204 (Op. 48).

Score. 7 leaves. 20 x 24 cm.

AUTOGRAPH LETTER TO A. M. SCHLESINGER.

Signed but not dated. Probably written in Prague on October
22, 1814.

AUTOGRAPH LETTER TO A. M. SCHLESINGER.

Signed and dated November 22, 1814.

AUTOGRAPH LETTER TO A. M. SCHLESINGER.

Signed and dated November 30, 1818.

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