



The New York Public Library
Music Division

Guide to the

Felix Salzer papers

1897-1995

JPB 07-1

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Summary

Creator: Salzer, Felix

Title: Felix Salzer papers

Date: 1897-1995

Size: 15 linear feet (57 boxes)

Source: Bequeathed to the NYPL by Mrs. Hedwig Salzer upon her death in 2000

Abstract: The Felix Salzer Papers represents the work of Felix Salzer (1904-1986), an Austrian-born music scholar who came to the United States in 1939 and has had a lasting impact on music theory. Salzer's work in the United States was highly influential, primarily in the dissemination of Schenkerian theory and analysis. The present collection encompasses both Salzer's scholarly materials and a portion of the papers of his Viennese mentor, Heinrich Schenker (1868-1935). Broadly speaking, the collection contains music analyses, correspondence, academic notes, significant texts (both published and unpublished), and other items.

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Alternative Form Available: Series II (boxes 51-57) Iso available on microfilm; service copy in *ZB-4307

Preferred citation: Felix Salzer Papers. Music Division, The New York Public Library for the Performing Arts.

Language of the Material: In English and German

Processing note: Processed by John Koslovsky; Machine-readable finding aid created by John Koslovsky.

Related Materials:

Oster Collection. New York Public Library.

Jonas Collection. University of California, Riverside.

Österreichische Nationalbibliothek. Vienna, Austria.

Creator History

Overview of life and achievements

Felix Salzer (June 13, 1904 - August 12, 1986) was a highly influential music theorist in the United States in the second half of the 20th century. He was born into one of the wealthiest families in late 19th century Europe, the Wittgenstein family (on his mother's side), and was immersed in music from a very early age. As a child, Salzer was raised by an English governess, and thus grew up bilingual in German and English. He studied piano with Malwine Brée, a pupil to Theodore Leschetizky and his chief assistant, and attended the Theresianum from 1914-1922, where he earned his *Matura*. He studied composition and theory first under Hans Weisse (from ca. 1920-1931), and then later theory under Heinrich Schenker (from 1931-1935). He studied musicology under Guido Adler and Robert Lach at the University of Vienna from 1922-1926, earning his doctorate with the dissertation *Die Sonatenform bei Franz Schubert*. He also studied conducting at the *Akademie für Musik und darstellende Kunst Wien* under Oswald Kabasta from 1930-1935.

After Schenker's death in early 1935, Salzer worked in his first teaching capacity with Oswald Jonas and Moriz Violin at the Neues Wiener Konservatorium, the first Schenker Institute in Vienna. Salzer also published his first book, *Sinn und Wesen der abendländischen Mehrstimmigkeit*, in the same year. Salzer and Jonas jointly founded a periodical, *Der Dreiklang*, from 1937-38. Salzer taught at the *Mozarteum* in Salzburg in the summers of 1935-1936, and also toured throughout Europe during this time to lecture on Schenkerian theory (in Holland, England, and former Yugoslavia). Salzer fled Vienna in July 1939 for Paris, following the Nazi annexation in March of the previous year. On September 19, 1939 he married Hedwig Lemberger-Lindtberg (his second wife). They both left for the U.S. from Southampton, England in December 1939. In 1945 Salzer became a naturalized U.S. citizen.

Salzer was enormously successful as a scholar and pedagogue in the United States. Salzer worked at the David Mannes School of Music (after 1953, known as the Mannes College of Music) from 1940-56 (1948-55 as Executive Director) and later from 1962-1981 (as a teacher and in various advisory and administrative roles), and at Queens College and the Graduate Center of the City University of New York. He also taught at the Ralph Wolfe Conservatory (1940-42) and the 92nd St. YMHA (1943-45). He began as a visiting professor at Queens College of the City University of New York in 1956-57, but then returned from 1963-71 as associate professor (with a promotion to full professor in 1966). He became professor emeritus in 1971. Salzer also taught as a visiting professor at a number of other institutions: UCLA (spring semesters of 1959-1960); the Peabody Institute (spring 1962, as part of the Ford Foundation's "Conductors Project"); the New School of Social Research (1962-63); and the University of Oregon (summer 1965). Salzer was also chairman of Greater New York Chapter of the American Musicological Society 1962-64, and acted as a member of AMS council 1963-65 and again 1969-71. He had a long relationship with the Music Teacher's National Association, and gave the keynote address for the association in 1973.

Salzer published two major pedagogical works: *Structural Hearing* (1952) and *Counterpoint in Composition* (1969, co-authored with Carl Schachter), and wrote the forward to the second edition of *Five Graphic Music Analyses* (1969). *Structural Hearing*, in particular, gave Salzer wide recognition as a scholar and began a burgeoning interest in Schenker theory. This work also created much debate amongst scholars for its many departures from Schenker's ideas, and for its application of Schenker's techniques to music outside of the 18th and 19th centuries. Nevertheless, such work was greatly influential to later musicians and scholars, many of whom used Salzer's ideas as a foundation for their own work. During his life this influence made its way to a number of other countries: Canada, the United Kingdom, Australia, and Israel.

Family

Salzer's familial associations included members of the Wittgenstein, Salzer, Stockert, Sjögren, Lemberger-Lindtberg, Stonborough, and Steiner families, evidence of whom can be found in the Salzer Papers. Many members of these families became important and influential figures.

Salzer's grandfather, Karl Wittgenstein (1847-1913), was one of the leading European industrialists in the late 19th and early 20th century, referred to by many as the "Carnegie of Europe." His uncle, Ludwig Wittgenstein (1889-1951), was one of the most influential philosophers of the 20th century. Paul Wittgenstein (1887-1961), another uncle of Salzer, was a prominent pianist during his life, even after the loss of his right arm during World War I. The life of the Wittgenstein family is illuminated by the eldest daughter, Hermine Wittgenstein (1874-1956), whose extended memoirs entitled *Familienerinnerungen* was completed in 1944. This work was dedicated and given to her nieces and nephews as a gift, which included Salzer. The collected letters of Ludwig Wittgenstein, housed in the *Österreichische Nationalbibliothek*, were photocopied and distributed to each member of the family as well. The Salzer Papers contains both of these historically important documents. In addition, the family was actively engaged in supporting the arts, and regularly welcomed many prominent figures to their household: figures such as Johannes Brahms, Joseph Joachim (a relative of the Wittgenstein family), Gustav Mahler, Johannes Messchaert, Pablo Casals, and many others would frequent the Wittgenstein household to give private concerts or simply pay a visit.

Salzer's father, Maximilian Salzer (1868-1948), was part of the finance ministry for the Austrian government and a personal financial advisor to the Wittgenstein family. His grandmother Leopoldine Wittgenstein is said to have had the greatest musical influence on him. His mother, Helene Wittgenstein-Salzer (1879-1956), did some choral conducting and maintained correspondence with many noted personalities in the music world of the late 19th and early 20th century. Salzer had two sisters, the elder, Marie (1900-1948), who married Fritz-Lothar von Stockert, and the younger, Clara Salzer (b. 1913, d. [year ?]), who married Arvid Sjögren in [year ?]. Salzer also had an older brother, Fritz Salzer (b. 1902), but little is known about him to date (presumably he died at an early age due to a hunting accident). Salzer's wife, Hedwig Lindtberg Salzer (1905-2000), was also a member of a distinguished family. Her brother, Leopold Lindtberg, was a noted Swiss film and theatre director, and his daughter (Hedwig's niece), Bettina Lindtberg, is an actress.

Relationship with Schenker

Salzer first began to learn about Schenker's ideas through Hans Weisse, a Viennese composer who was one of Schenker's first pupils and a close associate of the Salzer family. When Weisse found a teaching position in the United States at the David Mannes School of Music in 1931, he suggested that four of his students study with Schenker: Trude Kral, Greta Kraus, Manfred Willfort, and Salzer. They began their studies with Schenker in October 1931 as a seminar. The work of this seminar was significant because it eventually led to the publication of the *Fünf Urlinie-Tafeln* in 1932 (published by Universal Edition and the David Mannes School of Music). Thirty-seven years later, in 1969, Salzer would have the *Five Graphic Music Analyses* republished under Dover publications, and include a new introduction and a glossary giving English analytic terminology. A second volume of the *Fünf Urlinie-Tafeln* was planned and worked on by Schenker and his seminar, but the planned publication never came to fruition. The analyses pertaining to this second edition survive in the Salzer Papers in Mappe 28 (Series 2, sub-series 5). Salzer also saved his correspondence with Schenker, found in Series 1, sub-series 3b.

In the fall of 1934 Schenker decided to disband his seminar, but asked Salzer to remain and study with

him privately. This relationship did not last long, for Schenker died in January of 1935. Salzer kept in touch with Jeanette Schenker during the next few years. In April of 1936 he made an agreement with her to purchase a portion of Schenker's *Nachlass*. The remainder of the *Nachlass* was sold or given away to various people; the largest portion of given to Ernst Oster before he fled Vienna. Salzer and Jonas published an essay describing the contents of the *Nachlass* in *Heft I of Der Dreiklang*, which mentions important items in Salzer's possession, such as Schenker's study of thoroughbass and his commentary on C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen*.

Teaching career

Salzer's most important appointment during his lifetime was certainly at the Mannes School of Music. Salzer continued the work of the late Hans Weisse (who died unexpectedly in 1940) in disseminating Schenker's work to the American music world by devising the first theory curriculum based on Schenkerian principles. Through the use of Salzer's curriculum, Mannes became an epicenter for Schenkerian studies. During Salzer's first decade at Mannes he taught a wide variety of subjects, including theory, history, composition, pedagogy, and piano (according to the prospectuses of Mannes from the time). Salzer even entitled his first analysis course "Structural Hearing," a name that would become the eventual title of his book in 1952. In addition, the whole theory curriculum at Mannes underwent enormous changes during Salzer's time there. Much of this curriculum still exists under the title "Techniques of Music" (a name first used in the prospectus to Mannes of 1955, Salzer's last year as full-time member of the Mannes faculty).

Salzer's work as Director of the school 1946-55 was also exemplary. A year after the publication of *Structural Hearing*, he would achieve another milestone for the school: he would transform the Mannes School of Music into the Mannes College of Music, thus giving the school a more academic focus to combine with a musical education. Salzer stayed one more year at Mannes after he stepped down as director in 1955, but would return from 1962 to 1981 to work with the school in various capacities as teacher and advisor. Between 1977 and 1979 Salzer played a role in preventing the board of trustees of Mannes from merging with the Manhattan School of Music, as many feared this would bring about the extinction of Mannes. Historically, this debacle resulted in the removal of the trustees in May 1979 by the Board of Regents for "collective neglect of duty" (as reported in the New York Times, May 25, 1979), the first time this had happened in the State of New York since the 1920's, and only the second time in the State's history.

Academic career

Salzer's dissemination of Schenker theory was not limited to the classroom or to his pedagogical works: his work as editor and scholar were also key factors. Beginning in the 1960's, Salzer worked on *The Music Forum* (co-edited with William Mitchell), a periodical of enormous scope. The essays published in *The Music Forum* ranged extensively-from analyses of and essays on pre-tonal, tonal, post-tonal, and non-Western music, to manuscript studies, studies in rhythm, translations of theoretical treatises, and mathematical aspects of music. Issues of this periodical have appeared between 1967 and 1987. Salzer worked with Mitchell on vols. 1-3, and later with Carl Schachter on vols. 4-6. In many ways *The Music Forum* can be seen as an extension of Salzer's earlier work with Jonas on *Der Dreiklang*, albeit one with a different cultural orientation and epistemic outlook. Salzer himself would publish an article in each volume (vols. 1-5) on a variety of topics. Essays in *The Music Forum* were often extensive monographs, and the graphics represented some of the finest autography of the time.

Salzer's own scholarly interests ranged from the analysis of tonal music and the analysis of variations, to the history of tonality (with a particular focus on the analysis of medieval repertoire) and concert programming/musical criticism.

Salzer had a deep commitment to the music of the 18th and 19th centuries, given his musical upbringing in his family and his analytical studies with Weisse and Schenker. His first published work was a study of the meaning of ornamentation in the keyboard music of C.P.E. Bach, an article that used as its basis Schenker's *Ein Beitrag zur Ornamentik* and an article that Schenker would praise him for in a letter from 1930). His dissertation under Guido Adler was a study of sonata form in Franz Schubert. Much of Salzer's work with tonal music in the Salzer Papers was most likely intended for the classroom or for his pedagogical texts. However, there are also significant analytic studies of tonal music, especially of variations (see below).

Salzer's interest in the history of tonality from a Schenkerian perspective was also an ubiquitous interest throughout his life. This was certainly due to his combined training as a musicologist and music theorist. His first book, *Sinn und Wesen der abendländischen Mehrstimmigkeit*, explored the development of Western polyphony from the 11th century through 16th century. Many of these same ideas reappear-albeit in a condensed and slightly altered form-in *Structural Hearing* and *Counterpoint in Composition*. In *The Music Forum* vol. 1 Salzer would publish another extended monograph on the development of Western polyphony, this time with a focus on the early work of Aquitanian polyphony and the Notre-Dame School. This early period of polyphony in fact became a focus of Salzer's work in the history of tonality. In the Salzer Papers there are a number of unpublished essays and analyses/notes from a number of sources: the Magnus Liber, and the Bamberg, Montpellier and Las Huelgas codices, in addition to contemporaneous sources on medieval music, such as Friedrich Ludwig, Marius Schneider, Heinrich Husman, William Waite, Pierre Aubry, and others. This interest in the history of tonality continued up to Salzer's last publication, an analysis of a Monteverdi madrigal in *Aspects of Schenkerian Theory*.

In his later years, Salzer was involved in the analysis of variations. This project is heavily represented in the Salzer Papers, most likely due to its temporal proximity to Salzer's death. However, Salzer's only published work on variations appears in vol. 5 of *The Music Forum*, "The Variation Movement of Mozart's Divertimento K. 563." The Papers include several variations projects, notably Beethoven's Diabelli Variations, J.S. Bach's Goldberg Variations, Brahms's Symphony no. 4 (Finale), and Mozart's Piano Concerto in c minor, K. 491 (Finale). Salzer had also worked extensively on an analysis of J.S. Bach's Chaconne in d minor for solo violin for an essay in *The Music Forum*, which is currently in the possession of the journal. Salzer must have had an interest in variations dating back at least to the 1940's (if not earlier), since he wrote a published review of a book on variations in the *Journal of American Musicological Society* in 1949.

Another aspect of Salzer's work concerned concert programming and musical criticism. Salzer's work with concert programming and musical criticism. Salzer only published one article on this subject, "Historical Aspects of Concert Programming," but wrote a number of other essays such as "Concert Programs in Historical Perspective," "Musical Criticism and Public Opinion," and "Program Building in Historical Perspective," all contained in the Salzer Papers.

Collection of manuscripts

Salzer was also a collector of rare items and manuscripts. His most highly valued item, an autograph manuscript of Beethoven's Cello Sonata, op. 69, was bequeathed to him by the Wittgenstein family. Salzer invited Lewis Lockwood, a noted Beethoven scholar, to publish a detailed essay on the manuscript, which appeared in vol. 2 of *The Music Forum*, and won the the American Musicological Society's Alfred Einstein award in 1971. Another item of importance was the autograph manuscript of Mozart's Rondo for Piano, K. 494. Salzer believed (like Schenker) in the importance of manuscript studies in order to gain a more intimate understanding of musical composition. Salzer inherited this

interest in manuscripts from the Wittgenstein family, which owned a number of original manuscripts. In addition to original musical manuscripts, Salzer owned a number of other manuscripts: letters, first edition scores, portraits and engravings, etc. A few of these items exist as photocopies in the Salzer Papers (an autographed letter from Joseph Haydn, for example), in addition to some original items (a postcard from Peter Altenberg and a first edition score of C.P.E. Bach) A citation for the full catalogue of *The Salzer Collection* published by Sotheby's appears at the end of this essay. After Salzer's death, his wife Hedwig auctioned off the Salzer Collection through Sotheby's in 1990.

Conclusion

Salzer health began to suffer in 1981; he died on August 12, 1986. His wife Hedwig received an honorary doctorate from the Mannes College of Music in 1987. Upon her death on February 9, 2000, Salzer's papers were donated to the Music Division of The New York Public Library for the Performing Arts.

List of works by Felix Salzer (in chronological order)

1) 1928. "Die Sonatenform bei Franz Schubert," *Studien zur Musikwissenschaft* 15: 86-125; portion of 1926 dissertation from the University of Vienna with the same title.

2) 1930. "Über die Bedeutung der Ornamente in Philipp Emanuel Bachs Klavierwerken," *Zeitschrift für Musikwissenschaft* (April): 398-418.

3) 1935. *Sinn und Wesen der abendländischen Mehrstimmigkeit*. Wien: Saturn-Verlag.

4) April 1937-February 1938. Editor, with Oswald Jonas. *Der Dreiklang: Monatschrift für Musik* (nine issues). Hildesheim: Georg Olms Verlag.

[Articles by Salzer in *Der Dreiklang*]:

4a) 1937. "Die historische Sendung Heinrich Schenkers," *Der Dreiklang* I (April): 2-12.

4b) 1937. [Unattributed, but most likely by Salzer and/or Jonas]. "Der Nachlaß Heinrich Schenkers," *Der Dreiklang* I (April): [pages]

1949. Review of *The Technique of Variation; A Study of the Instrumental Variation from Antonio de Cabezón to Max Reger* by Robert U. Nelson. *Journal of the American Musicological Society* Vol. 2, No. 3 (Autumn), 188-191.

6) 1950. "Directed Motion-The Basic Factor of Musical Coherence." Abstract of paper delivered in New York, December 28, 1949 at the annual meeting of the American Musicological Society. *Journal of the American Musicological Society* III/2 (Summer): 157.

7) 1952. *Structural Hearing: Tonal Coherence in Music*. New York: Charles Boni; Reprinted in 1962 by Dover Publications; Two German editions (1960, Otto Heinrich Noetzel Verlag; 1977, Heinrichshofen's Verlag).

8) 1957. "Historical Aspects of Concert Programs." *Etude* 75/2 (February): 16, 46, 49-50.

9) 1967-1987. Editor, with William Mitchell and Carl Schachter. *The Music Forum*. Six volumes (vols. I-III by Mitchell and Salzer, vols. IV-VI Salzer and Schachter). New York: Columbia University Press.

[Articles by Salzer in *The Music Forum*]:

- 9a) 1967. "Tonality in Early Medieval Polyphony," *The Music Forum* I: 35-98.
- 9b) 1970. "Chopin's Nocturne in C Minor, opus 27, no.1." *The Music Forum* II, 283-97.
- 9c) 1973. "Chopin's Etude in F Major, opus 25, no.3: the Scope of Tonality." *The Music Forum* III, 281-90.
- 9d) 1976. "Haydn's Fantasia from the String Quartet, opus 76, no.6." *The Music Forum* IV, 161-94.
- 9e) 1980. "The Variation Movement of Mozart's Divertimento K. 563." *The Music Forum*, v: 257-316.
- 10) 1969. Editor and translator, with introduction. *Five Graphic Music Analyses*. New York: Dover.
- 11) 1969. Co-author with Carl Schachter, *Counterpoint in Composition*. New York: McGraw Hill.
- 12) 1972. Review of The Compositional Process of J.S. Bach: A Study of the Autograph Scores of the Vocal Works, by Robert Lewis Marshall. *Journal of Music Theory* 16/1-2: 220-237.
- 13) 1973. "Schenkerian Thought: Its Application and Impact Today." Keynote address delivered to the *Music Teacher's National Association* conference in Philadelphia.
- 14) 1983. "Heinrich Schenker and Historical Research: *Monteverdi's Madrigal Oimè, se tanto amate*," in *Aspects of Schenkerian Theory*. ed. by David Beach. New Haven: Yale University Press: 135-152.

Sources and References

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New York Times. 1938-2000. Select Articles from the NY Times between 1938-2000 pertaining to Felix and Hedwig Salzer, and the Mannes School/College of Music. Accessed through *Proquest Historical Newspapers, The New York Times*. <http://proquest.umi.com/pqdweb> (accessed August 24, 2007).

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Scope and Content Note

The Salzer Papers are divided into two large series: 1) The Felix Salzer Papers; 2) The Heinrich Schenker Nachlass. The Felix Salzer Papers divide into 7 subseries: Analyses, Academic Work, Correspondence, Personal Materials, Scores owned by Salzer, Compositions of Hans Weisse, and Books owned by Salzer. Of non-musical interest, the Salzer Papers also contain the memoirs of Hermine Wittgenstein, given to Salzer by her, and the collected letters of Ludwig Wittgenstein.

The Schenker Nachlass includes four "Mappe" (using Jeanette Schenker's terminology), which corresponds to the list she made in 1935 after Heinrich Schenker's death. The series divides into 6 subseries, and contains notes and essays on thoroughbass (Mappe 6), analyses from Schenker's 1931-34 seminar (Mappe 28), and miscellaneous notes and analyses (Mappen 11, 11a-i, 27, and 29).

Arrangement: The Felix Salzer Papers are organized in the following series: Series 1: Felix Salzer Papers, 1922-1995 Series 2: Heinrich Schenker Nachlass, 1910-1933

Key Terms

Genre/Physical Characteristic

Correspondence

Occupations

Music theorists

Musicologists

Subjects

Schenkerian analysis

Names

Salzer, Felix

Schenker, Heinrich, 1868-1935

Weisse, Hans, 1892-1940

Wittgenstein, Hermine

Wittgenstein, Karl, 1847-1913

Wittgenstein family

American Music Collection

Mannes College of Music

Container List

Series 1: Felix Salzer Papers 1922-1995

The Felix Salzer Papers are contained in 50 boxes, and are divided into seven sub-series: 1) Music analyses; 2) Academic work; 3) Correspondence; 4) Personal and miscellaneous materials; 5) Musical scores owned by Salzer; 6) Musical compositions of Hans Weisse; 7) Books owned and annotated by Salzer. By far the largest sub-series is the first, "Music Analyses," which comprises just over half of the Salzer Papers.

Sub-series 1: Music Analyses ca. 1950-1981

This sub-series is divided into five parts, lettered a-e: 1a Analyses of music before 1700; 1b Analyses of music after 1700; 1c Analyses of Variations; 1d Analyses for Counterpoint in Composition, a 1969 textbook co-authored with Carl Schachter; 1e Analyses by students and colleagues of Salzer. Within each category analyses are arranged in alphabetical order according to the composer's or collection's name. The division of categories reflects both Salzer's analytic interests and the individual projects with which he was concerned throughout his life.

Many folders in this sub-series contain analyses that are not intact, as the tape Salzer used to bind pieces of paper together is falling off. Photocopies have been made where necessary in order to preserve the original graph. In addition, Salzer made duplicates of certain analyses, which have in many cases been placed in a separate folder and marked "duplicate."

1a) Music before 1700

The analyses in sub-series 1a are drawn mainly from Medieval repertoire, such as the Bamberg Codex, the Magnus Liber, and the Montpellier codex, in addition to other monuments and collected works from his time, such as Historical Anthology of Music. There are also a few analyses of works from the Renaissance, including Gesualdo, Cabezón, and Palestrina. These analyses were either used for the text Counterpoint in Composition, or for some other unidentified purpose.

Bamberg Codex

The analyses from the Bamberg Codex have been listed with the title of the tenor line followed by the number given in the Codex.

- b. 1 f. 1 *Agmina*, no. 6
- b. 1 f. 2 Regnet, no. 7
- b. 1 f. 3 Amen, no. 8; Alleluya, no. 9
- b. 1 f. 4 In seculum, no. 12
- b. 1 f. 5 Omnes, no. 20; Hec dies, no. 21
- b. 1 f. 6 Misit, no. 27; Domino, no. 31
- b. 1 f. 7 Virgo, no. 32
- b. 1 f. 8 Brumens est mors, no. 37
- b. 1 f. 9 Aptatur, no. 38
- b. 1 f. 10 In Bethleem, no. 44
- b. 1 f. 11 In perhenni, no. 46
- b. 1 f. 12 Et ne nos, no. 50; Mulierum, no. 60
- b. 1 f. 13 Mors, no. 66
- b. 1 f. 14 Portare, no. 68; Aptatur, no. 71
- b. 1 f. 15 Egregie, no. 79
- b. 1 f. 16 Kyrie, no. 85; Aptatur, no. 86
- b. 1 f. 17 Notum, no. 93
- b. 1 f. 18 Hec dies, no. 96; Domino, no. 100

Antonio Cabezón

Series 1: Felix Salzer Papers (cont.)
Sub-series 1: Music Analyses (cont.)
1a) Music before 1700 (cont.)
Antonio Cabezón (cont.)

- b. 1 f. 19 **Caballero; Pavana Italiana**
The analyses here have been separated from the score. See Box 42, Fol. 8.
Carlo Gesualdo
- b. 1 f. 20 **Madrigals, Bk. 3, no. 2; Madrigals, Bk. 5 ("Languise al fin da la vita parta")**

Analyses from the Historical Anthology of Music (HAM, vol. 1) and other sources
Both the title and number in HAM are given for each piece.
- b. 1 f. 21 **Froberger, Johann Jacob: Lamento for Harpsichord, HAM no. 216**
- b. 1 f. 22 **Josquin Des Pres: Tu pauperum refugium, HAM no. 90**
- b. 1 f. 23 **Orlando di Lasso: Bonjour mon coeur, HAM no. 145; Prophetiae Sibyllarum, Das Chorwerk, vol. 9**
- b. 1 f. 24 **Miscellaneous Analyses from HAM, Die Musik des Mittelalters, and the Oxford History of Music**
- b. 1 f. 25 **Miscellaneous Analyses from HAM, Masterpieces before 1750, and A Treasury of Early Music**
- b. 2 f. 1 **Analyses from Husmann, Die mittelalterliche Mehrstimmigkeit**
Analyses from the Magnus Liber
- b. 2 f. 2 **Magnus Liber Bk. 1, nos. 1-16**
- b. 2 f. 3 **Magnus Liber Bk. 2, nos. 17-20**
- b. 2 f. 4 **Magnus Liber Bk. 3, nos. 21-27**
- b. 2 f. 5 **Miscellaneous analyses from the Magnus Liber; includes notes**
Luca Marenzio
- b. 2 f. 6 **S'io parto, i'moro**
Includes the example number for Counterpoint in Composition
Claudio Monteverdi
- b. 2 f. 7 **Madrigals, Bk. 4, S'io ch'io vorrei morire**
Includes the example number for Counterpoint in Composition
Analyses from the Montpellier Codex
- b. 2 f. 8 **Fascicle 3, nos. 36-40**
- b. 2 f. 9 **Fascicle 3, nos. 41-46**
- b. 3 f. 1 **Fascicle 4, nos. 51-55**
- b. 3 f. 2 **Fascicle 4, nos. 56-59**
- b. 3 f. 3 **Fascicle 4, nos. 60-67**
- b. 3 f. 4 **Fascicle 4, nos. 68-71**
- b. 3 f. 5 **Fascicle 5, nos. 74-90**
- b. 3 f. 6 **Fascicle 5, nos. 91-102**
- b. 3 f. 7 **Fascicle 5, nos. 103-124**
- b. 4 f. 1 **Fascicle 8, no. 308; includes notes on nos. 308-333**
- b. 4 f. 2 **Fascicle 8, no. 309**
- b. 4 f. 3 **Fascicle 8, no. 310**
- b. 4 f. 4 **Fascicle 8, no. 311**
- b. 4 f. 5 **Fascicle 8, no. 312**

Series 1: Felix Salzer Papers (cont.)

Sub-series 1: Music Analyses (cont.)

1a) Music before 1700 (cont.)

Analyses from the Montpellier Codex (cont.)

- b. 4 f. 6 Fascicle 8, no. 313
- b. 4 f. 7 Fascicle 8, no. 314
- b. 4 f. 8 Fascicle 8, no. 315
- b. 4 f. 9 Fascicle 8, no. 316
- b. 4 f. 10 Fascicle 8, no. 317
- b. 4 f. 11 Fascicle 8, nos. 318-319
- b. 4 f. 12 Fascicle 8, no. 320
- b. 4 f. 13 Fascicle 8, no. 321
- b. 4 f. 14 Fascicle 8, no. 322
- b. 4 f. 15 Fascicle 8, no. 323
- b. 4 f. 16 Fascicle 8, no. 324
- b. 4 f. 17 Fascicle 8, no. 325
- b. 4 f. 18 Fascicle 8, no. 326
- b. 4 f. 19 Fascicle 8, nos. 327-328
- b. 4 f. 20 Fascicle 8, nos. 329-330
- b. 4 f. 21 Fascicle 8, no. 331
- b. 4 f. 22 Fascicle 8, no. 332
- b. 4 f. 23 Fascicle 8, no. 333
- Johannes Ockeghem
- b. 4 f. 24 Missa l'homme armé (Kyrie)
- Giovanni Pierluigi da Palestrina
- b. 4 f. 25 Miscellaneous analyses
Includes the example number for Counterpoint in Composition.
- b. 5 f. 1 The Counterpoint of the 12th century (and 13th), ex. nos. 30-53
The example numbers indicated by Salzer in Box 5, Fols. 1-6 were to be used as examples in Salzer's unpublished book, "Tonal Coherence in Historical Perspective." See Box 30, Fols. 3-4. Facsimiles of many of these analyses are found in Box 50, Fol. 1.
- Perotin
- b. 5 f. 2 Alleluya Nativitas, ex. 54
- b. 5 f. 3 Alleluya Posui, ex. 55
- b. 5 f. 4 Salvatoris Hodie, ex. 56
- b. 5 f. 5 Viderunt Omnes, ex. 57; Notum fecit, ex. 58
- b. 5 f. 6 Viderunt Omnes, ex. 57; Notum fecit, ex. 58: Notes and Examples
- b. 5 f. 7 Alleluya Posui; Notum fecit; Salvatoris Hodie (3- and 4-part Counterpoint)
- b. 5 f. 8 Mors (from Husmann, Die mittelalterliche Mehrstimmigkeit, no. 5)
- b. 5 f. 9 Sederunt Principes
- b. 5 f. 10 Analyses of St. Martial and Santiago de Compostela repertoire (1)
- b. 5 f. 11 Analyses of St. Martial and Santiago de Compostela repertoire (2)
- b. 5 f. 12 Analyses of medieval examples from Waite, The rhythm of 12th century polyphony
- b. 5 f. 13 Sketches; Counterpoint, 13th century (misc. 12th/13th cen. analyses)
- b. 50 f. 1 Facsimiles of Medieval Analyses: Oversize

Series 1: Felix Salzer Papers (cont.)
Sub-series 1: Music Analyses (cont.)

1b) Music after 1700

The analyses in sub-series 1b deal with works by composers after 1700. The majority of works come from the 18th and 19th centuries, and only a few from the 20th century. Many analyses here were used for pedagogical purposes, in the classroom and for textbooks.

C.P.E. Bach

- b. 6 f. 1 Prussian Sonata no. 1 in F major, H. 24
- b. 6 f. 2 Prussian Sonata no. 3 in E major, H. 26
- b. 6 f. 3 Prussian Sonata no. 4 in c minor, H. 27
- b. 6 f. 4 Prussian Sonata no. 6 in A major, H. 29
- b. 6 f. 5 Württemberg Sonata no. 1 in a minor, H. 30 (1st movement)
- b. 6 f. 6 Württemberg Sonata no. 1 in a minor, H. 30 (Finale)
- b. 6 f. 7 Württemberg Sonata no. 2 in Ab major, H. 31

J.S. Bach

- b. 6 f. 8 Cello Suite no. 6 (Allemande), BWV 1012
- b. 6 f. 9 Chorales 1, 90, 207, 334; Beethoven, Piano Sonatas op. 2, no. 1; op. 2, no. 2
This folder is labeled "Interruption"
- b. 6 f. 10 Miscellaneous Chorales (1)
See sub-series 1d for additional examples of Bach Chorales, used as examples for Counterpoint in Composition
- b. 6 f. 11 Miscellaneous Chorales (2)
- b. 6 f. 12 Miscellaneous Chorales (3)
This folder is labeled "Course 67"
- b. 6 f. 13 Chorales (duplicates)
- b. 6 f. 14 Inventions (nos. 4 and 13, BWV 775 and 784) and Sinfonia (no. 4, BWV 790)
- b. 6 f. 15 Miscellaneous English Suites
- b. 7 f. 1 French Suite no. 1 in d minor (Sarabande), BWV 812
- b. 7 f. 2 French Suite no. 2 in c minor (Allemande and Menuet), BWV 813
- b. 7 f. 3 French Suite no. 3 in b minor (Menuet), BWV 814; French Suite no. 6 in E major (Gavotte), BWV 817
- b. 7 f. 4 French Suite no. 3 in b minor (Anglaise), BWV 814
- b. 7 f. 5 French Suite no. 5 in G major (Gavotte), BWV 816
- b. 7 f. 6 French Suites nos. 2, 3, 5 (duplicates), BWV 813, 814, 816
- b. 7 f. 7 Little Preludes (Miscellaneous analyses of keyboard preludes)
- b. 7 f. 8 Sinfonia no. 11 in g minor, BWV 797
- b. 7 f. 9 Well-tempered Clavier, Bk. 1 (miscellaneous preludes)
- b. 7 f. 10 Well-tempered Clavier, Bk. 1, prelude no. 2 in c minor, BWV 847
- b. 7 f. 11 Well-tempered Clavier, Bk. 1, fugue 2 in c minor and fugue 11 in F major, BWV 847 and 856

Belá Bartók

- b. 8 f. 1 Mikrokosmos, Bk. 4 (Notturmo)
See Box 26, Fols. 13, 20 for analyses by students. See Box 42, Fol. 6 for score of Mikrokosmos, Bk. 4.
- b. 8 f. 2 Mikrokosmos, Bks. 4 and 6; String Quartet no. 6; Mussorgsky, "Song"

Series 1: Felix Salzer Papers (cont.)
Sub-series 1: Music Analyses (cont.)
1b) Music after 1700 (cont.)

Ludwig van Beethoven

- b. 8 f. 3 Bagatelle, op. 119, no. 11
- b. 8 f. 4 Cello Sonata in A major, op. 69
- b. 8 f. 5 Coriolanus Overture, op. 62; includes score, program notes, and some text
- b. 8 f. 6 Fidelio (labeled "Leonore III")
- b. 8 f. 7 Piano Concerto in Eb major, op. 73 (2nd movement)
- Piano Sonatas
 - b. 8 f. 8 op. 2, no. 1 (1st and 2nd movements)
 - b. 8 f. 9 op. 2, no. 1 (Trio)
 - b. 8 f. 10 op. 2, no. 1 (Trio: duplicates)
 - b. 8 f. 11 op. 2, no. 2 (1st movement)
 - b. 8 f. 12 op. 2, no. 2 (Largo)
 - b. 8 f. 13 op. 2, no. 2 (Finale)
 - b. 8 f. 14 op. 2, no. 2 (duplicates)
 - b. 8 f. 15 op. 2, no. 3 (1st movement)
 - b. 8 f. 16 op. 2, no. 3 (Scherzo and Trio)
 - b. 8 f. 17 op. 7 (Largo)
 - b. 9 f. 1 op. 10, no. 1 (1st movement, exposition I)
 - b. 9 f. 2 op. 10, no. 1 (1st movement, exposition II)
 - b. 9 f. 3 op. 10, no. 1 (1st movement, development)
 - b. 9 f. 4 op. 10, no. 1 (1st movement, recapitulation): 1
 - b. 9 f. 5 op. 10, no. 1 (1st movement, recapitulation): 2
 - b. 9 f. 6 op. 10, no. 1 (1st movement, duplicates)
 - b. 9 f. 7 op. 10, no. 1 (last movement)
 - b. 9 f. 8 op. 10, no. 2 (fragments)
 - b. 9 f. 9 op. 10, no. 3 (1st movement)
 - b. 9 f. 10 op. 10, no. 3 (Menuetto)
 - b. 9 f. 11 op. 13 (1st movement, introduction and exposition)
 - b. 9 f. 12 op. 13 (1st movement, development)
 - b. 9 f. 13 op. 13 (1st movement, recapitulation)
 - b. 9 f. 14 op. 13 (1st movement)
 - This folder is labeled "Princeton Graph."
 - b. 9 f. 15 op. 13 (2nd movement): 1
 - b. 9 f. 16 op. 13 (2nd movement): 2
 - b. 9 f. 17 op. 13 (duplicates)
 - b. 9 f. 18 op. 14, no. 1 (1st movement)
 - b. 9 f. 19 op. 14, no. 1 (Allegretto)
 - b. 10 f. 1 op. 14, no. 1 (Allegretto, Maggiore)
 - b. 10 f. 2 op. 14, no. 1 (duplicates)
 - b. 10 f. 3 op. 14, no. 2 (1st movement, exposition)
 - b. 10 f. 4 op. 14, no. 2 (1st movement, development)

Series 1: Felix Salzer Papers (cont.)
Sub-series 1: Music Analyses (cont.)
1b) Music after 1700 (cont.)
Ludwig van Beethoven (cont.)
Piano Sonatas (cont.)

- b. 10 f. 5 op. 14, no. 2 (1st movement, recapitulation)
- b. 10 f. 6 op. 14, no. 2 (entire 1st movement)
- b. 10 f. 7 op. 14, no. 2 (1st movement, duplicates)
- b. 10 f. 8 op. 14, no. 2 (2nd movement)
- b. 10 f. 9 op. 22 (2nd movement)
- b. 10 f. 10 op. 27, no. 1 (Andante)
- b. 10 f. 11 op. 28 (1st and 2nd movements)
- b. 10 f. 12 op. 31, no. 2 (1st movement)
- b. 10 f. 13 op. 31, no. 2 (1st movement, duplicates)
- b. 10 f. 14 op. 31, no. 3 (1st movement)
- b. 10 f. 15 op. 31, no. 3 (Menuetto)
- b. 10 f. 16 op. 31, no. 3 (last movement)
- b. 10 f. 17 op. 53 (1st movement)
- b. 10 f. 18 op. 78
- b. 10 f. 19 op. 90 (1st movement)
- b. 11 f. 1 Piano Sonata fragments (1)
- b. 11 f. 2 Piano Sonata fragments (2)
- b. 11 f. 3 String Quartet in C major, op. 59, no. 3
- b. 11 f. 4 String Quartet in a minor, op. 132 (3rd movement)
- b. 11 f. 5 Violin Concerto in D major, op. 61 (1st and 2nd movements)
- b. 11 f. 6 Violin Sonata in F major, op. 24 (1st movement)
- b. 11 f. 7 Violin Sonata in G major, op. 96
- Johannes Brahms
- b. 11 f. 8 Symphony no. 2 in D major, op. 73 (1st movement)
- b. 11 f. 9 Miscellaneous analyses; includes an analysis of Bruckner, Symphony no. 8 in c minor, WAB 108
- Fryderyk Chopin
- b. 12 f. 1 Etudes op. 10 (nos. 3, 7); Etudes op. 25 (nos. 1, 4, 12)
- b. 12 f. 2 Trois Nouvelles Etudes, no. 2
- Mazurkas
- b. 12 f. 3 op. 17, no. 2
- b. 12 f. 4 op. 17, no. 2 (duplicates)
- b. 12 f. 5 op. 24, no. 3
- b. 12 f. 6 op. 33, no. 3; op. 41, no. 2
- b. 12 f. 7 op. 63, no. 2; op. 63, no. 3
- b. 12 f. 8 op. 63, no. 2 (duplicates)
- b. 12 f. 9 op. 67, no. 4; op. 68, no. 4
- Nocturnes
- b. 12 f. 10 op. 9, no. 2
- b. 12 f. 11 op. 9, no. 2 ("copies")
- b. 12 f. 12 op. 9, no. 2 (duplicates)

Series 1: Felix Salzer Papers (cont.)
Sub-series 1: Music Analyses (cont.)
1b) Music after 1700 (cont.)
Fryderyk Chopin (cont.)
Nocturnes (cont.)

- b. 12 f. 13 op. 32, no. 2; op. 37, no. 1; Sonata in bb minor, op. 35
- b. 12 f. 14 Preludes (miscellaneous)
- b. 12 f. 15 Waltz in a minor, op. 34, no. 2; Impromptu in F# major, op. 36

Joseph Haydn

Keyboard Sonatas

- b. 13 f. 1 Keyboard sonata Hob. XVI/23 in F major (1st movement)
- b. 13 f. 2 Keyboard sonata Hob. XVI/32 in g minor (1st movement)
- b. 13 f. 3 Keyboard sonata Hob. XVI/55 in Bb major (1st movement)
- b. 13 f. 4 Miscellaneous keyboard sonatas
- b. 13 f. 5 String Quartet in d minor, op. 76, no. 2

Felix Mendelssohn

Song without Words

- b. 13 f. 6 op. 19, no. 1
- b. 13 f. 7 op. 62, no. 25
- b. 13 f. 8 op. 85, no. 40
- b. 13 f. 9 Miscellaneous

Wolfgang Amadeus Mozart

- b. 13 f. 10 Lieder (miscellaneous); music and text analyses
- b. 13 f. 11 Magic Flute, no. 11 (Duet: "Bewahret euch vor Weibertücken"); Piano Sonata in f minor, K. 280 (2nd movement)
See Box 14, Fol. 6 - Box 15, Fol. 8 for more Mozart sonata analyses
- b. 13 f. 12 Le Nozze di Figaro, Act 2 (Cherubino Canzona, "Voi, che sapete")
Piano Concerti
 - b. 14 f. 1 K. 271 (1st and last movements)
 - b. 14 f. 2 K. 449 (1st and 2nd movements)
 - b. 14 f. 3 K. 466 (1st movement)
 - b. 14 f. 4 K. 467 (Andante)
 - b. 14 f. 5 Piano Concerti fragments (K. 175, 451, 453, 467, 482, 488, 491, 503)
- Piano Sonatas
 - b. 14 f. 6 K. 310 (1st movement)
 - b. 14 f. 7 K. 310 (1st movement, copies and alternate sketches)
 - b. 14 f. 8 K. 310 (1st movement, duplicates)
 - b. 14 f. 9 K. 332 (1st movement)
 - b. 14 f. 10 K. 333 (1st movement, 2nd movement, Finale)
 - b. 15 f. 1 K. 457 (1st movement, originals)
 - b. 15 f. 2 K. 457 (1st movement, exposition I and II)
 - b. 15 f. 3 K. 457 (1st movement, exposition III)
 - b. 15 f. 4 K. 457 (1st movement, development)
 - b. 15 f. 5 K. 457 (1st movement, recapitulation)
 - b. 15 f. 6 K. 457 (duplicates)
 - b. 15 f. 7 K. 545 (1st movement)
 - b. 15 f. 8 K. 576 (1st movement)

Series 1: Felix Salzer Papers (cont.)
Sub-series 1: Music Analyses (cont.)
1b) Music after 1700 (cont.)
Wolfgang Amadeus Mozart (cont.)

String Quartets

- b. 15 f. 9 K. 387 (1st movement, Menuetto, Trio, last movement)
- b. 15 f. 10 K. 421 (1st and 3rd movements)
- b. 15 f. 11 K. 428 (1st, 2nd, 3rd movements)
- b. 15 f. 12 K. 458 (1st movement)
- b. 15 f. 13 K. 464 (1st and last movements)
- b. 16 f. 1 K. 465 (1st and 2nd movements)
- b. 16 f. 2 K. 499 (1st movement)

String Quintets

- b. 16 f. 3 K. 516; includes an analysis of Piano Quintet K. 452
- b. 16 f. 4 K. 593 (1st movement)
- b. 16 f. 5 K. 593 (1st and 2nd movements)
- b. 16 f. 6 Mozart Fragments (1)
- b. 16 f. 7 Mozart Fragments (2)

Domenico Scarlatti

- b. 16 f. 8 Keyboard Sonatas, L. 8, 22, 25 (K. 461, 198, 46)
- b. 16 f. 9 Keyboard Sonata in C major, L. 104 (K. 159)
- b. 16 f. 10 L. 104 (K. 159), duplicates

Franz Schubert

- b. 17 f. 1 Impromptu, op. 90
- b. 17 f. 2 Impromptu, op. 142, no. 3 (D. 899); includes an analysis of Schumann, "Schlummerlied," op. 124
- b. 17 f. 3 Miscellaneous fragments

Robert Schumann

- b. 17 f. 4 Miscellaneous fragments

Richard Wagner

- b. 17 f. 5 Fragments from Lohengrin, Götterdämmerung, and Tristan und Isolde

Early Keyboard Sonatas (Analyses from the Historical Anthology of Music, vol. 2)

- b. 17 f. 6 Analyses of Johann Christian Bach, Mathias Georg Monn, Giovanni Benedetto Platti, and Giovanni Marco Rutini

Miscellaneous Analyses (fragments)

- b. 17 f. 7 Analyses of works mostly after 1700: Händel, J.S. Bach, Rameau, Haydn, Mozart, Beethoven, Schubert, Schumann, Verdi, Franck, Mahler, Puccini, R. Strauss, Berg, and Ockeghem

1c) Analyses of variations

This sub-series contains multiple analyses of variations, a project Salzer was involved with in his later years. The largest projects include an analysis of Bach's Goldberg Variations, Beethoven's Diabelli Variations, Mozart's Piano Concerto K. 491 (last movement), and Brahms's 4th Symphony (last movement)

J.S. Bach, Goldberg Variations, BWV 988

- b. 18 f. 1 Score (Schirmer ed., 1938)
- b. 18 f. 2 Aria (1); includes text
- b. 18 f. 3 Aria (2)

Series 1: Felix Salzer Papers (cont.)

Sub-series 1: Music Analyses (cont.)

1c) Analyses of variations (cont.)

J.S. Bach, Goldberg Variations, BWV 988 (cont.)

- b. 18 f. 4 Variation 1; includes text with examples
- b. 18 f. 5 Variation 1 (duplicates)
- b. 18 f. 6 Variation 2; includes text
- b. 18 f. 7 Variation 3; includes text
- b. 18 f. 8 Variation 4; includes text
- b. 18 f. 9 Variation 5; includes text
- b. 18 f. 10 Variation 6; includes text
- b. 18 f. 11 Variation 7; includes text with examples
- b. 18 f. 12 Variation 8; includes text
- b. 18 f. 13 Variation 9; includes text
- b. 18 f. 14 Variation 10; includes text with examples
- b. 19 f. 1 Variation 11; includes text
- b. 19 f. 2 Variation 12; includes text
- b. 19 f. 3 Variation 13; includes text
- b. 19 f. 4 Variation 14; includes text
- b. 19 f. 5 Variation 15; includes text
- b. 19 f. 6 Variation 16; includes text
- b. 19 f. 7 Variation 17; includes text
- b. 19 f. 8 Variation 17; labeled "2nd copy"
- b. 19 f. 9 Variation 17; labeled "old"
- b. 19 f. 10 Variation 18; includes text
- b. 19 f. 11 Variation 18; labeled "2nd copy"
- b. 19 f. 12 Variation 19; includes text
- b. 19 f. 13 Variation 19; labeled "2nd copy"
- b. 19 f. 14 Variation 20; includes text
- b. 19 f. 15 Variation 20; labeled "2nd copy"
- b. 19 f. 16 Variation 21; includes text
- b. 19 f. 17 Variation 21; labeled "2nd copy"
- b. 19 f. 18 Variation 22; includes text
- b. 19 f. 19 Variation 22; labeled "2nd copy"
- b. 20 f. 1 Variation 23; includes text
- b. 20 f. 2 Variation 23; copies with annotations
- b. 20 f. 3 Variation 24; includes text
- b. 20 f. 4 Variation 24; labeled "copies of graphs"
- b. 20 f. 5 Variation 25; includes text
- b. 20 f. 6 Variation 25; labeled "duplicates, graphs, and text"
- b. 20 f. 7 Variation 26; includes text
- b. 20 f. 8 Variation 26; labeled "duplicates für Klosters"
- b. 20 f. 9 Variation 27; includes text
- b. 20 f. 10 Variation 27; labeled "duplicates für Klosters"
- b. 20 f. 11 Variation 28; includes text

Series 1: Felix Salzer Papers (cont.)
Sub-series 1: Music Analyses (cont.)
1c) Analyses of variations (cont.)
J.S. Bach, Goldberg Variations, BWV 988 (cont.)

- b. 20 f. 12 Variation 28; labeled "für Klosters"
- b. 20 f. 13 Variation 29; includes text
- b. 20 f. 14 Variation 29; labeled "für Klosters"
- b. 20 f. 15 Variation 30; includes text
- b. 20 f. 16 Variation 30; labeled "für Klosters"
- b. 20 f. 17 J.S. Bach, Passacaglia and fugue in c minor for organ, BWV 582;
includes score and text
Beethoven, Diabelli Variations, op. 120
- b. 21 f. 1 Score (Peters ed.), 2 copies
- b. 21 f. 2 Theme (1); includes text
- b. 21 f. 3 Theme (2); includes text
- b. 21 f. 4 Variation 1 (1); includes text
- b. 21 f. 5 Variation 1 (2)
- b. 21 f. 6 Variation 2 (1); includes text
- b. 21 f. 7 Variation 2 (2); includes text
- b. 21 f. 8 Variation 3 (1); includes text
- b. 21 f. 9 Variation 3 (2)
- b. 21 f. 10 Variation 4; includes text
- b. 21 f. 11 Variation 5; includes text
- b. 21 f. 12 Variation 6; includes text
- b. 21 f. 13 Variation 7; includes text
- b. 50 f. 2 Variations 4-7: Oversize
- b. 22 f. 1 Variation 8; includes text
- b. 22 f. 2 Variation 9; includes text
- b. 22 f. 3 Variation 10; includes text
- b. 22 f. 4 Variation 11; includes text
- b. 22 f. 5 Variation 12; includes text
- b. 22 f. 6 Variation 13; includes text
- b. 22 f. 7 Variation 14; includes text
- b. 22 f. 8 Variation 15; includes text
- b. 22 f. 9 Variation 16; includes text
- b. 22 f. 10 Variation 17; includes text
- b. 22 f. 11 Variation 18; includes text
- b. 22 f. 12 Variation 19; includes text
- b. 22 f. 13 Variation 20; includes text
- b. 22 f. 14 Variation 21; includes text
- b. 22 f. 15 Variation 22; includes text
- b. 22 f. 16 Variation 23; includes text
- b. 22 f. 17 Variation 24; includes text
- b. 23 f. 1 Variation 25; includes text
- b. 23 f. 2 Variation 26; includes text

Series 1: Felix Salzer Papers (cont.)

Sub-series 1: Music Analyses (cont.)

1c) Analyses of variations (cont.)

Beethoven, Diabelli Variations, op. 120 (cont.)

- b. 23 f. 3 Variation 27; includes text
- b. 23 f. 4 Variation 28; includes text
- b. 23 f. 5 Variation 29; includes text
- b. 23 f. 6 Variation 30; includes text
- b. 23 f. 7 Variation 31; includes text
- b. 50 f. 3 Variations 1-31: Oversize
- b. 23 f. 8 Variation 32 (1); includes text
- b. 23 f. 9 Variation 32, "misc" (2); includes text
- b. 23 f. 10 Variation 33; includes text
- b. 23 f. 11 Duplicates (all variations)
- b. 23 f. 12 Beethoven, String Quartet in Eb major, op. 127 (1st movement opening;
2nd movement variations)
- b. 23 f. 13 String Quartet op. 127 (duplicates)
- b. 24 f. 1 Beethoven, 32 Variations (WoO 80); Six Variations, op. 34; includes a
scrap from Mozart Clarinet Quintet, K. 581
- b. 24 f. 2 Brahms, Haydn Variations, op. 56a
Brahms, Symphony no. 4, op. 98: Finale
- b. 24 f. 3 Score (Eulenburg miniature score)
- b. 24 f. 4 Original graphs and notes
- b. 24 f. 5 2nd set, originals
- b. 24 f. 6 Annotated copies and notes
- b. 24 f. 7 2nd set, copies and notes
- b. 24 f. 8 Brahms, Variations op. 21
- b. 24 f. 9 Mozart, Allegretto and Six Variations, K. 547a
- b. 24 f. 10 Mozart, Keyboard Variations K. 455
Mozart, Piano Concerto in c minor, K. 491: Finale
Note that many variations here contain notes and/or some text
- b. 25 f. 1 Theme
- b. 25 f. 2 Variation 1
- b. 25 f. 3 Variation 2
- b. 25 f. 4 Variation 3
- b. 25 f. 5 Variation 4
- b. 25 f. 6 Variation 5
- b. 25 f. 7 Variation 6
- b. 25 f. 8 Variation 7
- b. 25 f. 9 Variation 8
- b. 25 f. 10 Variation 9
- b. 25 f. 11 Copies of graphs, drafts of text, diagram of form
- b. 25 f. 12 Duplicates (all variations)
- b. 25 f. 13 Mozart, Theme and Variations in Bb major, K. 500 (1)
- b. 25 f. 14 Mozart Theme and Variations in Bb major, K. 500 (2); includes notes
- b. 26 f. 1 Mozart, Miscellaneous Variations (K. 284, 334, 464, 547)

Series 1: Felix Salzer Papers (cont.)
Sub-series 1: Music Analyses (cont.)
1c) Analyses of variations (cont.)

- b. 26 f. 2 Schubert, Variation on a Waltz by Diabelli

1d) Analyses for Counterpoint in Composition

The analyses in sub-series 1d represent analyses used expressly for Counterpoint in Composition, although many other analyses can be found within other folders; see Box 2, Fols. 5-6, Box 4, Fol. 25, and Box 8, Fols. 1-2.

- b. 26 f. 3 Miscellaneous Bach Chorales (1)
b. 26 f. 4 Miscellaneous Bach Chorales (2)
b. 26 f. 5 Miscellaneous Renaissance Analyses
b. 26 f. 6 Miscellaneous analyses before and after 1700
b. 26 f. 7 Miscellaneous sketches and notes
Contained within a folder labeled "Schachter"

1e) Analyses by students and colleagues of Salzer

Sub-series 1e contains analyses by students and colleagues of Salzer. The analyses here were removed from folders interspersed with Salzer's analyses. The original folder in which the analysis was located is indicated for each. Folders are ordered according to the name of the analyst.

- b. 26 f. 8 Edith Bennett: Brahms, Symphony no. 3 (1st movement); Schubert, Trio in Bb major (1st movement)
Removed from Box 11, Fol. 9
b. 26 f. 9 Edith Bennett: Schubert, Symphony no. 5 (1st movement); Schumann, Vogel als Prophet
Removed from Box 17, Fol. 3
b. 26 f. 10 Charles Burkhart: Chopin, Prelude in e minor, op. 28
Removed from Box 12, Fol. 14
b. 26 f. 11 Yakov Bychkov: Mozart, Piano Sonata in c minor, K. 457
Removed from Box 15, Fol. 5
b. 26 f. 12 B.P. Clark: Beethoven, Piano Sonata in D major, op. 10, no. 3
Removed from Box 9, Fol. 9
b. 26 f. 13 Joan Kraatz: Bartók, Notturmo, from Mikrokosmos vol. 4
Removed from Box 8, Fol. 1
b. 26 f. 14 Joan Kraatz: Brahms, Clarinet Sonata no. 1 in f minor
Removed from Box 11, Fol. 9
b. 26 f. 15 Paul Lansky: Mozart, String Quintet in g minor, K. 516
Removed from Box 16, Fol. 3
b. 26 f. 16 Ernst Oster: Mozart, Piano Sonata in Bb major, K. 333
b. 26 f. 17 David Stearn and Shlomo Gronich: Beethoven, Piano Sonata in Eb major, op. 31, no. 3
Removed from Box 10, Fol. 14
b. 26 f. 18 Roy Travis: Brahms, Symphony no. 4 (1st movement), op. 98
Removed from Box 11, Fol. 9
b. 26 f. 19 Roy Travis: Miscellaneous analyses and re-compositions
Removed from Salzer correspondence with Roy Travis, Box 40, Fol. 16
b. 26 f. 20 Mike Wood: Beethoven (op. 31, no. 3); Brahms (op. 120, no. 1); Scriabin (op. 39, no. 2); Bartók (Notturmo)
Removed Box 11, Fol. 1

Series 1: Felix Salzer Papers (cont.)

Sub-series 2: Salzer's Academic Work ca. 1928-1970

This sub-series represents Salzer's academic work, including drafts of essays and lectures (both published and unpublished), printed articles with Salzer's annotations, collected articles, facsimiles, and scholarly and course notes on a variety of musical subjects.

2a) Drafts and copies of essays, articles and lectures by Salzer

- b. 27 f. 1 **Analysis of Medieval Polyphony and its Problems**
Typewritten draft and examples
- b. 27 f. 2 **Salzer's introduction to analysis of Brahms, "Auf dem Kirchhofe"**
Drafts and copies of graphs.
This text was originally located in the Schenker Nachlass, Mappe 28/56 - 28/61 (Box 56, Fol. 4)
- b. 27 f. 3 **Comments on Nathan Broder's review of Structural Hearing**
Typewritten draft
- b. 27 f. 4 **Concert Programs in Historical Perspective**
Typewritten draft, notes, and concert programs
- b. 27 f. 5 **Book on Counterpoint**
Handwritten draft
- b. 27 f. 6 **Counterpoint as an Organizing Force**
Typewritten and Handwritten drafts
- b. 27 f. 7 **Directed Motion-the Basic Factor**
Typewritten draft with examples
- b. 27 f. 8 **Der Dreiklang (published journal, 1937-1938)**
Photo reproduction of journal
- b. 28 f. 1 **Heinrich Schenker and Historical Research**
Typewritten and Handwritten drafts
- b. 28 f. 2 **Die historische Sendung Heinrich Schenkers**
Typewritten draft and offprint
- b. 28 f. 3 **Musical Criticism and Public Opinion (1)**
Typewritten draft with copies
- b. 28 f. 4 **Musical Criticism and Public Opinion (2)**
Typewritten draft with copies and notes
- b. 29 f. 1 **Program Building in Historical Perspective**
Typewritten drafts with notes
- b. 29 f. 2 **The Revolutionary Aspects of Heinrich Schenkers Work**
Typewritten draft
- b. 29 f. 3 **Schenkerian Thought: Its Application and Impact Today**
Handwritten draft with copies and notes
Paper delivered as keynote address at Music Teacher's National Association, Philadelphia, 1973
- b. 29 f. 4 **Some Significant Changes in the Teaching of Theory and Analysis**
Typewritten and Handwritten drafts
Letters found with this draft have been removed and placed in Box 38, Fol. 13.
- b. 29 f. 5 **Die Sonatenform bei Franz Schubert**
Offprint of published article, in Studien zur Musikwissenschaft, 1928
- b. 29 f. 6 **Species Counterpoint in Composition**
Example booklet
- b. 30 f. 1 **Tonal Architecture in Development Sections (1)**
Typewritten draft with notes and examples

Series 1: Felix Salzer Papers (cont.)

Sub-series 2: Salzer's Academic Work (cont.)

2a) Drafts and copies of essays, articles and lectures by Salzer (cont.)

- b. 30 f. 2 Tonal Architecture in Development Sections (2)
Extra handouts for lecture
- b. 30 f. 3 Tonal Coherence in Historical Perspective (1)
Typewritten draft with notes
- b. 30 f. 4 Tonal Coherence in Historical Perspective (2)
"2nd copy"
- b. 31 f. 1 Über die Bedeutung der Ornamente in Philipp Emanuel Bachs
Klavierwerken (1)
Typewritten draft of an article published in Zeitschrift für Musikwissenschaft (1930)
- b. 31 f. 2 Über die Bedeutung der Ornamente in Philipp Emanuel Bachs
Klavierwerken (2)
Two offprints, one with annotations by Schenker
- b. 31 f. 3 Über die Lehre vom Stil in der Musik
Typewritten draft
- b. 31 f. 4 Vortrag über Schenker (1)
Typewritten draft with annotations
- b. 31 f. 5 Vortrag über Schenker (2)
Handwritten draft with notes
- b. 31 f. 6 Ideas for articles
miscellaneous notes

2b) Scholarly notes, course notes, other collected materials

Course Booklets

- b. 32 f. 1 Queens College, 1963-65
- b. 32 f. 2 Queens College, 1971-74
- b. 32 f. 3 Lectures for Graduate Students (lecture notes on various topics)

Notes and materials on Mozart

- b. 32 f. 4 Notes on Mozart Chamber Works
- b. 32 f. 5 Notes on Mozart Piano Concerti
- b. 32 f. 6 Notes on Mozart Symphonies
- b. 32 f. 7 Notes on Form in Mozart and Beethoven
- b. 32 f. 8 Mozart-Padre Martini (Study in Counterpoint)
See also Box 33, Fols. 11-16 for more notes on Counterpoint
- b. 32 f. 9 Mozart Course I
- b. 32 f. 10 Mozart Course II (1)
- b. 32 f. 11 Mozart Course II (2): Various Notes
- b. 32 f. 12 Mozart Course: List of Works

Notes and materials on Beethoven and the Diabelli Variations

- b. 33 f. 1 Notes on Mandyczewski, Eusibius. Namen- und Sachregister zu
Nottebohm's Beethoveniana und Zweite Beethoveniana (Leipzig: Verlag
von J. Rieter-Biedermann, 1888); Halm, August., Beethoven (Darmstadt:
Wissenschaftliche Buchgesellschaft, 1971); Müller-Blattau on
Beethoven Diabelli Variations
- b. 33 f. 2 Notes and Articles pertaining to Beethoven Diabelli Variations
- b. 33 f. 3 Photocopied letters by Hans von Bülow (pertaining to Diabelli
Variations; Müller-Blattau, "Beethoven und die Variation"

Series 1: Felix Salzer Papers (cont.)

Sub-series 2: Salzer's Academic Work (cont.)

2b) Scholarly notes, course notes, other collected materials (cont.)

Notes and materials on Beethoven and the Diabelli Variations (cont.)

- b. 33 f. 4 Typed copy of Beethoven letter to Bettina von Brentano, dated February 1811
- b. 33 f. 5 Canby and Baker liner notes on Diabelli Variations
- b. 33 f. 6 Notes on Kastner, Emerich, Bibliotheca Beethoveniana (Leipzig, Breitkopf und Härtel, 1925)
- Notes on Variations
- b. 33 f. 7 Notes on Variations
- b. 33 f. 8 Notes for Variations Course
- b. 33 f. 9 Notes for Course 840 (Variations Course)
- b. 33 f. 10 Notes: The Principle of Variation in Sonata Form
- Notes on Counterpoint
- b. 33 f. 11 Notes on Canon
- b. 33 f. 12 Notes for Counterpoint
- b. 33 f. 13 Study of Counterpoint, Figured bass, and Chorale
- b. 33 f. 14 Notes on the history of counterpoint
- b. 33 f. 15 Notes on fugue
- b. 33 f. 16 Notes for lecture: Counterpoint as an organizing force; Queens, May 1965
- Notes on History
- b. 34 f. 1 Notes on the history of tonality and musicology
- b. 34 f. 2 Notes on oriental and ancient Greek music history and theory
- b. 34 f. 3 Medieval Music 1: History course notes
- b. 34 f. 4 Medieval Music 2: History course notes
- b. 34 f. 5 Renaissance: History course notes
- b. 34 f. 6 Baroque and Classical: History course notes
- b. 34 f. 7 Romanticism: History course notes
- b. 34 f. 8 Modern Music: History course notes
- Notes and materials on Medieval Music
- b. 35 f. 1 Notes on Machaut secular music
- b. 35 f. 2 Notes on Perotin
- b. 35 f. 3 Notes on Motet from Yvonne Rokseth, Histoire de la Musique; Gustave Reese, Music in the Middle Ages; Notes on Perotin, Alleluyah Nativitas
- b. 35 f. 4 Notes on Motet from Pierre Aubry, Cents Motets du 13ème siècle
- b. 35 f. 5 Notes on the Las Huelgas Codex; Notes on Pierre Aubry, Cent Motets du treizième siècle
- b. 35 f. 6 Notes on the Montpellier Codex
- b. 35 f. 7 Husmann, introduction to Die dreistimmigen Organa der Notre Dame Schule (photocopy)
- b. 35 f. 8 Notes on Helmut Schmidt, Die drei- und vierstimmigen Organa
- b. 35 f. 9 Notes on William Waite, Rhythm of the 12th century; Notes on Gustave Reese, Music in the Middle Ages
- Course Notes on Notation
- b. 35 f. 10 White Notation (text)

Series 1: Felix Salzer Papers (cont.)

Sub-series 2: Salzer's Academic Work (cont.)

2b) Scholarly notes, course notes, other collected materials (cont.)

Course Notes on Notation (cont.)

- b. 35 f. 11 Pre-Franconian and Franconian
- b. 35 f. 12 Coloration and Proportions
- b. 35 f. 13 Secular monophonic notation; modal notation
- b. 35 f. 14 Petronian Notation, Roman de Fauvel
- b. 35 f. 15 French Notation
- b. 35 f. 16 Early Notation: Final Exam
- Miscellaneous 15th/16th century transcriptions
- b. 36 f. 1 Notebook 1
- b. 36 f. 2 Notebook 2
- b. 36 f. 3 Notebook 3
- b. 36 f. 4 Notebook 4
- Facsimiles, Photostats, and Negatives
- b. 36 f. 5 Bach, Well-tempered Clavier, Bk. 1, C# major prelude and fugue, BWV 848; WTC Bk. 2, C major prelude, BWV 870
See Box 7, Fols. 9-10 for analyses from the Well-Tempered Clavier
- b. 36 f. 6 Beethoven Cello Sonata, op. 69
See Box 8, Fol. 4 for analysis of this piece; See Box 38, Fol. 12 and Box 41, Fol. 15 for documents pertaining to Salzer's ownership of Beethoven's manuscript of op. 69.
- b. 36 f. 7 Beethoven, Violin Sonata op. 24 (1st page)
See Box 11, Fol. 6 for analysis of this piece
- b. 50 f. 4 Beethoven letters (photo reproductions); Oversize
- b. 36 f. 8 Mozart K. 494 (negatives); offprint of Music Forum vol. 1 with photo of ms.
- b. 50 f. 5 Mozart, facsimiles of misc. manuscripts; oversize
- b. 50 f. 6 Facsimiles of Schubert (Lindenbaum, Sehnsucht, German Dances) and Schumann (Bunte Blätter, Duet op. 34); oversize
- Articles and reviews pertaining to Salzer
- b. 36 f. 9 Articles on and reviews of Structural Hearing
- b. 36 f. 10 Articles on and reviews of Sinn und Wesen der Abendländischen Mehrstimmigkeit
- b. 36 f. 11 Reviews of The Music Forum and Counterpoint in Composition
- Miscellaneous notes and articles
- b. 36 f. 12 Notes on Walter Piston, Harmony
Found in Salzer's copy of Piston's Harmony text
- b. 36 f. 13 Copy of Deutsche Zeitschrift, May 1933; Article by Schenker, "Errinerungen an Brahms"
- b. 36 f. 14 Facsimile of letter by Joseph Haydn; addressed to "Excellenz," and concerns Haydn's Die Schöpfung: "Die Ehre, und Gnade, So mir Euer Excellenz durch die Abnahme meiner Schöpfung erweisen,..." 1799
This item is a photo reproduction of the original letter owned by Salzer. It was auctioned by Sotheby's in 1990 as part of the "Salzer Collection."

Series 1: Felix Salzer Papers (cont.)

Sub-series 3: Correspondence 1897-1995

This sub-series contains all personal and professional correspondence contained within the Salzer Papers, in addition to correspondence between others. The sub-series is divided into three parts: 3a) Salzer's correspondence around a topic; 3b) Salzer's correspondence with individuals or institutions; 3c) Correspondence between others. No attempt has been made to divide letters to or from Salzer, as most of the letters are to Salzer, and only a few from him (as drafts). Therefore, all correspondence between Salzer and another are put into a single folder.

3a) Salzer correspondence by topic

Sub-series 3a contains correspondence pertaining to the Mannes College of Music; Queens College; Structural Hearing; Der Dreiklang; family correspondence (Salzer, Wittgenstein, and extended family); Salzer's ownership of manuscripts; a proposed publication of a lecture; and correspondence with a group of theorists put in one folder by Salzer containing letters by Oswald Jonas, Ernst Oster, Victor Hammer, Franz Lichtenegger, and Michael Kassler.

Mannes/Queens College

- b. 37 f. 1 Letters of congratulations to Salzer on Mannes becoming a College April 1953
2 typewritten letters; 2 handwritten letters
- b. 37 f. 2 Letters concerning Salzer's resignation as Director of Mannes May 1955
19 typewritten letters; 5 handwritten letters
- b. 37 f. 3 Letters concerning Salzer's retirement from Mannes (1) May 1956
10 handwritten letters
- b. 37 f. 4 Letters concerning Salzer's retirement from Mannes (2) May 1956
1 typewritten letter; 9 handwritten letters; 1 postcard
- b. 37 f. 5 Letters concerning Salzer's retirement from Mannes (3) May 1956
11 handwritten letters
- b. 37 f. 6 Mannes Crisis 1 (letters, memoranda, minutes) July 1977 - October 1978
8 typewritten letters; 1 memo; 10 typewritten minutes
- b. 37 f. 7 Mannes Crisis 2 (letters, memoranda, minutes) November 1978 - March 1979
8 typewritten letters; 1 handwritten letter; 2 memos; 2 typewritten minutes; 3 administrative documents; 1 copy of New York Times article {Apr. 1981}
- b. 37 f. 8 Mannes and Queens College (letters, memoranda, and minutes) 1972-1984
11 typewritten letters; 6 handwritten letters; 3 memos; 3 typewritten minutes; 4 Administrative documents; 12 teaching contracts; 1 copy of Rise Stevens address to the student body {Mar. 3, 1976}
- b. 37 f. 9 Letters concerning Schenker symposium and proposed Schenker Institute 1985
5 typewritten letters; 2 administrative documents

Structural Hearing and Der Dreiklang

- b. 37 f. 10 Letters concerning/endorsing publication of Structural Hearing February - March
20 typewritten letters; 1 handwritten letter
- b. 37 f. 11 Letters concerning publication of Structural Hearing (1) March 1952
3 typewritten letters; 10 handwritten letters; 1 postcard
- b. 37 f. 12 Letters concerning publication of Structural Hearing (2) April 1952
7 typewritten letters; 6 handwritten letters
- b. 38 f. 1 Letters concerning publication of Structural Hearing (3) May - December
8 typewritten letters; 7 handwritten letters
- b. 38 f. 2 Letters concerning publication of Structural Hearing (4) 1953, undated
4 typewritten letters; 7 handwritten letters

Series 1: Felix Salzer Papers (cont.)

Sub-series 3: Correspondence (cont.)

3a) Salzer correspondence by topic (cont.)

Structural Hearing and Der Dreiklang (cont.)

- b. 38 f. 3 Letters concerning receipt of promotional copies of Structural Hearing through Dover December 1958 - February 1959
9 typewritten letters; 1 handwritten letter; 2 postcards
- b. 38 f. 4 Letters concerning German translation of Structural Hearing and the republication of Der Dreiklang June 1973 - November 1983
11 typewritten letters; 1 handwritten letter
- b. 38 f. 5 Salzer correspondence with Florian Noetzel (Heinrichshofen Verlag); concerning the German edition of Structural Hearing; includes drafts of forward to new edition by Saul Novack
1 typewritten letter; 8 drafts of new forward (English and German)
- Family Correspondence (Salzer, Wittgenstein, and extended family)
- b. 38 f. 6 Letters concerning Wittgenstein and Salzer families (Helene Wittgenstein-Salzer) 1950
5 typewritten letters; 1 telegram
- b. 38 f. 7 Family and Wittgensteiniana (1) 1950
8 typewritten letters; 1 handwritten letter; 1 memo
Folders 7-10 were labeled "Family and Wittgensteiniana," and deal with a number of topics
- b. 38 f. 8 Family and Wittgensteiniana (2) 1973
6 typewritten letters; 2 handwritten letters, of which one has multiple copies
This folder is labeled "6 Copien, Brief an Hanna, vom 10. Marz, 1973"
- b. 38 f. 9 Family and Wittgensteiniana (3), Nova Scotia Press 1973
1 handwritten letter, of which there are multiple copies
- b. 38 f. 10 Family and Wittgensteiniana (4), "Brief für Hanna" n.d.
1 handwritten letter, of which there are multiple drafts
- b. 38 f. 11 Salzer correspondence with Stockert and extended Lindtberg families 1975-1979
6 typewritten letters; 3 handwritten letters
- Other Correspondence around topics
- b. 38 f. 12 Letters concerning Salzer's ownership of certain Beethoven manuscripts July - December
4 typewritten letters; 6 handwritten letters
- b. 38 f. 13 Letters concerning Salzer essay, "Some Significant Changes in the Teaching of Theory and Analysis" February 1955 - May 1956
7 typewritten letters
These letters were found with Salzer's draft of the same essay. See Box 29, Fol. 4
- b. 38 f. 14 Correspondence with Salzer found in one folder: Victor Hammer, Oswald Jonas, Franz Lichtenegger, Michael Kassler, Ernst Oster 1938-1981
5 typewritten letters; 6 handwritten letters
This folder is labeled "Jonas - Oster - Hammer"
- 3b) Salzer correspondence with individuals or institutions
- Sub-series 3b contains correspondence between Salzer and individuals/institutions. The letters have been arranged alphabetically.
- b. 38 f. 15 Albright, Elise n.d.
1 handwritten letter
- b. 38 f. 16 Apfel, Ernst 1973
1 typewritten letter

Series 1: Felix Salzer Papers (cont.)

Sub-series 3: Correspondence (cont.)

3b) Salzer correspondence with individuals or institutions (cont.)

- b. 38 f. 17 **Bader, Yvette** 1979
1 typewritten letter
- b. 38 f. 18 **Bamberger, Gertrud** 1965
1 typewritten letter; 3 handwritten letters; 1 death notice of Victor Zuckerkandl
Many letters in the folder were originally located in a copy of Guido Adler's *Der Stil in der Musik*, Box 45
- b. 38 f. 19 **Barry, Barbara** 1977
3 typewritten letters; 1 handwritten letter
- b. 38 f. 20 **Bartles, Alfred** 1979
3 typewritten letters; 2 handwritten letters
- b. 38 f. 21 **Beach, David** 1979
1 typewritten letter
- b. 38 f. 22 **Beck, Sydney** 1979
1 typewritten letter
- b. 38 f. 23 **Berger, Karol** 1980
1 typewritten letter; 1 handwritten letter
- b. 39 f. 1 **Bergquist, Peter** 1975-1981
5 typewritten letters; 3 handwritten letters
- b. 39 f. 2 **Blom, Eric** 1954 - 1955
7 typewritten letters
Also contains correspondence with Mosco Carner
- b. 39 f. 3 **Burkhart, Charles** 1973, 1981
2 typewritten letters; 1 handwritten letter; list of writings by Schenker
- b. 39 f. 4 **Campbell, Laura** 1973-1982
4 typewritten letters; 5 handwritten letters
- b. 39 f. 5 **Carner, Mosco** 1954, 1975
2 typewritten letters
- b. 39 f. 6 **Derbyshire, Kit** 1952
1 handwritten letter
- b. 39 f. 7 **Donat, Misha** 1977-1978
1 typewritten letter; 2 handwritten letters
- b. 38 f. 8 **Dreyfus, Kay** 1975
1 typewritten letter
- b. 39 f. 9 **Dyer, Louise** (*Editions de l'oiseau lyre*) 1957
2 typewritten letters
- b. 39 f. 10 **Earle, Barbara** 1980 - 1981
6 typewritten letters; 1 handwritten letter
Also contains correspondence with Eugene Cech, concerning Barbara Earle
- b. 39 f. 11 **Eiche, Jon** 1983
1 typewritten letter
- b. 39 f. 12 **Epstein, David** 1979
2 typewritten letters; 1 handwritten letter
- b. 39 f. 13 **Fierro, Arthur** 1979
1 handwritten letter
- b. 39 f. 14 **Forte, Allan** (*Society for Music Theory*) 1980
1 typewritten letter
- b. 39 f. 15 **Gal, Hans** 1981
1 typewritten letter; 1 handwritten letter

Series 1: Felix Salzer Papers (cont.)

Sub-series 3: Correspondence (cont.)

3b) Salzer correspondence with individuals or institutions (cont.)

- b. 39 f. 16 **Gandet, Thomas 1980**
1 typewritten letter
- b. 39 f. 17 **Garland, Charles 1958**
1 typewritten letter
- b. 39 f. 18 **George, Irmgard (RILM) 1968**
1 typewritten letter
- b. 39 f. 19 **Gillis, Daniel 1979**
5 typewritten letters; 1 handwritten letter; 1 card
- b. 39 f. 20 **Gross, Jeffrey 1979**
1 handwritten letter
- b. 39 f. 21 **Gurlitt, Wilibald (Riemann Lexicon) 1957**
1 typewritten letter
- b. 39 f. 22 **Heuer, Renate (Bibliographia Judaica) 1983**
2 typewritten letters
- b. 39 f. 23 **Julliard School (recommendation letter) n.d.**
1 handwritten letter
- b. 39 f. 24 **Kallir, Rudolf (no name of sender) 1952**
1 typewritten letter, with multiple copies
- b. 39 f. 25 **Kosovsky, Robert 1981**
1 typewritten letter
Contains copy of an article from Der Dreiklang
- b. 39 f. 26 **Kuhn, Hans (Klosters, Switzerland) 1981**
1 typewritten letter
- b. 39 f. 27 **Kurth, Ulrich 1983**
1 typewritten letter
- b. 39 f. 28 **Lichtenegger, Franz 1980**
4 typewritten letters; includes radio program schedule
See Box 38, Fol. 14 for other correspondence with Franz Lichtenegger
- b. 39 f. 29 **Transcription of Austrian radio broadcast sent by Lichtenegger to Salzer on Schenker; program given by Dr. Heinrich Starke 1980**
- b. 39 f. 30 **Mackenzie, J.Y. (British Embassy, Athens Greece) n.d.**
2 typewritten letters
- b. 39 f. 31 **Miller, Patrick 1983**
1 typewritten letter
- b. 39 f. 32 **Mitchell, William 1957, 1966**
2 handwritten letters
Included in this folder is a copy of a proposal by Ernst Oster for a Guggenheim Fellowship to process Heinrich Schenker's Nachlass (Nov. 29, 1966)
- b. 39 f. 33 **Morgan, Robert 1974**
2 typewritten letters; 1 handwritten letter
- b. 39 f. 34 **Noss, Luther (Yale University) 1957**
3 typewritten letters; includes newspaper clipping on Yale University
- b. 39 f. 35 **Novack, Saul 1974 - 1977**
7 typewritten letters; 3 handwritten letters
- b. 39 f. 36 **Offenbacher, Eric n.d.**
1 handwritten letter; 1 card
- b. 39 f. 37 **Oren, Benjamin 1981**
1 handwritten letter; includes concert program

Series 1: Felix Salzer Papers (cont.)

Sub-series 3: Correspondence (cont.)

3b) Salzer correspondence with individuals or institutions (cont.)

- b. 39 f. 38 **Ottner, Carmen** 1983
1 typewritten letter
- b. 39 f. 39 **Peabody Institute** 1957
2 typewritten letters
- b. 39 f. 40 **Pierson, Thomas** 1977
2 typewritten letters; 1 handwritten letter
- b. 39 f. 41 **Prohaska, Felix** 1973 - 1979
3 handwritten letters
- b. 39 f. 42 **Prohaska, Wolfgang** 1975
1 typewritten letter; 1 handwritten letter
- b. 39 f. 43 **Rogers, Lynne** 1983
1 typewritten letter
- b. 39 f. 44 **Rudel, Julius** 1974
2 handwritten letters
- b. 39 f. 45 **Schachter, Carl** 1977, 1979, n.d.
2 typewritten letters; 1 handwritten letters
- b. 40 f. 1 **Schenker, Heinrich** 1930-1934
19 handwritten letters; 8 postcards
- b. 40 f. 2 **Salzer legal agreement with Jeanette Schenker over Heinrich
Schenker's Nachlass** Apr. 21, 1936
- b. 40 f. 3 **Copy of article by Schenker on Mozart (referred to in a letter, Kunstwart
1931**
- b. 40 f. 4 **Schmidt-Görg, J (Beethoven Archives, Bonn)** 1972
1 typewritten letter
- b. 40 f. 5 **Schocken, Wolfgang** 1974
1 handwritten letter
- b. 40 f. 6 **Schumanzky** 1981, others n.d.
2 handwritten letters; 2 postcards
- b. 40 f. 6 **Shapiro, Betty** 1957
1 handwritten letter
- b. 40 f. 7 **Sigaloff, Eugene** 1975
1 typewritten letter; 1 handwritten letter
- b. 40 f. 8 **Starr, Larry** 1975, 1984
1 typewritten letter; 1 handwritten letter
- b. 40 f. 10 **Stein, Jack** 1954
1 typewritten letter
- b. 40 f. 11 **Steuermann, Eduard** Jul. 16; no year given
1 handwritten letter
- b. 40 f. 12 **Strauss, Herbert (International Biographical Archives and Dictionary of
Central European Emigrés, 1933-45)** n.d.
1 typewritten letter; includes blank form
- b. 40 f. 13 **Suck (Bärenreiter)** 1957
1 typewritten letter
- b. 40 f. 14 **Sutton, Robert V. (MTNA)** 1972
1 typewritten letter
See Box 29, Fol. 3
- b. 40 f. 15 **Szell, George** 1967
1 handwritten letter

Series 1: Felix Salzer Papers (cont.)

Sub-series 3: Correspondence (cont.)

3b) Salzer correspondence with individuals or institutions (cont.)

- b. 40 f. 16 Travis, Roy 1975 - 1981
1 typewritten letter; 6 handwritten letters
- b. 40 f. 17 Letters and materials relating to Roy Travis for UCLA and Guggenheim Fellowship 1982
6 typewritten letters; materials relating to R. Travis's career
- b. 40 f. 18 Roy Travis, statement of intent and libretto (1975) for Guggenheim Fellowship 1982
- b. 40 f. 19 Tully, Alice 1966
1 handwritten letter
- b. 40 f. 20 Unidentified, from Queens college, dated 1951 (or 7)?
1 handwritten letter
- b. 40 f. 21 University of British Columbia 1979
1 typewritten letter
- b. 40 f. 22 Valeska [Hirsch-Lindtberg] 1979
1 handwritten letter
- b. 40 f. 23 Zuckerkandl, Victor n.d.
1 typewritten letter

3c) Correspondence between other individuals

Sub-series 3c contains correspondence between individuals: correspondence of Hedwig Salzer; correspondence of Helene Salzer; postcards from Peter Altenberg, Hans Pfitzner, and Stefan Zweig; correspondence between Hans Weisse and Heinrich Schenker.

- b. 40 f. 24 Helene Salzer correspondence with Johannes Messchaert, Eusibius Mandyczewski, Eugenie Schumann, Erica Morini, Eugen Kirrhuer, Susan Metcalfe-Casals, Maria Sutheil and others (unidentified) 1908-1930
17 handwritten letters; 3 postcards
- b. 40 f. 25 Hedwig Salzer correspondence with Michael Charry (1996), Saul Novack, E. Auerbach others no date given
1 typewritten letter; 1 handwritten letter; 1 postcard
- b. 40 f. 26 Postcards from Hans Pfitzner to Hugo Kauder, 1916; Stefan Zweig to James Stern, 1941; Peter Altenberg to S. Fischer, 1897
3 postcards
These items were part of the "Salzer Collection," and were presumably to be auctioned by Sotheby's, but were not
- b. 40 f. 27 Hans Weisse correspondence with Heinrich Schenker 1925, 1930
2 handwritten letters; 1 postcard
Four items from Schenker's notes on Generalbass were located here, and have been kept here. These letters were removed from Box 40, Fols. 1-3. See Boxes 51, 52, and 57.

Sub-series 4: Personal and misc. materials 1922-1990

This sub-series contains Salzer's personal materials, and materials relating to Salzer left by his wife Hedwig Salzer. This includes photographs, Salzer's collection of various manuscripts, and also includes things of a personal nature, such as diplomas, curriculum vitae, gifts (including two from Jeanette Schenker), poetry, concert programs, and brochures.

- b. 41 f. 1 Salzer's diplomas from the University of Vienna 1922 - 1926
- b. 41 f. 2 Copies and drafts of Salzer's Curriculum Vitae 1960s -1970s
- b. 41 f. 3 Drafts and offprints of dictionary entries on Salzer 1970s
- b. 41 f. 4 Photos of Heinrich Schenker's grave (taken by Hedwig Salzer)
- b. 41 f. 5 Photos/negatives of Schenker's grave in Vienna (taken by Hedwig Salzer); includes correspondence from Charles Kaufman to Hedwig Salzer July 16; no year

Series 1: Felix Salzer Papers (cont.)

Sub-series 4: Personal and misc. materials (cont.)

- b. 41 f. 6 Photographs of Felix and Hedwig Salzer, Wilhelm Furtwangler, Hans Weisse, Maria Stockert, and an unidentified photo
- b. 41 f. 7 Miscellaneous Notes, receipts, and photocopies of personal affairs
- b. 41 f. 8 Two Wallets and Identification Card
- b. 41 f. 9 Poetry by Felix Salzer
- b. 41 f. 10 Frederick Werlé musical compositions dedicated to Felix and Hedwig Salzer; includes letter to Hedwig Salzer from Frederick Werlé Apr. 27, 1986
- b. 41 f. 11 Musical compositions written for Salzer by Peter Strauss; Birthday Graph for Salzer by Nancy Barnes
- b. 41 f. 12 Musical composition by Hans Wittgenstein (facsimile)
- b. 41 f. 13 Farewell card to Salzer from Mannes faculty 1956
- b. 41 f. 14 Sotheby's Catalogue of Mozart manuscripts May 1987
- b. 41 f. 15 Letters, news clippings, and catalogues concerning the sale of the Salzer Collection 1990
- b. 41 f. 16 Miscellaneous Concert Programs
- b. 42 f. 1 Program for Ludwig Rottenberg Exhibition; inscription to Salzer on the inside cover
- b. 42 f. 2 Brochure for Liechtenstein; inscription to Salzer by George Szell September 9, 1969
- b. 42 f. 3 Fragment of essay by Timothy Jackson n.d.
- b. 42 f. 4 Handouts for Schenker Symposium 1 1985
- b. 42 f. 5 Handouts for Schenker Symposium 2, 1992
- b. 50 f. 7 Gifts from Jeanette Schenker to Salzer: Rudolf Alt drawing; engraving of Händel; Oversize

Sub-series 5: Musical scores owned by Salzer ca. 1760-1972

This sub-series contains Salzer's collected scores. Other scores are located in sub-series 7 (Box 47) and sub-series 1b and 1c (included with analyses). It also includes a first edition score of C.P.E. Bach.

These items in this sub-series represent only a small portion of Salzer's entire collection of scores. These score were retained because they were marked and annotated by Salzer

- b. 50 f. 8 Bach, Carl Philipp Emanuel: Exempel nebst achtzehn Probe-Stüden in Sechs Sonaten zu Carl Philipp Emanuel Bachs Versuch über die wahre Art das Clavier zu Spielen mit sechs neuen Clavier-Stüden vermehrt auf XXXI Kupfer-Tafeln; first edition (no date given), Oversize
- b. 42 f. 6 Bartók: Mikrokosmos vol. 4. New York: Boosey and Hawkes, 1940.
See Box 8, Fols. 1-2 for analyses of pieces from Mikrokosmos
- b. 42 f. 7 Beauvais: Conductus Daniel. New York: Circle Blue Print Co., [n.d.]
- b. 42 f. 8 Cabezón: Claviermusik. Mainz: Schott ed., 1951.
See Box 1, Fol. 19 for analyses of Cabezon from this score
- b. 42 f. 9 Josquin des Pres: Cueurs desolez; Incessament levre suis a martire (photo reproductions)
- b. 42 f. 10 Labor, Joseph: Quintett D Dur für Klavier, Klarinette, Violine, Viola und Violoncell, op. 11 (four-hand piano arr.). Wien: Universal ed., 1912; two copies
- b. 42 f. 11 Niloff, Arthur: Instrumentations-Tabelle. Wien: Universal ed., 1908; Felix Salzer inscribed on cover. (This item is extremely brittle)

Series 1: Felix Salzer Papers (cont.)

Sub-series 5: Musical scores owned by Salzer (cont.)

- b. 42 f. 12 Schubert, Franz: Eine Gesangstunde: Allgemeine Ratschläge nebst gesangstechnischen Analysen von einigen Schubert-Liedern von Johannes Messchaert. ed. by Franziska Martienssen. Mainz: B. Schott's Söhne, 1927.
- b. 42 f. 13 Schumann, Robert: Schlummerlied, op. 124; Schubert, Franz: Impromptu in Bb major, op. 142, no. 3 (D. 899); photo reproductions 1972
These photo reproductions are contained in a folder labeled "Course 68." See Box 17, Fol. 2 for analyses of these pieces

Sub-series 6: Musical compositions of Hans Weisse 1924-1937

The compositions in this sub-series were given to Salzer after Weisse's death in 1940. They contain numerous inscriptions and dedications, and many have Weisse's signature.

For correspondence from Weisse to Schenker, see Box 40, Fol. 27

- b. 43 f. 1 Fünf Madrigale für sechs Singstimmen (1) n.d.
- b. 43 f. 2 Fünf Madrigale für sechs Singstimmen (2); autograph score; Inscription to Greta Kraus n.d.
- b. 43 f. 3 Seven Three-Voice Pieces (in German): 1; Dedicated to Heinrich Schenker; inscription to David and Clara Mannes Jun. 1931
- b. 50 f. 9 Seven Three-Voice Pieces (in English): 2; Dedicated to Heinrich Schenker; Oversize Jul. 18, 1937
- b. 43 f. 4 Sonata for Piano and Violin (score and part) 1932
- b. 43 f. 5 Songs on a Biblical Text for Soprano and Clarinette (piano arrangement) n.d.
- b. 43 f. 6 Streichquartett in c moll, op. 4; published edition by Universal; inscription to Carl Bamberger 1925
- b. 43 f. 7 Vier Quartette, op. 6; two copies; published edition by Universal 1924
- b. 43 f. 8 Miscellaneous Compositions (five in total); inscription and dedication to "Johnnie" December 1936

Sub-series 7: Books owned by Salzer 1902-1962

This sub-series contains books that Salzer owned. Only books with markings were retained, while all the others were dispersed. In addition to books on music, the sub-series contains the collected letters of Ludwig Wittgenstein and the memoirs of Hermine Wittgenstein, Felix Salzer's aunt and the daughter of Karl Wittgenstein. The memoirs are dedicated to Hermine Wittgenstein's nephews and nieces.

- b. 44 Schenker, Heinrich. Das Meisterwerk in der Musik (3 vols.). München: Drei Masken Verlag, 1925 (vol. 1), 1926 (vol. 2), 1930 (vol. 3).
- b. 44 Parrish, Carl. An Anthology of Masterworks of the Middles Ages, the Renaissance, and the Baroque Era. New York: W.W. Norton & Co., 1958; slight markings.
- b. 44 Piston, Walter. Harmony, 3rd ed. New York: W.W. Norton & Co., 1962; occasional markings; summary of chapter 26 and other notes by Salzer inserted.
See Box 36, Fol. 12 for notes on Piston's Harmony book.
- b. 45 Adler, Guido. Der Stil in der Musik. Leipzig: Breitkopf und Härtel, 1911; markings; sticker on front cover with Hans Weisse's name
Three letters from Gertrud Bamberger to the Salzer family were found in this book, in addition to an announcement card of Victor Zuckerkind's death. See Box 38, Fol. 18.
- b. 45 Adler, Guido, ed. Handbuch der Musikgeschichte (2 vols.). Berlin: Heinrich Keller Verlag, 1930; mostly markings in vol. 1.

Series 1: Felix Salzer Papers (cont.)

Sub-series 7: Books owned by Salzer (cont.)

- b. 45 Forte, Allen. Tonal Harmony in Concept and Practice. New York: Holt, Rinehart and Winston, 1962; many markings, various notes inserted.
- b. 46 Davison, Archibald T. and Willi Apel. Historical Anthology of Music (2 vols.). Cambridge, Mass: Harvard University Press, 1946 (vol. 1), 1950 (vol. 2); many markings; Salzer's name inscribed inside front cover; many notes inserted.
- b. 46 Schenker, Heinrich. Der Freie Satz (2 vols.). vol. 1, text, vol. 2 examples. Wien: Universal Ed., 1935. Many markings.
- b. 46 Schenker, Heinrich. Ein Beitrag zur Ornamentik. Wien: Universal Ed., 1908; occasional markings
- b. 46 Schenker, Heinrich. Five Graphic Music Analyses (with new introduction by Felix Salzer). New York: Dover, 1969; slight annotations.
- b. 47 Schönberg, Arnold. Harmonielehre. Wien: Universal Ed., 1922; occasional markings.
- b. 47 Salzer, Felix. Structural Hearing (2 vols.). New York: Charles Boni, 1952; F.S. inscribed inside front cover; markings.
- b. 47 Bach, Carl Philipp Emanuel. Klavierwerke (score). ed. by Heinrich Schenker. Wien: Universal Ed., 1902; Salzer's name inscribed inside front cover; slight markings.
C.P.E Bach scores, placed in this sub-series for reasons of physical arrangement.
- b. 47 Bach, Carl Philipp Emanuel. Kurze und Leichte Clavierstücke (score). ed. by Otto Vrieslander. Wien: Universal Ed., 1912; markings.
- b. 47 Bach, Carl Philipp Emanuel. Die Preussischen Sonaten für Klavier (score). ed. by Rudolf Steglich. Hannover: Adolph Nagel Verlag, 1927; slight markings.
- b. 47 Bach, Carl Philipp Emanuel. Die Württembergischen Sonaten für Klavier (score). ed. by Rudolf Steglich. Hannover: Adolph Nagel Verlag, 1928; markings.
- b. 48 Kurth, Ernst. Grundlagen des Linearen Kontrapunkts. Berlin: Max Hesses Verlag, 1922; occasional markings.
- b. 48 Kurth, Ernst. Romantische Harmonik. Berlin: Max Hesses Verlag, 1923; occasional markings.
- b. 48 Wittgenstein, Hermine. Familienerinnerungen. Personal recollections of Hermine Wittgenstein, with autograph Jun. 1944
- b. 49 Wittgenstein Briefe. Photocopy of letters of Ludwig Wittgenstein, from the Österreichischen Nationalbibliothek. 3 volumes 1913-1922

Series 2: Heinrich Schenker Nachlass 1910-1933

The following series contains a portion of the Heinrich Schenker Nachlass, purchased by Salzer from Jeanette Schenker in 1936, and comprises seven boxes (the original list of items and agreement between Salzer and J. Schenker can be found in Box 40, Fol. 2). The original German words "Nachlass" and "Mappe" have been retained to describe the contents of the papers. "Nachlass" refers to all the papers of Schenker, while "Mappe" refers to each individual file from the collection. Items in the Schenker Nachlass have been kept in the original order in which they were found, unless otherwise noted. The numbering of each item follows a combination of the original system used by Jeanette Schenker and the system used in the Oster Collection, which itemizes each item in the Papers, both Recto and Verso sides. For example, "6/11" Recto refers to the front side of the 11th item in Mappe 6.

In order to avoid terminological confusion, the word "Sketch" has been used as a catch-all term for any musico-analytic mark. "Sketch" as a singular noun refers to a single analytical remark on a piece of paper (whether a single bar or an entire movement), and "Sketches" as a plural noun refers to multiple musical remarks on a piece of paper. "In levels" refers to the special type of sketch known as an Urlinie-Tafel. Mappe 26, an analysis of a Schubert Ländler, was believed to be in the estate of Felix Salzer. On the list owned by Ernst Oster (in the Oster Collection), Oster crosses out Mappe 26 and writes "s[iehe] 11d." This item is located in Mappe 11d/8, Box 54, Fol. 6.

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6)

The bulk of this sub-series contains Schenker's study of thoroughbass, including notes, drafts, and books. The collected books include C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen*, and what Schenker uniquely called J.S. Bach's "Generalbassbüchlein." This latter work was taken from vol. 2 of Philipp Spitta's *Johann Sebastian Bach*, Appendix B, XII, pp. 913-960 (1st edition of vol. 2, 1880), and bound by Schenker as a single text. Schenker's word "Generalbassbüchlein" has been retained throughout to identify this work.

The sub-series also contains two handwritten drafts of texts by Schenker, "Von der Stimmführung des Generalbasses" and "Kommentar zu Ph. E. Bachs *Versuch über die wahre Art das Clavier zu spielen*." The former text was originally intended by Schenker to be included in an earlier version of *Der freie Satz*, which itself was originally part of vol. 2 of Schenker's *Kontrapunkt*. The latter text was preparatory work for the former. Please refer to Appendix 1 of the Oster Collection, "An early version of *Der freie Satz*."

Additional items from Schenker's study of thoroughbass can be found in Box 40, Fol 27, which Salzer included with Hans Weisse's correspondence with Schenker. Other items in this sub-series are analyses of J.S. Bach's Geistlicher Lieder and miscellaneous notes. The Oster Collection currently houses one item from Mappe 6, a work on thoroughbass by Moriz Violin, "Über das sogenannte Continuo: Ein Beitrag zur Lösung des Problems," Wien: Universal ed., 1911, and contains two typescripts by Ernst Oster of Schenker's "Von der Stimmführung des Generalbasses" and his "Kommentar zu Ph. E. Bachs *Versuch über die wahre Art das Clavier zu spielen*."

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass)

b. 51 f. 1

6/1

Recto: Notes on J.S. Bach

Verso: Fragment of "Prospekt der neuen Österreichischen Roten Kreuz-Lose" from the Wiener Bank-Verein June 26, 1916

6/2

Recto: Notes on J.S. Bach's Generalbassbüchlein, "dg"

Verso: Fragment of "Prospekt der neuen Österreichischen Roten Kreuz-Lose" from the Hermes Allgemeine Wechselstuben-Actiengesellschaft Wien June 26, 1916

See item 6/4 Verso for bottom half of this flyer

6/3

Recto: Notes on J.S. Bach's Generalbassbüchlein, "7", "9"

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/3 (cont.)

Verso: Fragment of flyer from the Zentralstelle für die Fürsorge der Flüchtlinge aus Galizien und der Bukowina" [n.d.]

See item 6/10 for top half of this flyer

6/4

Recto: Notes on J.S. Bach's Generalbassbüchlein, "Synch"

Verso: Fragment of flyer, "Prospekt der neuen Österreichischen Roten Kreuz-Lose" from the Hermes Allgemeine Wechselstuben-Actiengesellschaft Wien June 26, 1916

See item 6/2 Recto for top half of this flyer

6/5

Recto: Notes on thoroughbass, "Schluss"

Verso: Fragment of unidentified clipping "vom 20. bis 27. Jä[nner]"

6/6

Recto: Notes on thoroughbass

Verso: Blank

6/7

Recto: Notes on thoroughbass, "Kasuistik (Fußnote)" Oct. 4, 1917

Verso: Blank

6/8

Recto: Notes on thoroughbass, "Freiheiten"?

Verso: Fragment of unidentified clipping "[Jo}urnalisten u. Schriftsteller"

Verso: Fragment of unidentified clipping "[Jo

6/9

Recto: Notes on J.S. Bach's Generalbassbüchlein, "Stufen"

Verso: Page torn out of a calendar Sept. 6-12, 1914

6/10

Recto: Notes on J.S. Bach's Generalbassbüchlein

Verso: Fragment of flyer from the Zentralstelle für die Fürsorge der Flüchtlinge aus Galizien und der Bukowina [n.d.]

See item 6/3 for bottom half of this flyer

6/11

Recto: Notes on thoroughbass, "Motto: Spruch No. 608" Aug. [or Sept.] 8, 1917

Verso: Blank

6/12

Recto: Notes on J.S. Bach's Generalbassbüchlein, "Allg[emeines]"

Verso: Unidentified fragment of clipping, "...handlung Nachfolger; Stuttgart"

6/13

Recto: Notes on thoroughbass, "Allgem[eines]"

Verso: Blank

6/14

Recto: Notes on thoroughbass, figures and shorthand notes

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/14 (cont.)

Verso: Fragment of unidentified essay, "Nun zu L.' [?]essen aus Anlass der Arietta"; in the hand of Jeanette Schenker

b. 51 f. 2

6/15 - 6/40

Essay on thoroughbass; written in shorthand

On the back of Items 6/15-6/40 are unordered pages from a draft (with corrections) of Schenker's Erläuterungsausgabe of Beethoven's Piano Sonata, op. 111 (Arietta and variations); in the hand of Jeanette Schenker

b. 51 f. 3

6/41

Recto: Two pages from a essay on Marx and music, with corrections (proof) [by Schenker?]

Verso: Blank

6/42

Recto: Notes on thoroughbass, "Abbrev[iatur]"

Verso: Blank

6/43

Recto: Notes on thoroughbass, "Gesang der Sopranlinie"

Verso: Blank

6/44

Recto: Notes on thoroughbass, "Synth[ese]"

Verso: Blank paper with stamp, "St. Anton am Arlberg"

6/45

Recto: Notes on thoroughbass, "7"

Verso: Blank paper with stamp, "St. Anton am Arlberg"

6/46

Recto: Notes on thoroughbass, "dg" [i.e., durchgang]

Verso: Blank paper with stamp, "St. Anton am Arlberg"

6/47

Recto: Notes on thoroughbass, "5-5"

Verso: "Post-Abonnement" addressed to Schenker, "St. Anton am Arlberg, Tirol" Jul. 10, 1916

6/48

Recto: Notes on thoroughbass, "Stimmf[ührung]"

Verso: Blank paper with stamp, "St. Anton am Arlberg"

6/49

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "Vdgl.,[Kapitel] III"

See note on Schenker's labeling system for C.P.E. Bach's Versuch

Verso: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "II"

6/50

Recto: Notes on thoroughbass, "Allgem[eines]"

Verso: Blank paper with stamp, "St. Anton am Arlberg"

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

Notes on C.P.E. Bach's Versuch über die wahre Art das Clavier zu spielen

Throughout his notes on C.P.E. Bach, Schenker uses a particular labeling system, following the original German edition of the treatise. The Roman numeral refers to the chapter, all in the "Zweite Teil," followed by either one or two different arabic numerals. The arabic numbers refer either to the segment, or "Abschnitt," of which there are at most two within a chapter; the second number refers to the section, either within the chapter or within the segment within the chapter. The symbol "\$" is used ubiquitously to refer to the section; otherwise, it refers to the segment. For example, "VI/2, §2" refers to "chapter 6, segment 2, section 2." In many cases Schenker's markings are directly quoted, and are put in quotation marks. "S" refers to "Seite," or page number in the German edition. "Kap." refers to "Kapitel," or chapter. In other cases, Schenker labels the section based on the topic, such as figured bass numerals "5/3" or "6/4," etc.

b. 51 f. 4

6/51

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VI.2"

Verso: Notice, "Confection 'Zur Stadt London'" from Carl Renner [n.d]

6/52

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "III Kap."

Verso: Page torn out of a calendar July 16-22, 1916

6/53

Recto/Verso: List of sections in C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen" for which commentary by Schenker had not yet been written ("fehlen")

Verso: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen"; notes on chapter III

6/54

Recto: Folder, "Ein[leitung] to C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen". §§1-44"

Verso: Blank

6/55

Item 6/55 was contained in 6/54

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "Einleitung"

Verso: Blank

6/56

Recto/Verso: List of "fehlen" in each chapter of C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen"

6/57

Recto: Folder, "I Kap., §§1-80"

Verso: Blank

6/58

Items 6/58 - 6/59 were contained in 6/57

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "I, §§10, 22"

Verso: Blank

6/59

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "I, S. 21"

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/59 (cont.)

Verso: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "II/2"

6/60

Recto: Folder, "2 Kap. 1 - 2, 5/3"

Verso: Page torn out of a calendar July 9-15, 1916

6/61

Items 6/61 - 6/65 were contained in 6/60

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "II/2, §3"

Verso: "Post Abo[nnment]" addressed to "Dr. Hei[nrich Schenker]"

6/62

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "II. Kap. 1, § 17"; in the hand of Jeanette Schenker

Verso: Blank

6/63

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "II/1"

Verso: Blank

6/64

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "II/2"

Verso: Blank

6/65

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "II/1"

Verso: "Stromkonsum-Rechnung" addressed to Schenker Feb. 5, 1910

b. 51 f. 5

6/66

Recto: Folder, "VI, §§1-15 / §§1-6; 6/4" [Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter 6]

Verso: Blank

6/67

Items 6/67 - 6/73 were contained in 6/66

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VI, Plan"

Verso: Blank

6/68

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", VI/1, §4"

Verso: Fragment of paper torn out from a calendar, Mar. 8-14, 1914

6/69

Recto: Musical examples concerning C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "Generalbass VI"

Figured bass worked out on back, crossed out

Verso: Musical examples concerning C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen"; crossed out

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/70

Recto: Musical examples and notes concerning C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VI/1, fortsatz"

Verso: Flyer from the "Pensionsanstalt deutscher Journalisten und Schriftsteller" August 1911

6/71

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VI/1," §§10-13

Verso: "März"; crossed out list of numbers

6/72

Recto/Verso: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VI/1," §§1, 3, 4, 6-9

6/73

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "§5"

Verso: Blank

6/74

Recto: Folder, "VII, §§1-12/1-9; 6/4/3"

Verso: Blank

6/75

Items 6/75 - 6/79 were contained in 6/74

Recto/Verso: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VII/2," §§7-9

6/76

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VII/1, §10"

Verso: "Rechnung der 'Gemeinde Wien-städt. Elektrizitätswerk'" Oct. 1, 1913

6/77

Recto: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VII/1, §§10, 11"

Verso: Blank

6/78

Recto/Verso: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VII/1, §12; VII/2, §§1, 2

6/79

Recto/Verso: Notes on C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", "VII/2, §§1-5, 7

Miscellaneous Notes on Generalbass

b. 51 f. 6

6/80

Miscellaneous Notes on thoroughbass

6/81

Recto: Notes on thoroughbass, "continuo"

Verso: Blank

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/82

Recto: Unidentified note, "S. 45"

Verso: Fragment from an unidentified text, "zur Tradition, was vermögsten da Jahrhunderte und Jahrtausende gegen solchen condensierten Laien."; in the hand of Jeanette Schenker, corrections by Schenker

6/83

Recto: Notes on thoroughbass, "6-2/4"

Verso: Blank paper with stamp, "Frankfurter-Zeitung nach Seefeld-Tirol"

6/84

Recto: Notes on "Em. Bach, Gb. [Generalbass]"

Verso: Fragment from an unidentified text, "...nicht dem musikalischen Verstande klingen."; in the hand of Jeanette Schenker, corrections by Schenker

6/85

Recto: Notes on "Em. Bach, XXVIII"

Verso: Fragment from an unidentified text, "...Veränderungen nicht bemerkt hat, verwirkt ja überhaupt das Recht gerade die Variationendes 2. Satzes als noch wie da gewesene Veränderungen anzupreisen."; Footnotes to Vrieslander and Roth; in the hand of Jeanette Schenker, corrections by Schenker

6/86

Recto: Unidentified note concerning thoroughbass

Verso: Blank

6/87

Recto/Verso: Notes on thoroughbass, "continuo"

6/88

Recto: Notes on thoroughbass, "S. XXVIII"

Verso: Fragment from an unidentified text, "...unsäglichen Unfähigkeit heraus die Wiederholungen unserer Meister auch nur erst zu erkennen diejenigen auflegelt,..."; in the hand of Jeanette Schenker, corrections by Schenker

6/89

Recto: Notes on thoroughbass, "Aufgeben:..."

Verso: Fragment from an unidentified text, "...Historikern auf ein Podium citieren, um ihnen allen vor einem zahlenden Publikum ins Gesicht nachzuweisen, daß sie unter Wiederholungen ja nur die verstehen, ..."; in the hand of Jeanette Schenker, corrections by Schenker

6/90

Recto: Unidentified note on thoroughbass

Verso: Fragment from an unidentified text, "Nachricht von irgend einer ersten Anregung, so stellen sich selbst der gesprochenen Auskunft, ..."; in the hand of Jeanette Schenker, corrections by Schenker; "27" labeled in top right hand corner

6/91

Recto: Notes on thoroughbass, "Allg[emeines]"

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/91 (cont.)

Verso: Notes on thoroughbass, written on a fragment of a torn out page from a calendar [unidentified dates]

Other Miscellaneous Notes

b. 51 f. 7

6/92

Envelope addressed to Schenker, unidentified date

6/93

Recto/Verso: "Skizzen, Cambridge" [notes and musical examples]

6/94

Recto: "Schluss d. ersten [?]: bl. 3.1, 2, u. 3" [notes]

Verso: Blank

6/95 - 6/101

Items 6/95 - 101 are written on identical slips of paper.

Recto: Notes on an unidentified topic or work, in 6 sections, with section and page numbers

Verso: Blank, 6/95 - 6/101

b. 51 f. 8

6/102

Recto: Notes on an unidentified topic or work, with pages numbers

Verso: Fragment of a title page from the Neues Wiener Journal Mar. 10, 1916

6/103

Recto: Notes on an unidentified topic or work, with page numbers; "zu anderen Künstler" written on top; mention of "Vogler"

Verso: Fragment of title page from the Neues Wiener Journal Mar. 10, 1916

6/104

Recto: Notes on an unidentified topic or work, with page numbers; "K" written in blue pencil on top

Verso: Fragment from an unidentified newspaper clipping [n.d.]

6/105

Recto/Verso: Notes on an unidentified topic or work, with page numbers; mention of "Konz[ert].", "Haydn", "Till Eulen[spiegel]," and "Mz. [Mozart]"

6/106

Recto: Notes on an unidentified topic or work, with page numbers; "Kp. [Kontrapunkt]" written in blue pencil; page 1

Verso: Fragment of title page from the Neues Wiener Journal Mar. 10, 1916

6/107

Recto: Notes on an unidentified topic or work, with page numbers; "K" written in blue pencil; "Selbstgetan [?]" appears on the top of the page; page 2

Verso: Fragment of title page from the Neues Wiener Journal Mar. 10, 1916

6/108

Recto: Notes on an unidentified topic or work, with page numbers; "Vortrag" appears on the top of the page

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/108 (cont.)

Verso: Fragment of title page from the Neues Wiener Journal Mar. 10, 1916

6/109

Recto: Notes on an unidentified topic or work, with page numbers; "Andere Künstler [?]" appears on the top of the page; "A" written in blue pencil

Verso: Bank slip, "Wiener Depositenkasse und Wechselstube Rennweg; Depot" (Blank)

6/110

Recto: Notes on an unidentified topic or work, with page numbers; "K" and "Kp" [i.e., Kontrapunkt] written in blue pencil in top right hand corner

Verso: Fragment of bank slip, "Wiener Depositenkasse und Wechselstube Rennweg; Depot" (Blank)

6/111

Recto: Notes on an unidentified topic or work, "Mozart"

Verso: Fragment of title page of [Neues Wiener Journal?] Mar. 8, 1916

6/112

Recto: Two pages from a proof of Schenker's "Erläuterungsausgabe" of Beethoven's Piano Sonata op. 111; with corrections

Verso: numbers for unidentified use

b. 51 f. 9

6/113

Items 6/113 - 6/124 are notes on music history from an unidentified source, and are arranged in ordered pages

Recto: Notes on music history from an unidentified source, with page numbers; "1"; "Schurig[?]" and "Mozart" written on top;

Verso: Notes on "Mozart"; Page torn out of a calendar, Dec. 14, 1914

6/114

Recto: Notes on music history from an unidentified source, with page numbers; "2"; "Sch" written on top;

Verso: "Lieferschein" from "Universal Edition" Nov. 10, 1921

6/115

Recto: Notes on music history from an unidentified source, with page numbers; "3"; mention of Mozart, Rossini, Shakespeare, and others;

Verso: Notes on music history from an unidentified source; "4"; written on fragment of flyer, "Die Konzert Hugo Heller im Urteile der Presse" May 1915

See item 6/117 Verso for top half of flyer

6/116

Recto: Notes on music history from an unidentified source, with page numbers; "5"

Verso: Notes on music history from an unidentified source, with page numbers; "6"; written on fragment of flyer, "Konzert Direktion Hugo Heller, Wien" Jun. 1915

See item 6/118 Verso for top half of flyer

6/117

Recto: Notes on music history from an unidentified source, with page numbers; "7"

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/117 (cont.)

Verso: Notes on music history from an unidentified source, with page numbers; "8"; written on fragment of flyer, "Die Konzert Hugo Heller im Urteile der Presse" May 1915

See item 6/115 Verso for bottom half of flyer

6/118

Recto: Notes on music history from an unidentified source, with page numbers; "9"; mention of numerous composers

Verso: Notes on music history from an unidentified source, with page numbers; "10"; written on fragment of flyer, "Konzert Direktion Hugo Heller, Wien" Jun. 1915

6/119

Recto: Notes on music history from an unidentified source, with page numbers; "11"; mention of Haydn

Verso: Fragment of a blank "Anmeldung" from the "Wiener Bank-Verein" 1919

See item 6/120 Verso for top half of the Anmeldung

6/120

Recto: Notes on music history from an unidentified source, with page numbers; "12"

Verso: Fragment of a blank "Anmeldung" from the "Wiener Bank-Verein" 1919

See item 6/119 Verso for bottom half of the Anmeldung

6/121

Recto: Notes on music history from an unidentified source, with page numbers; "13"

Verso: Fragment of a blank "Anmeldung" from the "Wiener Bank-Verein" 1919

See item 6/122 Verso for top half of the Anmeldung

6/122

Recto: Notes on music history from an unidentified source, with page numbers; "14"; mention of Ravel, Haydn, Marcello, Corelli, Tartini, and others

Verso: Fragment of a blank "Anmeldung" from the "Wiener Bank-Verein" 1919

See item 6/121 Verso for bottom half of the Anmeldung

6/123

Recto: Notes on music history from an unidentified source, with page numbers; "15"; mention of Gluck, Haydn, and others

Verso: Fragment of a blank "Anmeldung" from the "Wiener Bank-Verein" 1919

See item 6/124 for top half of the Anmeldung

6/124

Recto: Notes on music history from an unidentified source, with page numbers; "16"

Verso: Fragment of a blank "Anmeldung" from the "Wiener Bank-Verein" 1919

See item 6/123 for bottom half of the Anmeldung

6/125

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/125 (cont.)

Recto: Notes on music history from an unidentified source

Verso: Blank

6/126

Recto/Verso: Notes on music history from an unidentified source;
written on a page torn out of a calendar Dec. 1, 1914

6/127

Notes on music history from an unidentified source; written on a page
torn out of a calendar Nov. 29, 1914

6/128

Recto: Notes on music history from an unidentified source

Verso: Page torn out of a calendar Nov. 26, 1914

6/129

Recto: Notes on "Sonatenform"

Verso: Photo reproduction of graph of unidentified piece in Eb major,
"fig. 4" written on page

6/130

Recto: Notes on "fuga"

Verso: Fragment of a calendar May-Jun., or 1929

See item 6/132 for other portion

6/131

Recto: Quotation of Goethe written down by Schenker, dated May 18,
1926

Verso: Fragment of an announcement (or letter), from "'Floralia,'
Telkamp's Gartenbau-Etablissement"

6/132

Recto: Notes on "Fugenform", "Händel"; mention of "Weisse"

Verso: Fragment of a calendar May-Jun., or 1929

See item 130 for other portion

6/133

Copy of Neue Musik-Zeitung, 1920 (Heft 9); Inscription to Schenker by
Thomas Frimmel; article on Beethoven Piano Sonata in Ab major by
Frimmel, "Beethovens Klaviersonate in As dur"

Sketches of J.S. Bach, "Geistliche Lieder," from the Schemelli
Gesangbuch, edited by Herman Roth

Sketches of misc. songs from the Schemelli Gesangbuch, hereafter labeled as "Bach-
Schemelli-Roth"

b. 51 f. 10

6/134

Sketches of J.S. Bach, "Geistliche Lieder," from the Schemelli
Gesangbuch, edited by Herman Roth (Peters Edition)

Verso: Blank (bar lines written in)

6/135

Recto/Verso: Sketches of Bach-Schemelli-Roth, no. 17, "O liebe Seele,
zieh die Sinnen," BWV 494

6/136

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/136 (cont.)

Recto: Sketches of Bach-Schemelli-Roth, no. 16, "Eins ist not! ach,
Herr, dies eine," BWV 453

Verso: Blank

6/137

Recto: Sketches of Bach-Schemelli-Roth, no. 19, "Dich bet ich an, mein
höchster Gott," BWV 449

Verso: Blank

6/138

Recto: Sketches of Bach-Schemelli-Roth, no. 20, "Vergiß mein nicht,"
BWV 505

Verso: Blank

6/139

Recto: Sketches of Bach-Schemelli-Roth, no. 12, "Ich liebe Jesum alle
Stund," BWV 468

Verso: Sketches for an unidentified piece in Eb major (section in Bb
major/minor): "fig. 15" written on left side of page

6/140

Recto: Sketches of Bach-Schemelli-Roth, no. 14, "Jesu, Jesu, du bist
mein," BWV 470

Verso: Blank

6/141

Recto: Sketches of Bach-Schemelli-Roth, no. 1[3?]; [top of page ripped
off], "Ich laß dich nicht," BWV 467

Verso: Blank

6/142

Recto: Sketches of Bach-Schemelli-Roth, no. 15, "Liebster Herr Jesu!
wo bleibst du so lange?," BWV 484

Verso: Sketch of an unidentified piece in Eb major

6/143

Recto: Sketches of Bach-Schemelli-Roth, no. 11, "Beschränkt, ihr
Weisen dieser Welt," BWV 443

Verso: Blank

b. 51 f. 11

6/144

Recto: Sketches of Bach-Schemelli-Roth, no. 10, "Ich halte treulich still,"
BWV 466

Verso: Blank

6/145

Recto: Sketches of Bach-Schemelli-Roth, no. 8, "Jesu, deine
Liebeswunden," BWV 471

Verso: Sketch of an unidentified piece in Eb major; "fig. 31" written on
left side of page; "15" written in top right hand corner

6/146

Recto: Sketches of Bach-Schemelli-Roth, no. 7, "Kommt, Seelen! dieser
Tag," BWV 479

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/146 (cont.)

Verso: Sketch of an unidentified orchestral piece in Eb major; labeled mm. 65-135; "17" written in top right hand corner

6/147

Recto: Sketches of Bach-Schemelli-Roth, no. 6, "Kommt wieder aus der finstern Gruft," BWV 480

Verso: Fragment of sketch of unidentified piece in A major/minor

6/148

Recto/Verso: Sketches of Bach-Schemelli-Roth, no. 5, "Brich entzwei, mein armes Herze," BWV 444

6/149

Recto: Sketches of Bach-Schemelli-Roth, no. 4, "Mein Jesu! was für Seelenweh," BWV 487

Verso: Fragment of algebraic equations in pencil

6/150

Recto/Verso: Sketches of Bach-Schemelli-Roth, no. 3, "Selig! wer an Jesum denkt," BWV 498

6/151

Recto/Verso: Sketches of an unidentified piece in d minor [Bach-Schemelli-Roth?]; "1" in top right hand corner

6/152

Recto: Notes on unidentified piece; "1" written in top right hand corner

Verso: Algebraic equations

6/153

Recto: Sketches of Bach-Schemelli-Roth, no. 1, "Auf, auf! die rechte Zeit ist hier," BWV 440

Verso: Sketches of Bach-Schemelli-Roth, no. 2, "Ich steh an deiner Krippen hier," BWV 469; includes notes

6/154

Recto: Sketches of Bach-Schemelli-Roth, no. 9, "Gott, wie groß ist deine Güte," BWV 462

Verso: Blank

Schenker's Study of Generalbass, including figured bass examples, notes, and two essays by Schenker

b. 57 f. 1

6/155

Schenker's study of thoroughbass, including figured bass examples, notes, and two texts by Schenker

"Felix Salzer" inscribed on the cover; markings by Schenker

b. 57 f. 2

6/156

Schenker's copy of C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen"; includes annotations by Schenker

b. 51 f. 12

6/157

Items 6/157 - 6/175 are figured bass examples from J.S. Bach's and C.P.E. Bach's treatises, worked out by Schenker, and include analytical remarks

Recto: Figured bass examples from J.S. Bach's Generalbassbüchlein; mention of "Freier Satz Fig. 111 d 3"

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/157 (cont.)

Verso: Blank

6/158

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter I

Items 6/158 - 1/75 are ordered by Schenker as page numbers, with the exception of item 6/169

Verso: Blank

6/159

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter II/2

Verso: Blank

6/160

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapters III-IV

Verso: Blank

6/161

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapters IV, VI

Verso: Blank

6/162

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter VI

Verso: Blank

6/163

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter VII/1

Verso: Blank

6/164

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter VII/1

Verso: Blank

6/165

Recto/Verso: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter VII/1, 2

6/166

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter VIII/1

Verso: Blank

6/167

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter VIII/1, 2

Verso: Blank

6/168

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter XIII

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/168 (cont.)

Verso: Blank

6/169

b. 51 f. 13

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter XIII/1

b. 51 f. 15

6/170

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter XIII/1

Verso: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter XIII/2

6/171

Recto/Verso: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter XIII/2

6/172

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapters XIV-XVI

Verso: Unidentified small musical example, "System: 2, T. 5"

6/173

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapter XVII/1, 2

Verso: Blank

6/174

Recto: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapters XVIII-XIX

Verso: Blank

6/175

Recto/Verso: Figured bass examples from C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen", Chapters XIX-XXI

6/176

Recto: Two pages from a proof of Schenker's Erläuterungsausgabe of Beethoven, with corrections by Schenker

Verso: Blank

6/177

Items 6/177 - 1/78 were contained in 6/176

Recto: Notes on thoroughbass (J.S. Bach, Kirnberger)

Verso: Blank

6/178

Recto: Notes on thoroughbass (J.S. Bach)

Verso: Blank

Schenker's "Kommentar zu Ph. E. Bachs Versuch über die wahre Art das Clavier zu spielen"

Items 6/179 - 6/231 contain Schenker's handwritten "Kommentar zu Ph. E. Bachs Versuch über die wahre Art das Clavier zu spielen"; written in the hand of Jeanette Schenker

b. 51 f. 14

6/179

Recto: Folder, "III, 1/1-22; 2/1-14"

Verso: Blank

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/180 - 6/183

Recto: Text, Commentary on Chapter III/1 (§§1-22)

Items 6/180 - 6/189 were contained in 6/179

Verso: Blank (all)

6/184

Recto: Notes on Chapter III/2

Verso: Blank

6/185 - 6/189

Recto: Text, Commentary on Chapter III/2 (§§1-14)

Verso: Blank (all)

b. 51 f. 15

6/190

Recto: Folder, "IV/1-7"

Verso: Blank

6/191 - 6/193

Items 6/191 - 6/195 were contained in 6/190

Recto: Text, Commentary on Chapter IV, (§§1-7)

Verso: Blank (all)

6/194

Recto: Notes on Chapter IV

Verso: Blank

6/195

Recto: Notes on Chapter IV

Verso: Blank

6/196 - 6/203

Recto: Text, Commentary on Chapter VI (§§1-6)

Verso: Blank (all but verso of 6/196, which contains a note)

6/204

Recto: Text (with additions in pencil), Commentary on Chapter VII/1

Verso: Page torn out of a calendar Oct. 5-11; no year

b. 57 f. 3

6/205

Notebook: Text, Commentary on Chapters XIII, §19 - XVI/1, §4 Nov. 1, 1912

Items 6/205 - 6/207 are in black notebooks, and continue Schenker's Kommentar. Many loose notes were found in these notebooks: see items 6/208 - 6/230

b. 57 f. 4

6/206

Notebook: Text, Commentary on Chapters XVI/1, §6 - XVII/2, §3

b. 57 f. 5

6/207

The front cover of item 6/207 is glued to the back cover of 6/205, and is dated Mar. 4, 1913

Notebook: Text, Commentary on Chapter XXV, §8

b. 52 f. 1

6/208

Item 6/208 was contained in 6/205, at "III, §20"

Recto: Notes on Chapter XIII

Verso: Notes on Chapter XIII; also includes unidentified misc. notes

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/209

Items 6/209 - 6/214 were contained in 6/206, in the inside front cover

Recto: Notes on Chapters XXIII and V; also includes notes on "[J.]S. Bach"

Verso: Continued notes on J.S. Bach

6/210

Recto/Verso: Notes on Chapter XXV

6/211

Recto: Notes on Chapter XXVII

Verso: "Stromkonsum-Rechnung der 'Gemeinde Wien-städt Elektrizitätswerk,'" addressed to Schenker Dec. 4, 1909

6/212

Recto: Notes on Chapter XXVII

Verso: "Stromkonsum-Rechnung der 'Gemeinde Wien-städt Elektrizitätswerk,'" addressed to Schenker Mar. 12, 1912

6/213

Recto: Notes on Chapters XXV and VII

Verso: Blank

6/214

Recto: Figured bass examples, "Em. Bach"

Verso: Blank

6/215

Items 6/215 - 6/224 were contained in 6/206, at the center gathering

Recto: Notes on Chapter XIII

Verso: Fragment of "Stromkonsum-Rechnung der 'Gemeinde Wien-städt Elektrizitätswerk'" [n.d.]

6/216

Recto: Notes on Chapter XIII

Verso: Blank

6/217

Recto: Notes on Chapter XIII

Verso: Notes on Chapter II/2 (crossed out)

6/218

Recto: Notes on Chapter XIII

Verso: Fragment of a page torn out of a calendar, with mention of "Mama" and "Hertzka" Sept. 15-21, 1912

6/219

Recto/Verso: Notes on Chapter XIII

6/220

Recto: Notes, "continuo, J.S. Bach"

Verso: Prospectus for Opera School in Mannheim "Eröffnung" Sept. 15, 1913

6/221 - 6/224

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

6/221 - 6/224 (cont.)

Recto: Draft of an unidentified essay, in the hand of Heinrich Schenker [n.d.]; mention of Bach, Brahms, and Händel

Item 6/221 - 6/224 were contained in 6/220

Verso: Blank (all)

6/225

Items 6/225 - 6/226 were contained in 6/207, at page 10

Recto: Notes on Chapter XVII

Verso: List of pieces by Brahms, Beethoven, Chopin, and Schubert

6/226

Recto: Notes on Chapter XVII

Verso: Fragment of a page torn out of a calendar; mention of an unidentified name Sept. 29-25, 1915

6/227

Items 6/227 - 6/229 were contained in 6/207, at page 14

Recto: Folder, "XVIII, XIX"

Verso: Blank

6/228

Recto: Notes on Chapter XIX

Verso: Blank

6/229

Recto: Notes on Chapter XVIII

Verso: Fragment of "[Rechnung der 'Gemeinde Wien-]städt Elektrizitätswerk" Apr. 15, 1914

6/230

Items 6/230 - 6/231 were contained in 6/207, back pages

Recto: Notes on Chapter XVI

Verso: Fragment of "Rechnung der 'Gemeinde Wien-[städt Elektrizitätswerk]" Mar. 13 and Apr. 15

Item 6/230 Verso is NOT the other part of 6/229, and vice versa

6/231

Recto: Notes on Chapter XVIII

Verso: Fragment of unidentified note

Handwritten Draft of Essay, "Von der Stimmführung im Generalbass"

Items 6/233 - 6/349 contain Schenker's text on thoroughbass; pages are numbered, and corrections are noted throughout; The essay is dated Aug. 29, 1917 on the last page (6/349), and is written in the hand Jeanette Schenker; the first section was published in Der Dreiklang, Heft 3 (June 1937)

b. 52 f. 2

6/232

Schenker's "Von der Stimmführung des Generalbasses"

6/233 - 6/250

Recto: Text, Chapter 1, §§1-4

Verso: Blank (all)

b. 52 f. 3

6/251 - 6/265

Recto: Text, Chapter 1, §§4 (cont.) - 8

Verso: Blank (all)

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 1: Study of thoroughbass, analyses of J.S. Bach, miscellaneous notes (Mappe 6) (cont.)

Notes on J.S. Bach's Generalbassbüchlein (and other notes on Generalbass) (cont.)

- b. 52 f. 4 6/266 - 6/280
 Recto: Text, Chapter 2 (complete) - Chapter 3, §4
 Verso: Blank (all)
- b. 52 f. 5 6/281 - 6/295
 Recto: Text, Chapter 3, §5 - Chapter 4, §1
 Verso: Blank (all)
- b. 52 f. 6 6/296 - 6/310
 Recto: Text, Chapter 5 - Chapter 6, §2
 Verso: Blank (all)
- b. 52 f. 7 6/311 - 6/330
 Recto: Text, Chapter 6, §3 - Chapter 7, §8
 Verso: Blank (all)
- b. 52 f. 8 6/331 - 6/349
 Recto: Text, Chapter 7, §9 - Chapter 8
 Verso: Blank (all)
- Figured bass and typewritten copies of Schenker's thoroughbass texts
- b. 52 f. 9 6/350 - 6/352: Four-voice reduction of an unidentified piece with figured
 bass analysis; question mark on item 6/350 by Felix Salzer
- b. 52 f. 10 6/353: Typescript of Schenker's "Kommentar zu Ph. E. Bachs Versuch
 über die wahre Art das Clavier zu spielen", created by Ernst Oster [n.d.]
- b. 52 f. 11 6/354: Typescript of Schenker's "Von der Stimmführung des
 Generalbasses," created by Felix Salzer [n.d.]

Sub-series 2: Miscellaneous analyses (Mappe 11)

This sub-series contains analyses of and notes on Clementi, Beethoven, Händel, Haydn, Mendelssohn, and Mozart. The sub-series follows closely the order of Jeanette Schenker's original list

Clementi

- b. 53 f. 1 11/1
 Recto: Sketches, "S. 4 Ex.[erc]"
 Verso: Fragment of text of an unidentified sonata (crossed out), with
 corrections; in the hand of Jeanette Schenker
 Item 11/1 Verso could be an essay on Scarlatti; see item 11/3 Verso for further evidence
 of this.
- 11/2
 Recto: Sketches and note, "Prel. 4; Exerc. S. 4"
 Verso: Blank
- 11/3
 Recto: Sketches, "Trio, S. 5 Ex."
 Verso: Fragment of Text on Scarlatti; in the hand of Jeanette Schenker
- 11/4
 Recto/Verso: Sketches, "Et[ude in] Ab [major]"
- 11/5
 Recto: Sketches, "No. 9" in A major [unidentified piece]
 Verso: Blank

Series 2: Heinrich Schenker Nachlass (cont.)
Sub-series 2: Miscellaneous analyses (Mappe 11) (cont.)
Clementi (cont.)

11/6

Recto: Sketches, "A dur, no. 11" [Gradus ad. Parnassum]

Verso: Sketches of an unidentified piece (crossed out)

11/7

Recto: Sketches, Etude in a minor

Verso: Sketches, Etude in D major

11/8

Recto: Sketches, Etude in f# minor

Verso: Sketch of Bach Preludium in E major, mm. 1-78 (crossed out)

Beethoven

11/9

Recto: Sketches, Diabelli Variations (Theme, Var. 5)

Verso: Blank

Händel

b. 53 f. 2

11/10

Recto: Sketches, Suite in E major, HWV 430, "Aria" (Harmonious
Blanksmith)

Verso: Blank

11/11

Recto: "Sinf[onia] pastorale, Messiah"

Verso: Fragment of an unidentified text, crossed out, with corrections

11/12

Booklet: Sketch, Suite no. 2 in F major, HWV 427, Allegro; in the hand
of Angi Elias (markings by Schenker)

11/13

Item 11/13 was contained in 11/12

Recto: Sketches (in levels), Suite no. 2 in F major, HWV 427, Allegro; in
the hand of Angi Elias; markings by Schenker

Verso: Blank

11/14

Booklet: Sketch, Suite no. 2 in F major, HWV 427, Allegro; in the hand
of Heinrich Schenker;

11/15

Items 11/15 - 11/16 were contained in 11/14

Recto/Verso: Sketches, Suite no. 2 in F major, HWV 427, Allegro

11/16

Recto: Sketches and notes, Suite no. 2 in F major, HWV 427, Allegro;
contained on a page torn out of Die Musik, Jahrg. VII, Heft 9," with a
caricature of Felix Weingartner

Verso: Fragment of an unidentified text, "...aus Grundsätzen der
Harmonielehre u. des Kontrap[unktes]...ein künstlerisch unhaltbares..."

11/17

Recto: Sketches (in levels), Suite no. 2 in F major, HWV 427, Adagio

Series 2: Heinrich Schenker Nachlass (cont.)
Sub-series 2: Miscellaneous analyses (Mappe 11) (cont.)
Händel (cont.)
11/17 (cont.)

Verso: Blank

11/18

Recto: Sketches, Suite no. 2 in F major, HWV 427, Adagio

Verso: Blank

11/19

Booklet: Sketches (in levels), Suite no. 2 in F major, HWV 427, "Adagio (Einleitung zur fuga aus der Suite in f dur"; in the hand of Angi Elias

11/20

Booklet: Transcription, with analytical annotations, Suite no. 2 in F major, HWV 427, Adagio; many ornaments written out; in the hand of Angi Elias

11/21

Booklet: Sketches (in level), Suite no. 2 in F major, HWV 427, Fugue; in the hand of Angi Elias

11/22 - 11/24

Three booklets, numbered: Sketch, Suite no. 2 in F major, HWV 427, Fugue; in the hand of Angi Elias

b. 53 f. 3

11/25

Recto/Verso: Sketches, Suite no. 2 in F major, HWV 427, Fugue, "Erste Fassung"

11/26

Booklet: Sketches, Suite no. 2 in F major, HWV 427, Fugue, "Zweite Fassung"

11/27

Booklet: Sketches, Suite no. 2 in F major, HWV 427, Fugue, "3te Fassung"

11/28

Recto/Verso: Sketches, Suite no. 2 in F major, HWV 427, Fugue, (continuation of 11/27, "3te Fassung")

11/29

Recto: Sketches and notes, Suite no. 2 in F major, HWV 427, Fugue; "Kp.1.1.3"

Verso: Sketches and notes, "Bach-Roth no. 3"

11/30

Recto: Sketches and notes, Suite no. 2 in F major, HWV 427, Fugue; "figuren"

Verso: Blank

11/31

Recto: Sketch, Suite no. 2 in F major, HWV 427, Fugue, mm. 15-38

Verso: "Bestellschein" for the "Deutsche Allgemeine Zeitung" [n.d.]

11/32

Recto: Sketches, Suite no. 2 in F major, HWV 427, Fugue; "Notizen" (page crossed out)

Verso: Blank

Series 2: Heinrich Schenker Nachlass (cont.)
Sub-series 2: Miscellaneous analyses (Mappe 11) (cont.)
Händel (cont.)

11/33

Score: Händel Keyboard Suites, Peters Edition; markings by Schenker, most extensively on the Fugue of Suite no. 8 in f minor, HWV 433

11/34

Recto: Sketches, Form chart, fugue from Händel keyboard suite no. 8 in f minor, HWV 433

Verso: Proof of unidentified text by Schenker

11/35

Recto/Verso: Sketches, Fugue, Suite no. 8 in f minor, HWV 433

11/36

Folder: List of Händel pieces, "Messias: pastorale; Suite E d[ur] [HWV 430]; Suite F dur [HWV 427]; Suite 8 f m[oll] [HWV 433];

Haydn

b. 53 f. 4

11/37

Recto: Notes, Symphony in D major, Hob. I/104 "Payne 9"; "Anfang; Andante; L[etzte] Satz"

Verso: Blank

11/38

Recto: Sketch, Symphony in D major, Hob. I/104, 1st movement

Verso: Sketch of an unidentified piece

11/39

Recto: Sketches, Symphony in D major, Hob. I/104, 1st movement; "df [durchführung]"

Verso: Sketches, Symphony in D major, Hob. I/104, 1st movement, "df"; includes crossed out sketches of an unidentified piece

11/40

Recto: Sketch, Symphony in D major, Hob. I/104, 2nd movement, "And[ante]"

Verso: Fragment of an unidentified text; in the hand of Jeanette Schenker

11/41

Recto: Sketch, Symphony in D major, Hob. I/104, 2nd movement

Verso: Sketch of an unidentified piece

11/42

Recto: Sketch, Symphony in D major, Hob. I/104, 2nd movement

Verso: Flyer from the "Wiener Volksbildungs-Verein" [n.d.]

11/43

Recto: Sketches, Symphony in D major, Hob. I/104 Menuetto

Verso: Fragment of an unidentified text; mention of Händel Suite no. 3; "58" written in the top right hand corner

11/44

Recto: Sketches, Symphony in D major, Hob. I/104, Trio

Verso: Fragment of an unidentified text; "59" written in the top right hand corner

Series 2: Heinrich Schenker Nachlass (cont.)
Sub-series 2: Miscellaneous analyses (Mappe 11) (cont.)
Haydn (cont.)

11/45

Recto: Sketches and notes, Symphony in D major, Hob. I/104, last movement

Verso: Blank

11/46

Booklet: Sketch, Symphony in D major, Hob. I/104, last movement; mm. 1-160

11/47

Recto/Verso: Sketch, Symphony in D major, Hob. I/104, last movement; continuation of item 11/46, mm. 161-224

11/48

Recto: Notes, "dim. bogen zu d3..."

Verso: Fragment of a page torn out of a calendar, "Jänner, Februar, März" 1918 or 1929]

See item 6/130 for a similar type of calendar

11/49

Recto: Sketch, Symphony in D major, Hob. I/104, last movement

Verso: List of complete works of Johann Wolfgang von Goethe and Gotthold Ephraim Lessing

11/50

Recto: Sketches, Symphony in D major, Hob. I/104, 1st movement; "Auf."

Verso: Fragment of a sketch of an unidentified piece

11/51

Recto/Verso: Quotation transcribed by Schenker from an unidentified text on "Mz" [Mozart]; "S. XXI, III. Jahr. I Band, Einleitung von H. Rm. [Hugo Riemann]"; D major Haydn Symphony mentioned on Verso; written on a page of a torn out calendar Oct. 8, 1908

b. 53 f. 5

11/52

Recto: Sketches (in levels), Capriccio in G major, Hob. XVII/1; in the hand of Angi Elias

Verso: Blank

11/53

Recto: Sketches, Capriccio in G major, Hob. XVII/1

Verso: Sketches of an unidentified piece

11/54

Recto: Sketches, Fantasie in C major, Hob. XVII/4

Verso: Sketch, Domenico Scarlatti Sonata in G major, "Presto"

11/55

Booklet: Sketch, Sonata in D major (Pt. III/25)

11/56

Recto: Sketches, Sonata in G major (Pt. I/10), "Kaiser-Hymne"

Verso: Sketch of an unidentified piece in G major

11/57

Series 2: Heinrich Schenker Nachlass (cont.)
Sub-series 2: Miscellaneous analyses (Mappe 11) (cont.)
Haydn (cont.)
11/57 (cont.)

Recto: Sketches, Sonata in c minor (Pt. III/21), Andante

Verso: Blank

11/58

Booklet: Sketches, Sonata in Bb major (Pt. III/24)

11/59 - 11/60

Recto: Text, "J. Haydn: Die Schöpfung"; in the hand of Jeanette Schenker

Verso: Blank (all)

Mendelssohn

b. 53 f. 6

11/61

Recto: Sketches, Songs without Words, no. 35 in b minor, op. 67, no. 5

Verso: Blank

11/62

Booklet: Sketches, "Sommernachtstraum" in E major, op. 21

11/63

Recto: Sketches, "Sommernachtstraum," op. 21, Scherzo in g minor

Verso: Blank

11/64

Recto: Sketches, Songs without Words, no. 2 in a minor, op. 19, no. 2

Verso: Blank

11/65

Booklet: Sketch, Songs without Words, op. 62, no. 6; in the hand of Angi Elias; sketches and markings included by Schenker

11/66

Recto: Sketches, Songs without Words, "Frühlingslied," no. 30 in A major, op. 62, no. 6

Verso: Sketch of an unidentified piece in G major, "Presto"

11/67

Recto: Sketches, "Sommernachtstraum Hochzeitsmarsch," in C major, op. 21 Feb. 7, 1928

Verso: Sketches, Chopin Etude op. 10, no. 2

11/68

Recto: Notes on an unidentified piece, "dim. im bogen..."

Verso: Blank

11/69

Recto: Sketch, notes, "Hochzeitsmarsch," op. 21

Verso: Fragment of an unidentified text; "5" written in the top right hand corner

Mozart

b. 53 f. 7

11/70

Recto: Text, "Zu einem Mozart-Beispiel" Nov. 19, 1926

Verso: Blank

Series 2: Heinrich Schenker Nachlass (cont.)
Sub-series 2: Miscellaneous analyses (Mappe 11) (cont.)
Mozart (cont.)

11/71

Recto: Notes on an unidentified topic or work

written on back of bill, dated {May 23, 1929}

Verso: "Lieferschein" from "Haus & Garten Möbel, Lampen, Stoffe, Keramik, etc." May 23, 1929

11/72

Recto: Sketches and notes on an unidentified piece

Verso: Flyer, "Preis Ausschreiben der Tonmeister-Ausgabe"

11/73

Recto: Sketches and notes on unidentified piece, "oblig. Lage, es1 [Eb1] von des1 [Db1]"

Verso: Fragment of flyer, "Einsendung zum Preis-Ausschreiben" from "Verlag der Tonmeister"

See item 11/76 for the top portion of this flyer

11/74

Recto: Notes, "zu finale, Sechter (Kalmus)"

Verso: Notes, "Mozart Vortrag"

11/75

Recto: Sketches and notes, "Mozart, Symph. C dur, And., K. 551

Verso: Printed word "Notizen"

11/76

Recto: Sketches and notes and unidentified piece

Verso: Fragment of flyer, "Einsendung zum Preis-Ausschreiben" from "Verlag der Tonmeister"

See item 11/73 for the bottom portion of this flyer

11/77

Booklet: Sketch, Symphony no. 39 in Eb major, K. 543, Finale

11/78

Booklet: Sketch, Symphony no. 39 in Eb major, K. 543, Finale

11/79

Recto: Sketches and notes, Symphony no. 39 in Eb major, K. 543, Andante

written on back of bill, dated {Mar. 26, 1926}

Verso: "Lieferschein" from "Waldheim-Eberle A.G."

11/80

Recto: Sketches of an unidentified piece

Verso: Fragment of an unidentified text

11/81

Recto/Verso: Sketches, Symphony no. 39 in Eb major, K. 543, 2nd movement

11/82

Recto: Sketch, Symphony no. 39 in Eb major, K. 543, 2nd movement, mm. 96-108

Verso: Fragment of an unidentified published essay Mar. 10, 1929

Series 2: Heinrich Schenker Nachlass (cont.)
Sub-series 2: Miscellaneous analyses (Mappe 11) (cont.)
Mozart (cont.)

11/83

Recto/Verso: Sketches and notes, Symphony no. 39 in Eb major, K. 543, 2nd movement; written on a photo reproduction of an unidentified piece, "Menuetto"

11/84

Recto/Verso: Sketches, Symphony no. 39 in Eb major, K. 543, 2nd movement; written on a photo reproduction of an unidentified piece, "Menuetto"

b. 53 f. 8

11/85

Recto: Sketches, Symphony no. 39 in Eb major, K. 543, 1st movement, mm. 224 ff., 291

Verso: Fragment of flyer, "Volksbildungsheim in Simmering" Mar.-Jun.

11/86

Recto: Sketch, Symphony no. 39 in Eb major, K. 543, m. 119 ("Metrik")

Verso: Fragment of flyer, "Volksbildungsheim in Simmering" Mar.-Jun.

11/87

Recto: Sketches, Symphony no. 39 in Eb major, K. 543, m. 98 ("Metrik")

Verso: Fragment of flyer, "Volksbildungsheim in Simmering" Mar.-Jun.

11/88

Recto: Sketches, Symphony no. 39 in Eb major, K. 543, mm. 71ff ("Metrik")

Verso: Fragment of flyer, "Volksbildungsheim in Simmering" Mar.-Jun.

11/89

Recto: Sketches, Symphony no. 39 in Eb major, K. 543 ("Metrik"), mm. 54-70

Verso: Fragment of flyer, "Volksbildungsheim in Simmering" Mar.-Jun.

11/90

Recto: Sketches, Symphony no. 39 in Eb major, K. 543

Verso: Fragment of flyer, "Volksbildungsheim in Simmering" Mar.-Jun.

11/91

Booklet: Sketch of an unidentified piece, mm. 161-183

11/92 - 11/96

Recto: Notes Symphony no. 39 in Eb major, K. 543, with ordered page numbers

written on back of newspaper advertisement, with dates for summer 1922

Verso: Fragments of flyer, "Volksbildungsheim in Simmering" (all Mar.-Jun.

11/97

Recto/Verso: Sketches, Symphony no. 39 in Eb major, K. 543, 1st movement

11/98

Booklet: Sketches, Symphony no. 39 in Eb major, K. 543, "Adagio - Allegro"

b. 53 f. 9

11/99

Recto: Sketch of an unidentified piece; "Var[iations]" in a minor

Series 2: Heinrich Schenker Nachlass (cont.)
Sub-series 2: Miscellaneous analyses (Mappe 11) (cont.)

Mozart (cont.)

11/99 (cont.)

Verso: Fragment of an unidentified text; mention of Schiller and Bach

11/100

Recto: Sketches of three Mozart pieces, 1) a minor variations [unidentified]; 2) Sonata in Bb major, K. 333; 3) Sonata in A major, K. 331, Rondo a la turca

Verso: Sketches and notes on an unidentified topic or piece

11/101

Recto/Verso: Sketches, Fantasie in c minor, K. 475

11/102

Recto: Sketches, Fantasie in c minor, K. 475

Verso: Blank

11/103

Recto: Sketches, Fantasie in c minor, K. 475

Verso: Letter to Schenker from "Deutsche Allgemeine Zeitung" Dec. 27, 1924

11/104

Recto: Sketches, Fantasie in C major, K. 394

Verso: Flyer, "Zum Ersten Halbjahrsband, XIX, Jahrgang, der Musik..." from "Deutsche Verlags-anstalt" with date Oct.-Mar. 1927 mentioned

11/105

Recto: Sketches, Fantasie in C major, K. 394

Verso: Flyer, "Der Spar- und Konsumverein der Angestellten und Freunde der Julius Meinel A.G. reg. Gen. m.b.H." with date Aug. 1 1927 mentioned

11/106

Recto: Sketch, Sonata in A major, K. 331, "alla turca"

Verso: List of places in Schlinig[z?]; in the hand of an unidentified person

11/107

Recto: Notes, Sonata in A major, K. 331 ("Plan der Var.")

Verso: Miscellaneous notes, mention of Franz Liszt and Mendelssohn

11/108

Recto: Sketches, Sonata in A major, K. 331 ("Alla Turca")

Verso: Fragment of a letter addressed to Schenker from an unidentified sender [n.d.]

11/109

Recto: Sketches, Sonata in A major, K. 33

Verso: Sketches and notes on an unidentified topic or work; mention of Chopin Etude op. 25, no. 2

11/110

Recto: Sketches and notes, Sonata in A major, K. 331, Menuetto

Verso: List of works by Schopenhauer

11/111

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 2: Miscellaneous analyses (Mappe 11) (cont.)

Mozart (cont.)

11/111 (cont.)

Recto: Sketches, Sonata in A major, K. 331, Menuetto and Trio

Analysis of J.S. Bach Kleine Preludium no. 12 on back

Verso: Sketch, J.S. Bach Kleine Preludium no. 12

11/112

Booklet: Sketches, Sonata in F major, K. 332 ("II, 12; S. 14")

11/113

Recto: Sketch of Mozart Sonata in F major, K.332

Verso: Blank

11/114

Recto: Sketches and notes, Sonata in F major, K. 332 ("zu bl. 10")

Verso: Arithmetic equations

11/115

Recto: Sketches, Solo-Quartet in D major, Menuetto

Verso: Blank

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i)

This sub-series contains analyses of and notes on Scarlatti, Schubert, "gegen" Schönberg, Schumann, Johann and Josef Strauss (Mappe 11a); Wolf, Wagner, Richard Strauss (Mappe 11b); Schumann (Mappe 11c); Schubert (Mappe 11d); Scarlatti (Mappe 11e); Mozart (Mappe 11f); Haydn (Mappe 11g); Mendelssohn (11h); Franz Goldmark and Händel (Mappe 11i).

Scarlatti

b. 54 f. 1

11a/1

Recto: Sketches, miscellaneous sonatas (from U.E., Cz., V.S.)

Verso: List of works by Hermann Roth, Matt Ritter, and Carl Reinecke (on Bach, Händel, and Beethoven)

11a/2

Recto: Sketch, Sonata no. 1 in d minor, K. 1

Verso: Sketch, J.S. Bach Kleine Präludium no. 6, BWV 938

11a/3

Recto: Sketch, Sonata no. 32 in C major ("V.A.; Cube"), K. 159

Verso: Sketch of an unidentified piece

11a/4

Recto: Sketch, Sonata no. 17 in F major, K. 17 Mar. 1, 1927

Verso: Sketch of an unidentified piece

11a/5

Recto: Sketches and notes, "Verbindung der Züge" (Scarlatti, J.S. Bach, Haydn)

Verso: Fragment of a sketch of an unidentified piece

11a/6

Recto: Sketch, Sonata no. 9 in d minor, K. 9

Verso: Blank

Schubert

11a/7

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Schubert (cont.)

11a/7 (cont.)

Recto: Sketch of "Der König in Thule," D. 367 (comparison with Reichardt and Zelter); in the hand of Angi Elias

Verso: Sketch of an unidentified piece, "Metrik"

11a/8

Booklet: Transcription, "Der König in Thule," D. 367; in the hand of Angi Elias

11a/9

Booklet: Sketch, Sonata/Fantasie in G major, D. 894, Menuet in b minor; in the hand of Angi Elias

11a/10 - 11a/12

Items 11a/10 - 11a/14 were contained in 11a/9

Recto: Text, concerning Sonata/Fantasie in G major, D. 894, Menuet in b minor, "ein Wort zum Vortrag (Brümauer)" Oct. 20, 1929

Verso: Blank (all)

11a/13

Booklet: Sketches (in levels), Menuet in b minor

11a/14

Recto: Sketch, Menuet in b minor; in the hand of Angi Elias

Verso: Blank

11a/15

Recto: Sketch, Sonata in c minor, "letztes Allegro"

Verso: Blank

gegen Schönberg (Mozart)

The term "gegen" was used by Jeanette Schenker in her original list.

11a/16

Recto: Sketch and Notes, "Schönberg, Prael[udium] ces m [c# minor], I, T. 29/30"; mention of C.P.E. Bach

Verso: Fragment of text by Schenker ("II 2" marked in margin)

11a/17

Recto: Sketch, Mozart Quartet in C major, K. 465 "Einl[eitung]"

Verso: Blank

Schubert

b. 54 f. 2

11a/18

Recto: Sketch, "Heidenröslein," D. 257

Verso: Fragment of note, mention of Chopin

11a/19

Recto: Sketches (in levels), "Wanderers Nachtlid," D. 224; in the hand of Angi Elias

Verso: Blank

11a/20

Recto: Sketch, "Du liebst mich nicht," D. 756

Verso: Blank

11a/21

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Schubert (cont.)

11a/21 (cont.)

Recto: Sketch, "Die Stadt," from Schwanengesang, D. 957

Verso: Blank

11a/22

Recto: Sketch, "Am Meer," from Schwanengesang, D. 957

Verso: Blank

11a/23

Recto: Sketches, "Sei mir gegrüsst," D. 741

Verso: Blank

11a/24

Recto: Sketch, "An den Mond," D. 296

Verso: Sketch of an unidentified piece

11a/25 - 11a/26

Recto: Text, "An den Mond von Schubert (Bd. VII)"; "Metrik" in the top left hand corner of 11a/25; in the hand of Jeanette Schenker Nov. 18, 1928

Verso: Blank (all)

11a/27 - 11a/29

Recto: Draft of letter discussing Schubert b minor Symphony, addressed to "Sehr geehrter Herr [Alexander] Berrsche"; in the hand of Jeanette Schenker Feb. 10, 1928

11a/30

Booklet: Sketch, Symphony in C major, D. 944, 2nd movement, mm. 89-160; in the hand of Angi Elias

11a/31

Recto/Verso: Text, "Schubert (zu Dr. [Robert] Lach Angriff)"; in the hand of Jeanette Schenker Dec. 3, 1928

11a/32 - 11a/34

Recto: Text, untitled, concerning Schubert Jan. 15, 1929

Verso: Blank (all)

Schumann

b. 54 f. 3

11a/35

Recto: Sketch, "Kuriose Geschichte," Kinderszenen, op. 15, no. 2

Verso: Sketch, Mendelssohn Songs without Words, op. 67, no. 6; in the hand of Angi Elias

11a/36

Recto: Sketch, "Am Camin," Kinderszenen, op. 15, no. 8

Verso: Sketch, Händel Allemande from Suite XIV

11a/37

Sketch, "Träumerei" and "Am Camin," Kinderszenen, op. 15, nos. 7/8; in the hand of Angi Elias

Verso: Blank

11a/38

Recto: Sketch of "Am Camin," Kinderszenen, op. 15, no. 8

Verso: Sketch, Händel Allemande from Suite XIV

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Schumann (cont.)

11a/39

Recto: Sketch, "Der Dichter Spricht," Kinderszenen, op. 15, no. 13

Verso: Sketch of an unidentified piece in E major, "Adagio, Aria"

11a/40

Recto: Sketches, "Glückes genug and "Curiose Geschichte," Kinderszenen, op. 15, nos. 5/2

Verso: Sketch, C.P.E. Bach Sonata (1779)

11a/41

Recto: Sketch, "bittendes Kind," "Glückes genug," and "Kind in Einschlummern," Kinderszenen, op. 15, nos. 4/5/12

Verso: Sketch, C.P.E. Bach Sonata (1779)

11a/42

Recto: Sketch, "bittendes Kind," Kinderszenen, op. 15, no. 4; in the hand of Angi Elias

Verso: Blank

11a/43

Recto: Sketches, "Glückes genug," "Wichtige Begebenheit," and "Ritter vom Steckenpferd," Kinderszenen, op. 15, nos. 5/6/9; in the hand of Angi Elias

Verso: Blank

11a/44

Recto: Sketches, "Träumerei," "Ritter vom Steckenpferd," and "Fast zu ernst," Kinderszenen, op. 15, nos. 7/9/10

Verso: Sketch of an unidentified piece

11a/45

Booklet: Sketches, "Kind im Einschlummern" and "Der Dichter spricht," Kinderszenen, op. 15, nos. 12/13; in the hand of Angi Elias

11a/46

Recto: Sketch, "Im wunderschönen Monat Mai" (no. 1 from Dichterliebe, op. 48)

Verso: Fragment of a sketch of an unidentified piece

11a/47

Recto: Sketches (in levels), "Ich will meine Seele tauchen" (no. 5 from Dichterliebe, op. 48)

Verso: Fragment of a sketch of an unidentified piece

11a/48

Recto: Sketches, "Ich grolle nicht" (no. 7 from Dichterliebe, op. 48)

Verso: Sketch of an unidentified piece in c minor

11a/49

Recto: Sketch, "Und wüssten's die Blumen" (no. 8 from Dichterliebe, op. 48)

Verso: Sketches of misc. pieces; mention of Schönberg, Beethoven, Bach, and Mozart

11a/50

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Schumann (cont.)

11a/50 (cont.)

Recto: Sketch, "Hör' ich das Liedchen" (no. 10 from Dichterliebe, op. 48)

Verso: Sketches of an unidentified piece in c minor

Strauss, Johann

11a/51

Booklet: Sketch, "An der schönen blauen Donau" (1st Waltz, mm. 1-31);
in the hand of Angi Elias; markings by Schenker

11a/52

Recto: Sketches, "Walzer," from "An der schönen blauen Donau"

Verso: Fragment of a note to Schenker, "Hotel Regina del Bosco -
Waldkönigin" Jun. 30, 1913

11a/53

Recto: Sketch, "Walzer 3" (An der schönen blauen Donau)

Verso: List of items Jun-Jul

Strauss, Josef

11a/54

Recto: Sketch of an unidentified piece in Eb major

Verso: Blank

Wolf

b. 54 f. 4

11b/1 - 11b/4

Recto: Text, essay on Hugo Wolf ("[Niede]rgang") May 9, 1919 ("diktiert") and
Jul. 11, 1919

Verso: Blank (all)

11b/5

Recto: Sketches, "Mignon"

Verso: Blank

11b/6

Recto: Sketches, "Mignon" ("Anfang? Einl.?")

Verso: Sketch, Mozart Sonata in C major, K. 545, "Allegro"

Wagner

11b/7

Recto: Sketches, Tannhäuser

Jeanette Schenker marks this as the Overture to the opera

Verso: Blank

11b/8

Recto: Sketches, "Trist[an] [Act] II"

Verso: Blank

11b/9

Recto: Text, "R. Wagner und die Fuge" ("Wiederholungen! Notizchen v.
Schönberg")

Verso: Blank

Strauss, Richard

11b/10 - 11b/11

Recto/Verso: Notes, Till Eulenspiegel

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Schumann

b. 54 f. 5

11c/1

Recto: Sketch, "Eintritt, from Waldszenen, op. 82, no. 1

Verso: Blank

11c/2 - 11c/4

Recto: Notes, Piano Quintet in Eb major, op. 44

Verso: Fragments of an unidentified text (11c/2 - 11c/3); Flyer from the "Wärmestuben-Lotterie-Los" with date Apr. 2, 1908 (11c/4)

11c/5

Recto: Notes, "Schumann" (mention of "Konzert, März 29" crossed out)

Verso: Fragment of text, "Paul Lehsten, Verlag"

11c/6

Recto: Notes, Symphony in d, op. 120 Larghetto, Scherzo, and last movement

Verso: Blank

11c/7

Recto/Verso: Notes on Piano Quartet in Eb major, op. 47, and Symphony in Bb major, op. 38

11c/8

Recto: Notes on Symphonies 1 and 2

Verso: Fragment of an invitation, "Herr und Frau Alois...die Sonntag den 17. Novem[ber]...ihres Sohnes Emil mit Fräulein]...anzuzeigen"

11c/9

Recto: Sketches, "Aufschwung," from Fantasiestücke, op. 12, no. 2

Verso: Blank

11c/10

Recto: Notes, "Kl[avier] qu[artet or intet]" in Eb major, finale

Verso: Fragment of an unidentified text

11c/11

Recto: Sketches, Piano Quartet in Eb major, op. 47

Verso: Fragment of page torn out of a calendar Dec. 20-26, 1914

11c/12

Recto: Notes, Piano Quartet in Eb major, op. 47

Verso: Notes on an unidentified topic ("Zur dienste der diatonie")

11c/13

Recto: Sketches, Piano Quartet in Eb major, op. 47

Verso: Miscellaneous calculations

11c/14

Recto: Sketches, "[des] Abends," from Fantasiestücke, op. 12, no. 1

Verso: Sketches of an unidentified piece

11c/15

Sketches, "des Abends," from Fantasiestücke, op. 12, no. 1

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Schumann (cont.)

11c/15 (cont.)

Verso: Blank

11c/16

Recto/Verso: Sketch, "Warum," from Fantasiestücke, op. 12, no. 8

11c/17

Recto: Sketches, "[in der] Nacht," from Fantasiestücke, op. 12, no. 5

Verso: Sketches of an unidentified piece

11c/18

Recto/Verso: Sketches, "Aufschwung," from Fantasiestücke, op. 12, no. 2

Schubert

b. 54 f. 6

11d/1

Recto: Sketches, Symphony in C major, D. 944 ("Blatt 1")

Verso: Sketches of an unidentified piece

11d/2

Recto: Sketches, Symphony in C major, D. 944 ("[Blatt] 2")

Verso: Sketches of an unidentified piece

11d/3

Recto: Sketches, Symphony in b minor, D. 759

Verso: Sketches of an unidentified piece

11d/4

Items 11d/4 - 11d/5 were contained in 11d/3

Recto: Sketches, Symphony in b minor, D. 759

Verso: Text, proof from Schenker's Kontrapunkt, vol. 2, figs. 254 and 255 ("70" written in the top right hand corner)

11d/5

Recto: Sketch, Symphony in b minor, D. 759

Verso: Text, proof from Schenker's Kontrapunkt, vol. 2, figs. 252 and 253

11d/6

Recto: Sketches of an unidentified piece in Ab major, labeled 1-5; mention of Chopin Ab major op. 25, no. 1 and e minor op. 25, no. 9 etudes

Verso: Sketches of an unidentified piece (11d/6)

11d/7

Recto: Sketches of an unidentified piece in Ab major, labeled 6-8

Verso: Blank

11d/8

Booklet: Sketches (in levels), Ländler, op. 171, no. 1, D. 790; in the hand of Angi Elias

11d/9

Recto: Sketches, Impromptu, op. 142, no. 2, D. 935

Verso: Sketches, Momens musicals, op. 94, no. 3

11d/10

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Schubert (cont.)

11d/10 (cont.)

Recto: Sketches, Deutsche Tanz I

Verso: Blank

11d/11

Recto: Sketches, Gretchen am Spinnrade, D. 118

Verso: Fragment of sketches of an unidentified

11d/12

Recto/Verso: Sketches, miscellaneous Waltzes

Scarlatti

11e/1

Recto: Sketch and notes, "Scarlatti I, no. 3 (U.E.)," and "IV, no. 59";
mention of misc. Mendelssohn pieces

written on back of notice, date {Nov. 1910}

Verso: Notice, from the "Bank- und Wechsler-Geschäft R. Landauer"
Nov. 1910

11e/2

Recto: Sketches, Sonata in C major, V.A. 32, K. 159

Verso: Sketch of an unidentified piece

11e/3

Recto: Sketches of an unidentified Sonata, V.A. 34

Verso: Sketch of an unidentified piece in a minor, "Presto"

Mozart

b. 54 f. 7

11f/1

Recto/Verso: Sketches and notes, Symphony no. 39 in Eb major, K.
543, Andante

11f/2

Recto: Notes, Mozart Requiem, "Vortrag"

Verso: List of calculations

11f/3

Recto: Sketches and form chart, Fugue from Mozart Requiem, Kyrie

Verso: Sketches, on an envelope addressed to Schenker, from "Große
Deutsche Kunst-Ausstellung" May 30, 1923

11f/4

Recto: Sketches, Piano Concerto in A major, K. 488

Verso: Sketches of an unidentified piece

11f/5

Recto: Sketches, Piano Trio in G major, K. 496 [or 564] 1st movement

Verso: Sketch of an unidentified piece, crossed out

11f/6 - 11f/9

Recto: Text, "Mozart: G dur Claviertrio"

Verso: Blank (all)

11f/10

Recto: Sketch, Piano Trio in E major, K. 542, 1st movement

Verso: Sketches of an unidentified piece

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Mozart (cont.)

11f/11

Recto: Sketches, Piano Trio in E major, K. 542 ("df" [durchführung])

Verso: Sketch of an unidentified piece

11f/12

Recto: Sketches, Fantasie in c minor, K. 396 [or 475] ("mit H.W. [Hans Weisse]") Nov. 22, 1922

Verso: List of purchased items

11f/13 - 11f/14

Recto: Sketches, Mozart Sonata in C major, Andante and Rondo;
"Tonwille 4. Heft" written on bottom of both 11f/13 and 11f/14 July 25

Verso: Blank (all)

Haydn

b. 54 f. 8

11g/1

Recto: Sketches, Symphony in c minor, Hob. I/95

Verso: Blank

11g/2

Recto: Sketches, Symphony in G major, Hob. I/94

Verso: Sketch of an unidentified piece in Ab major, "Andante con moto"

11g/3

Recto: Sketches, Symphony in G major, Hob. I/94, last movement; also includes a sketch of an unidentified piece

Verso: Blank

11g/4

Recto/Verso: Sketches, Symphony in G major, Hob. 1/94

11g/5

Recto: Sketches, Symphony in e minor, Hob. I/44

Verso: Sketches of an unidentified piece in Eb major

11g/6

Recto: Sketch, Symphony in g minor, Hob. I/83

Verso: Sketches (in levels), Symphony in g minor

11g/7

Recto: Sketches, Sonata in c# minor, Hob. XVI/36 "df" [durchführung]

Verso: Sketch of an unidentified piece

11g/8

Recto: Miscellaneous notes on Haydn

Verso: List of items and numbers, on leaflet "'Alpenhaus Fluchthorn' und Gasthof 'Rössle,' Galtür, Tirol" ("Sonntag 5./VII"

11g/9

Recto: Sketches and notes of Sonata in Bb major, Hob. XVI/41 "Cah[ier] IV"

Verso: Sketch of an unidentified piece in Gb major, "Schenker" written in top left hand corner

Mendelssohn

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Mendelssohn (cont.)

11h/1

Recto: Sketch, "Hochzeitsmarsch," from Sommernachtstraum, op. 21

Verso: Fragment of a sketch of an unidentified piece

11h/2

Recto: Sketches, Songs without Words, "Gondellied Ad[ur] S. 103/4"

Verso: Blank

11h/3

Recto: Notes on an unidentified piece, "Mendelssohn, A moll: (K.V. 07, kritischen. 151ff.)"

Verso: Blank

11h/4

Recto: Sketch, Prelude in e minor, op 35

Verso: Blank

11h/5

Recto: Sketch, "Altdeutsches Lied," op. 57

Verso: Sketch of an unidentified piece

11i/1

b. 54 f. 9 Postcard addressed to Schenker from M. Parrisch of "Gustav Bosse, Verlag" Jun. 11, 1917

Goldmark, Karl

11i/2

Notes on an unidentified Quintet

Händel

11i/3

Recto: Sketch, Concerto Grosso in Bb major, op. 6, no. 7, HWV 325 (2nd movement)

The Händel sketches in this folder are in the hand of Salzer and Schenker

Verso: Blank

11i/4

Recto: Sketches, Concerto Grosso in e minor, op. 6, no. 3, HWV 321 (2nd movement)

Verso: Sketches and form chart, Concerto Grosso in e minor, op. 6, no. 3, HWV 321 (2nd movement)

11i/5

Recto: Sketches, Keyboard Suite in d minor, HWV [436, 437, or 447] Allemande

Verso: Blank

11i/6

Recto: Sketches, Capriccio in g minor, HWV 483; mention of J.S. Bach Fugue in Eb major, WTC I, BWV 876

Verso: Fragment of a sketch of an unidentified piece

11i/7

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 3: Miscellaneous analyses (Mappen 11a - 11i) (cont.)

Händel (cont.)

11i/7 (cont.)

Recto: Sketches, Keyboard Suite no. 7 "Chaconne" (Passacaille) in G major, BWV 432

Verso: Sketch of an unidentified piece

11i/8

Recto: Notes on an unidentified piece, "g moll fuge in g.S."

Verso: Blank

11i/9

Recto: Sketch and form chart, Händel fugue in Bb major, op. 6, no. 7; written on a fragment of a flyer for "Pauline Lucca, d. Feb. 1908"

Verso: Fragment of an unidentified text

Sub-series 4: Analyses of Beethoven, Brahms, Haydn, and Mozart (Mappe 27)

This sub-series contains analyses of and notes on Beethoven, Brahms, Haydn, and Mozart.

b. 55 f. 1

27/1

Folder, with list of pieces: Beethoven, Sonata in Ab major, op. 26; Brahms, Haydn Variations, op. 56a; Haydn, Andante con variazione, Hob. XVII/6; Mozart, Fantasie in c minor, K. 475

27/2

Folder, with list of movements in Beethoven Sonata in Ab major, op. 26; Elias and Schenker mentioned on list

27/3

Recto: List of pieces (Beethoven, Sonata in c# minor, op. 27, no. 2; Mozart, Fantasie in d minor and c minor, K. 397 and 475; Beethoven, Sonata in Ab major, op. 26, theme, Brahms, Auf dem Kirchhofe, op. 105, no. 4; Brahms, Symphony nos. 1 and 4, op. 68 and 98; unidentified Chopin Etude

Verso: Fragment of a torn out page of a calendar Mar. 27, 1933

Beethoven

27/4

Recto: Sketch, Piano Sonata in Ab major, op. 26; "299" marked in top right hand corner

Verso: Blank

27/5

Recto: Sketch and notes, Piano Sonata in Ab major, op. 26

Verso: Flyer, "Uraufführung von [Franz] Schrekers 'Irrelohe' als zweites Schreker-Heft"

27/6

Booklet: Sketches (in levels), Piano Sonata in Ab major, op. 26, 1st movement

27/7

Recto: Sketches, Piano Sonata in Ab major, op. 26 Scherzo and Trio

Verso: Blank

27/8

Recto/Verso: Notes, Piano Sonata in Ab major, op. 26, 1st movement; written on a page torn out of a calendar Saturday, Nov. 7, 1914 or 1931

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 4: Analyses of Beethoven, Brahms, Haydn, and Mozart (Mappe 27) (cont.)

Beethoven (cont.)

27/9

Recto: Notes, Piano Sonata in Ab major, op. 26, 1st movement; written on a page torn out of a calendar Sunday, Nov. 8, 1914 or 1931

Verso: Blank

27/10

Recto: Sketches (in levels), Piano Sonata in Ab major, op. 26, Andante

Verso: Note, Piano Sonata in Ab major, op. 26, Variation 1

b. 55 f. 2

27/11

Booklet: Sketches, Piano Sonata in Ab major, op. 26, various movements and sections

27/12

Recto: Sketch, Piano Sonata in Ab major, op. 26; "299" marked on bottom right hand corner

Verso: Blank

27/13

Recto: Sketch, Piano Sonata in Ab major, op. 26

Verso: Blank

27/14

Recto: Sketch, Piano Sonata in c# minor, op. 27, no. 2, 1st movement

Verso: Sketch of an unidentified piece

27/15

Recto: Sketch, Piano Sonata in Ab major, op. 26

Verso: Scale degrees for unidentified piece

27/16

Recto: Notes, Piano Sonata in Ab major, op. 26; "1. Satz, Thema (Willfort) in Heft II Url. Tafeln"

Verso: Crossed out list of names

27/17

Recto: Sketches and notes, Piano Sonata in Ab major, op. 26; "VI" in top left hand corner

Verso: Fragment of sketch of an unidentified piece

27/18

Recto: Notes, Piano Sonata in Ab major, op. 26; mention of Angi Elias and Schenker

Verso: Blank

27/19

Booklet: Sketches, Piano Sonata in Ab major, op. 26 ("I. Satz, Tema"); in the hand of Angi Elias; markings by Schenker

27/20

Booklet: Sketches, Piano Sonata in Ab major, op. 26 ("I. Satz, Variation III u. 4"); in the hand of Angi Elias; markings by Schenker

Brahms-Haydn

27/21

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 4: Analyses of Beethoven, Brahms, Haydn, and Mozart (Mappe 27) (cont.)

Brahms-Haydn (cont.)

27/21 (cont.)

b. 55 f. 3 Recto/Verso: Page torn out of Radio Wien magazine, marked "Brahms, Sch. Haydn, Choral St. Antoni"; with dates May 28 - June 3, 1928

b. 55 f. 4 27/22

Recto: Sketch and notes, Brahms-Haydn Variations

Verso: Sketch, Mozart Piano Sonata, 2nd movement, "Andante cantabile"

27/23

Recto: Sketches, Brahms-Haydn Variations [vars. 2, 3]; also sketch of an unidentified piece in a minor

Verso: Sketch of an unidentified piece

27/24

Recto: Sketches (in levels), "Chorale St. Antoni"

Verso: Blank

27/25

Recto/Verso: Sketches, Brahms-Haydn Variations (Vars. 4, 5)

27/26

Booklet: Sketches, Brahms-Haydn Variations (Vars. 1, 2, 3)

27/27

Booklet: Sketches, Brahms-Haydn Variations (Vars. 6, 7, 8, "Schluss")

27/28

Recto: Notes, Brahms-Haydn Variations

Verso: Blank

27/29

Recto/Verso: Page torn out of Radio Wien magazine May 28 - Jun. 3, 1928

Haydn

b. 55 f. 4 27/30

Recto/Verso: Page torn out of Radio Wien magazine (6. Jahrgang, Heft 38, 1930); pasted page with notes concerning Haydn divertimento in f minor (with variations); mention of Elias and Schenker

27/31

Recto: Sketch, Andante con variazione in f minor, Hob. XVII/6

Verso: Fragment of a school prospectus

27/32

Recto: Sketches, Andante con variazione in f minor, Hob. XVII/6

Verso: Blank

27/33

Recto: Sketch, Andante con variazione in f minor, Hob. XVII/6, "Maj."

Sketch of Chopin Prelude 2 on back

Verso: Sketches of Chopin Prelude no. 2 in e minor

27/34

Booklet: Sketches, Andante con variazione in f minor, Hob. XVII/6, "Finale"

27/35

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 4: Analyses of Beethoven, Brahms, Haydn, and Mozart (Mappe 27) (cont.)

Haydn (cont.)

27/35 (cont.)

Recto/Verso: Sketches, Andante con variazione in f minor, Hob. XVII/6

27/36

Recto/Verso: Sketches, Andante con variazione in f minor, Hob. XVII/6

27/37

Booklet: Sketches (in levels), Andante con variazione in f minor, Hob. XVII, "Moll, Tema"; in the hand of Angi Elias

27/38

Booklet: Sketches (in levels), Andante con variazione in f minor, Hob. XVII/6, "Dur, Tema"; in the hand of Angi Elias

27/39 - 27/40

Booklet: Sketches (in levels), Andante con variazione in f minor, Hob. XVII/6, "Bild der Oktavlagen, mm. 146-201"; in the hand of Angi Elias

27/41 - 27/43

Booklet: Sketches (in levels), Andante con variazione in f minor, Hob. XVII/6, mm. 168-228; in the hand of Angi Elias

Mozart

b. 55 f. 5

27/44

Recto: Sketches, Fantasie in c minor, K. 475

Verso: Sketch of an unidentified piece

27/45

Recto: Sketch, Fantasie in c minor, K. 475, "Adg."; "1" written in the top right hand corner

Verso: Sketches of an unidentified piece

27/46

Recto: Sketch, Fantasie in c minor, K. 475, "Andante"; "2" written in top right hand corner

Verso: Sketches (in levels) of an unidentified piece in Ab major; in the hand of Angi Elias

27/47 - 27/52

Booklets (numbered I-VI): Sketch, Fantasie in c minor, K. 475, mm. 1-137; in the hand of Angi Elias

b. 55 f. 6

27/53 - 27/55

Booklets (numbered VII-IX): Sketch, Fantasie in c minor, K. 475, mm. 138-180; in the hand of Angi Elias

27/56

Booklet: Sketch, Fantasie in c minor, K. 475, "Hintergrund und Mittelgrund"; in the hand of Angi Elias

27/57 - 27/58

Recto: Sketches (in levels), Fantasie in c minor, K. 475, mm. 123-165; in the hand of Angi Elias

Verso: Blank (all)

27/59

Recto: Sketches (in levels), Fantasie in c minor, K. 475, mm. 91-164; in the hand of Angi Elias

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 4: Analyses of Beethoven, Brahms, Haydn, and Mozart (Mappe 27) (cont.)

Mozart (cont.)

27/59 (cont.)

Verso: Blank

27/60 - 27/61

Recto: Sketches (in levels), Fantasie in c minor, K. 475

Verso: Blank (all)

27/62

Folder, labeled "Mozart Phant. cm" [Fantasie in c minor, K. 475]
(mention of Angi Elias and Schenker)

Sub-series 5: Analyses for the Fünf Urlinie-Tafeln, vol. 2 (Mappe 28)

This sub-series contains analyses by Schenker and his students, which were part of Schenker's seminar between 1931-1934. It includes analyses of Haydn's Sonata in Eb major, Hob. XVI/49; Beethoven, Sonata in c# minor, op. 27, no. 2; Mozart, Fantasie in d minor, K. 397; Chopin, Etude in E major, op. 10, no. 3; Brahms, Auf dem Kirchhofe, op. 105, no. 4; Brahms, Paganini Variations, op. 35. These analyses, with the exception of the Haydn, were intended to be published as a second volume of the Fünf Urlinie-Tafeln of 1932, although the project never came to fruition. See Box 40, Fol. 3 for a copy of the plan. The original does not survive.

Haydn

b. 55 f. 7

28/1

Booklet: Sketch (in levels), Sonata in Eb major, Hob. XVI/49, development section; in the hand of Felix Salzer

Item 28/1 was located in Mappe 6, and is not listed by Jeanette Schenker in Mappe 28. This analysis is part of the published analyses for vol. 1, but has been placed here due to its relatedness to the material in Mappe 28.

Beethoven

28/2

Booklet: Sketch (in levels), Piano Sonata in c# minor, op. 27, no. 2, 1st movement; in the hand of Greta Kraus (Due to its size, item 28/2 has not been protected with mylar. Please handle with care.)

28/3

Booklet: Sketch (in levels), Piano Sonata in c# minor, op. 27, no. 2, 2nd movement; in the hand of Felix Salzer

28/4

Booklet: Sketch (in levels), Piano Sonata in c# minor, op. 27, no. 2, 2nd movement; in the hand of Felix Salzer

28/5

Item 28/5 was contained in 28/4

Recto: Sketches, Piano Sonata in c# minor, op. 27, no. 2 (sketches by Schenker)

Verso: Blank

28/6

Sketches and notes concerning Beethoven op. 27, no. 2?

Recto: Sketches and notes, Piano Sonata in c# minor, op. 27, no. 2

Verso: Text on an unidentified subject

28/7

Recto: Sketches, Piano Sonata in c# minor, op. 27, no. 2 ("Kurzskizzen: letzter Satz")

Verso: Fragment of sketches of an unidentified piece

28/8

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 5: Analyses for the Fünf Urlinie-Tafeln, vol. 2 (Mappe 28) (cont.)

Beethoven (cont.)

28/8 (cont.)

Recto: Text, "Kl. Bibl.; Beethoven Sonate c# minor"

Verso: Blank

28/9 - 28/13

Recto: Text, "Notizen zum Vortrag der Mondscheinsonate"

Verso: Blank (all)

b. 55 f. 8

28/14

Booklet: Sketch (in levels), Piano Sonata in c# minor, op. 27, no. 2, 1st movement, "Ursatz und Stimmführungsschichten"; in the hand of Angi Elias; markings by Schenker

28/15

Items 28/15 - 28/16 were contained in 28/14

Recto: Sketches and notes, Piano Sonata in c# minor, op. 27, no. 2, 1st movement, coda ("T. 55 ff")

Verso: List of poems set by Hugo Wolf and Richard Wagner

28/16

Recto: Sketch, Piano Sonata in c# minor, op. 27, no. 2 ("Sept Auskomp.")

Verso: List of domestic items

28/17

Recto: Sketches, Piano Sonata in c# minor, op. 27, no. 2

Verso: Blank

28/18

Recto: Sketches, Piano Sonata in c# minor, op. 27, no. 2; "finale/III" written upside down on bottom of page

Verso: Sketch of an unidentified piece; "10" written in the top left hand corner

28/19

Recto: Sketches, Piano Sonata in c# minor, op. 27, no. 2

Verso: Sketch of an unidentified piece; "11" written in the top right hand corner

28/20

Recto: Sketch, Piano Sonata in c# minor, op. 27, no. 2, "letzter Satz"

Verso: Sketch of an unidentified piece, "Prestiss."

Recto: Sketches, Piano Sonata in c# minor, op. 27, no. 2, "fort[setzung]," "Coda," "Schluss"

Verso: Transcription of an unidentified piece

28/22

Recto: Sketches, Piano Sonata in c# minor, op. 27, no. 2

Verso: Blank

28/23

Recto: Sketch (in levels), Piano Sonata in c# minor, op. 27, no. 2 for a graph of op. 27, no. 2 (in levels)

Verso: Fragment of an unidentified song (in Italian)

28/24

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 5: Analyses for the Fünf Urlinie-Tafeln, vol. 2 (Mappe 28) (cont.)

Beethoven (cont.)

28/24 (cont.)

Recto: Sketches, Piano Sonata in c# minor, op. 27, no. 2 for a graph of op. 27, no. 2 ("letzter Satz")

Verso: Blank

b. 56 f. 1

28/25 - 28/26

Booklets (numbered I-II): Sketch (in levels), Piano Sonata in c# minor, op. 27, no. 2, 1st movement; in the hand of Angi Elias

28/27 - 28/34

Item 28/28 was contained in 28/27

Booklets (numbered I-VII): Sketch (in levels), Piano Sonata in c# minor, op. 27, no. 2; in the hand of Angi Elias

Mozart

b. 56 f. 2

28/35 - 28/39

Booklets (numbered I-V): Sketch (in levels), Fantasie in d minor, K. 397; in the hand of Angi Elias

28/40

Booklet: Sketch (in levels), Fantasie in d minor, K 397, "Hintergrund und Mittelgrund"; in the hand of Angi Elias

28/41

Booklet: Sketch (in levels), Fantasie in d minor, K. 397; in the hand of Felix Salzer

Due to its size, item 28/41 has not been protected with mylar. Please handle with care.

Chopin

b. 56 f. 3

28/42

Folder, with the heading "Chopin Et. 10 III; Salzer/Elias" [Etude, op. 10, no. 3]; "MZ [Mozart]; Sch[enker] fantasie Skizzen"

28/43:

Booklet: Sketch, Etude in E major, op. 10, no. 3; in the hand of Felix Salzer

Due to its size, item 28/43 has not been protected with mylar. Please handle with care.

28/44

Booklet: Sketch, Etude in E major, op. 10, no. 3; in the hand of Felix Salzer

28/45

Booklet: Sketch, Etude in E major, op. 10, no. 3; in the hand of Felix Salzer

28/46

Booklet: Sketch, Etude in E major, op. 10, no. 3, "1. Blatt"; in the hand of Felix Salzer

28/47 - 28/48

Due to their size, items 28/47 - 28/48 have not been protected by mylar. Please handle with care.

Booklet: Sketch, Etude in E major, op. 10, no. 3, "Mittelteil"; in the hand of Felix Salzer

28/49

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 5: Analyses for the Fünf Urlinie-Tafeln, vol. 2 (Mappe 28) (cont.)

Chopin (cont.)

28/49 (cont.)

Booklet: Sketch, Etude in E major, op. 10, no. 3, "2. Blatt"; in the hand of Felix Salzer

Due to its size, item 28/49 has not been protected with mylar. Please handle with care.

28/50

Booklet: Sketches, Etude in E major, op. 10, no. 3; in the hand of Felix Salzer

28/51

Booklet: Sketches, Etude in E major, op. 10, no. 3

28/52

Item 28/52 was contained in 28/51

Recto: Sketches, Etude in E major, op. 10, no. 3

Verso: Blank

28/53

Recto/Verso: Sketch, Etude in E major, op. 10, no. 3, mm. 1-21; in the hand of Angi Elias

28/54

Booklet: Sketch, Etude in E major, op. 10, no. 3, mm. 49-77; in the hand of Angi Elias

28/55

Booklet: Sketch (in levels), Etude in E major, op. 10, no. 3; in the hand of Angi Elias

Brahms

b. 56 f. 4

28/56

Recto: Note mentioning Rameau

Verso: Fragment of an unidentified text; in the hand of Jeanette Schenker

28/57

Booklet: Sketch, "Auf dem Kirchhofe," op. 105, no. 4; in the hand of Angi Elias

28/58

Items 28/58 - 28/59 were contained in 28/57

Recto: Sketch, "Auf dem Kirchhofe," op. 105, no. 4

Verso: Blank

28/59

Recto: Sketch (in levels), "Auf dem Kirchhofe," op. 105, no. 4

Verso: Blank

28/60

Booklet: Sketch (in levels), "Auf dem Kirchhofe," op. 105, no. 4; in the hand of Greta Kraus

28/61

Booklet: Sketch (in levels), "Auf dem Kirchhofe," op. 105, no. 4; in the hand of Angi Elias

Due to its size, item 28/49 has not been protected with mylar. Please handle with care.

Beethoven

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 5: Analyses for the Fünf Urlinie-Tafeln, vol. 2 (Mappe 28) (cont.)

Beethoven (cont.)

28/62

Booklet: Sketch (in levels), Piano Sonata in Ab major, op. 26, 1st movement; in the hand of Manfred Willfort, dated Jun. 1932

Brahms

28/63

Recto: Sketch, Brahms-Paganini Variations, op. 35, Theme; in the hand of Manfred Willfort

Verso: Blank

28/64

Recto: Sketch (in levels), Brahms-Paganini Variations, op. 35, Theme; in the hand of Manfred Willfort

Verso: "40" written on page

Sub-series 6: Analyses of Bach, Beethoven, Brahms, Schubert (Mappe 29)

This sub-series contains analyses of and notes on J.S. Bach, Beethoven, Brahms, and Schubert.

Bach

b. 56 f. 5

29/1

Booklet: Sketch (in levels), "Aria Variata," BWV 989, Theme; in the hand of Angi Elias

29/2

Booklet: Sketch (in levels), "Aria Variata," BWV 989; in the hand of an unidentified person

29/3

Recto: Sketch (in levels), "Aria Variata," BWV 989

Verso: Sketches of an unidentified piece

29/4

Recto: Sketches and notes, "Aria Variata," BWV 989; also mention of "Pag. Thema" on bottom

Verso: Fragment of flyer, mention of "Dr. Mendelssohn"

29/5

Recto: Notes, "Aria Variata," BWV 989

Verso: Fragment of proof of unidentified text

29/6

Recto: Sketches, "Aria Variata," BWV 989; comparison of mm. 7-8 in each variation

Sketch of unidentified piece on back

Verso: Sketch of an unidentified piece

Other

29/7

Recto: Sketch of an unidentified piece

Verso: Sketches of an unidentified piece; in the hand of Angi Elias

29/8

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 6: Analyses of Bach, Beethoven, Brahms, Schubert (Mappe 29) (cont.)

Other (cont.)

29/8 (cont.)

Booklet: Sketches and musical examples from an example booklet (examples of Beethoven, Bach, Brahms, Schönberg, Ernst Kurth; with figure numbers)

29/9

Booklet: Sketches and musical examples of Tristan und Isolde from an example booklet; "Wagner, Tristan," written in the hand of Felix Salzer

Bach

29/10

Recto/Verso: Sketches, Invention in Eb major, BWV 776; dated Oct. 30, 1930 on Verso

29/11

Recto: Sketches and notes, Invention in Eb major, BWV 776, dated Oct. 27, 1930; "Weisse" written in upper left hand corner

Verso: Fragment of an unidentified text; in the hand of Jeanette Schenker

29/12

Recto: Sketches, Invention in Eb major, BWV 776

Verso: Blank

29/13

Recto/Verso: Sketches, Invention in Eb major, BWV 776; also contains a sketch of Chopin Scherzo; reference to "[Alfred] Lorenz," with citation to Die Musik, January 1930

29/14

Recto: Sketches, Invention in Eb major

Verso: Blank

29/15

Recto: Notes, concerning Invention in Eb major, BWV 776 ("Hoboken" mentioned on page)

Verso: Sketches and notes, with mention of Händel, C.P.E. Bach, and Haydn

29/16

Recto: Sketches and notes, Invention in Eb major, BWV 776

Verso: Blank

29/17

Recto: Sketches and notes, Invention in Eb major, BWV 776; mention of Mozart

Verso: List of words in Polish and German

Beethoven

b. 56 f. 6

29/18

Recto: Sketch, Cello Sonata in A major, op. 69

Verso: Sketch of an unidentified piece

29/19

Recto: Sketch and notes, Cello Sonata in A major, op. 69

Verso: Blank

Series 2: Heinrich Schenker Nachlass (cont.)

Sub-series 6: Analyses of Bach, Beethoven, Brahms, Schubert (Mappe 29) (cont.)

Beethoven (cont.)

29/20

Recto: Sketches and notes, Cello Sonata in A major, op. 69

Verso: List of works; mention of Richard Wagner

29/21

Recto: Sketches and notes, Cello Sonata in A major, op. 69

Verso: Fragment of an unidentified text; in the hand of Jeanette Schenker

29/22

Item 29/22 was located in Mappe 6 and moved to Mappe 29

Recto: Sketches and notes, Cello Sonata in A major, op. 69, development

Verso: Blank

Brahms

29/23

Booklet: Sketch (in levels), Intermezzo, op. 76, no. 6; in the hand of Angi Elias

29/24

Booklet: Sketch (in levels), Intermezzo, op. 76, no. 6; in the hand of Angi Elias

29/25

Recto: Sketches, Intermezzo, op. 76, no. 6

Verso: Blank

29/26

Recto: Sketches and notes, Intermezzo, op. 76, no. 6

Verso: Blank

29/27

Recto/Verso: Sketches, Intermezzo, op. 76, no. 6

29/28

Folder, marked "Sinf[onie] I And[ante mm.] 1-27"

29/29

Booklet: Sketch (in levels), Symphony no. 1, op. 68, 2nd movement, mm. 1-27; in the hand of Angi Elias

Schubert

29/30

Recto: Fragment of text, "Bsp: Schubert 'Nach und Träume [D. 827]' (Peters II, 97)"; in the hand of Jeanette Schenker

Verso: Blank

29/31

Recto: Sketches, "Nacht und Träume," D. 827 (Pt. II, 97)

Verso: List of composers and works (Keller, Brahms, and Chopin)