

FILE 1: CORRESPONDENCE

This file has two sections. The first consists of a correspondence book in which are located copies of some letters that Schenker wrote between 1911-18. Many of the attributions of the recipients are derived from the directory at the end of the book. The second section of this file contains copies or drafts of letters from Schenker. These were found inside the back cover of the correspondence book.

A. CORRESPONDENCE BOOK (containing copies of letters sent by Schenker):

Pages:

- 1-2: [To Wilhelm Bopp], May 30, 1911.
- 3: [To Max Graf], May 30, 1911.
- 4-5: [To Hans Liebstöckl], May 30, 1911.
- 6-9: [To Emil Hertzka], June 21, 1911.
- 10-11: [To Emil Hertzka], [n.d.].
- 12-13: [To Emil Hertzka], Sept. 14, 1911.
- 14-15: [To Emil Hertzka], Feb. 14, 1913.
- 16-17: "Verehrtes Fr. v. Newlov," Sept. 10, 1913.
- 18-23: "Sehr geehrter Herr," Sept. 18, 1913.
- 24: "Liebe gnädige Frau," [n.d.; incomplete].
- 25-26: "Verehrtes Fr. v. Newlov," Sept. 24, 1913.
- 27-29: "Verehrtes Fr. v. Newlov," Sept. 25, 1913.
- 30-39: "Sehr geehrter Herr," Oct. 29, 1913.
- 40-49: [To Emil Hertzka], Jan. 18, 1915.
- 50-51: [To Emil Hertzka], Feb. 7, 1915.

- 52-53: [To Emil Hertzka], Feb. 18, 1915.
54-55: [To Emil Hertzka], Feb. 20, 1915.
56: [To Emil Hertzka], Feb. 24, 1915.
57: [To Emil Hertzka], Feb. 26, 1915.
58-59: [To Emil Hertzka], Feb. 28, 1915.
60: To Emil Hertzka, May 4, 1915.
61-64: [To Emil Hertzka], Mar. 25, 1916.
65-66: "Sehr geehrter Herr," Nov. 14, 1918.

Directory of the correspondence book: pages A, B, G, H, and L.

B. ITEMS (drafts of letters from Schenker to various recipients):

- 1: "Sehr verehrter Herr Professor," Oct. 6, 1912.
2-3: To Dr. Alfred Stern [ca. 1916].
4: To an unidentified recipient, [n.d.].
5: To Evelina Pairamall, Sept. 9, 1916.
6-8: To Emil Hertzka, "Januar 1917?"
9: To August Halm, "Dez. 1916?"
10-11: To Emil Hertzka, Feb. 23, 1923.
12: To Rudolf Réti, July 5, 1913.
13: To Toni Colbert, Sept. 18, 1916.

- 14: "Sehr geehrter Herr Doktor," Aug. 14, 1912.
- 15: To Toni Colbert, Sept. 15, 1912.
- 16: To Hermann Ratz, Sept. 8, 1912.
- 17-18: To an unidentified recipient, Sept. 8, 1912.
- 19-20: To Hugo Friedmann, Mar. 12, 1917.
- 21-22: To Franz Mittler, Mar. 11, 1917.
- 23: To Siegfried Türkel, Mar. 17, 1917.
- 24: To Erich Schaikjer, Apr. 4, 1917.
- 25-28: To August Halm, Jan. 17, 1918.
- 29-31: To August Halm, Sept. 25, 1922.
- 32-33: To Paul Ernst, Nov. 2, 1918.
- 34: To Siegfried Türkel, Feb. 24, 1918.
- 35-40: To Emil Hertzka, [n.d.].
- 41-45: To Eberhard Freiherr von Waechter, Oct. 17, 1919.
- 46-48: To Victor Hammer, Dec. 20, 1921.

FILE 2: SCRAPBOOK

MISCELLANEOUS ITEMS:

- 1: APS, Oswald Jonas to Ernst Oster, postmarked Jan. 14, 1967.
- 2-4: Carbon copy of a typed letter from Ernst Oster to Oswald Jonas, dated Jan. 11, 1967.
- 5: Philharmonische Konzert - Programmbuch [for concert of the Vienna Philharmonic on Nov. 8, 1914]. Pages with markings (on program notes for Beethoven, Symphony No. 5): 12-20, 23.

SCRAPBOOK:

NOTE: *Contains mostly clippings relating to Schenker. In some cases copies--either handwritten by Jeanette Schenker or unidentified persons--had been pasted in. The page numbering has been supplied in order to facilitate use. These clippings are listed in the order in which they are found in the scrapbook. Brief descriptions are given in italics following the listing of an item or a group of items when their content is similar.*

- Page 1: "Theater, Kunst, und Literatur" by G. S. **Suddeutsche Rundschau**, Nov. 22, 1902.
Neue Musikalische Presse, Nov. 23, 1902.
[Review] by H. v. Friedländer-Abel. **Montags-Review**, Nov. 24, 1902.
Montags-Blatt, Nov. 24, 1902.
Sonn- und Montags-Zeitung, Nov. 24, 1902.
Reviews of a concert at which Schenker conducted his own arrangement of J. S. Bach's Cantata "Selig ist der Mann," BWV 57.
- Page 2: [**Sonn- und Montags-Zeitung**, continued from page 1.]
[Review] by Max Kalbeck. **Neues Wiener Tagblatt**, Nov. 24, 1902.
Fremdenblatt, Nov. 24, 1902.
Oesterreichische Volkszeitung, Nov. 25, 1902.
Deutsche Zeitung, Nov. 27, 1902.
Neues Wiener Journal, Nov. 27, 1902.
Reviews of a concert at which Schenker conducted his own arrangement of J. S. Bach's Cantata "Selig ist der Mann," BWV 57.
- Page 3: **Neuigkeits Weltblatt**, Nov. 29, n1902.
Neue Freie Presse, Dec. 1, 1902.
Ost-deutsche Rundschau, Dec. 6, 1902.
Die Zeit, Dec. 7, 1902.
Pester Lloyd, Dec. 23, 1902.

Reviews of a concert at which Schenker conducted his own arrangement of J. S. Bach's Cantata "Selig ist der Mann," BWV 57.

Neues Wiener Journal, Feb. 12, 1903.

Review of Schenker's edition of music by C.P.E. Bach.

Wiener Morgen-Zeitung, Apr. 10, 1903.

Review of a concert at which Schenker conducted his own arrangement of J. S. Bach's Cantata "Selig ist der Mann," BWV 57.

Page 4: [Review] by H. **Deutsches Volksblatt**, Apr. 10, 1903.

Arbeiter Zeitung, Apr. 12, 1903.

Neuigkeits Weltblatt, Apr. 11, 1903.

Reviews of a concert at which Schenker accompanied the singer Edward Gärtner.

"Heinrich Schenker: Ein Beitrag zur Ornamentik" by Hermann Wetzels. **Die Musik**, IX, 7, Jan. 1909.

Review.

Neue Musikalische Presse [n.d.].

Review of a concert at which Schenker accompanied the singer Edward Gärtner.

"Musikliteratur" by J. K. [Julius Korngold]. **Neue Freie Presse**, Aug 28, 1903.

*Review of **Ein Beitrag zur Ornamentik**.*

Page 5: "Ein Beitrag zur Ornamentik" by Richard Wallaschek. **Die Zeit**, Sept. 13, 1903. [Reprint.]
Advertisement, also containing a statement by Ferruccio Busoni.

Berliner Local-Anzeiger, Nov. 6, 1903.

Review of concert at which Arnold Schoenberg's orchestration of Schenker's Syrische Tänze was performed.

[Review] by H. L. **Illustriertes Wiener Extrablatt**, Sept. 18, 1903.

"Musikliteratur" by M. G. **Neues Wiener Journal**, Oct. 19, 1903.

*Reviews of **Ein Beitrag zur Ornamentik**.*

Page 6: **Berliner Börsencourier**, Nov. 6, 1903.

Berliner Tageblatt, Nov. 7, 1903.

Freisinnige Zeitung, Nov. 7, 1903.

Norddeutsche allgemeine Zeitung, Nov. 7, 1903.

Staatsbürger-Zeitung, Nov. 7, 1903.

Berliner Neueste Nachrichten, Nov. 8, 1903.

Neue Preussische Zeitung, Nov. 8, 1903.

Die Post, Nov. 8, 1903.

Berliner Börsen Zeitung, Nov. 8, 1903.

Reviews of a concert at which Arnold Schoenberg's orchestration of Schenker's Syriscbe Tänze was performed.

- Page 7: **Die Welt am Montag**, Nov. 9, 1903.
Tägliche Rundschau, Nov. 9, 1903.
Reichs Anzeiger, Nov. 10, 1903.
Nationalzeitung, Nov. 10, 1903.
Vossische Zeitung, Nov. 10, 1903.
Neue Zeitschrift für Musik, Nov. 11, 1903.
Die Gegenwart, Nov. 12, 1903.
Signale für die musikalische Welt, Nov. 11, 1913.
Deutsche Warte, Nov. 11, 1903.
Deutsche Tageszeitung, Nov. 13, 1903.
Neue Freie Presse, Nov. 19, 1903.
Reviews of a concert at which Arnold Schoenberg's orchestration of Schenker's Syriscbe Tänze was performed.
 "Heinrich Schenker: Ein Beitrag zur Ornamentik" by G. Ehrenstein. **Tagesbote aus Mähren und Schlesien**, Nov. 28, 1903.
Review.
Reichspost, Dec. 13, 1903.
Deutsches Volksblatt, Dec. 20, 1903.
Reviews of a concert at which Schenker's choral work Vorüber was performed.
- Page 8: **Extrapost**, Dec. 21, 1903.
Sonn- und Montags-Zeitung, Dec. 21, 1903.
 [Review] by H. von Friedländer-Abel. **Montags-Revue**, Dec. 21, 1903.
Arbeiter-Zeitung, Dec. 23, 1903.
Fremdenblatt, Dec. 24, 1903.
 [Unidentified periodical], Dec. 24, 1903.
Pester Lloyd, Dec. 24, 1903.
Neue Freie Presse, Dec. 24, 1903.
Die Zeit, Dec. 24, 1903.
Reviews of a concert at which Schenker's choral work Vorüber was performed.
Die Zeit, Dec. 25, 1903.
Concerning "Ein Haydn-Fund" (see page 9).
- Page 9: **Neues Wiener Tagblatt**, Dec. 27, 1903.
Agramer Zeitung, Dec. 28, 1903.
Concerning "Ein Haydn-Fund."
 "Ein Haydn-Fund?" by Ludwig Karpath. In: **Signale für die musikalische Welt**, Dec. 23, 1903.
The article that made the first mention of Schenker's "discovery" of Haydn's settings of British and Welsh folk songs.

- Page 10: [Continuation of the article by Karpath.]
Vossische Zeitung, Dec. 23, 1903.
Concerning "Ein Haydn-Fund."
 "Musikalische Ornamentik" by R. H. **Wiener Abendpost**, Jan. 5, 1904.
Concerning Schenker's edition of music by C.P.E. Bach.
- Page 11: [Continuation of article by R. H.]
Deutsches Tagblatt, Jan 7, 1904.
Review of a concert at which Schenker's Vorüber was performed.
Deutsche Tagesrichtung, Jan. 19, 1904.
Concerning "Ein Haydn-Fund."
Wiener Morgen Zeitung, Feb. 11, 1904.
Review of a concert at which Schenker's Agnes and Im Rosenbusch die Liebe schliess were performed.
- Page 12: "Zur Frage eines Haydn-Fundes." **Vossische Zeitung**, Jan. 9, 1904.
Correspondence between Ludwig Karpath and Rudolph Genée concerning "Ein Haydn-Fund."
- Page 13: [Unidentified periodical], Mar. 2, 1904.
 [Unidentified periodical], Mar. 2, 1904.
 [Review] by Julius Korngold. **Neue Freie Presse**, Mar. 2, 1904.
Wiener Abendpost, Mar. 4, 1904.
Die Zeit, Mar. 5, 1904.
 [Review] by B. B.-T. **Österreichische Volkszeitung**, Mar. 5, 1904.
Vaterland, Mar. 6, 1904.
 [Review] by G. v. B. **Reichspost**, Mar. 6, 1904.
Österreichische Volkspresse, Mar. 6, 1904.
Sonn- und Montags-Courier, Mar. 7, 1904.
Montags-Blatt, Mar. 7, 1904.
Montags-Revue, Mar. 7, 1904.
Deutsches Volksblatt, Mar. 8, 1904.
Deutsche Zeitung, Mar. 8, 1904.
Allgemeine Musik Zeitung, Mar. 11, 1904.

Pester Lloyd, Mar. 11, 1904.
Reviews of a concert at which Schenker's Agnes and Im Rosenbusch die Liebe schliess were performed.
- Page 14: **Deutsches Tagblatt**, Mar, 11, 1904.
 [Unidentified periodical], Mar. 1904.
Die Lyra, Mar. 15, 1904.
Neue Musikalische Presse, Apr. 9, 1904.
 [Review] by A. K. **Fremdenblatt**, Mar. 1904.
Neues Wiener Journal, Mar. 19, 1904.
Musikalisches Wochenblatt, Apr. 28, 1904.
 [Unidentified periodical], Apr. 1904.

*Reviews of a concert at which Schenker's Agnes and Im Rosenbusch die Liebe schliess
were performed.*

Wiener Allgemeine Zeitung, [Nov.] 1904.

*Review of a concert at which Schenker led a performance of C.P.E. Bach's Clavier
Concerto in A minor.*

Page 15: "Kammermusik." **Neue Freie Presse**, Nov. 7, 1904.

Sonn- und Montags Courier, Nov. 7, 1904.

Illustriertes Wiener Extrablatt, Nov. 8, 1904.

Neues Deutsches Tagblatt, Nov. 9, 1904.

Neuigkeits Weltblatt, Nov. 12, 1904.

"Konzerte" by R. H. **Abendpost**, Nov. 12, 1904.

*Reviews of a concert at which Schenker led a performance of C.P.E. Bach's Clavier
Concerto in A minor.*

Page 16: "Konzerte." **Neues Wiener Tagblatt**, Nov. 15, 1904.

Die Zeit, Nov. 19, 1904.

Neue Musikalische Presse, Nov. 19, 1904.

"Kammermusik." **Reichspost**, Nov. 19, 1904.

Wochenschrift für Kunst und Musik, Nov. 20, 1904.

Fremdenblatt, Nov. 21, 1904.

*Reviews of a concert at which Schenker led a performance of C.P.E. Bach's Clavier
Concerto in A minor.*

Page 17: **Neues Wiener Journal**, Nov. 24, 1904.

Oesterreiche Volkszeitung, Nov. 27, 1904.

[Review] by Ludwig Karpath. **Signale für die musikalische Welt**, Nov. 30, 1904.

*Reviews of a concert at which Schenker led a performance of C.P.E. Bach's Clavier
Concerto in A minor.*

[Unidentified periodical], Dec. 2, 1904.

Sonn- und Montags-Courier, Jan. 2, 1905.

Wiener Deutsches Tagblatt, Jan 3, 1905.

Deutsches Volksblatt, Jan. 5, 1905.

Wiener Abendpost, Jan. 14, 1905.

Reviews of a concert at which Schenker played Mozart and conducted Handel.

Page 18: **Neuigkeits Weltblatt**, Jan 14, 1905.

Illustriertes Wiener Extrablatt, Jan 15, 1905.

Reviews of a concert at which Schenker played Mozart and conducted Handel.

Sonn- und Montags-Zeitung, Feb. 6, 1905.

Neues Wiener Tagblatt, Feb. 10, 1905.

Wochenschrift für Kunst und Musik, Feb. 11, 1905.

Neue Musikalische Presse, Mar. 4, 1905.

Illustriertes Wiener Extrablatt, Mar. 5, 1905.

Reviews of a concert at which songs composed by Schenker were sung.

"Schenker, Heinr. Op. 3. Sechs Lieder für eine Singstimme und Pianoforte." by H. G. **Neue Musikalische Presse**, March, 1905.
Review of the publication.

Page 19: **Neues Wiener Tagblatt**, Mar. 1905.
Neuigkeits Weltblatt, [n.d].
Review of a concert at which Schenker led Handel's Concerto for harpsichord in A minor.
Wiener Extrablatt, Feb. 28, 1906.
*Notice concerning Schenker's **Harmonielehre**.*
 [Review] by Ludwig Karpath. **Signale für die musikalische Welt**, Feb. 7, 1906.
Review of a concert at which Schenker led Handel's Concerto for harpsichord in A minor.
Allgemeine Musik-Zeitung, Jan. 17, 1907.
Musikalisches Wochenblatt, Jan. 31, 1907.
Staatsbürger Zeitung, [n.d.].
Reviews of a concert at which Schenker's arrangement of C.P.E. Bach's Concerto for clavier was played.

Page 20: **Die Musik** [n.d.].
Review of a concert at which Schenker's arrangement of C.P.E. Bach's Concerto for clavier was played.
 "Neue musikalische Theorien und Phantansien. Von einem Künstler" by Max Burkhardt.
Allgemeine Musik-Zeitung, Sept. 20, 1907.
*Review of **Harmonielehre**.*
Wiener Abendpost, Nov. 28, 1907.
Review of a piano recital by Paula Czalit [i.e. Szalit], student of Schenker.
 "Musik und Musikgeschichte" by K. G. **Schwäbische Kronik**, Dec. 18, 1907.
Neues Wiener Tagblatt, May 18, 1908.
*Reviews of **Harmonielehre**.*

Page 21: [Unidentified periodical, n.d.]
Neue Freie Presse, May 23, 1909.
*Notices for **Ein Beitrag zur Ornamentik**.*
 [Review] by Egon Wellesz. **Der Merker**, Heft 17, 1908.
Neues Wiener Abendblatt, Dec. 1, 1910.
Wiener Mode, XXIV.
 [Review] by Elsa Bienenfeld. **Neues Wiener Journal**, Nov. 27, 1910.
Review of Schenker's edition of Bach's Chromatic Fantasy and Fugue.
Signale für die musikalische Welt, April 1911.
Review of a concert at which Schenker's arrangement of Bach's Cantata "Ich will den Kreuzstab gern tragen," BWV 56 was played.

Sonn- und Montags-Zeitung, Oct. 24, 1910.
*Notice for **Kontrapunkt**, vol. 1.*

Page 22: **Extrablatt**, Nov. 29, 1910.
Review of a concert; the reviewer quotes from Schenker's writings.
Fremdenblatt, Jan. 10, 1911.
Sonn- und Montags-Courier, Jan. 16, 1911.
Notices of a concert at which Schenker's arrangements of Bach Cantatas were played.
Extrablatt, Jan. 17, 1911.
Review of a concert; Schenker's influence is reflected in the writing.
Illustriertes Wiener Extrablatt, [n.d.].
Wiener Mittags Zeitung, Jan. 28, 1911.
Wiener Montagblatt, Jan. 30, 1911.
Review of a concert at which Schenker's arrangements were played.
"Neue musikalische Theorien und Phantasien von einem Künstler (Heinrich Schenker)" by Hermann Wetzels. **Rheinische Musik- und Theater-Zeitung** [n.d.].
*Review of **Harmonielehre**.*

Page 23: [Continuation of article by Herman Wetzels.]
Norddeutsche Allgemeine Zeitung, Jan. 26, 1911.
*Review of **Kontrapunkt**, vol. 1.*
"Kammerkonzert" by M. G. **Neues Wiener Journal**, Mar. 2, 1911.
Review of a concert; Schenker's writings are mentioned.
"Über das sogenannte Continuo" by R. S. Hoffmann. **Der Merker**, Mar. 1, 1911.
Review.
Neue Freie Presse, Mar. 2, 1911.
Review of a concert conducted by Schenker.

Page 24: "Neue musikalische Theorien und Phantasien von einem Künstler" [unsigned].
Oesterreichisch-ungarische Musiker-Zeitung, Mar. 12, 1911.
*Review of **Harmonielehre**.*
Oesterreichische Musiker-Zeitung, Mar. 1911.
*Reviews of **Harmonielehre** and **Kontrapunkt**, vol. 1.*
"Neue musikalische Theorien und Phantasien. Heinrich Schenker. Zweiter band: Kontrapunkt..." by Hermann Wetzels. **Rheinische Musik- und Theater-Zeitung**, [n.d.].
"Heinrich Schenker. Neue musikalische Theorien und Phantasien. II. Band. Kontrapunkt..." by Roderich von Mojsisovics. **Allgemeine Musik Zeitung**, Apr. 7, 1911.
*Reviews of **Kontrapunkt**, vol. 1.*

- Page 25: [Continuation of article by Roderich von Mojsisovics].
Musikpädagogischen Anzeiger, No. 1, Apr. 1911.
Advertisement for Schenker's publications.
- Page 26: [Review] by A.F.S. **Neue Freie Presse**, [n.d.].
 "Heinrich Schenker. Neue musikalische Theorien und Phantasien. Zweiter Band.
 Kontrapunkt..." by Hermann Wetzel. **Die Musik**, Heft 18, [June 1911].
*Reviews of **Kontrapunkt**, vol. 1.*
- Page 27: [Continuation of article by Hermann Wetzel].
Anzeiger Dresden, June 9, 1911.
Announcement for a lecture by Schenker.
 "Neue musikalische Theorien und Phantasien von Heinrich Schenker. Zweiter Band:
 Kontrapunkt..." by Hermann Wetzel. **Frankfurter Zeitung**, Aug 6, 1911.
*Review of **Kontrapunkt**, vol. 1.*
Neues Wiener Abendblatt, Feb. 28, 1912.
*Notice for Moriz Violin's **Über das sogenannte Continuo**.*
- Oesterreichisch-ungarische Musiker-Zeitung**, Mar. 16, 1912.
*Review of **Neue musikalische Theorien und Phantasien**.*
- Page 28: "Die Wiener Woche" by Hugo Ganz. **Frankfurter Zeitung**, July 3, 1912.
Mentions Schenker not getting a teaching appointment.
- Page 29: "Heinrich Schenker. Beethovens Neunte Symphonie" by F. S. **Musikpädagogische
 Zeitschrift**, Nr. 7, 1912.
 [Review] by Bruno Schrader. **Die Zeit am Montag**, Mar. 25, 1913.
 "Beethovens neunte Symphonie" [unsigned]. **Neues Wiener Tagblatt**, Apr. 7, 1913.
 "Beethovens Neunte Symphonie" by Max Graf. **Die Zeit**, Apr. 27, 1913.
*Reviews of Schenker's **Beethovens neunte Symphonie**.*
- Page 30: "Max Reger" by H. L. [Unidentified periodical, n.d.]
An article about Max Reger.
- Pages 31
 to 36: "Beethoven's neunte Symphonie" by Wouter Hutschenruyter. **Caecelia**, Maandblad voor
 Muziek, Jan.-Feb. 1913.
German translation of a review.

- Page 37: **Musikpädagogische Zeitschrift**, June 1913.
Musikpädagogische Zeitschrift, Aug. 1, 1913.
*Reviews of **Beethovens neunte Symphonie**.*
 "Musikalische Bearbeitungen" by Ds. **Neue Preussische (Kreuz-) Zeitung**, July 15, 1913.
Review of Schenker's edition of Bach's Chromatic Fantasy and Fugue.
- Page 38: "Musikalische Biologie" by Walter Dahms. **Ostdeutsche Rundschau**, Oct. 16, 1913.
Münchener Neueste Nachrichten, mid-Oct. 1913.
Mentions Schenker's philosophical ideas.
Musikpädagogische Zeitschrift, Feb. 1, 1914.
*Hermann Roth comments on Schenker's **Erläuterungsausgabe** of Beethoven's Sonata Op. 109.*
 "Gedehnte Schlüsse im Tripeltakt der Altklassiker" by Hermann Roth [with a response by Hugo Riemann]. **Zeitschrift der Internationalen Musikgesellschaft**, January 1914.
*Contains a citation to Schenker's **Harmonielehre**.*
- Page 39: "Die Deutung der `Neunten'" by José Vianna Da Motta. [unidentified periodical], June 7, 1914.
*Review of **Beethovens neunte Symphonie**.*
 "Heinrich Schenker: Erläuterungsausgabe...op. 109." **Rheinische Musik- und Theater-Zeitung**, Feb. 28, 1914.
 "Beethoven-Schenker" by Max Graf. **Die Zeit**, Mar. 8, 1914.
*Reviews of the **Erläuterungsausgabe** of Sonata Op. 109.*
 "Berliner Brief" by Bruno Schrader. **Neue Zeitschrift für Musik**, June 1914.
*A fragment concerning **Beethovens neunte Symphonie**.*
- Page 40: "Heinrich Schenker: Die letzten fünf Sonaten von Beethoven..." by Hermann Wetzel. **Die Musik**, XIII, 12, Mar. 15, 1914.
*Review of the **Erläuterungsausgabe** of Sonata Op. 109.*
- Pages 41
 to 42: "Musikalischer `Fortschritt'" by Walter Dahms. **Neue Preussische (Kreuz-) Zeitung**, Apr. 9, 1914.

Takes note of Schenker and his theories.

- Page 43: "Der Erste Satz von Brahms' E-Moll Symphonie" by Walther Vetter. **Die Musik**, XIII, 13-15, Apr. 15- May 1914.
Citations to works by Schenker.
 "Die Bedeutung Karl Philipp Em. Bachs" by Rudolf Steglich. **Musikalische Rundschau**, Mar. 7, 1914.
Fragment mentioning Schenker's edition of music by C.P.E. Bach.
- Page 44: "Der Triller bei den Klassikern" by Alexander Berrsche. **Münchener Zeitung**, May 29, 1914.
 "Der Triller bei den Klassikern" by Eduard Bach and a response by Alexander Berrsche. **Münchener Zeitung**, June 9, 1914.
Citations to Schenker's ideas on C.P.E. Bach.
Das Schöne Buch, Christmas 1913.
*Advertisement for **Neue musikalische Theorien und Phantasien**.*
 "Die Erläuterungsausgaben von Dr. Heinrich Schenker." **Neue Freie Presse**, Aug. 30, 1914.
*Notice for the **Erläuterungsausgaben**.*
- Page 45: "27 Paragraphen über des musikalische Einzelphänomen mit einem Erklärungsversuch zeitgenössischer `Moderne Harmonik'" by Rudolf Réti. **Die Musik**, Apr. 1913.
Takes issue with Schenker in a footnote.
 "Heinrich Schenker: Beethovens IX. Symphonie" by Bernhard Paumgartner. **Heimgarten**, Sept. 1914.
*Review of **Beethovens neunte Symphonie**.*
- Page 46: **Der Merker**, Jan. 1, 1915.
*Notice concerning the **Erläuterungsausgabe** of Sonata Op. 110.*
Heimgarten, Mar. 1915.
*Review of **Harmonielehre**.*
Kikeriki, May 2, 1915.
*Notice concerning **Beethovens neunte Symphonie**.*
 "Romantische Deutungen der IX. Sinfonie Beethovens" by Karl Nef. **Schweizerische-Musikzeitung**, Jahrgang 56, Nr. 1.
*Excerpt mentioning **Beethovens neunte Symphonie**.*
- Page 47: "Musikalische Deutekunst" by Robert Müller-Hartmann. **Allgemeine Musik Zeitung**, Dec. 18, 1914.
A criticism of Schenker.

- Page 48: "Konzertbeginn" by Johannes Brandt. **Der Abend**, Nov. 2, 1915.
*Mentions **Beethovens neunte Symphonie**.*
- Page 49: "Neue Musikkritik" by Walter Dahms. [Name of periodical illegible], June 14, 1916.
*Review of the **Erläuterungsausgabe** of Op. 111.*
Der Kunstwart, July 1, 1916.
Citation to an article that mentions August Halm.
Peters-Jahrbuch für das Jahr 1914-15.
Citation to an article.
"Robert Volkmann (1815-1883)" by Viktor von Herzfeld. **Musical Quarterly**, July 1915.
*Contains a quotation from **Kontrapunkt**, vol. 1.*
- Page 50: "Einzelne Werke und Gesamtwerke" by D. R. **Der Kunstwart**, Sept. [1916]
*Concerning **Beethovens neunte Symphonie**.*
Der Merker, Feb. 1, 1916.
*Notice for the **Erläuterungsausgabe** of Op. 111.*
- Page 51: "Schenker, Beethovens neunte Symphonie" by P. O. [Unidentified periodical, probably 1916.]
*Reviews of **Beethovens neunte Symphonie** and the **Erläuterungsausgabe** of Op. 109.*
- Page 52: "Musikbriefe" by Bruno Schrader. **Neue Zeitschrift für Musik**, Nr. 49, 1916.
*Concerning **Beethovens neunte Symphonie**.*
Neue Zeitschrift für Musik, mid-Feb. 1917, Heft 9.
*Mentions Schenker's edition of Bach's Chromatic Fantasy and Fugue and the **Erläuterungsausgaben**.*
"Musikalische Urtextausgaben" by Artur Liebscher. **Der Kunstwart**, Apr. 1917.
*Concerning the **Erläuterungsausgaben**.*
- Page 53: "Über Musikkritik" by Hans Friedrich. **Der Merker**, Dec. 1, 1917.
Mentions Schenker's analytical goals.
"Heinrich Schenker" by August Halm. **Freie Schulgemeinde**, Oct. 1, 1917.
Biographical essay.

Loose pamphlet: "Zu Dr. Heinrich Schenkers 50. Geburtstage" by Moriz Violin.

Manuscript essay.

[Found in the back cover of the above item are 3 loose items in Schenker's hand, and 1 item in Ernst Oster's hand.]

Page 54: "Von Moderner Musik, modernen Musikern und moderner Musikkritik" by Eberhard Freib. v. Waechter. **Das Neue Österreich**, Heft 1.

Mentions Schenker and his philosophical ideas.

"Heinrich Schenker zu seinem 50. Geburtstag an 19. Juni 1918" by Walter Dahms.

Konservative Monatschrift, June 1918.

Honorary essay.

Page 55: "Heinrich Schenkers `Neue musikalische Theorien und Phantasien'" by August Halm. **Der Merker**, Sept. 1, 1920, Nov. 1920.

Discussion of scope and content.

Musikpädagogische Zeitschrift, Mar.- Apr. 1920.

*Mentions the **Erläuterungsausgaben**.*

Der Abend, Jan. 8, 1921.

Mentions a grant to Schenker.

Page 56: "Neue Bahren der Liederkritik" by Eberhard Waechter. **Das Neue Österreich**, Heft 6.

An excerpt; mentions the work of Schenker.

"Die Kunstwerdung des Tongebildes" by Eberhard Waechter. **Der Merker**, Sept. 15, 1919.

Quotation from Schenker's work.

Page 57: "Diatonik und Anti-Diatonik" by Felix Rosenthal. **Der Merker**, Nov. 1, 1919.

*Reference to **Harmonielehre** in a footnote.*

"Kunst Musik" by Erwin Lendvai. **Socialistische Monatshefte**, Oct. 20, 1919.

*Quotes **Kontrapunkt**, vol. 1 on the current state of musical culture.*

Page 58: "Reform des Musikunterrichtes" by Bernhard Paumgartner. **Musikblätter des Anbruch**, Dec. 1919.

Quotes Schenker.

"Empfindung und Form bei Beethoven" by Walter Braunfels. Sonderbeilage der **Münchener Neuesten Nachrichten**, Oct. 30, 1921.

*An excerpt; mentions the **Erläuterungsausgaben**.*

- Page 59: "Schriften über Beethoven aus der Zeit des Weltkrieges" [part 3] by Theodor Frimmel.
Wiener Zeitung, Feb. 13, 1921.
*Mentions publication of the **Erläuterungsausgaben** of Op. 109 and Op. 110.*
"Der Tonwille" by Wilhelm Altmann. **Das Deutsche Tageblatt**, Sept. 16, 1921.
Review.
"Chopin" by Otto Vrieslander. **Prager Presse**, Feb. 9, 1922.
Suggests using Schenker's analytical methods to gain an understanding of Chopin.

Loose clipping: "Chopin" by Otto Vrieslander. [another copy; see page 59.]

- Page 60: "Romantische Harmonik" by Paul Bekker. **Frankfurter Zeitung**, Mar. 25, 1922.
*Review of Ernst Kurth's **Romantische Harmonik**, containing passing references to Schenker's work.*
"Der Tonwille" by D. **Halbmonatschrift für Schulmusikpflege**, Dec. 15, 1922.
*Review of **Der Tonwille**.*
"Musiker-Faksimiles" by Paul Bekker. **Frankfurter Zeitung**, Apr. 25, 1922.
Includes a review of Schenker's facsimile edition of Beethoven's Sonata Op. 27, No. 2.
Musikblätter des Anbruch, Feb. 1922.
*Review of the **Erläuterungsausgaben**.*

- Page 61: "Heinrich Schenkers Persönlichkeit" by Walter Dahms. **Allgemeine Musik-Zeitung**, Aug. 3, 1923.
[Citation to a reference to Schenker in Otto Vrieslander's edition of music by C.P.E. Bach.]

- Page 62: "Das Werk Heinrich Schenkers" by Ludwig Moormann. **Die Musikantengilde**, [early] 1923.
Excerpt; mentions Schenker's theories.
"Der Tonwille" by Bernhard Paumgartner. **Roseggers Heimgarten**, 4. Heft, 1924.
Review.

- Page 63: "Heinrich Schenker und sein Werk" by Otto Vrieslander. **Musikblätter des Anbruch**, Feb. - Mar. 1923.

- Page 64: "Die klassische `Neunte'" by Paul von Klenau. **Pult und Taktstock**, July 1924.
*Mentions **Beethovens neunte Symphonie**.*
 "Philharmonisches Konzert" by E[lsa B[ienenfeld]. **Neues Wiener Journal**, Mar. 17, 1925.
Mentions Schenker's Urlinie.
- Page 65: "L. v. Beethovens Symphonie Nr. 5 C-moll" by Paul von Klenau. [Unidentified periodical],
 Oct. 14, 1924.
*Concerning Schenker's **Beethovens fünfte Sinfonie**.*
 "Musikliteratur" by Karl Holl. **Frankfurter Zeitung**, Dec. 14, 1914.
*Mentions **Beethovens neunte Symphonie**.*
- Page 66: "Der Tonwille" by Max Broesike-Schoen. **Die Musik**, XVII/4, Jan. 1925.
Review.
 "Was ist Phänomenologie der Musik?" by Paul Bekker. **Die Musik**, XVII/4, Jan. 1925.
Excerpt; contains a brief mention of Schenker.
 "Der Aufbau des zweiten Satzes in Beethovens neunten Symphonie" by Otto Baensch.
 [Unidentified periodical, dated June 19, 1925].
*Acknowledges Schenker's **Beethovens neunte Symphonie**.*
- Page 67: "Musikalische Grundsätze" by Walter Dahms. **Münchener neueste Nachrichten**, July 12,
 1925.
Mentions Schenker as representing the true principles of music.
 "Eine Heinrich-Schenker-Medaille." **Neues Wiener Journal**, June 28, 1925.
On the creation of a medallion of Schenker.
 "Heinrich Schenker. Der Tonwille: Heft 5, 6" by Willi Kahl. **Die Musik**, 10. Heft, July
 1925.
Review.
 [Fragment from a dictionary of musical terms] by Franz Altmann. Oct. 1925.
Includes a definition of the word Urlinie.
- Page 68: "Theater" by Hans Liebstöckl. **Sonn- und Montags-Zeitung**, Nov. 2, 1925.
Mentions the Urlinie.
 "Schenker Heinrich, Erläuterungsausgabe..." by A. E. **Rivista Musicale Italiana**, Vol. 32,
 Dec. 1925.
*German translation of a review of the **Erläuterungsausgaben** and Schenker's edition of
 Beethoven's piano sonatas.*
 "Radio." **Der Abend**, Dec. 7, 1925.

Quotes Schenker on Brahms.

- Page 69: "Vom musikalischen Vortrag" by Elsa Bienenfeld. **Deutsche Musiker Zeitung**, Aug. 14, 1926.
Mentions Schenker's work as an editor of music.
[Citation to article by Walter Dahms in **Der Musikus Almanach**, 1927.]
- Page 70: "Heinrich Schenker" by Otto Vrieslander. **Die Musik**, Oct. 1926.
Profile of Schenker and his work.
- Page 71: "Das Meisterwerk in der Musik." **Der Abend**, Dec. 16, 1926.
Review.
"Beethoven. Ein Erziehungskapitel" by Alexander Berrsche. **Die Kunstwart**, Mar. 1927.
An excerpt mentioning Schenker as a theorist.
- Page 72: "Schenkers `Meisterwerk in der Musik'" by Walter Dahms. **Allgemeine Musikzeitung**, Dec. 24, 1926.
Review.
- Page 73: **Börsenblatt für den deutschen Buchhandel**, Mar. 7, 1927.
Advertisement for publications of Schenker.
"Beethoven und der Vortrag seiner Werke" by Ernst Roth. **Der Morgen**, Mar. 21, 1927.
Mentions Schenker's work in editing the Beethoven sonatas.
"Zu Beethovens Neunter Symphonie" by Richard Specht [excerpt]. **Radio-Wien**, Dec. 9, 1927.
[Citation to Marc-André Souchay's article "Das Thema in der Fuge Bachs" in **Bach-Jahrbuch** 1927.]
- Loose pamphlet: "Aufruf."
Announcement by Anthony van Hoboken, dated Nov. 1927, and statement of purpose of the Archiv für Photogramme Musikalische Meisterhandschriften by Anthony van Hoboken, Heinrich Schenker, and Robert Haas.
- Page 74: "Das Archiv für Photogramme musikalische Meisterhandschriften" by Robert Haas. **Radio-Wien**, Jan. 27, 1928.
An article giving general information.
"Krenek spielt auf" by Hans Liebstöckl. **Die Stunde**, early Jan. 1928.

*Review of Krenek's **Johnny spielt auf** with mention of the Uralnie.*

- Page 75: "Das Meisterwerk in der Musik" by Walter Dahms. **Allgemeine Musikzeitung**, Feb. 3, 1928.
Review.
"Methoden der musikalischen Analyse" by Karl Blessinger. **Deutsche Tonkünstler-Zeitung**, June 5, 1928.
Excerpt, mentioning Schenker's analytical method.
- Page 76: "Heinrich Schenker" by Otto Vrieslander. **Deutsche Tonkünstler-Zeitung**, Mar. 5, 1928.
Profile and description.
"Ein Gespräch zum Schubert-Gedenktag" by Alexander Berrsche [fragment]. **Der Kunstwart**, Nov. 1928
[Citations to articles:
"Ueber F. Chopins Briefe" by Otto Vrieslander, **Neue Musik Zeitung**, Nov. 15, 1928; A review of Das Meisterwerk, vol. 1 by Paul Mies in **Zeitschrift für Musikwissenschaft**, Apr. 1928; "Zur Erkenntnis der Musik" by Hans Mersmann in **Melos**, Apr. 1928.]
- Page 77: "Das Meisterwerk in der Musik" by Otto Vrieslander. **Neue Musik-Zeitung**, 1928, Heft 18.
Review.
- Page 78: "Heinrich Schenker: Das Meisterwerk in der Musik" by J. H. Wetzel. **Zeitschrift für Musik**, May 1927.
Review.
"Zur Erkenntnis der Musik" by Hans Mersmann. **Melos**, Apr. 1928.
Includes discussion of Schenker's theories.
- Page 79: [Citation: "Seminarleiter in Kiel" by Waldemar Schmid in **Deutsche Tonkünstler Zeitung**, June 5, 1929.]
"Bemerkung zu `Franz Schuberts Klaviersonaten'" by Hans Jolles. **Neue Musik Zeitung**, Jahrgang 49, Heft 21, 1928.
Excerpt containing brief mention of Schenker's editions of music.
"Vom musikalischen Vortrag" by Elsa Bienenfeld. [Unidentified periodical, n.d.]
The same article as on page 69, reprinted in a different periodical, with a few annotations by Schenker.
"Heinrich Schenker." **Riemann Musik-Lexicon**, 1929.
Biographical entry.

- Page 80: [List of citations to works related to Schenker and his pupils:
 "Pianistische Herausgebertechnik" by Eduard Beninger. **Zeitschrift für Musikwissenschaft**,
 Feb. 1930.
 "Ueber die Bedeutung der Ornamente in Ph. Em. Bachs Klavierwerken" by Felix Salzer.
Zeitschrift für Musikwissenschaft, Apr. 1930.
 An article on Schenker by Otto Vrieslander. **Der Kunstwart**, June 1930 [see file 2/page 81].
 "Heinrich Schenker. Grundlagen und Bedeutung seines Werkes" by Gerhard Albersheim.
Rheinischen Theater- und Musik-Zeitung, Heft 15-16, 1930.
 "Ueber die 'Urlinie'" by Walter Riezler. **Die Musik**, Apr. 1930.
A student's guide to orchestration by John Petrie Dunn. Published June 1930 by Novello.
 A letter by Felix-Eberhard von Cube on **Das Meisterwerk in der Musik**. **Deutsche
 Tonkünstler Zeitung**, Heft 11, 1930.
 "Von der Sendung des deutschen Genies" by Heinrich Schenker. **Schleswig-Holsteinsche
 Hochschulblätter**.
 Citation by Julius Korngold without naming Schenker in **Neue Freie Presse**.
 "Grundriss zu einer neuen Harmonielehre" by Hugo Herrmann. **Die Musik**, Nov. 1930.]
 [Fragment of a catalog, "List und Franke" listing **Der Tonwille**.]
- Page 81: "Deutsche Uraufführung von Rameaus Opera `Hippolyt und Aricia.'" **National-Zeitung**,
 May 21, 1931.
Excerpt of a review, mentioning Schenker.
 "Heinrich Schenkers drittes Jahrbuch" by Otto Vrieslander. **Der Kunstwart**, Jan. 1931.
Review of vol. 3 of Das Meisterwerk in der Musik.
 "Das Werk Heinrich Schenkers" by Karl Gerstberger. **Berliner Tageblatt**, Dec. 30, 1930.
General explanation.
- Loose clippings: "Die Philharmoniker unter Karl Bohm" by Hans Liebstöckl. **Neues Wiener Extrablatt**,
 [n.d].
Contains typewritten comment on Liebstöckl's use of the word Urlinie.
 "Konzerte" by J[ulius] K[orngold]. **Neue Freie Presse**, Mar. 11, 1931.
Review; annotated by Schenker.

"Musik" by J[ulius] K[orngold]. **Neue Freie Presse**, Mar. 24, 1931.
Reviews.

Page 82: "Deutsche Uraufführung von Rameaus Opera 'Hippolyt und Aricia' in Stadttheater."
National-Zeitung, May 21, 1931.
Review, mentioning Schenker.

"Heinrich Schenker: Das Meisterwerk in der Musik. III. Bd." by Theodor Veidl.
Der Auftakt, Feb. 1931.
Review.

"Stehen wir an einem Wendepunkt?" by Bruno Walter. [Unidentified periodical, n.d.]
Mentions Schenker.

"Theater und Kunst" by B. B.-T. [Unidentified periodical, n.d.]
*Review of **Das Meisterwerk in der Musik**, vol. 3.*

Page 83: "Berliner Musik" by Fritz Stege. **Die Neue Zeit**, Jul 11, 1931.
Takes issue with Schenker's ideas.

"Heinrich Schenker: 'Das Meisterwerk in der Musik.'" **Zeitschrift für neue Musik**, June 1931.
Quotation.

"Heinrich Schenker: Das Meisterwerk in der Musik. Ein Jahrbuch, Band III" by Carl Johann Perl. **Die Musik**, June 1931.
Review.

Page 84: "Das Meisterwerk in der Musik by Heinrich Schenker. Band III" by Ernest Walker. **Music and Letters**, July 1931.
Review.

"Bekenntnis zu Heinrich Schenker" by Hermann Roth. **Hamburger Nachrichten**, Sept. 17, 1931.
A personal view.

"Musikalisches." **National-Zeitung**, July 30, 1931.
A response to Schenker's article "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens."

Loose pages: "Das Meisterwerk in der Musik" von Heinrich Schenker, Band III.
German translation of Ernest Walker's review (see file 2/page 83).

- Page 85: "Zahlenmusik im künstlerischen Schaffen" by E[lsa] B[ienenfeld]. **Neues Wiener Journal**, Sept. 27, 1931.
Cites Schenker's philosophical ideas.
- "Das Wiener musikalische Meisterarchiv" by Wilhelm Medbeder. **Neue Freie Presse**, Dec. 28, 1931.
An article giving general information.
- "Die Grundgedanken in Heinrich Schenkers Werk" by W. M. **Hamburger Fremdenblatt**, Sept. 18, 1931.
Report on a talk by Hans Weisse.
- "Heinrich Schenker: Das Meisterwerk in der Musik" by M. **National-Zeitung**, Oct. 3, 1931.
Review of vol. 3.
- "Für das klingende Meisterwerk!" by Ludwig Rottenberg. **Frankfurter Zeitung**, Dec. 19, 1931.
An overview of Schenker's work.
- Loose clipping: "Wie stellt sich die Jugend zur Musik?" by Josef Reitler. **Neue Freie Presse**, Feb. 25, 1932.
Schenker has underlined several words whose use show his influence.
- Page 86: "Music" by Irving Kolodin. **Arts Weekly**, Mar. 26, 1932.
Interview with Hans Weisse.
- "Ich kaufe mir Mozarts G-Moll-Symphonie" by Joseph Marx. **Neues Wiener Journal**, Jan. 31, 1932.
Schenker has underlined several words whose use show his influence.
- Loose pages: [German translation of Irving Kolodin's interview with Hans Weisse (see file 2/page 86).]
- Page 87: "Heinrich Schenkers drittes Jahrbuch" by Otto Vrieslander. [Proof sheets from an unidentified periodical, n.d.]
Review.
- "Alte Musik in einem Palast des Lukas v. Hildebrandt" by M. K. **Der Wiener Kunstwanderer**, May 1933.
Review of a concert led by Carl Bamberger.

Page 88: "Schenker, Heinrich. Das Meisterwerk in der Musik. Ein Jahrbuch. Band III" by Oswald Jonas. **Zeitschrift für Neue Musik**, Nov. 1932.
Review.

Loose pages: "Die Rolle Heinrich Schenkers" by Israel Citkowitz. [German translation of "The Role of Heinrich Schenker" from **Modern Music**, vol. 11, No. 1, Nov.-Dec. 1933.]
Overview of Schenker's theories.

Loose clippings: "Brahms-Ausstellung in Wien" by Otto Erich Deutsch. **National-Zeitung**, May 12, 1933.
*Mentions Schenker's edition of Brahms's **Octaven und Quinten**.*
"Die Bücher der Woche." **National-Zeitung**, May 14, 1933.
*Listing of new books, including **Octaven und Quinten**.*
"Entdeckung der Partitur" by O[swald] J[onas]. **Vossische Zeitung**, Apr. 1933.
Concerning the Photogramm-Archiv.

Page 89: "Ein Meister der Musikforschung" by Willi Reich. **Anbruch**, Jan. 1935.
"The Late Heinrich Schenker." **New York Times**, Feb. 3, 1935.
"Heinrich Schenker gestorben" by A. R. **Der Wiener Tag**, Jan. 15, 1935.
Obituaries.

Loose clipping: "Der Musikforscher Heinrich Schenker" by Joseph Marx. **Neues Wiener Journal**, Feb. 3, 1935.

Page 90: **Neue Freie Presse**, Jan. 16, 1935 [two clippings].
Prager Tagblatt, Jan. 16, 1935
Neues Wiener Tagblatt, Jan. 15, 1935
Obituaries.
"Zu Erinnerung an Heinrich Schenker" by Moriz Violin. [**Neue Freie Presse**], Jan. 31, 1935.
Review of achievements.

Loose clippings: **Neue Wiener Journal**, Jan. 16, 1935.
Neue Wiener Tagblatt, Jan. 16, 1935.

"Heinrich Schenker gestorven te Weenen, 14 Januari 1935" by Anthony van Hoboken.
Nieuwe Rotterdamsche Courant, Feb. 8, 1935.

"Heinrich Schenker gestorben in Wien am 14. Januar 1935" by Anthony van Hoboken.
[German translation of the preceding article.]

Obituaries and tributes.

[Eulogy by Anthony van Hoboken.]

Read at Schenker's burial, Jan. 17, 1935.

Page 91: "Zum Tode Heinrich Schenkers" by Carl Bamberger. **Wiener Musik-Zeitung**, Apr. 1935.
"Bekenntnis zu einem Lehrer" by Viktor Zuckerkandl. **Anbruch**, May 1935.
"Zur Erinnerung an Heinrich Schenker" by Moriz Violin. **Neue Freie Presse**, Jan. 31, 1935.
Tributes by students.

Page 92: "Domenico Scarlatti." **Radio-Wien**, May 3, 1935.
Quotes Schenker on Scarlatti.

Loose clippings: "Neue musikalische Bücher" by F. D. **Neues Wiener Journal**, May 15, 1935.
*Review of Felix Salzer's **Sinn und Wesen der abendländischen Mehrstimmigkeit**.*
"Wiener Kunstfrühling" by W. D. **Neue Freie Presse**, May 15, 1935.
Mention of Viktor Hammer's portrait of Schenker.
"Kleine Chronik." **Neue Freie Presse**, Aug. 10, 1935.
Mention of a lecture by Felix Salzer on Schenker.
"Das Wiener Photogramm-Archiv" and "Das Schenker-Institut am neuen wiener Konservatorium" by Carl Bamberger. **Anbruch**, 1. Heft 1936.
Tells of the work of the Photogramm-Archiv; the second article tells of plans for the teaching of Schenker's theories.
"Marius Casadesus in Wien." **Neues Wiener Journal**, Dec. 10, 1936.
Announcement of a concert; mentions that Casadesus speaks of Schenker's theories.
"Wer war Beethoven?" by E. D. **Neues Wiener Tagblatt**, June 13, 1937.
Expresses the view that Schenker was one of the few capable of understanding the composer.

FILE 3: LESSON BOOKS

These four books record what was covered in Schenker's lessons between 1912-31. They are written in Jeanette Schenker's hand with occasional emendations by Schenker.

1. January 15, 1912 - March 14, 1913. 2 loose items + 120 pages.

Contains notes from lessons with Bloch, Robert Brünauer, Toni Colbert, Sophie Deutsch, Angi Elias, Elkus, Felix Hupka, Kahn, Kaff, Newlov, Evelina Pairamall, Jeanette Schenker, Stirling, Otto Vrieslander, Hans Weisse.

2. March 14, 1913 - May 20, 1914. 120 pages.

Contains notes from lessons with Bloch, Paul Breisach, Robert Brünauer, Toni Colbert, Sophie Deutsch, Angi Elias, Felix Hupka, Kaff, Marianne Kahn, Kogan, Kolischer, Newlov, Evelina Pairamall, Stirling, Jeanette Schenker, Hans Weisse.

3. May 21, 1914 - [June] 1928. 1 loose item + 160 pages + 16 pages tipped in rear cover.

Contains notes from lessons with Gerhard Albersheim, Carl Bamberger, Agnes Becker, Bloch, Blum, Paul Breisach, Robert Brünauer, Toni Colbert, Felix-Eberhard von Cube, Sophie Deutsch, Angi Elias, Figdor, Freund, Anna Fried, Gärtner, Gergely, Hähnl, Anthony van Hoboken, Felix Hupka, Oswald Jonas, Kaff, Marianne Kahn, Kaposi, Klammerth, Kolischer, Maria Komorn, König, Langstroth, Leibl, Michelson, Franz Mittler, Mond, Moscisker, Müller, Evelina Pairamall, Perutz, Pollak, Rubinraut, Schaab, Georg Schenker, Schreier, Selig, Volk, Hans Weisse, Victor Zuckerandl.

4. October [1], 1928 - August [14], 1931. 94 pages.

Contains notes from lessons with Gerhard Albersheim, Robert Brünauer, Angi Elias, Anthony van Hoboken, Kahn, Martin, Evelina Pairamall, Reinhard Opperl, Georg Schenker, Hans Weisse.

Notes for lessons of the 1931-32 season are in File 16.

Notes for lessons with Gerhard Albersheim are in File 38, items 56-67.

Notes for lessons with Anthony van Hoboken are in File 30, items 52-63.

FILE 4: DIARY

[Not in collection; Located in Oswald Jonas Memorial Archives, University of California-Riverside, Boxes 1-4.]

FILE 5: WRITINGS ON VARIOUS SUBJECTS

[Location unknown; possibly merged with file 12.]

FILE 6: STUDIES ON FIGURED BASS

With the exception of the pamphlet by Moriz Violin (item 2), the materials of this file are in the estate of Felix Salzer. From this material Ernst Oster made the following typescript (item 1).

1. A. **Von der Stimmfuehrung des Generalbasses (aus dem Nachlass).**

NOTES: *This typescript is derived from the "VIII. Abschnitt" of an early version of **Der freie Satz**. (See Appendix 1 for a list of paragraphs of this earlier version, including those of this file.) This file also contained carbon copies of pages I-VIII and 63-103 which have not been microfilmed. The first section, entitled "Vom Plan des Nachfolgenden im Allgemeinen" (I. Kapitel, §1), was found in the form in which it was published in **Der Dreiklang** (Heft 3, June 1937), appended to the inside of the front cover.*

B. **Kommentar zu Ph. E. Bachs "Versuch" (aus dem Nachlass).**

NOTE: *This commentary follows page 103 of **Von der Stimmfuehrung des Generalbasses**. The page numbering starts at I/1 and goes to I/16, then continues from 1 to 36.*

2. **Violin, Moriz.**

Über das sogenannte Continuo ; Ein Beitrag zur Lösung des Problems / von M. Violin. -- Wien : Verlag der Universal-Edition A.-G., [1911].
[38 p.] ; 21 cm.

Pl. no. Nr. 3489.

Contains signature of Schenker on title page [i.e. page 1] and markings on pages 3, 6-12, 36.

FILE 7: STUDIES ON THE CHORALE

BOOKS:

1. 100 Meisterchoräle zum Studium und zur gottesdienstlichen Anwendung / ausgewählt und herausgegeben von Ernst H. Wolfram. -- Leipzig : Edition Peters, [n.d.].
1 open score (vii + 67 pages of music) ; 20 cm. -- (Edition Peters No. 2180)

Pl. no. 6777.

1 loose sheet found between pages 44 and 45.

Contains markings on pages 10, 14, 24, 25, 26, 46, 52.

2. **Gerstberger, Karl, 1892-.**

Motette, Op. 18 : nach Worten des Matthias Claudius ; für vierstimmigen gemischten Chor / von Karl Gerstberger. -- Leipzig : Breitkopf & Härtel, 1930.

24 p. of music ; 28 cm. -- (Breitkopf & Härtels Partitur Bibliothek Nr. 3272)

Pl. no. 30181

1 program (from first performance) found before page 1.

Contains markings on pages 4, 6, 7, 8, 12.

Signature on inside cover is not that of Schenker.

ITEMS:

NOTE: *The headings in quotation marks are from Schenker's own indications.
Items 1-48 were wrapped in a leaf from **Radio-Wien**, Heft 12, December.*

- 1-19: "Literatur. Plan."
*Items 2-19 were interleaved in a copy of **Signale für die musikalische Welt** of February 7, 1917*
- 20-48: "Allgemein. Fragen, antworten."
*These items 20-48 were interleaved in a copy of **Signale für die musikalische Welt** of September 17, 1919.*
- Erk 59-62: Settings based on the chorale tune Herzliebster Jesu, was hast du verbrochen.
- NOTE:** *Items 49-70 were wrapped in a leaf from Radio-Wien of Decemeber 5, 1930. Within that, items 49-60 were wrapped in a leaf from Radio-Wien of February 24, 1928.*
- 49-60: "Erk 59." Herzliebster Jesu, was hast du verbrochen, Matthäuspassion, BWV 244, No. 3; Riemenschneider 78.
- 61-63: "Erk 60"
Wie wunderbarlich ist doch diese Strafe, Matthäuspassion, BWV 244, No. 55; Riemenschneider 105.
*Items 61-63 were wrapped in a leaf from **Radio-Wien**, Jahrgang 6, Heft 27, early April 1929.*
- 64-67: "Erk 61"
O grosse Lieb', Johannespassion, BWV 245, No. 7; Riemenschneider 59.
*Items 64-67 were wrapped in a leaf from **Radio-Wien**, Jahrgang 6, Heft 27, early April 1929.*
- 68-70: "Erk 62"
Ach, grosser König, Johannespassion, BWV 245, No. 27; Riemenschneider 111.
*Items 68-70 were wrapped in a leaf from **Radio-Wien**, Jahrgang 6, Heft 28, mid-April 1929.*
- 71-73: "Erk 109; Gruppe 107, 108, 110; Isaac."
Contains material on the following settings of O Welt, ich muss dich lassen:
Erk 107-Wer hat dich so geschlagen, Matthäuspassion, BWV 244, No. 44; Riemenschneider 50.
Erk 108-Wer hat dich so geschlagen, Johannespassion, BWV 245, No. 15; Riemenschneider 63.
Erk 109-Ich bin's, ich sollte büssen, Matthäuspassion, BWV 244, No. 16; Riemenschneider 117.
Erk 110-So sei nun, Seele, deine, BWV 44; Riemenschneider 355.
- 74-77: "Gruppe 57; Hassler."
Contains material on the following settings of O Haupt voll Blut und Wunden:
Erk 55-O Haupt voll Blut und Wunden, Matthäuspassion, BWV 244, No. 63; Riemenschneider 74.
Erk 57-Erkenne mich, mein Hüter, Matthäuspassion, BWV 244, No. 21; Riemenschneider 98.

Erk 58-Befiehl du deine Wege, Matthäuspasion, BWV 244, No. 53; Riemenschneider 80.

78-88: "Erk 137, 287, 6, 207, 19, 40."

Contains material on the following:

Erk 137-Bin ich gleich von dir gewichen, from BWV 55; Riemenschneider 95.

Erk 287-Seelenbräutigam, BWV 409; Riemenschneider 141.

Erk 6-Der Herr ist mein getreuer Hirt, BWV 104; Riemenschneider 326.

Erk 207-Dies hat er alles uns gethan, BWV 248, No. 8.

Erk 19-Dir, dir Jehova, will ich singen, BWV 299; Riemenschneider 209.

Erk 40-Das hat er Alles uns gethan, BWV 91; Riemenschneider 51.

*Items 78-88 were interleaved in a copy of **Signale für die musikalische Welt** of July 18, 1917, which was then wrapped in a leaf from **Radio-Wien**, Jahrgang 6, Heft 28, mid-April 1929.*

NOTE: File 7 also included the following items which, lacking any markings, have not been microfilmed:

Choralvorspiele alter Meister für den praktischen Gebrauch bearbeitet von Karl Straube. Edition Peters No. 3048. C. F. Peters, Leipzig, [1907].

Hassler, Hans Leo. **Lustgarten**. Neue Ausgabe in kleiner Partitur aus den Quellen hergestellt von Friedrich Belle. XV. Band der Publikation aelterer praktischer und theoretischer Musikwerke. Breitkopf & Härtel. Leipzig, 1887.

Reger, Max. **Zweiundfünfzig leicht ausführbare Vorspiele für die Orgel, Op. 67**. Heft 1. Ed. Bote & G. Bock, Berlin, [n.d.].

Schwarz, Reinhard. **Vier geistliche Volksliedsätze für Männerchor**. Bärenreiter-Ausgabe 548. Kassel, 1931.

Vogler, Abt. **Choral-System**. In Kommission in der Haly'schen Musikhandlung. Gedruckt bei Niels Christensen. Kopenhagen, 1800. 2 vols.

Weber, Carl Maria von. **Ausgewählte Schriften**. Herausgegeben von Rudolf Kleinecke. Verlag von Philipp Reclam jun., Leipzig. Universal-Bibliothek 2981, 2982.

FILE 8: ANALYSES OF BACH, SINGET DEM HERRN, BWV 225

NOTE: *This file was originally wrapped in a leaf from **Radio-Wien**, dated end of January-beginning of February 1927.*

A. Program from a concert of the Gesellschaft der Musikfreunde, Jan. 17, 1923.

B. Bach, Johann Sebastian. **Motetten**. Leipzig: C. F. Peters, [n.d].
Pl. no. 4538. Pages with markings: 56, 59, 85-112.

- 1: Recto: Notes concerning Johann Sebastian Bach, Singet Dem Herrn, BWV 225.
Verso: Fragment from an inventory of books.
- 2: Recto: Sketch for a graph of Johann Sebastian Bach, Singet Dem Herrn, BWV 225.
Verso: Sketch for a graph of Johann Sebastian Bach, Singet Dem Herrn, BWV 225.
- 3: Recto: Sketch for a graph of Johann Sebastian Bach, Singet Dem Herrn, BWV 225.
Verso: Sketch for a graph of Johann Sebastian Bach, Singet Dem Herrn, BWV 225.
- 4: Recto: Sketch for a graph of Johann Sebastian Bach, Singet Dem Herrn, BWV 225.
Verso: Sketch for a graph of Johann Sebastian Bach, Singet Dem Herrn, BWV 225.

FILE 9: NOTES ON HANDEL, MENUET IN C MINOR, HWV 499

NOTE: *Included in this folder was the article "Neue Handel-Funde" by Martin Frey-Halle, (Die Musik XIX/9, June 1929, pages 645-70), which has not been microfilmed.*

1. Neue Händel-Funde (supplement to **Die Musik**, XIX/9, June 1929).
*Contains markings on pages 7 (Gavotte in B Flat Major which is not listed in the **Händel-Handbuch**) and 8 (Menuet, C Minor, HWV 499).*

FILE 10: ANALYSES OF MUSIC BY CHOPIN

NOTE: *All music is by Frederic Chopin except as noted.*

Envelope used to house items 1-17 (miscellaneous mazurkas, etudes, nocturnes), labeled "aus der 'Wolle' herausgeklaut."

- 1: Recto: Sketch for a graph of Mazurka, Op. 17, No. 1, B Flat Major, measures 13-17.
Verso: Fragment of an unidentified composition by Schenker.
- 2: Recto: Sketch for a graph of Mazurka, Op. 17, No. 4, A Minor, measures 61-92.
Verso: Opening fragment of a letter.
- 3: Recto: Notes and sketch for a graph of Nocturne, Op. 32, No. 1, B Major.

- Verso: Portion of a proof sheet of an unidentified article by Schenker. [This side has not been microfilmed.]
- 4: Recto: Sketches for graphs of Mazurkas, Op. 24, No. 3, A Flat Major, and Op. 24, No. 1, G Minor.
Verso: Fragment from the beginning of a letter from the General-Anzeiger für Bonn und Umgegend to Schenker, Mar. 8, 1927. [This side has not been microfilmed.]
- 5: Recto: Sketches for a graph of Etude, Op. 25, No. 9, G Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 6: Recto: Sketches for graphs of Etude, Op. 10, No. 9, F Minor, and Mazurka, Op. 24, No. 1, G Minor, measures 3-4.
Verso: Fragment from the beginning of a letter from Siegfried Türkel to Schenker, Mar. 10, 1917.
- 7: Recto: Notes and sketch for a graph of Nocturne, Op. 15, No. 2, F Sharp Major.
Verso: Portion of a proof sheet of an unidentified article by Schenker. [This side has not been microfilmed.]
- 8: Recto: Sketches for graphs of Etudes, Op. 10, No. 12, C Minor, and Op. 10, No. 8, F Major.
Verso: Fragment from the beginning of a song, "Vor Gericht" by Schenker.
- 9: Recto: Sketch for a graph of Mazurka, Op. 17, No. 1, B Flat Major.
Verso: Portion of a proof sheet of an unidentified article by Schenker. [This side has not been microfilmed.]
- 10: Recto: Sketch for a graph of Mazurka, Op. 17, No. 1, B Flat Major, measures 14-17.
Verso: Portion of the published graph to Beethoven's Symphony No. 3. [This side has not been microfilmed.]
- 11: Recto: Sketch for a graph of Mazurka, Op. 30, No. 3, D Flat Major, measures 23-64.
Verso: Blank. [This side has not been microfilmed.]
- 12: Recto: Sketch for a graph of Mazurka, Op. 30, No. 4, B Flat Minor.
Verso: Portion of a proof sheet of an unidentified article by Schenker. [This side has not been microfilmed.]

- 13: Recto: Sketch for a graph of Mazurka, Op. 17, No. 2, E Minor, measures 11-12.
Verso: Blank. [This side has not been microfilmed.]
- 14: Recto: Notes and sketch for a graph of Etude, Op. 25, No. 11, A Minor.
Verso: Fragment from an envelope. [This side has not been microfilmed.]
- 15: Recto: Sketches for a graph of Mazurka, Op. 24, No. 3, A Flat Major, measures 1-2.
Verso: Portion of an advertisement for "Arnold Schönberg zum fünfzigsten Geburtstage," Sonderheft des **Musikblätter des Anbruchs** (1924). [This side has not been microfilmed.]
- 16: Recto: Sketch for a graph of Etude, Op. 25, No. 11, A Minor, measures 15-22.
Verso: Sketch for a graph of Beethoven, Symphony No. 3, Op. 55, 4th movement.
- 17: Recto: Sketch for a graph of Mazurka, Op. 33, No. 4, B Minor, measures 1-12.
Verso: Fragment from Schenker's composition "Agnes," Op. 8, No. 1, in an unidentified hand.

Envelope used to house items 18-32, labeled "Mazurken"; the verso side has the markings "B," "8," and is dated 1929.

- 18: Recto: Sketch for a graph of Mazurka, Op. 17, No. 1, B Flat Major, measures 13-17.
Verso: Blank. [This side has not been microfilmed.]
- 19: Recto: Text and musical examples of Mazurkas, Op. 24, No. 1, G Minor, measures 1-4, and Op. 24, No. 3, measures 25-27 (an earlier version of figures 128, 9d and 9e from **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 20: Recto: Musical example of Mazurka, Op. 24, No. 3, A Flat Major, measures 73-75.
Verso: Blank. [This side has not been microfilmed.]
- 21: Recto: Notes and a sketch for a graph of Mazurka, Op. 17, No. 4, A Minor.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand.
- 22: Recto: Notes and a sketch for a graph of Mazurka, Op. 17, No. 1, B Flat Major.
Verso: Proof sheet for an unidentified article. [This side has not been microfilmed.]
- 23: Recto: Sketches for a graph of Mazurka, Op. 17, No. 1, B Flat Major.
Verso: Portion of a graph of Beethoven, Symphony No. 3, Op. 55, 2nd movement, measures 95-104.

- 24: Recto: Sketch for a graph of Mazurka, Op. 24, No. 1, G Minor, measures 33-40 (an earlier version of figure 137, 2 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 25: Recto: Sketch for a graph of Mazurka, Op. 24, No. 3, A Flat Major, measures 25-26.
Verso: Blank. [This side has not been microfilmed.]
- 26: Recto: Sketch for a graph of Mazurka, Op. 24, No. 3, A Flat Major, measures 25-32.
Verso: One marking: "90." [This side has not been microfilmed.]
- 27: Recto: Sketch for a graph of Mazurka, Op. 17, No. 1, B Flat Major, measures 9-17 (an earlier version of figure 83, 2 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 28: Recto: Sketch for a graph of Mazurka, Op. 17, No. 1, B Flat Major, measures 9-17.
Verso: Blank. [This side has not been microfilmed.]
- 29: Recto: Sketch for a graph of Mazurka, Op. 17, No. 4, A Minor.
Verso: Blank. [This side has not been microfilmed.]
- 30: Recto: Sketch for a graph of Mazurka, Op. 30, No. 4, C Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- 31: Recto: Sketches for a graph of Mazurka, Op. 24, No. 1, G Minor.
Verso: Blank. [This side has not been microfilmed.]
- 32: Recto: Sketches for a graph of Mazurka, Op. 24, No. 1, G Minor.
Verso: Blank. [This side has not been microfilmed.]
- Envelope used to house items 33-37, marked "Préludes"; the verso side has the markings "L," "8," and is dated 1929.
- 33: Recto: Sketch for a graph of Prelude, Op. 28, No. 3, G Major (an earlier version of figure 76, 2 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 34: Recto: Sketch for a graph of Prelude, Op. 28, No. 15, D Flat Major.
Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 35: Recto: Sketch for a graph of Prelude, Op. 28, No. 3, G Major (an earlier version of figure 76, 2 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 36: Recto: Sketch for a graph of Prelude, Op. 28, No. 6, B Minor, measures 9-14 (an earlier version of figure 148, 6 of **Der freie Satz**).
Verso: Notes.

- 37: Recto: Sketch for a graph of Prelude, Op. 28, No. 15, D Flat Major.
Verso: Portion of a graph of Beethoven, Symphony No. 3, Op. 55, 2nd movement, measures 125-134.

Envelope used to house item 38, labeled "Bolero."

- 38: Recto: Sketch for a graph of Bolero, Op. 19 (an earlier version of figures 111a and 111, 2 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]

Envelope used to house items 39-59, marked "Etüden"; the verso side has the markings "W," "8," and is dated 1929.

- 39: Recto: Sketches of graphs of Etude, Op. 25, No. 11, A Minor, measures 15-22; Johannes Brahms, Waltz, Op. 39, No. 2, E Major, measures 1-5; Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 23-37; and Chopin, Mazurka, Op. 17, No. 2, E Minor, measures 11-12 (earlier versions of figures 106 2b, 2a, and 2c of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 40: Recto: Sketch for a graph of Etude, Op. 25, No. 11, A Minor, measures 1-5 (an earlier version of figure 100, 3c of **Der freie Satz**).
Verso: Unidentified musical example.
- 41: Recto: Sketches for a graph of Etude Op. 25, No. 11, A Minor.
Verso: Blank. [This side has not been microfilmed.]
- 42: Recto: Sketch for a graph of Etude, Op. 25, No. 5, E Minor, measures 5-9 (an earlier version of figure 111, b2 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 43: Recto: Sketch for a graph of Etude, Op. 25, No. 2, F Minor, measures 11-13.
Verso: Page number 392.
- 44: Recto: Musical examples of Etude Op. 10, No. 12, C Minor (an earlier version of figure 119, 14 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 45: Recto: Sketches for a graph of Etude, Op. 25, No. 11, A Minor, measures 23-57 (probably an earlier version of figure 76, 3 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 46: Recto: Musical examples of enharmonics from Etude, Op. 10, No. 12, C Minor.
Verso: Blank. [This side has not been microfilmed.]
- 47: Recto: Sketch for a graph of Etude, Op. 25, No. 11, A Minor, measures 40-53 (an earlier version of figure 100, 2a of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]

- 48: Recto: Sketches for graphs of Etude, Op. 10, No. 8, F Major, measures 8-11 and 43-51 (an earlier version of figures 148, 5 and 120, 3 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 49: Recto: Notes concerning Etude, Op. 10, No. 8, F Major, intended to accompany figure 148, 5.
Verso: Blank. [This side has not been microfilmed.]
- 50: Recto: Musical examples of Etude, Op. 10, No. 8, F Major, measures 57-61 (an earlier version of figure 143, 1 of **Der freie Satz**).
Verso: Possibly a fragment of a composition by Schenker for voice and piano.
- 51: Recto: Sketch for a graph of Etude, Op. 25, No. 12, C Minor.
Verso: Fragment of a desk calendar for the date Sept. 6, 1920. [This side has not been microfilmed.]
- 52: Recto: Sketch for a graph of Etude, Op. 10, No. 1, C Major.
Verso: Unidentified musical sketch.
- 53: Recto: Notes and sketches for a graph of Etude, Op. 10, No. 8, F Major.
Verso: Blank. [This side has not been microfilmed.]
- 54: Recto: Sketch for a graph of Etude, Op. 25, No. 1, A Flat Major, measures 1-8 (an earlier version of figure 40, 10 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 55: Recto: Sketch for a graph of Etude, Op. 25, No. 12, C Minor, measures 1-31.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 56: Recto: Notes and musical examples concerning Etude, Op. 10, No. 1, C Major.
Verso: Part of a blank passport application. [This side has not been microfilmed.]
- 57: Recto: Sketches for a graph of Etude, Op. 10, No. 7, C Major.
Verso: Fragment of a graph of Ludwig van Beethoven, Symphony No. 3, 2nd movement, measures 51-98 [used for figure 28 of "Beethovens Dritte Sinfonie" from **Das Meisterwerk in der Musik**, vol 3].
- 58: Recto: Sketch for a graph of Etude, Op. 10, No. 10, A Flat Major, measures 1-2 (an earlier version of figure 140, 5 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]

59: Recto: Sketches for a graph of Joseph Haydn, Partita, H. II/46*, B Flat Major ("Chorale St. Antoni") (an earlier version of figure 138, 3 of **Der freie Satz**). The words "Chop 10^{III}" are written in the upper left corner.

Verso: Unidentified musical fragment.

Envelope used to house item 60, marked "Sonaten"; the verso side has the markings "C," "8" and is dated 1929.

60: Recto: Sketch for a graph of Sonata, Op. 35, B Flat Minor, 4th movement, measures 13-14 (an earlier version of figure 145, 1 of **Der freie Satz**).

Verso: Blank. [This side has not been microfilmed.]

Envelope used to house items 61-75 marked "Nocturnes"; the verso side has the markings "G," "8," and is dated 1929.

61: Recto: Sketches for a graph of Nocturne, Op. 9, No. 2, E Flat Major, measures 9-12 (an earlier version of figure 88, b of **Der freie Satz**).

Verso: Notes concerning an unidentified work.

62: Recto: Sketches for a graph of Nocturne, Op. 9, No. 2, E Flat Major, measures 9-12 (an earlier version of figure 88, b of **Der freie Satz**).

Verso: Blank. [This side has not been microfilmed.]

63: Recto: Sketches for a graph of Nocturne, Op. 9, No. 2, E Flat Major, measures 1-9 (an earlier version of figure 84 of **Der freie Satz**).

Verso: Blank. [This side has not been microfilmed.]

64: Recto: Sketches for a graph of Nocturne, Op. 9, No. 2, E Flat Major, measures 9-12 (an earlier version of figure 88, b of **Der freie Satz**).

Verso: Blank. [This side has not been microfilmed.]

65: Recto: Notes mentioning Nocturne, Op. 27, No. 1, C Sharp Minor, and an Etude in F Minor (probably Op. 25, No. 2).

Verso: Blank. [This side has not been microfilmed.]

66: Recto: Sketch for a graph of Nocturne, Op. 9, No. 2, E Flat Major, measures 1-3.

Verso: Blank. [This side has not been microfilmed.]

67: Recto: Sketch for a graph of Nocturne, Op. 32, No. 1, B Major, measures 5-6.

Verso: Blank. [This side has not been microfilmed.]

68: Recto: Sketch for a graph of Nocturne, Op. 32, No. 1, B Major, measures 5-6.

Verso: Fragment of a proof sheet for the article "Das Organische der Fuge," page 73 of **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]

69: Recto: Sketch for a graph of Nocturne, Op. 27, No. 1, C Sharp Minor, measures 29-36 (an earlier version of figure 137, 3 of **Der freie Satz**).

Verso: Blank. [This side has not been microfilmed.]

- 70: Recto: Notes and sketch for a graph concerning Nocturne, Op. 15, No. 2, F Sharp Major.
Verso: Fragment of a piece of paper giving location of Galtür, and dated July 23, 1922. [This side has not been microfilmed.]
- 71: Recto: Text and a musical example of Nocturne, Op. 9, No. 2, E Flat Major, measures 4-5 (an earlier version of figure 122, 2 of **Der freie Satz**).
Verso: Fragment of a sketch for a graph of Nocturne, Op. 15, No. 2, F Sharp Major, measure 11 (an earlier version of figure 54, 7 of **Der freie Satz**).
- 72: Recto: Notes and sketch for a graph of Nocturne, Op. 15, No. 2, F Sharp Major.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 73: Recto: Sketch for a graph of Nocturne, Op. 32, No. 1, B Major, measures 1-13.
Verso: Notes concerning "Nebennoten" and sketch for a graph of Felix Mendelssohn Bartholdy, Lieder ohne Worte, Op. 30, No. 6, F Sharp Minor.
- 74: Recto: Musical example of Nocturne, Op. 9, No. 2, E Flat Major, measures 4-5 (an earlier version of figure 122, 2 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 75: Recto: Sketch for graphs of Nocturne, Op. 15, No. 2, F Sharp Major, measures 11-12 (an earlier version of figure 117, 1 of **Der freie Satz**).
Verso: Fragment of title page of Trio for piano, violin and viola in C Minor by Schenker.
- Envelope used to house items 76-87 and labeled "Polonaisen"; the verso side has the markings "F," "8," and is dated 1929.
- 76: Recto: Notes concerning Polonaise, Op. 40, No. 1, A Major.
Verso: Fragment of unidentified text in Jeanette Schenker's hand.
- 77: Recto: Sketch for a graph of Polonaise, Op. 26, No. 1, C Sharp Minor, measures 50-65.
Verso: Citation to Johannes Brahms, Waltz, Op. 39, No. 2, E Major.
- 78: Recto: Sketches for graphs of Polonaise, Op. 71, No. 2, measures 21-23.
Verso: Sketch for a graph of an unidentified work.
- 79: Recto: Sketches for graphs of Polonaise, Op. 40, No. 1, A Major, measures 1-8, and of Polonaise Op. 40, No. 2.
Verso: Unidentified markings.

- 80: Recto: Sketch for a graph of Polonaise-Fantaisie, Op. 61, measures 1-5.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 81: Recto: Sketches of the contrapuntal nature of Polonaise, Op. 26, No. 2, E Flat Minor, measures 1-12.
Verso: Fragment of an advertisement. [This side has not been microfilmed.]
- 82: Recto: Sketch for a graph of Polonaise, Op. 26, No. 2, E Flat Minor, measures 1-20.
Verso: Sketch for a graph of an unidentified work.
- 83: Recto: Sketch for a graph of Polonaise, Op. 26, No. 1, C Sharp Minor, measures 25-33 (an earlier version of figure 80, 2 of **Der freie Satz**).
Verso: Fragment of a bank advertisement on interest rates. [This side has not been microfilmed.]
- 84: Recto: Sketch for a graph of Polonaise, Op. 40, No. 1, A Major, measures 25-33 (possibly an earlier version of figure 112, 3 of **Der freie Satz**).
Verso: Unidentified figures. [This side has not been microfilmed.]
- 85: Recto: Sketch for a graph of Polonaise, Op. 40, No. 1, A Major, measures 25-33.
Verso: A streetcar ticket. [This side has not been microfilmed.]
- 86: Recto: Notes (and a sketch for a graph?) concerning Polonaise, Op. 40, No. 1, A Major, and "I-IV-V-I."
Verso: Blank page labeled page 25.
- 87: Recto: Notes and sketch for a graph of Polonaise, Op. 40, No. 1, A Major, measures 1-9.
Verso: Fragment of text labeled "op. 111" in Jeanette Schenker's hand with emendations by Schenker.
- Envelope used to house items 88-91 and labeled "Balladen"; the verso side has the markings "A," "8," and is dated 1929.
- 88: Recto: Musical example from Ballade, Op. 47, A Flat Major, measures 2, 9, 10 (an earlier version of figure 119, 10 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 89: Recto: Notes mentioning Ballade, Op. 47, A Flat Major, Etude, Op. 25, No. 6, G Sharp Minor, a passage from George Frideric Handel, Saul, and Etude, Op. 25, No. 1, A Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 90: Recto: Sketch for a graph of Ballade, Op. 23, G Minor, measures 6-9 (an earlier version of figures 64, 2c and 2d of **Der freie Satz**).
Verso: Sketch for a graph of an unidentified work.
- 91: Recto: Sketch for a graph of Ballade, Op. 23, G Minor, measure 171.

- Verso: "Behebung offener 8-8 Folgen." Text in Jeanette Schenker's hand with emendations by Schenker.
- 92: Recto: Label, written on page 531 from **Signale für die musikalische Welt**, of Aug. 9, 1916.
Verso: Page 532. [This side has not been microfilmed.]
- 93: Recto: Sketches for a graph of Ballade, Op. 23, G Minor.
Verso: Sketches for a graph of an unidentified work.
- 94: Recto: Notes concerning Ballade, Op. 23, G Minor.
Verso: Fragment of an invitation. [This side has not been microfilmed.]
- 95: Recto: Sketches for a graph of Ballade, Op. 23, G Minor.
Verso: Sketches for a graph of Ballade, Op. 23, G Minor.
- 96: Recto: Sketches for a graph of Ballade, Op. 47, A Flat Major.
Verso: Sketches for graphs of works by various composers.
- 97: Recto: Sketches for a graph of Ballade, Op. 47, A Flat Major, measures 1-37.
Verso: Blank. [This side has not been microfilmed.]
- 98: Recto: Sketches for a graph of Bolero, Op. 19.
Verso: Blank. [This side has not been microfilmed.]

Folder made by Ernst Oster for items 99-102.

- 99: Recto: Sketches for a graph of Berceuse, Op. 57.
Verso: Sketches for a graph of an unidentified work.
- 100: Recto: Sketches for a graph of Berceuse, Op. 57.
Verso: Blank. [This side has not been microfilmed.]
- 101: Recto: Clean copy of a graph by Angi Elias of Berceuse, Op. 57.
Verso: Label.
- 102: Recto: Graphs by R. Fransen (a student of Ernst Oster's) of an unidentified work and of Franz Schubert, Waltz, D. 365, No. 14, D Flat Major, with emendations by Ernst Oster.
Verso: Graphs of Berceuse, Op. 57, measures 2-7, by Ernst Oster.
- 103: Recto: Sketches for a graph of Etude, Op. 10, No. 1, C Major.
Verso: Blank. [This side has not been microfilmed.]

- 104: Recto: Sketches and notes for a graph of Etude, Op. 10, No. 1, C Major.
Verso: Blank. [This side has not been microfilmed.]
- 105-109:Recto: "Chopin op. 10 No 1." Text in Jeanette Schenker's hand with emendations by Schenker. Item 109 verso dated Oct. 3, 1928. [Verso sides of items 105-108 were blank and have not been microfilmed.]
- 110: Recto: Graphs of Etude, Op. 10, No. 1, C Major by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 111: Recto: Sketches for graphs of Etude, Op. 10, No. 2, A Minor.
Verso: Sketches for graphs of Etude, Op. 10, No. 2, A Minor.
- 112: Recto: Graphs of Etude, Op. 10, No. 2, A Minor by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 113: Recto: Sketches for graphs of Etude, Op. 10, No. 2, A Minor.
Verso: Blank. [This side has not been microfilmed.]
- 114: Recto: Notes concerning Etude, Op. 10, No. 2, A Minor.
Verso: Proof sheet for a graph of Johann Sebastian Bach, Das wohltemperierte Clavier, Th. 1. Fugue 2, BWV 847, C Minor [from the version published as "Das Organische der Fuge" in **Das Meisterwerk in der Musik**, vol. 2].
- 115: Recto: Notes concerning Etude, Op. 10, No. 2, A Minor.
Verso: Blank. [This side has not been microfilmed.]
- 116: Recto: "Chopin: Etüden; Vortrag, opus 10, No 2." Text in Jeanette Schenker's hand with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- NOTE:** *Items 117-120 were wrapped in a leaf from **Radio-Wien** of June 17, 1927.*
- 117: Recto: Notes and musical examples concerning Etude, Op. 10, No. 4, C Sharp Minor.
Verso: Notes and musical examples concerning Etude, Op. 10, No. 4, C Sharp Minor.
- 118: Recto: Sketch for a graph of Etude, Op. 10, No. 4, C Sharp Minor, measures 1-49.
Verso: Portion of a proof sheet of page 39 of the article "Fortsetzung der Urlinie-Betrachtungen" from **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]
- 119: Recto: Sketches for a graph of Etude, Op. 10, No. 4, C Sharp Minor, measures 1-19.
Verso: Sketches for a graph of Etude, Op. 10, No. 4, C Sharp Minor.

- 120: Recto: Sketches for a graph of Etude, Op. 10, No. 4, C Sharp Minor.
Verso: Sketch for a graph of an unidentified work by Johann Sebastian Bach, in an unidentified hand.
- NOTE: *Items 121-123 were wrapped in a leaf from **Radio-Wien** of February 8, 1929.*
- 121: Recto: Notes and musical examples concerning Etude, Op. 10, No. 5, G Flat Major.
Verso: Several haphazard lines. [This side has not been microfilmed.]
- 122: Recto: Notes concerning Etude, Op. 10, No. 4, C Sharp Minor.
Verso: Fragment of a note from Universal-Edition to Schenker. This item was originally part of item 182. [This side has not been microfilmed.]
- 123: Recto: Notes concerning Etude, Op. 10, No. 6, E Flat Minor.
Verso: "Chopin: Etude op 10 No 5 (Ges-dur)." Text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 1. (A draft of the article published in **Der Meisterwerk in der Musik**, vol. 1.)
- 124-125: "Synthetisches zu Chopin Etude op. 10^{VII}." Text in Jeanette Schenker's hand with emendations by Schenker. Dated Oct. 18, 1929. [Verso sides are blank and have not been microfilmed.]
- 126: Recto: "Opus 10, No. 7 C-dur." Text in Jeanette Schenker's hand with emendations by Schenker. [Continued on item 128 recto.]
Verso: Notes concerning Etude, Op. 10, No. 7, C Major, to be inserted at the top of the recto side.
- 127: Recto: Transcription of item 126 verso by Ernst Oster.
Verso: Photographic reproduction of item 126 verso by Ernst Oster. [This side has not been microfilmed.]
- 128: Recto: Text in Jeanette Schenker's hand with emendations by Schenker [continued from item 126 recto].
Verso: Blank. [This side has not been microfilmed.]
- 129: Recto: Notes and musical examples concerning Etude, Op. 10, No. 7, C Major.
Verso: Portion of a proof sheet from the article "Ein Gegenbespiel: Max Reger, op. 81, Variationen und Fuge über ein Thema von Joh. Seb. Bach für Klavier" from **Das Meisterwerk in der Musik**, vol. 2. Contains notes by Otto Erich Deutsch, dated Apr. 7, 1927. [This side has not been microfilmed.]
- 130: Recto: Sketches for a graph of Etude, Op. 10, No. 7, C Major.
Verso: Portion of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 2nd movement, measures 135-145.

- 131: Recto: Sketches for a graph of Etude, Op. 10, No. 7, C Major. Labeled page 2 [continued from item 132 recto].
Verso: Sketches for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 301-305.
- 132: Recto: Sketches for a graph of Etude, Op. 10, No. 7, C Major. Labeled page 1 [continued on item 131 recto].
Verso: Draft of figures 11-13c of "Beethovens Dritte Sinfonie" from **Das Meisterwerk in der Musik**, vol. 3.
- 133: Recto: Notes and musical example concerning Etude, Op. 10, No. 8, F Major.
Verso: Blank. [This side has not been microfilmed.]
- 134: Recto: Label: "Chopin, Etude op 10 No 8, Hintergrund u. Mittelgrund."
Verso: Draft of graphs of Etude, Op. 10, No. 8, in the hand of Angi Elias with emendations by Schenker.
- 135: Recto: Label: "Chopin, Etude op. 10 No. 8 / I."
Verso: Draft of a graph of Etude, Op. 10, No. 8, measures 1-56, in the hand of Angi Elias with emendations by Schenker.
- 136: Recto: Label: "Chopin, Etude op. 10 No. 8 / II."
Verso: Draft of a graph of Etude, Op. 10, No. 8, measures 57-95, in the hand of Angi Elias with emendations by Schenker.
- 137: Recto: Label: "Chopin, Etude op. 10 No. 8 / I."
Verso: Clean copy of a graph of Etude, Op. 10, No. 8, measures 1-56, in the hand of Angi Elias.
- 138: Recto: Label: "Chopin, Etude op. 10 No. 8 / II."
Verso: Clean copy of a graph of Etude, Op. 10, No. 8, measures 56-95, in the hand of Angi Elias.
- 139: Recto: Notes and sketches of a graph of Etude, Op. 10, No. 8, F Major.
Verso: Blank. [This side has not been microfilmed.]
- 140: Recto: Sketches for a graph of Etude, Op. 10, No. 8, F Major.
Verso: Sketches for a graph of Etude, Op. 10, No. 8, F Major.
- 141: Recto: Sketches for a graph of Etude, Op. 10, No. 8, F Major [page 2].
Verso: Notes and sketches for a graph of Etude, Op. 10, No. 8, F Major [page 1].

NOTE: *Items 142-143 were wrapped in a leaf from **Radio-Wien** of June 17, 1927.*

- 142: Recto: Musical examples from Etude, Op. 10, No. 9, F Minor.
Verso: Musical examples from Etude, Op. 10, No. 9, F Minor.
- 143: Recto: Sketches for a graph of Etude, Op. 10, No. 9, F Minor.
Verso: Sketches for a graph of Etude, Op. 10, No. 9, F Minor.

NOTE: *Items 144-145 were wrapped in a leaf from **Radio-Wien** of September 2, 1927.*

- 144: Recto: Sketches for a graph of Etude, Op. 10, No. 10, A Flat Major [page 2].
Verso: Sketches for a graph of Etude, Op. 10, No. 10, A Flat Major [page 1].
- 145: Recto: Musical examples from Etude, Op. 10, No. 10, A Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 146: Recto: Sketches for a graph of Etude, Op. 10, No. 11, E Flat Major [pages 1 and 4].
Verso: Sketches for a graph of Etude, Op. 10, No. 11, E Flat Major [pages 2 and 3].
- 147: Recto: Label: "Chopin, Etude op. 10 No. 12 / Hintergrund und Mittelgrund."
Verso: Draft of a graph of Etude, Op. 10, No. 12, C Minor, in the hand of Angi Elias with emendations by Schenker. Includes a note by Ernst Oster: "Op. 10/12 1932."
- 148: Recto: Label: "Chopin, Etude op. 10 No. 12 / I."
Verso: Draft of a graph of Etude, Op. 10, No. 12, C Minor, measures 1-18, in the hand of Angi Elias with emendations by Schenker.
- 149: Recto: Label: "Chopin, Etude op. 10 No. 12 / II."
Verso: Draft of a graph of Etude, Op. 10, No. 12, C Minor, measures 19-42, in the hand of Angi Elias with emendations by Schenker.
- 150: Recto: Label: "Chopin, Etude op. 10 No. 12 / III."
Verso: Draft of a graph of Etude, Op. 10, No. 12, C Minor, measures 43-60, in the hand of Angi Elias with emendations by Schenker.
- 151: Recto: Label: "Chopin, Etude op. 10 No. 12 / IV."
Verso: Draft of a graph of Etude, Op. 10, No. 12, C Minor, measures 61-84, in the hand of Angi Elias with emendations by Schenker.
- 152: Recto: Sketches for a graph of Etude, Op. 10, No. 12, C Minor.
Verso: Sketches for a graph of Etude, Op. 10, No. 12, C Minor, measures 1-41.
- 153: Recto: Notes concerning Etude, Op. 10, No. 12, C Minor.
Verso: Blank. [This side has not been microfilmed.]
- 154: Recto: Sketches for a graph of Etude, Op. 25, No. 1, A Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 155: Recto: Sketches for a graph of Etude, Op. 25, No. 1, A Flat Major, in the hand of Angi Elias with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 156: Recto: Notes and musical examples concerning Etude, Op. 25, No. 1, A Flat Major.
Verso: Sketch for a graph of an unidentified musical example [see item 157].
- 157: Recto: Citations to an unidentified work and to Hugo Leichtentritt, **Analyse der Chopin'schen Klavierwerke**, vol. 2, page 154.
Verso: Sketch for a graph of an unidentified musical example [see item 156].
- 158: Recto: Notes and musical examples concerning Etude, Op. 25, No. 1, A Flat Major.

- Verso: Fragment of a bill from a pension in Galtür, from the 1920's. [This side has not been microfilmed.]
- 159: Recto: Notes and musical examples concerning Etude, Op. 25, No. 1, A Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 160: Recto: Notes concerning Etude, Op. 25, No. 1, A Flat Major.
Verso: Notes concerning Nocturne, Op. 27, No. 2, D Flat Major.
- 161: Recto: Sketches for a graph of Etude, Op. 25, No. 1, A Flat Major.
Verso: Fragment of an advertisement for Boris Hendler, a photographer. [This side has not been microfilmed.]
- 162: Recto: Sketches for a graph of Etude, Op. 25, No. 1, A Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 163: Recto: Notes concerning Etude, Op. 25, No. 1, A Flat Major, labeled "Vortrag."
Verso: Fragment of a bill dated July 21, 1923. [This side has not been microfilmed.]
- 164: Recto: Text, "Opus 25, No 1, As dur," in Jeanette Schenker's hand with one emendation by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 165: Recto: Continuation of text from item 164.
Verso: Blank. [This side has not been microfilmed.]

Notes by Ernst Oster concerning item 166 (Etude, Op. 25, No. 2, F Minor).

- 166: Recto: Graph of Etude, Op. 25, No. 2, F Minor, in the hand of Angi Elias with emendations by Schenker.
Verso: Sketches for a graph of Etude, Op. 25, No. 2, F Minor.
- 167: Recto: Text, "Opus 25 No 2 F moll," in the Jeanette Schenker's hand.
Verso: Blank. [This side has not been microfilmed.]
- 168: Recto: Continuation of text from item 167, dated Jan. 8, 1926.
Verso: Blank. [This side has not been microfilmed.]
- 169: Recto: Sketches for a graph of Etude, Op. 25, No. 2, F Minor.
Verso: Sketches for a graph of Etude, Op. 25, No. 2, F Minor.
- 170: Recto: Notes and musical examples concerning Etude, Op. 25, No. 2, F Minor.
Verso: Fragment of a bill from the Alpenhaus Fluchthorn in Galtür, dated July 29, 1922. [This side has not been microfilmed.]
- 171: Recto: Sketches for a graph of Etude, Op. 25, No. 2, F Minor.
Verso: Sketches for a graph of Etude, Op. 25, No. 2, F Minor.
- 172: Recto: Notes concerning Etude, Op. 25, No. 2, F Minor.
Verso: Blank. [This side has not been microfilmed.]
- 173: Recto: Sketches for a graph of Etude, Op. 25, No. 2, F Minor.
Verso: Blank. [This side has not been microfilmed.]

- 174: Recto: Notes and musical examples concerning Etude, Op. 25, No. 2, F Minor.
Verso: Advertisement for the Franz Schubert-Sonderheft of **Moderne Welt**, Dec. 1, 1925 (this item is located in file 50). [This side has not been microfilmed.]
- 175: Recto: Notes concerning Etude, Op. 25, No. 3, F Major.
Verso: Blank. [This side has not been microfilmed.]
- 176: Recto: Clean copy of a graph of Etude, Op. 25, No. 3, F Major, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed.]
- 177: Recto: Sketches for a graph of Etude, Op. 25, No. 3, F Minor.
Verso: Blank. [This side has not been microfilmed.]
- 178: Recto: Graph of Etude, Op. 25, No. 3, F Minor, by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 179: Recto: Label: "Chopin, Etude op. 25 No 4."
Verso: Clean copy of a graph of Etude, Op. 25, No. 4, A Minor, in the hand of Angi Elias.
- 180: Recto: Sketches for a graph of Etude, Op. 25, No. 4, A Minor.
Verso: Sketches for a graph of Joseph Haydn, Sonata, H. XVI/52, E Flat Major, 1st movement.
- 181: Recto: Sketches for a graph of Etude, Op. 25, No. 4, A Minor.
Verso: ANS, Universal-Edition to Schenker, Apr. 12, 1923. [This side has not been microfilmed.]
- 182: Recto: Sketches for a graph of Etude, Op. 25, No. 4, A Minor.
Verso: Fragment of an ANU, Universal-Edition to Schenker, Jan. 4, 1923. See also item 122. [This side has not been microfilmed.]
- 183: Recto: Notes on individual measures of Etude, Op. 25, No. 4, A Minor, in Jeanette Schenker's hand.
Verso: Blank. [This side has not been microfilmed.]
- 184: Recto: Label: "Chopin, Etude op. 25 No 5."
Verso: Clean copy of a graph of Etude, Op. 25, No. 5, E Minor, in Angi Elias's hand.
- 185: Recto: Notes concerning Etude, Op. 25, No. 5, E Minor.
Verso: Identification by Ernst Oster.
- 186: Recto: Notes and musical examples concerning Etude, Op. 25, No. 5, E Minor, with identification by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 187: Recto: Sketches for a graph of Etude, Op. 25, No. 5, E Minor.
Verso: Sketches for a graph of Etude, Op. 25, No. 5, E Minor.

- 188: Recto: Sketches for a graph of Etude, Op. 25, No. 5, E Minor.
Verso: Sketches for a graph of an unidentified work.
- 189: Recto: Sketches for a graph of Etude, Op. 25, No. 5, E Minor.
Verso: Sketches for a graph of Etude, Op. 10, No. 6, E Flat Minor.
- 190: Recto: Sketches for a graph of Etude, Op. 25, No. 6, G Sharp Minor.
Verso: Sketches for a graph of Etude, Op. 25, No. 6, G Sharp Minor
- 191: Recto: "Gis-moll-Etude, Chopin, op. 25^{VI}." Text in Jeanette Schenker's hand with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 192: Recto: Notes concerning Etude, Op. 25, No. 6, G Sharp Minor.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 193: Recto: Sketches for a graph of Etude, Op. 25, No. 6, G Sharp Minor, labeled "zum Vortrag."
Verso: Sketches for a graph of an unidentified work in F major.
- 194: Recto: Notes concerning measure 7 of Etude, Op. 25, No. 6, G Sharp Minor.
Verso: Fragment from the article "Scarlatti: Sonate für Klavier D Moll" in Jeanette Schenker's hand.
- 195: Recto: "Etude Gism op. 25^{VI}." Text in Jeanette Schenker's hand [continues onto item 196.]
Verso: Blank. [This side has not been microfilmed.]
- 196: Recto: Continuation of text from item 195.
Verso: Blank. [This side has not been microfilmed.]
- 197: Recto: Notes and a musical example from Etude, Op. 25, No. 6, G Sharp Minor.
Verso: "Vermischtes." Text in Jeanette Schenker's hand with emendations by Schenker.
- NOTE:** *Items 198-203 were wrapped in a leaf from **Radio-Wien** of September 2, 1927.*
- 198: Recto: Musical examples from Etude, Op. 25, No. 7, C Sharp Minor, written on a fragment of an appointment calendar for the date Oct. 14, 1915.
Verso: Unidentified markings.
- 199: Recto: Notes and musical examples concerning Etude, Op. 25, No. 7, C Sharp Minor.
Verso: Musical examples and sketches for a graph of Etude, Op. 25, No. 7, C Sharp Minor.
- 200: Recto: Sketch for a graph of Etude, Op. 25, No. 7, C Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- 201: Recto: Sketch for a graph of Etude, Op. 25, No. 7, C Sharp Minor.
Verso: Fragment of an unidentified typed letter. [This side has not been microfilmed.]
- 202: Recto: "Chopin, op 25, No 7." Text in Jeanette Schenker's [continues with item 203].
Verso: Blank. [This side has not been microfilmed.]

- 203: Recto: Continuation of text from item 202.
Verso: Blank. [This side has not been microfilmed.]
- 204: Recto: Sketches for a graph of Etude, Op. 25, No. 8, D Flat Major, and a sketch for a diagram of Johann Sebastian Bach, Das wohltemperierte Clavier, Th. 1, Fugue, C Minor, BWV 847.
Verso: Sketches for a graph of Franz Schubert, Waltz, D. 365, No. 2, A Flat Major.
- 205: Recto: Clean copy of a graph of Etude, Op. 25, No. 8, D Flat Major, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed.]
- 206: Recto: Sketches for a graph of Etude, Op. 25, No. 9, G Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 207: Recto: Graphs of portions of Etude, Op. 25, No. 9, G Flat Major in the hand of Ernst Oster.
Verso: Sketches for a graph of an unidentified work in G major in the hand of Ernst Oster.
- 208: Recto: Sketches for a graph of Etude, Op. 25, No. 9, G Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 209: Recto: Graph of Etude, Op. 25, No. 9, G Flat Major, in the hand of Angi Elias with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]

*Items 210-220 were wrapped in a leaf from **Radio-Wien** of September 2, 1927.*

- 210: Recto: Sketches for a graph of Etude, Op. 25, No. 10, B Minor.
Verso: Sketches for a graph of Etude, Op. 25, No. 10, B Minor.
- 211: Recto: Sketches for a graph of Etude, Op. 25, No. 10, B Minor.
Verso: Fragment of the signature of a letter from Adolf Türtscher. [This side has not been microfilmed.]
- 212: Recto: Notes and musical example from Etude, Op. 25, No. 10, B Minor.
Verso: Fragmentary text: [Brahms] "Rhapsodie H moll, op 79."
- 213: Recto: Sketches for a graph of Etude, Op. 25, No. 11, A Minor.
Verso: Fragment of a published facsimile of an unidentified musical manuscript.
- 214: Recto: Label: "Chopin, Etude op 25 No 10 B moll."
Verso: Clean copy of a graph of Etude, Op. 25, No. 11, A Minor, in the hand of Angi Elias with emendations by Schenker [leaf 1].

- 215: Recto: Clean copy of a graph of Etude, Op. 25, No. 11, A Minor, in the hand of Angi Elias with emendations by Schenker [leaf 2].
Verso: Blank. [This side has not been microfilmed.]
- 216: Recto: Label: "Chopin, Etude op 25 No 12," along with a note by Ernst Oster: "Op. 25/12, June 7, 1932 ("sehr gut"), (lesson book)."
Verso: Clean copy of a graph of Etude, Op. 25, No. 12, C Minor, in the hand of Angi Elias.
- 217: Recto: Sketches for a graph of Etude, Op. 25, No. 12, C Minor.
Verso: Sketches for graphs of Johann Sebastian Bach, Prelude, BWV 940, D Minor, and Prelude, BWV 941, E Minor.
- 218: Recto: Sketches for a graph of Etude, KK IIb/3, No. 2, A Flat Major.
Verso: Sketches for a graph of Etude, KK IIb/3, No. 2, A Flat Major.
- 219: Recto: Sketches for a graph of Etude, KK IIb/3, No. 2, A Flat Major.
Verso: Sketches for a graph of Etude, KK IIb/3, No. 2, A Flat Major.
- 220: Recto: Sketches for a graph of Etude, KK IIb/3, No. 2, A Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 221: Recto: Sketches for a graph of Impromptu, Op. 29, A Flat Major.
Verso: Graph of Johann Sebastian Bach, Partita III, violin, BWV 1006, E Major, Preludio, measures 79-138.
- 222: Recto: Sketches for a graph of Impromptu, Op. 36, F Sharp Major.
Verso: Sketch for a graph of Johann Sebastian Bach, Sonata III, violin, BWV 1005, Largo.
- 223: Recto: Label: "Chopin, Impromptu, op.36 / I."
Verso: Clean copy of a graph of Impromptu, Op. 36, F Sharp Major, in the hand of Angi Elias with emendations by Schenker.
- 224: Recto: Label: "Chopin, Impromptu, op.36 / II."
Verso: Clean copy of a graph of Impromptu, Op. 36, F Sharp Major, in the hand of Angi Elias.
- 225: Recto: Sketch for a graph of Impromptu, Op. 36, F Sharp Major.
Verso: Fragment of notes for graphs of Johann Sebastian Bach and George Frideric Handel.
- 226: Recto: Sketches for a graph of Impromptu, Op. 36, F Sharp Major.
Verso: Receipt from August Fritz (a baker of dietetic foods), dated Oct. 20, 1926. [This side has not been microfilmed.]
- 227: Recto: Sketch for a graph of Impromptu, Op. 36, F Sharp Major.
Verso: Fragment from the published analysis of Ludwig van Beethoven, Symphony No. 3. [This side has not been microfilmed.]
- 228: Recto: Sketch for a graph of Impromptu, Op. 36, F Sharp Major.
Verso: Fragment from a note from Universal-Edition to Schenker. [This side has not been microfilmed.]

- 229: Recto: Sketch for a graph of Impromptu, Op. 36, F Sharp Major.
Verso: Fragment of the published text from "Beethovens Dritte Symphonie." [This side has not been microfilmed.]
- 230: Recto: Notes concerning Impromptu, Op. 36, F Sharp Major.
Verso: Fragment from a proof sheet for **Kontrapunkt**, vol. 1. [This side has not been microfilmed.]
- 231: Recto: Sketch for a graph of Impromptu, Op. 36, F Sharp Major.
Verso: Sketches for a graph of an unidentified work in G Minor.

FILE 11: ANALYSES OF VARIOUS WORKS

[Not in collection; In the estate of Felix Salzer.]

FILE 12: WRITINGS AND OBSERVATIONS ON VARIOUS SUBJECTS

NOTE: Found at the beginning of this file were the following works of music, all of which were published as supplements to the periodicals listed:

- L. Fischer, *Der Kritiker und der Trinker* (**Die Musik**, vol. II, no. 4).
Gustav Kanth, *Frage* (**Die Musik**, vol. II, no. 20).
Ernst Boehe, *Das Kätzchen*, Op. 4, No. 5 (**Die Musik**, vol. III, no. 3).
Arnold Mendelssohn, *Aus den Gruben, hier am Graben* (**Die Musik**, vol. VII, no. 22).
Joseph Marx, *Hat dich die Liebe berührt* (**Die Musik**, vol. X, no. 12).
Siegmond von Hausegger, *Erster Schnee* (**Die Musik**, [n.d.]).
[Unidentified excerpt from a string quartet from an unidentified periodical.]

Also found at the beginning of this file was the book **Beethoven** by Romain Rolland (Ger. trans by L. Langnese-Hug, Zurich: Max Rascher Verlag, 1918; [printing:] 6,000-16,000) as well as three issues of the periodical **Signale für die musikalische Welt** of May 17, 24, and 31, 1916, containing a three-part article by F. Heinrich titled "Der deutsche Tonkünstler des 20. Jahrhunderts, nach Romain Rolland's «Jean-Christophe»."

THE ITEMS ABOVE HAVE NOT BEEN MICROFILMED.

Item 1 is preceded by the folder cover for File 12.

- 1: ALS, Theodor Frimmel to Otto Erich Deutsch, Feb. 22, 1922; Otto Erich Deutsch to Schenker, Feb. 27, 1922.

- 2-5: Materials relating to Romain Rolland's **Beethoven**.
*Items 1-5 were found in the inside cover of Schenker's copy of Romain Rolland's **Beethoven** (see note above).*
- 6: Cover of folder in which items 7-18 were housed.
- 7-9: ALS, August Halm to Schenker, Nov. 6/10, 1923.
- 10-12: ALS, August Halm to Schenker, Feb. 1-6, 1924.
- 13-14: ALS, August Halm to Schenker, Mar. 15, 1924.
- 15-18: ALS, August Halm to Schenker, Apr. 7, 14, May 6, 1924.
- 19: "Drei Männer und ein Strich" by Peer Scher. **Frankfurter Zeitung**, Page 1, Sept. 20, 1923.
- 20: "Deutsche schlechthin an die Front!" by Helmuth Gerloff; "Ehrsucht vor dem Leben" by Albert Schweitzer; "Ein Ruf der Menschlichkeit" by Chester L. Reagan. **Frankfurter Zeitung**, Page 3, Sept. 20, 1923.
- 21: "Dr. Seipel über Thomas von Aquino." Clipping, **Neue Freie Presse**, Mar. 11, 1924.
- 22: Notes.
- 23: "Luthers Papst" by Egon Friedell. Clipping, **Neue Freie Presse**, Sept. 27, 1925.
- NOTE:** *The headings in quotation marks are those Schenker had written on the wrappers.*
- 24-80 "Religion u[nd] Kirche."
*Items 24-80 were wrapped in a leaf from the **Neue Freie Presse** of October 9, 1924.*
- 81-82: "Die Natur."
*Items 81-82 were wrapped in a leaf from the **Neue Freie Presse** of October 9, 1924.*
- 83-153: "Fortschritt."
*Items 83-153 were wrapped in a leaf from the **Neue Freie Presse** of October 8, 1924.*
- 154-173: "Erziehung u[nd] Unterricht."
*Items 154-173 were wrapped in a leaf from the **Neue Freie Presse** of October 9, 1924.*
- 174: List of contents.

- 175: Note on contents.
- 176-248: "Stifter" [i.e., Adalbert Stifter, 1805-1868].
*Items 176-248 were wrapped in a leaf from **Radio-Wien** of October 21, 1927.*
- 249: Draft of a letter from Schenker to Paul von Klenau, Jan. 4, 1924.
- 250: "Konzerte." Clipping, **Neue Freie Presse**, May 22, 1924.
- 251-254: "Beethoven-Feier." Text in Jeanette Schenker's hand, dated July 8, 1927.
- 255-286: "Liter[atur]."
*Items 255-286 were wrapped in a leaf from **Radio-Wien** of early May 1927.*
- 287-291: "Spengler" [i.e., Oswald Spengler, 1880-1936].
*Items 287-291 were wrapped in a leaf from the **Neue Freie Presse** of October 9, 1924.*
- 292-314: "Philosophie."
*Items 292-314 were wrapped in a leaf from the **Neue Freie Presse** of October 9, 1924.*
- 315-317: "Kunst u[nd] Literatur."
*Items 315-317 were wrapped in a leaf from the **Neue Freie Presse**, undated.*
- 318-450: [Items on various topics.]
- 451-516: "Presse."
*Items 451-516 were wrapped in a leaf from the **Frankfurter Zeitung** of September 17, 1925.*
- 517-534: "Polemik."
*Items 517-534 were wrapped in a leaf from the **Neue Freie Presse** of October 8, 1924.*
- 535-536: [Clippings.]
- 537-550: [Items on various topics.]
- 551-635: "Genie."
*Items 551-635 were wrapped in a leaf from the **Neue Freie Presse** of October 8, 1924.*
- 609-635: "An die Jugend" [the title of an article].
Items 609-635 were found in an unlabeled folder.
- 636-642: [Items on various topics.]
- 643-652: "Ehe."

*Items 643-652 were wrapped in a leaf from the **Frankfurter Zeitung** of November 12, 1926.*

653-658: [Items on various topics.]
*Items 653-658 were wrapped in a leaf from the **Frankfurter Zeitung** of November 12, 1926.*

659-704: [Items on various topics.]
*Items 659-700 were wrapped in an issue of **Signale für die musikalische Welt** of February 27, 1918.*

NOTE: *Items 705-796 were wrapped in a leaf from the **Neue Freie Presse** of October 11, 1924.*

705-745: [Items on various topics.]

746-751: "Macht."
*Items 746-751 were wrapped with a leaf advertising the **Neue Freie Presse's Jahrbuch 1925**.*

752-796: "Kultur."

797-827: "Reich."
*Items 797-827 were wrapped in a proof sheet from volume 5 of **Der Tonwille**.*

828-842: "Zu Spengler" [i.e. Oswald Spengler, 1880-1936.]
Items 828-842 were wrapped in a piece of blank paper.

843-848: "Rolland als Demokrat."
*Items 843-848 were wrapped in a leaf from the **Frankfurter Zeitung** of September 24, 1925.*

849-882: "Der Mensch."
*Items 849-882 were wrapped in a leaf from the **Neue Freie Presse** of October 9, 1924.*

883-984: [Items on various topics.]
Items 883-984 were found in a single folder.

985-1141: "Volk, Staat, Gesellschaft."
*Items 985-1141 were wrapped in a leaf from the **Neue Freie Presse** of October 9, 1924; this was then wrapped in a leaf from the **Frankfurter Zeitung** of September 17, 1925.*

1142-1180: [Items on various topics.]

NOTE: *The following clippings [mostly by Paul Bekker] were found after file 12 had been microfilmed. According to Jeanette Schenker's list these clippings should be located after item 18.*

1181: Folder cover labeled "Bekkerei" [written on a fragment of an unidentified periodical].

1182: Recto: Folder cover labeled "Bekker."

Verso: Proof sheet of page 56 from the **Erläuterungsausgabe** of Sonata Op. 111.

- 1183: "Musikalische Formprobleme - I" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Aug. 21, 1923.
- 1184: "Musikalische Formprobleme - II" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Aug. 25, 1923.
- 1185: "Musik in Berlin" by Paul Bekker. Clipping, **Frankfurter Zeitung**, July 25, 1923.
- 1186: "Busoni: «Verstreute Auszeichnungen»" by Paul Bekker. Clipping, **Frankfurter Zeitung**, July 16, 1923.
- 1187: "Kammermusikwoche: «Neue Musik» - Der Ausklang" by Paul Bekker. Clipping, **Frankfurter Zeitung**, June 27, 1923.
- 1188: "Frankfurter Kammermusikwoche" by Paul Bekker. Clipping, **Frankfurter Zeitung**, June 23, 1923.
- 1189: "Stravinsky: «Geschichte vom Soldaten»" by Paul Bekker. Clipping, **Frankfurter Zeitung**, June 21, 1923.
- 1190: "Kammermusikwoche: «Neue Musik» - Der Beginn" by Karl Holl. Clipping, **Frankfurter Zeitung**, June 20, 1923.
- 1191: "Neue Musik" by Paul Bekker. Clipping, **Frankfurter Zeitung**, June 16, 1923.
- 1192: "Musik und Theater" by Paul Bekker. Clipping, **Frankfurter Zeitung**, May 24, 1923."
- 1193: "Frankfurter Opernhaus" by Paul Bekker; "Das Jahrbuch der Sammlung Kippenberg" by Karl Viëtor; "Der zerstreute Barbusse." Clipping, **Frankfurter Zeitung**, Sept. 18, 1922.
- 1194: "Neue Kammermusik - II" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Aug. 29, 1922.
- 1195: "Neue Kammermusik - I" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Aug. 25, 1922.

- 1196: "Josquin" by Paul Bekker. Clipping, **Frankfurter Zeitung**, July 26, 1922.
- 1197: "Frankfurter Konzertpläne" by Paul Bekker. Clipping, **Frankfurter Zeitung**, June 19, 1922.
- 1198: "Das Haus der Republik" by Veit Valentin; "Um die Zukunft der deutschen Musik - II" by Karl Holl. Clipping, **Frankfurter Zeitung**, June 17, 1922.
- 1199: "Der Herrnhuter" by Karl August Meissinger; "Um die Zukunft der deutschen Musik - I" by Karl Holl. Clipping, **Frankfurter Zeitung**, June 16, 1922.
- 1200: "Bela Bartok: Oper und Tanzspiel" by Paul Bekker. Clipping, **Frankfurter Zeitung**, May 15, 1922.
- 1201: "Paul Hindemith: «Drei Einakter»" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Mar. 27, 1922.
- 1202: "Antwort an E. W. Korngold" by Karl Holl. Clipping, **Frankfurter Zeitung**, Mar. 13, 1922.
- 1203: "Klang und Eros - II" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Mar. 7, 1922.
- 1204: "Klang und Eros - I" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Mar. 5, 1922.
- 1205: "Hans Pfitzner: «Von deutscher Seele»" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Feb. 9, 1922.
- 1206: "Paul Bekkers Buch über Gustav Mahlers Sinfonien" by Alfred Einstein. Clipping, **Frankfurter Zeitung**, Dec. 6, 1921.
- 1207: "Bücher über Musik" by Paul Bekker; "Abwehr." Clipping, **Frankfurter Zeitung**, Dec. 23, 1921.

- 1208: "Arnold Schönberg: «Pierrot Lunaire»" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Dec. 14, 1921.
- 1209: "Musikalische Hinterweltler" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Dec. 13, 1921.
- 1210-11: "Improvisation und Reproduktion" by Paul Bekker. Clippings, **Frankfurter Zeitung**, Oct. 23, 1921.
- 1212: "Mussorgsky: «Boris Godunow»" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Sept. 27, 1921.
- 1213: "Frankfurter Opernhaus" by Paul Bekker. Clipping, **Frankfurter Zeitung**, July 4, 1921.
- 1214: "Deutsche Musik der Gegenwart" by Paul Bekker. Clipping, **Frankfurter Zeitung**, June 28, 1921.
- 1215: "Das Lied" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Mar. 10, 1921.
- 1216: "Vom Ethos der Musik" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Jan. 20, 1921.
- 1217: "Kritik der Kritik" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Nov. 1, 1920.
- 1218: "Berliner Musikpolitik" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Oct. 15, 1920.
- 1219: "Der Fall Krebs" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Nov. 19, 1920.
- 1220: "Zwischen Vergangenheit und Zukunft" by Paul Bekker. Clipping, **Frankfurter Zeitung**, June 22, 1920.
- 1221: "Die «Rückkehr zur Natur»" by Paul Bekker. Clipping, **Frankfurter Zeitung**, June 12, 1920.
- 1222: "Frankfurter Konzerte" by Paul Bekker. Clipping, **Frankfurter Zeitung**, June 4, 1920.

- 1223: "«Impotenz» - oder Potenz? Eine Antwort an Herrn Professor Dr. Hans Pfitzner - I" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Jan. 15, 1920.
- 1224: "«Impotenz» - oder Potenz? Eine Antwort an Herrn Professor Dr. Hans Pfitzner - II" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Jan. 16, 1920.
- 1225: "Kritik und Persönlichkeit" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Nov. 7, 1919.
- 1226: "Hugo Riemanns Beethoven-Analysen" by Paul Bekker. Clipping, **Frankfurter Zeitung**, July 25, 1918.
- 1227: "Mozart auf dem Theater" by Paul Bekker. Clipping, **Frankfurter Zeitung**, July 30, 1918.
- 1228: "Erfinder und Festhalter" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Jan. 9, 1918.
- 1229-30: "Die musikalische Form" by Paul Bekker. Clipping, **Frankfurter Zeitung**, Nov. 10, 1916.

FILE 13: SKETCHES FOR A THEORY OF PERFORMANCE

Item 2 of this file is a typescript made by Ernst Oster of material currently housed in the Oswald Jonas Memorial Collection at the University of California-Riverside. Items 5 and 8 are typescripts by Ernst Oster assembled from various sources.

1. TLS, Oswald Jonas to Ernst Oster, October 11, [1954]. 2 pages.
2. Heinrich Schenker, "Eine Lehre vom Vortrag." 121 pages.
 1. Kapitel
 - §1 Die musikalische Komposition und die Ausführung
 - §2 Von der Ausführung im Allgemeinen
 - §3 Reproduktion als Produktion betrachtet
 - §4 Vom Missbrauch der Reproduktion
 2. Kapitel
 - §1 Vom Zusammenhang der Schreibart und der Ausführung
 3. Kapitel "Von der Technik des Klavier-Instrumentes"
 - §1 Vom Missverständnis des Klavier-Instrumentes
 - §2 Von der wahren Natur des Klaviers
 4. Kapitel "Von der Klaviertechnik im Besonderen"
 - §1 Von der Arm- und Handhaltung
 - §2 Vom Arm in Beziehung zur Tastatur

- §3 Von der horizontalen Richtung im Spiel
 - §4 Von der Ausübung des Druckes auf die Tasten
 - §5 Von den Knotenpunkten in der horizontalen Richtung
 - §6 Vergleich mit Respirationsorgan
 - 5. Kapitel "Vom non legato"
 - §1 Das Wesen des non legato
 - §2 Von der non legato Technik im Besonderen
 - 6. Kapitel "Vom Legato"
 - §1 Von legato im allgemeinen
 - §2 [Fortsetzung]
 - §3 Artikulierendes Legato
 - §4 Fälschende Mittel
 - §5 [Fortsetzung]
 - §6 Wirkung
 - §7 Vom Fingersatzwechsel im Dienste des legato
 - §8 Liegenlassen für die Dauert einer längeren Tonreihe
 - §9 Legato durch [bei?] Pedal [?]
 - 7. Kapitel
 - §1 Vom Staccato
 - §2 Bestimmte Höhe
 - §3 Serie von Punkten
 - 8. Kapitel "Vom Pedal"
 - 9. Kapitel "Von der Dynamik"
 - §1 Von den dynamischen Begriffen überhaupt
 - §2 Von den ausdrücklich vorgeschriebenen Schattierungen im p und f
 - §3 Von den frei auszuführenden Schattierungen im p und f
 - §4 Vom fp
 - §5 Vom Vortrag des Basses insbesondere
 - 10. Kapitel "Von verschiedenen Freiheiten des Vortrags"
 - §1 [Neu auftretende Bewegung]
 - §2 [Betonung schwacher Takteile]
 - §3 Vom sf auf dem schwachen Takteil
 - §4 Tempomodifikationen
 - §5 [Fortsetzung]
 - §6 [Anhalten und Beschleunigen]
 - §7 [Rückkehr zum früheren Tempo]
 - §8 [Vom Vorschlagen des Basses]
 - §9 Von der Technik in den Pausen
 - §10 Vom Anhalten beim Triller
 - §11 [Tempo und Tongebung]
 - §12 Vom C
 - §13 [Souverenität des Vortrags]
 - 11. Kapitel "Vom Vortrag der älteren Musik inbesondere"
 - §§1-6
 - 12. Kapitel "Von der Degeneration der Virtuosen"
3. "Offener Brief an die 'Musik' von Heinrich Schenker." 6 pages.
A manuscript version is located in File B, items 1-18.
 4. [Miscellaneous notes by Ernst Oster.] 2 pages.
 5. "Entwurf einer 'Lehre vom Vortrag.'" 38 pages.

6. "Brahms Op. 111 (abgeschrieben von Jonas)." 2 pages.
7. [Notes and musical examples in Ernst Oster's hand.] 12 pages.
8. [Alphabetically arranged guide to performance.] 156 numbered pages, with 87 additional pages of notes and musical examples.

TOPIC	PAGE	TOPIC	PAGE
Alla breve	1	Pausentechnik	79
Ausführung	2	Pedal	81
Bass	3	Punktierte Noten	85
Doppelstrich	5	Rahmenanschlag	86
Dynamik	6	Reproduktion	89
Fingersatz	16	Rhetorische Akzente	94
Fingersatzwechsel	21	Schattierungen	96
Improvisation	26	Schreibart	104
Klavier	27	Schwacher Taktteil	108
Klavierhand	39	SF am Schwachen Taktteil	110
Klaviersingen	40	Selbststilisierung	112
Legato	44	Staccato	116
Legato, artikulierendes	52	Studien	117
Legato und Non Legato	54	Tempo	119
Liegenlassen	55	Tempomodifikation	120
Luftpedal	60	Triller	128
Methodik	62	Ueben	130
Mittel, fälschende	63	Violine	134
Neue Bewegung	65	Violoncello	136
Non Legato	67	Virtuosentum	137
Oktavenspiel	70	Vorschlagen des Basses	143
Orchester	73	Vortrag	145
Passagenspiel	74	Vortrag älterer Musik	146
Pausen	77		

NOTE: *This file included an unmarked carbon copy of Item 8 which was lacking musical examples. This copy has not been microfilmed.*

FILE 14: HOBOKEN'S STUDY OF BRAHMS, OP. 117, NO. 1.

1. TLS, from van Hoboken to Schenker, dated September 15, 1929. 1 page.
2. Typescript of van Hoboken's study. 28 pages.
3. An earlier typed draft with numerous emendations by Schenker, mostly in pencil. 31 pages and 1 insertion. (The insertion, located between pages 15 and 16, is written on the back of an envelope postmarked January 31, 1930.).

FILE 15: FILE OF MATERIAL BY ANGI ELIAS

- 1: Schenker's list of contents.
- 2: Quotation by Johann Gottlieb Fichte.
- NOTE:** *Items 3-14 were wrapped in a leaf from **Radio-Wien** of Mar. 14, 1930, and placed in a folder. Numbers in parentheses are from E. Eugene Helm, **Thematic Catalog**.*
- 3: Sketch for a graph of an elaborated fermata in C.P.E. Bach, Rondo, W. 58/5 (H. 267), B Flat Major.
- 4-5: Sketch for a graph of an elaborated fermata in C.P.E. Bach, Sonata, W. 63/4 (H. 73), 2nd movement (Largo Maestoso).
- 6: Sketch for an elaborated fermata from C.P.E. Bach, Sonata, W. 63/6 (H. 75), 2nd movement (Adagio affettuoso).
- 7: Schenker's elaboration of the fermata in C.P.E. Bach, Sonata, W.63/2 (H. 71), 2nd movement (Adagio sostenuto), in the hand of Angi Elias with emendations by Schenker.
- 8: Sketch for an elaborated fermata in C.P.E. Bach, Sonata, W. 63/6 (H. 75), 2nd movement (Adagio affettuoso), in the hand of Angi Elias with emendations by Schenker.
- 9: Graph of the elaborated fermata in C.P.E. Bach, Sonata, W. 63/4 (H. 73), 2nd movement (Largo Maestoso).
- 10: Schenker's cadenza to C.P.E. Bach, Fantasia, W. 58/6 (H. 277), E Flat Major.
- 11: Sketch for a graph of the cadenza to C.P.E. Bach, Fantasia, W. 58/6 (H. 277), E Flat Major.
- 12-13: Elaboration of a fermata to C.P.E. Bach, Fantasia, W. 58/6 (H. 277), E Flat Major.
- 14: Elaboration of a fermata to Wolfgang Amadeus Mozart, Trio, K.496, G Major, 3rd movement, variation 5.

NOTE: *Items 15-22 were wrapped in a leaf from **Radio-Wien** of May 11, 1928.*

- 15-17: Graphs of Schenker, Capriccio, Op. 1, No. 2.
- 18-22: Graphs of Schenker, Stück, Op. 4, No. 1.

"Widerlegung des in der 'Musik' (Jahrgang XXII, Heft VII April 1930) erschienenen Aufsätze 'die Urlinie' von Walter Riezler - Stettin" in the hand of Elias.

"Heinrich Schenkers Darstellung von Beethovens III. Sinfonie" by Elias.

Handel, Allegro in F Major, copied by an unidentified person.

*The above copy was wrapped in a leaf from **Radio-Wien** of Nov. 28, 1930.*

NOTE: *These remaining items were wrapped in a leaf from **Radio-Wien** of January 12, 1931, which was labeled "Abschriften."*

Variations 11 and 12 from Mozart's **Zwölf Variationen für Klavier über "Je suis Lindor"** K.354 (299a), photocopy and hand-written copy by an unidentified person.

Additional articles by Schenker copied by Elias:

"Ein Gruss an Johannes Brahms zu seinem 60. Geburtstage, 7. Mai 1893."

"Johannes Brahms/fünf Lieder für vier Singstimmen mit Pianoforte/Op. 107."

"Aus dem Leben Smetanas."

"Johannes Brahms."

"Anton Bruckner/Psalm 150 für Chor, Soli und Orchester. Wien, Ludwig Doblinger."

FILE 16: LESSON BOOK, 1931-32

1-2: Ernst Oster's typed list of Schenker's lessons with Angi Elias.

3-6: Oster's handwritten notes for the preceding typed list.

NOTE: *Items 7-42 were interleaved in an issue of **Signale für die musikalische Welt** of March 10, 1920.*

7: Recto: "Konzertprogramm" - a list of pieces, dated May 23, 1929.

Verso: Cover of a handbill for an art exhibition, Oct.-Dec. 1928. [This side has not been microfilmed.]

8: Recto: Notes for lessons with Angi Elias for October 1-17, 1931.

Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 7.

9: Recto: Notes for lessons with Angi Elias for October 20-31, 1931.

Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand, labeled page 11 and dated Mar. 12, 1931.

10: Recto: Notes for lessons with Angi Elias for November 3-14, 1931.

- Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand, labeled page 10.
- 11: Recto: Notes for lessons with Angi Elias for November 17-26, 1931.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 3.
- 12: Recto: Notes for lessons with Angi Elias for November 28-December 8, 1931.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 2.
- 13: Recto: Notes for lessons with Angi Elias for December 10-22, 1931.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 1.
- 14: Recto: Notes for lessons with Angi Elias for December 24, 1931-January 12, 1932.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 6.
- 15: Recto: Notes for lessons with Angi Elias for January 14-February 6, 1932.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 3.
- 16: Recto: Notes for lessons with Angi Elias for February 9-May 5, 1932.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 4.
- 17: Recto: Notes for lessons with Angi Elias for May 5-21, 1932.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 5.
- 18: Recto: Notes for lessons with Angi Elias for May 24-June 11, 1932.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page (2).
- 19: Recto: Notes for lessons with Robert Brünauer for October 5-November 2, 1931.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 14.
- 20: Recto: Notes for lessons with Robert Brünauer for November 9-30, 1931.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 12.
- 21: Recto: Notes for lessons with Robert Brünauer for November 30-December 21, 1931.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 11.
- 22: Recto: Notes for lessons with Robert Brünauer for January 11-25, 1932.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 10.
- 23: Recto: Notes for lessons with Robert Brünauer for February 1-15, and May 2, 1932.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand, labeled page 3.

- 24: Recto: Notes for lessons with Robert Brünauer for May 9-23, 1932.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand with emendations by Schenker, labeled page 2.
- 25: Recto: Notes for lessons with Anthony van Hoboken, October 13-16, 1931.
Verso: Notes for lessons with Anthony van Hoboken, October 13, 1931.
- 26: Recto: Notes for lessons with Anthony van Hoboken, October 20-November 3, 1931.
Verso: Draft of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens" in Jeanette Schenker's hand, labeled page 5.
- 27: Recto: Notes for lessons with Anthony van Hoboken, November 6-13, 1931.
Verso: Bottom half of a TLS, Siegfried Türkel to Schenker. [See item 29.]
- 28: Recto: Notes for lessons with Anthony van Hoboken, November 17-24, 1931.
Verso: Top half of a TLS, Siegfried Türkel to Schenker. [See item 29.]
- 29: TLS, Siegfried Türkel to Schenker, Mar. 10, 1917 [concerning Sofie Deutsch]. [Continues on items 28 verso and 27 verso.]
This item was wrapped around items 25-33.
- 30: Recto: Notes for lessons with Anthony van Hoboken, December 1-8, 1931.
Verso: Top half of page 1 of a TLS, Siegfried Türkel to Schenker, Mar. 13, 1917 [concerning Sofie Deutsch]. [See also items 31 verso and 33 verso.]
- 31: Recto: Notes for lessons with Anthony van Hoboken, December 9-18, 1931.
Verso: Bottom half of page 1 of a TLS, Siegfried Türkel to Schenker, Mar. 13, 1917 [see items 30 verso and 33 verso].
- 32: Recto: Notes for lessons with Anthony van Hoboken, February 2-19, 1932.
Verso: Draft of a letter from Schenker to Hugo Friedmann, Mar. 14, 1917.
- 33: Recto: Notes for lessons with Anthony van Hoboken, February 23, 1932.
Verso: Page 2 of a TLS from Siegfried Türkel to Schenker [see items 30 verso and 31 verso].
- 34: Recto: Fragment of a letter to Joseph Marx, December 13, 1931.
Verso: Proof sheet from an unidentified article. [This side has not been microfilmed.]
- 35: Recto: Notes for lessons with Marianne Kahn, October 7-December 2, 1931.
Verso: Notes, labeled "Sommer."
- 36: Recto: Notes for lessons with Marianne Kahn, December 16, 1931-February 2, 1932.
Verso: Bottom half of a TLS [see item 37 verso].

- 37: Recto: Notes for lessons with Marianne Kahn, May 4-18, 1932.
Verso: Top half of a TLS, Siegfried Türkel to Schenker, Nov. 3, 1919 [concerning Sofie Deutsch].
- 38: Recto: Notes for lessons with Evelina Paimall.
Verso: TLS, Siegfried Türkel to Schenker, Dec. 13, 1919.
- 39: Recto: Notes for the Seminar (included Manfred Willfort, Trude Kral, Grete Kraus, Felix Salzer), October 9-November 20, 1931.
Verso: Top half of a TLS, Siegfried Türkel to Schenker [concerning Sofie Deutsch], Jan. 26, 1920. [See item 40 verso.]
- 40: Recto: Notes for the Seminar, November 27-February 12, 1932.
Verso: Bottom half of a TLS, Siegfried Türkel to Schenker [see item 39 verso].
- 41: Recto: Notes for the Seminar, February 12-May 13, 1932.
Verso: Top half of a TLS, Siegfried Türkel to Schenker, Apr. 6, 1920.
- 42: Recto: Notes for the Seminar, May 19-23, 1932.
Verso: Bottom half of a TLS, Siegfried Türkel to Schenker [see item 41 verso].
- 43: Recto: Bibliographic notes in the hand of Otto Erich Deutsch.
Verso: Blank. [This side has not been microfilmed.]
- 44: Recto: Notes [for a student?].
Verso: Advertisement for the periodical **Die Musik**, Oct. 1929. [This side has not been microfilmed.]
- 45: Recto: Notes labeled "Züge."
Verso: Fragment from a proof sheet of "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens."
- 46: Recto: Unidentified list.
Verso: Another unidentified list.
- 47: Recto: Notes for lessons with Robert Brünauer.
Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 7.

FILE 17: HANS WEISSE'S "WAS IST KONTRAPUNKT?"

NOTE: *This file was originally wrapped in a leaf from **Radio-Wien** of Nov. 28, 1929.*

- 1: Recto: Schenker's notes on Weisse's "Was ist Kontrapunkt?"
Verso: Proof sheet from "Rameau oder Beethoven?..." [This side has not been microfilmed.]
- 2: Recto: Sketches for a graph of Ludwig van Beethoven, Sonata, Op. 101, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 3: "Was ist Kontrapunkt? Vortrag von Dr. Hans Weisse." Typescript, containing minor handwritten emendations in Hans Weisse's and Schenker's hand. 22 pages [ca. 1930].

FILE 18: CORRESPONDENCE

- 1: Label from the original folder.

NOTE: *Item 2 has been separated from item 3.*

- 2: "Marxiana" - label for folder of clippings by Joseph Marx.
- 3: [Backing for label.]

Clippings of articles by Joseph Marx (all from **Neues Wiener Journal**):

- "Wie entsteht ein Kunstwerk?" Dec. 20, 1931.
- "Das verbesserte Meisterwerk Anton Bruckners" [n.d.]
- "Stunden mit Max Reger" Dec. 25 1931.
- "Nicht alles, was tönt, ist auch - Musik" Jan. 10, 1932.
- "Neue Wege der Pianistik" Jan. 16, 1932.
- "Ich kaufe mir Mozarts G-Moll-Symphonie" Jan. 31, 1932.
- "Otto Klemperer dirigiert" Feb. 28, 1932.
- "Musik der Landschaft" May 27, 1932.
- "Ist die Wiener Musikkultur in Gefahr?" Nov. 6, 1932.3
- "Wie ich an der türkischen kulturellen Revolution mitwirke" Nov. 20, 1932.
- "Meine Berufung nach Stambul" Oct. 2, 1932.

"Interessante Aussprüche von Richard Strauss" Feb. 19, 1933.
 "Unbekannte Liedkorrekturen Hugo Wolfs" Feb. 26, 1933.
 "Gespräche mit dem komponisten Respighi" Mar. 5, 1933.
 "Das entfesselte Radio" Mar. 12, 1933.
 "Heute wäre Max Reger sechzig Jahre alt..." Mar. 19, 1933.
 "Worauf sich ein Opernwelterfolg gründet" Apr. 2, 1933.
 "Johannes Brahms und die deutsche Tonkunst" Apr. 9, 1933.
 "Erlösungssymbolik des Kunstwerks" Apr. 16, 1933.
 "Die Krise in der modernen Musik" Apr. 30, 1933.
 "Florentiner Musikfest mit Richard Strauss" May 14, 1933.
 "Musik im neuen Italien" May 28, 1933.
 "Heimkehr in die Musikstadt Wien" [1933].
 "Lernt Musik!" Oct. 8, 1933.
 "Kritik des Opernspielplans" Dec. 3, 1933.
 "Himmlische und irdische Musik" Dec. 31, 1933.
 "Orchesterkonzerte" Jan. 14, 1934.
 "Konzerte" Apr. 1, 1934.
 "Richard Strauss, dem Siebziger" June 10, 1934.
 "'Festivals' in Venezia" Sept. 16, 1934.

LETTERS

NOTE: *Items 4-28 were wrapped in a leaf from **Radio-Wien** of May 17, 1929.*

- 4: TLS, Alfred Kalmus to Schenker, Nov. 3, 1931.
 5: TLS, Otto Vrieslander to Schenker, Nov. 9, 1931.
 6: TLS, Alfred Kalmus to Schenker, Nov. 3, 1932.
 7-8: TLS, Otto Vrieslander to Schenker, Nov. 26, 1932.

- 9: TLS, Alfred Kalmus to Schenker, Nov. 29, 1932.
- 10: TLS, A.Rinn to Schenker, Dec. 7, 1932.
- 11-12: TLS, Otto Vrieslander to Schenker, Dec. 17, 1932.
- 13-14: TLS, Otto Vrieslander to Schenker, Dec. 23, 1932.
- 15: TLS, Joseph Marx to Schenker, Jan. 2, 1933.
- 16: ALS, [unidentified sender] to Schenker, Jan. 2, 1933.
- 17: TLS, Otto Vrieslander to Schenker, Jan. 3, 1933.
- 18: TPS, Postcard, Joseph Marx to Schenker, Jan. 14, 1933.
- 19: TPS, Joseph Marx to Schenker, Jan. 30, 1933.
- 20: TLS, Otto Vrieslander to Schenker, Feb. 1, 1933.
- 21: TPS, Otto Vrieslander to Schenker, Feb. 3, 1933.
- 22: TLS, Otto Vrieslander to Schenker, Feb. 6, 1933.
- 23: TLS, Joseph Marx to Schenker, Feb. 28, 1933.
- 24: Postal receipt for a letter sent to Otto Vrieslander, Mar. 14, 1933.
- 25: Label from the Furtwängler-Karpath folder.
- 26: Photocopy of a TLS, Wilhelm Furtwängler to Schenker, Jan. 30, 1933.
The original is item 50.
- 27: Photocopy of a TLU, Wilhelm Furtwängler to Ludwig Karpath, Jan. 30, 1933.
The original is item 46.

- 28: Photocopy of a TLU, Wilhelm Furtwängler to Ludwig Karpath, Feb. 6, 1933.
The original is item 47.

NOTE: *Item 29 was preceded by a page from **Radio-Wien** of May 30, 1930.*

- 29: TLS, Frederick Auslander to Schenker, Jan. 5, 1933. [With envelope.]
- 30: TLU, Frederick Auslander to Schenker, Apr. 8, 1933.
- 31: Frederick Auslander's address (in Ernst Oster's hand).

NOTE: *Items 32-36 were wrapped in a leaf from **Radio-Wien** of June 3, 1930.*

- 32-33: ALS, Hans Weisse to Schenker, Nov. 28, 1933.
- 34: TLS, Arthur Waldeck to Schenker, Sept. 22, 1932. [With envelope.]
- 35: TLS, Arthur Waldeck to Schenker, Nov. 21, 1932.
- 36: TLS, Arthur Waldeck to Schenker, June 3, 1934.
- 37-38: ALS, Wilhelm Furtwängler to Schenker, Dec. 10[?], 1932.
- 39: ALS, Unidentified sender to Schenker, Dec. 20, 1932.
- 40: APS, Ludwig Karpath to Schenker, [Oct. 13, 1931].
- 41: APS, Ludwig Karpath to Schenker, Oct. 21, 1931.
- 42: APS, Ludwig Karpath to Schenker, Nov. 15, 1932.

- 43: TLS, Ludwig Karpath to Schenker, Dec. 31, 1932.
- 44: TLS, Ludwig Karpath to Schenker, Jan. 23, 1933.
- 45: ALS, Josephine Violin to Ludwig Karpath, Jan. 23, 1933; Ludwig Karpath to Schenker, Jan. 24, 1933.
- 46: Carbon copy of TLU, Wilhelm Furtwängler to Ludwig Karpath, Jan. 30, 1933.
- 47: Carbon copy of TLU, Wilhelm Furtwängler to Ludwig Karpath, Feb. 6, 1933.
- 48: TLS, Otto Erich Deutsch to Schenker, Feb. 27, 1933.
- 49: ALS, Schenker to Wilhelm Furtwängler, Jan. 24, 1933.
- 50: ALS, Wilhelm Furtwängler to Schenker, Jan. 30, 1933.
- 51: TLS, Ludwig Karpath to Schenker, Feb. 10, 1933.
- 52: Carbon copy of TLU, Ludwig Karpath to Wilhelm Furtwängler; TLS, Ludwig Karpath to Schenker, Feb. 15, 1933.
- 53: ALS, Ludwig Karpath to Schenker, Feb. 17, 1933.
- 54: ALS, Ludwig Karpath to Schenker, Feb. 24, 1933.
- 55: ALS, Wilhelm Furtwängler to Schenker, Mar. 2, 1933.
- 56: TLS, Otto Erich Deutsch to Schenker, Mar. 5, 1933.
- 57: TLS, Otto Erich Deutsch to Schenker, Mar. 23, 1933.
- 58: ALS, Unidentified sender to Schenker, [n.d.]

59: TLS, Wilhelm Furtwängler to Schenker, May 17, 1933.

FILE 19: QUOTATIONS

NOTE: *Items 1-22 were wrapped in a leaf from **Radio-Wien** of Oct. 11, 1929, and labeled "Zitate."*

1-5: Quotations from Wilhelm Bode's **Die Tonkunst in Goethes Leben**.

6-22: Quotations from unidentified sources.

NOTE: *Items 23-78 were interleaved in an issue of **Signale für die musikalische Welt** of July 21, 1920.*

23-34: Quotations from Goethe's **Aus meinen Leben**.

35-53: Quotations from Martin Luther's **Die Bibel**.

54-78: Quotations from unidentified sources.

FILE 20: DRAFT MATERIAL FOR DER FREIE SATZ

*The material of this file consists of mostly fragmentary passages in Schenker's and Jeanette Schenker's hand, and occasional sketches for graphs in Schenker's hand. It is organized by section, which is then organized into three folders. The headings below are based on a combination of Schenker's handwritten notes and the published version of **Der freie Satz**. Paragraph and figure numbers do not always coincide with the published version.*

FIRST FOLDER (ITEMS 1-250):

1: [Label:] Wolle. 1. Abschnitt.

2-23: II. Gliederung [des Urlinie-Zuges.] §§62-67 [fig. 24].
*Items 2-23 were wrapped in a leaf from **Radio-Wien** of Apr. 13, 1928.*

24-30: II. Gliederung [des Urlinie-Zuges. Bei 3 durch Unterbrechung.] §§62-67.
*Items 24-30 were wrapped in a leaf from **Radio-Wien** of Dec. 20, 1929.*

31-36: II. Gliederung [des Urlinie-Zuges. Bei 5 durch Unterbrechung.] §§68-69 [fig. 26].
*Items 31-36 were wrapped in a leaf from **Radio-Wien** of Jun. 13, 1930.*

- 37-56: Fortsetzung. §§68-71 [figs. 25, 26, 27, 28].
*Items 37-56 were wrapped in a leaf from **Radio-Wien** of Dec. 28, 1928.*
- 57-59: II. Gliederung [des Urlinie-Zuges. Unterbrechung bei 8.] 8-5 5-1. §§72-73.
*Items 57-59 were wrapped in a leaf from **Radio-Wien** of Oct. 14, 1927.*
- 60-67: 1. [Schicht.] V. [Kapitel.] Nbn [Nebennote.] §§81-85.
*Items 60-67 were wrapped in a leaf from **Radio-Wien** of Oct. 28, 1927.*
- 68-70: Unterbrechung bei 8. 8-5-1? §§72-73 [fig. 29].
*Items 68-70 were wrapped in a leaf from **Radio-Wien** of Oct. 14, 1927.*
- 71-81: 1. [Schicht.] III. Mischung. §§74-78 [figs. 30, 31].
*Items 71-81 were wrapped in a leaf from **Radio-Wien** of Apr. 22, 1927.*
- 82-86: [IV. Phrygische 2.] §§79-80. [Fig. 33.]
*Items 82-86 were wrapped in a leaf from **Radio-Wien** of Oct. 14, 1927.*
- 87-113: V. [Kapitel.] Nbn [Nebennote.] §§81-85. Figs. 34-35.
*Items 87-113 were wrapped in a leaf from **Radio-Wien** of May 9, 1930.*
- 114-128: 1. [Schicht.] VI. Züge. §§86-89.
*Items 114-128 were wrapped in a leaf from **Radio-Wien** of May 25, 1928.*
- 129-137: (VI) Von [den] fallenden Zügen erster Ordnung. §§90-91 [fig. 36].
*Items 129-137 were wrapped in a leaf from **Radio-Wien** of Feb. 25, 1927.*
- 138-149: (VI) Züge. Anstieg. [§§92-97, fig. 37.]
*Items 138-149 were wrapped in a leaf from **Radio-Wien** of Mid-Dec. 1926.*
- 150-154: VII. [Brechung] zum 1. [Urlinie-Ton.] §§98-100.
*Items 150-154 were wrapped in a leaf from **Radio-Wien** of Dec. 10, 1926.*
- 155-179: VIII. Nbst. Übergreifen. §§101-109 [figs. 38, 39, 40, 41, 42].
*Items 155-179 were wrapped in a leaf from **Radio-Wien** of early Feb. 1930.*
- 180-189: IX. Untergreifen [§§109-111].
*Items 180-189 were wrapped in a leaf from **Radio-Wien** of Mid-Mar. 1929.*
- 190-201: X. Ausfaltung. §§113-115 [fig. 44].
*Items 190-201 were wrapped in a leaf from **Radio-Wien** of Oct. 14, 1927.*
- 202-211: XI. Vertretung. §§116-119. Figs. 45, 46, 47.
*Items 202-211 were wrapped in a leaf from **Radio-Wien** of Apr. 13, 1928.*
- 212-223: XII. [Stimmentausch.] §120 [figs. 48, 49].
*Items 212-223 were wrapped in a leaf from **Radio-Wien** of Feb. 24, 1928.*
- 224-236: [XIII.] Höherlegung. §§120-123. [Figs. 51, 52, 53.]
*Items 224-236 were wrapped in a leaf from **Radio-Wien** of Feb. 7, 1930.*
- 237: XIV. Tieferlegung. §124.
*Item 237 was wrapped in a leaf from **Radio-Wien** of Feb. 24, 1928.*
- 238-244: XV. Koppelung. §§125-126. Fig. 54.
*Items 238-244 were wrapped in a leaf from **Radio-Wien** of Mid-Jan. [n.d.]*

245-250: XVI. Verknüpfung von Prolongation. [§127.]
*Items 245-250 were wrapped in a leaf from **Radio-Wien** of Dec. 27, 1929.*

SECOND FOLDER (ITEMS 251-418):

251-329: 1. [Schicht.] Paralipomena. [Crossed out: Höherlegung XII; Tieferlegung XIII]
*Items 251-329 were wrapped in a leaf from **Radio-Wien** of Mar. 18, 1927.*

330-336: 8-8 5-5 Satz. Pp [Paralipomena.]
*Items 330-336 were wrapped in a leaf from **Radio-Wien** of Sept. 19, 1930.*

337-367: Pp [Paralipomena.] Übertragung der Ursatzformen auf beliebige Einzelklänge.
*Items 337-367 were wrapped in a leaf from **Radio-Wien** of Mar. 15, 1929.*

368-399: Pp [Paralipomena.]
*Items 368-399 were wrapped in a leaf from **Radio-Wien** of Mar. 11, 1932.*

400-418: [Metrik.]
Item 401 (verso) is a TLS, from an unidentified person to Schenker, Feb. 8, 1934.
Letterhead of Josef Weinberger, Musikalien und Bühnenverlag.
Item 402 is an ALS, Hans Weisse to Schenker, Feb. 20, 1931.

THIRD FOLDER (ITEMS 419-764):

419-423: Erste Gattung. I. [Abschnitt.] 8, 5-[Von den vollkommenen Konsonanzen.]
*Items 419-423 were wrapped in a leaf from **Radio-Wien** of Feb. 1, 1929.*

424-431: Wolle. Stimmführung] 6, 3. [Von den unvollkommenen Konsonanzen.]
*Items 424-431 were wrapped in a leaf from **Radio-Wien** of Feb. 24, 1928.*

432-456: [Erste Gattung.] II. [Abschnitt.] 8-8 / 5-5.
*Items 432-456 were wrapped in a leaf from **Radio-Wien** of Jun. 13, 1930.*

457-488: Dg. [Durchgang. III. Abschnitt.]
*Items 457-488 were wrapped in a leaf from **Radio-Wien** of Oct. 21, 1927. Within this folder items 473-482 were wrapped in a leaf from **Radio-Wien** of Nov. 26, 1926.*

489-494: Harm[oniewechsel] 5-6. [IV. Abschnitt.] Grundtonhaft. §§14-15.
*Items 489-494 were wrapped in a leaf from **Radio-Wien** of May 2, 1930.*

495-524: Wolle. Synk[ope. VI. Abschnitt.]
*Items 495-524 were wrapped in a leaf from **Radio-Wien** of Oct. 21, 1930.*

525-546: Wolle. Uebertragung [der Ursatzformen] auf beliebige [Einzel]klänge.
*Items 525-546 were wrapped in a leaf from **Radio-Wien** of Feb. 1, 1929.*

547-618: Wolle. Einzelkläng [Vom Fallen und Steigen der Züge.] bei 3 oder 3.
*Items 547-618 were wrapped in a leaf from **Radio-Wien** of Jan. 4, 1929.*

- 619-624: Wolle. [Auswerfen eines Grundtones.]
*Items 619-624 were wrapped in a leaf from **Radio-Wien** of Nov. 9, 1928.*
- 625-682: Wolle. [Von unvollständigen Übertragungen der Ursatzformen und von den Hilfskadenzen.]
*Items 625-682 were wrapped in a leaf from **Radio-Wien** of Mar. 15, 1929.*
- 683-715: Chroma.
*Items 683-715 were wrapped in a leaf from **Radio-Wien** of Mar. 22, 1929.*
- 716-749: [Vermeidung von chromatischen Schritten.] W[olle.]
*Items 716-749 were wrapped in a leaf from **Radio-Wien** of Dec. 21, 1928.*
- 750-757: W[olle.] [Vom] Querstand.
*Items 750-757 were wrapped in a leaf from **Radio-Wien** of Feb. 7, 1930.*
- 758-764: Obligate Tonlage. Wolle.
*Items 758-764 were wrapped in a leaf from **Radio-Wien** of Oct. 28, 1927.*

Additional markings on pages of **Radio-Wien** located in various parts of the Oster Collection. These pages were found prior to the item number listed, and have not been microfilmed.

File number/item number:

- 18/29: IX. Untergreifen §110-112.
*Written on a leaf from **Radio-Wien** of May 30, 1933.*
- 18/32: I Schlussfolgerungen §53-61 / [pages] 136-142 / S. 42-48.
- 32/2: VI/Anstieg. von 1. §93-97, fig. 37 (zum 1(zuge) Url. Ton Anstieg).
*Written on a leaf from **Radio-Wien** of Apr. 13, 1928.*
- 38/331: [1 crossed out] 2. S. -IV- 2- 2. §79-80.
*Written on a leaf from **Radio-Wien** of Apr. 6, 1927.*
- 38/377: [XIV has been crossed out] XIII. Tieferlegung §124.
*Written on a leaf from **Radio-Wien** of Oct. 28, 1927.*
- 38/112: Kopftön.
*Written on a leaf from **Radio-Wien** of Dec. 2, 1927.*
- 76/152: Vom Ursatz im Besonderen. [Von den bei 3, 5, 8 möglichen Ursatzformen im Besonderen.]
*Written on a leaf from **Radio-Wien** of June 20, 1930.*
- 76/151: [Von der] Url[inie] im A[llgemeinen.]
*Written on a leaf from **Radio-Wien** of Mar. 21, 1930.*

FILE 21: DRAFT MATERIAL FOR DER FREIE SATZ

NOTE: *This file was wrapped in a leaf from **Radio-Wien** of June 7, 1929 and was labeled "Wolle - Beispielband."*

- 1-18: "Die kontrapunktischen Verhältnisse im Besonderen."
An earlier version of the section eventually titled "Vom Mittelgrund im Besonderen"
- 19: A list of musical examples for the section entitled "V. Abschnitt. Nebennote."
- 20-26: An earlier version of the section entitled "Von den fallenden Zügen in späterer Ordnung."

NOTE: *Items 27 - 35 were interleaved in an issue of the **Mitteilungsblatt des Elisabeth-Caland-Bundes**, dated May 1, 1932. This was then wrapped in a leaf from **Radio-Wien** of September 19, 1930. These items were grouped as follows: 27-28, 29, 30, 31-33, 34-35.*

- 27-28: Musical examples.
- 29: List of musical examples for the section "VI. Abschnitt. Steigender Zug."
- 30-40: Sketches for and citations to musical examples.
- 41: An earlier version of the section "Die Nebennote als Wurzel der Form."
- 42: List of musical examples for the section "1. Schicht. II. Abschnitt. II. Gliederung [des Urlinie Zuges]."
- 43-44: Lists of examples.
- 45: List of examples for the section "Auswirkung [der kontrapunktischen Fassung bei 3, 5, oder 8]."

FILE 22: DRAFT MATERIAL FOR DER FREIE SATZ

NOTE: *In the list below the item number is followed by the figure number used in the first edition of **Der freie Satz** (1935). This is not always the same as the figure number on the item.*

*Items 1-87 were interleaved in an issue of **Radio-Wien**, dated September 30, 1932, and were grouped as follows: Items 1-9, 10-17, 18-54, 55-85, and 86-87.*

Item number:	Figure number:	
1:	1	Diagram: "Hintergrund, Mittelgrund, Vordergrund."
2:	7a	Beethoven, Sonata, Op. 27, No. 2, C Sharp Minor. 1st movement.
3:	12a	Chopin, Etude, Op. 10, No. 12, C Minor.
4:	12b	Chopin, Scherzo, Op. 31, D Flat Major.
5:	13	Diagram: "Genie - Durchschnitt."
6:	14	Bass arpeggiations.
7:	20, 3	Josef Strauss, Dorfschwalben aus Österreich, Op. 64, No. 1.
8:	19b	Fundamental lines and bass arpeggiations.
9:	20, 4	Mozart, Sonata, K. 331, A Major, Menuetto, Trio.
10:	22b	Schumann, Dichterliebe, Op. 48, No. 2, "Aus meinen Tränen spriessen."
11-12:	30a	Chopin, Mazurka, Op. 17, No. 3, A Flat Major.
13:	30b	Schubert, Waltz, D. 365, No. 2, A Flat Major.
14:	37a	Schubert, Wanderers Nachtlied, D. 224.
15:	39, 1	Schubert, Der Schiffer, D. 694.
16-17:	39, 2	Beethoven, Sonata, Op. 10, No. 3, D Major, 3rd movement.
18-20:	40, 1	Chopin, Polonaise, Op. 40, No. 1, A Major.

- 21: 40, 3 Clementi, Préludes et Exercices, No. 2, C Major.
- 22: 40, 2 Schubert, Auf dem Flusse (Winterreise D. 911, No. 7).
- 23: 40, 10 Chopin, Etude, Op. 25, No. 1, A Flat Major.
- 24: 40, 7 Chopin, Mazurka, Op. 24, No. 3, A Flat Major.
- 25: 40, 5 Chopin, Nocturne, Op. 15, No. 1, F Major.
- 26: 40, 6 Beethoven, Sonata, Op. 26, Marcia funebre.
- 27: 40, 9 Paganini, Caprices, Op. 1, No. 24, A Minor.
- 28: 40, 4 Beethoven, Sonata, Op. 27, No. 2, C Sharp Minor, 3rd movement.
40, 6 Beethoven, Sonata, Op. 26, Marcia funebre.
40, 3 Clementi, Préludes et Exercices, No. 2, C Major.
40, 5 Chopin, Nocturne, Op. 15, No. 1, F Major.
40, 1 Chopin, Polonaise, Op. 40, No. 1, A Major.
- 29: 40, 7 Chopin, Mazurka, Op. 24, No. 3, A Flat Major.
- 30-31: 40, 9 Paganini, Caprices, Op. 1, No. 24, A Minor.
- 32-34: 42, 1 Chopin, Etude, Op. 10, No. 2, A Minor.
- 35-36: 43, zu a) Johann Strauss, An der schönen blauen Donau, Op. 314, Waltz Nos. 1 and 2.
- 37: 44, 2 Chopin, Polonaise, Op. 26, No. 1, C Sharp Minor.
- 38-39: 43, zu b) J. S. Bach, Prelude, BWV 924, C Major.
- 40: 42, 2 Haydn, Partita, H. II/46*, Chorale St. Antoni.

- 41-42: 47, 3 J. S. Bach, Suite, BWV 817, E Major, Courante.
- 43: 43, zu a) Johann Strauss, An der schönen blauen Donau, Op. 314, Waltz Nos 1 and 2.
- 44: 46, 1 Brahms, Waltz, Op. 39, No. 2, E Major.
- 45: [46] Schubert, Waltz, D. 969, No. 4, G Major [not used].
- 46: 42, 2 Haydn, Partita, H. II/46*, Chorale St. Antoni.
- 47: 40, 3 Clementi, Préludes et Exercices, No. 2, C Major.
- 48: 49, 2 J. S. Bach, Matthäuspassion, BWV 244, No. 16, Ich bin's, ich sollte bussen.
- 49: 46, 2 Schubert, Waltz, D. 969, No. 1, C Major.
- 50: 47, 1 Beethoven, Sonata, Op. 49, No. 2, G Major, 2nd movement.
[47, 2] Schubert, [unidentified work in F Minor, not used].
- 51: 49, 1 J. S. Bach, Das wohltemperierte Klavier, Th. 1, Praeludium, C Major, BWV 846.
49, 2 Brahms, Waltz, Op. 39, No. 1, B Major.
49, 3 J. S. Bach, Matthäuspassion, BWV 244, No. 16, Ich bin's, ich sollte bussen.
Brahms, Waltz, Op. 39, No. 5, E Major [not used].
Chopin, Mazurka, A Flat Major [possibly Op. 24, No. 3; not used].
Mozart, Sonata, K. 331, A Major, Alla Turca [not used].
- 52-54: 49, 2 J. S. Bach, Matthäuspassion, BWV 244, No. 16, Ich bin's, ich sollte bussen.
- 55: 50, 2 Schumann, Études en forme des variations, Op. 13, Variation 4.
- 56: 56, 2f Schubert, Symphony, D. 759, B Minor, 1st movement.
- 57: 56, 2h Haydn, Sonata, H. XVI/52, E Flat Major, 1st movement.
- 58: 58, 3 Schumann, Études d'après les Caprices de Paganini, Op. 3, No. 1, A Minor.

- 59: 50, 1 J. S. Bach, Aria Variata, BWV 989, Variation 6.
- 60: 53, 2 Handel, Fugue, HWV 610, C Minor.
- 61-62: 53, 3 Chopin, Mazurka, Op. 30, No. 4, C Sharp Minor.
- 63: 53, 1 D. Scarlatti, Sonata, K. 458, D Major.
- 64: 53, 4 Chopin, Etude, Op. 25, No. 1, A Flat Major.
- 65-66: 53, 5 J. S. Bach, Das wohltemperierte Klavier, Th. 1, Fugue, BWV 851, D Minor.
- 67: 54, 1 Chopin, Etude, Op. 10, No. 8, F Major.
- 68-70: 54, 2 Chopin, Polonaise, Op. 40, No. 2, C Minor.
- 71: 54, [3] [Unidentified work, not used].
54, 4 Handel, Suite, HWV 427, F Major, 1st Adagio.
54, 7 Chopin, Nocturne, Op. 15, No. 2, F Sharp Major.
- 72: 64, 3 Chopin, Ballade, Op. 23, G Minor.
- 73: -- Chopin, Ballade, Op.47, A Flat Major [not used].
- 74: Citation to Chopin Mazurka, Op. 30, No. 4, C Sharp Minor.
- 75: 54, 7 Chopin, Nocturne, Op. 15, No. 2, F Sharp Major.
- 76-77: 54, 11b Chopin, Nocturne, Op. 15, No. 2, F Sharp Major.
- 78: 48, 1 Haydn, Andante con Variazioni, H. XVII/6, Theme.
- 79: 73, 3 Haydn, Symphony, H. I/104, D Major, 2nd movement.
- 80: 48, 1 Haydn, Andante con Variazioni, H. XVII/6.
- 81: 54, 13 Chopin, Polonaise, Op. 40, No. 1, A Major.

- 82: -- Haydn, Andante con Variazioni, H. XVII/6, Theme [not used].
- 83: 65, 7 Haydn, Sonata, H. XVI/49, E Flat Major, 1st movement.
- 84-85: 65, 5 Chopin, Etude, Op. 10, No. 3, E Major.
- 86-87: 74, 2 Chopin, Mazurka, Op. 33, No. 4, B Minor.

NOTE: *Items 88-96 were found in one folder.*

- 88: 152, 6 J. S. Bach, Praeludium, BWV 999, C Minor.
- 89: 152, 7 Chopin, Mazurka, Op. 30, No. 2.
- 90: 152, 6 J. S. Bach, Praeludium, BWV 999, G Minor.
152, 7 Chopin, Mazurka, Op. 30, No. 2.
- 91: 152, 4 J. S. Bach, Aria Variata, BWV 989.
- 92: 152, 5 Brahms, "Wie bist du, meine Königin" Op. 32, No. 9.
- 93: 152, 3 J. Strauss, An der schönen blauen Donau, Op. 314 Waltz No. 3.
- 94: 152, 2 Brahms, Mädchenlied, Op. 107, No. 5.
- 95: 152, 1 Schumann, Dichterliebe, Op. 48, No. 4, "Wenn ich in deine Augen seh'."
- 96: 152, 1 Schumann, Dichterliebe, Op. 48, No. 4, "Wenn ich in deine Augen seh'."

FILE 23: DRAFT MATERIAL FOR DER FREIE SATZ

NOTE: *Words enclosed in quotation marks are based on Schenker's own headings.*

1-11: Notes for the section on the "Hintergrund."
*These items were wrapped in a leaf of **Radio-Wien** from late December 1926.*

12-127: Notes for the section on the "Ursatz."
*These items were wrapped in a leaf of **Radio-Wien** from early April 1927.*

NOTE: *Items 128-248 were in a folder labeled "Mappe 23."*

128-154: Notes for the section on "Artikulation."
*These items were interleaved in an issue of **Der Schriftsteller**, Jahrgang 1930, Heft 3, and were grouped as follows: 128, 129-133, 134-135, 136, 137-139, 140-142, 143-147, 148-150, 151-154.*

NOTE: *Items 155-248 were in a blue folder.*

155-199: Notes for the section concerning "Diminution."
*Items 156-164 were interleaved in an issue of Nagel's **Mitteilungen für Musikfreunde** and were grouped as follows: 156-163, 164. Items 166-192 were interleaved in the **Antiquar Katalog 1933/34** of Musikalienhandlung Fr. Hofmeister-Figaro Verlag and were grouped as follows: 166-171, 172-192.*

200-205: Notes concerning "Form."

206-220: Notes concerning contemporary music ("Gegenwart").
*These items were found in an issue of **Der Schriftsteller**, Jahrgang 1931, Heft 3.*

221-228: Assorted notes.
*These items were wrapped in a leaf of **Radio-Wien** from late September 1930.*

229-238: Notes on "Parallelismen."
*These items were wrapped in a leaf of **Radio-Wien** from mid-June [n.d.].*

239-243: Notes on Ernst Toch's **Melodienlehre**.
*These items were wrapped in a leaf of **Radio-Wien** from December 2, 1927.*

244-248: Notes for the section concerning "Obligate Lage."

FILE 24: MATERIALS RELATING TO DER TONWILLE

- 1-3: Labels for original contents.
- 4-5: ALS, Moriz Violin to Schenker, August 3, 1921.
- 6: APS, Richard Sternfeld to Schenker, [postmarked July 30, 1921].
- 7: ALS, Rudolf Steglich to Schenker, September 6, 1921.
- 8: ALS, Hermann Roth to Schenker, September 13, 1921.
- 9: ALS, Reinhard Oppel to Schenker, November 7, 1921.
- 10: Envelope from item 11, postmarked November 19, 1921.
- 11: ALS, Erich Ludendorff to Schenker, November 19, [1921].
- 12: Envelope from item 13, postmarked January 23 [1922?].
- 13: ALS, Erich Ludendorff to Schenker, January 21, [1922?]
- 14-15: Drafts of a letter to Paul von Hindenburg [n.d.].

NOTE: *Items 17 and 18 were found inside of item 16.*

- 16: Envelope, postmarked November 22, 1921; see item 18.
- 17: Drafts of Schenker's response to Paul von Hindenburg.
- 18: ALS, Paul von Hindenburg to Schenker, November 19, 1921.
- 19: ALS, Max Galle[?] to Schenker, September 16, 1921.
Letterhead of the Verband der akad. Musiklehrer an höheren Unterrichtsanstalten.
- 20: ALS, Theodor Frimmel to Schenker, August 1, 1921.
- 21: TLS, unidentified sender to Schenker, January 30, 1923.

Letterhead of the Bürgerlich-Demokratische Arbeitspartei.

22: TPS, Otto Erich Deutsch to Schenker, June 28, 1921.

NOTE: *Items 23 - 42 were wrapped in a leaf of **Radio-Wien** from June 14, 1928.*

23: "Der Veteran streicht sich den Bart..." by Peter Bamm. Clipping, **Deutsche Tageszeitung**, April 21, 1932.

24: "Kurz vor Ablauf des alten Jahres [...]". Clipping, **Deutsche Tageszeitung**, December 25, 1931.

25: Page of notes in Schenker's hand, dated September 28.

26: "Fritz Mauthner" by Julius Bab. Clipping, **Frankfurter Zeitung**, June 11, 1923.

27: "Rom in Sommer." On page 10 of the **Neue Freie Presse**, July 26, 1923.

28: "Ferdinand Gregorovius in Paris" collected by Prof. Dr. H. H. Houben. Clipping, [unidentified periodical], January 22, 1921.

29: "Zum Kapitel «Kriegsschuld»". Clipping, **Tägliche Rundschau**, July 28, 1921.

30-31: "Pariser Seifen aus Offenbach." On page 742 of pages 741 - 743 [1 - 3] of the **Unterhaltungsbeilage der Täglichen Rundschau**, September 24, 1921.

32: Quotation concerning Tacitus from Even Hedins's **Nach Osten!** on page 647 [1] of the **Unterhaltungsbeilage der Täglichen Rundschau**, August 23, 1921.

33: Page 1 of the **Frankfurter Zeitung**, October 2, 1917.

34: "Nicht einen Tag verlieren!" **Frankfurter Zeitung**, December 2, 1919.

35: Quotation from Goethe's **West-östlichen Diwan** on page 1 (695) of the **Unterhaltungsbeilage der Täglichen Rundschau**, September 8, 1921.

36: "Politische Rundschau" [unidentified periodical, December 1921.]

37: "Die Nationalität des Strassburger Münsters" by Prof. Dr. Ernst Polaczek. Clipping, **Frankfurter Zeitung**, July 6, 1921.

38: "Uebersetzte Erzählliteratur" [part 1] by Kasimer Edschmid. Clipping,

- Frankfurter Zeitung**, December 1919.
- 39: "Uebersetzte Erzählliteratur" [part 2] by Kasimer Edschmid. Clipping, **Frankfurter Zeitung**, December 1919.
- 40: "Kürnberger der Deutsche" by H. Amrhein. On page 501 [1] of the **Unterhaltungsbeilage der Täglichen Rundschau**, July 2, 1921.
- 41: "Dante und das klassischer Alterum" by Otto Kahn. Clipping, **Frankfurter Zeitung**, July 6, 1921.
- 42: "Deutsche Antwort." Clipping, **Tägliche Rundschau**, Abend-Ausgabe, December 21, 1921.
- 43: Label from original folder.
- 44: "Gespräch mit Franz Werfel" by Berta Zuckerkandl-Szepts. Clipping, **Neue Freie Presse**, September 20, 1931.
- 45: "Anklagen Sinclair Lewis' gegen Amerika." Clipping, **Neue Freie Presse**, December 13, 1930.
- 46: "Einstein in Newyork." Clipping, **Neue Freie Presse**, December 12, 1930.
- 47: "Und sie bewegt sich doch!" Page 4 of the **Neue Freie Presse**, May 30, 1930.
- 48: "Gespräch mit Wilhelm II." Clipping, **Neues Wiener Journal**, June 1, 1930.
- 49: "Schacht als Ankläger des Kapitalismus?" by P. N. Clipping, **Deutsche Tageszeitung**, March 8, 1931.
- 50: "Wilsons Kriegspolitik." Clipping, **Neue Freie Presse**, March 29, 1930.
- 51: "Der «Menschheit» ganzer Jammer." Clipping, **Frankfurter Zeitung**, July 30, 1928.
- 52: "Englands «Babbitts»" by Sinclair Lewis. Clipping, **Neue Freie Presse**, August 12, 1928.
- 53: "Doktrinarismus" by Prof. D. Hans Lietzmann. Clipping, **Deutsche Tageszeitung**, August 28, 1928.
- 54-55: "Der Künstler und der Staat" by Ernst Lothar. Clipping, **Neue Freie Presse**, August 12, 1928.

- 56: "Scharfe Kritik Einsteins am Völkerbund." Clipping from an unidentified periodical, [October 20?].
- 57: "Zeitschriftenlese." Clipping, **Deutsche Tageszeitung**, March 25, 1928.
- 58: "Die Folgen des englisch-französischen Flottenabkommens." Clipping, **Neue Freie Presse**, September 4, 1928.
- 59: "Ist Englands Weltstellung befroht?" by Guglielmo Ferrero. Clipping, **Neue Freie Presse**, September 4, 1928.
- 60: "Burgtheater" by Raoul Auernheimer. Clipping, **Neue Freie Presse**, October 7, 1927.
- 61: "Baccalaureus über Faust" by Rudolf Borchardt. Clipping, **Deutsche Tageszeitung**, August 25, 1928.
- 62: "Die Kriegserinnerungen des Feldmarschalls Wilson." Clipping, **Neue Freie Presse**, October 6, 1927.
- 63: "Stresemann." Text in Jeanette Schenker's hand, dated October 1, 1927.
- 64: "Eine neue Rede Stresemanns in Genf." Clipping, **Neue Freie Presse**, September 17 1927.
- 65: "Antwort auf eine Festrede" by Kr. Clipping, **Frankfurter Zeitung**, March 17, 1927.
- 66: "Stresemann über die Drangsalierung des Deutschtums im Ausland." Clipping, **Neue Freie Presse**, December 14, 1925.
- 67: "Tagebuch" by Hermann Bahr. Clipping, [**Neue Freie Presse**], May 22, 1927.
- 68: "Gedanken Emile Zolas über den Krieg." Clipping, **Neue Freie Presse**, November 6, 1928.
- 69: "Der militärische Endkampf" by v. Frankenberg u. Proschlitz. Clipping, **Deutsche Tageszeitung**, November 4, 1928.
- 70: "Nach vorwärts schauen!" Clipping, **Neue Freie Presse**, November 11, 1928.

- 71: "Welches war der entscheidene Wendepunkt des Krieges?" Clipping, **Neue Freie Presse**, November 11, 1928.
- 72: "Die Bedeutung des Eingreifens Amerikas." Page 4 of the **Neue Freie Presse**, November 11, 1928.
- 73: "Nicht Verteidigung, sondern Angriff!" Clipping, **Deutsche Tageszeitung**, April 24, 1929.
- 74: "Gleichnisse und Gedanken" by Rudolf Kassner. **Deutsche Tageszeitung**, April 21, 1929.
- 75: "Wilson der Professor." **Deutsche Tageszeitung**, September 22, 1929.

NOTE: *Items 76 - 110 were interleaved in an issue of **Signale für die musikalische Welt**, dated February 25, 1920 and were grouped as follows: 76, 77-89, 90, 91, 92-95, 96-97, 98-102, 103, 104-110.*

- 76: Notes.
- 77-89: Quotations from, and references to Goethe.
Items 85-86 are the first two pages of an ALS, Hans Weisse to Schenker, August 8, 1921.
[The remaining pages are items 97 and 100].
- 90: Reference to Hugo Grotius (1583-1645).
- 91: "Zeitgemässes von Hebbel." Clipping, **Frankfurter Zeitung**, May [13], 1921.
- 92: References to Johann Gottfried von Herder (1744-1803).
- 93: "Ostern" by Waldemar Bonsels. Clipping, [unidentified periodical, n.d.]
- 94-95: "Friedrich Hölderlin als vaterländischer Dichter" by Dr. Friedrich Seebass. On page 146 [2] of the **Unterhaltungsbeilage der Täglichen Rundschau**, March 26, 1920.
- 96: Notes.
- 97: Continuation of ALS, Hans Weisse to Schenker, August 8, 1921. [See items 85-86, and 100.]
- 98-102: Quotation by Martin Luther.
- 103: Notes.
- 104-108: Quotation by Friedrich Schiller.
- 109: Quotation by Schopenhauer.
- 110: References to Socrates and Xenophon.

- 111: Quotation from Tacitus.
- 112: Reference to Friedrich Treitschke.
- 113: Note.

FILE 25: ANALYSIS OF BEETHOVEN, SONATA OP. 27, NO. 2

[Not in collection; Located in the Oswald Jonas Memorial Collection, University of California-Riverside, Box 33, folder 6.]

FILE 26: ANALYSIS OF SCHUBERT LÄNDLER

[Not in collection; Located in the estate of Felix Salzer.]

FILE 27: ANALYSES OF BEETHOVEN, BRAHMS, HAYDN, MOZART

[Not in collection; Located in the estate of Felix Salzer.]

FILE 28: GRAPHIC ANALYSES, VOLUME 2

[Not in collection; Located in the estate of Felix Salzer.]

FILE 29: ANALYSES OF BACH, BEETHOVEN, BRAHMS, SCHUBERT

[Not in collection; Located in the estate of Felix Salzer.]

FILE 30: ITEMS ON SCHENKER'S DESK AT THE TIME OF HIS DEATH

NOTE: *The five 'parts' of this file are based on Jeanette Schenker's list (see the introductory material prior to File 1).*

PART ONE (Items 1-10):

- 1: Note by Ernst Oster.
- 2: Label from original folder: "Vermeidung von chromatischen Schritten."
- 3: Catalog for "Universal-Edition, Textbücher und Analysen," 1932.

- 4: Catalog from Universal-Edition "Auswahl aus dem Gesamtverzeichnis," 1933.
- 5: "Was wird aus der Musik?" by Heinrich Schenker. **Sonntags-Beilage der National-Zeitung**, May 28, 1933.
- 6: **Allgemeine Musikzeitung**, 60. Jahrgang, Nummer 36, Sept. 8, 1933. [Contains the first part of the article "Heinrich Schenker" by Oswald Jonas, pp. 425-427.]
- 7: **Allgemeine Musikzeitung**, 60. Jahrgang, Nummer 37, Sept. 15, 1933. [Contains the conclusion of "Heinrich Schenker" by Oswald Jonas, pp. 437-439.]
- 8-9: Citations for Israel Citkowitz's article "The Role of Heinrich Schenker" [see item 10 of this file].
- 10: "Die Rolle Heinrich Schenkers" [German translation of Israel Citkowitz's article "The Role of Heinrich Schenker" from **Modern Music**, vol. 11, No. 1, Nov.-Dec. 1933; see also the typed copy in File 2, following page 88.]

PART TWO (Items 11-47):

- 11: Contents list for part two.

NOTE: *Items 12-47 were interleaved in a catalog entitled **Die schönsten Bände in alle Hände** published by Anton J. Benjamin A.-G [ca. 1932].*

- 12: A receipt for a letter sent to Franz Schmidt, postmarked Oct. 31, 1932.
- 13-17: Draft of a letter to Franz Schmidt [n.d., see item 12].
- 18-30: Draft of a letter to Albert Einstein [n.d.].
- 31: Draft of an incomplete letter to Stefan Zweig [n.d.].
- 32-39: Fragments for a letter to an unidentified recipient [n.d.].
- 40: ALS, Trude Kaff to Schenker, Dec. 31, 1932.
- 41: Draft of a letter from Schenker to Trude Kaff [n.d., fragment].
- 42: Label for items 43-47: "Zu Erinnerungen [an] Brahms"\Paralipomena\Nachtrag."
- 43-45: "Zu Erinnerungen [an] Brahms." [See also item 49/84.]

46-47: Notes for "Zu Erinnerungen [an] Brahms."

PART THREE (Items 48-124):

BOOK: **Jenner, Gustav, 1865-1920.**

Johannes Brahms als Mensch, Lehrer und Künstler ; Studien und Erlebnisse / von Gustav Jenner. – Zweite Auflage. -- Marburg an der Lahn: N. G. Elwert'sche Verlagsbuchhandlung, G. Braun, 1930.

78 p. : ill., facs. ; 20 cm.

"Vorwort zur zweiten Auflage" by Julie Jenner dated "Marburg, Sommer 1930."
Contains markings on pages 4-15, 17-25, 27-31, 34-44, 58.

48-49: Notes concerning Gustav Jenner's **Johannes Brahms als Mensch, Lehrer und Künstler.**

50: Notes by Ernst Oster concerning Gustav Jenner's **Johannes Brahms als Mensch, Lehrer und Künstler.**

51: Label from original folder.

PAMPHLET: Universal-Edition catalog for 1934-35.

52-63: Notes for lessons with Anthony von Hoboken.

*These items were found in an issue of the **Mitteilungen des Hauses Breitkopf & Härtel**, Heft 158 (June 1931) (which was labeled "V Hob") and were interleaved as follows: 52-54, 55-57, 58-59, 60-63.*

64: Calling card (with message) from Julius Kromer, Nov. 30, 1934.

65: Message [?] from Karl Decker in Jeanette Schenker's hand, Nov. 30, 1934.

66: Label for clippings on Wilhelm Furtwängler (see items 67-69).

*Item 66 is followed by a leaf from **Radio-Wien** of Nov. 1, 1929, used as a label for items 67-69.*

67: "Hindemith soll geächtet werden." Clipping, **Basler Nachrichten**, Nov. 26, 1934.

68: "Der «Fall Hindemith» geht weiter." Clipping, **Basler Nachrichten**, Nov. 30, 1934.

69: "Ueber das Dirigieren" by r. Pages 27-28 of the **Neue Freie Presse**, Nov. 4, 1934.

70: Envelope for item 71.

71: TLS, Friedrich Mahling to Schenker, Feb. 23, 1934. Letterhead of Musik im Zeitbewusstsein, Fachverband B "Reichsmusikerschaft"/Amtliche Zeitschrift der Reichsmusikkammer.

72: An issue of **Musik im Zeitbewusstsein**, 2. Jahr, Nummer 11, Mar. 17, 1934.

73: Label from materials on Otto Erich Deutsch.

NOTE: *For a letter from Otto Erich Deutsch to Schenker concerning items 74-78, see file 44 item 17.*

74: "Ergebnis des Preisausschreibens: «Ein Dichter zu einem unbekanntem Schubertlied gesucht»." Clipping from **Radio-Wien** of Nov. 23, 1934.

75: "Ein Schubert-Lied ohne Worte" by Otto Erich Deutsch. Clipping from **Radio-Wien** of Sept. 21, 1934.

76: "Preisausschreiben: Ein Dichter zu einem unbekanntem Schubertlied gesucht." Clipping from **Radio-Wien** of Sept. 21, 1934.

77: ALS, Prisca Maria Mader to Schenker, Nov. 18, 1934.

78: Schenker's conclusion to an unfinished song by Franz Schubert (D. 555).

79: "Kleine Chronik." Clipping from the **Neue Freie Presse**, Sept. 29, 1933.

80: "Der Biograph Schuberts" by Leopold Ziegler. Clipping, **Wiener Zeitung**, Sept. 27, 1934.

81: Label from item 82.

82: "Musik und Sprache" by Otto Maag. Offprint from **Festschrift Karl Nef zum 60. Geburtstag** 1933. Inscribed from Otto Maag to Schenker.

83: "Ein Meisterschule für Malerei am Grundlsee." Clipping from the **Neue Freie Presse**, Mar. 31, 1934.

84: "Ein Schubert-Fest in Basel" by Otto Erich Deutsch. Clipping from the **Neue Freie Presse**, May 31, 1934.

85: "Schuberts Popularität einst und jetzt" by Otto Erich Deutsch. 1 leaf from the **Sonntags-Beilage der National-Zeitung**, July 1, 1934.

86: "Internationale Musikbibliographie der Erstdrucke" by Otto Erich Deutsch. Offprint from **Attidel**

primo congresso mondiale delle Biblioteche e di Bibliografia, Roma-Venezia 15-30 Giugno 1929.

- 87: "Wiener Musikhonorare seit 200 Jahren" by Otto Erich Deutsch. Clipping from the **Neue Wiener Tagblatt**, Jan. 12, 1934.
- 88: Deutsch, Otto Erich. **Mozart und die wiener Logen**. Wien: Verlag der Wiener Freimaurer-Zeitung, 1932.
- 89: **23**, Nr. 15/16, Oct. 25, 1934. [Contains the article "Kant, Schenker und der Nachläufer" by Willi Reich, pp. 29-32.] Pasted on the inside back cover is a clipping, "Oesterreichisches Studio" by Ernst Krenek, from the **Neue Freie Presse**, Nov. 2, 1934.
- 90: **23**, Nr. 17/19, Dec. 15, 1934.
- 91-98: "Vorläufer und Nachläufer," unpublished typescript by Oswald Jonas. [A reply to Willi Reich's article "Kant, Schenker und der Nachläufer" - see item 89.]
- 99: Label from original folder: obligate Lage.
- 100: Schenker's list of contents.
- NOTE:** *Item 101 was preceded by a strip from a page of **Radio-Wien** of Apr. 13, 1928, labeled "Bach, Choral Herzliebster Jesu."*
- 101-105: Notes and sketches for graphs of J. S. Bach's chorale **Herzliebster Jesu**.
- 106: "Spengler und die Technik" by Carl Weihe. Clipping, **Deutsche Tageszeitung**, Apr. 12, 1926.
- 107: Notes [for lessons with Anthony von Hoboken?]
- 108-109: Examples of Schubert, String Quartet D. 810 ("Der Tod und das Mädchen"), and Chopin, Prelude, Op. 28, No. 3.
- 110: Schenker's execution of the first arpeggio in Carl Philipp Emanuel Bach's Fantasia in E Flat Major, W. 58/6.
- NOTE:** *Items 111-114 were wrapped in a leaf from **Radio-Wien** of Oct. 28, 1927.*
- 111-112: Sketches for graphs of J. S. Bach, Prelude in B Flat Major, from Das wohltempierte Klavier, Book I, BWV 866.

- 113: Sketches for a graph of Beethoven, Bagatelle, Op. 119, No. 11.
- 114: Graph of Beethoven, Sonata, Op. 2, No. 2, 1st movement (exposition).
- 115: Label from original folder: Uebertragung der Ursatzformen auf den Einzelklang.
- 116: Note and graph by Ernst Oster concerning Schenker's reading of Beethoven's Symphony No. 4, Op. 60, 1st movement, measures 107-141 (see items 117-118).
- 117: Graph in the hand of Angi Elias of Beethoven, Symphony No. 4, Op. 60, 1st movement, measures 107-141, with numerous corrections by Schenker.
- 118: Graph in the hand of Angi Elias of Beethoven, Symphony No. 4, Op. 60, 1st movement, measures 107-141, incorporating corrections from item 117, with a few notes by Schenker.
- 119: TLS, Julius Kromer to Schenker, Oct. 16, 1934. Letterhead of the Meisterarchiv [Archiv für Photogramm].
- 120: "Mozart-Drucke" by Otto Erich Deutsch and Cecil B. Oldman. Offprint from the **Zeitschrift für Musik**, 14, Heft 3, Dec. 3, 1931. Inscribed by Deutsch to Schenker.
- 121: "Mozart-Drucke" by Otto Erich Deutsch and Cecil B. Oldman. Offprint from the **Zeitschrift für Musik**, 14, Heft 7, Apr. 7, 1932.
- 122-124: Copy (in Jeanette Schenker's hand) of a letter sent by Schenker to John Petrie Dunn, July 8, 1928.

PART FOUR (Items 125-316): [Material for *Der freie Satz*]

- 125: Label for items 126-165.
- NOTE:** *Items 126-165 were interleaved in the Mitteilungen des Hauses Breitkopf & Härtel, Heft 172, Apr. 1934.*
- 126-165: Corrections for figures and their numerical placement in **Der freie Satz**.
- 166: Label for items 167-316.
- 167-209: "Vorwort" [An earlier version of the foreword].
- NOTE:** *A leaf from Radio-Wien of Apr. 11, 1930 was found between items 171-73.*
- 210-220: "Belege" [Supplemental references for the foreword].

*Items 210-220 were wrapped in a leaf from **Neue Freie Presse** of Aug. 23, 1934, and were labeled "Belege." Items 213-216 were interleaved in an issue of Nagel's **Mitteilungen für Musikfreunde**, Nr. 1, [Autumn 1934], and were grouped as follows: 213-215, 216.*

221-316: "Wolle" [discarded material from the foreword].
*Items 221-238 were wrapped in a leaf from **Radio-Wien** of Jan. 17, 1930.*

PART FIVE (Items 317-390): [Clippings and material for **Der freie Satz]**

- 317: Label from original folder.
- 318: Label for items 319-375: "Weitere Beispiele: einige einsetzen! oder ersetzen?"
- 319-375: Supplementary musical examples.
- 376: Label for items 377-390: "Belege."
- 377: "Dramaturgische Reflexion" by Hugo von Hofmannsthal. Clipping, **Deutsche Tageszeitung**, July 17, 1929.
- 378: "Gespräch mit Hugo v. Hofmannsthal" by Prof. Dr. Walther Brecht; "Sprechen Sie noch....?" by Sigismund v. Radecki; "Sofie v. Uhde, Berlin." Clipping, **Deutsche Allgemeine Zeitung**, [n.d.].
- 379: "Tagebuch" by Hermann Bahr. Clipping, **Neues Wiener Journal**, Sept. 14, 1930.
- 380: "Auflösung der Form" by Jakob Wassermann. Clipping, **Neue Freie Presse**, Jan. 1, 1926.
- 381: "Gespräch mit Jakob Wassermann" by Viktor Polzer. Clipping, **Neue Freie dPresse**, Apr. 15, 1933.
- 382: "Unterredung mit Professor Albert Einstein." Clipping, **Neue Freie Presse**, Jan. 26, 1929.
- 383: "Lesesprachen oder Sprechsprachen?" by Werner Vockeradt. Page 1 of **Das Unterforschungsblatt**, Sonntagsbeilagen der **Deutsche Allgemeine Zeitung**.
- 384: Quotation from Goethe.
- 385: "Von alten zu neuen Ausdrucksmöglichkeiten in der Musik" by Dr. Paul A. Pisk. Pages 113-114 of **Radio-Wien**, Oct. 15, 1926.

- 386: "Gestaltwandel des Todes" by Prof. Dr. R. H. Grützmaker. Clipping, **Welt und Werk**, Feb. 28, 1926.
- 387: "Einstein über Johannes Kepler." Clipping, **Neue Freie Presse**, Nov. 27, 1930.
- 388: "Ein Wanderer im All" by Ludwig Gorm. Clipping, **Deutsche Allgemeine Zeitung**, Nov. 9, 1930.
- 389: **Anbruch**, XV. Jahrgang, Heft 4/5, Apr./May 1933. [Pages 53 and 59 have markings by Schenker.]
- 390: Listing of sections and their figures for **Der freie Satz**.

FILE 31: ALPHABETICALLY ARRANGED FILE OF MUSICAL TOPICS

Most of this file consists of fragmentary handwritten notes. Headings in quotations are those of Schenker.

- 1: Wrapper from original file.
- NOTE:** *Items 2-11 were found in one folder; item 2 was wrapped around items 3-11.*
- 2: Label.
- 3-11: Part of an article [see also items 160-171, 174-190, and 222-230].
- NOTE:** *Items 12-27 were found in a folder.*
- 12: Notes on fourth species counterpoint from Fux, Albrechtsberger, and Cherubini.
- 13-16: Fragment of an article: "Haben wir gesehen, wie jeder Ton seinen Wert bestimmt..."
- 17-26: Fragment of an article: "Bekanntlich gibt es in der musikalischen Kunst..."
- 27: Label from envelope.
- 28-153: "Niedergang der Kompositionskunst." Unpublished typescript with emendations by Schenker.
- 154-155: Pages from an unidentified article or book.
- 156: Quotation from Franz Grillparzer.

- 157-159: Notes.
- 160-171: Fragment of an article [see also items 3-11, 174-190, 222-230].

NOTE: *Items 172-214 were found in a folder; item 172 was wrapped around items 173-214.*

- 172: List of contents.
- 173: Notes.
- 174-190: Fragment of an article [see items 3-11, 160-171, 222-230].
- 191-209: Items labeled "Gegenwart." Includes:
192: "Orthographie."
196-197: "Die Technik des Handwerk."
- 210-217: Items labeled "Komp."

NOTE: *Items 218-237 were kept in one folder; item 218 was wrapped around 219-236.*

- 218: Label.
- 219-221: Notes.
- 222-230: Fragment of an article [see items 3-11, 160-171, 174-190].
- 231-237: Notes. Includes:
233: "Goethe und der neue Ballhorn." Clipping, **Berliner Tageblatt**, Mar. 12, 1908.

NOTE: *Items 238-359 were in one folder.*

- 238-239: Citations to musical examples in scores.

NOTE: *Items 240-250 were wrapped in a piece of paper labeled "A."*

- 240: "Accent."
- 241: "Acciacatura."
- 242-250: "Arpeggio."

NOTE: *Items 251-284 were wrapped in a piece of paper.*

- 251-277: "J.S. Bach." Includes:
254: "Landowska."
258: "Das Klarinblasen" by Georg Kinsky. Clipping, **Berliner Tageblatt**, Nov. 30, 1909.

- 259-264: "Klaviersatz und Klavierstyl."
 267-269: "Principe der Bach's Cantaten bearbeitungen."
 270-277: Material relating to J. S. Bach, Matthäupassion, BWV 244.
 275: "Die Matthäuspasion" by Ludwig Karpath. Clipping, **Neues Wiener Tagblatt**, Mar. 27, 1907.
 276-277: "Matthäus-Passion" by H. L. Clipping, [unidentified periodical], Mar. 28, 1907.
- 278-284: "Beethoven." Includes:
 278-279: Citations to musical examples in scores. (The verso side of item 276 is a draft of a letter to an unidentified recipient.)
 280-281: "Beethovens Quartette - Quartett Joachim" by Max Kalbeck. Clipping, [unidentified periodical], Mar. 9, 1907.
 283: "Missa solennis."
- 285-287: "Berlioz." Includes:
 285: Citation to an article "Programm-Musik" by Thassilo von Scheffer. In **Die Musik**, IX.2 (Oct. 1909), 71-75.
 286: Citations to musical examples in scores.
 287: Citation to a letter from Wagner to Princess Sayn-Wittgenstein in an article "Aus Richard Wagners Briefen an Freunde und Zeitgenossen." In **Die Musik**, IX.4 (Nov. 1909), 208-212.
Items 285-287 were wrapped in a piece of paper.
- 288-314: "Brahms." Includes:
 288: Citations to musical examples in scores.
 291: Citations to musical examples in scores.
 296: Concerning Concerto for piano, No. 2, Op. 83, B Flat Major, dated Jan. 17, 1907.
 301: Concerning Quartet for piano and strings, Op. 25, G Minor.
 302: Analytic sketches concerning Intermezzo, Op. 117, No. 3, C Sharp Minor.
 303-304: Concerning Rhapsodie, Op. 79, No. 1, B Minor.
 305-307: Concerning Rhapsodie, Op. 79, No. 2, G Minor.
 308: Concerning Begräbnisgesang, Op. 13.
 309-310: Concerning Ein Deutsches Requiem, Op. 45.

311: Concerning Schicksalslied, Op. 54.
Items 288-314 were wrapped in a piece of paper.

315-323: "Bruckner." Includes:
 315: Label for "Bruckner"; verso contains verses by Heinrich Heine.
 316-317: Citations to musical examples in scores.
 318: Citations to articles on "Bruckner als Lehrer."
 320: Citations to examples of "Bruckner'sche Contrapunkte."
 321: Page from a program book from the Gesellschaft der Musikfreunde [n.d.].
 322-323: "Eine Bruckner-Gedenkfeier" by Carl Lafite. Clipping, [unidentified periodical, possibly **Wiener Allgemeine Zeitung**], 1907.
Item 315 was wrapped around items 316-323.

NOTE: *Items 324-330 were wrapped in a piece of paper labeled "C."*

324: "Cadenzen bei Haydn."

325-330: "Chopin." Includes:
 326: Concerning Mazurka, Op. 17, No. 4, A Minor.
 327: Musical examples from Etude, Op. 10, No. 12, C Minor.
 328: Musical examples from Nocturne, Op. 15, No. 2, F Sharp Major.
 329: Musical examples from Nocturne, Op. 55, No. 1, F Minor.

331: Label for the "D" section. Verso side contains quotations from the Bible on Art.
Item 331 was wrapped around item 332.

332: "Dohnanyi: Symphonie" dated Feb. 3, 1903.

NOTE: *The "F" folder had been removed and used for File 83, items 255-258.
 The "G" folder had been removed and used for File B, items 406-432.
 Items 333-341 were wrapped in a piece of paper labeled "H."*

333-334: "Händel." Includes:
 333: Citations to musical examples in scores.
 334: Analytic sketch of Chaconne [Suite No. 2], G Major, HWV 435, Variation 12.

335-339: "Haydn." Includes:
 335: Citations to musical examples in scores.

- 338-339: "Zu Haydn's schottischen und wallischen Lieder."
- 340-341: "Horn" [i.e., the instrument].
- 342: Label for the "J" section. The opposite side contains a text entitled "Märchen" and the verso side contains quotations from various authors.
- 343-344: "Joachim." Typewritten text.
- NOTE:** *The "K" folder had been removed and used for file B, item 433. Items 345-346 were wrapped with a piece of paper labeled "L."*
- 345-346: "Liszt." Includes:
 345: Citations to musical examples in scores.
 346: "Der vergessene Liszt-Flügel." Clipping, [unidentified periodical], Sept. 21, 1907.
- NOTE:** *Items 347-356 were wrapped with a piece of paper labeled "M."*
- 347: "Mahler." Citation to a musical example in a score of Symphony No. 4.
- 348-352: "Mendelssohn." Includes:
 348-349: Citations to musical examples in scores.
 350: Notes concerning Elijah, Op. 70.
- 353-359: "Mozart." Includes:
 355: "Ein Besuch bei Artur Schnitzler." Clipping, [unidentified periodical], Dec. 4, 1908.
 356-357: Typed text concerning Don Giovanni.
 358: Citation to Symphony, K. 543, E Flat Major [possibly a continuation of items 366-7].
 359: Citation to an article concerning Don Giovanni in **Die Musik**.
- 360-386: "Das Tonsystem" [handwritten text].
- 387-417: "Das Tonsystem" [typed copy of items 360-386].
- 418-431: Assorted loose papers. Includes:
 418: Program for a concert of Bach cantatas conducted by Karl Straube, held at the Gesellschaft der Musikfreunde, Nov. 8, 1911.
 419: Notes concerning a trio by Haydn.
 420: "Klangadjektiv."
 421: ALS, Jenny Kornfeld [i.e. Jeanette Schenker] to Schenker, Nov. 27, 1911. Also contains notes entitled "Form."

- 422-423: "Gegenwart."
 424: Harmonic diagrams of excerpts from J. S. Bach, Matthäuspassion, BWV 244.
 425: "Gegenwart."
 426: "Vortrag."
 427: "Dynamik."
 428: Citation to an article concerning Moritz von Schwind in the **Berliner Tageblatt**, Oct. 15, 1907.

NOTE: *Items 432-512 were in one folder.*

- 432-434: Notes on rhythm.
These items were wrapped in a piece of paper labeled "N."
 435: Typewritten text concerning Schubert's Die Stadt, 9 pages.
 436: Typewritten text concerning Schubert's Ihr Bild, 6 pages.
 437-443: Typewritten text concerning Schubert's Meeresstille.
 444-446: Typewritten text concerning Schubert's Des Fischers Liebesgluck and Nacht und Träume.

NOTE: *Items 447-474 were wrapped in a piece of paper and labeled "S."*

- 447: "Reger." Citations to musical examples in scores.
 448-449: "Anmerkungen zu Scarlattis Sonaten."
 Verso of item 448 concerns Brahms, Rhapsodie, Op. 79, No. 2, G Minor.
 450-454: Notes on Scarlatti.
 455: "R. Strauss, Allerseelen, Op. 10 No. 8."
 456: "Schubert." Citations to musical examples in scores.
 457: "Stenhammar." Concerning his Sonata for violin and piano, Op.19, A Minor, and Vincent d'Indy, Sonata, violin and piano, Op. 59, C Major.
 458-460: "Schumann, Waldscenen." Typewritten text.

- 461: "Schumann, Vögel als Prophet."
- 462: "Schumann, Traumerei."
- 463-472: Notes concerning works of Richard Strauss. Includes:
 463-464: Citations to musical examples in scores.
 465: "Persönliche Erinnerungen an Hans v. Bülow" by Richard Strauss. Pages 33-34, **Neue Freie Presse**, Dec. 25, 1909.
 472: Concerning Taillefer, Op. 52.
These items were wrapped together in a piece of paper.
- 473-474: "Styl."
- NOTE:** *Items 475-476 were wrapped in a piece of paper and labeled "T."*
- 475: "Tchaikovsky." Citation to a musical example in a score.
- 476: "Tonmalerei."
- 477-507: Notes concerning works of Richard Wagner. Includes:
 477: Advertisement for a book, **Richard Wagner an seine Freunde und Zeitgenossen**.
 480-490: Concerning Wagner's revisions of Beethoven's Symphony No. 9, Op. 125.
 491: Citations to musical examples in scores.
 505: "Bücher über Musik" by Alb. K. Pages 15-16, **Fremden-Blatt**, Oct. 26, 1906.
*These items were wrapped in a piece of paper and labeled "W."
 Item 479 was wrapped around items 480-490.*
- NOTE:** *Between items 507-508 was found an issue of **Die Zukunft**, Sept. 12, 1903, containing an article entitled "Hugo Wolf" by Gustav Kühl. This item has not been microfilmed.*
- 508: "Hugo Wolf."
- 509-512: Contents list for file 31.
- 513-561: Assorted items, many labeled "Laie," "Kunst und Laie," and "Gegenwart."
*Items 513-561 were found in a folder.
 Between items 514 and 515 an issue of **Signale für die musikalische Welt** of Mar. 24, 1909 was found, containing the article "Kritische Glossen" by Leopold Schmidt. This item has not been microfilmed.
 Items 544 was wrapped around items 545-561 and was labeled "Laie."*

- 562-610: Materials and notes on counterpoint. Item 562 is a music notebook containing copied excerpts from Heinrich Bellerman's **Der Contrapunkt**, and Gustav Nottebohm's **Beethoven's Studien**. The remaining items are notes, many copied from counterpoint texts of Cherubini, Albrechtsberger, Beethoven (see above), and Fux.
Items 562-610 (including the music notebook) were found in a folder.
Item 595 was wrapped around items 596-599.
Item 600 was wrapped around items 601-603.
- 611-628: Assorted items on counterpoint, "Laie," and other topics.
These items were in one folder.

FILE 32: ANALYSES OF MUSIC BY CHOPIN

NOTE: *All works are by Frederic Chopin except as noted.*

Item 1 is preceded by two folder covers. The first is the folder cover for the entire file 32; the second is the folder for the analyses of mazurkas.

- 1: Recto: Notes by Ernst Oster on Schenker's graphs of Mazurkas.
Verso: Negative and reversed image of a graph by Ernst Oster of Felix Mendelssohn-Bartholdy, *Lieder ohne Worte*, Op. 53, No. 2, E Flat Major.
- 2: Recto: Sketches for a graph of Mazurka, Op. 17, No. 1, B Flat Major.
Verso: Sketches for an unidentified work, probably by Schenker.
*Item 2 was preceded by pages from **Radio-Wien** dated Apr. 13, 1928 and Sept. 19, 1930.*
- 3: Recto: Sketches for a graph of Mazurka, Op. 17, No. 2, E Minor.
Verso: Blank. [This side has not been microfilmed.]
- 4: Recto: Sketches for a graph of Mazurka, Op. 17, No. 3, A Flat Major.
Verso: Unidentified fragmentary sketches.
- 5: Recto: Label.
Verso: Clean copy of a graph of Mazurka, Op. 17, No. 4, A Minor, in the hand of Angi Elias.
- 6: Recto: Label.
Verso: Clean copy of a graph of Mazurka, Op. 17, No. 4, A Minor, measures 1-36, in the hand of Angi Elias.
- 7: Recto: Label.

- Verso: Clean copy of a graph of Mazurka, Op. 17, No. 4, A Minor, measures 37-60, in the hand of Angi Elias.
- 8: Recto: Label.
Verso: Clean copy of a graph of Mazurka, Op. 17, No. 4, A Minor, measures 61-92, in the hand of Angi Elias.
- 9: Recto: Label.
Verso: Clean copy of a graph of Mazurka, Op. 17, No. 4, A Minor, measures 93-132, in the hand of Angi Elias.
- 10: Recto: Note by Ernst Oster, dating item 11 to Dec. 1931.
Verso: Blank. [This side has not been microfilmed.]
*Item 10 was preceded by pages from **Radio-Wien** dated May 22, 1927 and Feb. 17, 1928.*
- 11: Recto: Label.
Verso: Recto: Clean copy of a graph of Mazurka, Op. 24, No. 1, G Minor, in the hand of Angi Elias.

NOTE: *Items 12-18 were wrapped a leaf from **Radio-Wien** of Jun. 1, 1928.*

- 12: Recto: Sketch for a graph of Mazurka, Op. 24, No. 2, C Major.
Verso: Blank. [This side has not been microfilmed.]
- 13: Recto: Sketch for a graph of Mazurka, Op. 24, No. 2, C Major.
Verso: Blank. [This side has not been microfilmed.]
- 14: Recto: Sketch for a graph of Mazurka, Op. 24, No. 2, C Major.
Verso: Blank. [This side has not been microfilmed.]
- 15: Recto: Sketch for a graph of Mazurka, Op. 24, No. 2, C Major.
Verso: Fragment of a sketch for a graph of an unidentified work.
- 16: Recto: Sketch for a graph of Mazurka, Op. 24, No. 2, C Major.
Verso: Blank. [This side has not been microfilmed.]
- 17: Recto: Sketches for a graph of Mazurka, Op. 24, No. 2, C Major.
Verso: Fragment of a proof sheet of page 33 of "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]
- 18: Recto: Sketches for a graph of Mazurka, Op. 24, No. 1, G Minor.
Verso: Sketch for a graph of Johann Sebastian Bach, Sonata, violin, BWV 1005, C Major, Largo.

NOTE: *Items 19-22 were wrapped a leaf from **Radio-Wien** of Sept. 30, 1927.*

- 19: Recto: Sketches for a graph of Mazurka, Op. 24, No. 3, A Flat Major.
Verso: Fragment of a proof sheet of page 97 of "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]
- 20: Recto: Label.

- Verso: Clean copy of a graph of Mazurka, Op. 24, No. 3, A Flat Major, in the hand of Angi Elias with emendations by Schenker.
- 21: Recto: Sketch for a graph of Mazurka, Op. 24, No. 3, A Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 22: Recto: Sketch for a graph of Mazurka, Op. 24, No. 3, A Flat Major, in the hand of Angi Elias with emendations by Schenker.
Verso: Sketch for a graph of Mazurka, Op. 24, No. 3, A Flat Major.
- 23: Recto: Note by Ernst Oster dating item 23 to Dec. 1931.
Verso: Blank. [This side has not been microfilmed.]
- 24: Recto: Sketches for a graph of Mazurka, Op. 24, No. 4, B Flat Minor.
Verso: Sketch for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 19-75 [used for the version published in **Das Meisterwerk in der Musik**, vol. 3].
- NOTE:** *Items 25-28 were wrapped a leaf from **Radio-Wien** of May 2, 1930.
Item 25 was preceded by a page from **Radio-Wien** of Oct. 5, 1928.*
- 25: Recto: Musical examples from Johannes Brahms, Rhapsodie, Op. 79, No. 1, B Minor; from Mazurka, Op. 17, No. 4, A Minor, from Mazurka Op. 30, No. 3, D Flat Major; and from Mazurka Op. 30, No. 4, C Sharp Minor.
Verso: Fragment of an unidentified work, probably by Schenker.
- 26: Recto: Sketches for a graph of Mazurka, Op. 30, No. 4, C Sharp Minor, dated Feb. 20, 1931.
Verso: Continuation of sketches from the recto side.
- 27: Recto: Listing of mazurkas.
Verso: Fragment of a TLS, Hugo Friedmann to Schenker, Apr. 23, 1920 [the other portion is item 29 verso].
- 28: Recto: Sketches for a graph of Mazurka, Op. 33, No. 1, G Sharp Minor.
Verso: Sketches for a graph of Mazurka, Op. 30, No. 1, C Minor.
- NOTE:** *Items 29-30 were wrapped a leaf from **Radio-Wien** of May 17, 1929.
Item 30 was wrapped a leaf from **Radio-Wien** of Jun. 7, 1929.*
- 29: Recto: Listing of mazurkas.
Verso: Fragment of a TLS, Hugo Friedmann to Schenker, Apr. 23, 1920 [the other portion is item 27 verso].
- 30: Recto: Sketches for a graph of Mazurka, Op. 33, No. 4, B Minor.

- Verso: Sketch for a graph of Johannes Brahms, Studien, Op. 35, Thema, in the hand of Angi Elias with emendations by Schenker.
- 31: Recto: Sketch for a graph of Mazurka, Op. 41, No. 1, E Minor.
 Verso: Graphs of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, [figures 3-5 of "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3].
*Item 31 was wrapped a leaf from **Radio-Wien** of Oct. 11, 1929.*
- 32: Recto: Sketches for a graph of Mazurka, Op. 50, No. 3, C Sharp Minor.
 Verso: Blank. [This side has not been microfilmed.]
*Item 32 was wrapped a leaf from **Radio-Wien** of Sept. 30, 1929.*
- 33: Recto: Carbon copy of a transcription by Ernst Oster of Schenker's marginal notes to Nocturne, Op. 9, No. 2, E Flat Major. [These notes together with Oster's transcription are in Schenker's copy of Chopin Nocturnes [see item 61 of the Scores file].
 Verso: Blank. [This side has not been microfilmed.]
*Item 33 was preceded by a page from **Radio-Wien** of Feb. 11, 1927.*
- 34: Recto: Clean copy of a graph of Nocturne, Op. 9, No. 2, E Flat Major, in the hand of Angi Elias with emendations by Schenker.
 Verso: Blank. [This side has not been microfilmed.]
- 35: Recto: Sketches for a graph of Nocturne, Op. 9, No. 2, E Flat Major.
 Verso: Fragment of a proof sheet of page 170 of "Haydn: Die Vorstellung des Chaos" from **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]
- 36: Recto: A note concerning Nocturne, Op. 9, No. 2, E Flat Major.
 Verso: Fragment of a proof sheet of a page from an unidentified article. [This side has not been microfilmed.]
- 37: Recto: Sketch for a graph of Nocturne, Op. 9, No. 3, B Major.
 Verso: Sketch for a graph of Nocturne, Op. 9, No. 3, B Major.
*Item 37 was preceded by a page from **Radio-Wien** of Sept. 30, 1927.*
- 38: Recto: Notes and musical examples concerning Nocturne, Op. 15, No. 2, F Sharp Major.
 Verso: Unidentified notes.
- 39: Recto: Sketches for a graph of Nocturne, Op. 15, No. 2, F Sharp Major, measures 1-20.
 Verso: Blank. [This side has not been microfilmed.]
- 40: Recto: Sketches for a graph of Nocturne, Op. 15, No. 2, F Sharp Major, measures 21-62.
 Verso: Blank. [This side has not been microfilmed.]
- 41: Recto: Sketches for a graph of Nocturne, Op. 15, No. 2, F Sharp Major.
 Verso: Page from an inventory of music.
- 42: Recto: Notes and musical examples concerning Nocturne, Op. 15, No. 2, F Sharp Major.
 Verso: Blank. [This side has not been microfilmed.]
- 43: Recto: Notes and musical examples concerning Nocturne, Op. 15, No. 2, F Sharp Major.

Verso: Fragment of a proof sheet of page 170 of "Haydn: Die Vorstellung des Chaos" from **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]

NOTE: *Items 44-45 were wrapped with a leaf from **Radio-Wien** of May [17?], 1929.*

44: Recto: Notes and musical examples concerning Nocturne, Op. 15, No. 2, F Sharp Major.
Verso: Fragment of a bill. [This side has not been microfilmed.]

45: Recto: Diagrams of diminutions from Nocturne, Op. 15, No. 2, F Sharp Major.
Verso: Graphs of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement [figures 21-22 from "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3].

46: Recto: Photocopy of graphs by Ernst Oster of portions from Nocturne, Op. 27, No. 1, C Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
*Item 46 was preceded by a page from **Radio-Wien** of Sept. 30, 1927.*

47: Recto: "Chopin, Nocturne Des dur." Text in Jeanette Schenker's hand, dated Dec. 7, 1914.
Verso: Blank. [This side has not been microfilmed.]
*Item 47 was preceded by a page from **Radio-Wien** of Sept. 30, 1927.*

48: Recto: Sketches of musical examples for Nocturne, Op. 27, No. 2, D Flat Major.
Verso: Blank. [This side has not been microfilmed.]

49: Recto: Sketch for a graph of Nocturne, Op. 27, No. 2, D Flat Major.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.

50: Recto: Notes, mentioning Nocturne, Op. 27, No. 2, D Flat Major.
Verso: Fragment of a page of an inventory of music.

51: Recto: Sketches for a graph of Nocturne, Op. 27, No. 1, C Sharp Minor.
Verso: Sketches for a graph of Wolfgang Amadeus Mozart, Symphony, K. 550, G Minor, 1st movement.

NOTE: *Items 52-3 were wrapped a leaf from **Radio-Wien** of Sept. 30, 1927.*

52: Recto: Sketches for a graph of Nocturne, Op. 32, No. 1, B Major.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]

53: Recto: Sketches for a graph of Nocturne, Op. 32, No. 1, B Major.
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 54-56 were wrapped a leaf from **Radio-Wien** of Sept. 30, 1927.*

54: Recto: Sketches and notes for a graph of Nocturne, Op. 37, No. 2, G Major.
Verso: Blank. [This side has not been microfilmed.]

- 55: Recto: Notes and musical example concerning Nocturne, Op. 37, No. 2, G Major.
Verso: Blank. [This side has not been microfilmed.]
- 56: Recto: Notes and musical examples concerning Nocturne, Op. 37, No. 2, G Major.
Verso: Notes concerning Nocturne, Op. 37, No. 2, G Major [written on a page from an appointment calendar of the week of Sept. 28-Oct. 4, 1913].
- 57: Recto: Notes and musical example from an unidentified nocturne [Ernst Oster's attribution: "Op. 48/2?"].
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 58-59 were wrapped a leaf from Radio-Wien of Jun. 1, 1928.*

- 58: Recto: Sketches for a graph of Nocturne, Op. 55, No. 2, E Flat Major.
Verso: Sketches for graphs of Wolfgang Amadeus Mozart, Symphony, K. 550, G Minor, 2nd movement.
- 59: Recto: Sketches for a graph of Nocturne, Op. 55, No. 2, E Flat Major.
Verso: Sketches for graphs of Wolfgang Amadeus Mozart, Symphony, K. 550, G Minor, 3rd movement.

NOTE: *Items 60-65 were wrapped a leaf from Radio-Wien of Jun. 17, 1927.*

- 60: Recto: Sketch for a graph of Polonaise, Op. 26, No. 1, C Sharp Minor [photocopy by Ernst Oster of item 38/324].
Verso: Source of recto typed by Ernst Oster.
- 61: Recto: Sketch for a graph of Polonaise, Op. 26, No. 1, C Sharp Minor, measures 50-65.
Verso: Fragment of a graph to an unidentified work in F Minor.
- 62: Recto: Sketches for a graph of Polonaise, Op. 26, No. 1, C Sharp Minor.
Verso: Sketches for a graph of an unidentified work.
- 63: Recto: Sketches for a graph of Polonaise, Op. 26, No. 1, C Sharp Minor.
Verso: Fragment of a graph of Joseph Haydn, Sonata, H. XVI/52, E Flat Major, 1st movement [used for the version published in **Der Tonwille**, Heft 3].
- 64: Recto: Sketches for a graph of Polonaise, Op. 26, No. 1, C Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- 65: Recto: Sketches for a graph of Polonaise, Op. 26, No. 1, C Sharp Minor.
Verso: Notes and sketches for a graph of an unidentified work.

NOTE: *Items 66-71 were wrapped a leaf from Radio-Wien of Nov. 11, 1927.*

- 66: Recto: Sketches for a graph of Polonaise, Op. 40, No. 2, C Minor.
Verso: Notes and musical examples for an unidentified work.
- 67: Recto: Sketches for a graph of Polonaise, Op. 40, No. 2, C Minor.

- Verso: Sketch for a graph of Joseph Haydn, Sonata, H. XVI/52, E Flat Major, 1st movement [used for the version published in **Der Tonwille**, Heft 3].
- 68: Recto: Musical examples and sketches for a graph of Polonaise, Op. 40, No. 2, C Minor.
Verso: Sketches for graphs of Ludwig van Beethoven, Symphony No. 5, Op. 67, 2nd movement.
- 69: Recto: Sketches for a graph of Polonaise, Op. 40, No. 2, C Minor.
Verso: Sketch for a graph of Joseph Haydn, Sonata, H. XVI/52, E Flat Major, 2nd and 3rd movements [continued on to the bottom stave of the recto side].
- 70: Recto: Sketches for a graph of Polonaise, Op. 40, No. 2, C Minor.
Verso: Sketches for a graph of Joseph Haydn, Sonata, H. XVI/52, E Flat Major, 1st movement.
- 71: Recto: Sketches for a graph of Polonaise, Op. 40, No. 2, C Minor.
Verso: Blank. [This side has not been microfilmed.]
- 72: Recto: Sketches for a graph of Polonaise, Op. 26, No. 2, E Flat Minor.
Verso: Sketches for a graph of Ludwig van Beethoven, Symphony No. 5, Op. 67, 2nd movement.
*Item 72 was wrapped a leaf from **Radio-Wien** of Nov. 11, 1927.*
- NOTE:** *Items 73-76 were wrapped a leaf from **Radio-Wien** of Nov. 11, 1927.*
- 73: Recto: Clean copy of a graph of Polonaise, Op. 40, No. 1, A Major, in the hand of Angi Elias with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 74: Recto: Sketches for a graph of Polonaise, Op. 40, No. 1, A Major.
Verso: Fragmentary Sketch for a graph of Polonaise, Op. 40, No. 2, C minor.
- 75: Recto: Sketches for a graph of Polonaise, Op. 40, No. 1, A Major.
Verso: Blank. [This side has not been microfilmed.]
- 76: Recto: Sketches for a graph of Polonaise, Op. 40, No. 1, A Major; beginning of an unidentified instrumental work or exercise.
Verso: Continuation from recto of of an unidentified instrumental work or exercise.
- 77: Recto: Sketches for a graph of Polonaise, Op. 53, A Flat Major.
Verso: Sketches for a graph of Polonaise, Op. 53, A Flat Major; includes unidentified musical fragments.
- 78: Recto: Sketches for a graph of Polonaise, Op. 53, A Flat Major, measures 91-126.
Verso: Contrapuntal examples.
- 79: Recto: Musical examples and sketches for a graph of Polonaise, Op. 53, A Flat Major.
Verso: Musical examples and sketches for a graph of Polonaise, Op. 53, A Flat Major.

- 80: Recto: Musical examples and sketches for a graph of Polonaise, Op. 53, A Flat Major.
Verso: Contrapuntal examples with citations to works.
- 81: Recto: Collection of musical examples: from Polonaise, Op. 53, A Flat Major; Johannes Brahms, Sonata No. 3, violin and piano, Op. 108, D Minor; "Mazurka, A Major."
Verso: Collection of musical examples [continued]: Johannes Brahms, Concerto, piano and orchestra, Op. 15; Wolfgang Amadeus Mozart, Sonata, K. 310, A Minor.

NOTE: *Items 82-83 were wrapped a leaf from **Radio-Wien** of Nov. 18, 1927.*

- 82: Recto: Sketches for a graph of Polonaise, Op. 71, No. 2, B Flat Major.
Verso: Fragment of a graph to an unidentified work.
- 83: Recto: Sketches for a graph of Polonaise, Op. 71, No. 2, B Flat Major.
Verso: Sketches for a graph of an unidentified work.
- 84: Recto: Note by Ernst Oster concerning item 85.
Verso: Blank. [This side has not been microfilmed.]
*Item 84 was preceded by a page from **Radio-Wien** of Apr. 20, 1928.*
- 85: Recto: Sketch for a graph of Prelude, Op. 28, No. 1, C Major.
Verso: Blank. [This side has not been microfilmed.]
- 86: Recto: Sketches for a graph of Prelude, Op. 28, No. 1, C Major.
Verso: Notes and fragment of a graph of Prelude, Op. 28, No. 2, A Minor.
- 87: Recto: "Chopin Prälude 1." Text concerning Prelude, Op. 28, No. 1, C Major, in an unidentified hand with emendations by Schenker, dated Apr. 8, 1913.
Verso: Two additions to the text on the recto side.
- 88: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 1, C Major.
Verso: Fragment of an unidentified article in English. [This item comes from the same paper as items 93 and 97; this side has not been microfilmed.]
- 89: Recto: Sketches for a graph of Prelude, Op. 28, No. 2, A Minor.
Verso: Blank. [This side has not been microfilmed.]
*Item 89 was preceded by a page from **Radio-Wien** of Nov. 4, 1927.*
- 90: Recto: Notes and a musical example concerning Prelude, Op. 28, No. 2, A Minor.
Verso: Fragment of a list of courses for the Volksbildungsheim in Simmering (March to June 1922). [This side has not been microfilmed.]
- 91: Recto: Sketch for a graph of Prelude, Op. 28, No. 2, A Minor.
Verso: Blank. [This side has not been microfilmed.]
- 92: Recto: Notes and sketches for a graph of Prelude, Op. 28, No. 2, A Minor.
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 93-94 were wrapped a leaf from **Radio-Wien** of Sept. 30, 1927.*

- 93: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 2, A Minor.
Verso: Fragment of an unidentified article in English. [This item comes from the same paper as items 88 and 97; this side has not been microfilmed.]
- 94: Recto: Notes concerning Prelude, Op. 28, No. 2, A Minor.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.

NOTE: *Items 95-97 were wrapped in a leaf from **Radio-Wien** of Apr. 20, 1928. Within that, items 96-97 were wrapped in a leaf from **Radio-Wien** of Sept. 30, 1927.*

- 95: Recto: Sketches for a graph of Prelude, Op. 28, No. 3, G Major.
Verso: Blank. [This side has not been microfilmed.]
- 96: Recto: Notes concerning Prelude, Op. 28, No. 3, G Major, dated Sept. 18, 1917.
Verso: Blank. [This side has not been microfilmed.]
- 97: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 3, G Major.
Verso: Fragment of an unidentified article in English. [This item comes from the same paper as items 88 and 93; this side has not been microfilmed.]
- 98: Recto: Musical sketches of Prelude, Op. 28, No. 4, E Minor.
Verso: Blank. [This side has not been microfilmed.]
- 99: Recto: Notes and sketches for a graph of Prelude, Op. 28, No. 5, D Major.
Verso: Unidentified musical sketch.
- 100: Recto: Sketches for graphs of Prelude, Op. 28, No. 6, B Minor.
Verso: Sketches for a graph of Prelude, Op. 28, No. 15, D Flat Major.
*Item 100 was preceded by a page from **Radio-Wien** of Jun. 1, 1928.*
- 101: Recto: Label.
Verso: Clean copy of a graph of Prelude, Op. 28, No. 6, B Minor, with emendations by Schenker.
- 102: Recto: Sketches for a graph of Prelude, Op. 28, No. 6, B Minor.
Verso: Sketches for a graph of Prelude, Op. 28, No. 6, B Minor.

NOTE: *Items 103-107 were wrapped a leaf from **Radio-Wien** of Apr. 5, 1929.*

- 103: Recto: Sketches for a graph of Prelude, Op. 28, No. 8, F Sharp Minor.
Verso: Continuation of recto.
- 104: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 8, F Sharp Minor.
Verso: Cover letter from the Internationale Unfallversicherungs-Actien-Gesellschaft, [n.d.; This side has not been microfilmed].

- 105: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 8, F Sharp Minor.
Verso: Page from an appointment calendar for the week Sept. 21-27, 1913. [This side has not been microfilmed.]
- 106: Recto: Sketches for a graph of Prelude, Op. 28, No. 8, F Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- 107: Recto: Sketches for a graph of Prelude, Op. 28, No. 8, F Sharp Minor.
Verso: ALU, Waldheim-Eberle A. G. to Schenker, Dec. 3, 1925.

NOTE: *Items 108-111 were wrapped a leaf from **Radio-Wien** of Apr. 5, 1929.*

- 108: Recto: Sketches for a graph of Prelude, Op. 28, No. 9, E Major.
Verso: Blank. [This side has not been microfilmed.]
- 109: Recto: Sketch for a graph of Prelude, Op. 28, No. 10, C Sharp Minor.
Verso: Bill from Hotel Fluchthorn, Rössle in Galür, dated June 30, 1928. [This side has not been microfilmed.]
- 110: Recto: Sketch for a graph of Prelude, Op. 28, No. 10, C Sharp Minor.
Verso: Notice of a lieder recital by Ethyl Hayden, for Apr. 30, 1929. [This side has not been microfilmed.]
- 111: Recto: Sketches for a graph of Prelude, Op. 28, No. 12, G Sharp Minor.
Verso: Bill for gas usage during Jan.-Feb. 1929. [This side has not been microfilmed.]

NOTE: *Items 112-114 were wrapped a leaf from **Radio-Wien** of Sept. 9, 1929.*

- 112: Recto: Label.
Verso: Graph of Prelude, Op. 28, No. 15, D Flat Major, in the hand of Angi Elias with numerous emendations by Schenker.
- 113: Recto: Sketch for a graph of Prelude, Op. 28, No. 15, D Flat Major.
Verso: Sketch for a graph of Prelude, Op. 28, No. 15, D Flat Major.
- 114: Recto: Note by Ernst Oster referring to item 100 (verso).
Verso: Blank. [This side has not been microfilmed.]
- 115: Recto: Sketch for a graph of Prelude, Op. 28, No. 23, F Major.
Verso: Sketch for a graph of Prelude, Op. 28, No. 24, D Minor.
*Item 115 was preceded by a page from **Radio-Wien** of May 10, 1929.*
- 116: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 10, C Sharp Minor.
Verso: Notes concerning Prelude, Op. 28, No. 10, C Sharp Minor.

- 117: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 11, B Major.
Verso: Fragment of an unidentified handbill. [This side has not been microfilmed.]
- 118: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 11, B Major.
Verso: Blank. [This side has not been microfilmed.]
- 119: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 12, G Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- NOTE:** *Items 120-123 were found a group of pages from **Signale für die musikalische Welt** of Nov. 29, 1916, and were interleaved as follows: 120, 121-123.*
- 120: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 13, F Sharp Major.
Verso: Notes and musical examples concerning Prelude, Op. 28, No. 13, F Sharp Major.
- 121: Recto: Sketch for a graph of Prelude, Op. 28, No. 14, E Flat Minor.
Verso: Blank. [This side has not been microfilmed.]
- 122: Recto: Notes and musical examples concerning Prelude, Op. 28, No. 16, B Flat Minor.
Verso: Notes and musical examples concerning Prelude, Op. 28, No. 16, B Flat Minor.
- 123: Recto: "Chopin, Prälude As dur." Text concerning Prelude, Op. 28, No. 17, A Flat Major, in the hand of Jeanette Schenker with emendations by Schenker, dated Mar. 8, 1916.
Verso: Blank. [This side has not been microfilmed.]
- 124: Recto: Sketch for a graph of Prelude, Op. 28, No. 18, F Minor.
Verso: Examples of combined species counterpoint.
- 125: Recto: Musical examples and sketches for a graph of Prelude, Op. 28, No. 19, E Flat Major.
Verso: Musical sketches for an unidentified work.
- 126: Recto: Notes, musical examples, and sketches for a graph of Preludes, Op. 28, No. 21, B Flat Major, and No. 20, C Minor.
Verso: Notes and musical examples for Prelude, Op. 28, No. 20, C Minor.
- 127: Recto: Notes concerning Prelude, Op. 28, No. 21, B Flat Major.
Verso: Fragment of a page from an appointment calendar for the week of Feb. 13-19, 1916. [This side has not been microfilmed.]
- 128: Recto: Notes and musical examples from Preludes Op. 28, No. 23, F Major and No. 24, D Minor.

- Verso: Continuation of notes and musical examples from Preludes Op. 28, No. 23, F Major and No. 24, D Minor.
- 129: Recto: Note by Ernst Oster, dating Elias's work on Scherzo, Op. 31, to Dec. 1930.
Verso: Blank. [This side has not been microfilmed.]
- 130: Recto: Transcription and notes by Ernst Oster concerning items 132-134 Scherzo.
Verso: Blank. [This side has not been microfilmed.]
- 131: Recto: Continuation of Ernst Oster's notes from item 130 recto.
Verso: Blank. [This side has not been microfilmed.]
- 132: Recto: Sketches for a graph of Scherzo, Op. 31, D Flat Major.
Verso: Notes, musical examples, and sketches for a graph of an unidentified work.
- 133: Recto: Sketches for a graph of Scherzo, Op. 31, D Flat Major.
Verso: Sketch for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 3rd movement, measures 123-166.
- 134: Recto: Sketches for a graph of Scherzo, Op. 31, D Flat Major.
Verso: Sketches for a graph of Scherzo, Op. 31, D Flat Major.
- 135: Recto: Notes and sketches for a graph by Ernst Oster of Scherzo, Op. 31, D Flat Major.
Verso: Notes and sketches for a graph by Ernst Oster of Scherzo, Op. 31, D Flat Major.
- 136: Recto: Notes and sketches for a graph by Ernst Oster of Scherzo, Op. 31, D Flat Major.
Verso: Notes and sketches for a graph by Ernst Oster of Scherzo, Op. 31, D Flat Major.
- 137: Recto: Sketches for a graph of Scherzo, Op. 31, D Flat Major.
Verso: Sketch for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 3rd movement, measures 233-260.
- 138: Recto: Label.
Verso: Clean copy of a graph of Scherzo, Op. 31, D Flat Major, in the hand of Angi Elias with emendations by Schenker.
- 139: Recto: Label.
Verso: Clean copy of a graph of Scherzo, Op. 31, D Flat Major, measures 1-65, in the hand of Angi Elias.
- 140: Recto: Label.
Verso: Clean copy of a graph of Scherzo, Op. 31, D Flat Major, measures 65-130, in the hand of Angi Elias.
- 141: Recto: Label.
Verso: Clean copy of a graph of Scherzo, Op. 31, D Flat Major, measures 265-334, in the hand of Angi Elias.
- 142: Recto: Label.
Verso: Clean copy of a graph of Scherzo, Op. 31, D Flat Major, measures 334-504, in the hand of Angi Elias with emendations by Schenker.
- 143: Recto: Label.

- Verso: Clean copy of a graph of Scherzo, Op. 31, D Flat Major, measures 505-556, in the hand of Angi Elias with an emendation by Schenker.
- 144: Recto: Label.
Verso: Clean copy of a graph of Scherzo, Op. 31, D Flat Major, measures 552-592, in the hand of Angi Elias.
- 145: Recto: Label.
Verso: Clean copy of a graph of Scherzo, Op. 31, D Flat Major, measures 686-740, in the hand of Angi Elias with emendations by Schenker.
- 146: Recto: Label.
Verso: Clean copy of a graph of Scherzo, Op. 31, D Flat Major, measures 740-780, in the hand of Angi Elias.
- 147: Recto: Sketches for a graph of Scherzo, Op. 31, D Flat Major; sketches for a graph in the hand of an unidentified student of an unidentified work.
Verso: Fragment sketch of an unidentified work; sketches for a graph of an unidentified work, in the hand of an unidentified student.
- NOTE:** *Items 148-149 were found inside an envelope labeled "Scherzo" and on the verso side labeled with the markings "M," "B," and "1929."*
- 148: Recto: Sketches for a graph of Scherzo, Op. 31, D Flat Major.
Verso: Sketches for a graph of an unidentified work in the hand of an unidentified student, with emendations by Schenker.
- 149: Recto: Notes and a musical example from Scherzo, Op. 31, D Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 150: Recto: Notes and sketches for a graph of Scherzo, Op. 31, D Flat Major.
Verso: Fragment of an unidentified text in the hand of Jeanette Schenker, with emendations by Schenker.
- 151: Recto: Sketches for a graph of Scherzo, Op. 31, D Flat Major.
Verso: Sketch for a graph of an unidentified work in the hand of an unidentified student.
- 152: Recto: Sketches for a graph of Scherzo, Op. 31, D Flat Major.
- 153: Recto: Sketches for a graph of Scherzo, Op. 31, D Flat Major.
Verso: Sketches for a graph of Scherzo, Op. 31, D Flat Major; sketches for a graph of Etude, Op. 25, No. 3, F Major.
- NOTE:** *Items 154-160 were wrapped a leaf from **Radio-Wien** of Jan. 25, 1929.*
- 154: Recto: List of pieces and citations to works.
Verso: Fragment of a handbill from the Copyright Bureau in Paris [n.d.; this side has not been microfilmed].
- 155: Recto: Sketch for a graph of Scherzo, Op. 54, E Major.
Verso: Blank. [This side has not been microfilmed.]

- 156: Recto: Musical examples from Scherzo, Op. 54, E Major.
Verso: Blank. [This side has not been microfilmed.]
- 157: Recto: Sketch for a graph of Scherzo, Op. 54, E Major.
Verso: Fragment of an unidentified text in the hand of Jeanette Schenker with emendations by Heinrich Schenker.
- 158: Recto: Musical examples and sketches for a graph of Scherzo, Op. 54, E Major.
Verso: Fragment of an unidentified text in the hand of Jeanette Schenker with emendations by Heinrich Schenker.
- 159: Recto: Musical examples and sketches for a graph of Scherzo, Op. 54, E Major.
Verso: Fragment of an unidentified text in the hand of Jeanette Schenker with emendations by Heinrich Schenker.
- 160: Recto: Musical examples and sketches for a graph of Scherzo, Op. 54, E Major.
Verso: Fragment of an unidentified text in the hand of Jeanette Schenker with emendations by Heinrich Schenker.

NOTE: *Items 161-163 were wrapped a leaf from **Radio-Wien** of Nov. 25, 1927.*

- 161: Recto: Sketches for a graph of Sonata, Op. 58, B Minor, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 58, B Minor, 1st movement.
- 162: Recto: Sketches for a graph of Sonata, Op. 58, B Minor, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 58, B Minor, 1st movement.
- 163: Recto: Sketches for a graph of Sonata, Op. 58, B Minor, 1st movement, development.
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 164-166 were wrapped a leaf from **Radio-Wien** of Oct. 28, 1927.*

- 164: Recto: Notes concerning Sonata, Op. 58, B Minor.
Verso: Blank. [This side has not been microfilmed.]
- 165: Recto: Sketches for a graph of Sonata, Op. 35, B Flat Minor, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 35, B Flat Minor, 1st movement.
- 166: Recto: Sketches for a graph of Sonata, Op. 35, B Flat Minor, 4th movement.
Verso: Sketches for a graph of Sonata, Op. 35, B Flat Minor, 4th movement.
- 167: Recto: Label.
Verso: Clean copy of a graph of Waltz, Op. 34, No. 1, A Flat Major, in the hand of Angi Elias.
- 168: Recto: Sketches for a graph of Waltz, Op. 34, No. 1, A Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 169: Recto: Label.
Verso: Clean copy of a graph of Waltz, Op. 42, A Flat Major, in the hand of Angi Elias.
- 170: Recto: Sketches for a graph of Waltz, Op. 42, A Flat Major.

- Verso: Sketches for a graph of Waltz, Op. 42, A Flat Major.
- 171: Recto: Note by Ernst Oster, dating Schenker Angi Elias's work on Waltz, Op. 64, No. 2, C Sharp Minor to June 1932.
Verso: Blank. [This side has not been microfilmed.]
- 172: Recto: Label.
Verso: Clean copy of a graph of Waltz, Op. 64, No. 2, C Sharp Minor, measures 1-94, in the hand of Angi Elias with emendations by Schenker.
- 173: Recto: Clean copy of a graph of Waltz, Op. 64, No. 2, C Sharp Minor, measures 1-94, in the hand of Angi Elias with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 174: Recto: Sketches for a graph of Waltz, Op. 64, No. 2, C Sharp Minor.
Verso: Sketch for a graph of Waltz, Op. 64, No. 2, C Sharp Minor.
- 175: Recto: Sketches for a graph of Waltz, Op. 64, No. 2, C Sharp Minor.
Verso: Sketch for a graph of an unidentified work.
- 176: Recto: Sketch for a graph of Waltz, Op. 64, No. 2, C Sharp Minor.
Verso: Voting ticket for the election of Apr. 24, 1927. [This side has not been microfilmed.]
- 177: Recto: Citations to examples of chromaticism, including a sketch for a graph of Waltz, Op. 64, No. 2, C Sharp Minor.
Verso: Fragment of a handbill for the Musikerkalender Hesse-Stern 1927. [This side has not been microfilmed.]

NOTE: *Items 178-179 were wrapped a leaf from **Radio-Wien** of Nov. 18, 1927.*

- 178: Recto: Sketch for a graph of Waltz, Op. 64, No. 3, A Flat Major.
Verso: Sketch for a graph of Waltz, Op. 64, No. 3, A Flat Major.
- 179: Recto: Sketch for a graph of Waltz, Op. 64, No. 3, A Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 180: Recto: Text concerning Variations for Piano and Orchestra, Op. 2 and Polonaise, Op. 26.
Verso: Fragment of a form letter from Elsa Schostal. [This side has not been microfilmed.]
*Item 180 was wrapped a leaf from **Radio-Wien** of May 17, 1929.*
- 181: Recto: Text concerning Concerto for Piano and Orchestra, Op. 21, F Minor.
Verso: Fragment of a form letter from a paper dealer. [This side has not been microfilmed.]
*Item 181 was wrapped a leaf from **Radio-Wien** of Nov. 30, 1928.*

FILE 33: ARRANGMENTS OF CONCERTI BY C.P.E. BACH

[Not in collection; Location unknown.]

FILE 34: ANALYSES OF MUSIC BY BRAHMS

NOTE: *All musical works are by Johannes Brahms unless otherwise stated.*

Label by Ernst Oster: "BRAHMS / Piano Compositions..."

Label by Ernst Oster: "Brahms, Intermezzo B minor Op. 119 No. 1 / Schenker and Elias."

- 1: Recto: Clean copy of a graph of Intermezzo, Op. 119, No. 1, B Minor, in the hand of Angi Elias.
- 2: Recto: Sketches for a graph of Intermezzo, Op. 119, No. 1, B Minor.
Verso: Blank.
- 3: Recto: Sketches for a graph of Intermezzo, Op. 119, No. 1, B Minor.
Verso: ANU, Universal-Edition to Schenker, Feb. 21, 1923.
- 4: Recto: Sketch for a graph of Intermezzo, Op. 119, No. 1, B Minor.
Verso: ANU, Universal-Edition to Schenker, Feb. 2, 1923.
- 5: Recto: Sketches for a graph of Intermezzo, Op. 119, No. 1, B Minor.
Verso: ANU, Universal-Edition to Schenker, Feb. 20, 1923.
- 6: Recto: Sketches for a graph of Intermezzo, Op. 119, No. 1, B Minor.
Verso: Graph of Johann Sebastian Bach, Präludium, A Minor, BWV 942 [No. 12 of "Zwölf kleine Präludien," used for the version published in **Das Meisterwerk in der Musik**, vol. 1].

Label by Ernst Oster: "Brahms, Op. 119 No. 2 (E minor) and No. 3 (C major) sketches and text."

- 7: Recto: Notes and musical example concerning Intermezzo, Op. 119, No. 2, E Minor.
Verso: Fragment of a bill. [This side has not been microfilmed.]
- 8-12: "Brahms, Op. 119 No. 2 E moll" numbered pages 1-5. Text in Jeanette Schenker's hand with emendations by Schenker. Dated Oct. 22, 1914.
[Verso sides are blank and have not been microfilmed.]
- 13: Recto: Sketches for a graph of Intermezzo, Op. 119, No. 2, E Minor.
Verso: Sketches for a graph of Johann Sebastian Bach, Präludium, A Minor, BWV 942 [No. 12 of "Zwölf kleine Präludien].

- 14: Recto: Sketches for a graph of Intermezzo, Op. 119, No. 2, E Minor.
Verso: Sketches for a graph of Johann Sebastian Bach, Partita, E Major, Preludio, BWV 1006.
- 15: Recto: Sketches for a graph of Intermezzo, Op. 119, No. 2, E Minor.
Verso: Blank. [This side has not been microfilmed.]
- 16: Recto: Note concerning Op. 118.
Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 17: Recto: Sketches for a graph of Intermezzo, Op. 119, No. 3, C Major.
Verso: Sketches for a graph of Intermezzo, Op. 119, No. 3, C Major.
- 18: Recto: Sketches for a graph of Intermezzo, Op. 119, No. 3, C Major.
Verso: Blank. [This side has not been microfilmed.]

Label by Ernst Oster: "Op. 119/3 Weitere Skizze bei Op. 118/6."

19-24: "Brahms: Intermezzo Op. 119 No. 3, C dur." Text in Jeanette Schenker's hand with emendations by Schenker. Dated Oct. 23, 1914.
[Verso sides were blank and have not been microfilmed.]

- 25: Recto: Sketches for graphs of Intermezzo, Op. 118, No. 2, A Major, and Intermezzo, Op. 118, No. 1, C Major.
Verso: Blank. [This side has not been microfilmed.]

Label by Ernst Oster: "Brahms, Op. 118 No. 1, 5, 2 (A major with text), 6 Op. 119 No. 3."

26-28: "Brahms, Op. 118 No. 2, A dur." Text in Jeanette Schenker's hand. Dated Oct. 21, 1914.
[Verso sides were blank and have not been microfilmed.]

- 29: Recto: Sketches for a graph of Intermezzo, Op. 118, No. 2, A Major, dated Mar. 26, 1925.
Verso: Sketches for a graph of Intermezzo, Op. 118, No. 2, A Major.
- 30: Recto: Sketches for a graph labeled "Brahms Op. 114."
Verso: Notes.
- 31: Recto: Notes and musical examples concerning Intermezzo, Op. 118, No. 2, A Major.
Verso: Portion of a form letter from the Erste Oesterreichische Versicherungs-Gesellschaft gegen Einbruch [n.d.; This side has not been microfilmed].
- 32: Recto: Sketches and musical examples for a graph of Romanze, Op. 118, No. 5, F Major.
Verso: Skeches for a graph of Intermezzo, Op. 118, No. 1, C Major.
- 33: Recto: Sketches for a graph of Intermezzo, Op. 118, No. 6, E Flat Minor.

Verso: Sketches for a graph of Intermezzo, Op. 119, No. 3, C Major.

Label by Ernst Oster: "Brahms, Liebeslieder Op. 52, No. 1 - 11."

34: Recto: Sketches for graphs of Liebeslieder, Op. 52, Nos. 1-3.
Verso: Blank. [This side has not been microfilmed.]

35: Recto: Sketches for graphs of Liebeslieder, Op. 52, Nos. 5-7.
Verso: Blank. [This side has not been microfilmed.]

36: Recto: Sketches for graphs of Liebeslieder, Op. 52, Nos. 8-10.
Verso: Blank. [This side has not been microfilmed.]

37: Recto: Sketch for a graph of Liebeslieder, Op. 52, No. 11.
Verso: Blank. [This side has not been microfilmed.]

Label by Ernst Oster: "Brahms Op. 76 No. 1."

38: Recto: Sketch for a graph of Capriccio, Op. 76, No. 1, F Sharp Minor.
Verso: Graph of Domenico Scarlatti, Sonata, K. 9, D Minor. [Used for the version published in **Das Meisterwerk in der Musik**, vol. 1.]

39: Recto: Note, with musical example of Ballade, Op. 118, No. 3, G Minor, dated June 10, 1914, with an additional note concerning Capriccio, Op. 76, No. 2, B Minor.
Verso: Blank. [This side has not been microfilmed.]

40: Recto: Sketches for a graph of Capriccio, Op. 76, No. 2, B Minor.
Verso: Sketches for a graph of Capriccio, Op. 76, No. 2, B Minor.

Label by Ernst Oster: "Brahms Op. 76 No. 2 Capriccio B minor Sketches Schenker and Elias."

41: Recto: Label.
Verso: Clean copy of a graph of Capriccio, Op. 76, No. 2, B Minor, measures 1-31, in the hand of Angi Elias.

42: Recto: Clean copy of a graph of Capriccio, Op. 76, No. 2, B Minor, measures 32-79, in the hand of Angi Elias.
Verso: Blank.

43: Recto: Label.
Verso: Clean copy of a graph of Capriccio, Op. 76, No. 2, B Minor, measures 80-119, in the hand of Angi Elias.

44: Recto: Label.
Verso: Clean copy of a graph of Capriccio, Op. 76, No. 2, B Minor, in the hand of Angi Elias.

Label by Ernst Oster: "Brahms Intermezzo Bb Op. 76 No. 4 / Schenker and Elias."

45: Recto: Label.

- Verso: Clean copy of a graph of Intermezzo, Op. 76, No. 4, B Flat Major, measures 1-20, and 1-7 [the repeat of the first section is analyzed], in the hand of Angi Elias.
- 46: Recto: Clean copy of a graph of Intermezzo, Op. 76, No. 4, B Flat Major, measures 8-35, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed.]
- 47: Recto: Label.
Verso: Clean copy of a graph of Intermezzo, Op. 76, No. 4, B Flat Major, measures 36-55, in the hand of Angi Elias.
- 48: Recto: Label.
Verso: Clean copy of a graph of Intermezzo, Op. 76, No. 4, B Flat Major, in the hand of Angi Elias, with emendations by Schenker.
- 49: Recto: Sketches for a graph of Intermezzo, Op. 76, No. 4, B Flat Major, measures 1-28.
Verso: Notes and musical examples concerning Intermezzo, Op. 76, No. 4, B Flat Major.
- 50: Recto: Transcription by Ernst Oster of item 49 verso.
Verso: Blank. [This side has not been microfilmed.]
- 51: Recto: Photocopy of a graph by Ernst Oster of Intermezzo, Op. 76, No. 4, B Flat Major, measures 20-32.
Verso: Blank. [This side has not been microfilmed.]
- 52: Recto: Photocopy of a graph by Ernst Oster of Intermezzo, Op. 76, No. 4, B Flat Major, measures 32-45.
Verso: Blank. [This side has not been microfilmed.]
- Label by Ernst Oster: "Brahms, Intermezzo A minor Op. 76 No. 7 / Schenker and Elias."
- 53: Recto: Sketches for a graph of Intermezzo, Op. 76, No. 7, A Minor, measures 1-37.
Verso: Blank. [This side has not been microfilmed.]
- 54: Recto: Label.
Verso: Clean copy of a graph of Intermezzo, Op. 76 No. 7, A minor, measures 1-37, in the hand of Angi Elias.
- 55: Recto: Clean copy of a graph of Intermezzo, Op. 76 No. 7, A minor, measures 38-46, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed.]
- 56: Recto: Sketches for graphs of Intermezzo, Op. 76 No. 7, A minor.
Verso: Blank. [This side has not been microfilmed.]
- Label by Ernst Oster: "Brahms, Rhapsodie B minor Op. 79 No. 1 / sketches and incomplete text."
- 57: Recto: Notes concerning Rhapsodie, Op. 79, No. 1, B Minor.
Verso: Fragment from a listing of courses offered by the Volksbildungsheim in Simmering [n.d., ca.1922-24; this side has not been microfilmed].

- 58: Recto: Notes and musical examples concerning Rhapsodie, Op. 79, No. 1, B Minor.
Verso: Notes and musical examples concerning Rhapsodie, Op. 79, No. 1, B Minor.
- 59: Recto: Notes and musical examples concerning Rhapsodie, Op. 79, No. 1, B Minor.
Verso: Portion of a form letter from the Pensionsanstalt deutscher Journalisten, dated Aug. 26.
[This side has not been microfilmed.]
- 60: Recto: Notes and musical examples concerning Rhapsodie, Op. 79, No. 1, B Minor.
Verso: Blank. [This side has not been microfilmed.]
- 61: Recto: Notes and musical examples concerning Rhapsodie, Op. 79, No. 1, B Minor.
Verso: Portion of a blank form for a legal document. [This side has not been microfilmed.]
- 62: Recto: Sketches for a graph of Rhapsodie, Op. 79, No. 1, B Minor.
Verso: Sketches for a graph of Rhapsodie, Op. 79, No. 1, B Minor.
- 63: Recto: Sketches for a graph of Rhapsodie, Op. 79, No. 1, B Minor, measures 1-40.
Verso: Sketches for a graph of Rhapsodie, Op. 79, No. 1, B Minor, measures 41-80.
- 64: Recto: Sketches for a graph of Rhapsodie, Op. 79, No. 1, B Minor, measures 81-113.
Verso: Sketches for a graph of Rhapsodie, Op. 79, No. 1, B Minor, measures 217-233.
- 65: Recto: Sketches for a graph of Rhapsodie, Op. 79, No. 1, B Minor, measures 30ff.
Verso: Blank. [This side has not been microfilmed.]
- 66: Recto: Sketches for a graph of Rhapsodie, Op. 79, No. 1, B Minor, coda.
Verso: Blank. [This side has not been microfilmed.]
- 67: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, labeled [measure] "53."
Verso: Blank. [This side has not been microfilmed.]
- 68: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, labeled page 3.
Verso: Blank. [This side has not been microfilmed.]
- 69: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, labeled page 5.
Verso: Blank. [This side has not been microfilmed.]
- 70: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, labeled page 6.
Verso: Blank. [This side has not been microfilmed.]
- 71: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, labeled by Ernst Oster page 9.
Verso: Blank. [This side has not been microfilmed.]
- 72: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, labeled page 10.
Verso: Blank. [This side has not been microfilmed.]
- 73: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, labeled page 11.
Verso: Blank. [This side has not been microfilmed.]
- 74: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, measure 78.
Verso: Blank. [This side has not been microfilmed.]
- 75: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, measure 66.
Verso: Blank. [This side has not been microfilmed.]
- 76: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, measures 1-16.
Verso: Blank. [This side has not been microfilmed.]

- 77: Recto: Text concerning Rhapsodie, Op. 79, No. 1, B Minor, measure 22.
Verso: Blank. [This side has not been microfilmed.]

Label by Ernst Oster: "Brahms, Rhapsodie G minor Op. 79 No. 2."

- 78: Recto: Notes and musical examples concerning Rhapsodie, Op. 79, No. 2, G Minor.
Verso: Page from a publication of Der Bund der Deutschen in Niederösterreich.
[This side has not been microfilmed.]
- 79: Recto: Sketch for a graph of Rhapsodie, Op. 79, No. 2, G Minor, and for Ludwig van Beethoven, Sonata, Op. 53, 1st movement.
Verso: Unidentified notes.

Label by Ernst Oster: "Brahms, Intermezzo E, Op. 116 No. 6."

- 80: Recto: Sketch for a graph of Intermezzo, Op. 116, No. 6, E Major, measures 1-24.
Verso: Blank. [This side has not been microfilmed.]

Label by Ernst Oster: "Brahms, Intermezzo Eb, Op. 117 No. 1 / Sketches and Text."

- 81: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 1, E Flat Major.
Verso: Sketches for a graph of Intermezzo, Op. 117, No. 1, E Flat Major.
- 82: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 1, E Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 83-105: "Brahms: Intermezzo in Es dur / Op. 117 No. 1." Text in Jeanette Schenker's hand with emendations by Schenker. Items 83-86 labeled pages 167-170; items 87-93 labeled pages 180-186. [Verso sides, containing only labels by Ernst Oster, have not been microfilmed.]

Label by Ernst Oster: "Brahms, Intermezzi Op. 117 No. 2 and 3."

- 106: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 2, B Flat Minor, measures 1-38.
Verso: Sketches for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, development.
- 107: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 2, B Flat Minor, measures 38-85.
Verso: Sketches for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 83-127.
- 108: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 2, B Flat Minor.
Verso: Sketches for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, development.
- 109: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 2, B Flat Minor.
Verso: Blank. [This side has not been microfilmed.]
- 110: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 2, B Flat Minor.
Verso: Ration tickets for the week of Jan. 2-8, 1916. [This side has not been microfilmed.]

- 111: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 3, C Sharp Minor.
Verso: Sketches for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 1-23.
- 112: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 3, C Sharp Minor.
Verso: Sketches for graphs of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, figures 1-3 of the version published in **Das Meisterwerk in der Musik**, vol. 1.
- 113: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 3, C Sharp Minor.
Verso: Sketches for graphs of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement.
- 114: Recto: Sketches for a graph of Intermezzo, Op. 117, No. 3, C Sharp Minor.
Verso: Sketches for graphs of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement [figures 7-8 of the version published in **Das Meisterwerk in der Musik**, vol. 1].

Label by Ernst Oster: "Brahms, Intermezzi Op. 117 / «Philologisch»."

- 115: Recto: Notes and musical example concerning Intermezzo, Op. 117, No. 1, E Flat Major, labeled page 1.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 116: Recto: Notes and musical example concerning Intermezzo, Op. 117, No. 1, E Flat Major, labeled page 2.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 117: Recto: Notes and musical example concerning Intermezzo, Op. 117, No. 1, E Flat Major, labeled page 3.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 118: Recto: Notes and musical example concerning Intermezzo, Op. 117, No. 1, E Flat Major, labeled page 4.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 119: Recto: Notes concerning Intermezzo, Op. 117, No. 1, E Flat Major, labeled page 1 [labeled by Ernst Oster page 5].
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 120: Recto: Notes concerning Intermezzo, Op. 117, No. 1, E Flat Major, labeled page 2 [labeled by Ernst Oster page 6].
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 121: Recto: Notes concerning Intermezzo, Op. 117, No. 1, E Flat Major, labeled page 1 [labeled by Ernst Oster page 7].
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 122: Recto: Notes concerning Intermezzo, Op. 117, No. 1, E Flat Major, labeled page 2 [labeled by Ernst Oster page 8].
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 123: Recto: Notes concerning Intermezzo, Op. 117, No. 1, E Flat Major [labeled by Ernst Oster page 9].
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 124: Recto: Notes concerning Intermezzo, Op. 117, No. 2, B Flat Minor, labeled page 1.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]

- 125: Recto: Notes concerning Intermezzo, Op. 117, No. 2, B Flat Minor, labeled page 2.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 126: Recto: Notes concerning Intermezzo, Op. 117, No. 2, B Flat Minor, labeled page 3.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 127: Recto: Notes concerning Intermezzo, Op. 117, No. 2, B Flat Minor, labeled page 4.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 128: Recto: Notes concerning Intermezzo, Op. 117, No. 3, C Sharp Minor, labeled page 1.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 129: Recto: Notes concerning Intermezzo, Op. 117, No. 3, C Sharp Minor, labeled page 2.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 130: Recto: Notes concerning Intermezzo, Op. 117, No. 3, C Sharp Minor, labeled page 3.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 131: Recto: Notes concerning Intermezzo, Op. 117, No. 3, C Sharp Minor, labeled page 4.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 132: Recto: Notes concerning Intermezzo, Op. 117, No. 3, C Sharp Minor, labeled page 5.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 133: Recto: Notes concerning Intermezzo, Op. 117, No. 3, C Sharp Minor, labeled page 1.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 134: Recto: Notes concerning Intermezzo, Op. 117, No. 3, C Sharp Minor, labeled page 2.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 135: Recto: Notes and musical examples concerning Intermezzo, Op. 117, No. 3, C Sharp Minor.
Verso: Announcement of a concert sponsored by the Deutsche Musikgesellschaft - Ortsgruppe Wien, for Oct. 30, 1929.
- 136: Recto: Notes concerning Intermezzo, Op. 117, No. 3, C Sharp Minor.
Verso: Proof sheet of an unidentified article. [This side has not been microfilmed.]
- 137: Recto: Unidentified text in Jeanette Schenker's hand, labeled page 4.
Verso: Blank. [This side has not been microfilmed.]
- 138: Recto: Note concerning Sonata, No. 3, Op. 5, F Minor.
Verso: Unidentified text fragment.
- 139: Recto: Note concerning Sonata, No. 3, Op. 5, F Minor, 1st movement.
Verso: Fragment of a map of Italy. [This side has not been microfilmed.]
- 140: Recto: Sketch for a graph of Sonata, violoncello and piano, No. 1, Op. 38, 1st movement, development.
Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 105 and relabeled page 8. [This side has not been microfilmed.]
- 141: Recto: Sketches for a graph of Sonata, violoncello and piano, No. 1, Op. 38, 3rd movement.

- Verso: Notice for an election of Apr. 24, 1927. [This side has not been microfilmed.]
- 142: Recto: Sketches for a graph of Ballade, Op. 10, No. 4, B Major.
Verso: Fragment of examples of counterpoint.
- 143: Recto: Sketches for a graph of Ballade, Op. 10, No. 4, B Major.
Verso: Unidentified text in Jeanette Schenker's hand, with emendations by Schenker. Labeled page 9.
- 144: Recto: Recto: Sketches for a graph of Ballade, Op. 10, No. 4, B Major.
Verso: Blank. [This side has not been microfilmed.]
- 145: Recto: Sketches for a graph of Ballade, Op. 10, No. 4, B Major.
Verso: Fragment from a graph of Franz Joseph Haydn, Sonata, E Flat Major, H. XVI/52, 1st movement, measures 70-77 [used for the version published in **Der Tonwille**, Heft 3].
- 146: Recto: Sketches for a graph of Ballade, Op. 10, No. 4, B Major.
Verso: Musical example from an unidentified work.
- 147: Recto: Sketches for a graph of Ballade, Op. 10, No. 4, B Major.
Verso: Sketches for a graph of Ballade, Op. 10, No. 4, B Major.
- 148: Recto: Sketches for a graph of Ballade, Op. 10, No. 4, B Major.
Verso: Sketches for a graph of an unidentified work.
- 149: Recto: Musical examples and sketches for a graph of Ballade, Op. 10, No. 1, D Minor.
Verso: Graph of Ludwig van Beethoven, Symphony No. 5, Op. 67, 1st movement, measures 1-214 [used in preparation for the version published in **Der Tonwille**, Heft 1].
- 150: Recto: Sketches for a graph of Variationen über ein eigenes Thema, Op. 21, No. 1, D Major, Theme.
Verso: Sketches for a graph of Ludwig van Beethoven, Sonata, Op. 27, No. 2, C Sharp Minor, 1st movement.
- 151: Recto: Notes and sketches for a graph of Quartet, strings, Op. 51, No. 1, C Minor, 3rd movement, dated 1926 and Feb. 22, 1931.
Verso: Portion of a proof sheet for pages 111-12 of **Kontrapunkt**, vol. 2.
- 152: Recto: Musical examples and sketches for a graph of Quartet, strings, Op. 51, No. 1, C Minor, 3rd movement.
Verso: Blank. [This side has not been microfilmed.]
- 153: Recto: Sketches for a graph of Quintet, strings, No. 1, Op. 88, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 154: Recto: Notes concerning Quintet, piano and strings, Op. 34, F Minor.
Verso: Blank. [This side has not been microfilmed.]

- 155: Recto: Notes concerning Quintet, piano and strings, Op. 34, F Minor, Scherzo.
Verso: Fragment of an appointment calendar of Mar. 7-13. [This side has not been microfilmed.]
- 156: Recto: Text and musical examples concerning Quintet, piano and strings, Op. 34, F Minor, 1st movement, labeled page 1.
Verso: Blank. [This side has not been microfilmed.]
- 157: Recto: Musical examples concerning Quintet, piano and strings, Op. 34, F Minor, 1st movement, labeled page 2.
Verso: Blank. [This side has not been microfilmed.]
- 158: Recto: Musical examples concerning Quintet, piano and strings, Op. 34, F Minor, 1st movement, labeled page 3.
Verso: Blank. [This side has not been microfilmed.]
- 159: Recto: Text concerning Quintet, piano and strings, Op. 34, F Minor, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 160: Recto: Clean copy of a graph of Quartet, piano and strings, No. 1, Op. 25, 1st movement, measures 35ff, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed.]
- 161: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 1st movement. Labeled by Ernst Oster page 1.
Verso: Advertisement for the Ida Isori-Album of Universal-Edition. [This side has not been microfilmed.]
- 162: Recto: Notes and musical examples concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 1st movement. Labeled page 2.
Verso: Musical example to supplement the recto side.
- 163: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 1st movement. Labeled page 3.
Verso: Blank. [This side has not been microfilmed.]
- 164: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 1st movement. Labeled page 4.
Verso: Blank. [This side has not been microfilmed.]
- 165: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 1st movement. Labeled page 5.
Verso: Blank. [This side has not been microfilmed.]
- 166: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 1st movement. Labeled page 6.
Verso: Blank. [This side has not been microfilmed.]
- 167: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 1st movement. Labeled page 7.
Verso: Blank. [This side has not been microfilmed.]

- 168: Recto: Notes and musical example concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 2nd movement. Labeled page 8.
Verso: Blank. [This side has not been microfilmed.]
- 169: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 2nd movement. Labeled page 9.
Verso: Blank. [This side has not been microfilmed.]
- 170: Recto: Notes and musical example concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 2nd movement. Labeled page 10.
Verso: Blank. [This side has not been microfilmed.]
- 171: Recto: Notes and musical examples concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 2nd movement. Labeled page 11.
Verso: Blank. [This side has not been microfilmed.]
- 172: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 3rd movement. Labeled page 12.
Verso: Blank. [This side has not been microfilmed.]
- 173: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 3rd movement. Labeled page 13.
Verso: Blank. [This side has not been microfilmed.]
- 174: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 3rd movement. Labeled page 14.
Verso: Blank. [This side has not been microfilmed.]
- 175: Recto: Notes concerning Quartet, piano and strings, No. 3, Op. 60, C Minor, 3rd movement.
Verso: Blank. [This side has not been microfilmed.]
- 176: Recto: Sketches for a graph of Trio, piano and strings, No. 1, Op. 8, B Major, 4th movement.
Verso: Blank. [This side has not been microfilmed.]
- 177: Recto: Sketches for a graph of Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement.
Verso: Sketches for a graph of Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement.
- 178: Recto: Notes concerning the first version of the Trio, piano and strings, No. 1, Op. 8, B Major.
Verso: Blank. [This side has not been microfilmed.]
- 179: Recto: Notes concerning Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement.
Verso: Fragment of a form letter from the Internationale Unfallversicherungs-Actien-Gesellschaft. [This side has not been microfilmed.]
- 180: Recto: Notes and musical example concerning the first and second versions of the Trio, piano and strings, No. 1, Op. 8, B Major.
Verso: Notes concerning Trio, piano and strings, No. 1, Op. 8, B Major, 3rd movement.
- 181: Recto: Notes and musical examples concerning Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement. Labeled page 1.

- Verso: Notes and musical examples concerning Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement. Labeled page 2.
- 182: Recto: Notes and musical examples concerning the first and second versions of the Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement. Labeled page 3.
Verso: Draft for a letter to an unidentified recipient, beginning "Sehr geehrter Herr Doktor!"
- 183: Recto: Notes and musical examples concerning Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement. Labeled page 4.
Verso: Notes and musical examples concerning Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement. Labeled page 5.
- 184: Recto: Notes and musical examples concerning Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement. Labeled page 6.
Verso: Notes and musical examples concerning Trio, piano and strings, No. 1, Op. 8, B Major, 1st movement. Labeled page 7.
- 185: Recto: Notes and musical examples concerning Trio, piano and strings, No. 1, Op. 8, B Major, 1st and 2nd movements. Labeled page 8.
Verso: Notes and musical examples concerning Trio, piano and strings, No. 1, Op. 8, B Major, 2nd movement. Labeled page 9.
- 186: Recto: Notes and musical examples concerning Trio, piano and strings, No. 1, Op. 8, B Major, 3rd movement. Labeled page 10.
Verso: Blank. [This side has not been microfilmed.]
- 187: Recto: Notes and musical examples concerning the first version of Trio, piano and strings, No. 1, Op. 8, B Major.
Verso: Blank. [This side has not been microfilmed.]
- 188: Recto: Musical examples concerning Trio, piano, violin, and horn, Op. 40, E Flat Major.
Verso: Musical example concerning Trio, piano, violin, and horn, Op. 40, E Flat Major, 1st movement.
- 189: Recto: Notes concerning Trio, piano and strings, No. 3, Op. 101, C Minor. Dated Aug. 3, 1908.
Verso: Notes concerning Trio, piano and strings, No. 3, Op. 101, C Minor.
- 190: Recto: Musical example from Trio, piano and strings, No. 3, Op. 101, C Minor.
Verso: Fragment of a page from an appointment calendar for the week Mar. 22-28, 1908. [This side has not been microfilmed.]
- 191: Recto: Notes concerning Trio, piano, clarinet, and violoncello, Op. 114.
Verso: Blank. [This side has not been microfilmed.]
- 192: Recto: Notes concerning Trio, piano, clarinet, and violoncello, Op. 114.
Verso: Blank. [This side has not been microfilmed.]
- 193: Recto: Notes concerning Trio, piano, clarinet, and violoncello, Op. 114.
Verso: Blank. [This side has not been microfilmed.]

- 194: Recto: "Brahms: Clarinetten-Trio, Op. 114." Text in Jeanette Schenker's hand with emendations by Schenker [concerning the first movement]. Dated Oct. 21, 1913. Labeled page 1.
Verso: Blank. [This side has not been microfilmed.]
- 195: Recto: Text and musical example concerning Trio, piano, clarinet, and violoncello, Op. 114, 1st movement. Labeled page 2.
Verso: Blank. [This side has not been microfilmed.]
- 196: Recto: Text and musical example concerning Trio, piano, clarinet, and violoncello, Op. 114, 1st movement. Labeled page 3.
Verso: Blank. [This side has not been microfilmed.]
- 197: Recto: Text and musical example concerning Trio, piano, clarinet, and violoncello, Op. 114, 2nd movement. Labeled page 4.
Verso: Blank. [This side has not been microfilmed.]
- 198: Recto: Text concerning Trio, piano, clarinet, and violoncello, Op. 114, 2nd and 3rd movements. Labeled page 5.
Verso: Text concerning Trio, piano, clarinet, and violoncello, Op. 114, 3rd movement [meant as an insertion to the recto side].
- 199: Recto: Text concerning Trio, piano, clarinet, and violoncello, Op. 114, 3rd and 4th movements. Labeled page 6.
Verso: Blank. [This side has not been microfilmed.]
- 200: Recto: Text and musical example concerning Trio, piano, clarinet, and violoncello, Op. 114, 4th movement. Labeled page 7.
Verso: Blank. [This side has not been microfilmed.]
- 201: Recto: Sketch for a graph of Trio, piano and strings, No. 2, Op. 87.
Verso: Unidentified musical sketch.
- 202: Recto: Notes and musical examples concerning Sonata, piano and violin, No. 1, Op. 78, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- 203: Recto: Notes and musical examples concerning Sonata, piano and violin, No. 1, Op. 78, 1st movement.
Verso: Notes and musical examples concerning Sonata, piano and violin, No. 1, Op. 78, 1st movement.
- 204: Recto: Text concerning Sonata, piano and violin, No. 1, Op. 78, 2nd movement. Labeled page 1.
Verso: Blank. [This side has not been microfilmed.]
- 205: Recto: Text concerning Sonata, piano and violin, No. 1, Op. 78, 2nd movement. Labeled page 2. Dated Nov. 21, 1914.
Verso: Blank. [This side has not been microfilmed.]
- 206: Recto: Text concerning Sonata, piano and violin, No. 1, Op. 78, 3rd movement. Labeled by Ernst Oster page 3.
Verso: Blank. [This side has not been microfilmed.]

- 207: Recto: Text concerning Sonata, piano and violin, No. 1, Op. 78, 3rd movement. Labeled by Ernst Oster page 4.
Verso: Blank. [This side has not been microfilmed.]
- 208: Recto: Text concerning Sonata, piano and violin, No. 1, Op. 78, 3rd movement. Dated Jan. 9, 1915. Labeled by Ernst Oster page 5.
Verso: Blank. [This side has not been microfilmed.]
- 209: Recto: Sketches for a graph of Sonata, piano and violin, No. 2, Op. 100.
Verso: Blank. [This side has not been microfilmed.]
- 210: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 1st movement. Labeled page 1.
Verso: Blank. [This side has not been microfilmed.]
- 211: Recto: Text and musical examples concerning Sonata, piano and violin, No. 3, Op. 108, 1st movement. Labeled page 2.
Verso: Blank. [This side has not been microfilmed.]
- 212: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 1st movement. Labeled page 3.
Verso: Blank. [This side has not been microfilmed.]
- 213: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 1st movement. Labeled page 4.
Verso: Blank. [This side has not been microfilmed.]
- 214: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 1st movement. Labeled page 5.
Verso: Blank. [This side has not been microfilmed.]
- 215: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 1st and 2nd movements. Labeled page 6.
Verso: Blank. [This side has not been microfilmed.]
- 216: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 2nd movement. Labeled page 7.
Verso: Blank. [This side has not been microfilmed.]
- 217: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 3rd movement. Labeled page 8.
Verso: Blank. [This side has not been microfilmed.]
- 218: Recto: Text and musical example concerning Sonata, piano and violin, No. 3, Op. 108, 3rd movement. Labeled by Ernst Oster page 9.
Verso: Blank. [This side has not been microfilmed.]
- 219: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 3rd movement. Labeled by Ernst Oster page 10.
Verso: Blank. [This side has not been microfilmed.]
- 220: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 3rd movement. Labeled by Ernst Oster page 11.

- Verso: Identification by Ernst Oster.
- 221: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 3rd movement. Labeled by Ernst Oster page 12.
Verso: Identification by Ernst Oster.
- 222: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 3rd movement. Labeled by Ernst Oster page 13.
Verso: Identification by Ernst Oster.
- 223: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 3rd movement. Labeled by Ernst Oster page 14.
Verso: Identification by Ernst Oster.
- 224: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled by Ernst Oster page 15.
Verso: Blank. [This side has not been microfilmed.]
- 225: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled by Ernst Oster page 16.
Verso: Blank. [This side has not been microfilmed.]
- 226: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled by Ernst Oster page 17.
- 227: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page 10. Labeled by Ernst Oster page 18.
Verso: Blank. [This side has not been microfilmed.]
- 228: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page 11. Labeled by Ernst Oster page 19.
Verso: Blank. [This side has not been microfilmed.]
- 229: Recto: Notes concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement.
Verso: Notes concerning Sonata, piano and violin, No. 3, Op. 108.
- 230: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page 12. Labeled by Ernst Oster page 20.
Verso: Blank. [This side has not been microfilmed.]
- 231: Recto: Text and musical examples concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page 13. Labeled by Ernst Oster page 21.
Verso: Blank. [This side has not been microfilmed.]
- 232: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page 14. Labeled by Ernst Oster page 22.
Verso: Blank. [This side has not been microfilmed.]
- 233: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108. Labeled by Ernst Oster page 23.
Verso: Blank. [This side has not been microfilmed.]
- 234: Recto: Text and musical examples concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page a. Labeled by Ernst Oster page 24.
Verso: Blank. [This side has not been microfilmed.]
- 235: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page b. Labeled by Ernst Oster page 25.

- Verso: Blank. [This side has not been microfilmed.]
- 236: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page c. Labeled by Ernst Oster page 26.
Verso: Blank. [This side has not been microfilmed.]
- 237: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page d. Labeled by Ernst Oster page 27.
Verso: Blank. [This side has not been microfilmed.]
- 238: Recto: Text concerning Sonata, piano and violin, No. 3, Op. 108, 4th movement. Labeled page e. Labeled by Ernst Oster page 27.
Verso: Blank. [This side has not been microfilmed.]
- 239: Recto: Sketches for a graph of Sonata, piano and violoncello, No. 2, Op. 99, 3rd movement.
Verso: Form letter for the Geschäftsstelle der österreichischen Klassenlotterie, dated March 3 [no year given]. [This side has not been microfilmed.]
- 240: Recto: Sketches for a graph of Sonata, piano and violoncello, No. 2, Op. 99, 1st movement.
Verso: Sketches for a graph of an unidentified work in E Flat Major.
- 241: "Kleine Chronik." Clipping, **Neue Freie Presse**, Oct. 1, 1925.
- 242: Recto: Sketch for a graph of Symphony No. 1, Op. 68, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- 243: Recto: Sketches for a graph of Symphony No. 1, Op. 68, 2nd movement.
Verso: Page from an inventory of music scores.
- 244: Recto: Sketch for a graph of Symphony No. 1, Op. 68, 2nd movement.
Verso: Sketches for a graph of an unidentified work.
- 246: Recto: Citation to a passage in the published correspondence of Brahms.
Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 247: Recto: Notes concerning Symphony No. 1, Op. 68, and Symphony No. 4, Op. 98, 4th movement.
Verso: Notes concerning Symphony No. 1, Op. 68, 2nd and 3rd movements.
- 248: Recto: Notes concerning Symphony No. 1, Op. 68.
Verso: Portion of an appointment calendar for Sept. 20-26, 1914. [This side has not been microfilmed.]
- 249: Recto: Sketches for a graph of Symphony No. 1, Op. 68, 3rd movement.

Verso: Graphs of Johann Sebastian Bach, Sonata, violin, BWV 1005, C Major, Largo [used for the version published in **Das Meisterwerk in der Musik**, vol. 1] and for an unidentified work.

Label by Ernst Oster: "Brahms I, 3rd mvt. measures 6-10 different (better) in Fr.S., Fig. 138, 4."

- 250: Recto: Sketches for a graph of Symphony No. 1, Op. 68, 4th movement.
 Verso: A listing of courses offered by the Volksbildungsheim in Simmering for March-June 1922. [This side has not been microfilmed.]
- 251: Recto: Sketches for a graph of Symphony No. 2, Op. 73, 1st movement.
 Verso: Blank. [This side has not been microfilmed.]
- 252: Recto: Clean copy of a graph of Symphony No. 2, Op. 73, 1st movement, measures 1-44, in the hand of Angi Elias.
 Verso: Blank. [This side has not been microfilmed.]
- 253-268: Text concerning Symphony No. 3, Op. 90, 1st movement. Labeled pages 1-17. [Verso sides are illustrations from various issues of **Die Musik** between June 1912 and Apr. 1914. These have not been microfilmed.]
- 269: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 1st movement, measures 1-68.
 Verso: Blank. [This side has not been microfilmed.]
- 270: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 1st movement, measures 69-123.
 Verso: Sketches for a graph of Quintet, piano and strings, Op. 34.
- 271: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 1st movement, measures 1-57.
 Verso: Blank. [This side has not been microfilmed.]
- 272: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 1st movement, measures 58-123.
 Verso: Sketches for graphs of Symphony No. 3, Op. 90, 1st movement.
- 273: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 1st and 3rd movements.
 Verso: Sketches for a graph of an unidentified work.
- 274: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 1st movement.
 Verso: Sketches for a graph of Symphony No. 3, Op. 90.
- 275: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 2nd movement, and for Ludwig van Beethoven, Sonata, Op. 109, 2nd movement.
 Verso: Notes and musical examples concerning an unidentified work.
- 276: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 2nd movement.
 Verso: Sketches for a graph of Symphony No. 3, Op. 90, 2nd movement.
- 277: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 3rd movement.

- Verso: Sketches for a graph of Symphony No. 3, Op. 90, 4th movement.
- 278: Recto: Sketches for a graph of Symphony No. 3, Op. 90, 4th movement.
Verso: Sketches for a graph of Symphony No. 3, Op. 90, 4th movement.
- 279: Recto: Notes and musical example concerning Symphony No. 4, Op. 98, 1st movement.
Verso: Portion from a map of Europe. [This side has not been microfilmed.]
- 280: Recto: Notes and musical examples concerning Symphony No. 4, Op. 98, 1st movement.
Verso: Portion from a map of Europe. [This side has not been microfilmed.]
- Program book of the Vienna Philharmonic concert of Jan. 31, 1906.
[Markings by Schenker are on pages 11, 13, 14, 17, and 20.]
- Program book of the Vienna Philharmonic concert of March 22, 1908.
- 281: Recto: Sketches for a graph of Symphony No. 4, Op. 98, 1st movement.
Verso: Sketches for a graph of Symphony No. 4, Op. 98, 1st movement.
- 282: Recto: Sketches for a graph of Symphony No. 4, Op. 98, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- 283: Recto: Sketches for a graph of Symphony No. 4, Op. 98, 2nd movement.
Verso: Sketches for a graph of Symphony No. 4, Op. 98, 2nd movement.
- 284: Recto: Notes and musical example concerning Symphony No. 4, Op. 98, 2nd movement.
Verso: Page from an appointment calendar of Oct. 18-24, 1908. [This item was originally part of item 289; this side has not been microfilmed.]
- 285: Recto: Notes and musical example concerning Symphony No. 4, Op. 98, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 286: Recto: Notes and musical examples concerning Symphony No. 4, Op. 98, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 287: Recto: Notes concerning Symphony No. 4, Op. 98, 2nd movement.
Verso: Page from an appointment calendar of Oct. 18-24, 1908. [This item was originally part of item 286; this side has not been microfilmed.]
- 288: Recto: Sketches for a graph of Symphony No. 4, Op. 98, 3rd movement.
Verso: Sketches for a graph of Symphony No. 4, Op. 98, 3rd movement.
- 289: Recto: Sketches for a graph of Symphony No. 4, Op. 98, 3rd movement.
Verso: Sketches for a graph of Symphony No. 4, Op. 98, 3rd movement.
- 290: Recto: Sketches for a graph of Symphony No. 4, Op. 98, 4th movement.

- Verso: Blank. [This side has not been microfilmed.]
- 291: Recto: Notes and sketches for a graph of Symphony No. 4, Op. 98, 4th movement.
Verso: Blank. [This side has not been microfilmed.]
- 292: Recto: Notes concerning Symphony No. 4, Op. 98, 4th movement.
Verso: Blank. [This side has not been microfilmed.]
- 293: Recto: Sketches for a graph of Symphony No. 4, Op. 98, 4th movement.
Verso: Blank. [This side has not been microfilmed.]
- 294: Recto: Sketches for a graph of Schicksalslied, Op. 54.
Verso: Blank. [This side has not been microfilmed.]

Label by Ernst Oster: "Brahms, Waltzes Op. 39 No. 1 - 16 / Schenker."

- 295: Recto: Sketches for a graph of Waltz, Op. 39, No. 1, B Major.
Verso: Sketches for a graph of Waltz, Op. 39, No. 5, E Major.
- 296: Recto: Sketches for a graph of Waltz, Op. 39, No. 2, E Major.
Verso: Sketches for a graph of Waltz, Op. 39, No. 6, C Sharp Major.
- 297: Recto: Sketches for a graph of Waltz, Op. 39, No. 3, G Sharp Minor.
Verso: Sketches for a graph of Waltz, Op. 39, No. 7, C Sharp Minor.
- 298: Recto: Sketches for a graph of Waltz, Op. 39, No. 4, E Minor.
Verso: Sketches for a graph of Waltz, Op. 39, No. 8, B Flat Major.
- 299: Recto: Sketches for a graph of Waltz, Op. 39, No. 9, D Minor.
Verso: Sketches for a graph of Waltz, Op. 39, No. 10, G Major.
- 300: Recto: Left: Sketches for a graph of Waltz, Op. 39, No. 13, B Major.
Right: Sketches for a graph of Waltz, Op. 39, No. 11, B Minor.
Verso: Sketches for a graph of Waltz, Op. 39, No. 12, E Major.
- 301: Recto: Sketches for a graph of Waltz, Op. 39, No. 14, G Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- 302: Recto: Sketches for a graph of Waltz, Op. 39, No. 15, A Flat Major.

- Verso: Sketches for a graph of Waltz, Op. 39, No. 16, C Sharp Minor.
- 303: Recto: Notes and musical examples concerning Waltz, Op. 39, No. 15, A Flat Major.
Verso: Proof sheet from an unidentified article.
- 304: Recto: Various notes and musical examples, including one concerning Waltz, Op. 39, No. 1, B Major.
Verso: Diagrams of an Electrical appliance. [This side has not been microfilmed.]
- 305: Recto: Sketches for a graph of Waltz, Op. 39, No. 3, G Sharp Minor.
Verso: Note.
- 306: Recto: Sketches for a graph of Waltz, Op. 39, No. 15, A Flat Major [?].
Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 307-311: "Brahms: Waltzer Op. 39." Text in Jeanette Schenker's hand. Labeled pages 1-5.
[Verso sides were blank and have not been microfilmed.]
- 312: Recto: Label by Ernst Oster: "Brahms, Waltzes Op. 39 No. 1 - 16 / Elias, partly corrected by Schenker".

Manuscript book containing graphs of Waltzes, Op. 39, in the hand of Angi Elias, with emendations by Schenker.

Contents:

- [1 recto]:Waltz, Op. 39, No. 1, B Major.
[1 verso]:Blank.
- [2 recto]:Waltz, Op. 39, No. 2, E Major.
[2 verso]:Sketch for Waltz, Op. 39, No. 3, G Sharp Minor.
- [3 recto]:Waltz, Op. 39, No. 3, G Sharp Minor.
[3 verso]:Blank.
- [4 recto]:Waltz, Op. 39, No. 4, E Minor.
[4 verso]:Blank.
- [5 recto]:Waltz, Op. 39, No. 5, E Major.
[5 verso]:Blank.
- [6 recto]:Waltz, Op. 39, No. 6, C Sharp Major.
[6 verso]:Blank.
- [7 recto]:Waltz, Op. 39, No. 7, C Sharp Minor.
[7 verso]:Blank.
- [8 recto]:Waltz, Op. 39, No. 8, B Flat Major.
[8 verso]:Blank.
- [9 recto]:Waltz, Op. 39, No. 9, D Minor.
[9 verso]:Blank.
- [10 recto]:Waltz, Op. 39, No. 10, G Major.
[10 verso]:Blank.
- [11 recto]:Waltz, Op. 39, No. 11, B Minor.
[11 verso]:Blank.
- [12 recto]:Waltz, Op. 39, No. 12, E Major.
[12 verso]:Blank.

- [13 recto]:Waltz, Op. 39, No. 13, B Major.
 [13 verso]:Waltz, Op. 39, No. 14, G Sharp Major [continues on to 14 recto].
 [14 recto]:Waltz, Op. 39, No. 14, G Sharp Major [continued from 13 verso].
 [14 verso]:Blank.
 [15 recto]:Waltz, Op. 39, No. 15, A Flat Major.
 [15 verso]:Blank.
 [16 recto]:Waltz, Op. 39, No. 16, C Sharp Minor.
 [16 verso]:Blank.
- 313: Recto: Notes by Ernst Oster concerning items 316-335.
 Verso: Blank. [This side has not been microfilmed.]
- 314: Recto: Clean copy of a graph of Studien, Op. 35, Heft 1, Thema, in the hand of Angi Elias.
 Verso: Blank. [This side has not been microfilmed.]
- 315: Recto: Clean copy of a graph of Studien, Op. 35, Heft 1, Thema, with emendations by Schenker, in the hand of Angi Elias. Dated Feb. 1932.
 Verso: Blank. [This side has not been microfilmed.]
- 316: Recto: Label.
 Verso: Clean copy of a graph of Studien, Op. 35, Heft 1, Thema, and variations 1-5, in the hand of Angi Elias, with emendations by Schenker.
- 317: Recto: Label.
 Verso: Clean copy of a graph of Studien, Op. 35, Heft 1, Thema, and variations 1-5,, in the hand of Angi Elias, with emendations by Schenker.
- 318: Recto: Label.
 Verso: Clean copy of a graph of Studien, Op. 35, Heft 1, variations 6-10, in the hand of Angi Elias, with emendations by Schenker.
- 319: Recto: Label.
 Verso: Clean copy of a graph of Studien, Op. 35, Heft 1, variations 11-14, in the hand of Angi Elias, with emendations by Schenker.
- 320: Recto: Label.
 Verso: Clean copy of a graph of Studien, Op. 35, Heft 2, variations 1-2, in the hand of Angi Elias.
- 321: Recto: Label.
 Verso: Clean copy of a graph of Studien, Op. 35, Heft 2, variations 3-5, in the hand of Angi Elias.
- 322: Recto: Label.
 Verso: Clean copy of a graph of Studien, Op. 35, Heft 2, variations 8-11, in the hand of Angi Elias.
- 323: Recto: Label.

- Verso: Clean copy of a graph of Studien, Op. 35, Heft 2, variations 12-13, in the hand of Angi Elias.
- 324: Recto: Label.
Verso: Clean copy of a graph of Studien, Op. 35, Heft 2, variation 14, measures 1-75, in the hand of Angi Elias.
- 325: Recto: Label.
Verso: Clean copy of a graph of Studien, Op. 35, Heft 2, variation 14, measures 76-101, in the hand of Angi Elias.
- 326: Recto: Sketches for a graph of Studien, Op. 35, Heft 2, variation 1.
Verso: Sketches for a graph of Studien, Op. 35, Heft 2, variations 2-3.
- 327: Recto: Sketches for a graph of Studien, Op. 35, Heft 2, variations 4-5, 7, and 12.
Verso: Sketches for a graph of Studien, Op. 35, Heft 2, variations 8, 11.
- 328: Recto: Sketches for a graph of Studien, Op. 35, Heft 2, variations 13, 14, and 10.
Verso: Sketches for a graph of Studien, Op. 35, Heft 2, variation 14.
- 329: Recto: Sketches for a graph of Studien, Op. 35, Heft 1, Thema [?], and for an unidentified work.
Verso: Musical example.
- 330: Recto: Sketches for a graph of Studien, Op. 35, Heft 2, variations 1-3.
Verso: Sketches for a graph of Studien, Op. 35.
- 331: Recto: Sketches for a graph of Studien, Op. 35, Heft 2, variations 4-8.
Verso: Left: Sketches for a graph of Studien, Op. 35, variations 9-10.
Verso: Right: Sketches for a graph of Studien, Op. 35, variations 11-13.
- 332: Recto: Sketches for a graph of Studien, Op. 35, Heft 2, several variations, including 14.
Verso: Blank. [This side has not been microfilmed.]

FILE 35: DRAFT MATERIAL FOR DER FREIE SATZ

NOTE: *Since many of the items in this file are in a jumbled order, the ranges of item numbers listed below do not identify an exact location but serve as a guide. The listing of musical figures is intended as a sampling, and does not include every musical sketch.*

- 1: Ernst Oster's label for File 35.
- 2-53: "Nebennote." Includes the following figures:
- 3: Sketch for a graph of Ludwig van Beethoven, Trio, piano, violin, violoncello, Op. 1, No. 3, C Minor, 1st movement, measures 1-10.
 - 14: Sketches for a graph of Muzio Clementi, Préludes et Exercices, No. 1, C Major.
 - 18: Sketches for a graph of Frederic Chopin, Prélude, Op. 28, No. 3, G Major.
 - 19: Sketches for a graph of Robert Schumann, Kinderscenen, Op. 15, No. 7, Träumerei.
 - 23: Sketches for a graph of Ludwig van Beethoven, Symphony No. 1, Op. 21, 2nd movement, measures 1-7.
 - 24: Sketch for a graph of Frederic Chopin, Prélude, Op. 28, No. 15, D Flat Major.
 - 25: Sketch for a graph of Frederic Chopin, Mazurka, Op. 24, No. 3, A Flat Major.
 - 26: Sketch for a graph of Frederic Chopin, Mazurka, Op. 17, No. 3, A Flat Major.
 - 27: Sketch for a graph of Frederic Chopin, Mazurka, Op. 24, No. 2, C Major.
 - 31: Sketches for graphs of Ludwig van Beethoven, Sonata, Op. 10, No. 2, F Major, 1st movement, measures 1-9; and Sonata, Op. 109, E Major, 1st movement.
 - 34: Sketch for a graph of Johann Sebastian Bach, Suite, E Major, BWV 817, Allemande.
 - 37: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 27, No. 2, C Sharp Minor, 1st movement, measures 5-9.
 - 39: Sketch for a graph of Frederic Chopin, Etude, Op. 25, No. 2, F Minor.
 - 42: Sketch for a graph of Johann Sebastian Bach, Mass, BWV 232, B Minor, Gloria, measures 1-9.
- 54-145: "Züge." Includes the following figures:
- 78: Sketch for a graph of Johann Sebastian Bach, Overture, BWV 820, Menuet, measures 7-9.
 - 80: Sketch for a graph of Frederic Chopin, Nocturne, Op. 9, No. 2, E Flat Major.
 - 81: Sketches for a graph of Johannes Brahms, Variationen über ein Thema von Haydn, Op. 56a, Theme.
 - 97: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331, A Major, 1st movement, Theme.
 - 98: Sketch for a graph of Johannes Brahms, Intermezzo, Op. 119, No. 1.

- 105: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 109, E Major, 1st movement.
- 115: Sketches for a graph of Robert Schumann, Phantasiestücke, Op. 12, No. 5, In der Nacht.
- 128: Sketch for a graph of Johannes Brahms, Waltz, Op. 39, No. 7, C Sharp Minor.
- 134: Sketch for a graph of Johannes Brahms, Concerto, piano, Op. 15, D Minor, 1st movement.
- 135: Sketch for a graph of Wolfgang Amadeus Mozart, Quartet, strings, K. 464, A Major, 1st movement.
- 146-235: "Untergreifen, Züge, Übergreifen." Includes the following figures:
- 151: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 279 (189d), C Major, 1st movement.
- 174: Sketch for a graph of Joseph Haydn, Sonata, H. XVI/49, E Flat Major, 1st movement.
- 177: Sketch for a graph of Frederic Chopin, Etude, Op. 25, No. 11, A Minor.
- 178: Sketch for a graph of Frederic Chopin, Etude, Op. 25, No. 11, A Minor.
- 179: Sketch for a graph of Ludwig van Beethoven, Symphony No. 2, Op. 36, 1st movement.
- 181: Sketch for a graph of Johann Sebastian Bach, Johannespassion, BWV 245, No. 67, Ruht wohl.
- 195: Sketch for a graph of Johann Sebastian Bach, Auf, Auf! die rechte Zeit is hier, BWV 440.
- 196: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 2, No. 2, A Major.
- 198: Sketches for a graph of Frederic Chopin, Etude, Op. 25, No. 11, A Minor.
- 209: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 109, E Major, 3rd movement, variation 2.
- 225: Sketch for a graph of Ludwig van Beethoven, Rondo a capriccio, Op. 129.
- 236-266: "Ausfaltung." Includes the following figures:
- 237: Sketch for a graph of Johann Sebastian Bach, Brandenburgische Konzert No. 5, BWV 1050, D Major, 1st movement.
- 249: Sketch for a graph of Johann Sebastian Bach, Der Tag mit seinem Lichte, BWV 448.
- 251: Sketches for a graph of Ludwig van Beethoven, Sonata, violin and piano, Op. 24, F Major, 1st movement.
- 252: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 28, 1st movement.
- 257: Sketch for a graph of George Frideric Handel, Menuet, HWV 499, F Minor.
- 259: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 10, No. 3, D Major, 2nd movement.

- 260: Sketch for a graph of Ludwig van Beethoven, Symphony No. 1, Op. 21, 2nd movement, measures 1-7.
- 263: Sketch for a graph of Franz Schubert, Variationen über ein original-Thema, 4 hands, D. 813, A Flat Major, measures 1-4.
- 267-281: "Vertretung." Includes the following figures:
- 272: Sketches for a graph of Carl Philipp Emanuel Bach, Arioso con variazioni, W. 118.
- 275: Sketches for a graph of Ludwig van Beethoven, Sonata, Op. 27, No. 2, C Sharp Minor, 3rd movement, measures 25-37.
- 277: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 31, No. 2, D Minor, 3rd movement, measures 1-16.
- 279: Musical examples from Johann Sebastian Bach, Auf, auf! die rechte Zeit ist hier, BWV 440, measure 1; and Ludwig van Beethoven, Sonata, violoncello and piano, Op. 69, A Major, 1st movement, measure 5.
- 280: Musical example from Johann Sebastian Bach, Passacaglia, organ, BWV 582, C Minor, measures 5-8.
- 281: Musical example from Johann Sebastian Bach, Auf, auf! die rechte Zeit ist hier, BWV 440, measure 1.
- 282-285: "Stimmentausch." Includes the following figures:
- 283: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 26, A Flat Major, 1st movement, measures 1-4; and Joseph Haydn, Symphony, H. I/104, D Major, 1st movement, measures 21-23.
- 284: Sketch for a graph of an unidentified work; and Johannes Brahms, Waltz, Op. 39, No. 9, D Minor.
- 285: Sketch for a graph of Johannes Brahms, Waltz, Op. 39, No. 9, D Minor.
- 286-307: "Höherlegung." Includes the following figures:
- 291: Sketch for a graph of Franz Schubert, Waltz ("Valse Nobles"), D. 969, No. 5, C Major.
- 294: Sketch for a graph of Felix Mendelssohn-Bartholdy, Lieder ohne Worte, Op. 30, No. 6, F Sharp Minor.
- 302: Sketch for a graph of Joseph Haydn, Symphony, H. I/104, D Major, 2nd movement, measures 102-120.
- 308-317: "Koppelung." Includes the following figures:
- 314: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 27, No. 2, C Sharp Minor, 3rd movement, measures 16-37.
- 316: Sketch for a graph of Joseph Haydn, Sonata, H. XVI/40, G Major, 1st movement.
- 318-326: [Miscellaneous notes.]

FILE 36: DRAFT MATERIAL FOR DER FREIE SATZ

NOTE: *Schenker's own headings are used below.*

- 1-47: Artikulation.
*These items were wrapped in a leaf from **Radio-Wien** of Oct. 28, 1927.*
- 48-49: Deckton.
*These items were wrapped in a leaf from **Radio-Wien** of Apr. 4, 1930.*
- 50-110: Parallelismus.
*These items were wrapped in a leaf from **Radio-Wien** of Oct. 28, 1927.*
- 111-214: Diminution.
*These items were wrapped in a leaf from **Radio-Wien** of Feb. 7, 1930.*
- 215-243: Stufen.
*These items were wrapped in a leaf from **Radio-Wien** of Oct. 28, 1927.*
- 244-285: Metrik.
*These items were wrapped in a leaf from **Radio-Wien** of Dec. 2, 1927.*
- 286-338: Metrik.
*These items were wrapped in a leaf from **Radio-Wien** of Jan. 10, 1930.*
- 339-468: Form.
*These items were wrapped in a leaf from **Radio-Wien** of May 30, 1930.*

FILE 37: ANALYSES OF MUSIC BY CHOPIN

The contents of this file had been merged with file 32 by Jeanette Schenker. Their locations are as follows:

<i>Chopin, Prelude, Op. 28, No. 15, F Minor:</i>	<i>File 32 / Item 124.</i>
<i>Chopin, Scherzo, Op. 54, E Minor:</i>	<i>File 32 / Items 155-60.</i>

FILE 38: DRAFT MATERIAL FOR DER FREIE SATZ AND EARLY ARTICLES

PART 1: Items 1-168: [Assorted materials and notes concerning Form.]

Envelope in which items 1-21 were found.

- 1: Recto: Notes, dated Jan. 10, 1916.

- Verso: Notes, dated Jan. 11, 1916.
- 2-3: "Offener Brief an Saint-Saëns" by Paul Zschorlich. Clippings, **Tägliche Rundschau**, [ca. June 24, year unknown].
- 4: "Saint-Saëns gegen Breitkopf u. Härtel." Clipping, **Vossische Zeitung**, Aug. 12, 1915.
- 5: Recto: Notes.
Verso: Continuation of notes from recto.
- 6: Recto: Notes and citation to an article in **Die Musik**.
Verso: Blank. [This side has not been microfilmed.]
- 7: Recto: Text in an unidentified hand [possibly Jeanette Schenker], labeled [Op.] 111.
Verso: Blank. [This side has not been microfilmed.]
- 8: Recto: Notes.
Verso: Continuation of notes from recto.
- 9: Recto: "Memorandum." Text in Jeanette Schenker's hand, dated Nov. 20, 1915.
Verso: Blank. [This side has not been microfilmed.]
- 10: Recto: "Den Deutschen ist die Kraft zur Synthese angeboren...." Text in Jeanette Schenker's hand.
Verso: Blank. [This side has not been microfilmed.]
- 11: Recto: Notes.
Verso: Fragment of a text soliciting support for homeless people. [This side has not been microfilmed.]
- 12: Recto: "Memorandum." Text in an unidentified hand dated July 8, 1914.
Verso: Fragment of a form letter from the Erste Oesterreichische Versicherungs-Gesellschaft gegen Einbruch. [This side has not been microfilmed.]
- 13: "Eine Sammelstelle für Handschriften-Photogramme" by K.; "Besinnliches" by Auguste Supper. Clipping, **Frankfurter Zeitung**, July 24, 1919.
- 14: "Ekstase der Religionsität" by Paul Westheim. Clipping, **Frankfurter Zeitung**, June 6, 1914.
- 15: "Zur Frage der Bilderrestaurierungen in der kaiserlichen Gemäldegalerie" by the Vereinigung bildender Künstler «Sezession». **Neues Wiener Tagblatt**, Jan. 10, 1916.
- 16: "Der Krieg und die Kunst" by Wilhelm Trübner. Clipping, [unidentified periodical, n.d.]
- 17-18: "Ueber Künstler und Kunsthistoriker" by Jehudo Epstein. Clipping, **Wiener Sonn- und Montags-Zeitung**, Jan. 10, 1916.
- 19: "Der neue wiener Tizian und die Stellungnahme der Wiener Künstlerschaft gegen die Kunsthistoriker." Page 17, **Neue Freie Presse**, Dec. 19, 1915.

- 20: Recto: Citations.
Verso: Handbill for Julius Meinl, a manufacturer of coffee pots. [This side has not been microfilmed.]
- 21: "Nachklänge zur Alpensinfonie" by Paul Bekker. Clipping [unidentified periodical, probably **Frankfurter Zeitung**, n.d.]
- 22: Listing by Ernst Oster of the significant graphs contained in file 38 .

Original folder cover for file 38.

Folder labeled "(Tonalität) / Gegenbeweis."

*Items 23-75 were located in this folder; Within that grouping, item 23-42 were wrapped in a leaf from **Radio-Wien** of Dec. 2, 1927.*

- 23: Recto: "Freier Satz / Vorder- u. Hintergrund." Text in Jeanette Schenker's hand with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 24: Recto: "§61 Der Ursatz u. die Prolongationen als Mittel der Unterscheidung zwischen Gut u. Schlecht in der Musik" text in Jeanette Schenker's hand with emendations by Schenker. [This text continues on to item 25.]
Verso: Blank. [This side has not been microfilmed.]
- 25: Recto: Continuation of "Der Ursatz u. die Prolongationen..." from item 24, labeled page 49.
Verso: Blank. [This side has not been microfilmed.]
- 26: Recto: Conclusion of "Der Ursatz u. die Prolongationen..." from item 25, labeled page 50 and dated Jan. 14, 1931.
Verso: Blank. [This side has not been microfilmed.]
- 27: Recto: Text concerning "Unterscheidung von Gut und Böse in der Musik" in Jeanette Schenker's hand with emendations by Schenker. Originally labeled page 8, then relabeled page 5. [Continues on to item 28.]
Verso: Blank. [This side has not been microfilmed.]
- 28: Recto: Continuation of text from item 27, labeled page 6.
Verso: Blank. [This side has not been microfilmed.]
- 29: Recto: Continuation of text from item 28, labeled page 7.
Verso: Conclusion of text from recto.
- 30: "Besuch bei Professor Einstein in Oxford." Clipping, **Neue Freie Presse**, June 3, 1931.
- 31: Recto: Notes labeled "Tonalität II³."
Verso: Citations to Anton Schindler's **Biographie von Ludwig van Beethoven**.
- 32: Recto: Notes labeled "Tonalität" and "Gegenbeweis."
Verso: Blank. [This side has not been microfilmed.]
- 33: Recto: Notes labeled "moderne" and "forts[etzung] Tonalität."

- Verso: Fragment of a circular for an election of Apr. 24, 1927. [This side has not been microfilmed.]
- 34: Recto: Sketch for a graph of Frederic Chopin, Concerto No. 1, Op. 11, E Minor, 1st movement.
Verso: Fragment of an advertisement for an event on Sept. 15, 1913. [This side has not been microfilmed.]
- 35: Recto: Notes, labeled "Gegenbeweis" with a list of three mazurkas by Frederic Chopin.
Verso: Fragment of a bill from Hotel Ötztalerhof, dated June 26, 1927. [This side has not been microfilmed.]
- 36: Recto: Sketch for a graph of Frederic Chopin, Mazurka, Op. 30, No. 2, B Minor.
Verso: Notes on counterpoint.
- 37: Recto: Sketch for a graph of Anton Bruckner, Symphony No. 3, 3rd movement.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 38: Recto: Notes concerning Anton Bruckner, Symphony No. 4, 3rd movement.
Verso: Fragment of a form containing the date Mar. 20, 1929. [This side has not been microfilmed.]
- 39: Recto: Notes concerning Bruckner, labeled "Tonalität."
Verso: Fragment of a proof sheet from **Kontrapunkt**.
- 40: Recto: "Fantasie." Text in Jeanette Schenker's hand with a sketch for a graph of Robert Schumann, Phantasie, Op. 17. Labeled page 1. [Text continues on to item 41.]
Verso: Blank. [This side has not been microfilmed.]
- 41: Recto: Continuation of "Fantasie" from item 40, labeled page 2.
Verso: Blank. [This side has not been microfilmed.]
- 42: Recto: Conclusion of "Fantasie" from item 41, labeled page 3, and dated Feb. 13, 1926.
Verso: Blank. [This side has not been microfilmed.]
- NOTE:** *Items 43-55 were wrapped in a leaf from **Radio-Wien** of Dec. 1927.*
- 43: Recto: Notes and sketch for a graph of Johann Sebastian Bach, Johannespassion, BWV 245, No. 31, Arioso, "Betrachte, meine Seel."
Verso: Fragment of a newspaper article. [This side has not been microfilmed.]
- 44: Recto: Sketch for a graph of Carl Philipp Emanuel Bach, Sonata, W. 49, No. 5, E Flat Major, 2nd movement.
Verso: Miscellaneous notes.
- 45: Recto: Sketch for a graph of Ludwig van Beethoven, String Quartet, Op. 18, No. 6, 4th movement, "La Malinconia."
Verso: Fragment of the article "Joh. S. Bach: Sechs Sonaten für Violine, Partita III (E-Dur)" in Jeanette Schenker's hand with emendations by Schenker (page 87 of the version

published in **Das Meisterwerk in der Musik**, vol. 1).

- 46: Recto: Sketch for a graph and diagram of Ludwig van Beethoven, Grosse Fuge, Op. 133.
Verso: Fragment from an inventory of books.
- 47: Recto: Musical examples and sketch for a diagram of Ludwig van Beethoven, Grosse Fuge, Op. 133.
Verso: Fragment from an inventory of books.
- 48: Recto: Musical example from Richard Wagner, Tannhauser, Overture.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 49: Recto: Notes and musical examples from Richard Wagner, Tristan und Isolde (written on a photograph from **Die Musik** of June 1913).
Verso: Fragment of the article "Haydn: Die Schopfung / Die Vorstellung des Chaos" in Jeanette Schenker's hand with emendations by Schenker.
- 50: Recto: Sketches for graphs of Richard Wagner, Tristan und Isolde.
Verso: Fragment of an advertisement. [This side has not been microfilmed.]
- 51: Recto: Sketch for a graph of Richard Wagner, Tristan und Isolde, Act I, beginning of Scene 5.
Verso: Fragment of a graph of an unidentified work.
- 52: Recto: Notes concerning a passage in Richard Wagner, Götterdämmerung.
Verso: Exercises in trigonometry. [This side has not been microfilmed.]
- 53: Recto: Notes and musical example concerning Richard Wagner, Tristan und Isolde, and sketch for a graph of Ludwig van Beethoven, Sonata, Op. 10, No. 2, F Major, 1st movement, development.
Verso: Fragment of an unidentified article in Jeanette Schenker's hand with emendations by Schenker.
- 54: Recto: Sketch for a graph of Ludwig van Beethoven, Trio, Op. 97, B Flat Major, 1st movement, development.
Verso: Fragment of a receipt dated Apr. 14, 1927. [This side has not been microfilmed.]
- 55: Recto: Sketches for a graph of Richard Wagner, Tristan und Isolde, Act II, "So stürben wir, um ungetrennt."
Verso: Fragment of an inventory of music.

NOTE: *Items 56-67 are notes for lessons with Gerhard Albersheim.*

- 56: Recto: Notes on works by Wolfgang Amadeus Mozart.
Verso: Blank. [This side has not been microfilmed.]

- 57: Recto: Musical example from a work by Wolfgang Amadeus Mozart.
Verso: Fragment of an inventory of music.
- 58: Recto: List of works to be studied with Gerhard Albersheim.
Verso: List of names, probably in Gerhard Albersheim's hand.'
- 59: Recto: List of works to be studied with Gerhard Albersheim.
Verso: Fragment of an unidentified article in Jeanette Schenker's hand with emendations by Schenker.
- 60: Recto: Notes and sketches for graphs of Ludwig van Beethoven, Quartet, strings, Op. 127, E Flat Major, Finale.
Verso: Page from an inventory of books.
- 61: Recto: Notes and sketch for a graph of Ludwig van Beethoven, Quartet, strings, Op. 95, F Minor.
Verso: Advertisement by the Deutscher Schulverein Südmark. [This side has not been microfilmed.]
- 62: Recto: Notes concerning Richard Wagner, Tristan und Isolde, "So stürben wir, um ungetrennt."
Verso: Fragment of an advertisement. [This side has not been microfilmed.]
- 63: Recto: Notes and sketch for a graph of Ludwig van Beethoven, String Quartet, Op. 18, No. 1, F Major, 1st movement.
Verso: Fragment of a proof sheet of page 186 from **Kontrapunkt**, vol. 2. [This side has not been microfilmed.]
- 64: Recto: List of pieces and notes for lessons with Gerhard Albersheim.
Verso: Fragment of a proof sheet of page 150 from **Kontrapunkt**, vol. 2. [This side has not been microfilmed.]
- 65: Recto: Sketches for graphs from Richard Wagner, Die Walküre, and from Hugo Wolf, Italienische Serenade.
Verso: Fragment of a proof sheet from **Kontrapunkt**, vol. 2. [This side has not been microfilmed.]
- 66: Recto: Note concerning Richard Wagner, Tristan und Isolde.
Verso: Fragment of exercises in algebra.
- 67: Recto: Examples of counterpoint.
Verso: Examples of counterpoint.
- NOTE:** *Items 68-71 were wrapped in a leaf from **Radio-Wien** of Jan. 17, 1930.*
- 68: Recto: "Stil-Eigentümlichkeiten." Text in Jeanette Schenker's hand with emendations by Schenker. [Continues on to item 69.]
Verso: Blank. [This side has not been microfilmed.]
- 69: Recto: Continuation of "Stil-Eigentümlichkeiten" from item 68.
Verso: Blank. [This side has not been microfilmed.]
- 70: Recto: Continuation of "Stil-Eigentümlichkeiten" from item 69.
Verso: Blank. [This side has not been microfilmed.]

- 71: Recto: Conclusion of "Stil-Eigentümlichkeiten" from item 70, dated May 12, 1929.
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 72-75 were wrapped in a leaf from **Radio-Wien** of Feb. 1, 1929 and were labeled "Stil-Eigentümlichkeiten."*

- 72: Recto: Sketch for a graph of Richard Wagner, Lohengrin, Act I, "Einsam in trüben Tagen."
Verso: Page from an inventory of books.
- 73: Recto: Notes and sketch for a graph of Johannes Brahms, Rhapsodie, Op. 79, No. 1, B Minor.
Verso: Notes for lessons with an unidentified student.
- 74: Recto: Notes on declamation.
Verso: Fragment of a page from an inventory of books.
- 75: Recto: "Bruckner." Text in Jeanette Schenker's hand with the word "Gegenbeweis" written by Schenker.
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 76-154 were located in one folder. Within that folder, items 76-80 were found in an issue of **Mitteilungen des Hauses Breitkopf & Härtel** of Dec. 1932, and were labeled "Vortrag."*

- 76: Recto: Notes labeled "Vortrag."
Verso: A page from the article "Joh. S. Bach: Sechs Sonaten für Violine. Sonata III, Largo" in Jeanette Schenker's hand with emendations by Schenker (page 71 of the version published in **Das Meisterwerk in der Musik**, vol. 1).
- 77: Recto: Notes.
Verso: Fragment from a form letter. [This side has not been microfilmed.]
- 78: Recto: Text in Jeanette Schenker's hand with emendations and labeled "Vortrag" by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 79: Recto: Notes on "Artikulation" in Hector Berlioz, Benvenuto Cellini, Overture.
Verso: Fragment from the article "Joh. S. Bach: Sechs Sonaten für Violine. Partita III (E-Dur) Präludio" in Jeanette Schenker's hand with emendations by Schenker (page 82 of the version published in **Das Meisterwerk in der Musik**, vol. 1).
- 80: Recto: Notes.
Verso: A bill from Leopold Blässy (a house painter) dated Apr. 17, 1924. [This side has not been microfilmed.]
- 81: Recto: Notes labeled "Haydn oder Vortrag?"
Verso: Text of an unidentified article in Jeanette Schenker's hand with emendations by Schenker. Labeled page 2.

- 82: Recto: Notes labeled "Vortrag."
Verso: Text of an unidentified article in Jeanette Schenker's hand with emendations by Schenker, labeled page 8.
- NOTE:** *Items 83-101 were found in a pamphlet, Neue Bücher 1933 aus dem Verlag Albert Langen-Georg Müller, and were labeled "Form."*
- 83: Recto: Notes and sketches for a graph of Frederic Chopin, Ballade, Op. 23, G Minor.
Verso: Fragment of a handbill advertising the March-June 1922 semester at the Volksbildungsheim in Simmering. [This side has not been microfilmed.]
- 84: Recto: Notes concerning figure 35 of **Der freie Satz** (Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), A Major, 1st movement).
Verso: Fragment of an unidentified text in Jeanette Schenker's hand, dated Feb. 2, 1927.
- 85: Recto: Fragment of an unidentified text in Jeanette Schenker's hand.
Verso: Blank. [This side has not been microfilmed.]
- 86: Recto: Notes concerning figure 35 of **Der freie Satz** (Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), A Major, 1st movement).
Verso: "Die beiden Brechungen erzeugen den Schein einer Gliederung der Urlinie." Fragment of a text in Jeanette Schenker's hand with emendations by Schenker, labeled page 31.
- 87: Recto: Sketch for a graph of an unidentified work and a note concerning Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), A Major, 1st movement.
Verso: Sketches for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement (figures 7 and 8 of the article "Beethovens Dritte Symphonie..." from **Das Meisterwerk in der Musik**, vol. 3).
- 88: Recto: Notes and sketch for a graph of Ludwig van Beethoven, Sonata, Op. 49, No. 2, 1st movement.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 89: Recto: Notes and sketches for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), A Major, 1st movement, Theme.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 90: Recto: Sketch for a graph of Franz Schubert, Symphony, D. 759, B Minor, 1st movement.
Verso: Fragment of a form letter. [This side has not been microfilmed.]
- 91: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 1st movement (an earlier version of figure 72, 3 of **Der freie Satz**).
Verso: Sketch for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement (used for figure 6 of the article "Beethovens Dritte Symphonie..." in **Das Meisterwerk in der Musik**, vol. 3).
- 92: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 1st movement, Theme.

- Verso: Fragment of a proof sheet from **Kontrapunkt**, vol. 2. [This side has not been microfilmed.]
- 93: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 1st movement, Theme.
Verso: Fragment of a sketch for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 2nd movement, measures 80-84.
- 94: Recto: Notes concerning Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 1st movement, Theme.
Verso: ALS [fragment] from A. Fuchs [n.d.]
- 95: Recto: Notes concerning Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 1st movement, Theme.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 96: Recto: Sketch for a graph of Frederic Chopin, Waltz, Op. 64, No. 2, C Sharp Minor.
Verso: Fragment of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 2nd movement.
- 97: Recto: Sketch for a graph of Frederic Chopin, Ballade, Op. 23, G Minor (an earlier version of figure 153, 1 of **Der freie Satz**).
Verso: Possibly a list of examples for **Der freie Satz**.
- 98: Recto: Sketch for a graph of Ludwig van Beethoven Sonata, Op. 2, No. 1, F Minor, 1st movement with citations to other works.
Verso: Fragment of an unidentified article in Jeanette Schenker's hand with emendations by Schenker.
- 99: Recto: Sketch for a graph of Johannes Brahms, Liebeslieder, Op. 52, No. 4, F Major.
Verso: Fragment of a page from **Radio-Wien**. [Undated. This side has not been microfilmed.]
- 100: Recto: Sketch for a graph of Johannes Brahms, Liebeslieder, Op. 52, No. 1, E Major.
Verso: Fragment of a page from **Radio-Wien**. [Undated. This side has not been microfilmed.]
- 101: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 1st movement, Theme (an earlier version of figure 157 of **Der freie Satz**).
Verso: Fragment of a page of a sketch of Ludwig van Beethoven, Symphony No. 3, Op. 55, 2nd movement, measures 1-18.
- NOTE:** *Items 102-111 were found in an issue of **Mitteilungen des Hauses Breitkopf & Härtel**, Apr. 1932, and were labeled "Form-Choral."*
- 102: Recto: Notes.
Verso: "Die höchsten Töne des Umweges sind im Grunde Oktavtöne" fragment of a text in Jeanette Schenker's hand with emendations by Schenker.
- 103: Recto: Fragment of a text in Jeanette Schenker's hand with emendations by Schenker.

- Verso: Blank. [This side has not been microfilmed.]
- 104: Recto: Sketch for a graph of an unidentified work.
Verso: Fragment of an unidentified work in piano reduction.
- 105: Recto: Label: "Form / Choral" used to wrap items 106-111.
Verso: Page from a calendar for the week of Sept. 3-9, 1933. [This side has not been microfilmed.]
- 106: Recto: Sketch for a graph of Johann Sebastian Bach, Matthäuspassion, BWV 244, No. 16, "Ich bin's, ich sollte büßen."
Verso: Blank. [This side has not been microfilmed.]
- 107: Recto: Notes concerning the chorale.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 108: Recto: Fragment of a text in Jeanette Schenker's hand, labeled page 527.
Verso: Blank. [This side has not been microfilmed.]
- 109: Recto: Notes concerning the chorale.
Verso: Proof sheet of "Beethovens Dritte Sinfonie," page 57 of **Das Meisterwerk in der Musik**, vol. 3.
- 110: Recto: Sketch for a graph of Hans Leo Hassler, Lustgarten, No. 24 "Mein Gmüth ist mir verwirret" (an earlier version of figure 116 of **Der freie Satz**) [continued onto the verso side].
Verso: Continuation of Hans Leo Hassler, Lustgarten, No. 24 "Mein Gmüth ist mir verwirret" from the recto side. Also contains an incomplete fragment of an unidentified composition for piano.
- 111: Recto: Notes concerning motive.
Verso: Fragment of a form letter. [This side has not been microfilmed.]
- NOTE:** *Items 112-137 were wrapped in a leaf from **Radio-Wien** of Dec. 2, 1927, and were labeled "Form.."*
- 112: Recto: Sketch for a graph of Ludwig van Beethoven, Quartet, Op. 135, 1st movement, measures 1-10.
Verso: Fragment of a typed letter.
- 113: Recto: Sketch for a graph of an unidentified work in E Minor.
Verso: Blank. [This side has not been microfilmed.]
- 114: Recto: Notes.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand. This item had been cut from item 124 (see below).
- 115: Recto: Notes.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 116: Recto: Sketch for a graph of Felix Mendelssohn-Bartholdy, Lieder ohne Worte, Op. 102, No. 4, G Minor.
Verso: Sketch for a graph of an unidentified work.

- 117: Recto: Notes on rondo form.
Verso: Fragment of a typed letter from the General-Anzeiger für Bonn und Umgegend to Schenker, Jan. 13, 1927.
- 118: Recto: Notes concerning the section on form in **Der freie Satz**.
Verso: Fragment of a proof sheet from the article "Beethovens Dritte Sinfonie" (p. 33) from **Das Meisterwerk in der Musik**, vol. 3.
- 119: Recto: Notes concerning form in Franz Schubert, Nacht und Träume, D. 827.
Verso: Fragment of a page of an inventory of books.
- 120: Recto: Notes concerning form in Ludwig van Beethoven, Sonata, violin and piano, Op. 24, F Major, 2nd movement.
Verso: Fragment of a proof sheet of examples from the article "Ein Gegenbeispiele: Max Reger, Op. 81" from **Das Meisterwerk in der Musik**, vol. 2.
- 121: Recto: Notes concerning 2-part form.
Verso: Fragment of a proof sheet from the article "Rameau oder Beethoven?" page 13 from **Das Meisterwerk in der Musik**, vol. 3.
- 122: Recto: Notes concerning form of the Da capo aria.
Verso: Fragment of a page of an inventory of books.
- 123: Recto: Sketch for a graph of an unidentified work by Richard Wagner in C Sharp Minor.
Verso: ANU, Universal-Edition to Schenker, May 24, 1923.
- 124: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 332 (300k), F Major, 1st movement.
Verso: Fragment of an unidentified article in Jeanette Schenker's hand. Item 114 was cut from this page.
- 125: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 332 (300k), F Major, 1st movement.
Verso: Fragment of an unidentified article in Jeanette Schenker's hand.
- 126: Recto: Notes and sketch for a graph of sonata form.
Verso: Fragment of a proof sheet for the article "Rameau oder Beethoven?," page 1 of **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]
- 127: Recto: Sketch for a graph of sonata form.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 128: Recto: Sketch for a graph of sonata form.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 129: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 14, No. 1, E Major, 1st movement, measures 61-90.

- Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 130: Recto: Sketch for a graph of sonata form.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 131: Recto: Notes concerning rondo form.
Verso: Fragment of a page from an inventory of music.
- 132: Recto: Notes concerning rondo form.
Verso: Blank. [This side has not been microfilmed.]
- 133: Recto: Marking.
Verso: "Generalbass" fragment of a text in Jeanette Schenker's hand with emendations and a musical example by Schenker.
- 134: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 2, No. 3, C Major, 4th movement.
Verso: Fragment of a page from an inventory of books.
- 135: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 2, No. 3, C Major, 4th movement, and notes concerning Symphony No. 8, Op. 93, 4th movement.
Verso: Fragment of a page from an inventory of books.
- 136: Recto: Notes and sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 3rd movement, measures 25-32.
Verso: Fragment of a proof sheet of page 12 of the article "Rameau oder Beethoven?" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]
- 137: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 3rd movement, measures 1-24.
Verso: Fragment of a proof sheet of page 9 of the article "Rameau oder Beethoven?" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]
- 138: Recto: Sketches for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 3rd movement.
Verso: Sketches for a graph of an unidentified work.
- NOTE:** *Items 139-145 were wrapped in a leaf from **Radio-Wien** of Dec. 2, 1927, and concern Sonata form.*
- 139: Recto: Citation to a page from Richard Wagner's *Götterdämmerung*.
Verso: Fragment of unidentified markings.
- 140: Recto: Notes and sketch for a graph of Franz Schubert, Quintet, A Major, D. 667, 1st movement.
Verso: Fragment of a page from an inventory of books.
- 141: Recto: Sketches for graphs of Franz Schubert, Quintet, A Major, D. 667, 1st movement.
Verso: Fragment of a page from an inventory of books.
- 142: Recto: Sketch for a graph of Franz, Schubert, Sonata, B Major, D. 575, 1st movement.

- Verso: Fragment of an unidentified book or article. [This side has not been microfilmed.]
- 143: Recto: Sketches for graphs of Ludwig van Beethoven, Sonata, Op. 31, No. 1, G Major, 1st movement; and Symphony No. 2, Op. 36, 3rd movement [an earlier version of figure 114, 2c from **Der freie Satz**].
Verso: Blank. [This side has not been microfilmed.]
- 144: Recto: Sketches for graph of Ludwig van Beethoven, Sonata, Op. 31, No. 1, G Major, 1st movement; and Symphony No. 9, Op. 125, 1st movement.
Verso: French exercises in an unidentified hand. [This side has not been microfilmed.]
- 145: Recto: Notes and musical examples labeled "Sonaten Form."
Verso: Fragment of a page from an inventory of books.
- NOTE:** *Items 146-151 were wrapped in a leaf from **Radio-Wien** of Oct. 21, 1927, and were labeled "Form-Choral."*
- 146: Recto: Notes labeled "Choral."
Verso: Fragment of an TLS, Siegfried Türkel to Schenker, May 23, 1917.
- 147: Recto: Notes labeled "Form" and "Choral."
Verso: Fragment of text in the hand of Angi Elias.
- 148: Recto: Sketch for a graph of Johann Sebastian Bach, Singet dem Herrn, BWV 225.
Verso: Notes and fragment of a graph of Ludwig van Beethoven, Symphony No. 9, Op. 125, 1st movement.
- 149: Recto: Sketch for a graph of Johann Sebastian Bach, Singet dem Herrn, BWV 225.
Verso: Blank. [This side has not been microfilmed.]
- 150: Recto: Notes and sketch for a graph of Johann Sebastian Bach, Singet dem Herrn, BWV 225.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 151: Recto: Sketch for a graph of Franz Schubert, 23. Psalm, D. 706.
Verso: A page from an inventory of music.
- NOTE:** *Items 152-154 were wrapped in a leaf from **Radio-Wien** of Dec. 2, 1927, and were labeled "Form."*
- 152: Recto: Notes concerning form and sketches for graphs of Joseph Haydn, Capriccio, H. XVII/1, G Major.
Verso: Handbill advertising the March-June 1922 semester at the Volksbildungsheim in Simmering. [This side has not been microfilmed.]
- 153: Recto: Sketches for a graph of Joseph Haydn, Sonata, XVI/48, C Major, 1st movement.

- Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 154: Recto: Sketches for a graph of Ludwig van Beethoven, Sonata, violin and piano, Op. 24, F Major, 3rd movement, Trio.
 Verso: "Vom Halbschluss und vom Teiler," beginning of text in Jeanette Schenker's hand with emendations by Schenker.
- NOTE:** *Items 155-168 were found in a folder, wrapped in leaf from **Radio-Wien** of Apr. 6, 1928. Within that wrapping, items 157-166 were found in the cover of **Leo Liepmannssohn Antiquariat Katalog 229**.*
- 155: Recto: Notes.
 Verso: Portion of a ALS, Moriz Violin to Schenker, July 18, 1931.
- 156: Recto: Notes on the structure of Ludwig van Beethoven, Sonata, Op. 31, No. 1, G Major 1st movement.
 Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 157: Recto: Notes.
 Verso: Fragment of a daily calendar. [This side has not been microfilmed.]
- 158: Recto: Fragment of text used for the footnote to §315 of **Der freie Satz**, in Jeanette Schenker's hand with emendations by Schenker. [This is continued on item 159.]
 Verso: Blank. [This side has not been microfilmed.]
- 159: Recto: Continuation of item 158, in Jeanette Schenker's hand with emendations by Schenker.
 Verso: Blank. [This side has not been microfilmed.]
- 160: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, violin and piano, Op. 47, A Minor, 2nd movement, Theme.
 Verso: Fragment of a proof sheet of page 97 of **Kontrapunkt**, vol. 2. [This side has not been microfilmed.]
- 161: Recto: Fragment of text concerning "Übergreifen," in Jeanette Schenker's hand with emendations by Schenker.
 Verso: Blank. [This side has not been microfilmed.]
- 162: Recto: Sketches for graphs of Joseph Haydn, Symphony, H. I/104, D Major, 1st movement; and Wolfgang Amadeus Mozart, Symphony, K. 543, 1st movement.
 Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 163: Recto: Sketch for a graph of Carl Philipp Emanuel Bach, Sonata, W. 56/2, G Major.
 Verso: Blank lines from a photoreproduction of graphs for **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]
- 164: Recto: "Vom Mittelteil in der Sonatenform, der sogenannten Durchführung" [an earlier version of §314 of **Der freie Satz**]. Text in Jeanette Schenker's hand [text is continued on items 165-166]. Also contains sketches for graphs of Wolfgang Amadeus Mozart, Symphony, K. 550, 1st movement; and Ludwig van Beethoven, Sonata, Op. 31, No. 2, 1st movement.

- Verso: Blank. [This side has not been microfilmed.]
- 165: Recto: Continuation of text from item 164.
Verso: Blank. [This side has not been microfilmed.]
- 166: Recto: Continuation of text from item 165. Includes sketches for graphs of Haydn, Sonata, H. XVI/49, E Flat Major, 1st movement; and Ludwig van Beethoven, Sonata, Op. 14, No. 2, G Major, 1st movement.
Verso: Three fragments of graphs of Ludwig van Beethoven, Symphony No. 3, Op. 55.
- 167: Recto: Notes concerning Ludwig van Beethoven, Sonata, Op. 31, No. 2, 1st movement.
Verso: Advertisement from a dress shop. [This side has not been microfilmed.]
- 168: Recto: Notes concerning Ludwig van Beethoven, Sonata, Op. 31, No. 2, 1st movement.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.

PART 1A: Items 169-197: [Assorted materials.]

- 169: Recto: Notes and a musical example from Ludwig van Beethoven, Symphony No. 3, Op. 55, E Flat Major, 4th movement, measures 107-111.
Verso: Advertisement for M. Haidl, a clothes merchant. [This side has not been microfilmed.]
- 170: Recto: Notes and musical examples from Ludwig van Beethoven, Sonata, Op. 57, F Minor, 1st movement, measures 1-9 (an earlier version of figure 54, 8 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 171: Recto: Sketch for a graph of Frederic Chopin, Polonaise, Op. 40, No. 1, A Major, measures 5-7 (an earlier version of figure 56, 2e of **Der freie Satz**).
Verso: Fragment of a graph of an unidentified work.
- 172: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata No. 32, Op. 111, C Minor, 1st movement, measure 121 (an earlier version of figure 62, 13 of **Der freie Satz**).
Verso: Fragment from a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 173: Recto: Sketch for a graph of Frederic Chopin, Mazurka, Op. 24, No. 4, B Flat Minor (an earlier version of figure 59, 4 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 174: Recto: Musical example from Ludwig van Beethoven, Concerto, piano and orchestra, No. 4, Op. 58, 1st movement, measure 123 (an earlier version of figure 65, 4 of **Der freie Satz**).
Verso: Fragment of a proof sheet for an unidentified article. [This side has not been microfilmed.]

- 175: Recto: Musical example and notes for an unidentified work by Johannes Brahms.
Verso: Fragment of a proof sheet for an unidentified article. [This side has not been microfilmed.]
- 176: Recto: Musical example from Frederic Chopin, Mazurka, Op. 17, No. 4, A Minor, measures 9-10 (an earlier version of figure 65, 2 of **Der freie Satz**).
Verso: Fragment of a sketch for a graph of an unidentified work.
- 177: Recto: Notes concerning an unidentified work, possibly Ludwig van Beethoven, Sonata, Op. 10, No. 3, 2nd movement.
Verso: Fragment of a proof sheet for "Das Organische der Fuge" page 82 of **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]
- 178: Recto: Sketch for a graph of Ludwig van Beethoven, Symphony No. 7, Op. 92, 1st movement.
Verso: Graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 2nd movement, measures 138-143.
- 179: Recto: Sketch for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 148-397 (an earlier version of figure 62, 3 of **Der freie Satz**).
Verso: Sketch for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 3rd movement, measures 35-40.
- 180: Recto: Musical example from Ludwig van Beethoven, Symphony No. 7, Op. 92, 1st movement, measures 156-157 (an earlier version of figure 74, 3 of **Der freie Satz**).
Verso: Unidentified text in a copyist's hand.
- 181: Recto: Musical example from Frederic Chopin, Mazurka, Op. 30, No. 1, C Minor, measures 51-52 (an earlier version of figure 65, 8 of **Der freie Satz**).
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 182: Recto: Notes and musical example from Johannes Brahms, Variationen über ein Thema von Händel, Op. 24, measure 3 (an earlier version of figure 54, 14 of **Der freie Satz**).
Verso: Fragment of a page from a periodical. [This side has not been microfilmed.]
- 183: Recto: Musical example, labeled as being from Frederic Chopin, Polonaise, Op. 40, No. 1, A Major.
Verso: Fragment of a sketch for a graph, probably from Ludwig van Beethoven, Symphony No. 3, Op. 55.
- 184: Recto: Notes and sketches for a graph of Ludwig van Beethoven, Symphony No. 5, Op. 67, 2nd movement (an earlier version of figure 41, 2 of **Der freie Satz**).
Verso: Fragment of an unidentified text in Jeanette Schenker's hand.
- 185: Recto: Notes concerning Johannes Brahms.
Verso: Fragment of a proof sheet for an unidentified article. [This side has not been microfilmed.]

- 186: Recto: Musical example from Ludwig van Beethoven, Sonata, Op. 28, D Major, 1st movement, measures 1-2 (an earlier version of figure 61a of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 187: Recto: Notes and sketch for a graph of Ludwig van Beethoven, Sonata, Op. 57, 2nd movement (an earlier version of figure 40, 8 of **Der freie Satz**).
Verso: Fragment of a TLS from an unidentified person to Schenker. [This side has not been microfilmed.]
- 188: Recto: Notes and sketches for a graph of an unidentified work, and of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 91-96 (an earlier version of figure 62, 10 of **Der freie Satz**).
Verso: Fragment of the text of an unidentified article in Jeanette Schenker's hand with emendations by Schenker.
- 189: Recto: Notes labeled "Septzug" and a sketch for a graph of Ludwig van Beethoven, Sonata, Op. 81a, 1st movement, measures 69-110 (an earlier version of figure 62, 4 of **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 190: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 81a, 1st movement, measures 69-110 (an earlier version of figure 62, 4 of **Der freie Satz**).
Verso: Fragment of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55.
- 191: Recto: Notes labeled "Vortrag."
Verso: Advertisement for a lottery. [This side has not been microfilmed.]
- 192: Recto: Notes labeled "Klav[ier]-Vortrag."
Verso: Fragment of a daily calendar for April 1, 1933. [This side has not been microfilmed.]
- 193: Recto: Notes labeled "Vortrag" and "Rahmenanschlag."
Verso: Fragment of a weekly calendar for the week of March 26-April 1, 1933. [This side has not been microfilmed.]
- 194: Recto: Note: "Ein Blatt im III / Brahms."
Verso: Fragment of a form letter from a rug manufacturing firm. [This side has not been microfilmed.]
- 195: Recto: Note: "Beeth[oven] / «Harfe = Klavier» / zu / Vortrag."
Verso: Page of a weekly calendar for the week of December 24-30, 1933. [This side has not been microfilmed.]
- 196: Recto: "Beethoven und Andreas Streicher" by Max Unger. Clipping, Sonderbeilage of the **Deutsche Allgemeine Zeitung**, March 25, 1927 (unnumbered). Contains annotations by Schenker.
Verso: The previous page. [This side has not been microfilmed.]
- 197: Recto: Label: "Wolle von fig[uren] in die [Beilag]heften."
Verso: Fragment of a proof sheet from the article "Weg mit dem Phrasierungsbogen" from **Das Meisterwerk in der Musik**, vol. 1. [This side has not been microfilmed.]

PART 2: Items 198-317

NOTE: *Items 198-208 were wrapped in a leaf from **Radio-Wien** of Mar. 21, 1930 labeled "Einleitung." This was found in a folder labeled "38, 1a" by Ernst Oster.*

- 198: Recto: "Vordergrund und Tonarten." Text in Jeanette Schenker's hand, with sketches for graphs by Schenker of Johannes Brahms, Symphony No. 4, Op. 98, E Minor, 3rd movement.
Verso: Blank. [This side has not been microfilmed.]
- 199: Recto: List of works, labeled "Br. Vg." [Brechung Vordergrund] with a sketch for a graph of Ludwig van Beethoven, Sonata, Op. 10, No. 2, A Major, 4th movement.
Verso: Fragment of figures 38 and 39 from "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]
- 200: Recto: Text labeled "Ursatz" and beginning "Erste Auskomponierung: der Terzzug..." in Jeanette Schenker's hand with emendations by Schenker. Labeled page 1 [continues on to items 201-7].
Verso: Photograph of the Dresden Petri-Quartet, on a page from **Die Musik**, II.17. [This side has not been microfilmed.]
- 201: Recto: Continuation of text from item 200. Labeled page 2.
Verso: Blank. [This side has not been microfilmed.]
- 202: Recto: Continuation of text from item 201. Labeled page 3.
Verso: Blank. [This side has not been microfilmed.]
- 203: Recto: Continuation of text from item 202. Labeled page 4.
Verso: Blank. [This side has not been microfilmed.]
- 204: Recto: Continuation of text from item 203. Labeled page 5.
Verso: Addition notes to the recto side.
- 205: Recto: Continuation of text from item 204. Labeled page 6.
Verso: Blank. [This side has not been microfilmed.]
- 206: Recto: Continuation of text from item 205. Labeled page 7.
Verso: Blank. [This side has not been microfilmed.]
- 207: Recto: Conclusion of text from item 206. Labeled page 8. Dated Mar. 18, 1924.
Verso: Blank. [This side has not been microfilmed.]
- 208: Recto: Notes labeled "Hintergrund" and sketches for graphs of Johann Sebastian Bach, Suite, BWV 817, E Major, Allemande; and Ludwig van Beethoven, Sonata, Op. 81a, E Flat Major, 3rd movement.
Verso: Receipt for a payment by Schenker of 110,000 Kronen for a subscription to the **Frankfurter Zeitung**, dated Mar. 28, 1924.

NOTE: *Items 209-225 were wrapped in a leaf from **Radio-Wien** of Apr. 11, 1930 and were labeled*

^ ^ ^

"8, 5, oder 3?"

- 209: Recto: Sketches for a graph of Wolfgang Amadeus Mozart, Sonata, K. 284 (205b), D Major, 3rd movement, Theme.
Verso: Portion of a bill from the Josef Wanner Pension in Seefeld, dated Sept. 9, 1917.
- 210: Recto: Sketches for a graph of Robert Schumann, Dichterliebe, Op. 48, No. 3, Die Rose, die Lilie.
Verso: Fragment of a clean copy of a graph of Wolfgang Amadeus Mozart, Symphony, K. 550, G Minor, 1st movement [used for the version published in **Das Meisterwerk in der Musik**, vol. 2].
- 211: Recto: Sketch for a graph of an unidentified Fugue in F Major.
Verso: Notes for Schenker's diary and for **Der freie Satz**.
- 212: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 22, B Flat Major, 1st movement.
Verso: Sketch for a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 2nd movement, measures 151-161.
- 213: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, violin and piano, Op. 24, F Major, 3rd movement.
Verso: Sketches for a graph of an unidentified work.
- 214: Recto: Sketches for graphs of Ludwig van Beethoven, Sonata, violin and piano, Op. 24, F Major, 3rd movement; and of Johannes Brahms, Intermezzo, Op. 76, No. 6, A Major.
Verso: "Die Nebennote in ihrer Beziehung zur Form." Text in Jeanette Schenker's hand with emendations by Schenker.
- ^ ^ ^
- 215: Recto: "8-5-3?" Text in Jeanette Schenker's hand with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- ^ ^ ^
- 216: Recto: Notes concerning "8-5-3?" [continues on item 217].
Verso: Proof sheet from an unidentified article. [This side has not been microfilmed.]
- 217: Recto: Notes continued from item 216 (continues on to item 221).
Verso: Proof sheet of page 39 from the article "Fortsetzung der Urlinie-Betrachtungen" from **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]
- 218: Recto: Sketch for a graph of Robert Schumann, Bunte Blätter, Op. 99, No. 4, Albumblätter.
Verso: Graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 2nd movement [figure 1 of the version published in **Das Meisterwerk in der Musik**, vol. 3].
- 219: Recto: Sketch for a graph of Johannes Brahms, Serenade, Op. 11, D Major, Menuetto I.
Verso: Proof sheet of a fragment of page 1 of the article "Das Organische der Fuge" from **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]
- 220: Recto: Sketch for a graph of an unidentified work in sonata form.
Verso: Proof sheet from an unidentified article. [This side has not been microfilmed.]

- 221: Recto: Notes continued from item 217.
Verso: Proof sheet of a fragment of page 35 from the article "Fortsetzung der Urlinie-Betrachtungen" from **Das Meisterwerk in der Musik**, vol. 2.
- 222: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 31, No. 1, G Major, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- ^ ^ ^
- 223: Recto: Notes concerning "8-5-3?"
Verso: Fragment of a proof sheet of page 159 from the article "Haydn: Die Vorstellung des Chaos" from **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]
- 224: Recto: Notes and sketches for a graph of Franz Schubert, Waltz, D. 365, No. 4, A Flat Major.
Verso: Fragment of a bill from the Allgemeine deutschen Sprachverein. [This side has not been microfilmed.]
- 225: Recto: Sketch for a graph of an unidentified work in F Minor [probably Ludwig van Beethoven, Sonata, Op. 2, No. 1, F Minor, 4th movement].
Verso: Fragment of a bill. [This side has not been microfilmed.]
- 226-317: Lists of sections.
*The items above were found in an issue of **Die Musik** of Sept. 1923 and interleaved as follows: 226-276, 278-295, 296, 297-308, 309-317.*

PART 3: Items 318-366: [Materials concerning Form.]

NOTE: *Items 318-366, including the two issues of **Die Musik** (see below) were in a folder labeled by Ernst Oster "Mappe 38, 3." Within that folder, items 319-328, labeled by Schenker "Paralipomena" and found in an issue of **Signale für die musikalische Welt** of Oct. 3, 1917, were interleaved as follows: 319-323, 324-325, 326, 327, 328.*

- 318: Recto: Label for items 318-518: [Paralipomena].
Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 319: Recto: Notes labeled form.
Verso: Fragment of a hand-written letter, from an unidentified sender [probably] to Jeanette Schenker, Nov. 4, 1932.
- 320: Recto: "Die Dreiteiligkeit wird durch Dehnung der V. Stufe gewonnen" text in Jeanette Schenker's hand with sketches for graphs of "Konzertform." [Text continues on to item 321.]
Verso: Notes and fragment from a proof sheet of an unidentified article.
- 321: Recto: Sketch for a graph of Johann Sebastian Bach, Brandenburgische Konzert No. 5, BWV 1050, D Major, 1st movement. Labeled page 244.
Verso: Page from an inventory of books.
- 322: Recto: Continuation of text from item 320 recto. Labeled page 245.

- Verso: Blank. [This side has not been microfilmed.]
- 323: Recto: Notes and sketches for graphs of types of forms.
Verso: Proof sheet of pages 34-35 of "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]
- 324: Recto: Sketch for a graph of Frederic Chopin, Polonaise, Op. 26, No. 1, C Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- 325: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), A Major, 1st movement, dated Apr. 2, 1932.
Verso: Graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 2nd movement, measures 1-26.
- 326: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Le Nozze di Figaro, K. 492, "Voi, che sapete."
Verso: Blank. [This side has not been microfilmed.]
- 327: Recto: Sketch for a graph of Frederic Chopin, Etude, Op. 10, No. 1, C Major.
Verso: Fragment of a photoreproduction of graphs for "Beethovens Dritte Symphony" from **Das Meisterwerk in der Musik**. [This side has no notation and has not been microfilmed.]
- 328: Recto: Notes and citation to works. Labeled page 241 (240 has been crossed out).
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- NOTE:** *Items 330-366 were found in the inside cover of Leo Liepmannssohn Antiquariat Katalog 230, to which item 329 was attached.*
- 329: Recto: Label for items 330-366: "Wolle."
Verso: Notes.
- 330: Recto: Sketch for a graph of an unidentified work.
Verso: Note.
- 331: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 110, A Flat Major, 2nd movement. Labeled page 248.
Verso: Fragment from a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement.
- 332: Recto: Notes.
Verso: Form letter from the Bund der später Erblindeten Österreichs. [This side has not been microfilmed.]
- 333: Recto: "Vom Vorder- und Nachsatz," fragment of text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 242.
Verso: Blank. [This side has not been microfilmed.]
- 334: Recto: Notes concerning "Liedform." Hand-written on a side that also contains part of a typed text, "Der erste Teil des Liedes..." [See also item 430.]
Verso: Notes continued from recto side.

- 335: Recto: Notes concerning 2-part song form.
Verso: Blank. [This side has not been microfilmed.]
- 336: Recto: Notes continued from item 335.
Verso: Blank. [This side has not been microfilmed.]
- 337: Recto: Notes.
Verso: Fragment of a proof sheet from an unidentified article.
- 338: Recto: Notes concerning 3-part song form.
Verso: Conclusion of an ALS, Angi Elias to Schenker, [n.d.]
- 339: Recto: Notes concerning 2-part song form.
Verso: Stationery with the letterhead of Alpenhaus Fluchthorn. [This side has not been microfilmed.]
- 340: Recto: Notes concerning 3-part song form.
Verso: ALS, Moriz Violin to Fanny Violin, Jan. 15, 1933.
- 341: Recto: Notes concerning 3-part song form (continuation of item 340).
Verso: ALS, Moriz Violin to Schenker, Dec. 24, 1932.
- 342: Recto: Notes concerning 3-part song form.
Verso: Page of unidentified text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 4.
- 343: Recto: Notes concerning 3-part song form.
Verso: Page of unidentified text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 3.
- 344: Recto: Notes concerning 3-part song form.
Verso: Page of unidentified text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 2.
- 345: Recto: Notes concerning 2-part song form.
Verso: Page of unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 346: Recto: Notes concerning 2-part song form.
Verso: ALS, Moriz Violin to Schenker, Dec. 22, 1932.
- 347: Recto: Notes.
Verso: Proof sheet of page 129 of "Scarlatti: Sonate D-Moll" from **Das Meisterwerk in der Musik**, vol. 1.
- 348: Recto: "Von der dreiteiligen Form im Grossen." Text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 242 forts[etzung].
Verso: Blank. [This side has not been microfilmed.]
- 349: Recto: Continuation of text from item 348. Labeled page 243.
Verso: Blank. [This side has not been microfilmed.]
- 350: Recto: Notes concerning 2-part song form.

- Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 351: Recto: Notes.
Verso: Fragment of a form letter. [This side has not been microfilmed.]
- 352: Recto: Notes.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 353: Recto: Notes.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 354: Recto: "Die Dreiteiligkeit durch Dehnung der V. Stufe bei Unterbrechnung." Text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 245.
Verso: Blank. [This side has not been microfilmed.]
- 355: Recto: "Vom Mittelteil / a: Bei der kleinen 3 Teil Liedform." Text in Jeanette Schenker's hand with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 356: Recto: Notes.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 357: Recto: Continuation of text from item 355. Labeled page 246.
Verso: Blank. [This side has not been microfilmed.]
- 358: Recto: "Unabhängigkeit der dreiteiligen Form von den Arten der Wiederholung im Vordergrund." Text in Jeanette Schenker's hand with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 359: Recto: Notes.
Verso: Page of unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 360: Recto: Notes.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 361: Recto: Notes.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 362: Recto: Notes.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 363: Recto: Notes for various figures.
Verso: "Bindungen der Diminution im Vordergrund." Text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 566.
- 364: Recto: Notes.
Verso: Blank. [This side has not been microfilmed.]

365: Recto: Notes for various figures.
 Verso: Page from an unidentified text in Jeanette Schenker's hand with emendations by Schenker. labeled page 114, then crossed out and re-labeled 538.

366: Recto: "Vom ersten Teil in der grossen Liedform." Text in Jeanette Schenker's hand with emendations by Schenker. Labeled page 246 forts[etzung].
 Verso: Blank. [This side has not been microfilmed.]

NOTE: *An issue of **Die Musik**, Oct. 1901, found after item 366, has not been microfilmed.*

"Joh. Seb. Bach: Wohltemperiertes Klavier, Band I Präludium C-Moll" by Schenker. In **Die Musik**, XXV/9 (June 1923), 641-651. [Contains markings on the table of contents and pages 641-651.]

PART 4: Items 367-381: [Lists of sections for Der freie Satz.]

NOTE: *Items 367-381 were in a folder labeled by Ernst Oster "Mappe 38, 4."
 Items 368-371 were wrapped in a leaf from **Radio-Wien** of May 2, 1930.
 Items 372-377 were wrapped in a leaf from **Radio-Wien** of April 12, 1929.
 Items 378-381 were wrapped in a leaf from **Radio-Wien** of October 28, 1927.*

367: Recto: Fragment from original folder, labeled "Plan."
 Verso: Blank. [This side has not been microfilmed.]

368: Recto: List of contents, page 1, including §§6-44.
 Verso: Proof sheet of page 85 of "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]

369: Recto: List of contents, page 2, including §§48-81.
 Verso: Proof sheet of page 82 of "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]

370: Recto: List of contents, page 3, including §§86-119.
 Verso: Proof sheet of the title from page 85 of "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]

371: Recto: List of contents, page 4, including §§120-126.
 Verso: Proof sheet of page 98 of "Beethovens Dritte Symphonie" from **Das Meisterwerk in der Musik**, vol. 3. [This side has not been microfilmed.]

372: Recto: Notes for the list of contents.
 Verso: Blank. [This side has not been microfilmed.]

373: Recto: Musical examples and sketches for a graph of Ludwig van Beethoven, Sonata, violin and piano, Op. 47, A Minor, 1st movement.
 Verso: Sketch for a graph of Ludwig van Beethoven, Sonata, violin and piano, Op. 47, A Minor, 1st movement.

374: Recto: Notes for text and figures.
 Verso: Blank. [This side has not been microfilmed.]

- 375: Recto: Notes for text and figures.
Verso: Notes for text and figures.
- 376: Recto: Notes labeled "Nbst" [Nebenstimme].
Verso: Notes.
- 377: Recto: Notes concerning "Gliederung" on page 59.
Verso: Proof sheet of an unidentified article.
- 378: Recto: Notes.
Verso: Blank. [This side has not been microfilmed.]
- 379: Recto: Notes and a musical example from Johann Sebastian Bach.
Verso: Blank. [This side has not been microfilmed.]
- 380: "Das Geheimnis der Meistergemälde" by W. D. Clipping, **Neue Freie Presse**, Nov. 18, 1932.
- 381: Recto: Sketches for graphs of Johann Sebastian Bach, Aria variata, BWV 989, and Frederic Chopin, Prelude, Op. 28, No. 6, B Minor.
Verso: Blank. [This side has not been microfilmed.]

PART 5: Items 382-519: [Materials concerning Form.]

- 382: Recto: Sketch for a graph of Frederic Chopin, Ballade, Op. 23, G Minor.
Verso: Graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 120-131.
- 383: Recto: Sketches for graphs showing form in Ludwig van Beethoven, Sonata, Op. 13, C Minor, 1st movement; Sonata, Op. 2, No. 3, C Major, 1st movement; Sonata, Op. 2, No. 2, 4th movement; Sonata, Op. 2, No. 2, 2nd movement; Sonata, piano. Op. 13, 2nd movement; and Sonata, Op. 10, No. 3, 1st movement [continued on to verso side].
Verso: Notes on various works.
- 384: Recto: Sketch for a graph of an unidentified sonata movement in D Major.
Verso: Blank. [This side has not been microfilmed.]
- 385: Recto: Sketch for a graph of Wolfgang Amadeus Mozart, Sonata, K. 331 (300i), 1st movement, theme.
Verso: Fragment of a sketch for a graph of Ludwig van Beethoven, Symphony No. 6, Op. 68, 1st movement.

- 386: Recto: Sketches for graphs of Johann Sebastian Bach, Singet dem Herrn, BWV 225; Ludwig van Beethoven, Sonata, Op. 106, B Flat Major, 1st movement; and Felix Mendelssohn-Bartholdy, Fugue, Op. 35, D Major.
Verso: Fragment of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 34-51.
- 387: Recto: Diagram of the tonal areas in Wolfgang Amadeus Mozart, Rondo, K. 511, A Minor.
Verso: Notes.
- 388: Recto: Sketches for graphs of Johann Sebastian Bach, Das wohltemperierte Klavier, Th. 1, Fugue, BWV 851, D Minor; and Das wohltemperierte Klavier, Th. 1, Fugue, BWV 855, E Minor.
Verso: Unidentified musical sketches and sketch for a graph of Wolfgang Amadeus Mozart, Symphony, K. 551, C Major, 2nd movement.

NOTE: *Items 389-391 were found in the cover of an issue of **Antiqua-Eine Sammlung alter Musik**, published by Schott.*

- 389: Recto: Notes concerning form in Beethoven sonatas.
Verso: Notes concerning form in Beethoven sonatas.
- 390: Recto: Notes concerning form in Beethoven sonatas.
Verso: "Auskomponierung der 4-3, 6-5, u. a." Text in Jeanette Schenker's hand, labeled page 267, with a musical example labeled "fig. 4."
- 391: Recto: "Vierteilige Form." Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 266 forts[etzung], with a musical example from Ludwig van Beethoven, Quartet, strings, Op. 127.
Verso: Fragment from a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55. [This side has not been microfilmed.]

NOTE: *Items 392-401 were found in an issue of **Der Schriftsteller**, Jan./Feb. 1932, and were interleaved as follows: 392, 393-400, 401.*

- 392: Recto: Sketch for a graph of Ludwig van Beethoven, Quartet, strings, Op. 127.
Verso: Fragment of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement (figure 22 of the version published in **Das Meisterwerk in der Musik**, vol. 3).
- 393: Recto: Fragment of text discussing form in Wolfgang Amadeus Mozart, Rondo, K. 511, A Minor, in Jeanette Schenker's hand.
Verso: Blank. [This side has not been microfilmed.]
- 394: Recto: Notes for §318.
Verso: Fragment of a daily calendar. [This side has not been microfilmed.]
- 395: Recto: Notes for §317.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.

- 396: Recto: Notes concerning form in Wolfgang Amadeus Mozart, Rondo, K. 511, A Minor.
Verso: Fragment of a proof sheet for an unidentified article. [This side has not been microfilmed.]
- 397: Recto: Notes and sketch for a graph of Wolfgang Amadeus Mozart, Rondo, K. 511, A Minor.
Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 398: Recto: Text concerning Wolfgang Amadeus Mozart, Rondo, K. 485, D Major, in Jeanette Schenker's hand with emendations by Schenker (continues on to item 399).
Verso: Blank. [This side has not been microfilmed.]
- 399: Recto: Text (continued from item 398) and a graph of Wolfgang Amadeus Mozart, Rondo, K. 485, D Major.
Verso: Blank. [This side has not been microfilmed.]
- 400: Recto: Text and sketch for a graph of Wolfgang Amadeus Mozart, Rondo, K. 485, D Major.
Verso: Fragment of a graph belonging to "page 669."
- 401: Recto: Notes concerning form.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
NOTE: *Items 402-404 were found in Die neue elite Edition-Verzeichnis published by Anton J. Benjamin A. G., and were interleaved as follows: 402, 403-404.*
- 402: Recto: List of paragraph headings for the section concerning form.
Verso: Blank. [This side has not been microfilmed.]
- 403: Recto: List of paragraph headings for the section concerning form.
Verso: Blank. [This side has not been microfilmed.]
- 404: Recto: List of paragraph headings for the section concerning form.
Verso: Blank. [This side has not been microfilmed.]
- 405: Recto: Notes with citations to works.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 406: Recto: Diagrams of development sections for figures.
Verso: Diagrams of development sections for figures.
- 407: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 14, No. 1, E Major, 1st movement.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 16.
- 408: Recto: Text and sketches for graphs of Ludwig van Beethoven, Sonata, Op. 31, No. 2, D Minor, 1st movement.
Verso: Notes to be inserted in an unidentified text.
- 409: Recto: Text and sketches for graphs of Ludwig van Beethoven, Sonata, Op. 53, C Major, 1st movement, and of an unidentified work.

- Verso: Two fragments of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement.
- 410: Recto: Text in Jeanette Schenker's hand with emendations by Schenker, and sketch for a graph of Ludwig van Beethoven, Sonata, Op. 14, No. 1, E Major, 1st movement.
Verso: Fragment of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 88-95.
- 411: Recto: Notes concerning sonata form, for §311.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 27.
- 412: Recto: Notes concerning sonata form, for §312.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 73.
- 413: Recto: Notes concerning figure 23.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 414: Recto: Notes concerning figures.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 415: Recto: Note concerning "Kopftön."
Verso: Fragment of a letter from Moriz Violin to Schenker, [n.d.]
- 416: Recto: Notes for §313.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 417: Recto: Fragment of a text in Jeanette Schenker's hand with emendations by Schenker, with a sketch for a graph of Ludwig van Beethoven, Sonata, Op. 10, No. 1, C Minor, 1st movement, labeled page 250.
Verso: Fragment of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, measures 132-140.
- 418: Recto: Fragment of a text in Jeanette Schenker's hand, with sketches for graphs of an unidentified work by Robert Schumann, Joseph Haydn, Sonata, H. XVI/49, E Flat Major, 1st movement, and of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement, labeled page 250.
Verso: Fragment of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement.
- 419: Recto: Notes for figures.
Verso: Notes.
- 420: Recto: Sketch for a graph of an unidentified sonata movement in F Minor.
Verso: Fragment of a graph of Ludwig van Beethoven, Symphony No. 3, Op. 55, 1st movement.
- 421: Recto: Note concerning Franz Schubert, Quintet, D. 667, A Major.

- Verso: Page from an unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 32.
- 422: Recto: Note and a musical examples concerning Ludwig van Beethoven, Sonata, Op. 53, C Major, 1st movement.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand, labeled page 72.
- 423: Recto: Notes.
Verso: Page of an unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 72.
- 424: Recto: Notes.
Verso: Handbill for Elsa Schostal, a dressmaker. [This side has not been microfilmed.]
- 425: Recto: Notes for various pages [or sections?] 341-350.
Verso: Blank. [This side has not been microfilmed.]
- 426: Recto: Notes for various pages [or sections?] 351-355.
Verso: Blank. [This side has not been microfilmed.]
- 427: Recto: "Vom ersten Teil der Sonatenform, der sogenannten Exposition." Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 248 forts[etzung].
Verso: Blank. [This side has not been microfilmed.]
- 428: Recto: Notes concerning 3-part (sonata) form.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 429: Recto: Notes concerning sonata form.
Verso: Fragment of a form letter. [This side has not been microfilmed.]
- 430: Recto: Notes concerning form of Ludwig van Beethoven, Sonata, Op. 14, No. 2, G Major, 1st movement.
Verso: Fragment of a typed document, apparently a copy of item 334.
- 431: Recto: List of figures.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 10.
- 432: Recto: List of figures.
Verso: Blank. [This side has not been microfilmed.]
- 433: Recto: Notes concerning sonata form.
Verso: Fragment of a calendar. [This side has not been microfilmed.]
- 434: Recto: Sketches for graphs of Ludwig van Beethoven, Sonata, Op. 14, No. 1, E Major, 1st movement, pasted onto a page numbered 259.
Verso: Fragments of graphs of Ludwig van Beethoven, Symphony No. 3, Op. 55, E Flat Major, 1st movement, measures 76-87.
- 435: Recto: Notes concerning the development section of sonata form.
Verso: Blank. [This side has not been microfilmed.]
- 436: Recto: Note concerning sonata form.

- Verso: Fragment of a proof sheet of page 81 of "Das Organische der Fuge" from **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]
- 437: Recto: Notes concerning sonata form.
Verso: Blank. [This side has not been microfilmed.]
- 438: Recto: Notes and sketch for a graph of Ludwig van Beethoven, Symphony No. 1, Op. 21, 2nd movement.
Verso: Fragment of a proof sheet of page 83 of "Das Organische der Fuge" from **Das Meisterwerk in der Musik**, vol. 2. [This side has not been microfilmed.]
- 439: Recto: Note concerning form.
Verso: Notes.
- 440: Recto: Sketches for a graph of Wolfgang Amadeus Mozart, Sonata, K. 310 (300d), 1st movement.
Verso: Notes.
- 441: Recto: Notes and sketches for a graph of Wolfgang Amadeus Mozart, Sonata, K. 310 (300d), 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- 442: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, violin and piano, Op. 24, F Major, 4th movement.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendation by Schenker.
- 443: Recto: Text in Jeanette Schenker's hand with emendations by Schenker, including a sketch for a graph of Frederic Chopin, Etude, Op. 10, No. 12, C Minor, the entire page numbered 267.
Verso: Sketch for a graph of an unidentified work.
- 444: Recto: "Vom 3. Teil der Sonatenform." Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 260 forts[etzung].
Verso: Blank. [This side has not been microfilmed.]
- 445: Recto: Notes.
Verso: "Abgrenzung der Nebennote von einer Unterbrechung." Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 82.
- 446: Recto: Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 261, with sketches for graphs of Wolfgang Amadeus Mozart, Symphony, K. 550, G Minor, 1st movement; and Ludwig van Beethoven, Sonata, Op. 14, No. 1, E Major, 1st movement.
Verso: Fragments from a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 447: Recto: Notes concerning form.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 30.
- 448: Recto: Notes.
Verso: Blank. [This side has not been microfilmed.]
- 449: Recto: Note concerning sonata form.
Verso: Fragment of a calendar for a week in October. [This side has not been microfilmed.]

- 450: Recto: Label for "4-Teilige Form."
Verso: Fragment of an unidentified text in Jeanette Schenker's hand.
- 451: Recto: "Vom Rondo Thema." Text in Jeanette Schenker's hand with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 452: Recto: List of works.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 1.
- 453: Recto: List of works.
Verso: Fragment of a calendar for the week of Nov. 26 - Dec. 2, 1933. [This side has not been microfilmed.]
- 454: Recto: Notes.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 455: Recto: Notes.
Verso: Fragment of a proof sheet from an unidentified article. [This side has not been microfilmed.]
- 456: Recto: Notes concerning form.
Verso: Fragment of "Mozart: Sinfonie G-Moll" in Jeanette Schenker's hand with emendations by Schenker [page 133 of the version published in **Das Meisterwerk in der Musik**, vol. 2; Item 460 was cut from item 456].
- 457: Recto: Notes concerning rondo form.
Verso: Fragment of "Mozart: Sinfonie G-Moll" in Jeanette Schenker's hand [page 108 of the version published in **Das Meisterwerk in der Musik**, vol. 2].
- 458: Recto: Notes concerning rondo form.
Verso: Fragment of a daily calendar. [This side has not been microfilmed.]
- 459: Recto: Notes.
Verso: Fragment of a daily calendar. [This side has not been microfilmed.]
- 460: Recto: Notes concerning rondo form.
Verso: Fragment of "Mozart: Sinfonie G-Moll" in Jeanette Schenker's hand with emendations by Schenker [page 133 of the version published in **Das Meisterwerk in der Musik**, vol. 2; Item 460 was cut from item 456].
- 461: Recto: Notes.
Verso: Fragment of "Mozart: Sinfonie G-Moll" in Jeanette Schenker's hand with emendations by Schenker [pages 132-133 of the version published in **Das Meisterwerk in der Musik**, vol. 2].
- 462: Recto: Notes concerning rondo form.
Verso: Fragment of "Mozart: Sinfonie G-Moll" in Jeanette Schenker's hand with emendations by Schenker [page 119 of the version published in **Das Meisterwerk in der Musik**, vol. 2].
- 463: Recto: Notes.
Verso: List of pieces.

- 464: Recto: Notes concerning rondo form.
Verso: Fragment of "Mozart: Sinfonie G-Moll" in Jeanette Schenker's hand [page 108 of the version published in **Das Meisterwerk in der Musik**, vol. 2; item 467 had been cut from item 464].
- 465: Recto: Notes concerning rondo form.
Verso: Fragment of a page from a daily calendar for Mar. 8, 1933. [This side has not been microfilmed.]
- 466: Recto: Note.
Verso: Fragment of a list of sections for "Von den vollkommenen Konsonanzen."
- 467: Recto: Notes.
Verso: Fragment of "Mozart: Sinfonie G-Moll" in Jeanette Schenker's hand [page 108 of the version published in **Das Meisterwerk in der Musik**, vol. 2; item 467 had been cut from item 464].
- 468: Recto: Note.
Verso: Fragment of a daily calendar for Mar. 11, 1933. [This side has not been microfilmed.]
- 469: Recto: "Von der fünfteiligen Form, dem Rondo," fragment of text in Jeanette Schenker's hand with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 470: Recto: "Von den Gegensätzen." Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 269.
Verso: Blank. [This side has not been microfilmed.]
- 471: Recto: Notes.
Verso: Fragment from an inventory of music.
- 472: Recto: Notes concerning variations.
Verso: Fragment from an inventory of music.
- 473: Recto: Page of text in Jeanette Schenker's hand with emendations by Schenker, labeled page 280.
Verso: Blank. [This side has not been microfilmed.]
- 474: Recto: Fragment of a page of text in Jeanette Schenker's hand with emendations by Schenker, labeled page 268.
Verso: Blank. [This side has not been microfilmed.]
- 475: Recto: Label: "Variationen."
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker, labeled page 16.
- 476: Recto: "Vom Variationen-Thema." Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 275.
Verso: Blank. [This side has not been microfilmed.]
- 477: Recto: "Von der Zusammenfassung der Variationen." Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 276, with sketches for graphs of Ludwig van Beethoven, Sonata, Op. 26, A Flat Major, Theme; and [probably] Ludwig van Beethoven, Variations, Op. 34, F Major, Theme.
Verso: Fragment of an unidentified graph.

- 478: Recto: "Von der Gewinnung grossern Formen," and "Von älterer Formen." Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 277 [continues on to item 479].
Verso: Blank. [This side has not been microfilmed.]
- 479: Recto: "Von älterer Formen" [continued from item 478, continues on to 480], text in Jeanette Schenker's hand with emendations by Schenker, labeled page 278.
Verso: Blank. [This side has not been microfilmed.]
- 480: Recto: "Von älterer Formen" [continued from item 479], text in Jeanette Schenker's hand with emendations by Schenker, labeled page 279.
Verso: Blank. [This side has not been microfilmed.]
- 481: Recto: Notes concerning variations.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 482: Recto: Notes.
Verso: "Von der Mittelstimmen." Text in Jeanette Schenker's hand with emendations by Schenker.
- 483: Recto: Fragment of text concerning "ältere Formen" in Jeanette Schenker's hand with emendations by Schenker [continues on to item 484].
Verso: Blank. [This side has not been microfilmed.]
- 484: Recto: Fragment of text concerning "ältere Formen" in Jeanette Schenker's hand with emendations by Schenker [continued from item 483]. Originally labeled page 154, then crossed out and relabeled page 582.
Verso: Blank. [This side has not been microfilmed.]
- 485: Recto: Note.
Verso: Fragment of a mounting for a photograph. [This side has not been microfilmed.]
- 486: Recto: Notes concerning Johann Sebastian Bach, Suite, BWV 817, E Major, Allemande and Courante.
Verso: Fragment of a handbill. [This side has not been microfilmed.]
- 487: Recto: Notes and sketch for a graph of Johann Sebastian Bach, Suite, BWV 817, E Major, Allemande.
Verso: Notes.
- 488: Recto: Sketch for a graph of Johann Sebastian Bach, Suite, BWV 817, E Major, Allemande.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 489: Recto: Notes.
Verso: Fragment of an ALS, Hilda Rothberger [to Jeanette Schenker?], [n.d.]
- 490: Recto: Notes concerning form.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]

- 491: Recto: Notes concerning form.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 492: Recto: Notes concerning variation form.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 493: Recto: Notes concerning form.
Verso: Fragment of a page of section headings.
- 494: Recto: Notes concerning form and sketch for a graph of Ludwig van Beethoven, Bagatelle, Op. 33, No. 6, D Major.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 495: Recto: Unidentified text in Jeanette Schenker's hand with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]
- 496: Recto: Notes concerning form.
Verso: Fragment of a proof sheet of an unidentified article. [This side has not been microfilmed.]
- 497: Recto: Fragment of a text in Jeanette Schenker's hand labeled page 275.
Verso: Blank. [This side has not been microfilmed.]
- 498: Recto: Label: "Fuge."
Verso: Fragment of a calendar for the week of July 2-8, 1933. [This side has not been microfilmed.]
- 499: Recto: "Die Fuge." Text in Jeanette Schenker's hand with emendations by Schenker, labeled page 279.
Verso: Notes for page 280.
- 500: Recto: Fragment of text concerning fugue.
Verso: Blank. [This side has not been microfilmed.]
- 501: Recto: Text concerning fugue in Jeanette Schenker's hand with emendations by Schenker, labeled page 283.
Verso: Blank. [This side has not been microfilmed.]
- 502: Recto: Text concerning fugue in Jeanette Schenker's hand with emendations by Schenker, labeled page 284.
Verso: Blank. [This side has not been microfilmed.]
- 503: Recto: Text concerning fugue in Jeanette Schenker's hand with emendations by Schenker, labeled page 285, and dated Feb. 5, 1932.
Verso: Blank. [This side has not been microfilmed.]
- 504: Recto: Notes concerning sonata form.
Verso: Fragment of a proof sheet of page 71 of "Joh. S. Bach: Sechs Sonaten für Violine, Sonata III, Largo" from **Das Meisterwerk in der Musik**, vol. 1. [This side has not been microfilmed.]
- 505: Recto: Sketches for a graph of Ludwig van Beethoven, Concerto, piano, No. 4, Op. 58, 3rd movement, measures 1-10 [and earlier version of figure 151 of **Der freie Satz**].

- Verso: Blank. [This side has not been microfilmed.]
- 506: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 2, No. 2, A Major, 1st movement.
Verso: Unidentified markings.
- 507: Recto: Note concerning the form of Ludwig van Beethoven, Sonata, Op. 28, D Major, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- 508: Recto: Sketches for graphs of Ludwig van Beethoven, Sonata, Op. 10, No. 1, 1st movement [earlier version of figures 154, 3 and 154, 7 of **Der freie Satz**].
Verso: Sketches for a graph of Johannes Brahms, "Mädchenlied," Op. 107, No. 5 [an earlier version of figure 152, 2 of **Der freie Satz**].
- NOTE:** *Items 509-519 were found between two pages of Die Woche, No. 7, Aug. 1932.*
- 509: Recto: Label for items 510-519: [Paralipomena].
Verso: Notes concerning figures.
- 510: Recto: Notes concerning form and sketch for a graph of Wolfgang Amadeus Mozart, Symphony, K. 543, E Flat Major, 2nd movement.
Verso: Cover of an envelope addressed to Jeanette Schenker, postmarked Mar. 12, 1929. [This side has not been microfilmed.]
- 511: Recto: Sketches for graphs of Frederic Chopin, Etude, Op. 10, No. 5, G Flat Major [an earlier version of figure 131, 2 of **Der freie Satz**]; Ludwig van Beethoven, Sonata, Op. 109, E Major, 1st movement [an earlier version of figure 90 of **Der freie Satz**]; and Johannes Brahms, Rhapsodie, Op. 79, No. 1, B Minor.
Verso: Notes.
- 512: Recto: Sketches for a graph of Ludwig van Beethoven, Sonata, Op. 2, No. 3, 4th movement.
Verso: Blank. [This side has not been microfilmed.]
- 513: Recto: Sketches for a graph of Ludwig van Beethoven, Sonata, Op. 13, C Minor, 3rd movement.
Recto: Sketches for a graph of Ludwig van Beethoven, Sonata, Op. 2, No. 2, A Major, 4th movement.
- 514: Recto: Sketches for graphs of Ludwig van Beethoven, Sonata, Op. 27, No. 1, E Flat Major, 1st movement; and Ludwig van Beethoven, Sonata, Op. 2, No. 2, A Major, 4th movement. Labeled page 271.
Verso: Fragments of unidentified texts.
- 515: Recto: Sketch for a graph of Felix Mendelssohn-Bartholdy, Concerto, violin, Op. 64, 2nd movement.

- Verso: Fragment of a copy by Angi Elias of Johann Sebastian Bach, Das wohltemperierte Klavier, Th. 1, Prelude, BWV 846, C Major.
- 516: Recto: Notes concerning rondo form.
 Verso: Bill from the Internationale Unfall- und Schadensversicherungs-Gesellschaft [n.d.; after July 1933]. [This side has not been microfilmed.]
- 517: Recto: Sketch for a graph of Franz Schubert, Sonata, D. 575, B Major, 2nd movement.
 Verso: Sketch for a graph of Johann Sebastian Bach, Das wohltemperierte Klavier, Th. 1, Prelude, BWV 846, C Major.
- 518: Recto: "Von der Absetzung der Teile." Text in Jeanette Schenker's hand, and a sketch for a graph of Wolfgang Amadeus Mozart, Sonata, A Major, K. 331 (300i), 3rd movement.
 Verso: Fragment of a sketch for a graph of an unidentified work.
- 519: Recto: Sketch for a graph of Ludwig van Beethoven, Bagatelle, Op. 33, No. 6, D Major.
 Verso: Blank. [This side has not been microfilmed.]

EARLY ARTICLES:

NOTE: *The entire issues of the periodicals below have been microfilmed.*

"Tantiemen für Instrumentalkomponisten?" **Die Zukunft**, June 9, 1894; pages 477-479.

"Anton Rubinstein." **Die Zukunft**, Aug. 18, 1894; pages 326-329.

"Routine in der Musik." **Neue Revue**, Nov. 4, 1896; pages 555-558.

"Epilog zur Schubertfeier." **Neue Revue**, Feb. 12, 1897; pages 211-216.

"Johannes Brahms." **Neue Revue**, Apr. 25, 1897. pages 516-520.

"Hofopertheater." **Neue Revue**, Jan. 28, 1898; pages 143-144.

"Componisten und Dirigenten." **Neue Revue**, Mar. 20, 1898; pages 349-350.

FILE 39: DELETED PASSAGES FROM PUBLISHED WORKS

- 1: Wrapper for file 39, labeled "Zensuriertes! (von «U.E.» u. «3 M.»)" [written on an envelope addressed to Schenker from Otto Erich Deutsch, postmarked Aug. 23, 1930].
- 2-16: Proof sheets for an earlier version of the "Vermischtes" section intended for **Der Tonwille**, Heft 2 [*but published in Heft 3*] dated Apr. 18, 1922 and Apr. 24, 1922. A note from Schenker to the publisher is attached to item 2.
The portions that were eventually deleted appear on items 5, 7, 9, 10, 15 (see also items 17-31).
- 17-31: Proof sheets for a later version of the "Vermischtes" section [*of Der Tonwille, Heft 3*], dated Apr. 26, 1922, Sept. 5, 1922, and Sept. 12, 1922.
The portions marked to be deleted appear on items 20, 22-23, 25, 29-30.
- 32: Envelope in which items 33-53 were found.
- 33-50: "Musikkritik." Text in Jeanette Schenker's hand. Underneath the title on item 33 is a note signed by Alfred Kalmus, dated May 22, 1922.
Deleted from the Erläuterungsausgabe of Beethoven's Sonata Op. 101 (see items 51-53 below), and rejected for the "Vermischtes" section of Der Tonwille, Heft 2.
- 51-53: Proof sheets for a deleted portion of the **Erläuterungsausgabe** of Beethoven's Sonata Op. 101 (page 81 of the 1920 edition).
A somewhat altered version of items 33-50 (see above).
- 54-55: Proof sheets for a deleted portion of the "Vermischtes" section from **Das Meisterwerk in der Musik**, vol. 3 (page 121 of the published edition).

FILE 40: ANALYSES OF BEETHOVEN SYMPHONIES

NOTE: *All works are by Ludwig van Beethoven except as noted.*

- 1: Recto: Sketch for a graph of Symphony No. 7, Op. 92, 1st movement, measures 1-134.
Verso: Blank. [This side has not been microfilmed.]
- 2: Recto: Sketch for a graph of Symphony No. 7, Op. 92, 1st movement, measures 1-124.
Verso: Table of motivic relationships and sketch for a graph of Symphony No. 6, Op. 68, 1st movement, measures 150-282.

NOTE: *Item 3 was preceded by a leaf from Radio-Wien of November 16, 1928, labeled "Beet. Sinf. VI."*

- 3: Recto: Note by Ernst Oster: "See also in the envelope Beethoven Sketches the envelope by Heck with sketches, and remarks by Schenker on the Finale."
Verso: Blank. [This side has not been microfilmed.]
- 4: Recto: Sketch for a graph of Symphony No. 6, Op. 68, 4th movement, measures 264-350.
Verso: Sketches for graphs of Joseph Haydn, Sonata, H. XVI/49, E flat Major, 1st movement, measures 64-132, and measures 64-81.
- 5: Recto: Sketch for a graph of Symphony No. 6, Op. 68, 2nd movement.
Verso: Sketch for a graph of Symphony No. 3, Op. 55, 4th movement, measures 1-40.
- 6: Recto: Clean copy of a graph of Symphony No. 6, Op. 68, 1st movement, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed.]
- 7: Recto: Label: "Beethoven, VI. Sinfonie/I. Satz/(T. 1-33)."
Verso: Clean copy of a graph of Symphony No. 6, Op. 68, 1st movement, measures 1-33, in the hand of Angi Elias.
- 8: Recto: Label: "Beethoven, VI. Sinfonie/1. Satz/(Durchführung)."
Verso: Clean copy of a graph of Symphony No. 6, Op. 68, 1st movement, measures 135-289, in the hand of Angi Elias.
- 9: Program for a concert of the Vienna Philharmonic (Wilhelm Furtwängler conducting), November 20, 1932. *Contains no markings.*

NOTE: *Items 10-11 were found inside the leaves of item 9.*

- 10: Recto: Notes concerning Symphony No. 6, Op. 68, 1st movement.
Verso: Proof sheet for an unidentified article. [This side has not been microfilmed.]
- 11: Recto: Sketch for a graph of Symphony No. 6, Op. 68, 1st movement, measures 247-282.
Verso: Clean copy of a graph of Variations, Op. 35, "a due," in the hand of Angi Elias, with emendations by Schenker.
- 12: Recto: Sketch for a graph of Symphony No. 6, Op. 68, 1st movement, measures 151-238.
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Item 13 was preceded by a leaf from **Radio-Wien** of September 28, 1928, labeled "Beet. Sinf. II."*

- 13: Recto: Sketches for a graph of Symphony No. 2, Op. 36, 1st movement, measures 138-216.
Verso: Sketch for a graph of Symphony No. 3, Op. 55, 1st movement, measures 152-197.
- 14: Recto: Sketch for a graph of Symphony No. 2, Op. 36, 1st movement, measures 73-99.

- Verso: Advertising card for Dreilinden, a Viennese concert manager. [This side has not been microfilmed.]
- 15: Recto: Sketches for graphs of Symphony No. 2, Op. 36, 1st movement, and 2nd movement, measures 1-157.
Verso: Sketch for a graph of Symphony No. 3, Op. 55, 1st movement, measures 152-284.

FILE 41: ANALYSIS OF A WALTZ OF BRAHMS BY BRÜNAUER

- Recto: Clean copy of a graph by Robert Brünauer of Waltz, Op. 39, No. 1, B Major.
Verso: Blank. [This side has not been microfilmed.]

FILE 42: SETTING OF A WORK OF C.P.E. BACH BY BRÜNAUER

- Recto: Robert Brünauer's setting for two hands of Carl Philipp Emanuel Bach, Clavierstück für die rechte oder linke Hand allein, W. 117/1, with emendations by Schenker.
Verso: Blank. [This side has not been microfilmed.]

FILE 43: LETTERS FROM REINHARD OPPEL

[Not in collection; Possibly located in the Oswald Jonas Memorial Collection, University of California-Riverside, box 13, folder 10.]

FILE 44: LAST CORRESPONDENCE RECEIVED BY SCHENKER

NOTE: *The outer folder of this file is from the cover of **Die Chromatische Notenschrift** by Otto Marcus. The title page contains an inscription from Otto Marcus to Schenker, dated Sept. 5, 1934. The reverse side of this page contains a printed endorsement by Schenker.*

- 1: Death notice for Julius Ritter von Kromer, postmarked Nov. 7, 1934.
- 2: ALS, Felix Salzer to Schenker, [n.d., "Montag"].
- 3: ANS, Manfred Willfort to Schenker, Feb. 11, 1933.
- 4: Signed announcement, Felix-Eberhard von Cube to Schenker, Aug. 12, 1934.
- 5: Photograph of Henriette von Cube with her new-born son John Carsten Cube.
- 6: APS, Hans Wolf to Schenker, postmarked Oct. 30, 1934.

- 7: APS, Karl Weigl to Schenker, Nov. 1, 1934.
- 8: APS, Felix-Eberhard von Cube to Schenker, dated Oct. 29, 1934.
- 9: ALS, Oswald Jonas to Schenker, Oct. 27, 1934.
- 10: TPS, Karl Weigl to Schenker, Sept. 26, 1934.
- 11: Printed invitation to lectures of Karl and Valerie Weigl, postmarked Oct. 2, 1934.
- 12: APS, Wilhelm Altmann to Schenker, Sept. 10, 1934.
- 13: APS, Carl Bamberger to Schenker, postmarked Sept. 12, 1934.
- 14: APS, Paul Breisach to Schenker, postmarked Sept. 14, 1934.
- 15: ALS, Robert Brünauer to Schenker, Sept. 20, 1934.
- 16: ALS, Robert Brünauer to Schenker, Aug. 8, 1934.
- 17: TPS, Otto Erich Deutsch to Schenker, Sept. 20, 1934.
- 18: ANS, Angi Elias to Schenker, Sept. 5, 1934.
- 19: ANS, Angi Elias to Schenker, Sept. 20, 1934.
- 20: APS, Oswald Jonas to Schenker, [Sept. 3, 1934].

- 21: APS, Oswald Jonas to Schenker, Sept. 18, [1934].
- 22: TLS, Oswald Jonas to Schenker, Nov. 10, 1932.
- 23: ALS, Marianne Kahn to Schenker, Sept. 29, 1934.
- 24: ANS, Otto Klemperer to Schenker, [n.d.].
- 25: ALS, Theodor Kaufmann to Schenker, Oct. 2, 1934.
- 26: ALS, Theodor Kaufmann to Schenker, Aug. 25, 1934.
- 27: ALS, Otto Klemperer to Schenker, [n.d.]. Partially mutilated.
- 28: ALS, Otto Klemperer to Schenker, [n.d.].
- 29: Postal receipt, dated Sept. 20, 1934, for letter sent to Otto Klemperer.
- 30: TLS, Otto Marcus to Schenker, Oct. 3, 1934.
- 31: TLS, Otto Marcus to Schenker, Sept. 5, 1934.
- 32: ALS, Karl Rosner to Schenker, Sept. 21, 1934.
- 33: APS, A. Koenig to Schenker, Jul. 20, 1934.
- 34: ALS, Hilda Rothberger to Schenker, Sept. 1, 1934.
- 35: APS, Hilda Rothberger to Jeanette Schenker, postmarked Sept. 10, 1934.
- 36: APS, Felix Salzer to Schenker, Sept. 17, 1934.
- 37: APS, Felix Salzer to Schenker, Sept. 15, 1934.
- 38: ALS, Wilhelm Schenker to Schenker, Sept. 12, 1934.

- 39: Calling card of Ernst Fritz Schmid.
- 40: APS, Maja Vornkeller to Schenker, Aug. 31, 1934.
- 41: ALS, Hans Weisse to Schenker, Jun. 2, 1934.
- 42: ALS, Manfred Willfort to Schenker, Sept. 1, 1934.
- 43: ALS, Oswald Jonas and Hans Wolf to Schenker, Sept. 24, 1934.
- 44: ALS, Hans Wolf to Schenker, Sept. 25, 1934.
- 45: APS, Hans Wolf to Schenker, Aug. 28, 1934.
- 46: APS, Oswald Jonas, Agnes Becker, Hans Wolf, and Ernst Wolf to Schenker, Oct. 2, 1934.
- 47: ALS, Hans Wolf to Schenker, Oct. 19, [1934].
- 48: Clipping from the **Neue Freie Presse**, Sept. 9, 1934, containing an advertisement by
Manfred Willfort.
- 49: APS, Bernhard Seidmann to Schenker, Jul. 8, 1934.
- 50: APS, Bernhard Seidmann to Schenker, Aug. 29, 1934.

FILE 45: WRITINGS BY FISCHER AND WIEHMAYER

1. An advertising flyer for the **Erläuterungen zur Interpunktionsausgabe** by Jacob Fischer.
2. **Fischer, Jacob.**
Erläuterungen zur Interpunktionsausgabe (Jacob Fischers neuausgabe klassischer Tonwerke) ;
Auszüge aus einer noch nicht veröffentlichten musikalischen Rhythmik und Metrik / von Jacob
Fischer. -- Berlin-Lichterfelde : Schlesinger'sche Buch- & Musikhandlung (Rob. Lienau), 1926.
90 p. : music ; 27 cm.

Contains markings on pages 7, 9-11, 13-17.

3. An advertising flyer for works edited by Elisabeth Caland. For the **Praktische Lehrgang des künstlerischen Klavierspiels** Schenker is quoted (from a review appearing in the **Rheinische Musik- und Theater-Zeitung** of Nov. 23, 1912). The notice for the **Carl Philipp Emanuel Bach-Album** contains an endorsement by Schenker.
4. **Über die Grundfragen der musikalischen Rhythmik und Metrik** von Theodor Wihmayer. Vortrag, gehalten auf dem Musikwissenschaftlichen Kongress in Leipzig, Anfang Juni 1925. Sonderdruck aus dem Bericht über den Musikwissenschaftlichen Kongress zu Leipzig vom 4.-8. Juni 1925. Verlag von Breitkopf & Härtel in Leipzig.
Contains markings on pages 4-17, and on the back cover. One loose item was found inside the back cover.
5. **Zur Aufklärung! Hugo Riemanns metrisches Betonungsschema** von Theodor Wihmayer. Sonderdruck aus dem Mai-Heft 1923 der **Neuen Musik-Zeitung**.

FILE 46: STUDIES IN COUNTERPOINT

NOTE: *The numbers in brackets refer to examples published in Schenker's **Kontrapunkt**, vol. 2.*

For sake of brevity, items containing combined species are represented as numbers reading from top to bottom voice (e.g. "1-2-3-4" means the soprano has 1st species, the alto has 2nd species, the tenor has 3rd species and the bass has 4th species).

*Items 1-5 were found in an issue of **Signale für die musikalische Welt** of Oct. 15, 1919.*

- 1: Musical fragments.
- 2: 2-2-1, 1-2-2 [283, Nos. 1-2], 3-3-1 [313], 1-3-3.
- 3: Musical examples and notes concerning counterpoint.
[Verso side has an example of thoroughbass progressions.]
- 4: Musical examples and notes concerning counterpoint.
- 5: Notes.
- 6: 3-part exercises by Fux and Albrechtsberger [including 189; 202, Nos. 1-3; 202, Nos. 4].
- 7: 3-part, 4th species.

- 8: 3-part, 5th species.
- 9: 4-part, 1st species by Fux including [244, Nos. 1-2].
- 10: 4-part, 1st and 2nd species by Fux, Albrechtsberger, and Cherubini, including [244, Nos. 3-6].
- 11: 4-part, 2nd species by Fux and Albrechtsberger, including [248, Nos. 1-4].
- 12: 4-part, 3rd species by Fux, Albrechtsberger, Cherubini, and Bellermand, including [250, Nos. 1-5].
- 13: 4-part, 3rd species.
- 14: 4-part, 4th species, by Fux and Albrechtsberger, including [262, Nos. 1-6].
- 15: 4-part, 4th species, including [262, Nos. 8-9].
- 16: 4-part, 5th species, by Fux and Albrechtsberger, including [263, Nos. 1-3].
- 17: 1st species in 5, 6, 7, and 8 parts by Cherubini [265, No. 2 and Nos. 8-10].
- 18: 7-part, 1st species by Cherubini [265, No. 9].
- 19: 5-part, 1st species by Cherubini [265, No. 2].
- 20: 6-part, 1st species by Cherubini [265, No. 8].
- 21: 5-part, 1st, 2nd, 3rd, and 4th species.
- 22: 5-part, 5th species; 1st species in 6, 7 and 8 parts.

COMBINED SPECIES:

- 23: 2-1-2, 2-2-1, 1-2-2.
- 24: 2-2-1.
- 25: 2-1-1-2.
- 26: 1-1-2-2.
- 27: 1-2-2-1.
- 28: 2-2-1-2.
- 29: 1-2-2-2.
- 30: 3-2-1 by Fux, 1-3-2 by Albrechtsberger, 2-3-1 by Bellermand, 3-1-2 by Schenker [305, Nos. 1-4].
- 31: 3-1-2.
- 32: 2-1-3-1 by Cherubini [307].
- 33: 3-1-3-1 [318].
- 34: 3-1-2-1.

- 35: 3-1-2-2 [308, Nos. 1-2].
- 36: 3-1-2-2.
- 37: 1-3-2-2.
- 38: 3-3-1.
- 39: 3-3-2-1 [319].
- 40: 3-3-3-1.
- 41: 3-3-3-1.
- 42: 3-1-3-3, 3-3-3-1 [320, Nos. 1-2].
- 43: 4-1-2 by Cherubini, 4-1-2 and 4-2-1 by Bellermann: [342, Nos. 1-3].
- 44: 1-4-2, 4-2-1, 1-2-4 [342, Nos. 4-6].
- 45: 1-4-2.
- 46: 2-1-1-4 [344, 2].
- 47: 4-1-1-2.
- 48: 1-4-2-1.
- 49: 4-2-1-1, 4-2-1-1, 2-4-1-1, 1-1-4-2.
- 50: 4-1-2-2.
- 51: 4-1-2-2, 2-2-1-4.
- 52: 4-1-3 by Albrechtsberger, 4-1-3 by Cherubini [370, Nos. 1-2].
- 53: By Bellermann: 4-1-3, 3-1-4 [370, #3], 3-4-1 [370, #4], 4-3-1, 1-3-4, 1-4-3.
- 54: 4-1-3, 4-3-1, 3-1-4 [370, Nos. 5-7].
- 55: 4-3-1.
- 56: 4-1-3-1, 3-1-1-4 [371, Nos. 1-2].
- 57: 3-1-1-4.
- 58: 2-3-4-1 by Fux [375, No. 1].
- 59: 1-4-3-2, 2-1-4-3, 2-1-3-4-1 by Albrechtsberger [375, Nos. 2-4].
- 60: 4-1-2-3 and 3-2-1-4 by Bellermann [375, Nos. 5-6].
- 61: 4-3-3-1 [376].
- 62: 1-3-3-4.

- 63: 5-1-2.
- 64: 5-1-5-1.
- 65: 5-1-5-5.
- 66: 1-5-5-1 and 5-5-5-1 by Cherubini [378, Nos. 1-2].
- 67: 6-part, mixed 5th species by Cherubini [378, Nos. 4-6; 379].
- 68: 7-part, mixed 5th species by Cherubini [378, No. 5].
- 69: 5-part, mixed 5th species by Cherubini [378, No. 3].
- 70: 5-part, mixed 5th species by Cherubini [378, No. 3].
- 71: 6-part, mixed 5th species by Cherubini [378, No. 4].
- 72: 4-3-3-1 [376].
- 73: 4-1-3, 4-3-1, 3-1-4, 4-1-3-1 [370, Nos. 5-7; 371, 1].
- 74: 4-1-2-2 [345].
- 75: 4-2-1-1 [344, Nos. 1], 2-4-1-1, 4-2-1-1, 1-1-4-2.
- 76: 3-1-3-1 [318], 3-1-3-3, 3-1-3-3 [320, No. 1], 2-1-2-1 [288] and other fragments.

FILE 47: DER KUNSTWALZER BY HANS WEISSE

"Der Kunstwalzer und seine bedeutendsten Vertreter." Eine kritische Studie von Hans Weisse.

Typescript with handwritten musical examples, 188 pages. Inscribed to Schenker and dated February 1915.

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FILE 48: ITEMS RELATING TO C.P.E. BACH, FANTASIA, W. 58/6

NOTE: *Except where noted, all clean copies, sketches, and graphs are of C.P.E. Bach, Fantasia, W. 58/6, E Flat Major.*

Cover of folder of file 48.

- 1: Recto: Label: "Ausführung der 1. Arpeggio in der Fantasie in Es dur von Em. Bach."
Verso: Clean copy of an elaboration of the first arpeggio, in the hand of Angi Elias.
- 2: Recto: Label: "Ausführung der 2. Arpeggio in der Fantasie in Es dur von Em. Bach."
Verso: Clean copy of an elaboration of the second arpeggio, in the hand of Angi Elias.
- 3: Recto: Label: "Em. Bach, Fantasie in Es dur."
Verso: Clean copy of a foreground graph, in the hand of Angi Elias.
- 4: Recto: Label: "Em. Bach, Fantasie in Es dur / Hintergrund und Mittelgrund."
Verso: Clean copy of background and middleground graphs, in the hand of Angi Elias.
- 5: Recto: Label.
Verso: Clean copy of a foreground graph [part 1], in the hand of Angi Elias.
- 6: Recto: Label.
Verso: Clean copy of a foreground graph [part 2], in the hand of Angi Elias.
- 7: Recto: Label.
Verso: Clean copy of a foreground graph [part 3], in the hand of Angi Elias.
- 8: Recto: Label.
Verso: Clean copy of a foreground graph [part 4], in the hand of Angi Elias.
- 9: Recto: Label.
Verso: Clean copy of a foreground graph [part 5], in the hand of Angi Elias.
- 10: Recto: Label.
Verso: Clean copy of a foreground graph [part 6], in the hand of Angi Elias.
- 11: Recto: Label.
Verso: Clean copy of a foreground graph [part 7], in the hand of Angi Elias.
- 12: Recto: Label.
Verso: Clean copy of a foreground graph [part 8], in the hand of Angi Elias.
- 13: Recto: Sketches for a graph. Also contains sketches for Example 119 of **Der freie Satz** containing graphs of motivic events in Ludwig van Beethoven, Sonata, Op. 81a, E Flat Major, 1st movement; Felix Mendelssohn-Bartholdy, *Sommernachtstraum*, Overture, Op. 21; and Frederic Chopin, Ballade, Op. 47, A Flat Major.
Verso: Label by Ernst Oster "Ph. E. Bach, Phantasie Es dur." [This side has not been microfilmed.]
- 14: Recto: Sketches for a graph.
Verso: Label by Ernst Oster "Ph. E. Bach, Phantasie Es dur." [This side has not been microfilmed.]
- 15: Recto: Sketches for a graph.
Verso: Sketches for a graph.
- 16: Recto: Sketches for an elaboration of the first arpeggio.
Verso: Sketches for a graph of Beethoven's Symphony No. 3, Op. 55, 1st movement, measures 49-99.

- 17: Recto: Sketches for a graph.
Verso: Sketches for a graph of Beethoven's Symphony No. 3, Op. 55, 3rd movement.
- 18: Recto: Sketches for a graph.
This has been written on a clean copy of a graph of J. S. Bach, Matthäuspassion, "Ich bin's, ich sollte büßen" BWV 244 in the hand of Angi Elias.
Verso: Marking by Jeanette Schenker: "Choral fertig."
- 19: Recto: Sketches for a graph.
Verso: Label by Ernst Oster "Ph. E. Bach, Phantasie Es dur." [This side has not been microfilmed.]

FILE 49: AN UNFINISHED ARTICLE ON HAYDN

- 1: Label for items 2-12: [Section 1] "Plan."
- NOTE:** *Items 2-13 were found in an issue of **Der Schriftsteller**, Heft 2, Feb. 1931.*
- 2-4: Notes.
- 5-9: "Haydn." Text for the introduction of the Haydn article in Jeanette Schenker's hand, with emendations by Schenker.
- 10-12: Notes.
- 13: Label for items 14-15.
- 14: "Das Vermächtnis des Meisters" by Richard Benz. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 25, 1932.
- 15: "Der Süden der Musik" by Richard Benz. Clipping, **Deutsche Allgemeine Zeitung**, Jun. 3, 1932.
- 16: Label for items 17-70: [Section 2] "Lehrgang, Einflüsse, Entwicklung."
- 17-67: Notes for the section "Lehrgang, Einflüsse, Entwicklung."
*Items 17-67 were found in an issue of the **Mitteilungen des Hauses Breitkopf & Härtel**, Heft 167, Mar. 1933, and were interleaved as follows: 17-25, 26-28, 29-31, 32-34, 35-53, 54-55, 56-67.*
- 68-70: Loose items.
- 71: Label for items 72-104: [Section 3] "Worte."

- 72-104: Quotations from Georg August Griesinger's **Biographischen Notizen über Haydn**.
Items 72-104 were found in the Jahreskatalog des Georg Müller Verlag, München, 1919-1920, and were interleaved as follows: 72-78, 79, 80-81, 82-101, 102, 103-104.
- 105: Label for items 106-120: [Section 4] "Persönlichkeit."
- 106-120: Notes for the section "Persönlichkeit."
Items 106-120 were found in an issue of Der Schriftsteller, Heft 5, May 1931, and were interleaved as follows: 106-111, 112-120.
- 121-122: Loose items (notes on items 14-15).
- 123: Label: Rinn [perhaps a reference to Hermann Rinn, editor of **Der Kunstwart**].
- 124-132: Notes.
Items 124-132 were found in an issue of the Mitteilungen des Hauses Breitkopf & Härtel, Heft 160, Dec. 1931.
- 133: Notes on Haydn.
This item was found in the book by Leopold Schmidt (see below).
- BOOK: **Schmidt, Leopold, 1860-1927.**
Joseph Haydn / von Leopold Schmidt. -- Berlin : Harmonie, 1898.
136 p., : ill., facsim., music (some fold.), ports. ; 26 cm. -- (Berühmte Musiker)
- Contains marking on pages 5-6, 10-11, 17, 19-20, 27, 30-39, 56-80, 82-84, 97, 105, 108, 110-114, 116, 129.
- 134: Label: "Haydn - Griesinger."
- 135-137: Notes.
Items 135-137 were found in an issue of the Mitteilungen des Hauses Breitkopf & Härtel, Heft 159, Oct. 1931.
- NOTEBOOK: "Beispiele zum Freien Satz." A list of musical examples for **Der freie Satz** In Jeanette Schenker's hand.
Only pages with markings have been microfilmed.
- 138-165: Personal notes by Heinrich and Jeanette Schenker.
Items 138-165 were found in an issue of Signale für die musikalische Welt, Jan. 7, 1920.

FILE 50: ARTICLES BY HEINRICH SCHENKER AND OTHERS

Items numbers do not appear on the microfilm.

1. List by Ernst Oster.

2. **Sammlung von 51 gemischten Chören** (a capella) / herausgegeben von der Wiener Singakademie ; zusammengestellt und zum Teile in Bearbeitung von ihrem artistischen Leiter Carl Lafite. -- Wien : Albert Jungmann & C. Lerch, [1903]

1 score (167 p.) ; 23 cm.

Schenker's choral work "Vorüber" Op. 7, No. 3 appears on pages 152-154.

ARTICLES BY SCHENKER:

3. "Brahms, 5 Gesänge für gem. Chor a capella op. 104." Copied by Angi Elias. (Originally appeared in **Musikalisches Wochenblatt**, Aug. 18, Aug. 25, and Sept. 1, 1892.)
4. "Zur musikalischen Erziehung" [part 1]. **Die Zeit**, Sept. 21, 1895, pages 185-6.
5. "Zur musikalischen Erziehung" [part 2]. **Die Zeit**, Sept. 28, 1895, pages 200-202.
6. "Oper. Das Mädchen von Navarra." **Die Zeit**, Oct. 5, 1895, page 12.
7. "Eine neue Haydn-Oper." **Die Zeit**, Nov. 9, 1895, pages 90-91.
8. "Concerte." **Die Zeit**, Nov. 16, 1895, page 108.
9. "Oper. Heimchen am Herd." **Die Zeit**, Mar. 28, 1896, pages 207-208.
10. "Drei Musiker-Bekenntnisse." **Moderne Welt**, Franz Schubert-Sonderheft, Dec. 1, 1925, page 20. Inscribed by Otto Erich Deutsch to Schenker, dated Dec. 8, 1925.
11. "Gedanken über Kultur, Kunst und Musik." **Der Kunstwart**, 44. Jahr, Heft 4, Jan. 1931, pages 222-230.
*A review of Schenker's **Der Meisterwerk in der Musik** by Otto Vrieslander is on page 272. A second copy of this issue of **Der Kunstwart** was found in this file (only the cover has been microfilmed). In this issue, the review by Vrieslander had been removed, and placed in the Scrapbook (see File 2, page 81).*
12. "Ein verschollener Brief von Mozart und das Geheimnis seines Schaffens." **Der Kunstwart**, Heft 10, July 1931, pages 660-666.
*The following three letters were found inside this issue of **Der Kunstwart**.*
13. TPU, The editors of the **Neue Freie Presse** to Schenker, postmarked July 15, 1931.

14. TLS, Elsa Bienenfeld to Schenker, July 15, 1931.
15. ALS, Alfred Einstein to Schenker, July 19, 1931.
16. "Vom Unterschied zwischen der italienischen und der deutschen Musik." **Deutsche Zeitschrift**, Heft 11, Aug. 1934, pages 700-703.

ARTICLES NOT BY SCHENKER:

17. "Beethoven" by Alexander Berrsche. **Der Kunstwart**, 40. Jahr, Heft 6, Mar. 1927, 353-357.
Schenker has made markings near a mention of his name on page 354.
18. "Jazz. Von Paul Bernhard" by Alfred Einstein. Clipping, **Frankfurter Zeitung**, Oct. 23, 1927.
19. "Die Brüder Boisserée" by Sascha Schwabacher. Clipping, **Frankfurter Zeitung**, Aug. 23, 1923.
20. "Das Spiel des Dämons" by Richard Benz. Clipping, **Deutsche Allgemeine Journal**, Jan. 25, 1931.
21. "Eine Wiener Fabrikant fälscht Beethoven-Briefe" by Siegfried Turkel. Clipping, **Neues Wiener Journal**, Dec. 25, 1931.
22. "Zum Begriff der Tonalität" by Oswald Jonas. **Allgemeine Musikzeitung**, May 6, 1932, pages 245-246.
23. "Heinrich Schenker" by Otto Vrieslander. **Die Musik** XIX/1 (Oct. 1926), pages 33-38.

FILE 51: AN EARLY VERSION OF DER FREIE SATZ

NOTE: *See Appendix 1 and 79/1-22.*

In this listing of contents "text" usually refers to passages in Jeanette Schenker's hand.

"Notes" usually refers to the little scraps of paper containing writing in Schenker's hand.

FOLDER 1 (ITEMS 1-111): Materials concerning "Von der Stufe" (1. Hauptstück, Part A, Chapter 1).

- 1-38: Notes and musical examples.

NOTE: *Items 39-111 were wrapped in a page from the Neues Wiener Journal of Sept. 22, 1915 and were labeled "Stimmführung."*

39: Proof sheet of page 77 from the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 40-111.

40-41: Notes.

42-111: Text.

FOLDER 2 (ITEMS 112-234): Lists of paragraphs, text of the introduction, and lists of musical examples for Der freie Satz.

112-113: Paragraph listing of an earlier version of "Von der Stufe" (VII. Abschnitt, 1. Hauptstück, Part A, Chapter 1).

114-116: Paragraph listing of a later version of "Von der Stufe" (Chapter 1).

117-118: Outline for "Von der Stufe" (Chapter 1).

119: Paragraph listing for "Von der Auskomponierung" (Chapter 2).

120-121: Revision of item 119.

122: Outline of "Von der Auskomponierung" (Chapter 2).

123: Proof sheets of pages 78-79 of the **Erläuterungsausgabe** of Op. 111.
This items was wrapped around items 124-142.

124: Paragraph listing for "Von der Stimmführung" der Ausssenstimmen in Besonderen (Part B, Chapter 1).

125-127: Paragraph listing for "Von den offenen Oktav- Prim- und Quintfolgen" (Chapter 2).

128-131: Paragraph listing for "Vom Durchgang bezw. Wechselnote und Nebennote" (Chapter 3).

132-133: Paragraph listing for "Im speziellen von der Sept als Durchgang und der Vierklangsbildung" (Chapter 4).

134-136: Paragraph listing for "Von den Vorhalten, Synkopen und Rückungen" (Chapter 5).

136-137: Paragraph listing for "Von der Abbreviation" (2. Hauptstück, Chapter 1).

138: Paragraph listing for "Vom Klaviersatz im besonderen" (Chapter 2).

138-142: Paragraph listing for "Von der Stimmführung im Generalbass" (VIII. Abschnitt).

143-156: Introduction to "Der freie Satz."
These items were wrapped in a cardboard folder. An earlier draft of this introduction is located in file 79, items 101-111.

NOTE: *Items 157-197 were wrapped in a page from the **Frankfurter Zeitung** of Sept. 22, 1915 and were labeled "Zitaten aus I."*

- 157-161: Lists of examples in order of their appearance.
- 162-181: Lists of examples arranged by composer.
- 182-196: Lists of examples arranged by composer [but different from items 162-181].
- 197-198: Notes.
*These items were wrapped in a page from the **Frankfurter Zeitung** of Aug. 21, 1925 and were labeled "?."*
- 199: Proof sheet of pages 46-47 from the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 200-234.
- 200-234: Notes and musical examples.

FOLDER 3 (ITEMS 235-447): **Materials concerning "Von Oktav- Prim- und Quintfolgen" (1. Hauptstück, Part B, Chapter 2).**

- 235-321: Notes and musical examples.
- 322: Proof sheet of pages 77-78 from the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 323-447.
- 323-336: Notes and musical examples.
- 337: Proof sheet of pages 79-80 from the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 338-401.
- 338-341: Notes and musical examples.
- 342-401: Text.
- 402: Proof sheet of pages 80-81 for the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 403-415.
- 403-415: Notes concerning parallel fifths.
- 416-417: Text labeled §16: Kritik anderer Lösungsversuche.
- 418-447: Text labeled §15: Lösung vermeintlicher Widersprüche zwischen Praxis und Theorie im freien Satz.

FOLDER 4 (ITEMS 448-666): **Materials concerning "Vom Durchgang bzw. Wechselnote und Nebennote" (1. Hauptstück, Part B, Chapter 3).**

- 448-588: Notes and musical examples.
- 589: Proof sheet of pages 81-82 for the **Erläuterungsausgabe** of Op. 111.

This item was wrapped around items 590-666.

590-666: Text.

FOLDER 5 (ITEMS 667-789): Materials concerning "Im speziellen von der Sept als einem Durchgang und der Vierklangsbildung" (1. Hauptstück, Part B, Chapter 4).

667-746: Notes for " (Chapter 4).

747: Proof sheet of page 84 for the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 748-788.

748-789: Text of "Im speziellen von der Sept als einem Durchgang und der Vierklangsbildung" (Chapter 4).

FOLDER 6 (ITEMS 790-1035): Materials concerning "Von der Stufe" (1. Hauptstück, Part A, Chapter 1)

790: Label for items 791-792. The verso side is a proof sheet of pages 29-30 of the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 791-792.

791-792: Text for §2.

793: Label for §3. The verso side is a proof sheet of pages 63-64 for the **Erläuterungsausgabe** of Op. 111 [dated by the typesetter Oct. 20, 1915].
This item was wrapped around items 794-801 and is labeled "Von der Prolongierung des freien Satzes im Allgemeinen."

794-798: Notes for §3.

799-801: Text for §3.

802: Label for §4. The verso side is a proof sheet of pages 26-27 for the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 803-807.

803: Note.

804-807: Text for §4.

NOTE: *Items 809-1035 were found in an issue of **Signale für die musikalische Welt** of Oct. 16, 1918, and were interleaved as follows:*

808: Cover of **Signale für die musikalische Welt** with heading for §5: Von der Horizontalisierung durch einen liegenbleibenden Basston als ein Kennzeichen der Stufe.

809-844: Notes and text for §5. [Text is on items 818, 837, 843-4, 848.]

- 845-853: Notes and musical examples for a) [Beispiele] für Durchgänge in Raume zwischen Grundton und Terz oder Terz und Quint auf- und abwärts.
- 854-871: Notes and musical examples for b) [Beispiele] für Durchgänge in Raume zwischen der Quint und Sept (5-7) auf- und abwärts.
- 872: "Was nachher?" by Dr. Josef Schneider. Pages 681-2 of **Signale für die musikalische Welt** of Oct. 16, 1918. [Contains markings by Schenker.]
- 873-936: Notes and musical examples for c) Beispiele für Durchgänge im Raume der Quart auf- und abwärts, 5-8, 8-5.
- 937-955: Notes and musical examples for d) Beispiele für konsonante Nebennotenklänge.
- 956-980: Notes and musical examples for e) Beispiele für dissonante Nebennotenklänge.
- 981-983: Concerning the 6/4 chord.
- 984-1009: Concerning 3-4 4-3.
- 1010-1026: Concerning 3-4 4-3.
- 1027-1032: Concerning Ueberbindung.
- 1033-1035: Conclusion of §5.

FOLDER 7 (ITEMS 1036-1242): Materials concerning "Von der Abbreviation und dem Klaviersatz im Besonderen" (2. Hauptstück, Chapters 1 and 2).

NOTE: *Items 1036-1064 were wrapped in a page from the Neues Wiener Tagblatt of Sept. 22, 1915 and were labeled "Abbreviation."*

- 1036-1046: Notes for "Von der Abbreviation."
- 1047: Proof sheet of pages 88-89 of the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 1048-1064.
- 1048-1064: Text of "Von der Abbreviation" (Chapter 1).
- 1065-1080: Notes for "Vom Klaviersatz in Besonderen."
These items were wrapped in a page from the Neues Wiener Tagblatt of Sept. 22, 1915. Within this group, item 1079 was wrapped around item 1080.
- 1081: Proof sheet of pages 85-86 of the **Erläuterungsausgabe** of Op. 111.
This item was wrapped around items 1082-1103.
- 1082-1103: Text of "Vom Klaviersatz im Besonderen" (Chapter 2).
See also Ernst Oster's typed copy of this chapter, located in file 79, items 22-43.
- 1104-1242: Notes labeled "Literatur."
Items 1131-1242 were found in a cardboard folder.

FOLDER 8 (ITEMS 1243-1390): Materials concerning "Von den Vorhalten, Synkopen und Ruckungen" (1. Hauptstuck, Part B, Chapter 5).

NOTE: *The contents of this file were wrapped in a page from the Neues Wiener Tagblatt of Sept. 22, 1915 which was labeled "Synkopen/Vorhalten."*

- 1243-1249: Notes.
- 1250-1253: Text.
- 1254-1268: Notes.
- 1269: Label: "Synkopen."
This item was wrapped around items 1270-1282.
- 1270-1282: Text.
- 1283-1303: Notes.
- 1304: Proof sheet of pages 88-89 of the **Erluterungsausgabe** of Op. 111.
This item was wrapped around items 1305-1352.
- 1305-1352: Text (§§4-39).

FOLDER 9 (ITEMS 1353-1482): Materials concerning "Von der musikalischen Kausalitat, Ruckblick und Epilog" (VIII. Abschnitt, final section).

- 1353: Fragment from original folder, labeled "Epilog."
- 1354: Proof sheet of page 92 of the **Erluterungsausgabe** of Op. 111.
This item was wrapped around items 1355-1391.
- 1355-1377: Notes and musical examples.
- 1378-1391: Text.
- 1392-1443: Notes and musical examples.
*These items were wrapped in Neues Wiener Tagblatt of Sept. 22, 1915 and were labeled "Causalitatsbehelfe."
Item 1393 was wrapped around items 1394-1409.
Item 1410 was wrapped around items 1411-1443.
Items 1417-1435 were wrapped with a paper labeled "Form."*
- 1444: Proof sheet of pages 86-87 of the **Erluterungsausgabe** of Op. 111.
This item was wrapped around items 1445-1482.
- 1445-1482: Notes.
Items 1474-1482 were wrapped in Neues Wiener Tagblatt of Sept. 22, 1915 and labeled "Schlechtes."

FILE 52: CORRESPONDENCE WITH UNIVERSAL-EDITION

NOTE: *This list of contents is followed by a chronologically arranged list of all dated items in File 52.*

PART 1: LETTERS FOUND IN CHRONOLOGICAL ORDER (Items 1-379)

Items 1-44 were found in a folder labeled by Jeanette Schenker "von Schenker selbst geordnet!"

- 1: APU, Josef Weinberger to Schenker, May 30, 1901.
- 2: ALS, Adolf Robitschek and Josef Weinberger to Schenker, Nov. 9, 1901.
- 3: Receipt for a bank deposit, Dec. 31, 1901.
- 4: APS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 4, 1902.
- 5: APS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 4, 1902.
- 6: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Aug. 26, 1902.
- 7: Receipt for a bank deposit, Oct. 8, 1902.
- 8: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 11, 1903.
- 9: TLS, Adolf Robitschek and an unidentified sender to Schenker, July 23, 1903.
- 10: TLS, Adolf Robitschek and an unidentified sender to Schenker, July 28, 1903.
- 11: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 4, 1903.
- 12: ALS, E. Ascherberg (firm) to Universal-Edition, Jan. 20, 1904.
- 13: TLS, Josef Weinberger to Schenker, Feb. 3, 1904.
- 14: ALS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 7, 1904.
- 15: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 3, 1904.
- 16: TLU, Josef Weinberger to Schenker, Mar. 1, 1905.
- 17: TLU, Josef Weinberger to Schenker, Mar. 11, 1905.
- 18: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Nov. 20, 1905.
- 19: TLU, Josef Weinberger to Schenker, Nov. 30, 1905.
- 20: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 13, 1906.
- 21: ANS, Ferdinand Rebay to Schenker, [n.d.].
- 22: TPS, Emil Hertzka to Schenker, Apr. 6, 1908.
- 23: TLS, Emil Hertzka to Schenker, June 30, 1908.

- 24: TLS, Emil Hertzka to Schenker, Aug. 24, 1908.
- 25: TLS, Emil Hertzka to Schenker, Aug. 26, 1908.
- 26: TLS, Emil Hertzka to Schenker, Sept. 29, 1908.
- 27: TLS, Emil Hertzka to Schenker, Oct. 1, 1908.
- 28: TLS, Emil Hertzka to Schenker, Nov. 11, 1908.
- 29: TPS, Emil Hertzka to Schenker, Nov. 23, 1908.
- 30: TPS, Emil Hertzka to Schenker, Dec. 16, 1908.
- 31: TLS, Emil Hertzka to Schenker, Dec. 21, 1908.
- 32: TLS, Barbara Rothe to Schenker, Dec. 23, 1908.
- 33: TLS, Emil Hertzka to Schenker, Jan. 7, 1909.
- 34: TPS, Emil Hertzka to Schenker, Jan. 14, 1909.
- 35: TLS, Emil Hertzka to Schenker, Jan. 30, 1909.
- 36: TLS, Emil Hertzka to Schenker, Mar. 29, 1909.
- 37: TPS, Emil Hertzka to Schenker, Sept. 20, 1909.
- 38: TLS, Emil Hertzka to Schenker, Sept. 25, 1909.
- 39: TLS, Emil Hertzka to Schenker, Oct. 15, 1909.
- 40: TLS, Emil Hertzka to Schenker, Oct. 20, 1909.
- 41: TLS, Emil Hertzka to Schenker, Oct. 26, 1909.
- 42: TLS, Emil Hertzka to Schenker, Nov. 5, 1909.
- 43: TLS, Emil Hertzka to Schenker, Nov. 10, 1909.
- 44: TLS, Emil Hertzka to Schenker, Dec. 21, 1909.

Items 45-157 were found in a folder labeled by Jeanette Schenker "von Sch. selbst geordnet!"

- 45: TLS, Emil Hertzka to Schenker, Feb. 11, 1910.
- 46: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 11, 1910.
- 47: TLS, Emil Hertzka to Schenker, Mar. 12, 1910.
- 48: TLS, Emil Hertzka to Schenker, Apr. 9, 1910.
- 49: TLS, Emil Hertzka to Schenker, Apr. 11, 1910.

- 50: TLS, Emil Hertzka to Schenker, Apr. 19, 1910.
51: TLS, Emil Hertzka to Schenker, June 2, 1910.
52: TLS, Emil Hertzka to Schenker, June 20, 1910.
53: TLS, Barbara Rothe to Schenker, July 4, 1910.
54: APS, Emil Hertzka to Schenker, July 28, 1910.
55: APS, Emil Hertzka to Schenker, Aug. 17, 1910.
56: TLS, Josef Venantius von Wöss to Schenker, Sept. 9, 1910.
57: TLS, Josef Venantius von Wöss to Schenker, Sept. 15, 1910.
58: TPS, Emil Hertzka to Schenker, Sept. 15, 1910.
59: TPS, Emil Hertzka to Schenker, Oct. 28, 1910.
60: TLS, Emil Hertzka to Schenker, Nov. 5, 1910.
61: TLS, Emil Hertzka to Schenker, Nov. 9, 1910.
62: TLS, Emil Hertzka to Moriz Violin, Jan. 19, 1911.
63: TPU, Universal-Edition to Schenker, July 27, 1911.
64: TPU, Universal-Edition to Schenker, Aug. 8, 1911.
65: TPU, Universal-Edition to Schenker, Sept. 14, 1911.
66: TLS, Emil Hertzka to Schenker, Oct. 31, 1911.
67: TLS, Emil Hertzka to Schenker, Nov. 24, 1911.
68: TLS, Emil Hertzka to Schenker, Dec. 1, 1911.
69: TLS, Emil Hertzka to Schenker, Dec. 1, 1911.
70: Postal receipt for a letter to Emil Hertzka.
71: TLS, Emil Hertzka to Schenker, Dec. 4, 1911.
72: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 16, 1911.
73: TLS, Emil Hertzka to Schenker, Dec. 20, 1911.
74: TLS, Emil Hertzka to Schenker, Jan. 2, 1912.
75: TLS, Emil Hertzka to Schenker, Jan. 5, 1912.
76: TLS, Emil Hertzka to Schenker, Jan. 12, 1912.
77: TPS, Emil Hertzka to Schenker, Jan. 16, 1912.
78: TLS, Emil Hertzka to Schenker, Jan. 26, 1912.
79: TLS, Emil Hertzka to Schenker, Feb. 6, 1912.
80: TPS, Emil Hertzka to Schenker, Feb. 7, 1912.
81: TLS, Emil Hertzka to Schenker, Mar. 9, 1912.
82: TLS, Emil Hertzka to Schenker, Mar. 15, 1912.
83: TLS, Emil Hertzka to Schenker, Mar. 20, 1912.
84: TLS, Emil Hertzka to Schenker, Mar. 26, 1912.
85: TLS, Barbara Rothe to Schenker, Apr. 1, 1912.
86: TLS, Barbara Rothe to Schenker, Apr. 15, 1912.
87: TPS, Emil Hertzka to Schenker, Apr. 16, 1912.
88: TLU, Universal-Edition to Schenker, May 4, 1912.
89: TLS, Alfred Kalmus to Schenker, May 16, 1912.
90: TLS, Emil Hertzka to Schenker, June 28, 1912.
91: TLS, Emil Hertzka to Schenker, July 13, 1912.
92: TLS, Emil Hertzka to Schenker, July 19, 1912.
93: "Euer Wohlgeboren! Wie allgemein bekannt..." Text [by Hertzka?]
94: TPU, Universal-Edition to Schenker, July 23, 1912.
95-96: TLS, Emil Hertzka to Schenker, Aug. 22, 1912.
97: TLS, Emil Hertzka to Schenker, Aug. 28, 1912.
98: TLS, Emil Hertzka to Schenker, Sept. 16, 1912.
99: Receipt for a bank deposit, Sept. 18, 1912.
100: TLS, Emil Hertzka to Schenker, Sept. 27, 1912.
101: TPU, Universal-Edition to Schenker, Oct. 1, 1912.

- 102: TLS, Emil Hertzka to Schenker, Oct. 3, 1912.
103: Printed postcard, Universal-Edition to Schenker, Oct. 15, 1912.
104: TLS, Emil Hertzka to Schenker, Oct. 23, 1912.
105: TLS, Emil Hertzka to Schenker, Nov. 9, 1912.
106: TLS, Emil Hertzka to Schenker, Jan. 23, 1913.
107: TLS, Emil Hertzka to Schenker, Feb. 3, 1913.
108: TLS, Emil Hertzka to Schenker, Feb. 15, 1913.
109: Notice of a bank transaction, Feb. 17, 1913.
110: Receipt for a bank transaction, Feb. 17, 1913.
112: TPU, Universal-Edition to Schenker, Feb. 26, 1913.
113: TLS, Emil Hertzka to Schenker, Mar. 18, 1913.
114: Printed postcard, Universal-Edition to Schenker, Mar. 28, 1913.
115: TLS, Emil Hertzka to Schenker, Apr. 18, 1913.
116: TPU, Universal-Edition to Schenker, May 5, 1913.
117: TLS, Emil Hertzka to Schenker, May 17, 1913.
118: TLS, Emil Hertzka to Schenker, May 19, 1913.
119: TPU, Alfred Kalmus to Schenker, June 4, 1913.
120: TLS, Emil Hertzka to Schenker, July 11, 1913.
121: TLS, Emil Hertzka to Schenker, July 22, 1913.
122: Notice of a bank transaction, Aug. 6, 1913.
123: Receipt for a bank transaction, Aug. 6, 1913.
124: TLS, Alfred Kalmus to Schenker, Aug. 18, 1913.
125: TLS, Alfred Kalmus to Schenker, Aug. 23, 1913.
126: TPS, Alfred Kalmus to Schenker, Sept. 17, 1913.
127: TLS, D. Fleischmann to Schenker, Sept. 18, 1913.
128: TLS, Alfred Kalmus to Schenker, Sept. 19, 1913.
129: TLS, Emil Hertzka to Schenker, Sept. 23, 1913.
130: Acknowledgments for the **Erläuterungsausgabe** of Op. 109.
131: TLS, Emil Hertzka to Schenker, Oct. 4, 1913.
132: Receipt for a bank transaction, Oct. 4, 1913.
133: TLS, Emil Hertzka to Schenker, Oct. 7, 1913.
134: TLS, Emil Hertzka to Schenker, Nov. 3, 1913.
135: Receipt for a bank transaction, Nov. 4, 1913.
136: TLS, Emil Hertzka to Schenker, Nov. 29, 1913.
137: TLS, Emil Hertzka to Schenker, Dec. 2, 1913.
138: TLS, Emil Hertzka to Schenker, Jan. 5, 1914.
139: TLS, Emil Hertzka to Schenker, Jan. 7, 1914.
140: Printed announcement for Feb. [14,] 1914.
141: Printed invitation for the Tanz-Kränzchen der Beamten der Universal-Edition, Feb. 14, 1914.
142: TLS, Emil Hertzka to Schenker, Apr. 2, 1914.
143: TLS, Emil Hertzka to Schenker, Apr. 17, 1914.
144: TLS, Emil Hertzka to Schenker, Apr. 28, 1914.
145: TLS, Emil Hertzka to Schenker, May 1, 1914.
146: Receipt for a bank transaction, May 6, 1914.
147: TPU, Universal-Edition to Schenker, May 14, 1914.
148: TLS, Emil Hertzka to Schenker, May 25, 1914.
149: TPU, Universal-Edition to Schenker, May 27, 1914.
150: TLS, Emil Hertzka to Schenker, June 2, 1914.
151: TLS, Emil Hertzka to Schenker, June 19, 1914.
152: TLS, Emil Hertzka to Schenker, June 19, 1914.
153: Notice of a bank transaction, June 22, 1914.
154: Receipt for a bank transaction, June 22, 1914.
155: TLS, Emil Hertzka to Schenker, July 2, 1914.
156: TPS, Emil Hertzka to Schenker, July 6, 1914.
157: TLS, Alfred Kalmus to Schenker, July 24, 1914 [includes clipping attached to letter].

Items 158-214 were in a folder labeled by Jeanette Schenker "von Sch. selbst geordnet!"

- 158: TPU, Universal-Edition to Schenker, Sept. 16, 1914.
- 159: TLS, Emil Hertzka to Schenker, Sept. 25, 1914.
- 160: TPU, Alfred Kalmus to Schenker, Oct. 7, 1914.
- 161: ANU, Universal-Edition to Schenker, Oct. 8, 1914.
- 162: TPS, Emil Hertzka to Schenker, Oct. 14, 1914.
- 163: TLS, Emil Hertzka to Schenker, Nov. 26, 1914.
- 164: TLS, Emil Hertzka to Schenker, Dec. 9, 1914.
- 165: TLS, Emil Hertzka to Schenker, Dec. 21, 1914.
- 166: TPS, Emil Hertzka to Schenker, Jan. 9, 1915.
- 167: TLS, Emil Hertzka to Schenker, Feb. 19, 1915.
- 168: TLS, Emil Hertzka to Schenker, Feb. 23, 1915.
- 169: TLS, Emil Hertzka to Schenker, Feb. 25, 1915.
- 170: TLS, Emil Hertzka to Schenker, Apr. 2, 1915.
- 171: TLS, Emil Hertzka to Schenker, May 4, 1915.
- 172: TLS, Emil Hertzka to Schenker, June 21, 1915.
- 173: ANU, Universal-Edition to Schenker, June 21, 1915.
- 174: TPS, Emil Hertzka to Schenker, July 30, 1915.
- 175: Receipt for a bank transaction, Aug. 31, 1915.
- 176: TLS, Emil Hertzka to Schenker, Aug. 30, 1915.
- 177: TPS, Emil Hertzka to Schenker, Sept. 22, 1915.
- 178: TLS, Emil Hertzka to Schenker, Oct. 2, 1915.
- 179: TPS, Emil Hertzka to Schenker, Oct. 14, 1915.
- 180: TPS, Emil Hertzka to Schenker, Nov. 10, 1915.
- 181: TPU, Universal-Edition to Schenker, Nov. 27, 1915.
- 182: TPS, Emil Hertzka to Schenker, Dec. 16, 1915.
- 183: TLS, Emil Hertzka to Schenker, Dec. 24, 1915.
- 184: TLS, Emil Hertzka to Schenker, Mar. 1, 1916.
- 185: TPS, Emil Hertzka to Schenker, June 19, 1916.
- 186: TLS, Emil Hertzka to Schenker, July 27, 1916.
- 187: TPS, Emil Hertzka to Schenker, Sept. 9, 1916.
- 188: TPS, Emil Hertzka to Schenker, Dec. 19, 1916.
- 189-191: Handwritten copy by Jeanette Schenker of excerpts from contracts.
- 192: TPS, Emil Hertzka to Schenker, Feb. 13, 1917.
- 193: TLS, Emil Hertzka to Schenker, Feb. 17, 1917.
- 194: TLS, Emil Hertzka to Schenker, Feb. 26, 1917.
- 195: TLS, Emil Hertzka to Schenker, Mar. 1, 1917.
- 196: TLS, Emil Hertzka to Schenker, Apr. 6, 1917.
- 197: TLS, Emil Hertzka to Schenker, Apr. 18, 1917.
- 198: TLS, Emil Hertzka to Schenker, Apr. 28, 1917.
- 199: TPS, Barbara Rothe to Schenker, May 31, 1917.
- 200: TPS, Emil Hertzka to Schenker, July 12, 1917.
- 201: Receipt for a bank transaction, Sept. 5, 1917.
- 202: TPS, Emil Hertzka to Schenker, Dec. 5, 1917.
- 203: TLS, Emil Hertzka to Schenker, Feb. 5, 1918.
- 204: Postal receipt for a letter sent to Universal-Edition, Feb. 5, 1918.
- 205: TLS, Emil Hertzka to Schenker, Apr. 10, 1918.
- 206: TPS, Emil Hertzka to Schenker, Apr. 18, 1918.
- 207: TPS, Barbara Rothe to Schenker, May 20, 1919.
- 208: Postal receipt for a letter sent to Emil Hertzka, June 13, 1919.
- 209: Postal receipt for a letter sent to L. Hoch, Nov. 3, 1919.
- 210: TLS, Emil Hertzka to Schenker, Nov. 8, 1919.
- 211: TLS, Emil Hertzka to Schenker, Nov. 14, 1919.
- 212-213: TLS, Emil Hertzka to Schenker, Dec. 1, 1919.
- 214: TPS, Emil Hertzka to Schenker, Dec. 9, 1919.

*Items 215-379 were in a folder labeled by Jeanette Schenker "von Schenker selbst geordnet!
alles sehr schmerzlich! retardierend für die Arbeit! schade! schade! 22.X.35."*

- 215: TLS, Emil Hertzka to Schenker, Jan. 23, 1920.
- 216: Notice for a bank transaction, Feb. 3, 1920.
- 217: Receipt for a bank transaction [n.d., probably Feb. 3, 1920].
- 218: TLS, Leo Fischmann to Schenker, Feb. 19, 1920.
- 219: TPS, Barbara Rothe to Schenker, Mar. 9, 1920.
- 220: TLS, Emil Hertzka to Schenker, Mar. 13, 1920.
- 221: TLS, Emil Hertzka to Schenker, Mar. 26, 1920.
- 222: TLS, Leo Fischmann to Schenker, Mar. 26, 1920.
- 223: Handwritten copy of a contract between Universal-Edition and Schenker [n.d.].
- 224: TLS, Leo Fischmann to Schenker, Apr. 3, 1920.
- 225: TPS, Emil Hertzka to Schenker, Apr. 7, 1920.
- 226: TLS, Emil Hertzka to Schenker, Apr. 16, 1920.
- 227: TLS, Leo Fischmann to Schenker, Apr. 17, 1920.
- 228: TPS, Emil Hertzka to Schenker, Apr. 22, 1920.
- 229: TLS, Emil Hertzka to Schenker, June 24, 1920.
- 230: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 5, 1920.
- 231: TLS, Alfred Kalmus to Schenker, Sept. 8, 1920.
- 232: Postal receipt for a letter sent to Alfred Kalmus, postmarked Sept. 20, 1920.
- 233: TLS, Alfred Kalmus to Schenker, Sept. 23, 1920.
- 234: ANS, unidentified sender [letterhead of Universal-Edition] to Schenker, Oct. 4, 1920.
- 235: ANU, unidentified sender [letterhead of Universal-Edition] to Schenker, Oct. 27, 1920.
- 236: Envelope from Universal-Edition addressed to Schenker [not sent].
- 237: TLS, Alfred Kalmus to Schenker, Nov. 5, 1920.
- 238: TLS, Barbara Rothe to Schenker, Dec. 6, 1920.
- 239-240: TLS, Emil Hertzka to Schenker, Dec. 18, 1920.
- 241: TLS, Alfred Kalmus to Schenker, Dec. 21, 1920.
- 242: TPS, Emil Hertzka to Schenker, Jan. 3, 1921.
- 243: TLS, Alfred Kalmus to Schenker, Jan. 5, 1921.
- 244: TLS, Emil Hertzka to Schenker, Jan. 12, 1921.
- 245: TPS, Alfred Kalmus to Schenker, Feb. 2, 1921.
- 246: TLS, Alfred Kalmus to Schenker, Feb. 4, 1921.
- 247: TLS, Emil Hertzka to Schenker, Feb. 10, 1921.
- 248: TLS, Alfred Kalmus to Schenker, Feb. 14, 1921.
- 249-250: TLS, Emil Hertzka to Schenker, Feb. 23, 1921.
- 251: TLS, Emil Hertzka to Schenker, Mar. 9, 1921.
- 252: TPS, Alfred Kalmus to Schenker, Mar. 12, 1921.
- 253: TPS, Alfred Kalmus to Schenker, Mar. 16, 1921.
- 254: TLS, Alfred Kalmus to Schenker, Apr. 1, 1921.
- 255: TPS, Alfred Kalmus to Schenker, Apr. 15, 1921.
- 256: TLS, Alfred Kalmus to Schenker, Apr. 30, 1921.
- 257: TPS, Alfred Kalmus to Schenker, May 9, 1921.
- 258: TLS, Alfred Kalmus to Schenker, May 14, 1921.
- 259: TLS, Alfred Kalmus to Schenker, May 18, 1921.
- 260: TLS, Alfred Kalmus to Schenker, May 25, 1921.
- 261: TLS, Alfred Kalmus to Schenker, June 2, 1921.
- 262: TLS, unidentified senders [letterhead of Waldheim-Eberle] to Schenker, June 3, 1921.
- 263: TLS, Alfred Kalmus to Schenker, June 4, 1921.
- 264: TPS, Alfred Kalmus to Schenker, June 21, 1921.
- 265-266: HS's list of recipients for the first volume of **Der Tonwille**.
- 267: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 25, 1921.
- 268: Clipping of an advertisement for Schenker's works.
- 269: TPS, Alfred Kalmus to Schenker, July 13, 1921.

- 270: Postal receipt for a letter sent to Emil Hertzka, postmarked July 14, 1921.
271: Postal receipt for a letter sent to an unidentified person, postmarked July 14, 1921.
272: Postal receipt for a letter sent to Emil Hertzka, postmarked July 18, 1921.
273: TLS, Alfred Kalmus to Schenker, July 26, 1921.
274: Postal receipt for a letter sent to Emil Hertzka, postmarked July 30, 1921.
275: Postal receipt for a letter sent to Emil Hertzka, postmarked Aug. 3, 1921.
276: TLS, Alfred Kalmus to Schenker, Aug. 4, 1921.
277: TPS, Barbara Rothe to Schenker, Aug. 5, 1921.
278: Envelope from the Gewerkschaft Deutscher Schriftsteller addressed to Schenker, postmarked Aug. 6, 1921.
279: TPS, Barbara Rothe to Schenker, Aug. 13, 1921.
280: Postal receipt for a letter sent to Emil Hertzka, postmarked Aug. 15, 1921.
281: TPS, Barbara Rothe and an unidentified sender to Schenker, Aug. 16, 1921.
282: Note by Jeanette Schenker.
283: TLS, Barbara Rothe to Schenker, Aug. 24, 1921.
284: TLS, Alfred Kalmus to Schenker, Sept. 5, 1921.
285: TLS, Alfred Kalmus to Schenker, Sept. 21, 1921.
286: TLS, Alfred Kalmus to Schenker, Sept. 24, 1921.
287: TLS, Alfred Kalmus to Schenker, Oct. 4, 1921.
288: TLS, Alfred Kalmus to Schenker, Oct. 5, 1921.
289: TLS, Alfred Kalmus to Schenker, Oct. 10, 1921.
290: TLS, Alfred Kalmus to Schenker, Oct. 20, 1921.
291: TLS, Emil Hertzka to Schenker, Oct. 25, 1921.
292: TLS, Emil Hertzka to Schenker, Nov. 15, 1921.
293: TLS, Alfred Kalmus to Schenker, Nov. 16, 1921.
294: TLS, Alfred Kalmus to Schenker, Nov. 18, 1921.
295: TLS, Emil Hertzka to Schenker, Nov. 24, 1921.
296: TLS, Alfred Kalmus to Schenker, Dec. 16, 1921.
297: TPS, Alfred Kalmus to Schenker, Dec. 23, 1921.
298: TPS, Alfred Kalmus to Schenker, Dec. 31, 1921.
299: Printed card from Emil Hertzka [n.d., probably Dec. 31, 1921].
300: TLS, Alfred Kalmus to Schenker, Jan. 16, 1922.
301: TLS, Alfred Kalmus to Schenker, Jan. 26, 1922.
302: TLS, Alfred Kalmus to Schenker, Feb. 17, 1922.
303: TPS, Alfred Kalmus to Schenker, Mar. 4, 1922.
304: TLS, Alfred Kalmus to Schenker, Mar. 16, 1922.
305: TPS, Alfred Kalmus to Schenker, Mar. 23, 1922.
306: TLS, Alfred Kalmus to Schenker, Apr. 5, [1922].
307: TLS, Alfred Kalmus to Schenker, Apr. 13, 1922.
308: TPS, Alfred Kalmus to Schenker, Apr. 21, 1922.
309: TLS, Alfred Kalmus to Schenker, Apr. 27, 1922.
310: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, [n.d.].
311: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 4, 1922.
312-313: TLS, Emil Hertzka to Schenker, May 19, 1922.
314: TLS, Alfred Kalmus to Schenker, June 6, 1922.
315: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 21, 1922.
316: TPS, Barbara Rothe to Schenker, July 26, 1922.
317: Postal receipt for a letter sent to Alfred Kalmus, postmarked July 26, 1922.
318: Postal receipt for a letter sent to Alfred Kalmus, postmarked July 27, 1922.
319: Copy of a telegram, July 31, 1922.
320: TLS, Barbara Rothe to Schenker, Aug. 1, 1922.
321: TLS, Barbara Rothe to Schenker, Aug. 4, 1922.
322: TPS, Barbara Rothe to Schenker, Aug. 22, 1922.
323: TPS, Barbara Rothe and an unidentified sender to Schenker, Aug. 24, 1922.
324: TLS, Alfred Kalmus to Schenker, Aug. 25, 1922.
325: TPS, Barbara Rothe to Schenker, Sept. 1, 1922.
326: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 7, 1922.

- 327: TPS, Alfred Kalmus to Schenker, Sept. 14, 1922.
328: TPS, Alfred Kalmus to Schenker, Sept. 20, 1922.
329: TPS, Alfred Kalmus to Schenker, Sept. 23, 1922.
330: TLS, Pfeiffer to Schenker, [n.d.].
331: TLS, Alfred Kalmus to Schenker, Sept. 30, 1922.
332: TLS, Alfred Kalmus to Schenker, Oct. 9, 1922.
333: TLU, Universal-Edition to Schenker, Oct. 19, 1922.
334: TPS, Barbara Rothe to Schenker, Nov. 3, 1922.
335: TLS, Emil Hertzka to Schenker, Nov. 10, 1922.
336: TLS, Barbara Rothe to Schenker, Nov. 30, 1922.
337: TLS, Barbara Rothe to Schenker, Dec. 15, 1922.
338: TLS, Barbara Rothe to Schenker, Jan. 16, 1923.
339: TLS, Barbara Rothe to Schenker, Jan. 19, 1923.
340: TLS, Barbara Rothe to Schenker, Jan. 20, 1923.
341: TLS, Barbara Rothe to Schenker, Jan. 22, 1923.
342: TLS, Barbara Rothe to Schenker, Jan. 25, 1923.
343: TPS, Barbara Rothe to Schenker, Feb. 10, 1923.
344: TLS, Pfeiffer to Schenker, [n.d.].
345: TLS, Barbara Rothe to Schenker, Mar. 10, 1923.
346: TPS, Emil Hertzka to Schenker, Apr. 5, 1923.
347: TLS, Barbara Rothe to Schenker, Apr. 17, 1923.
348: TLS, Emil Hertzka to Schenker, Apr. 27, 1923.
349: TPS, Barbara Rothe and an unidentified sender to Schenker, June 5, 1923.
350: TPS, Barbara Rothe and an unidentified sender to Schenker, June 7, 1923.
351: TLS, Emil Hertzka to Schenker, June 20, 1923.
352: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 25, 1923.
353: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 2, 1923.
354: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 13, 1923.
355: TPS, Barbara Rothe to Schenker, July 20, 1923.
356: TLS, Barbara Rothe to Schenker, Aug. 8, 1923.
357: TPS, Barbara Rothe to Schenker, Sept. 12, 1923.
358: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 15, 1923.
359: TPS, Barbara Rothe to Schenker, Oct. 1, 1923.
360: TLS, Hans Heinsheimer to Jeanette Schenker, Oct. 5, 1923.
361: TPS, Barbara Rothe to Schenker, Oct. 6, 1923.
362: TLS, unidentified senders [letterhead of Waldheim-Eberle] to Schenker, Oct. 10, 1923.
363: TPS, Emil Hertzka to Schenker, Oct. 26, 1923.
364: TLS, Hans Heinsheimer to Schenker, Nov. 7, 1923.
365: TPS, Emil Hertzka to Schenker, Dec. 5, 1923.
366: TLS, Emil Hertzka to Schenker, Jan. 30, 1924.
367: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Feb. 22, 1924.
368: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Feb. 26, 1924.
369: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 28, 1924.
370: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 8, 1924.
371: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 29, 1924.
372: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 3, 1924.
373: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 5, 1924.
374: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 12, 1924.
375: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 30, 1924.
376: Notice of a bank transaction, Aug. 5, 1924.
377: TLS, Emil Hertzka to Schenker, Aug. 18, 1924.
378: Telegram, [Universal-Edition] to Schenker, Aug. 19, 1924.
379: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Aug. 25, 1924.

PART 2: LETTERS FOUND ARRANGED BY PUBLICATION (Items 380-928)**Ein Beitrag zur Ornamentik** (Items 380-385)

- 380: TLS, unidentified senders [letterhead of Universal-Edition] to Schenker, July 15, 1902.
 381: TLS, Josef Weinberger and an unidentified sender to Schenker, Oct. 6, 1902.
 382: Note by Schenker, Oct. 6, 1902.
 383: TLS, Emil Hertzka to Schenker, Mar. 24, 1908.
 384: TPS, Emil Hertzka to Schenker, Mar. 26, 1908.
 385: TPS, Emil Hertzka to Schenker, Apr. 1, 1908.

Klavierwerke von Ph. Emanuel Bach (Items 386-389)

- 386: ALS, Josef Weinberger to Schenker, Mar. 23, 1901.
 387: ALS, Josef Weinberger and an unidentified sender to Schenker Dec. 28, 1901.
 388: Note by Schenker.
 389: TPS, Emil Hertzka to Schenker, June 15, 1923.

Orgel-Konzerte von Händel (Items 390-396)

- 390: Note by Schenker.
 391: TLS, Bernard Herzmannsky to Schenker, June 20, 1904.
 392: Note by Schenker, June 20, 1904.
 393: TLS, Josef Weinberger and Adolf Robitschek to Schenker, June 22, 1904.
 394: TLS, Ferdinand Rebay to Schenker, Oct. 18, 1904.
 395: TLS, Unidentified sender [letterhead of Universal-Edition] to Schenker, July 5, 1906.
 396: TLS, Unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 28, 1906.

Instrumentations-Tabelle von Artur Niloff (Items 397-419)

- 397: TLS, Emil Hertzka to Schenker, Aug. 11, 1908.
 398: TLS, Emil Hertzka to Schenker, Oct. 20, 1908.
 399-401: TLS, Emil Hertzka to Schenker, Dec. 18, 1908.
 402: TLS, Emil Hertzka to Schenker, Mar. 21, 1909.
 403: TLS, Emil Hertzka to Schenker, Mar. 18, 1912.
 404: TLS, Emil Hertzka to Schenker, June 4, 1912.
 405: Notice of a bank transaction, June 5, 1912.
 406: TLS, Emil Hertzka to Schenker, June 10, 1912.
 407: TPS, Emil Hertzka to Schenker, Sept. 4, 1917.
 408: TLS, Emil Hertzka to Schenker, Apr. 12, 1920.
 409: TLS, Emil Hertzka to Schenker, Apr. 12, 1920.
 410: TLS, Emil Hertzka to Schenker, July 2, 1920.
 411: TLS, Alfred Kalmus to Schenker, Sept. 14, 1920.
 412: Draft of a letter from Schenker to Emil Hertzka, [n.d.].
 413: TLS, Barbara Rothe to Schenker, Dec. 7, 1920.
 414: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 28, 1923.
 415: Statement of account from Universal-Edition, Dec. 31, 1928.
 416: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 22, 1924.
 417: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 3, 1924.
 418: Draft of a letter from Schenker to Universal-Edition, May 7, 1924.
 419: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 9, 1924.

Chromatische Phantasie und Fuge von J. S. Bach (Items 420-430)

- 420: Note by Schenker.
- 421: Copy of a contract between Universal-Edition and Schenker, June 30, 1908.
- 422: TLS, Emil Hertzka to Schenker, June 24, 1909.
- 423: Copy of a contract between Universal-Edition and Schenker, Oct. 17, 1909.
- 424: TLS, Emil Hertzka to Schenker, Feb. 7, 1910.
- 425: TLS, Emil Hertzka to Schenker, Oct. 14, 1910.
- 426: TLS, Emil Hertzka to Schenker, Oct. 29, 1910.
- 427: TLS, Emil Hertzka to Schenker, June 3, 1912.
- 428: TLS, Emil Hertzka to Schenker, Aug. 5, 1913.
- 429: TPS, Emil Hertzka to Schenker, Dec. 10, 1915.
- 430: Klaviermusik, Universal-Edition catalog of 1916.

Beethovens Neunte Symphonie (Items 431-441)

- 431: Copy of a contract between Universal-Edition and Schenker, Nov. 6, 1910.
- 432: TLS, Emil Hertzka to Schenker, Mar. 7, 1912.
- 433: ALS, Emil Hertzka to Schenker, May 7, 1912.
- 434: TLS, Emil Hertzka to Schenker, May 28, 1912.
- 435: TPS, Emil Hertzka to Schenker, May 31, 1912.
- 436: Note by Schenker, June 3, 1912.
- 437: TLS, Emil Hertzka to Schenker, Aug. 12, 1912.
- 438: TLS, Emil Hertzka to Schenker, Apr. 3, 1913.
- 439: TLS, Emil Hertzka to Schenker, Nov. 13, 1913.
- 440: TLS, Emil Hertzka to Schenker, Dec. 12, 1913.
- 441: TLS, Emil Hertzka to Schenker, Apr. 20, 1914.

Neue musikalische Theorien und Phantasien (Items 442-444)

- 442: ALS, Josef Weinberger to Schenker, Apr. 13, 1905.
- 443: TLS, Josef Weinberger to Schenker, Oct. 21, 1905.
- 444: TLS, Emil Hertzka to Schenker, Nov. 7, 1908.

Beethoven Klaviersonaten (Items 445-484)

Items 445-828 were wrapped in a folder labeled by Jeanette Schenker "Universal-Edition Briefe um den Tonwille, Sonaten, usw / alles sehr unerfreulich, ja schmerzlich--."

- 445: TLS, Emil Hertzka to Schenker, June 27, 1911.
- 446: TLS, Emil Hertzka to Schenker, Jan. 14, 1920.
- 447: Draft of a contract between Universal-Edition and Schenker, Mar. 23, 1920.
- 448: TLS, Emil Hertzka to Schenker [containing revised copy of contract], July 10, 1920.
- 449: TLS, Emil Hertzka to Schenker, Aug. 21, 1920.
- 450: TLS, Alfred Kalmus to Schenker, Oct. 25, 1920.
- 451: TLS, Emil Hertzka to Schenker, Feb. 11, 1922.
- 452: TLS, Emil Hertzka to Schenker, Feb. 27, 1922.
- 453-454: TLS, Alfred Kalmus to Schenker [containing revised copy of a contract], Aug. 30, 1922.
- 455: TLS, Emil Hertzka to Schenker, Jan. 2, 1923.
- 456: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 17, 1923.
- 457: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 20, 1923.
- 458: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 28, 1923.
- 459: TLS, Barbara Rothe and an unidentified sender to Schenker, Oct. 4, 1923.
- 460-461: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 22, 1924.
- 462: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 31, 1924.

- 463: TLS, Otto Bauer to Otto Vrieslander, May 13, 1924.
 464: TLS, Emil Hertzka to Schenker, May 30, 1924.
 465: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 30, 1924.
 466: Copy of a letter from Maurice Schenker to Emil Hertzka, Nov. 10, 1924.
 467: TLS, unidentified sender [letterhead of Universal-Edition] to Maurice Schenker, Nov. 14, 1924.
 468: UE-Edition catalog, 1925.
 469: Notes by Schenker.
 470: Statement of account from Universal-Edition, June 30, 1922.
 471: Statement of account from Universal-Edition, Mar. 31, 1923.
 472: Statement of account from Universal-Edition, Aug. 31, 1923.
 473: Note by Schenker.
 474: Statement of account from Universal-Edition, Mar. 22, 1924.
 475: Statement of account from Universal-Edition, June 23, 1924.
 476: Statement of account from Universal-Edition, Nov. 15, 1924.
 477: Statement of account from Universal-Edition, Nov. 28, 1924.
 478: Note by Schenker [on verso: postal receipt for a letter to Theodor Baumgarten, Aug. 28, 1925].
 479: Postal receipt, postmarked Aug. 28, 1925.
 480: Statement of account from Universal-Edition, June 30, 1925.
 481: Statement of account from Universal-Edition, Aug. 21, 1925.
 482: Notes by Schenker.
 483: ALS, Angi Elias to Schenker, Dec. 21, 1925.
 484: Receipt from Albert J. Gutmann, G.m.b.H., Dec. 12, 1923.

Beethoven Sonata, Op. 27, No. 2 (Items 485-490)

- 485: Contract between Otto Erich Deutsch and Schenker, signed by Deutsch, Dec. 16, 1920.
 486: TLS, Otto Erich Deutsch to Julie Kalbeck, Schenker, Eusebius Mandyczewski and Hugo E. Schwarz, Jan. 3, 1922.
 487: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Nov. 7, 1923.
 488: Statement of account from Universal-Edition, Nov. 7, 1923.
 489: Statement of account from Universal-Edition, July 31, 1924.
 490: Statement of account from Universal-Edition, June 30, 1925.

Beethoven: Die letzten fünf Sonaten (Items 491-515)

- 491: Note by Schenker.
 492: TLS, Emil Hertzka to Schenker, Sept. 19, 1911.
 493: TLS, Emil Hertzka to Schenker, June 8, 1912.
 494: Copy of a contract between Universal-Edition and Schenker, Aug. 25, 1912.
 495: TLS, Emil Hertzka to Schenker, Nov. 28, 1912.
 496: TLS, Emil Hertzka to Schenker, Feb. 5, 1913.
 497: TLS, Emil Hertzka to Schenker, July 10, 1913.
 498: Note by Schenker.
 499: TLS, Emil Hertzka to Schenker, Feb. 19, 1914.
 500: TLS, Emil Hertzka to Schenker, May 5, 1914.
 501: TLS, Emil Hertzka to Schenker, May 20, 1914.

- 502: TLS, Emil Hertzka to Schenker, Jan. 5, 1915.
 503: TLS, Emil Hertzka to Schenker, Jan. 22, 1915.
 504: TLS, Emil Hertzka to Schenker, Mar. 24, 1916.
 505: TLS, Emil Hertzka to Schenker, Mar. 27, 1916.
 506: TLS, Emil Hertzka to Schenker, Jan. 2, 1917.
 507-508: TLU, [Emil Hertzka] to Schenker, Dec. 19, 1919 [incomplete?].
 509: TLS, Emil Hertzka to Schenker, Jan. 22, 1920.
 510: TLS, Alfred Kalmus to Schenker, Sept. 27, 1921.
 511: TLS, Alfred Kalmus to Schenker, Jan. 31, 1922.
 512: TLS, Alfred Kalmus to Schenker, Feb. 21, 1922.
 513: TLS, Alfred Kalmus to Schenker, July 17, 1922.
 514: TLS, Alfred Kalmus to Schenker, Oct. 6, 1922.
 515: Note by Schenker.

Der Tonwille (Items 516-656)

Items 516-656 were wrapped in a folder labeled by Jeanette Schenker "um die T[onwille]-Hefte auch Briefe von Oppel, Weisse, Violin, Temming, Brünauer, Elias--." Within that folder

items 516-551 were wrapped in a piece of paper. Within that group items 547-549 were wrapped in a piece of paper.

- 516: TLS, Emil Hertzka to Schenker, Jan. 17, 1917.
 517: TLS, Emil Hertzka to Schenker [containing revised contract], July 10, 1920.
 518: List of subscribers for **Der Tonwille** 1924, Heft I/IV.
 519: Proof sheet for the cover of Heft 7.
 520: Copy of telegram from Universal-Edition to Schenker, July 18, 1924.
 521: Proof sheet for the cover of Heft 7.
 522: UE-Edition's inventory of **Der Tonwille**, Heft 1-9, Dec. 31, 1924.
 523-524: Copy of a letter from Theodor Baumgarten to Gustav Scheu, July 5, 1925.
 525: TLS, Barbara Rothe to Schenker, Oct. 12, 1925.
 526: TLS, Adolf Kalmus to Schenker, Oct. 15, 1925.
 527-532: Draft of a letter from Schenker to Universal-Edition, Feb. 1, 1925.
 533: Draft of a letter from Schenker [to Universal-Edition?], Nov. 27, 1924.
 534: Transcription of a meeting between Schenker, Emil Hertzka, and Winter, Dec. 9, 1925.
 535: ALS, From Max Temming to Schenker, Dec. 14, 1925.
 536: Postal receipt for a letter to Polizei Dron, postmarked Dec. 17, 1925.
 537: TLS, Theodor Baumgarten to Schenker, Dec. 17, 1925.
 538: TLS, Theodor Baumgarten to Schenker, Dec. 18, 1925.
 539: ALS, Theodor Baumgarten to Schenker, written on carbon copy of a letter to Universal-Edition, Dec. 20, 1925.
 540: APS, Theodor Baumgarten to Schenker, postmarked Dec. 23, 1925.
 541: Announcement of availability of Schenker's **Beethovens Fünfte Symphonie** and **Beethovens Neunte Symphonie**. Clipping, Neue Freie Presse, Dec. 29, 1925.
 542: ALS, Theodor Baumgarten to Schenker, Dec. 31, 1925.
 543: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 31, 1925.
 544: Statement of account from Universal-Edition, Dec. 31, 1925.
 545: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 9, 1926.
 546: Note by Schenker, Oct. 10, 1926.
 547: TLS, Emil Hertzka to Schenker, Mar. 22, 1920.
 548: TLS, Emil Hertzka to Schenker, Apr. 13, 1922.
 549: Note by Schenker.
 550: Note by Schenker.
 551: TPS, Alfred Kalmus to Schenker, Jan. 23, 1922.

Items 552-656 were wrapped in a piece a paper. Within that group items 581-583, and 617-656 were wrapped in a piece of paper.

- 552-554: Notes by Schenker.
 555: TLS, Emil Hertzka to Schenker, Feb. 8, 1915.
 556: TLS, Emil Hertzka to Schenker, Feb. 27, 1915.
 557: TLS, Emil Hertzka to Schenker, Jan. 9, 1917.
 558: TLS, Emil Hertzka to Schenker, Jan. 15, 1917.
 559: TLS, Emil Hertzka to Schenker, Mar. 5, 1918.
 560: Draft of a contract between Universal-Edition and Schenker, Mar. 23, 1920.
 561: TLS, Emil Hertzka to Schenker, Dec. 30, 1920.
 562: TLS, Alfred Kalmus to Schenker, Mar. 31, 1922.
 563: TLS, Emil Hertzka to Schenker, Apr. 3, 1922.
 564-565: TLS, Emil Hertzka to Schenker, May 2, 1922.
 566: TLS, Emil Hertzka to Schenker, May 3, 1922.
 567: TLS, Alfred Kalmus to Schenker, May 27, 1922.
 568: TLS, Alfred Kalmus to Schenker, June 3, 1922.
 569: TLS, Emil Hertzka to Schenker, June 10, 1922.
 570: TLS, Emil Hertzka to Schenker, Aug. 30, 1922 [incomplete].
 571: TLS, Alfred Kalmus to Schenker, Sept. 5, 1922.
 572: TLS, Alfred Kalmus to Schenker, Oct. 31, 1922.
 573: TLS, Emil Hertzka to Schenker, Feb. 16, 1923.
 574: TLS, Emil Hertzka to Schenker, Feb. 20, 1923.
 575: TLS, Emil Hertzka to Schenker, Apr. 30, 1923.
 576: TLS, Emil Hertzka to Schenker, May 12, 1923.
 577-579: Copy of a letter from Schenker to Emil Hertzka, July 9, 1923.
 580: Copy of a letter from Schenker to Emil Hertzka, July 31, 1923.
 581: Note by Schenker.
 582-583: "Das Musik- und Theaterfest" by Julius Korngold. Clipping, **Neue Freie Presse**, Oct. 21, 1924.
 584: TLS, Hans Heinsheimer to Schenker, [n.d.].
 585: TLS, Barbara Rothe to Schenker, Nov. 22, 1923.
 586: TPS, Barbara Rothe to Schenker, Dec. 18, 1923.
 587: TLS, Emil Hertzka to Schenker, Jan. 11, 1924.
 588: Copy of a letter from Schenker to Universal-Edition, Apr. 2, 1924.
 589-590: Draft of a letter from Schenker to Emil Hertzka, [n.d.].
 591: TLS, Hans Heinsheimer to Schenker, Apr. 30, 1924.
 592: TLS, Barbara Rothe to Schenker, July 8, 1924.
 593: TPS, Emil Hertzka to Schenker, May 22, 1924.
 594: TLS, Barbara Rothe to Schenker, Aug. 27, 1924.
 595: TLS, Barbara Rothe to Schenker, Aug. 2, 1924.
 596-597: ALS, unidentified sender to Schenker, Sept. 10, 1924.
 598: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 19, 1924.
 599: Postal receipt for a letter to Universal-Edition, postmarked Sept. 19, 1924.
 600: TLU, Universal-Edition to Schenker, Sept. 20, 1924.
 601: TLS, Barbara Rothe to Schenker, Sept. 26, 1924.
 602: Proof sheet from **Der Tonwille**, Heft 8/9, page 37, Oct. 3, 1924.
 603: Revised proof sheet from **Der Tonwille**, Heft 8/9, page 37, Oct. 20, 1924.
 604: Postal receipt for a letter from Schenker to Universal-Edition, postmarked Oct. 21, 1924.
 605: TLS, Emil Hertzka to Schenker, Nov. 10, 1924.
 606: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 30, 1924.
 607: Postal receipt for a letter from Schenker to Universal-Edition, postmarked Nov. 6, 1924.
 608: Postal receipt for a letter from Schenker to Universal-Edition, postmarked Dec. 5, 1924.
 609: Draft of a letter from Schenker [to Emil Hertzka], Dec. 4, 1924.
 610: TLS, Emil Hertzka to Schenker, Dec. 5, 1924.
 611: Note by Schenker.
 612-613: Typed copy of a letter from Emil Hertzka to Theodor Baumgarten, Apr. 9, 1925.
 614-616: Draft of a letter from Theodor Baumgarten to Emil Hertzka, March, 1925.

- 617: Copy of a letter from Universal-Edition to Walter Dahms, with notes by Schenker [n.d].
618: ALS, to Schenker, May 26, 1925.
619: Receipt for Max Temming, Dec. 3, 1924.
620: ALS, M. Bauer to Schenker, June 14, 1925.
621: ALS, Max Temming to Schenker, Feb. 17, 1925.
622: APS, F. Leudig to Moriz Violin, June 13, 1925.
623: Receipt for a bank transaction, Jan. 31, 1925.
624: Postal receipt for a letter sent to Universal-Edition, Feb. [24], 1925.
625: Receipt for purchase by W. Hausenstein, Oct. 2, 1924.
626: Receipt for purchase, [n.d.].
627: Receipt for purchase, May 6, 1925.
628: Receipt for purchase by Marianne Kahn, Sept. 29, 1924.
629: Receipt for purchase by Angi Elias, Sept. 29, 1924.
630: Receipt for purchase, Oct. 3, 1924.
631: ALS, Angi Elias to Schenker, June 13, 1925.
632: Receipt for purchase, June 15, 1925.
633: Receipt for purchase, June 3, 1925.
634: APS, Gretel to Moriz Violin, May 22, 1925.
635: Receipt for purchase by Kraus, Oct. 3, 1924.
636: ALS, Robert Brünauer to Schenker, Feb. 19, 1925.
637: ALS, Reinhard Oppel to Schenker, Feb. 5, 1925.
638: Receipt for purchase by Robert Brünauer, July 25, 1924.
639: ALS, Fritz Muller to Schenker, Feb. 13, 1925.
640: ALS, Reinhard Oppel to Schenker, Mar. 11, 1925.
641: Receipt for purchase by the Musikwissenschaftliche Seminar, Kiel, Jan. 13, 1925.
642: Receipt for purchase by Reinhard Oppel, Mar. 11, 1925.
643: Receipt for purchase by Timm [Max Temming?], Mar. 15, 1925.
644: ALS, unidentified sender to Schenker, Apr. 21, 1925.
645: Receipt for purchase by Agnes H. Becker, Mar. 18, 1925.
646: Receipt for purchase by Agnes H. Becker, Dec. 10, 1924.
647: ALS, unidentified sender to Schenker, Feb. 5, 1925.
648: ALS, unidentified sender to Schenker, Mar. 5, 1925.
649: ALS, unidentified sender to Schenker, June 15, 1925.
650: ALS, Hans Weisse to Schenker, Feb. 24, 1925.
651: ALS, Hans Weisse to Schenker, Feb. 19, 1925.
652: Statement of account from Universal-Edition, Sept. 18, 1924.

- 653-654: Statement of account from Universal-Edition, Sept. 24, 1924.
 655: Statement of account from Universal-Edition, Dec. 31, 1924.
 656: Statement of account from Universal-Edition, June 6, 1925.
[Materials concerning legal action against Universal-Edition] (Items 657-828)
 657: TLS, Emil Hertzka to Schenker, Sept. 16, 1924.
 658-659: Draft of a letter from Schenker to Universal-Edition [ca. Sept. 1924, incomplete].
 660-661: Draft of a letter from Schenker to Universal-Edition [n.d., incomplete].
 662: Draft of a letter from Schenker [to Universal-Edition n.d., incomplete].
 663: Postal receipt for a letter from Schenker to Universal-Edition, Sept. 24, 1924.
 664: Draft ["Antwort"] of a letter from Schenker to Universal-Edition [n.d.].
 665: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 24, 1924.
 666: Note by Schenker, Sept. 29, 1924.
 667: Draft of a letter from Schenker to Universal-Edition, Sept. 30, 1924.
 668: TLS, Barbara Rothe to Schenker, Oct. 3, 1924.
 669: TPS, Barbara Rothe to Schenker, Oct. 23, 1924.
 670-675: Draft of a letter from Schenker [n.d.].
 676: TPS, Theodor Baumgarten to Schenker, Nov. 14, 1924.
 677: TLS, Barbara Rothe to Schenker, Nov. 18, 1924.
 678: TLS, Theodor Baumgarten to Schenker, Nov. 24, 1924.
 679: Draft of a letter from Schenker [n.d.].
 680: TPS, Theodor Baumgarten to Schenker, Nov. 26, 1924.
 681: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Nov. 28, 1924.
 682-683: Draft of a letter from Schenker to Universal-Edition, Dec. 2, 1924.
 684: TPS, Barbara Rothe to Schenker, Dec. 2, 1924.
 685: TPS, Theodor Baumgarten to Schenker, Dec. 2, 1924.
 686: TLS, Theodor Baumgarten to Schenker, Feb. 2, 1925.
 687: Copy of a letter from Theodor Baumgarten to Universal-Edition, Feb. 10, 1925.
 688: TLS, Theodor Baumgarten to Schenker, Feb. 13, 1925.
 689: TLS, Theodor Baumgarten to Schenker, Feb. 17, 1925.
 690: TLS, Theodor Baumgarten to Schenker, Feb. 20, 1925.
 691: Copy of a letter from Theodor Baumgarten to Universal-Edition, Feb. 20, 1925.
 692-693: Copy of a letter from Theodor Baumgarten to Universal-Edition, Feb. 21, 1925.
 694: Postal receipt for a letter sent to Universal-Edition, postmarked Feb. 21, 1925.
 695: TLS, Theodor Baumgarten to Schenker, Feb. 26, 1925.
 696-697: Draft of a legal document prepared by Theodor Baumgarten for Schenker [1925].
 698-699: Revised draft of a legal document prepared by Theodor Baumgarten for Schenker [1925].
 700: TPS, Theodor Baumgarten to Schenker, Mar. 3, 1925.
 701: TLS, Theodor Baumgarten to Schenker, Mar. 6, 1925.
 702: TLS, Theodor Baumgarten to Schenker, Mar. 9, 1925.
 703: Copy of a letter from Theodor Baumgarten to Moritz Schenker, Mar. 9, 1925.
 704: Copy of a letter from Theodor Baumgarten to Mortiz Schenker, Mar. 12, 1925.
 705: TLS, Theodor Baumgarten to Schenker, Mar. 12, 1925.
 706: TLS, Theodor Baumgarten to Schenker, Mar. 13, 1925.
 707: TPS, Theodor Baumgarten to Schenker, Mar. 20, 1925.
 708: TLS, Theodor Baumgarten to Schenker, Mar. 21, 1925.
 709: Copy of a letter from Theodor Baumgarten to Schenker, Mar. 21, 1925.
 710: Copy of a letter from Theodor Baumgarten to Universal-Edition, Mar. 23, 1925.
 711: ALS, Schenker to Theodor Baumgarten, Mar. 28, 1925.
 712: Copy of a letter from Winter [of Universal-Edition] to Schenker, Mar. 27, 1925.
 713-714: Copy of a letter from Theodor Baumgarten to Universal-Edition, Mar. 28, 1925. Includes postal receipt, postmarked Mar. 30, 1925.
 715: TLS, Theodor Baumgarten to Schenker, Mar. 30, 1925.
 716: Postal receipt of a letter to Universal-Edition, postmarked Mar. 30, 1925.
 717: TPS, Theodor Baumgarten to Schenker, Mar. 31, 1925.
 718-722: Draft of a letter from Schenker to Theodor Baumgarten, Apr. 3, 1925.

- 723: Postal receipt of a letter to Universal-Edition, Apr. 6, 1925.
724: TLS, Theodor Baumgarten to Schenker, Apr. 6, 1925.
725: Copy of a letter from Universal-Edition to Theodor Baumgarten, [n.d.].
726: Copy of a letter from Theodor Baumgarten to Universal-Edition, Apr. 6, 1925.
727: TPS, Theodor Baumgarten to Schenker, Apr. 7, 1925.
728: Copy of a letter from Josef Cernyk, Hamschitz?, and Mayerhofer [of Albert J. Gutmann G.m.b.H.] to Universal-Edition, Apr. 9, 1925.
729: ALS, Theodor Baumgarten to Schenker, Apr. 10, 1925.
730: Copy of a letter from Theodor Baumgarten to Universal-Edition, Apr. 11, 1925.
731: TLS, Theodor Baumgarten to Universal-Edition, Apr. 11, 1925.
732: Copy of a letter from Theodor Baumgarten to Universal-Edition, Apr. 11, 1925.
733: TLS, Theodor Baumgarten to Schenker, Apr. 14, 1925.
734: TPS, Theodor Baumgarten to Schenker, Apr. 17, 1925.
735-736: Copy of a letter from Theodor Baumgarten to Universal-Edition, Apr. 18, 1925.
737: APS, Theodor Baumgarten to Schenker, Apr. 27, 1925.
738: TLS, Theodor Baumgarten to Schenker, Apr. 27, 1925.
739: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Apr. 27, 1925.
740: APS, Theodor Baumgarten to Schenker, Apr. 28, 1925.
741: APS, Theodor Baumgarten to Schenker, Apr. 30, 1925.
742: TLS, Theodor Baumgarten to Schenker, May 4, 1925.
743: Postal receipt for a letter sent to Moriz Violin, postmarked May 4, 1925.
744: TLS, Theodor Baumgarten to Schenker, May 6, 1925.
745: TLS, Theodor Baumgarten to Schenker, May 6, 1925.
746-749: Draft of a letter from Schenker to Theodor Baumgarten, May 16, 1925.
750-751: Copy of a letter from Theodor Baumgarten to Gustav Scheu, May 18, 1925.
752: Copy of a letter from Gustav Scheu to Schenker, May 30, 1925.
753: Incomplete copy of a letter from Theodor Baumgarten to Gustav Scheu, June 1, 1925.
754: TLS, Theodor Baumgarten to Schenker, June 1, 1925.
755: TLS, Theodor Baumgarten to Schenker, June 5, 1925.
756: Copy of a letter [from Universal-Edition to Theodor Baumgarten], June 5, 1925.
757: Draft of a letter from Schenker to Theodor Baumgarten, June 5, 1925.
758: TLS, Theodor Baumgarten to Schenker, June 6, 1925.
759: TLS, Theodor Baumgarten to Schenker, June 8, 1925.
760-768: Draft of a letter from Schenker [n.d.].
769: TLS, Theodor Baumgarten to Schenker, June 9, 1925.
770: Notes by Schenker.
771: Notes by Schenker.
772: TLS, Theodor Baumgarten to Schenker, June 10, 1925.
773: Notes by Schenker.
774: Notes by Schenker.
775: TPS, Theodor Baumgarten to Schenker, June 24, 1925.
776: TLS, Theodor Baumgarten to Schenker, July 4, 1925.
777: TLS, Theodor Baumgarten to Gustav Scheu, July 7, 1925.
778: TLS, Theodor Baumgarten to Schenker, July 7, 1925.
779: Copy of a letter from Theodor Baumgarten to Gustav Scheu, July 7, 1925.
780: Receipt for a bank transaction.
781: TPS, Zentral-Europäische Länderbank to Schenker, July 8, 1925.
782: TPS, Theodor Baumgarten to Schenker, July 9, 1925.
783: Postal receipt for a letter to Theodor Baumgarten, July 9, 1925.
784: Postal receipt for a letter to Theodor Baumgarten, July 10, 1925.
785: APS, Theodor Baumgarten to Schenker, July 14, 1925.
786: TLS, Theodor Baumgarten to Schenker, July 16, 1925.
787: Copy of a letter from Theodor Baumgarten to Universal-Edition, [n.d.].
788: TLS, Theodor Baumgarten to Schenker, July 24, 1925.
789: APS, Theodor Baumgarten to Schenker, Aug. 3, 1925.

- 790: TLS, Theodor Baumgarten to Schenker, Aug. 31, 1925.
 791: TLS, Barbara Rothe to Schenker, Aug. 31, 1925.
 792: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Aug. 31, 1925.
 793: TLS, Theodor Baumgarten to Schenker, Sept. 9, 1925.
 794: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 11, 1925.
 795-796: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Sept. 12, 1925.
 797: TPS, Theodor Baumgarten to Schenker, Sept. 26, 1925.
 798: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Oct. 8, 1925.
 799: TPS, Theodor Baumgarten to Schenker, Oct. 12, 1925.
 800: TPS, Theodor Baumgarten to Schenker, Oct. 15, 1925.
 801: TLS, Theodor Baumgarten to Schenker, Oct. 21, 1925.
 802: ALS, Theodor Baumgarten to Schenker, Oct. 24, 1925.
 803: APS, Theodor Baumgarten to Schenker, Oct. 29, 1925.
 804: TLS, Theodor Baumgarten to Schenker, Nov. 3, 1925.
 805: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Nov. 3, 1925.
 806-807: Copy of a letter from Gustav Scheu to Theodor Baumgarten, Nov. 2, 1925.
 808: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Nov. 2, 1925.
 809: TPS, Theodor Baumgarten to Schenker, Nov. 4, 1925.
 810-811: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Nov. 6, 1925.
 812: TLS, Theodor Baumgarten to Schenker, Nov. 10, 1925.
 813: Copy of a letter [from Gustav Scheu to Theodor Baumgarten, n.d., probably Nov. 9, 1925].
 814: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Nov. 11, 1925.
 815: TLS, Theodor Baumgarten to Schenker, Nov. 11, 1925.
 816: Notes by Schenker, dated Nov. 19, [1925].
 817: TLS, Theodor Baumgarten to Schenker, Nov. 20, 1925.
 818: TPS, Theodor Baumgarten to Schenker, Nov. 24, 1925.
 819: Postal receipt, postmarked Nov. 25, 1925.
 820: TLS, Theodor Baumgarten to Schenker, Nov. 26, 1925.
 821: Notes by Schenker.
 822: Notes by Schenker.
 823: Notes by Schenker.
 824-826: Draft of a legal document prepared by Theodor Baumgarten for Schenker [n.d.].
 827: Draft of a response by Theodor Baumgarten to Gustav Scheu's letter of Nov. 2, 1925.
 828: Draft of a letter from Theodor Baumgarten to Gustav Scheu [n.d., Nov. 1925].

*Items 829-872 were wrapped in a leaf from **Radio-Wien** of Mar. 1, 1929.*

- 829: Printed postcard from Otto Harrassowitz Buchhandlung to Schenker, July 13, 1926.
 830: Calling card of Alfred Chwalla [of Albert J. Gutmann Musikalienhandlung].
 831: TPS, Barbara Rothe to Schenker, Oct. 13, 1926.
 832: TLS, Barbara Rothe to Schenker, Oct. 26, 1926.
 833: Postal receipt for a letter sent to Universal-Edition, postmarked Apr. 25, 1927.
 834: TLS, Barbara Rothe to Schenker, Apr. 26, 1927.
 835: TLS, Alfred Kalmus to Schenker, May 13, 1927.
 836: Postal receipt for a letter sent to Universal-Edition, postmarked May 18, 1927.
 837: TPS, Alfred Kalmus to Schenker, May 20, 1927.
 838: TPS, Alfred Kalmus to Schenker, May 27, 1927.
 839: Postal receipt for a letter sent to Universal-Edition, postmarked May 31, 1927.
 840: TPS, Barbara Rothe to Schenker, May 31, 1927.
 841: TPS, Alfred Kalmus to Schenker, June 9, 1927.
 842: TPS, Barbara Rothe to Schenker, July 6, 1927.
 843: TPS, Barbara Rothe to Schenker, Sept. 7, 1927.
 844: TLS, D. Roth to Schenker, Dec. 19, 1927.
 845: Draft of a letter from Schenker to Alfred Kalmus, Nov. 27, 1928.
 846: TLS, Alfred Kalmus to Schenker, Dec. 1, 1928.
 847: TLS, Emil Hertzka to Schenker, Dec. 21, 1928.
 848: Draft of a letter from Schenker to Emil Hertzka, Jan. 9, 1929.
 849: TLS, Emil Hertzka to Schenker, Jan. 15, 1929.

- 850: TLS, Emil Hertzka to Schenker, June 21, 1929.
 851: TLS, Alfred Kalmus to Schenker, July 24, 1929.
 852: TLS, Barbara Rothe to Schenker, July 30, 1929.
 853: TLS, D. Roth to Schenker, Aug. 5, 1929.
 854-855: Copy of a communication by Edmund Schmid [n.d.].
 856: TPS, D. Roth to Reinhard Opperl, Sept. 25, 1929.
 857: TLS, Emil Hertzka to Schenker, Dec. 20, 1929.
 858: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 30, 1929.
 859: TPS, Alfred Kalmus to Schenker, Dec. 31, 1929.
 860: TLS, Emil Hertzka to Schenker, Jan. 16, 1930.
 861: TLS, Alfred Kalmus to Schenker, July 28, 1930.
 862: Receipt from Universal-Edition, Oct. 10, 1930.
 863: TLS, D. Roth to Schenker, Nov. 4, 1930.
 864: TPS, Alfred Kalmus to Schenker, Nov. 10, 1930.
 865: TPS, Alfred Kalmus to Schenker, Nov. 13, 1930.
 866: TPS, Alfred Kalmus to Schenker, Dec. 10, 1930.
 867: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 29, 1930.
 868: Statement of account, Dec. 31, 1930.
 869: TLS, Alfred Kalmus to Schenker, Jan. 23, 1931.
 870: TPS, unidentified sender [letterhead of Universal-Edition]. Feb. 18, 1931.
 871: TLS, Alfred Kalmus to Schenker, Apr. 22, 1931.
 872: TLS, Emil Hertzka to Schenker, May 13, 1931.

*Items 873-882 were wrapped in a leaf from **Radio-Wien** of May 17, 1929.*

- 873: Statement of account, June 30, 1926.
 874: Statement of account, Dec. 31, 1926.
 875: Statement of account, June 30, 1927.
 876: Statement of account, Dec. 31, 1927.
 877: Receipt from Universal-Edition, Apr. 27, 1928.
 878: Statement of account, June 30, 1928.
 879: Statement of account, Dec. 31, 1928.
 880: Statement of account, June 30, 1929.
 881: Statement of account, Dec. 31, 1929.
 882: Statement of account, June 30, 1930.

*Items 883-916 were wrapped in a leaf from **Radio-Wien** of Oct. 25, 1929.*

- 883: Receipt for a bank transaction, [n.d.].
 884: Receipt for a bank transaction, [n.d.].
 885: Receipt for a bank transaction, [n.d.].
 886: Receipt for a bank transaction, [n.d.].
 887: Receipt for a bank transaction, [n.d.].
 888: Receipt for a bank transaction, Sept. 11, 1922.
 889: Receipt for a bank transaction, Mar. 7, 1923.
 890: Receipt for a bank transaction, Apr. 20, 1923.
 891: Receipt for a bank transaction, May 2, 1923.
 892: Receipt for a bank transaction, Sept. 21, 1923.
 893: Receipt for a bank transaction, Nov. 10, 1923.
 894: Receipt for a bank transaction, May 31, 1924.
 895: Receipt for a bank transaction, July 2, 1924.
 896: Receipt for a bank transaction, [July or Sept. 1924].
 897: Receipt for a bank transaction, July 16, 1926.
 898: Receipt for a bank transaction, July 14, 1927.
 899: Receipt for a bank transaction, Jan. 16, 1928.
 900: Receipt for a bank transaction, July 16, 1928.

- 901: Receipt for a bank transaction, July 18, 1929.
- 902: Receipt for a bank transaction, Jan. 2, 1930.
- 903: Receipt for a bank transaction, Jan. 22, 1930.
- 904: Notice for a bank transaction, Mar. 24, 1924.
- 905: Notice for a bank transaction, Sept. 22, 1924.
- 906: Notice for a bank transaction, Nov. 20, 1924.
- 907: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 14, 1926.
- 908: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 28, 1926.
- 909: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Jan. 4, 1927.
- 910: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 29, 1927.
- 911: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 27, 1928.
- 912: Receipt from Verlag Albert J. Gutmann, Apr. 27, 1928.
- 913: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Aug. 7, 1928.
- 914: TLS, D. Roth to Schenker, Aug. 20, 1928.
- 915: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 27, 1928.
- 916: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 23, 1929.

Varia (Items 917-928)

- 917: Note by Schenker.
- 918: Note by Schenker.
- 919: TLS, Emil Hertzka to Schenker, Jan. 11, 1909.
- 920: TLS, Emil Hertzka to Schenker, Apr. 1, 1909.
- 921: TLS, Emil Hertzka to Schenker, Oct. 25, 1913.
- 922: TLS, Emil Hertzka to Schenker, May 14, 1915.
- 923: TLS, Emil Hertzka to Schenker, June 6, 1919.
- 924: TLS, Emil Hertzka to Schenker, June 16, 1919.
- 925: TLS, Alfred Kalmus to Schenker, Aug. 2, 1921.
- 926: TLS, Alfred Kalmus to Schenker, Sept. 10, 1921.
- 927: TLS, Alfred Kalmus to Schenker, Oct. 17, 1922.
- 928: TLS, Emil Hertzka to Schenker, May 7, 1924.

Catalogs (Items 929-939)

- 929: Mitteilungen des Verlages Breitkopf & Härtel, No. 129, Nov. 1924.
- 930: Volks-Ausgabe Breitkopf & Härtel, 1924.
- 931: Musikalienführer der Musikalienhandlung Ludwig Doblinger (Berhard Herzmannsky) [n.d.]
- 932: Edition Peters, 1924/25.
- 933: Edition Peters, 1925/26.
- 934: P. J. Tonger, 1924.
- 935: Verlag Ullstein [postcard, ca. 1924-1925].
- 936: UE-Edition, October 1921.
- 937: UE-Edition, 1924.
- 938: Akademische Einzel-Ausgabe der Universal-Edition, 1925.
- 939: UE-Edition, September 1925.

CHRONOLOGICAL LIST OF DATED ITEMS IN FILE 52**1901**

- 386: ALS, Josef Weinberger to Schenker, Mar. 23, 1901.
- 1: APU, Josef Weinberger to Schenker, May 30, 1901.
- 2: ALS, Adolf Robitschek and Josef Weinberger to Schenker, Nov. 9, 1901.
- 387: ALS, Josef Weinberger and an unidentified sender to Schenker Dec. 28, 1901.
- 3: Receipt for a bank deposit, Dec. 31, 1901.

1902

- 4: APS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 4, 1902.
- 5: APS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 4, 1902.
- 380: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 15, 1902.
- 6: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Aug. 26, 1902.
- 381: TLS, Josef Weinberger and an unidentified sender to Schenker, Oct. 6, 1902.
- 382: Note by Schenker, Oct. 6, 1902.
- 7: Receipt for a bank deposit, Oct. 8, 1902.

1903

- 8: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 11, 1903.
- 9: TLS, Adolf Robitschek and an unidentified sender to Schenker, July 23, 1903.
- 10: TLS, Adolf Robitschek and an unidentified sender to Schenker, July 28, 1903.
- 11: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 4, 1903.

1904

- 12: ALS, E. Ascherberg to Universal-Edition, Jan. 20, 1904.
- 13: TLS, Josef Weinberger to Schenker, Feb. 3, 1904.
- 14: ALS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 7, 1904.
- 391: TLS, Bernard Herzmannsky to Schenker, June 20, 1904.
- 392: Note by Schenker, June 20, 1904.
- 393: TLS, Josef Weinberger and Adolf Robitschek to Schenker, June 22, 1904.
- 394: TLS, Ferdinand Rebay to Schenker, Oct. 18, 1904.
- 15: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 3, 1904.

1905

- 16: TLU, Josef Weinberger to Schenker, Mar. 1, 1905
- 17: TLU, Josef Weinberger to Schenker, Mar. 11, 1905.
- 442: ALS, Josef Weinberger to Schenker, Apr. 13, 1905.
- 443: TLS, Josef Weinberger to Schenker, Oct. 21, 1905.
- 18: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Nov. 20, 1905.
- 19: TLU, Josef Weinberger to Schenker, Nov. 30, 1905.

1906

- 20: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 13, 1906.
- 395: TLS, Unidentified sender [letterhead of Universal-Edition] to Schenker, July 5, 1906.
- 396: TLS, Unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 28, 1906.

[There are no items from 1907.]

1908

- 383: TLS, Emil Hertzka to Schenker, Mar. 24, 1908.
- 384: TPS, Emil Hertzka to Schenker, Mar. 26, 1908.
- 385: TPS, Emil Hertzka to Schenker, Apr. 1, 1908.
- 22: TPS, Emil Hertzka to Schenker, Apr. 6, 1908.
- 23: TLS, Emil Hertzka to Schenker, June 30, 1908.
- 421: Copy of a contract between Universal-Edition and Schenker, June 30, 1908.
- 397: TLS, Emil Hertzka to Schenker, Aug. 11, 1908.
- 24: TLS, Emil Hertzka to Schenker, Aug. 24, 1908.
- 25: TLS, Emil Hertzka to Schenker, Aug. 26, 1908.
- 26: TLS, Emil Hertzka to Schenker, Sept. 29, 1908.
- 27: TLS, Emil Hertzka to Schenker, Oct. 1, 1908.
- 398: TLS, Emil Hertzka to Schenker, Oct. 20, 1908.
- 444: TLS, Emil Hertzka to Schenker, Nov. 7, 1908.
- 28: TLS, Emil Hertzka to Schenker, Nov. 11, 1908.

- 29: TPS, Emil Hertzka to Schenker, Nov. 23, 1908.
30: TPS, Emil Hertzka to Schenker, Dec. 16, 1908.
399-401: TLS, Emil Hertzka to Schenker, Dec. 18, 1908.
31: TLS, Emil Hertzka to Schenker, Dec. 21, 1908.
32: TLS, Barbara Rothe to Schenker, Dec. 23, 1908.

1909

- 33: TLS, Emil Hertzka to Schenker, Jan. 7, 1909.
919: TLS, Emil Hertzka to Schenker, Jan. 11, 1909.
34: TPS, Emil Hertzka to Schenker, Jan. 14, 1909.
35: TLS, Emil Hertzka to Schenker, Jan. 30, 1909.
402: TLS, Emil Hertzka to Schenker, Mar. 21, 1909.
36: TLS, Emil Hertzka to Schenker, Mar. 29, 1909.
920: TLS, Emil Hertzka to Schenker, Apr. 1, 1909.
422: TLS, Emil Hertzka to Schenker, June 24, 1909.
37: TPS, Emil Hertzka to Schenker, Sept. 20, 1909.
38: TLS, Emil Hertzka to Schenker, Sept. 25, 1909.
39: TLS, Emil Hertzka to Schenker, Oct. 15, 1909.
423: Copy of a contract between Universal-Edition and Schenker, Oct. 17, 1909.
40: TLS, Emil Hertzka to Schenker, Oct. 20, 1909.
41: TLS, Emil Hertzka to Schenker, Oct. 26, 1909.
42: TLS, Emil Hertzka to Schenker, Nov. 5, 1909.
43: TLS, Emil Hertzka to Schenker, Nov. 10, 1909.
44: TLS, Emil Hertzka to Schenker, Dec. 21, 1909.

1910

- 45: TLS, Emil Hertzka to Schenker, Feb. 11, 1910.
424: TLS, Emil Hertzka to Schenker, Feb. 7, 1910.
46: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 11, 1910.
47: TLS, Emil Hertzka to Schenker, Mar. 12, 1910.
48: TLS, Emil Hertzka to Schenker, Apr. 9, 1910.
49: TLS, Emil Hertzka to Schenker, Apr. 11, 1910.
50: TLS, Emil Hertzka to Schenker, Apr. 19, 1910.
51: TLS, Emil Hertzka to Schenker, June 2, 1910.
52: TLS, Emil Hertzka to Schenker, June 20, 1910.
53: TLS, Barbara Rothe to Schenker, July 4, 1910.
54: APS, Emil Hertzka to Schenker, July 28, 1910.
55: APS, Emil Hertzka to Schenker, Aug. 17, 1910.
56: TLS, Josef Venantius von Wöss to Schenker, Sept. 9, 1910.
57: TLS, Josef Venantius von Wöss to Schenker, Sept. 15, 1910.
58: TPS, Emil Hertzka to Schenker, Sept. 15, 1910.
425: TLS, Emil Hertzka to Schenker, Oct. 14, 1910.
59: TPS, Emil Hertzka to Schenker, Oct. 28, 1910.
426: TLS, Emil Hertzka to Schenker, Oct. 29, 1910.
60: TLS, Emil Hertzka to Schenker, Nov. 5, 1910.
431: Copy of a contract between Universal-Edition and Schenker, Nov. 6, 1910.
61: TLS, Emil Hertzka to Schenker, Nov. 9, 1910.

1911

- 62: TLS, Emil Hertzka to Mortiz Violin, Jan. 19, 1911.
445: TLS, Emil Hertzka to Schenker, June 27, 1911.
63: TPU, Universal-Edition to Schenker, July 27, 1911.
64: TPU, Universal-Edition to Schenker, Aug. 8, 1911.
65: TPU, Universal-Edition to Schenker, Sept. 14, 1911.
492: TLS, Emil Hertzka to Schenker, Sept. 19, 1911.
66: TLS, Emil Hertzka to Schenker, Oct. 31, 1911.
67: TLS, Emil Hertzka to Schenker, Nov. 24, 1911.

- 68: TLS, Emil Hertzka to Schenker, Dec. 1, 1911.
- 69: TLS, Emil Hertzka to Schenker, Dec. 1, 1911.
- 70: Postal receipt for a letter to Emil Hertzka.
- 71: TLS, Emil Hertzka to Schenker, Dec. 4, 1911.
- 72: TLS, unidentified sender [letter of Universal-Edition] to Schenker, Dec. 16, 1911.
- 73: TLS, Emil Hertzka to Schenker, Dec. 20, 1911.

1912

- 74: TLS, Emil Hertzka to Schenker, Jan. 2, 1912.
- 75: TLS, Emil Hertzka to Schenker, Jan. 5, 1912.
- 76: TLS, Emil Hertzka to Schenker, Jan. 12, 1912.
- 77: TPS, Emil Hertzka to Schenker, Jan. 16, 1912.
- 78: TLS, Emil Hertzka to Schenker, Jan. 26, 1912.
- 79: TLS, Emil Hertzka to Schenker, Feb. 6, 1912.
- 80: TPS, Emil Hertzka to Schenker, Feb. 7, 1912.
- 432: TLS, Emil Hertzka to Schenker, Mar. 7, 1912.
- 81: TLS, Emil Hertzka to Schenker, Mar. 9, 1912.
- 82: TLS, Emil Hertzka to Schenker, Mar. 15, 1912.
- 403: TLS, Emil Hertzka to Schenker, Mar. 18, 1912.
- 83: TLS, Emil Hertzka to Schenker, Mar. 20, 1912.
- 84: TLS, Emil Hertzka to Schenker, Mar. 26, 1912.
- 85: TLS, Barbara Rothe to Schenker, Apr. 1, 1912.
- 86: TLS, Barbara Rothe to Schenker, Apr. 15, 1912.
- 87: TPS, Emil Hertzka to Schenker, Apr. 16, 1912.
- 88: TLU, Universal-Edition to Schenker, May 4, 1912.
- 433: ALS, Emil Hertzka to Schenker, May 7, 1912.
- 89: TLS, Alfred Kalmus to Schenker, May 16, 1912.
- 434: TLS, Emil Hertzka to Schenker, May 28, 1912.
- 435: TPS, Emil Hertzka to Schenker, May 31, 1912.
- 427: TLS, Emil Hertzka to Schenker, June 3, 1912.
- 436: Note by Schenker, June 3, 1912.
- 404: TLS, Emil Hertzka to Schenker, June 4, 1912.
- 405: Notice of a bank transaction, June 5, 1912.
- 493: TLS, Emil Hertzka to Schenker, June 8, 1912.
- 406: TLS, Emil Hertzka to Schenker, June 10, 1912.
- 90: TLS, Emil Hertzka to Schenker, June 28, 1912.
- 91: TLS, Emil Hertzka to Schenker, July 13, 1912.
- 92: TLS, Emil Hertzka to Schenker, July 19, 1912.
- 94: TPU, Universal-Edition to Schenker, July 23, 1912.
- 437: TLS, Emil Hertzka to Schenker, Aug. 12, 1912.
- 95-96: TLS, Emil Hertzka to Schenker, Aug. 22, 1912.
- 494: Copy of a contract between Universal-Edition and Schenker, Aug. 25, 1912.
- 97: TLS, Emil Hertzka to Schenker, Aug. 28, 1912.
- 98: TLS, Emil Hertzka to Schenker, Sept. 16, 1912.
- 99: Receipt for a bank deposit, Sept. 18, 1912.
- 100: TLS, Emil Hertzka to Schenker, Sept. 27, 1912.
- 101: TPU, Universal-Edition to Schenker, Oct. 1, 1912.
- 102: TLS, Emil Hertzka to Schenker, Oct. 3, 1912.
- 103: Printed postcard, Universal-Edition to Schenker, Oct. 15, 1912.
- 104: TLS, Emil Hertzka to Schenker, Oct. 23, 1912.
- 105: TLS, Emil Hertzka to Schenker, Nov. 9, 1912.
- 495: TLS, Emil Hertzka to Schenker, Nov. 28, 1912.

1913

- 106: TLS, Emil Hertzka to Schenker, Jan. 23, 1913.

- 107: TLS, Emil Hertzka to Schenker, Feb. 3, 1913.
496: TLS, Emil Hertzka to Schenker, Feb. 5, 1913.
108: TLS, Emil Hertzka to Schenker, Feb. 15, 1913.
109: Notice of a bank transaction, Feb. 17, 1913.
110: Receipt for a bank transaction, Feb. 17, 1913.
112: TPU, Universal-Edition to Schenker, Feb. 26, 1913.
113: TLS, Emil Hertzka to Schenker, Mar. 18, 1913.
114: Printed postcard, Universal-Edition to Schenker, Mar. 28, 1913.
438: TLS, Emil Hertzka to Schenker, Apr. 3, 1913.
115: TLS, Emil Hertzka to Schenker, Apr. 18, 1913.
116: TPU, Universal-Edition to Schenker, May 5, 1913.
117: TLS, Emil Hertzka to Schenker, May 17, 1913.
118: TLS, Emil Hertzka to Schenker, May 19, 1913.
119: TPU, Alfred Kalmus to Schenker, June 4, 1913.
497: TLS, Emil Hertzka to Schenker, July 10, 1913.
120: TLS, Emil Hertzka to Schenker, July 11, 1913.
121: TLS, Emil Hertzka to Schenker, July 22, 1913.
428: TLS, Emil Hertzka to Schenker, Aug. 5, 1913.
122: Notice of a bank transaction, Aug. 6, 1913.
123: Receipt for a bank transaction, Aug. 6, 1913.
124: TLS, Alfred Kalmus to Schenker, Aug. 18, 1913.
125: TLS, Alfred Kalmus to Schenker, Aug. 23, 1913.
126: TPS, Alfred Kalmus to Schenker, Sept. 17, 1913.
127: TLS, D. Fleischmann to Schenker, Sept. 18, 1913.
128: TLS, Alfred Kalmus to Schenker, Sept. 19, 1913.
129: TLS, Emil Hertzka to Schenker, Sept. 23, 1913.
131: TLS, Emil Hertzka to Schenker, Oct. 4, 1913.
132: Receipt for a bank transaction, Oct. 4, 1913.
133: TLS, Emil Hertzka to Schenker, Oct. 7, 1913.
921: TLS, Emil Hertzka to Schenker, Oct. 25, 1913.
134: TLS, Emil Hertzka to Schenker, Nov. 3, 1913.
135: Receipt for a bank transaction, Nov. 4, 1913.
439: TLS, Emil Hertzka to Schenker, Nov. 13, 1913.
136: TLS, Emil Hertzka to Schenker, Nov. 29, 1913.
137: TLS, Emil Hertzka to Schenker, Dec. 2, 1913.
440: TLS, Emil Hertzka to Schenker, Dec. 12, 1913.
- 1914**
- 138: TLS, Emil Hertzka to Schenker, Jan. 5, 1914.
139: TLS, Emil Hertzka to Schenker, Jan. 7, 1914.
140: Printed announcement for Feb. [14,] 1914.
141: Printed invitation for the Tanz-Kränchen der Beamten der Universal-Edition, Feb. 14, 1914.
499: TLS, Emil Hertzka to Schenker, Feb. 19, 1914.
142: TLS, Emil Hertzka to Schenker, Apr. 2, 1914.
143: TLS, Emil Hertzka to Schenker, Apr. 17, 1914.
441: TLS, Emil Hertzka to Schenker, Apr. 20, 1914.
144: TLS, Emil Hertzka to Schenker, Apr. 28, 1914.
145: TLS, Emil Hertzka to Schenker, May 1, 1914.
500: TLS, Emil Hertzka to Schenker, May 5, 1914.
146: Receipt for a bank transaction, May 6, 1914.
147: TPU, Universal-Edition to Schenker, May 14, 1914.
501: TLS, Emil Hertzka to Schenker, May 20, 1914.
148: TLS, Emil Hertzka to Schenker, May 25, 1914.
149: TPU, Universal-Edition to Schenker, May 27, 1914.
150: TLS, Emil Hertzka to Schenker, June 2, 1914.
151: TLS, Emil Hertzka to Schenker, June 19, 1914.
152: TLS, Emil Hertzka to Schenker, June 19, 1914.

- 153: Notice of a bank transaction, June 22, 1914.
- 154: Receipt for a bank transaction, June 22, 1914.
- 155: TLS, Emil Hertzka to Schenker, July 2, 1914.
- 156: TPS, Emil Hertzka to Schenker, July 6, 1914.
- 157: TLS, Alfred Kalmus to Schenker, July 24, 1914 [includes clipping attached to letter].
- 158: TPU, Universal-Edition to Schenker, Sept. 16, 1914.
- 159: TLS, Emil Hertzka to Schenker, Sept. 25, 1914.
- 160: TPU, Alfred Kalmus to Schenker, Oct. 7, 1914.
- 161: ANU, Universal-Edition to Schenker, Oct. 8, 1914.
- 162: TPS, Emil Hertzka to Schenker, Oct. 14, 1914.
- 163: TLS, Emil Hertzka to Schenker, Nov. 26, 1914.
- 164: TLS, Emil Hertzka to Schenker, Dec. 9, 1914.
- 165: TLS, Emil Hertzka to Schenker, Dec. 21, 1914.

1915

- 502: TLS, Emil Hertzka to Schenker, Jan. 5, 1915.
- 166: TPS, Emil Hertzka to Schenker, Jan. 9, 1915.
- 503: TLS, Emil Hertzka to Schenker, Jan. 22, 1915.
- 555: TLS, Emil Hertzka to Schenker, Feb. 8, 1915.
- 167: TLS, Emil Hertzka to Schenker, Feb. 19, 1915.
- 168: TLS, Emil Hertzka to Schenker, Feb. 23, 1915.
- 169: TLS, Emil Hertzka to Schenker, Feb. 25, 1915.
- 556: TLS, Emil Hertzka to Schenker, Feb. 27, 1915.
- 170: TLS, Emil Hertzka to Schenker, Apr. 2, 1915.
- 171: TLS, Emil Hertzka to Schenker, May 4, 1915.
- 922: TLS, Emil Hertzka to Schenker, May 14, 1915.
- 172: TLS, Emil Hertzka to Schenker, June 21, 1915.
- 173: ANU, Universal-Edition to Schenker, June 21, 1915.
- 174: TPS, Emil Hertzka to Schenker, July 30, 1915.
- 175: Receipt for a bank transaction, Aug. 31, 1915.
- 176: TLS, Emil Hertzka to Schenker, Aug. 30, 1915.
- 177: TPS, Emil Hertzka to Schenker, Sept. 22, 1915.
- 178: TLS, Emil Hertzka to Schenker, Oct. 2, 1915.
- 179: TPS, Emil Hertzka to Schenker, Oct. 14, 1915.
- 180: TPS, Emil Hertzka to Schenker, Nov. 10, 1915.
- 181: TPU, Universal-Edition to Schenker, Nov. 27, 1915.
- 429: TPS, Emil Hertzka to Schenker, Dec. 10, 1915.
- 182: TPS, Emil Hertzka to Schenker, Dec. 16, 1915.
- 183: TLS, Emil Hertzka to Schenker, Dec. 24, 1915.

1916

- 430: First page of a Universal-Edition catalog, 1916.
- 184: TLS, Emil Hertzka to Schenker, Mar. 1, 1916.
- 504: TLS, Emil Hertzka to Schenker, Mar. 24, 1916.
- 505: TLS, Emil Hertzka to Schenker, Mar. 27, 1916.
- 185: TPS, Emil Hertzka to Schenker, June 19, 1916.
- 186: TLS, Emil Hertzka to Schenker, July 27, 1916.
- 187: TPS, Emil Hertzka to Schenker, Sept. 9, 1916.
- 188: TPS, Emil Hertzka to Schenker, Dec. 19, 1916.

1917

- 506: TLS, Emil Hertzka to Schenker, Jan. 2, 1917.
- 557: TLS, Emil Hertzka to Schenker, Jan. 9, 1917.
- 558: TLS, Emil Hertzka to Schenker, Jan. 15, 1917.
- 516: TLS, Emil Hertzka to Schenker, Jan. 17, 1917.

- 192: TPS, Emil Hertzka to Schenker, Feb. 13, 1917.
- 193: TLS, Emil Hertzka to Schenker, Feb. 17, 1917.
- 194: TLS, Emil Hertzka to Schenker, Feb. 26, 1917.
- 195: TLS, Emil Hertzka to Schenker, Mar. 1, 1917.
- 196: TLS, Emil Hertzka to Schenker, Apr. 6, 1917.
- 197: TLS, Emil Hertzka to Schenker, Apr. 18, 1917.
- 198: TLS, Emil Hertzka to Schenker, Apr. 28, 1917.
- 199: TPS, Barbara Rothe to Schenker, May 31, 1917.
- 200: TPS, Emil Hertzka to Schenker, July 12, 1917.
- 407: TPS, Emil Hertzka to Schenker, Sept. 4, 1917.
- 201: Receipt for a bank transaction, Sept. 5, 1917
- 202: TPS, Emil Hertzka to Schenker, Dec. 5, 1917.

1918

- 203: TLS, Emil Hertzka to Schenker, Feb. 5, 1918.
- 204: Postal receipt for a letter sent to Universal-Edition, Feb. 5, 1918.
- 559: TLS, Emil Hertzka to Schenker, Mar. 5, 1918.
- 205: TLS, Emil Hertzka to Schenker, Apr. 10, 1918.
- 206: TPS, Emil Hertzka to Schenker, Apr. 18, 1918.

1919

- 207: TPS, Barbara Rothe to Schenker, May 20, 1919.
- 923: TLS, Emil Hertzka to Schenker, June 6, 1919.
- 208: Postal receipt for a letter sent to Emil Hertzka, June 13, 1919.
- 924: TLS, Emil Hertzka to Schenker, June 16, 1919.
- 209: Postal receipt for a letter sent to L. Hoch, Nov. 3, 1919.
- 210: TLS, Emil Hertzka to Schenker, Nov. 8, 1919.
- 211: TLS, Emil Hertzka to Schenker, Nov. 14, 1919.
- 212-13: TLS, Emil Hertzka to Schenker, Dec. 1, 1919.
- 214: TPS, Emil Hertzka to Schenker, Dec. 9, 1919.
- 507-508: TLU, [Emil Hertzka] to Schenker, Dec. 19, 1919 [incomplete?].

1920

- 446: TLS, Emil Hertzka to Schenker, Jan. 14, 1920.
- 509: TLS, Emil Hertzka to Schenker, Jan. 22, 1920.
- 215: TLS, Emil Hertzka to Schenker, Jan. 23, 1920.
- 216: Notice for a bank transaction, Feb. 3, 1920.
- 217: Receipt for a bank transaction [n.d., probably Feb. 3, 1920].
- 218: TLS, Leo Fischmann to Schenker, Feb. 19, 1920.
- 219: TPS, Barbara Rothe to Schenker, Mar. 9, 1920.
- 220: TLS, Emil Hertzka to Schenker, Mar. 13, 1920.
- 547: TLS, Emil Hertzka to Schenker, Mar. 22, 1920.
- 560: Draft of a contract between Universal-Edition and Schenker, Mar. 23, 1920.
- 447: Draft of a contract between Universal-Edition and Schenker, Mar. 23, 1920.
- 221: TLS, Emil Hertzka to Schenker, Mar. 26, 1920.
- 222: TLS, Leo Fischmann to Schenker, Mar. 26, 1920.
- 224: TLS, Leo Fischmann to Schenker, Apr. 3, 1920.
- 225: TPS, Emil Hertzka to Schenker, Apr. 7, 1920.
- 408: TLS, Emil Hertzka to Schenker, Apr. 12, 1920.
- 409: TLS, Emil Hertzka to Schenker, Apr. 12, 1920.
- 226: TLS, Emil Hertzka to Schenker, Apr. 16, 1920.
- 227: TLS, Leo Fischmann to Schenker, Apr. 17, 1920.
- 228: TPS, Emil Hertzka to Schenker, Apr. 22, 1920.
- 229: TLS, Emil Hertzka to Schenker, June 24, 1920.
- 410: TLS, Emil Hertzka to Schenker, July 2, 1920.
- 230: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 5, 1920.
- 517: TLS, Emil Hertzka to Schenker [containing revised contract], July 10, 1920.

- 448: TLS, Emil Hertzka to Schenker [containing revised contract], July 10, 1920.
449: TLS, Emil Hertzka to Schenker, Aug. 21, 1920.
231: TLS, Alfred Kalmus to Schenker, Sept. 8, 1920.
411: TLS, Alfred Kalmus to Schenker, Sept. 14, 1920.
232: Postal receipt for a letter sent to Alfred Kalmus, postmarked Sept. 20, 1920.
233: TLS, Alfred Kalmus to Schenker, Sept. 23, 1920.
234: ANS, unidentified sender [letterhead of Universal-Edition] to Schenker, Oct. 4, 1920.
450: TLS, Alfred Kalmus to Schenker, Oct. 25, 1920.
235: ANU, unidentified sender [letterhead of Universal-Edition] to Schenker, Oct. 27, 1920.
237: TLS, Alfred Kalmus to Schenker, Nov. 5, 1920.
238: TLS, Barbara Rothe to Schenker, Dec. 6, 1920.
413: TLS, Barbara Rothe to Schenker, Dec. 7, 1920.
485: Contract between Otto Erich Deutsch and Schenker, signed by Deutsch, Dec. 16, 1920.
239-40: TLS, Emil Hertzka to Schenker, Dec. 18, 1920.
241: TLS, Alfred Kalmus to Schenker, Dec. 21, 1920.
561: TLS, Emil Hertzka to Schenker, Dec. 30, 1920.

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- 242: TPS, Emil Hertzka to Schenker, Jan. 3, 1921.
243: TLS, Alfred Kalmus to Schenker, Jan. 5, 1921.
244: TLS, Emil Hertzka to Schenker, Jan. 12, 1921.
245: TPS, Alfred Kalmus to Schenker, Feb. 2, 1921.
246: TLS, Alfred Kalmus to Schenker, Feb. 4, 1921.
247: TLS, Emil Hertzka to Schenker, Feb. 10, 1921.
248: TLS, Alfred Kalmus to Schenker, Feb. 14, 1921.
249-250: TLS, Emil Hertzka to Schenker, Feb. 23, 1921.
251: TLS, Emil Hertzka to Schenker, Mar. 9, 1921.
252: TPS, Alfred Kalmus to Schenker, Mar. 12, 1921.
253: TPS, Alfred Kalmus to Schenker, Mar. 16, 1921.
254: TLS, Alfred Kalmus to Schenker, Apr. 1, 1921.
255: TPS, Alfred Kalmus to Schenker, Apr. 15, 1921.
256: TLS, Alfred Kalmus to Schenker, Apr. 30, 1921.
257: TPS, Alfred Kalmus to Schenker, May 9, 1921.
258: TLS, Alfred Kalmus to Schenker, May 14, 1921.
259: TLS, Alfred Kalmus to Schenker, May 18, 1921.
260: TLS, Alfred Kalmus to Schenker, May 25, 1921.
261: TLS, Alfred Kalmus to Schenker, June 2, 1921.
262: TLS, unidentified senders [letterhead of Waldheim-Eberle] to Schenker, June 3, 1921.
263: TLS, Alfred Kalmus to Schenker, June 4, 1921.
264: TPS, Alfred Kalmus to Schenker, June 21, 1921.
267: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 25, 1921.
269: TPS, Alfred Kalmus to Schenker, July 13, 1921.
270: Postal receipt for a letter sent to Emil Hertzka, postmarked July 14, 1921.
271: Postal receipt for a letter sent to an unidentified person, postmarked July 14, 1921.
272: Postal receipt for a letter sent to Emil Hertzka, postmarked July 18, 1921.
273: TLS, Alfred Kalmus to Schenker, July 26, 1921.
274: Postal receipt for a letter sent to Emil Hertzka, postmarked July 30, 1921.
925: TLS, Alfred Kalmus to Schenker, Aug. 2, 1921.
275: Postal receipt for a letter sent to Emil Hertzka, postmarked Aug. 3, 1921.
276: TLS, Alfred Kalmus to Schenker, Aug. 4, 1921.
277: TPS, Barbara Rothe to Schenker, Aug. 5, 1921.
278: Envelope from the Gewerkschaft Deutscher Schriftsteller addressed to Schenker, postmarked Aug. 6, 1921.
279: TPS, Barbara Rothe to Schenker, Aug. 13, 1921.
280: Postal receipt for a letter sent to Emil Hertzka, postmarked Aug. 15, 1921.

- 281: TPS, Barbara Rothe and an unidentified sender to Schenker, Aug. 16, 1921.
- 283: TLS, Barbara Rothe to Schenker, Aug. 24, 1921.
- 284: TLS, Alfred Kalmus to Schenker, Sept. 5, 1921.
- 926: TLS, Alfred Kalmus to Schenker, Sept. 10, 1921.
- 285: TLS, Alfred Kalmus to Schenker, Sept. 21, 1921.
- 286: TLS, Alfred Kalmus to Schenker, Sept. 24, 1921.
- 510: TLS, Alfred Kalmus to Schenker, Sept. 27, 1921.
- 287: TLS, Alfred Kalmus to Schenker, Oct. 4, 1921.
- 288: TLS, Alfred Kalmus to Schenker, Oct. 5, 1921.
- 289: TLS, Alfred Kalmus to Schenker, Oct. 10, 1921.
- 290: TLS, Alfred Kalmus to Schenker, Oct. 20, 1921.
- 291: TLS, Emil Hertzka to Schenker, Oct. 25, 1921.
- 292: TLS, Emil Hertzka to Schenker, Nov. 15, 1921.
- 293: TLS, Alfred Kalmus to Schenker, Nov. 16, 1921.
- 294: TLS, Alfred Kalmus to Schenker, Nov. 18, 1921.
- 295: TLS, Emil Hertzka to Schenker, Nov. 24, 1921.
- 296: TLS, Alfred Kalmus to Schenker, Dec. 16, 1921.
- 297: TPS, Alfred Kalmus to Schenker, Dec. 23, 1921.
- 298: TPS, Alfred Kalmus to Schenker, Dec. 31, 1921.
- 299: Printed card from Emil Hertzka [n.d., probably Dec. 31, 1921].

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- 486: TLS, Otto Erich Deutsch to Julie Kalbeck, Schenker, Eusebius Mandyczewski and Hugo E. Schwarz, Jan. 3, 1922.
- 302: TLS, Alfred Kalmus to Schenker, Jan. 16, 1922.
- 551: TPS, Alfred Kalmus to Schenker, Jan. 23, 1922.
- 301: TLS, Alfred Kalmus to Schenker, Jan. 26, 1922.
- 511: TLS, Alfred Kalmus to Schenker, Jan. 31, 1922.
- 451: TLS, Emil Hertzka to Schenker, Feb. 11, 1922.
- 302: TLS, Alfred Kalmus to Schenker, Feb. 17, 1922.
- 512: TLS, Alfred Kalmus to Schenker, Feb. 21, 1922.
- 452: TLS, Emil Hertzka to Schenker, Feb. 27, 1922.
- 303: TPS, Alfred Kalmus to Schenker, Mar. 4, 1922.
- 304: TLS, Alfred Kalmus to Schenker, Mar. 16, 1922.
- 305: TPS, Alfred Kalmus to Schenker, Mar. 23, 1922.
- 562: TLS, Alfred Kalmus to Schenker, Mar. 31, 1922.
- 563: TLS, Emil Hertzka to Schenker, Apr. 3, 1922.
- 306: TLS, Alfred Kalmus to Schenker, Apr. 5, [1922].
- 548: TLS, Emil Hertzka to Schenker, Apr. 13, 1922.
- 307: TLS, Alfred Kalmus to Schenker, Apr. 13, 1922.
- 308: TPS, Alfred Kalmus to Schenker, Apr. 21, 1922.
- 309: TLS, Alfred Kalmus to Schenker, Apr. 27, 1922.
- 564-65: TLS, Emil Hertzka to Schenker, May 2, 1922.
- 566: TLS, Emil Hertzka to Schenker, May 3, 1922.
- 311: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 4, 1922.
- 312-313: TLS, Emil Hertzka to Schenker, May 19, 1922.
- 567: TLS, Alfred Kalmus to Schenker, May 27, 1922.
- 568: TLS, Alfred Kalmus to Schenker, June 3, 1922.
- 314: TLS, Alfred Kalmus to Schenker, June 6, 1922.
- 569: TLS, Emil Hertzka to Schenker, June 10, 1922.
- 470: Statement of account from Universal-Edition, June 30, 1922.
- 513: TLS, Alfred Kalmus to Schenker, July 17, 1922.
- 315: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 21, 1922.
- 316: TPS, Barbara Rothe to Schenker, July 26, 1922.
- 317: Postal receipt for a letter sent to Alfred Kalmus, postmarked July 26, 1922.
- 318: Postal receipt for a letter sent to Alfred Kalmus, postmarked July 27, 1922.
- 319: Copy of a telegram, July 31, 1922.

- 320: TLS, Barbara Rothe to Schenker, Aug. 1, 1922.
 321: TLS, Barbara Rothe to Schenker, Aug. 4, 1922.
 322: TPS, Barbara Rothe to Schenker, Aug. 22, 1922.
 323: TPS, Barbara Rothe and an unidentified sender to Schenker, Aug. 24, 1922.
 324: TLS, Alfred Kalmus to Schenker, Aug. 25, 1922.
 570: TLS, Emil Hertzka to Schenker, Aug. 30, 1922 [incomplete].
 453-54: TLS, Alfred Kalmus to Schenker [containing revised copy of a contract], Aug. 30, 1922.
 325: TPS, Barbara Rothe to Schenker, Sept. 1, 1922.
 571: TLS, Alfred Kalmus to Schenker, Sept. 5, 1922.
 326: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 7, 1922.
 888: Receipt for a bank transaction, Sept. 11, 1922.
 327: TPS, Alfred Kalmus to Schenker, Sept. 14, 1922.
 328: TPS, Alfred Kalmus to Schenker, Sept. 20, 1922.
 329: TPS, Alfred Kalmus to Schenker, Sept. 23, 1922.
 330: TLS, Pfeiffer to Schenker, [n.d.].
 331: TLS, Alfred Kalmus to Schenker, Sept. 30, 1922.
 514: TLS, Alfred Kalmus to Schenker, Oct. 6, 1922.
 332: TLS, Alfred Kalmus to Schenker, Oct. 9, 1922.
 927: TLS, Alfred Kalmus to Schenker, Oct. 17, 1922.
 333: TLU, Universal-Edition to Schenker, Oct. 19, 1922.
 572: TLS, Alfred Kalmus to Schenker, Oct. 31, 1922.
 334: TPS, Barbara Rothe to Schenker, Nov. 3, 1922.
 335: TLS, Emil Hertzka to Schenker, Nov. 10, 1922.
 336: TLS, Barbara Rothe to Schenker, Nov. 30, 1922.
 337: TLS, Barbara Rothe to Schenker, Dec. 15, 1922.

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- 455: TLS, Emil Hertzka to Schenker, Jan. 2, 1923.
 338: TLS, Barbara Rothe to Schenker, Jan. 16, 1923.
 339: TLS, Barbara Rothe to Schenker, Jan. 19, 1923.
 340: TLS, Barbara Rothe to Schenker, Jan. 20, 1923.
 341: TLS, Barbara Rothe to Schenker, Jan. 22, 1923.
 342: TLS, Barbara Rothe to Schenker, Jan. 25, 1923.
 343: TPS, Barbara Rothe to Schenker, Feb. 10, 1923.
 573: TLS, Emil Hertzka to Schenker, Feb. 16, 1923.
 574: TLS, Emil Hertzka to Schenker, Feb. 20, 1923.
 889: Receipt for a bank transaction, Mar. 7, 1923.
 345: TLS, Barbara Rothe to Schenker, Mar. 10, 1923.
 456: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 17, 1923.
 471: Statement of account from Universal-Edition, Mar. 31, 1923.
 346: TPS, Emil Hertzka to Schenker, Apr. 5, 1923.
 347: TLS, Barbara Rothe to Schenker, Apr. 17, 1923.
 457: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 20, 1923.
 890: Receipt for a bank transaction, Apr. 20, 1923.
 348: TLS, Emil Hertzka to Schenker, Apr. 27, 1923.
 458: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 28, 1923.
 414: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 28, 1923.
 575: TLS, Emil Hertzka to Schenker, Apr. 30, 1923.
 891: Receipt for a bank transaction, May 2, 1923.
 575: TLS, Emil Hertzka to Schenker, May 12, 1923.
 349: TPS, Barbara Rothe and an unidentified sender to Schenker, June 5, 1923.
 350: TPS, Barbara Rothe and an unidentified sender to Schenker, June 7, 1923.
 389: TPS, Emil Hertzka to Schenker, June 15, 1923.
 351: TLS, Emil Hertzka to Schenker, June 20, 1923.
 352: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 25, 1923.

- 353: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 2, 1923.
 577-79: Copy of a letter from Schenker to Emil Hertzka, July 9, 1923.
 354: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 13, 1923.
 355: TPS, Barbara Rothe to Schenker, July 20, 1923.
 580: Copy of a letter from Schenker to Emil Hertzka, July 31, 1923.
 356: TLS, Barbara Rothe to Schenker, Aug. 8, 1923.
 472: Statement of account from Universal-Edition, Aug. 31, 1923.
 888: Receipt for a bank transaction, Sept. 11, 1922
 357: TPS, Barbara Rothe to Schenker, Sept. 12, 1923.
 358: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 15, 1923.
 892: Receipt for a bank transaction, Sept. 21, 1923.
 359: TPS, Barbara Rothe to Schenker, Oct. 1, 1923.
 459: TLS, Barbara Rothe and an unidentified sender to Schenker, Oct. 4, 1923.
 360: TLS, Hans Heinsheimer to Jeanette Schenker, Oct. 5, 1923.
 361: TPS, Barbara Rothe to Schenker, Oct. 6, 1923.
 362: TLS, unidentified senders [letterhead of Waldheim-Eberle] to Schenker, Oct. 10, 1923.
 363: TPS, Emil Hertzka to Schenker, Oct. 26, 1923.
 364: TLS, Hans Heinsheimer to Schenker, Nov. 7, 1923.
 487: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Nov. 7, 1923.
 488: Statement of account from Universal-Edition, Nov. 7, 1923.
 893: Receipt for a bank transaction, Nov. 10, 1923.
 585: TLS, Barbara Rothe to Schenker, Nov. 22, 1923.
 365: TPS, Emil Hertzka to Schenker, Dec. 5, 1923.
 484: Receipt from Albert J. Gutmann, G.m.b.H., Dec. 12, 1923.
 586: TPS, Barbara Rothe to Schenker, Dec. 18, 1923.

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- 587: TLS, Emil Hertzka to Schenker, Jan. 11, 1924.
 366: TLS, Emil Hertzka to Schenker, Jan. 30, 1924.
 367a: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Feb. 22, 1924
 368: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Feb. 26, 1924.
 460-61: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 22, 1924.
 474: Statement of account from Universal-Edition, Mar. 22, 1924.
 904: Notice for a bank transaction, Mar. 24, 1924.
 369: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 28, 1924.
 462: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Mar. 31, 1924.
 588: Copy of a letter from Schenker to Universal-Edition, Apr. 2, 1924.
 370: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 8, 1924.
 416: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 22, 1924.
 371: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 29, 1924.
 591: TLS, Hans Heinsheimer to Schenker, Apr. 30, 1924.
 372: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 3, 1924.
 417: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 3, 1924.
 373: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 5, 1924.
 418: Draft of a letter from Schenker to Universal-Edition, May 7, 1924.
 928: TLS, Emil Hertzka to Schenker, May 7, 1924.
 419: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, May 9, 1924.
 463: TLS, Otto Bauer to Otto Vrieslander, May 13, 1924.
 593: TPS, Emil Hertzka to Schenker, May 22, 1924.
 464: TLS, Emil Hertzka to Schenker, May 30, 1924.
 894: Receipt for a bank transaction, May 31, 1924.
 475: Statement of account from Universal-Edition, June 23, 1924.
 465: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, June 30, 1924.
 895: Receipt for a bank transaction, July 2, 1924.
 592: TLS, Barbara Rothe to Schenker, July 8, 1924.
 374: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 12, 1924.
 520: Copy of telegram from Universal-Edition to Schenker, July 18, 1924.

- 638: Receipt for purchase by Robert Brünauer, July 25, 1924.
375: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 30, 1924.
489: Statement of account from Universal-Edition, July 31, 1924.
595: TLS, Barbara Rothe to Schenker, Aug. 2, 1924.
376: Notice of a bank transaction, Aug. 5, 1924.
377: TLS, Emil Hertzka to Schenker, Aug. 18, 1924.
378: Telegram, [Universal-Edition] to Schenker, Aug. 19, 1924.
379: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Aug. 25, 1924.
594: TLS, Barbara Rothe to Schenker, Aug. 27, 1924.
657-58: Draft of a letter from Schenker to Universal-Edition [ca. Sept. 1924, incomplete].
595-96: ALS, unidentified sender to Schenker, Sept. 10, 1924.
657: TLS, Emil Hertzka to Schenker, Sept. 16, 1924.
652: Statement of account from Universal-Edition, Sept. 18, 1924.
598: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 19, 1924.
599: Postal receipt for a letter to Universal-Edition, postmarked Sept. 19, 1924.
600: TLU, Universal-Edition to Schenker, Sept. 20, 1924.
905: Notice for a bank transaction, Sept. 22, 1924.
665: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 24, 1924.
663: Postal receipt for a letter from Schenker to Universal-Edition, Sept. 24, 1924.
653-54: Statement of account from Universal-Edition, Sept. 24, 1924.
601: TLS, Barbara Rothe to Schenker, Sept. 26, 1924.
666: Note by Schenker, Sept. 29, 1924.
628: Receipt for purchase by Marianne Kahn, Sept. 29, 1924.
629: Receipt for purchase by Angi Elias, Sept. 29, 1924.
606: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 30, 1924.
667: Draft of a letter from Schenker to Universal-Edition, Sept. 30, 1924.
625: Receipt for purchase by W. Hausenstein, Oct. 2, 1924.
668: TLS, Barbara Rothe to Schenker, Oct. 3, 1924.
630: Receipt for purchase, Oct. 3, 1924.
635: Receipt for purchase by Kraus, Oct. 3, 1924.
602: Proof sheet from **Der Tonwille**, Heft 8/9, page 37, Oct. 3, 1924.
603: Revised proof sheet from **Der Tonwille**, Heft 8/9, page 37, Oct. 20, 1924.
604: Postal receipt for a letter from Schenker to Universal-Edition, postmarked Oct. 21, 1924.
582-83: "Das Musik- und Theaterfest" by Julius Korngold. Clipping, **Neue Freie Presse**, Oct. 21, 1924.
669: TPS, Barbara Rothe to Schenker, Oct. 23, 1924.
607: Postal receipt for a letter from Schenker to Universal-Edition, postmarked Nov. 6, 1924.
466: Copy of a letter from Maurice Schenker to Emil Hertzka, Nov. 10, 1924.
605: TLS, Emil Hertzka to Schenker, Nov. 10, 1924.
467: TLS, unidentified sender [letterhead of Universal-Edition] to Maurice Schenker, Nov. 14, 1924.
676: TPS, Theodor Baumgarten to Schenker, Nov. 14, 1924.
476: Statement of account from Universal-Edition, Nov. 15, 1924.
677: TLS, Barbara Rothe to Schenker, Nov. 18, 1924.
906: Notice for a bank transaction, Nov. 20, 1924.
678: TLS, Theodor Baumgarten to Schenker, Nov. 24, 1924.
680: TPS, Theodor Baumgarten to Schenker, Nov. 26, 1924.
534: Draft of a letter from Schenker [to Universal-Edition?], Nov. 27, 1924.
681: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Nov. 28, 1924.
477: Statement of account from Universal-Edition, Nov. 28, 1924.
682-83: Draft of a letter from Schenker to Universal-Edition, Dec. 2, 1924.
684: TPS, Barbara Rothe to Schenker, Dec. 2, 1924.
685: TPS, Theodor Baumgarten to Schenker, Dec. 2, 1924.
619: Receipt for Max Temming, Dec. 3, 1924.
609: Draft of a letter from Schenker [to Emil Hertzka], Dec. 4, 1924.
610: TLS, Emil Hertzka to Schenker, Dec. 5, 1924.

- 608: Postal receipt for a letter from Schenker to Universal-Edition, postmarked Dec. 5, 1924.
- 646: Receipt for purchase by Agnes H. Becker, Dec. 10, 1924.
- 522: UE-Edition's inventory of **Die Tonwille**, Heft 1-9, Dec. 31, 1924.
- 655: Statement of account from Universal-Edition, Dec. 31, 1924.

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- 696-97: Draft of a legal document prepared by Theodor Baumgarten for Schenker [1925].
- 698-99: Revised draft of a legal document prepared by Theodor Baumgarten for Schenker [1925].
- 641: Receipt for purchase by the Musikwissenschaftliche Seminar, Kiel, Jan. 13, 1925.
- 623: Receipt for a bank transaction, Jan. 31, 1925.
- 527-32: Draft of a letter from Schenker to Universal-Edition, Feb. 1, 1925.
- 686: TLS, Theodor Baumgarten to Schenker, Feb. 2, 1925.
- 637: ALS, Reinhard Oppel to Schenker, Feb. 5, 1925.
- 647: ALS, unidentified sender to Schenker, Feb. 5, 1925.
- 687: Copy of a letter from Theodor Baumgarten to Universal-Edition, Feb. 10, 1925.
- 688: TLS, Theodor Baumgarten to Schenker, Feb. 13, 1925.
- 639: ALS, Fritz Muller to Schenker, Feb. 13, 1925.
- 689: TLS, Theodor Baumgarten to Schenker, Feb. 17, 1925.
- 621: ALS, Max Temming to Schenker, Feb. 17, 1925.
- 636: ALS, Robert Brünauer to Schenker, Feb. 19, 1925.
- 651: ALS, Hans Weisse to Schenker, Feb. 19, 1925.
- 690: TLS, Theodor Baumgarten to Schenker, Feb. 20, 1925.
- 691: Copy of a letter from Theodor Baumgarten to Universal-Edition, Feb. 20, 1925.
- 692-93: Copy of a letter from Theodor Baumgarten to Universal-Edition, Feb. 21, 1925.
- 694: Postal receipt for a letter sent to Universal-Edition, postmarked Feb. 21, 1925.
- 650: ALS, Hans Weisse to Schenker, Feb. 24, 1925.
- 624: Postal receipt for a letter sent to Universal-Edition, Feb. [24], 1925.
- 695: TLS, Theodor Baumgarten to Schenker, Feb. 26, 1925.
- 614-16: Draft of a letter from Theodor Baumgarten to Emil Hertzka, March, 1925.
- 690: TPS, Theodor Baumgarten to Schenker, Mar. 3, 1925.
- 648: ALS, unidentified sender to Schenker, Mar. 5, 1925.
- 701: TLS, Theodor Baumgarten to Schenker, Mar. 6, 1925.
- 702: TLS, Theodor Baumgarten to Schenker, Mar. 9, 1925.
- 703: Copy of a letter from Theodor Baumgarten to Moritz Schenker, Mar. 9, 1925.
- 640: ALS, Reinhard Oppel to Schenker, Mar. 11, 1925.
- 642: Receipt for purchase by Reinhard Oppel, Mar. 11, 1925.
- 704: Copy of a letter from Theodor Baumgarten to Mortiz Schenker, Mar. 12, 1925.
- 705: TLS, Theodor Baumgarten to Schenker, Mar. 12, 1925.
- 706: TLS, Theodor Baumgarten to Schenker, Mar. 13, 1925.
- 643: Receipt for purchase by Timm, Mar. 15, 1925.
- 645: Receipt for purchase by Agnes H. Becker, Mar. 18, 1925.
- 707: TPS, Theodor Baumgarten to Schenker, Mar. 20, 1925.
- 708: TLS, Theodor Baumgarten to Schenker, Mar. 21, 1925.
- 709: Copy of a letter from Theodor Baumgarten to Schenker, Mar. 21, 1925.
- 710: Copy of a letter from Theodor Baumgarten to Universal-Edition, Mar. 23, 1925.
- 711: ALS, Schenker to Theodor Baumgarten, Mar. 28, 1925.
- 712: Copy of a letter from Winter [of Universal-Edition] to Schenker, Mar. 27, 1925.
- 713-14: Copy of a letter from Theodor Baumgarten to Universal-Edition, Mar. 28, 1925. Includes postal receipt, postmarked Mar. 30, 1925.
- 715: TLS, Theodor Baumgarten to Schenker, Mar. 30, 1925.
- 716: Postal receipt of a letter to Universal-Edition, postmarked Mar. 30, 1925.
- 717: TPS, Theodor Baumgarten to Schenker, Mar. 31, 1925.
- 718-22: Draft of a letter from Schenker to Theodor Baumgarten, Apr. 3, 1925.
- 723: Postal receipt of a letter to Universal-Edition, Apr. 6, 1925.
- 724: TLS, Theodor Baumgarten to Schenker, Apr. 6, 1925.
- 726: Copy of a letter from Theodor Baumgarten to Universal-Edition, Apr. 6, 1925.
- 727: TPS, Theodor Baumgarten to Schenker, Apr. 7, 1925.

- 612-13: Typed copy of a letter from Emil Hertzka to Theodor Baumgarten, Apr. 9, 1925.
728: Copy of a letter from Josef Cernyk, Hamschitz [?], and Mayerhofer [of Albert J. Gutmann G.m.b.H.] to Universal-Edition, Apr. 9, 1925.
729: ALS, Theodor Baumgarten to Schenker, Apr. 10, 1925.
730: Copy of a letter from Theodor Baumgarten to Universal-Edition, Apr. 11, 1925.
731: TLS, Theodor Baumgarten to Universal-Edition, Apr. 11, 1925.
732: Copy of a letter from Theodor Baumgarten to Universal-Edition, Apr. 11, 1925.
733: TLS, Theodor Baumgarten to Schenker, Apr. 14, 1925.
734: TPS, Theodor Baumgarten to Schenker, Apr. 17, 1925.
735-36: Copy of a letter from Theodor Baumgarten to Universal-Edition, Apr. 18, 1925.
644: ALS, unidentified sender to Schenker, Apr. 21, 1925.
627: Receipt for purchase, May 6, 1925.
737: APS, Theodor Baumgarten to Schenker, Apr. 27, 1925.
738: TLS, Theodor Baumgarten to Schenker, Apr. 27, 1925.
739: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Apr. 27, 1925.
740: APS, Theodor Baumgarten to Schenker, Apr. 28, 1925.
741: APS, Theodor Baumgarten to Schenker, Apr. 30, 1925.
742: TLS, Theodor Baumgarten to Schenker, May 4, 1925.
743: Postal receipt for a letter sent to Moriz Violin, postmarked May 4, 1925.
744: TLS, Theodor Baumgarten to Schenker, May 6, 1925.
745: TLS, Theodor Baumgarten to Schenker, May 6, 1925.
746-49: Draft of a letter from Schenker to Theodor Baumgarten, May 16, 1925.
750-51: Copy of a letter from Theodor Baumgarten to Gustav Scheu, May 18, 1925.
634: APS, Gretel to Moriz Violin, May 22, 1925.
618: ALS, to Schenker, May 26, 1925.
752: Copy of a letter from Gustav Scheu to Schenker, May 30, 1925.
753: Incomplete copy of a letter from Theodor Baumgarten to Gustav Scheu, June 1, 1925.
754: TLS, Theodor Baumgarten to Schenker, June 1, 1925.
633: Receipt for purchase, June 3, 1925.
755: TLS, Theodor Baumgarten to Schenker, June 5, 1925.
756: Copy of a letter [from Universal-Edition to Theodor Baumgarten], June 5, 1925.
757: Draft of a letter from Schenker to Theodor Baumgarten, June 5, 1925.
758: TLS, Theodor Baumgarten to Schenker, June 6, 1925.
656: Statement of account from Universal-Edition, June 6, 1925.
759: TLS, Theodor Baumgarten to Schenker, June 8, 1925.
769: TLS, Theodor Baumgarten to Schenker, June 9, 1925.
772: TLS, Theodor Baumgarten to Schenker, June 10, 1925.
622: APS, F. Leudig to Moriz Violin, June 13, 1925.
631: ALS, Angi Elias to Schenker, June 13, 1925.
620: ALS, M. Bauer to Schenker, June 14, 1925.
649: ALS, unidentified sender to Schenker, June 15, 1925.
632: Receipt for purchase, June 15, 1925.
775: TPS, Theodor Baumgarten to Schenker, June 24, 1925.
480: Statement of account from Universal-Edition, June 30, 1925.
490: Statement of account from Universal-Edition, June 30, 1925.
776: TLS, Theodor Baumgarten to Schenker, July 4, 1925.
523-24: Copy of a letter from Theodor Baumgarten to Gustav Scheu, July 5, 1925.
777: TLS, Theodor Baumgarten to Gustav Scheu, July 7, 1925.
778: TLS, Theodor Baumgarten to Schenker, July 7, 1925.
779: Copy of a letter from Theodor Baumgarten to Gustav Scheu, July 7, 1925.
780: Receipt for a bank transaction.
781: TPS, Zentral-Europäische Länderbank to Schenker, July 8, 1925.
782: TPS, Theodor Baumgarten to Schenker, July 9, 1925.
783: Postal receipt for a letter to Theodor Baumgarten, July 9, 1925.
784: Postal receipt for a letter to Theodor Baumgarten, July 10, 1925.

- 785: APS, Theodor Baumgarten to Schenker, July 14, 1925.
 786: TLS, Theodor Baumgarten to Schenker, July 16, 1925.
 788: TLS, Theodor Baumgarten to Schenker, July 24, 1925.
 789: APS, Theodor Baumgarten to Schenker, Aug. 3, 1925.
 481: Statement of account from Universal-Edition, Aug. 21, 1925.
 479: Postal receipt, postmarked Aug. 28, 1925.
 478: Note by Schenker [on verso: postal receipt for a letter to Theodor Baumgarten, Aug. 28, 1925].
 790: TLS, Theodor Baumgarten to Schenker, Aug. 31, 1925.
 791: TLS, Barbara Rothe to Schenker, Aug. 31, 1925.
 792: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Aug. 31, 1925.
 793: TLS, Theodor Baumgarten to Schenker, Sept. 9, 1925.
 794: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Sept. 11, 1925.
 795-96: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Sept. 12, 1925.
 797: TPS, Theodor Baumgarten to Schenker, Sept. 26, 1925.
 798: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Oct. 8, 1925.
 799: TPS, Theodor Baumgarten to Schenker, Oct. 12, 1925.
 525: TLS, Barbara Rothe to Schenker, Oct. 12, 1925.
 526: TLS, Adolf Kalmus to Schenker, Oct. 15, 1925.
 800: TPS, Theodor Baumgarten to Schenker, Oct. 15, 1925.
 801: TLS, Theodor Baumgarten to Schenker, Oct. 21, 1925.
 802: ALS, Theodor Baumgarten to Schenker, Oct. 24, 1925.
 803: APS, Theodor Baumgarten to Schenker, Oct. 29, 1925.
 828: Draft of a letter from Theodor Baumgarten to Gustav Scheu [n.d., Nov. 1925].
 806-807: Copy of a letter from Gustav Scheu to Theodor Baumgarten, Nov. 2, 1925.
 808: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Nov. 2, 1925.
 827: Draft of a response to Gustav Scheu's letter of Nov. 2, 1925.
 804: TLS, Theodor Baumgarten to Schenker, Nov. 3, 1925.
 805: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Nov. 3, 1925.
 809: TPS, Theodor Baumgarten to Schenker, Nov. 4, 1925.
 810-11: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Nov. 6, 1925.
 813: Copy of a letter [from Gustav Scheu to Theodor Baumgarten, n.d., probably Nov. 9, 1925].
 812: TLS, Theodor Baumgarten to Schenker, Nov. 10, 1925.
 814: Copy of a letter from Theodor Baumgarten to Gustav Scheu, Nov. 11, 1925.
 815: TLS, Theodor Baumgarten to Schenker, Nov. 11, 1925.
 816: Notes by Schenker, dated Nov. 19, [1925].
 817: TLS, Theodor Baumgarten to Schenker, Nov. 20, 1925.
 818: TPS, Theodor Baumgarten to Schenker, Nov. 24, 1925.
 819: Postal receipt, postmarked Nov. 25, 1925.
 820: TLS, Theodor Baumgarten to Schenker, Nov. 26, 1925.
 534: Transcription of a meeting between Schenker, Emil Hertzka, and Winter, Dec. 9, 1925.
 535: ALS, From Max Temming to Schenker, Dec. 14, 1925.
 536: Postal receipt for a letter to Polizei Dron, postmarked Dec. 17, 1925.
 537: TLS, Theodor Baumgarten to Schenker, Dec. 17, 1925.
 538: TLS, Theodor Baumgarten to Schenker, Dec. 18, 1925.
 539: ALS, Theodor Baumgarten to Schenker, written on carbon copy of a letter to Universal-Edition, Dec. 20, 1925.
 483: ALS, Angi Elias to Schenker, Dec. 21, 1925.
 540: APS, Theodor Baumgarten to Schenker, postmarked Dec. 23, 1925.
 541: Announcement of availability of Schenker's **Beethovens Fünfte Symphonie** and **Beethovens Neunte Symphonie**. Clipping, Neue Freie Presse, Dec. 29, 1925.
 542: ALS, Theodor Baumgarten to Schenker, Dec. 31, 1925.
 543: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 31, 1925.
 544: Statement of account from Universal-Edition, Dec. 31, 1925.

1926

- 545: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 9, 1926.
873: Statement of account, June 30, 1926.
829: Printed postcard from Otto Harrassowitz Buchhandlung to Schenker, July 13, 1926.
907: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 14, 1926.
890: Receipt for a bank transaction, July 16, 1926.
546: Note by Schenker, Oct. 10, 1926.
831: TPS, Barbara Rothe to Schenker, Oct. 13, 1926.
832: TLS, Barbara Rothe to Schenker, Oct. 26, 1926.
908: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 28, 1926.
874: Statement of account, Dec. 31, 1926.

1927

- 909: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Jan. 4, 1927.
833: Postal receipt for a letter sent to Universal-Edition, postmarked Apr. 25, 1927.
834: TLS, Barbara Rothe to Schenker, Apr. 26, 1927.
835: TLS, Alfred Kalmus to Schenker, May 13, 1927.
836: Postal receipt for a letter sent to Universal-Edition, postmarked May 18, 1927.
837: TPS, Alfred Kalmus to Schenker, May 20, 1927.
838: TPS, Alfred Kalmus to Schenker, May 27, 1927.
839: Postal receipt for a letter sent to Universal-Edition, postmarked May 31, 1927.
840: TPS, Barbara Rothe to Schenker, May 31, 1927.
841: TPS, Alfred Kalmus to Schenker, June 9, 1927.
875: Statement of account, June 30, 1927.
842: TPS, Barbara Rothe to Schenker, July 6, 1927.
898: Receipt for a bank transaction, July 14, 1927.
843: TPS, Barbara Rothe to Schenker, Sept. 7, 1927.
844: TLS, D. Roth to Schenker, Dec. 19, 1927.
910: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 29, 1927.
876: Statement of account, Dec. 31, 1927.

1928

- 899: Receipt for a bank transaction, Jan. 16, 1928.
911: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Apr. 27, 1928.
877: Receipt from Universal-Edition, Apr. 27, 1928.
912: Receipt from Verlag Albert J. Gutmann, Apr. 27, 1928.
878: Statement of account, June 30, 1928.
900: Receipt for a bank transaction, July 16, 1928.
913: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Aug. 7, 1928.
914: TLS, D. Roth to Schenker, Aug. 20, 1928.
845: Draft of a letter from Schenker to Alfred Kalmus, Nov. 27, 1928.
846: TLS, Alfred Kalmus to Schenker, Dec. 1, 1928.
847: TLS, Emil Hertzka to Schenker, Dec. 21, 1928.
915: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 27, 1928.
415: Statement of account from Universal-Edition, Dec. 31, 1928.
879: Statement of account, Dec. 31, 1928.

1929

- 848: Draft of a letter from Schenker to Emil Hertzka, Jan. 9, 1929.
849: TLS, Emil Hertzka to Schenker, Jan. 15, 1929.
850: TLS, Emil Hertzka to Schenker, June 21, 1929.
880: Statement of account, June 30, 1929.
901: Receipt for a bank transaction, July 18, 1929.
916: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, July 23, 1929.
851: TLS, Alfred Kalmus to Schenker, July 24, 1929.

- 852: TLS, Barbara Rothe to Schenker, July 30, 1929.
 853: TLS, D. Roth to Schenker, Aug. 5, 1929.
 856: TPS, D. Roth to Reinhard Opper, Sept. 25, 1929.
 857: TLS, Emil Hertzka to Schenker, Dec. 20, 1929.
 858: TPS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 30, 1929.
 859: TPS, Alfred Kalmus to Schenker, Dec. 31, 1929.
 881: Statement of account, Dec. 31, 1929.

1930

- 902: Receipt for a bank transaction, Jan. 2, 1930.
 860: TLS, Emil Hertzka to Schenker, Jan. 16, 1930.
 903: Receipt for a bank transaction, Jan. 22, 1930.
 882: Statement of account, June 30, 1930.
 861: TLS, Alfred Kalmus to Schenker, July 28, 1930.
 862: Receipt from Universal-Edition, Oct. 10, 1930.
 863: TLS, D. Roth to Schenker, Nov. 4, 1930.
 864: TPS, Alfred Kalmus to Schenker, Nov. 10, 1930.
 865: TPS, Alfred Kalmus to Schenker, Nov. 13, 1930.
 866: TPS, Alfred Kalmus to Schenker, Dec. 10, 1930.
 867: TLS, unidentified sender [letterhead of Universal-Edition] to Schenker, Dec. 29, 1930.
 868: Statement of account, Dec. 31, 1930.

1931

- 869: TLS, Alfred Kalmus to Schenker, Jan. 23, 1931.
 870: TPS, unidentified sender [letterhead of Universal-Edition]. Feb. 18, 1931.
 871: TLS, Alfred Kalmus to Schenker, Apr. 22, 1931.
 872: TLS, Emil Hertzka to Schenker, May 13, 1931.

FILE 53: ANALYSES OF MUSIC BY J. S. BACH

NOTES: *All works are by Johann Sebastian Bach except where noted.
 Items 1-8 and the miniature score were wrapped in a leaf from **Radio-Wien** of
 Nov. 4, 1927.*

- 1: Recto: Fragment of a sketch for of a graph of Beethoven, Sonata, Op. 109, E Major; and Concerto for Violin and Orchestra, E Major, BWV 1042, 1st movement.
 Verso: Examples of counterpoint, and musical examples from Beethoven, Sonata, Op. 2 No. 1, 1st and 2nd movements.
- 2: Recto: Sketch for a graph of Concerto for Violin and Orchestra, BWV 1042, E Major, 1st movement.
 Verso: Fragment of a chord analysis from an unidentified work.
- 3: Recto: Sketch for a graph of Concerto for Violin and Orchestra, BWV 1042, E Major, 1st movement.
 Verso: Unidentified markings.
- 4: Recto: Sketch for a graph of Concerto for Violin and Orchestra, BWV 1042, E Major, 1st movement.

- Verso: Sketch for a graph of Concerto for Violin and Orchestra, BWV 1042, E Major, 1st movement.
- 5: Recto: Sketch for a graph of Concerto for Violin and Orchestra, BWV 1042, E Major, 2nd movement.
Verso: Sketch for a graph of Concerto for Violin and Orchestra, BWV 1042, E Major, 2nd movement.
- 6: Recto: Sketch for a graph of Concerto for Violin and Orchestra, BWV 1042, E Major, 1st movement.
Verso: Musical examples from Beethoven, Symphony No. 5, Op. 67, 1st movement.
- 7: Recto: Sketch for a graph of Concerto for Violin and Orchestra, BWV 1042, E Major.
Verso: Graph of Beethoven, Sonata in F Minor, Op. 2, No. 1, 4th movement [prepared for the version published in **Der Tonwille**, Heft 2].
- 8: Recto: Sketch for a graph of Concerto for Violin and Orchestra, BWV 1042, E Major.
Verso: Sketch for a graph of Mozart, Sonata in A minor, K. 310, 3rd movement.

Bach, Johann Sebastian, 1685-1750.

[Concertos, violin & string orchestra, BWV 1042, E Major]

Konzert für Violine / Johann Sebastian Bach. -- Leipzig : E. Eulenburg, [19--]

1 miniature score (40 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe : 12)

Pl. no. 2815.

Contains markings on pages 1-15, 23-39.

Bach, Johann Sebastian, 1685-1750.

[Concertos, violin & string orchestra, BWV 1042, E Major; arr.]

Concert E dur / von Joh. Seb. Bach ; für Pianoforte u. Violine bearbeitet von Friedr. Hermann. -- Leipzig : C. F. Peters, [188-]

1 Piano score (19 p.) ; 32 cm. -- (Edition Peters No. 230)

Pl. no. 6782.

Contains markings on pages 1-2, 9, 13-14, 18.

Bach, Johann Sebastian, 1685-1750.

[Concertos, harpsichord & string orchestra, BWV 1054, D Major]

Concert en ré majeur pour le clavecin ; avec accompagnement de deux violons, viola et basse ; publié pour la première fois d'après le manuscrit original / par S. W. Dehn et F. A. Roitzsch. -- Leipzig : C. F. Peters [185-].

1 score (28 p.) + 5 parts ; 35 cm. -- (Oeuvres complètes : liv. 19)

Pl. no. 3660.

Title page lacking.

Contains markings on pages: score: 4-14, 18-28 ; violin 1: 2-3 ; violin 2: 3 ; viola: 3 ; basso: 2.

- 9: Recto: Label from original file folder.
Verso: Blank. [This side has not been microfilmed.]

Bach, Johann Sebastian, 1685-1750.

[Sonaten und Partiten, violin, BWV 1001-1006; arr.]

Sechs Sonaten für Violine Solo / Joh. Seb. Bach ; Klavierbegleitung von Robert Schumann ;
herausgegeben von J. Hellmesberger. -- Leipzig : C. F. Peters, [189-]
1 score (105 p.) ; 32 cm. -- (Edition Peters No. 228b)

Pl. no. 7309.

Pages with markings: 84-86, 91-97.

NOTE: *The remaining items were wrapped in a leaf from Radio-Wien of Nov. 4, 1927.*

10: Recto: Note by Ernst Oster: "Solo-Suite G-dur für Cello in Mappe 70 (Prad.)"
Verso: Blank. [This side has not been microfilmed.]

11-12: "Bilder aus dem Konzertsaal / Casals" by Felix Salten. Clippings, **Neue Freie Presse**,
Mar. 25, 1926.

Concert Programs:

Wiener Konzerthaus Programm. Grosser Konzerthaus-Saal. Freitag, den 12. März 1926. Konzert Pablo
Casals. Begleitung: Das Wiener Sinfonie-Orchester. Dirigent: Anton Konrath.

Wiener Konzerthaus Programm. Grosser Konzerthaus-Saal. Montag, den 22. März 1926. III. Konzert
Pablo Casals. Am Klavier: Otto Schulhof.

13: Recto: Sketch for a graph of Suite, Violoncello, BWV 1009, C Major, Prelude.
Verso: Sketch for a graph of Suite, Violoncello, BWV 1009, C Major, Sarabande.

14: Recto: Clean copy of a graph by Angi Elias of Suite, Violoncello, BWV 1009, C Major,
Sarabande, with corrections by Schenker.
Verso: Sketch for a graph of Suite, Violoncello, BWV 1009, C Major, Sarabande.

15: Recto: Sketch for a graph of Partita, Violin, BWV 1006, E Major, Preludio.
Verso: Sketch for a graph of Partita, Violin, BWV 1006, E Major, Preludio.

NOTE: *Items 16-17 were wrapped in a piece of paper.*

16: Recto: Note.
Verso: Handbill for Eduard Schopp's Söhne. [This side has not been microfilmed.]

17: Recto, left: Sketch for a graph of Sonata, Violin, BWV 1005: Largo.
Recto, right: Sketch for a graph of Sonata, Violin, BWV 1005: Allegro assai.
Verso, left: Sketch for a graph of Partita, Violin, BWV 1006: Preludio.

Verso, right: Sketch for a graph of Suite, Violoncello, BWV 1007: Gigue.

FILE 54: CORRESPONDENCE CONCERNING DAS MEISTERWERK
IN DER MUSIK AND FÜNF URLINIE-TAFELN

- 1: Label from original folder.
- 2: TLS, Alfred Einstein and an unidentified sender to Schenker, Nov. 27, 1924.
- 3: TLS, Theodor Baumgarten to Schenker, Dec. 9, 1924.
- 4: TPS, Alfred Einstein and an unidentified sender to Schenker, Dec. 9, 1924.
- 5-7: Draft of a letter from Schenker to Drei Masken Verlag, Dec. 9, [1924].
- 8: Postal receipt for a letter from Schenker to Drei Masken Verlag, Dec. 9, 1924.
- 9: TPS, Alfred Einstein and an unidentified sender to Schenker, Dec. 22, 1924.
- 10: TLS, Theodor Baumgarten to Schenker, Jan. 15, 1925.
- 11: TPS, Otto Vrieslander to Schenker, Jan. 19, 1925.
- 12: TLS, Alfred Einstein and an unidentified sender to Schenker, Jan. 20, 1925.
- 13: Postal receipt for a letter from Schenker to Otto Vrieslander, Jan. 21, 1925.
- 14: APS, Theodor Baumgarten to Schenker, Jan. 23, 1925.
- 15: TLS, Otto Vrieslander to Schenker, Jan. 24, 1925.
- 16-18: Draft of a letter from Schenker to Drei Masken Verlag, Jan. 28, 1925.
- 19: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Feb. 3, 1925.
- 20-22: Draft of a letter from Schenker to Drei Masken Verlag, Feb. 7, 1925.
- 23: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Feb. 11, 1925.
- 24: Note by Schenker, Feb. 14, 1925.
- 25: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Feb. 21, 1925.
- 26: Postal receipt for a letter from Schenker to Drei Masken Verlag, Feb. 25, 1925.
- 27: Postal receipt for a letter from Schenker to Drei Masken Verlag, Feb. 26, 1925.
- 28: TLS, Alfred Einstein and an unidentified sender to Schenker, Mar. 3, 1925.
- 29: TPS, Alfred Einstein and an unidentified sender to Schenker, June 10, 1925.
- 30: Postal receipt for a letter from Schenker to Drei Masken Verlag, June 15, 1925.
- 31: TLS, Moritz Schenker to Schenker, July 24, 1925.
- 32: TLS, Moritz Schenker to Schenker, July 28, 1925.
- 33: TLS, C. Alberti (letterhead of Drei Masken Verlag) to Schenker, Sept. 1, 1925.

- 34: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Sept. 16, 1925.
- 35: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Sept. 22, 1925.
- 36: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Oct. 13, 1925.
- 37: Copy of a letter from Schenker to Drei Masken Verlag, Oct. 16, 1925.
- 38: Postal receipt for a letter from Schenker to Drei Masken Verlag, Oct. 16, 1925.
- 39: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Oct. 19, 1925.
- 40: Note by Schenker, Nov. 4, 1925.
- 41: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 6, 1925.
- 42: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 6, 1925.
- 43: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 18, 1925.
- 44: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 21, 1925.
- 45: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 28, 1925.
- 46: Postal receipt for a letter from Schenker to Drei Masken Verlag, Nov. 30, 1925.
- 47: Postal receipt for a letter from Schenker to Drei Masken Verlag, Dec. 4, 1925.
- 48: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Dec. 9, 1925.
- 49: Postal receipt for a letter from Schenker to Drei Masken Verlag, Dec. 9, 1925.
- 50: Postal receipt for a letter from Schenker to Drei Masken Verlag, Dec. 15, 1925.
- 51: Postal receipt for a letter from Schenker to Drei Masken Verlag, Dec. 17, 1925.
- 52: Postal receipt for a letter from Schenker to Drei Masken Verlag, Dec. 21, 1925.
- 53: Postal receipt for a letter from Schenker to Drei Masken Verlag, Dec. 30, 1925.
- 54: Postal receipt for a letter from Schenker to Drei Masken Verlag, Jan. 2, 1926.
- 55: Postal receipt for a letter from Schenker to Drei Masken Verlag, Jan. 7, 1926.
- 56: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Jan. 14, 1926.
- 57: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Jan. 15, 1926.
- 58: TLS, Alfred Einstein and an unidentified sender to Schenker, Jan. 16, 1926.
- 59: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Jan. 21, 1926.
- 60: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Jan. 25, 1926.
- 61: Two postal receipts for letters from Schenker to Drei Masken Verlag, Jan. 29, 1926.
- 62: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Feb. 3, 1926.
- 63: TLS, Alfred Einstein and an unidentified sender to Schenker, Feb. 5, 1926.
- 64: Two postal receipts for letters from Schenker to Drei Masken Verlag, Feb. 15, 1926.
- 65-66: Draft of the "Vorwort" to **Das Meisterwerk in der Musik**, Feb. 15, 1926.
- 67: Two postal receipts for letters from Schenker to Drei Masken Verlag, Mar. 1, 1926.
- 68: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Mar. 4, 1926.
- 69: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Mar. 10, 1926.
- 70: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Mar. 15, 1926.
- 71: Postal receipt for a letter from Schenker to Drei Masken Verlag, Mar. 24, 1926.
- 72: Postal receipt for a letter from Schenker to Drei Masken Verlag, Mar. 26, 1926.
- 73: Postal receipt for a letter from Schenker to Drei Masken Verlag, Mar. 27, 1926.
- 74: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Apr. 15, 1926.
- 75: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Apr. 24, 1926.
- 76: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 4, 1926.
- 77: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 7, 1926.
- 78: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 14, 1926.
- 79: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 5, 1926.
- 80: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 11, 1926.
- 81: Envelope for item 80.
- 82: TPS, Alfred Einstein and an unidentified sender to Schenker, June 14, 1926.
- 83: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 15, 1926.
- 84: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 16, 1926.
- 85: Telegram, Drei Masken Verlag to Schenker, June 16, 1926.

- 86: ANS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 17, 1926.
87: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 19, 1926.
88: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 21, 1926.
89: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 22, 1926.
90: TLS, Drei Masken Verlag to Schenker, June 23, 1926.
91-92: Draft of a letter from Schenker to Drei Masken Verlag, June 24, 1926.
93: Postal receipt of a letter from Schenker to Drei Masken Verlag, June 24, 1926.
94: TLS, Hirsch to Schenker, June 26, 1926.
95: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, July 9, 1926.
96-99: Draft of a letter from Schenker to Drei Masken Verlag, July 14, 1926.
100: Postal receipt for a letter from Schenker to Drei Masken Verlag, July 14, 1926.
101: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Oct. 12, 1926.
102: Draft of a letter from Schenker to Drei Masken Verlag, Oct. 14, 1926.
103: Postal receipt for a letter from Schenker to Drei Masken Verlag, Oct. 14, 1926.
104: TLS, Alfred Einstein and an unidentified sender to Schenker, Oct. 15, 1926.
105-6: Draft of a letter from Schenker to Drei Masken Verlag, Nov. 18, 1926.
107: Postal receipt for a letter from Schenker to Drei Masken Verlag, Nov. 19, 1926.
108: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 26, 1926.
109: TLS, Alfred Einstein to Schenker, Dec. 11, 1926.
110: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Dec. 17, 1926.
111: TLS, Otto Erich Deutsch to Schenker, Jan. 8, 1927.
112: Postal receipt for a letter from Schenker to Otto Erich Deutsch, Jan. 8, 1927.
113: Notes by Schenker (verso is a fragmentary text on combined species counterpoint).
114: Notes by Schenker (verso is a fragment from an inventory of books).
115: Notes by Schenker (verso is a fragment from an inventory of books).
116: Draft of a letter from Schenker to Drei Masken Verlag, Jan. 10, 1927.
117: Postal receipt for a letter from Schenker to Otto Erich Deutsch, Jan. 10, 1927.
118: ANS (on calling card), Otto Erich Deutsch to Schenker, Jan. 14, 1927.
119: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Jan. 17, 1927.
120: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Jan. 18, 1927.
121: TLS, Waldheim-Eberle A. G. to Schenker, Jan. 18, 1927.
122: APS, Alfred Einstein to Schenker, Jan. 19, 1927.
123: Receipt for a bank transaction, [n.d.]
124: TLS, Otto Vrieslander to Schenker, Jan. 20, 1927.
125: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Jan. 21, 1927.
126: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Jan. 27, 1927.
127: Two postal receipts: one for a letter from Schenker to Otto Vrieslander, and another for a letter to Drei Masken Verlag, Jan. 31, 1927.
128: Postal receipt for a letter from Schenker to Otto Vrieslander, Feb. 3, 1927.
129: TLS, Otto Vrieslander to Schenker, Feb. 10, 1927.
130: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Feb. 12, 1927.
131: TPS, Otto Vrieslander to Schenker, postmarked Feb. 14, 1927.
132: TLS, Otto Vrieslander to Schenker, Feb. 15, 1927.
133: TLS, Otto Vrieslander to Schenker, Feb. 15, 1927.

- 134: TLS, Otto Vrieslander to Schenker, Feb. 20, 1927.
135: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Feb. 24, 1927.
136: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Mar. 4, 1927.
137: TLS, Otto Erich Deutsch to Schenker, Mar. 16, 1927.
138: Postal receipt for a letter from Schenker to Otto Erich Deutsch, Mar. 17, 1927.
139: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Mar. 18, 1927.
140: TPS, Otto Vrieslander to Schenker, Mar. 24, 1927.
141: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Mar. 24, 1927.
142: Postal receipt for a letter from Schenker to Drei Masken Verlag, Mar. 28, 1927.
143: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Apr. 5, 1927.
144: Postal receipt for a letter from Schenker to Drei Masken Verlag, Apr. 22, 1927.
145: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Apr. 25, 1927.
146: Postal receipt for a letter from Schenker to Drei Masken Verlag, Apr. 29, 1927.
147: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Apr. 30, 1927.
148: TLS, Mandruck A. G. to Schenker, May 3, 1927.
149: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 3, 1927.
150: TPS, Mandruck A. G. to Schenker, May 4, 1927.
151: Postal receipt for a letter from Schenker to Otto Erich Deutsch, May 4, 1927.
152: Postal receipt for a letter from Schenker to Drei Masken Verlag, May 4, 1927.
153: Postal receipt for a letter from Schenker to Drei Masken Verlag, May 6, 1927.
154: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 9, 1927.
155: Postal receipt for a letter from Schenker to Drei Masken Verlag, May 11, 1927.
156: Postal receipt for a letter from Schenker to Drei Masken Verlag, May 12, 1927.
157: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 13, 1927.
158: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 16, 1927.
159: TLS, Mandruck A. G. to Schenker, May 16, 1927.
160: Postal receipt for a letter from Schenker to Drei Masken Verlag, May 16, 1927.
161: Postal receipt for a letter from Schenker to Drei Masken Verlag, May 20, 1927.
162: TLS, Mandruck A. G. to Schenker, May 19, 1927.
163: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 20, 1927.
164: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 23, 1927.
165: Postal receipt for a letter from Schenker to Drei Masken Verlag, May 24, 1927.
166: Postal receipt for a letter from Schenker to Drei Masken Verlag, May 27, 1927.
167: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 30, 1927.
168: Postal receipt for a letter from Schenker to Drei Masken Verlag, June 1, 1927.
169: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 7, 1927.
170: TLS, Mandruck A. G. to Schenker, June 10, 1927.
171: TLS, Mandruck A. G. to Schenker, June 11, 1927.
172: ANS, unidentified person to Schenker, June 11, 1927 [fragment].
173: Postal receipt for a letter from Schenker to Mandruck A. G., June 13, 1927.
174: TLS, Mandruck A. G. to Schenker, June 14, 1927.
175: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 15, 1927.
176: TLS, Mandruck A. G. to Schenker, June 17, 1927.
177: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 21, 1927.
178: TLS, Mandruck A. G. to Schenker, June 21, 1927.
179: Postal receipt for a letter from Schenker to Drei Masken Verlag, June 30, 1927.
180: Postal receipt for a letter from Schenker to Drei Masken Verlag, July 6, 1927.
181: TLS, Mandruck A. G. to Schenker, July 8, 1927.
182: Postal receipt for a letter from Schenker to Drei Masken Verlag, July 14, 1927.
183: TPS, C. Alberti (letterhead of Drei Masken Verlag) to Schenker, Aug. 5, 1927.
184: TLS, Mandruck A. G. to Schenker, Aug. 17, 1927.
185: TNU, Drei Masken Verlag to Schenker, Sept. 27, 1927.
186: Postal receipt for a letter from Schenker to Drei Masken Verlag, Aug. 22, 1927.
187: Receipt for an item sent by Schenker to Drei Masken Verlag, Sept. 27, 1927.

- 188: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Sept. 30, 1927.
 189: Receipt, Oct. 5, 1927.
 190: Neues Gesamtverzeichnis, 1926 [catalog of publications from Drei Masken-Verlag].
 191: Receipt, Oct. 21, 1927.
 192: Notes by Schenker; latest date Nov. 30, [1927].
 193: List of review copies for **Das Meisterwerk in der Musik**, vol. 2.
 194: TLU, Drei Masken Verlag to Schenker, Nov. 20, 1929.

NOTE: *Items 195-217 were wrapped in a leaf from Radio-Wien of Apr. 18, 1930.*

- 195: Note with address of Georg Tomay.
Items 195 was wrapped around items 196-217.
 196: Receipt from Georg Tomay to Schenker, June 23, 1930.
 197: ALS, Georg Tomay to Schenker, July 1, 1930.
 198: Postal receipt for a letter from Schenker to Georg Tomay, July 3, 1930.
 199-200: ALS, Georg Tomay to Schenker, July 9, 1930.
 201: Receipt from Georg Tomay to Schenker, July 14, 1930.
 202: Postal receipt for a letter from Schenker to Georg Tomay, July 14, 1930.
 203: ALS, Georg Tomay to Schenker, July 24, 1930.
 204: ALS, Georg Tomay to Schenker, July 26, 1930.
 205: Postal receipt for a letter from Schenker to Georg Tomay, July 28, 1930.
 206: ALS, Georg Tomay to Schenker, July 29, 1930.
 207: ALS, Georg Tomay to Schenker, July 31, 1930.
 208: Postal receipt for a letter from Schenker to Georg Tomay, Aug. 4, 1930.
 209: Postal receipt for a letter from Schenker to Georg Tomay, Aug. 4, 1930.
 210: Postal receipt for a letter from Schenker to Georg Tomay, Aug. 11, 1930.
 211: ALS, Georg Tomay to Schenker, Aug. 13, 1930.
 212: Postal receipt for a letter from Schenker to Georg Tomay, Aug. 16, 1930.
 213: Postal receipt for a letter from Schenker to Georg Tomay, Aug. 19, 1930.
 214: ALS, Georg Tomay to Schenker, Sept. 11, 1930.
 215: ALS, Georg Tomay to Schenker, Oct. 17, 1930.
 216: ALS, Georg Tomay to Schenker, Oct. 18, 1930.
 217: ANS, Georg Tomay to Schenker, Nov. 23, 1930.
 218: ALS, Karl Straube to Schenker, May 14, 1930; postscript dated May 16, 1930.
 219: Cost estimate from Karl Piller, July 12, 1930.
 220: Receipt from Karl Piller, July 22, 1930.

NOTE: *Items 221-94 were wrapped in a leaf from Radio-Wien of Nov. 2, 1928.*

- 221: Cost estimate from Waldheim-Eberle A. G. to Schenker, Feb. 13, 1930.
 222: ANU, Waldheim-Eberle A. G. to Schenker, Feb. 13, 1930.
 223: TLS, Waldheim-Eberle A. G. to Schenker, Feb. 22, 1930.
 224: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Otto Erich Deutsch, May 22, 1930; inscribed by Otto Erich Deutsch to Schenker, May 23, 1930.
 225: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Otto Erich Deutsch, May 27, 1930; inscribed by Otto Erich Deutsch to Schenker, May 28, 1930.

- 226: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Otto Erich Deutsch, June 2, 1930; inscribed by Otto Erich Deutsch to Schenker, June 3, 1930.
- 227: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Otto Erich Deutsch, June 10, 1930; inscribed by Otto Erich Deutsch to Schenker, June 11, 1930.
- 228: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, July 18, 1930.
- 229: Telegram, Drei Masken Verlag to Schenker, July 22, 1930.
- 230: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, July 24, 1930.
- 231: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, July 25, 1930.
- 232: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Aug. 2, 1930.
- 233: Postal receipt for a letter from Schenker to Drei Masken Verlag, Aug. 26, 1930.
- 234: Postal receipt for a letter from Schenker to Drei Masken Verlag, Aug. 28, 1930.
- 235: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Otto Erich Deutsch, Aug. 30, 1930; inscribed from Otto Erich Deutsch to Schenker, Sept. 2, 1930.
- 236: Postal receipt for a letter from Schenker to Drei Masken Verlag, Oct. 6, 1930.
- 237: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Oct. 8, 1930.
- 238: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Oct. 14, 1930.
- 239: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Oct. 14, 1930.
- 240: Postal receipt for a letter from Schenker to Drei Masken Verlag, Oct. 17, 1930.
- 241: Notes by Schenker.
- 242: Notes by Schenker.
- 243: TLS, Emil Tschirch to Schenker, Oct. 20, 1930.
- 244: Advertisement for a Beethoven monument.
- 245: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Oct. 30, 1930.
- 246: TPS, C. G. Röder A. G. to Schenker, Oct. 30, 1930.
- 247: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 7, 1930.
- 248: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 12, 1930.
- 249: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 14, 1930.
- 250: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 25, 1930.
- 251: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Nov. 28, 1930.
- 252: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Dec. 1, 1930.
- 253: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Dec. 13, 1930.
- 254: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Dec. 16 1930.
- 255: Note by Schenker.
- 256: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Dec. 17, 1930.
- 257: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, , Feb. 9, 1931.
- 258: Typed list of recipient of reviews copies of **Das Meisterwerk in der Musik**, vol. 3.
- 259: Handwritten list by Schenker of additional free copies of **Das Meisterwerk in der Musik**.
- 260: A leaf from a catalog of the Schutzverband deutscher Schriftsteller in Oesterreich.
- 261: Envelope from Drei Masken Verlag.
- 262: Publicity material for **Das Meisterwerk in der Musik**, vol 3.
- 263: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Feb. 27, 1931.
- 264: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Mar. 3, 1931.
- 265: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Mar. 13, 1931.
- 266: Receipt for a payment by Schenker to Drei Masken Verlag, Mar. 20, 1931.
- 267-68: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, Mar. 25, 1931.
- 269: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Apr. 15, 1931.
- 270: Postal receipt for a letter from Schenker to Drei Masken Verlag, Apr. 24, 1931
- 271: Receipt for a bank transaction, June 20, 1931.
- 272: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Apr. 22, 1931.
Items 270-72 are glued together.

- 273: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Apr. 25, 1931.
 274: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 5, 1931.
 275: Postal receipt for a letter from Schenker to Drei Masken Verlag, May 21, 1931.
 276: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, May 19, 1931.
Items 275-76 are glued together.
 277: TPS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, May 27, 1931.
 278: Notice for a bank transaction between Hans Weisse and Wilhelm Furtwängler, June 1, 1931.
 279: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, June 3, 1931.
 280: TLS, unidentified sender (letterhead of the Niederösterreichische Escompte-Gesellschaft) to Schenker, June 6, 1931.
 281: Receipt for a bank transaction, June 20, 1931.
 282: TLS, unidentified sender (letterhead of Drei Masken Verlag) to Schenker, June 29, 1931.
 283: TPS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Sept. 15, 1931.
 284: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Sept. 18, 1931.
 285: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Oct. 6, 1931.
 286: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Oct. 26, 1931.
 287: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Nov. 9, 1931.
 288-92: Draft of advertising [?] material by Schenker, Dec. 2, 1931.
 293: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Mar. 2, 1932.
 294: TLS, unidentified senders (letterhead of Drei Masken Verlag) to Schenker, Apr. 5, 1932.

NOTE: *Items 295-332 were wrapped in a leaf from **Radio-Wien** of Mar. 28, 1930.*

- 295: Postal receipt for a letter from Schenker to Wilhelm Furtwängler, June 19, 1930.
 296: ALS, Wilhelm Furtwängler to Schenker, Apr. 16, 1930.
 297: ALS, Wilhelm Furtwängler to Schenker, Apr. 19, 1930.
 298: ALS, Wilhelm Furtwängler to Schenker, May 30, 1930.
 299-300: ALS, Wilhelm Furtwängler to Schenker, June 26, 1930.
 301: ALS, Wilhelm Furtwängler to Schenker, Sept. 2, 1930.
 302: Note by Schenker.
 303: TLS, Otto Erich Deutsch to Schenker, May 30, 1930.
 304: TLS, Otto Erich Deutsch to Schenker, June 10, 1930.
 305: TLS, Otto Erich Deutsch to Schenker, June 19, 1930.
 306: ANS, Otto Erich Deutsch to Schenker, June 21, 1930.
 307: TLS, Otto Erich Deutsch to Schenker, June 27, 1930.
 308: APS, Otto Erich Deutsch to Schenker, June 28, 1930.
 309: Postal receipt for a letter from Schenker to Otto Erich Deutsch, July 2, 1930.
 310: TLS, Otto Erich Deutsch to Schenker, July 4, 1930.

- 311: ALS, Otto Erich Deutsch to Schenker, July 14, 1930.
- 312: APS, Otto Erich Deutsch to Schenker, July 21, 1930.
- 313: Postal receipt for a letter from Schenker to Otto Erich Deutsch, July 21, 1930.
- 314: TPS, Otto Erich Deutsch to Schenker, July 28, 1930.
- 315: TLS, Otto Erich Deutsch to Schenker, July 30, 1930.
- 316: APS, Otto Erich Deutsch to Schenker, Aug. 11, 1930.
- 317: Postal receipt for a letter from Schenker to Otto Erich Deutsch, Aug. 25, 1930.
- 318: TPS, Otto Erich Deutsch to Schenker, Aug. 27, 1930.
- 319: TPS, Otto Erich Deutsch to Schenker, Aug. 30, 1930.
- 320: ALS, Otto Erich Deutsch to Schenker, Sept. 11, 1930.
- 321: TPS, Otto Erich Deutsch to Schenker, Sept. 15, 1930.
- 322: ALS, Otto Erich Deutsch to Schenker, Sept. 19, 1930.
- 323: APS, Otto Erich Deutsch to Schenker, Sept. 26, 1930.
- 324: TPS, Otto Erich Deutsch to Schenker, Oct. 3, 1930.
- 325: ALS, Otto Erich Deutsch to Schenker, Oct. 11, 1930.
- 326: TPS, Otto Erich Deutsch to Schenker, Oct. 12, 1930.
- 327: ALS, Otto Erich Deutsch to Schenker, Oct. 15, 1930.
- 328: TLS, Otto Erich Deutsch to Schenker, Oct. 19, 1930.
- 329: ALS, Otto Erich Deutsch to Schenker, Oct. 24, 1930.
- 330: ALS, Otto Erich Deutsch to Schenker, Oct. 24, 1930.
- 331: TPS, Otto Erich Deutsch to Schenker, Nov. 24, 1930.
- 332: ALS, Otto Erich Deutsch to Schenker, Nov. 26, 1930.

NOTE: *Items 333-39 were wrapped in a leaf from **Radio-Wien** of Dec. 21, 1928.*

- 333-36: Copy of a letter from Schenker to Paul von Klenau, Oct. 9, 1923.
- 337-39: Proof sheet of article "Einführende Bemerkungen zu der Rekonstruktion der Beethoven-Sonaten," followed by "Einführende Bemerkungen zu den «Neuen Musikalischen Theorien und Phantasien»".

FÜNF URLINIE-TAFELN (Items 340-82)

- 340: Envelope for items 340-82 (concerning Fünf Urlinie-Tafeln).
*Items 341-83 were found in an issue of the **Mitteilungen des Hauses Breitkopf & Härtel**, Heft 161 Feb. 1932, and were interleaved as follows: 341-61, 362-70, 371-83.*
- 341: Recto: Cost estimate by Karl Piller, Apr. 19, 1932.
Verso: Sketches for a graph of an unidentified work.
- 342: ALS, Waldheim-Eberle A. G. to Schenker, Apr. 19, 1932.
- 343: ALS, Georg Tomay to Schenker, May 4, 1932.
- 344: ANS, Waldheim-Eberle A. G. to Schenker, May 31, 1932.
- 345: TLS, Waldheim-Eberle A. G. to Schenker, June 1, 1932.
- 346: TLS, Waldheim-Eberle A. G. to Schenker, June 9, 1932.
- 347: Postal receipt for a letter from Schenker to Waldheim-Eberle A. G., June 10, 1932.
- 348: ALS, Waldheim-Eberle A. G. to Schenker, June 14, 1932.
- 349: TNU, Waldheim-Eberle A. G. to Schenker, [n.d.]
- 350: ALS, Georg Tomay to Schenker, [n.d.]
- 351: TPS, Waldheim-Eberle A. G. to Schenker, [n.d., postmarked June 21, 1932].
- 352: TPS, Waldheim-Eberle A. G. to Schenker, [n.d., postmarked June 27, 1932].
- 353: TLS, Alfred Kalmus to Otto Erich Deutsch, July 7, 1932.
- 354: TLS, Otto Erich Deutsch to Schenker, July 9, 1932.
- 355: Postal receipt for a letter from Schenker to Waldheim-Eberle A. G., July 11, 1932.
- 356: Postal receipt fro a letter from Schenker to Waldheim-Eberle A. G., July 16, 1932.
- 357: TLS, Waldheim-Eberle A. G. to Schenker, July 12, 1932.
- 358: TLS, Waldheim-Eberle A. G. to Schenker, July 14, 1932.
- 359: Invoice from Waldheim-Eberle A. G. to Schenker, July 14, 1932.
- 360: TLS, Waldheim-Eberle A. G. to Schenker, July 18, 1932.
- 361: Invoice from Waldheim-Eberle A. G. to Schenker, July 25, 1932.
- 362: TLS, Waldheim-Eberle A. G. to Schenker, Sept. 21, 1932.
- 363: TLS (with handwritten additions), Otto Erich Deutsch to Schenker, Apr. 14, 1932.
- 364: TLS, Otto Erich Deutsch to Schenker, Apr. 20, 1932.
- 365: APS, Hanna Deutsch to Schenker, Apr. 22, 1932.
- 366: TLS, Otto Erich Deutsch to Schenker, June 22, 1932.
- 367: Postal receipt for a letter from Schenker to Otto Erich Deutsch, June 25, 1932.
- 368: TPS, Otto Erich Deutsch to Schenker, June 27, 1932.
- 369: TPS, Otto Erich Deutsch to Schenker, July 2, 1932.
- 370: TLS, Otto Erich Deutsch to Schenker, July 5, 1932.
- 371: TPS, Otto Erich Deutsch to Schenker, July 8, 1932.
- 372: Recto: Label for items 373-84.
Verso: Postal receipt for a letter from Schenker to Hans Weisse, May 3, 1932.
- 373: Draft of the title page of **Fünf Urlinie-Tafeln**.
- 374-77: Draft of the foreword to **Fünf Urlinie-Tafeln**.
- 378-81: Earlier draft of the foreword to **Fünf Urlinie-Tafeln**.
- 382-84: English translation [by Hans Weisse?] of the foreword to **Fünf Urlinie-Tafeln**.

FILE 55: ARRANGEMENTS OF MUSIC

1. **Bach, Johann Sebastian, 1685-1750.**

[Selig ist der Mann, BWV 57; arr.]

Selig ist der Mann ; Cantate für Sopran und Bass / J. S. Bach. -- [Wien, n.d.]

1 ms. score ([20 leaves]) ; 35 cm.

Ms. in Schenker's hand.

Note from cover of file: "continuo [realization] von [Eduard] Gärtner."

Arranged for Tenor, Bass, 2 Oboes, English Horn, Strings, and Continuo.

In black ink. Contains markings in black, green and blue pencil.

2. **Handel, George Frideric, 1685-1759.**

[Concerto, organ, No. 6, B Flat Major, HWV 294; arr.]

Concerto VI / Händel ; bearbeitet von H. Schenker. -- [Wien, n.d.]

1 ms. score (11 p.) ; 35 cm.

Ms. in Schenker's hand.

Arranged by Schenker.

Arranged for for 2 flutes, 2 solo harps, and strings.

In black ink.

FILE 56: ANALYSES OF MUSIC BY BEETHOVEN

NOTE: *All works are by Ludwig van Beethoven except as noted.
Items 1-6 were wrapped in a leaf from **Radio-Wien** of Apr. 22, 1927.*

1. Recto: Sketch for a graph of Bagatelle, Op. 33, No. 3.
Verso: Comments and fragmentary examples from Sonata, Op. 2, No. 1, 1st movement.
2. Recto: Fragmentary sketch for a graph of Bagatelle, Op. 119, No. 1.
Verso: Fragments of a text and example of Georg Frideric Handel.
3. Recto: Sketch for a graph of Bagatelle, Op. 119, No. 1.
Verso: Portion of a graph of Johann Sebastian Bach, Partita, E Major, BWV 1006, Preludio, measures 75-138 in an unidentified hand, with emendations by Schenker [used in preparation for the version published in **Das Meisterwerk in der Musik**, vol. 1].
4. Recto: Sketch for a graph of Bagatelle, Op. 119, No. 1.
Verso: Bill from the Karerpass-Hotel mit Dependance, dated Aug. 31, 1913. [This side has not been microfilmed.]
5. Recto: Fragmentary sketches for a graph of Bagatelle, Op. 119, No. 1.
Verso: Portion of an inventory of music.

- 6: Recto: Fragment of a text, numbered page 36, dated Feb. 11, 1927.
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 7-8 were wrapped in a leaf from **Radio-Wien** of Dec. 3, 1926.*

- 7: Recto: Graph of Variations, Op. 35, Finale (Alla Fuga).
Verso: Graphs of Johann Sebastian Bach, Prelude, D Minor, BWV 940, and Prelude, E Minor, BWV 941 ["Zwölf Kleine Präludien" Nos. 6 and 7, used for the versions published in **Das Meisterwerk in der Musik**, vol. 1].
- 8: Recto: Graph of Variations, Op. 35, Finale (Alla Fuga).
Verso: Graphs of Johann Sebastian Bach, Prelude in D Minor, BWV 940
- 9: Recto: Graphs of Variations, Op. 35, Finale (Alla Fuga).
Verso: Graphs of Johann Sebastian Bach, Prelude, E Minor, BWV 941 ["Zwölf Kleine Präludien" No. 7, used for the version published in **Das Meisterwerk in der Musik**, vol. 1].

NOTE: *Items 10-11 were wrapped in a leaf from **Radio-Wien** of Dec. 31, 1926.*

- 10: Recto: Sketch for a graph of the Fantasie, Op. 77.
Verso: Graphs of an unidentified work.
- 11: Recto: Sketches for a graph of the Fantasie, Op. 77.
Verso: Sketches for a graph of an unidentified work.

NOTE: *Items 11-13 were wrapped in a leaf from **Radio-Wien** of Dec. 24, 1926.*

- 12: Recto: Graph of Variations on the duet "Nel cor più non mi sento," WoO 70, Theme.
Verso: Blank. [This side has not been microfilmed].
- 13: Recto: Graph of Variations on the theme "La stessa, la stessissima," WoO 73, Theme, variations 1 and 2.
Verso: Graphs used in Schenker's article concerning Johann Sebastian Bach, Prelude, A Minor, BWV 942 ["Zwölf Kleine Präludien" No. 8, **Das Meisterwerk in der Musik** vol. 1; includes examples from Bach, Concerto, violin and orchestra, E Major, BWV 1042].
- 14: Recto: Text and musical example concerning Variations on the theme "La stessa, la stessissima," WoO 73.
Verso: Fragment of a text in Jeanette Schenker's hand with corrections by Schenker, labeled page 3.

NOTE: *Items 15-16 were wrapped in a leaf from **Radio-Wien** of Dec. 3, 1926.*

- 15: Recto: Fragmentary analytical sketches of Variations, Op. 34, theme.
Verso: Proof sheet from **Das Meisterwerk in der Musik**, vol. 2, Vermischtes, page 203.

[This side has not been microfilmed.]

- 16: Recto: Sketches for a graph of Variations, Op. 34.
Verso: Blank. [This side has not been microfilmed].

NOTE: *Items 17-21 were wrapped in a leaf from **Radio-Wien** of Nov. 25, 1927.*

- 17: Recto: Text concerning Variations, Op. 120.
Verso: Proof sheet from **Das Meisterwerk in der Musik**, dated Mar. 15, 1927 by Otto Erich Deutsch.

- 18: Recto: Transcription of item 17 by Ernst Oster.
Verso: Blank. [This side has not been microfilmed].

- 19: Recto: Text concerning Variations, Op. 120 (page "b").
Verso: Fragment of a text, in the hand of Jeanette Schenker, with corrections Schenker.

- 20: Recto: Text concerning Variations, Op. 120 (page "a").
Verso: An earlier draft of text for "Beethovens Dritte Symphonie" published in **Das Meisterwerk in der Musik**, vol. 3, page 53.

- 21: Recto: Sketches for a graph of Variations, Op. 120, variation 32, Fuga.
Verso: Fragments showing harmonic movement by thirds.

NOTE: *Item 22-24 were wrapped in a leaf from **Radio-Wien** of Apr. 22, 1927.*

- 22: Recto: Fragmentary sketches for Variations, WoO 80, variation 17.
Verso: Blank. [This side has not been microfilmed].

- 23: Recto: Notes in Jeanette Schenker's hand concerning Variations, WoO 80.
Verso: Blank. [This side has not been microfilmed].

- 24: Recto: Notes in Jeanette Schenker's hand concerning Variations, WoO 80 [continue from item 23].
Verso: Blank. [This side has not been microfilmed].

NOTE: *Item 25 was wrapped in a leaf from **Radio-Wien** of Sept. 28, 1928.*

- 25: Recto: Sketch of a graph of String Quartet, Op. 132, last movement (antecedent phrase).
Verso: Fragment of an inventory.

- 26-60: "Fünfzehn Variationen (Mit Fuge) für das Pianoforte von L. van Beethoven." Text in the hand of Jeanette Schenker with emendations by Schenker, numbered pages 1-35. [Verso sides that are blank have not been microfilmed.]

NOTE: *Items 61-81 were wrapped in a leaf from **Radio-Wien** of Mar. 11, 1927.*

- 61: Recto: Fragmentary sketch concerning the theme from Concerto No. 4, Op. 58, 1st movement.
Verso: Notes on an unidentified work.
- 62: Recto: Fragmentary sketch and notes concerning the theme from Concerto No. 4, Op. 58, 1st movement. Labeled page 1. [Written on a page from a calendar of the week of Oct. 10, 1915.]
Verso: Unidentified notes.
- 63: Recto: Sketch of the melodic material in Concerto No. 4, Op. 58, 1st movement.
Verso: Part of an envelope addressed to Schenker at Reisnerstrasse 38, postmarked from Berlin [n.d.; this side has not been microfilmed].
- 64: Recto: Notes and examples concerning Concerto No. 4, Op. 58, 1st movement.
Verso: [With item 62 this forms a handbill for the Wiener Haushaltung, giving notification of price increases, dated June 3, 1916. This side has not been microfilmed.]
- 65: Recto: Notes and examples concerning Concerto No. 4, Op. 58, 1st movement.
Verso: [This side has not been microfilmed; see item 74.]
- 66: Recto: Notes and examples (intended to amplify the text on item 66) of Concerto No. 4, Op. 58, 1st movement.
Verso: Fragment of a newspaper subscription ribbon, postmarked Feb. 7, 1917, originally one piece with item 67 [this side has not been microfilmed].
- 67: Recto: Notes and examples concerning Concerto No. 4, Op. 58, 1st movement.
Verso: Newspaper subscription ribbon, postmarked June 9, 1916 [this side has not been microfilmed].
- 68: Recto: Notes concerning Concerto No. 4, Op. 58, 1st movement.
Verso: Newspaper subscription ribbon, postmarked June 10, 1916, originally part of item 70. [This side has not been microfilmed.]
- 69: Recto: Notes concerning Concerto No. 4, Op. 58, 1st movement. Labeled page 2.
Verso: Blank. [This side has not been microfilmed].
- 70: Recto: Fragmentary note and musical example (intended to amplify the text on item 68) concerning Concerto No. 4, Op. 58, 1st movement.
Verso: Fragment of a newspaper subscription ribbon originally one piece with item 68. [This side has not been microfilmed].
- 71: Recto: Text and musical examples concerning Concerto No. 4, Op. 58, 1st movement. Labeled page 3.
Verso: Together with item 72 this is a mail advertisement from the Wohlfahrtsinstitutionen der Frau Anita Müller für Flüchtlinge aus Galizien und der Bukowina [n.d.]. [This side has not been microfilmed].
- 72: Recto: Text and musical examples concerning Concerto No. 4, Op. 58, 1st movement. Labeled page 4.
Verso: Together with item 71 this is a mail advertisement from the Wohlfahrtsinstitutionen der Frau Anita Müller für Flüchtlinge aus Galizien und der Bukowina, n.d. [This side has not been microfilmed].
- 73: Recto: Text and musical examples concerning Concerto No. 4, Op. 58, 1st movement. Labeled page 5.

- Verso: Text and musical examples concerning Concerto No. 4, Op. 58, 1st movement. Labeled page 6. Written on a fragment of an appointment calendar from the week of May 16, 1915.
- 74: Recto: Fragment of text and musical examples concerning Concerto No. 4, Op. 58, 1st movement.
Verso: Fragment of a newspaper subscription ribbon, originally part of item 65. [This side has not been microfilmed.]
- 75: Recto: Musical examples concerning Concerto No. 4, Op. 58, 1st movement, intended for numbered page 5 [item 70 recto].
Verso: Blank. [This side has not been microfilmed].
- 76: Recto: Text concerning Concerto No. 5, Op. 73, 2nd and 3rd movements.
Verso: Blank. [This side has not been microfilmed].
- 77: Recto: Text and musical examples concerning Concerto No. 5, Op. 73, 1st movement. Labeled page 1.
Verso: Blank. [This side has not been microfilmed].
- 78: Recto: Text concerning Concerto No. 5, Op. 73, 3rd movement.
Verso: Text concerning Concerto No. 5, Op. 73, 3rd movement.
- 79: Recto: Text concerning Concerto No. 5, Op. 73, 3rd movement.
Verso: Blank. [This side has not been microfilmed].
- 80: Recto: Text concerning Concerto No. 5, Op. 73, 3rd movement.
Verso: Blank. [This side has not been microfilmed].
- 81: Recto: List of students and their assignments, including a brief note concerning Concerto No. 5, Op. 73.
Verso: Continuation of list of students and their assignments.
- NOTE:** *Items 82-89 were wrapped in a leaf from **Radio-Wien** of May 13, 1927.*
- 82: Recto: Sketch for a graph of the Trio, Op. 97, 1st movement.
Verso: Fragment of a bill from the bookdealer Carl. v. Hölzl. [This side has not been microfilmed.]
- 83: Recto: Typewritten text concerning Trio, Op. 1, No. 2, 2nd movement.
Verso: Blank. [This side has not been microfilmed].
- 84: Recto: Text and musical examples concerning Trio, Op. 70, No. 1, 1st movement. Labeled page 1.
Verso: Page of an appointment calendar for the week of Nov. 9, 1913. [This side has not been microfilmed.]
- 85: Recto: Text and musical examples concerning Trio, Op. 70, No. 1, 1st movement. Labeled page 2.
Verso: Blank. [This side has not been microfilmed].

- 86: Recto: Analytic musical examples for a work by Georg Frideric Handel.
Verso: Sketches for a graph of Trio, Op. 70, No. 1, 1st movement.
- 87: Recto: Text concerning Trio, Op. 70, No. 1, 1st movement.
Verso: Text concerning Trio, Op. 70, No. 1, 2nd movement.
- 88: Recto: Text concerning Trio, Op. 70, No. 2. Also contains text fragment in shorthand.
Verso: Text fragment in shorthand.
- 89: Recto: Clean copy of a graph of Trio, Op. 97, 1st movement, measures 1-14, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed].

NOTE: *Items 90-91 were wrapped in a leaf from **Radio-Wien** of May 20, 1927.*

- 90: Recto: Sketches for a graph of Sonata, violin and piano, Op. 23.
Verso: Blank. [This side has not been microfilmed].
- 91: Recto: Notes for a lesson with Hans Weisse, concerning Sonata, violin and piano, Op. 23, 1st movement.
Verso: Fragment of an advertisement [n.d.]

FILE 57: NOTES FOR A FOREWORD TO THE BEETHOVEN EDITION

[*Not in collection; Location unknown.*]

FILE 58: MATERIAL RELATING TO THE BEETHOVEN CENTENARY

- 1-2: "Beethoven-Bismarck" by Maximillian Harden. Clipping, **Neue Freie Presse**, Mar. 27, 1927.
- 3: **General-Anzeiger für Bonn und Umgegend**, Mar. 26, 1927, including "Der 26. März 1827" by Willi Dünwald (page 1) and "Rede am Grabe Beethovens" by Franz Grillparzer; "Beethovens Unsterblichkeit" by Oscar Bie (page 2).
- 4: **General-Anzeiger für Bonn und Umgegend**, Mar. 26, 1927, including "Beethoven und seine Nachfahren" by Heinrich Schenker (page 3), and "Wiener

Beethoven-Stätten" by Ernst Lissauer (page 4).

- 5: **General-Anzeiger für Bonn und Umgegend**, Mar. 26, 1927, including "Zukunftsaufgaben der Beethovenpflege" by Hans Joachim Moser, and "Beethoven als Liebender" by Max Unger (page 6).
- 6: **General-Anzeiger für Bonn und Umgegend**, Mar. 26, 1927, including "Beethovens Familie" by Robert Haas (page 8).
- 7: **General-Anzeiger für Bonn und Umgegend**, Mar. 26, 1927, including "Das Beethovenhaus in Bonn" by Th. Lohmer (page 9), and "Beethovens Freund Graf Browne, der Schüler Ries, Graf Palffy" by Theodor Frimmel; "Randbemerkungen zu «Fidelio»" by Julius Korngold (page 10).
- 8: **General-Anzeiger für Bonn und Umgegend**, Mar. 26, 1927, including "Das Beethoven-Denkmal in Bonn" by Paul Ortwin Rave (page 11).
- 9: ANS, from Guido Adler, [n.d.]. Found inside of a copy of the **Festbericht** for the Beethoven-Zentenarfeier, Wien, 26. bis 31. März 1927. [The Festbericht has not been microfilmed.]
- 10: "Frankfurt, 26. März." Clipping, **Frankfurter Zeitung**, Mar. 27, 1927.
- 11: [Unidentified article] by Weissmann. Clipping, **Neue Freie Presse**, Mar. 27, 1927.
- 12-13: "Dankgesang an Beethoven" by Romain Rolland. Clipping, **Neue Freie Presse**, Mar. 29, 1927.
- 14: "Die Bonner Beethovenfeier." Clipping, **Deutsche Tageszeitung**, May 24, 1927.
- 15: "Beethoven" by Felix Weingartner. Clipping, **Neue Freie Presse**, Apr. 3, 1927.
- 16: "Herriots Dank an Oesterreich." Clipping, **Neue Freie Presse**, Apr. 3, 1927.
- 17: "Beethoven" by Julius Korngold. Clipping, **Neue Freie Presse**, Mar. 27, 1927.
- 18-19: Pages 34-35 of the **Neue Freie Presse**, Mar. 27, 1927, containing:
 - "Beethoven als Revolutionär" by Bernard Shaw;
 - "Der Geseierte" by Franz Werfel;
 - "Aus Beethovens Leben" [unsigned article];
 - "Vorspruch" by Wilhelm Schmidlbonn;
 - "Beethoven" by Maurice Baring;
 - "Zum hundertjährigen Todestag Beethovens" by Herbert Eulenberg.

- 20: **Tiefdruckbeilage zum ersten Morgenblatt der Frankfurter Zeitung**, Mar. 27, 1927, containing the following articles: Page 1: "Zum 26. März 1927" by Wilhelm Furtwängler; "Beethoven und die Italiener" by Alfredo Casella; "Beethoven und die Musiker Frankreichs" by Henry Prunières. Page 4: "Der Lebendige Beethoven" by Edwin Fischer; "Beethoven in Sowjet-Russland" by Alexander Rimsky-Korsakov.
- 21: "Beethoven und Kaiser Franz" by Ernst Weismann. Clipping, **Wiener Allgemeine Zeitung**, Mar. 27, 1927.

The following items were found in File 58 and have not been microfilmed:

*The supplement to the **Neue Freie Presse** of Mar. 27, 1927 entitled "Beethoven zum Gedenken" contains (in addition to items 18-19 above) the following articles:*

- Page 31: "Blick auf Beethoven" by André Suarès.
 "Beethovens Tod" by Rudolf Hans Bartsch.
 "Die Frauen um Beethoven" by Paul Wiegler.
 "Die zweite «Leonoren» Ouvertüre" by Felix Weingartner.
- Page 36: "Ein unbekannter Brief Beethovens" by Viktor v. Papp.
- Page 37: "Der Sprung ins Ungewisse" by Paul Zifferer.

FILES 59-63: MUSIC BY HEINRICH SCHENKER

[Not in collection; Located in the Oswald Jonas Memorial Collection, University of California-Riverside, boxes 22-23.]

FILE 64: ANALYSES OF MUSIC BY BEETHOVEN

NOTE: *All works are by Ludwig van Beethoven unless noted.*

- 1: Recto: Note by Ernst Oster.
 Verso: Blank. [This side has not been microfilmed].

NOTE: *Items 2-4 were wrapped in a leaf from **Radio-Wien** of May 25, 1928.*

- 2: Recto: Sketch for a graph of Sonata, Op. 2, No. 1, 1st movement, measures 1-48 (exposition).
 Verso: Page from an inventory of books. [Item 4 had been part of this page.]
- 3: Recto: Sketches for a graph of Sonata, Op. 2, No. 1, 1st movement, approx. measures 93-101.
 Verso: Proof sheet for an unidentified article. [This side has not been microfilmed].

- 4: Recto: Sketch for a graph of Sonata, Op. 2, No. 1, 1st movement.
Verso: Part of a page from an inventory of books [this item was part of item 2].

NOTE: *Items 5-14 were wrapped in a leaf from **Radio-Wien** of Oct. 28, 1927.*

- 5: Recto: Notes and musical examples concerning Sonata, Op. 2, No. 2, 1st movement.
Verso: Part of a page from an inventory of music.
- 6: Recto: Notes and musical example concerning Sonata, Op. 2, No. 2, 1st movement. [This has been written on a page from **Die Musik** of Aug. 1914.]
Verso: Unidentified text in Jeanette Schenker's hand with corrections by Schenker.
- 7: Recto: Note on Sonata, Op. 2, No. 2, 3rd movement.
Verso: Unidentified notes.
- 8: Recto: Note on Sonata, Op. 2, No. 2, 1st movement.
Verso: Unidentified text in Jeanette Schenker's hand with corrections by Schenker. Labeled page 13.
- 9: Recto: Note [on Sonata, Op. 2, No. 2?].
Verso: Fragment of a bill for a subscription to the **Deutsche Allgemeine Zeitung**, dated Oct. 24, 1922. [This side has not been microfilmed.]
- 10: Recto: Sketches for a graph of Sonata, Op. 2, No. 2, 4th movement, measures 57-99 and 136-148.
Verso: Sketches for a graph of an unidentified work.
- 11: Recto: Sketch for a graph of Sonata, Op. 2, No. 2, 4th movement, measures 1-37.
Verso: Sketches for a graph of Sonata, Op. 2, No. 2, 1st movement, approx. measures 1-84.
- 12: Recto: Sketches for a graph of Sonata, Op. 2, No. 2, 2nd movement, measures 1-32 and 58-64.
Verso: Blank. [This side has not been microfilmed].
- 13: Recto: Notes and musical examples concerning Sonatas, Op. 2, Nos. 1 and 2.
Verso: Unidentified text in Jeanette Schenker's hand with corrections by Schenker. Labeled page 17.
- 14: Recto: Sketches for a graph of Sonata, Op. 2, No. 2, 1st movement, measures 1-223.
Verso: Sketches for a graph of Sonata, Op. 2, No. 2, 1st movement, measures 161-202.
NOTE: *Items 15-18 were wrapped in a leaf from **Radio-Wien** of Oct. 21, 1927.*
- 15: Recto: Sketches for a graph of Sonata, Op. 2, No. 3, 1st movement, measures 1-43.
Verso: Sketches for a graph of Sonata, Op. 2, No. 3, 1st movement, measures 46 to end.
- 16: Recto: Sketch for a graph of Sonata, Op. 2, No. 3, 2nd movement, measures 1-65.
Verso: Sketches for a graph of Sonata, Op. 2, No. 3, 2nd movement, measures 53-61 and 11-43.

- 17: Recto: Sketch for a graph of Sonata, Op. 2, No. 3, 3rd movement, 1-8, and the entire trio.
Verso: Sketch for a graph of Sonata, Op. 2, No. 3, 4th movement.
- 18: Recto: [Photocopy of item 38/511 made by Ernst Oster.]
Sketch of a graph of the rondo scheme of Sonata, Op. 2, No. 3, 4th movement.
Verso: Identification by Ernst Oster.

NOTE: *Item 19 was wrapped in a leaf from **Radio-Wien** of Nov. 18, 1927.*

- 19: Recto: Musical examples from Sonata, Op. 7, 1st movement.
Verso: Blank. [This side has not been microfilmed].

NOTE: *Item 20 was wrapped in a leaf from **Radio-Wien** of Nov. 25, 1927.*

- 20: Recto, left: Sketch for a graph of Sonata, Op. 10, No. 1, 3rd movement, measures 1-57.
Recto, right: Sketches for a graph of Sonata, Op. 10, No. 1, 1st movement, measures 1-158.
Verso: Sketches for a graph of Sonata, Op. 10, No. 1, 2nd movement.

NOTE: *Items 21-24 were wrapped in a leaf from **Radio-Wien** of Mar. 11, 1927.*

- 21: Recto: Sketches for a graph of Sonata, Op. 10, No. 2, 1st movement. 2-66.
Verso: Sketches for a graph of Johann Sebastian Bach, Prelude, D Minor, BWV 940 ["Zwölf Kleine Präludien" No. 6, used for the version published in **Das Meisterwerk in der Musik**, vol. 1].
- 22: Recto: Sketches for a graph of Sonata, Op. 10, No. 2, 2nd movement.
Verso: Sketches for a graph of Sonata, Op. 10, No. 2, 1st movement, recapitulation.
- 23: Recto: Sketches for a graph of Sonata, Op. 10, No. 2, 3rd movement.
Verso: Blank. [This side has not been microfilmed].
- 24: Recto: Sketches for a graph of Sonata, Op. 10, No. 2, 3rd movement.
Verso: Sketches for a graph of an unidentified work

NOTE: *Items 25-26 were wrapped in a leaf from **Radio-Wien** of June 1, 1928.*

- 25: Recto, left: Sketch for a graph of Sonata, Op. 10, No. 3, 2nd movement, measures 44-85.
Recto, right: Sketch for a graph of Sonata, Op. 10, No. 3, 1st movement, measures 1-53.
Verso, left: Sketches for a graph of Sonata, Op. 10, No. 3, 1st movement, measures 54-60, 66-93, and background of development.
Verso, right: Sketch for a graph of Sonata, Op. 10, No. 3, 2nd movement, measures 1-38.

- 26: Recto, left: Sketches for a graph of Sonata, Op. 10, No. 3, 3rd movement, measures 1-54.
 Recto, right: Sketch for a graph of Sonata, Op. 10, No. 3, 2nd movement, measures 1-45. Labeled page 5.
 Verso, left: Sketches for a graph of Sonata, Op. 10, No. 3, 3rd movement (trio), and 4th movement, measures 1-55. Labeled page 6.
 Verso, right: Sketch for a graph of Sonata, Op. 10, No. 3, 4th movement, measures 1-55. Labeled page 7.

NOTE: *Item 27 was wrapped in a leaf from Radio-Wien of Sept. 28, 1928.*

- 27: Recto: Sketches for a graph of an unidentified work and for Sonata, Op. 13, 1st movement, measures 11-101.
 Verso: Sketches for a graph of Sonata, Op. 13, 1st movement, measures 113-117.

NOTE: *Items 28-33 were wrapped in a leaf from Radio-Wien of Nov. 2, 1928.*

- 28: Recto, left: Sketches for a graph of Sonata, Op. 13, 3rd movement, measures 1-60 and 79-82.
 Recto, right: Label for verso side.
 Verso: Clean copy of a graph of Sonata, Op. 13, 2nd movement, in the hand of Angi Elias, with emendations by Schenker.
- 29: Recto: Notes and musical examples concerning Sonata, Op. 13, 2nd movement.
 Verso: Blank. [This side has not been microfilmed].
- 30: Recto: Sketch for a graph of Sonata, Op. 13, 2nd movement, measures 1-8.
 Verso: Clean copy of a graph of Symphony No. 3, Op. 55, 2nd movement, measures 69-154 [used for the version published in **Das Meisterwerk in der Musik**, vol. 3].
- 31: Recto: Sketches for a graph of the rondo scheme of Sonata, Op. 13, 2nd movement, and of measures 37-50.
 Verso: Clean copy of a graph of Symphony No. 3, Op. 55, 1st movement, portions of the development [used for the version published in **Das Meisterwerk in der Musik**, vol. 3; a separate sheet of paper has been pasted over this side].
- 32: Recto: Sketches for a graph of Sonata, Op. 13, 2nd movement, measures 1-51.
 Verso: Sketch for a graph of Frederic Chopin, Etude, Op. 10, No. 3, measures 1-61.
- 33: Recto: Sketches for a graph of the scheme of Sonata, Op. 13, 3rd movement. [This is a photocopy made by Ernst Oster of item 38/512.]
 Verso: Identification by Ernst Oster.

NOTE: *Items 34-36 were wrapped in a leaf from Radio-Wien of Mar. 9, 1928.*

- 34: Recto, left: Sketch for a graph of Sonata, Op. 14, No. 2, 1st movement, measures 102-124.
 Recto, right: Sketch for a graph of Sonata, Op. 14, No. 2, 1st movement, measures 1-30.
 Verso, left: Sketch for a graph of Sonata, Op. 14, No. 2, 1st movement, measures 31-63.
 Verso, right: Sketch for a graph of Sonata, Op. 14, No. 2, 1st movement, measures 63-101.

- 35: Recto: Sketches for a graph of Sonata, Op. 14, No. 2, 2nd movement, measures 1-20, and 3rd movement, measures, 1-189.
Verso: Sketch for a graph of Sonata, Op. 14, No. 2, 1st movement, measures 64-125.

- 36: Recto: Sketch for a graph of Sonata, Op. 14, No. 2, 3rd movement, measures 1-137, and 160-213.
Verso: Musical examples and sketches for a graph of Symphony No. 3, Op. 55, 1st movement [some used for the version published in **Das Meisterwerk in der Musik**, vol. 3].

NOTE: *Items 37-40 were wrapped in a leaf from **Radio-Wien** of Nov. 4, 1927.*

- 37: Recto: Sketch for a graph of Sonata, Op. 22, 1st movement, measures 1-52.
Verso: Sketches for a graph of Sonata, Op. 22, 3rd movement.
- 38: Recto: Sketches for a graph of Sonata, Op. 22, 1st movement, measures 69-126.
Verso: Fragment of a graph of Symphony No. 3, Op. 55, 1st movement, measures 83-109. [Used for the version published in **Das Meisterwerk in der Musik**, vol. 3.]
- 39: Recto: Sketch for a graph of Sonata, Op. 22, 1st movement, measures 1-30. [Photocopy of item 38/212 made by Ernst Oster.]
Verso: Identification by Ernst Oster.
- 40: Recto: Sketch for a graph of Sonata, Op. 22, 4th movement, measures 1-40.
Verso: Sketch for a graph of Sonata, Op. 22, 4th movement, measures 47-107.

NOTE: *Item 41 was wrapped in a leaf from **Radio-Wien** of Nov. 4, 1927.*

- 41: Recto: Sketch for a graph of Sonata, Op. 26, 2nd movement.
Verso: Blank, labeled page 466.

NOTE: *Items 42-45 were wrapped in a leaf from **Radio-Wien** of Nov. 27, 1929.*

- 42: Recto: Sketch for a graph of Sonata, Op. 27, No. 1, 1st movement, measures 1-20, and 37-62.
Verso: Sketches for a graph of Sonata, Op. 27, No. 1, 2nd movement, measures 1-15.
- 43: Recto: Sketch for a graph of Sonata, Op. 27, No. 1, 3rd movement, measures 1-26.
Verso: Blank, labeled page 4.
- 44: Recto: Sketch for a graph of Sonata, Op. 27, No. 1, 4th movement, measures 1-56.
Verso: Sketch for a graph of Sonata, Op. 27, No. 1, 4th movement, measures 56-159.

- 45: Recto: Sketch for a graph of Sonata, Op. 27, No. 1, 4th movement, measures 30-50.
Verso: Blank, labeled page 8.
- 46: Clean copy of a graph by Angi Elias of Sonata, Op. 27, No. 2, 1st movement.
[Blank sides have not been microfilmed.]
- 47: Recto: Note by Ernst Oster concerning item 48.
Verso: Blank. [This side has not been microfilmed.]
- 48: Recto: Sketch for graphs of Sonata, Op. 27, No. 2, 1st movement, measures 1-28. [Photocopy of the verso side of item 34/150 made by Ernst Oster.]
Verso: Blank. [This side has not been microfilmed].

NOTE: *Items 49-53 were wrapped in a leaf from **Radio-Wien** of Mar. 9, 1928.*

- 49: Recto: Notes concerning Sonata, Op. 28, 1st movement.
Verso: "Forts[etzung?]"
- 50: Recto: Notes concerning Sonata, Op. 28, 1st movement.
Verso: Unidentified text in Jeanette Schenker's hand with corrections by Schenker.
- 51: Recto: Notes concerning Sonata, Op. 28, 1st movement.
Verso: Blank. [This side has not been microfilmed].
- 52: Recto: Musical examples from Sonata, Op. 28, 1st movement.
Verso: Musical examples from Symphony No. 5, Op. 67, 1st movement.
- 53: Recto: Sketches for a graph of Sonata, Op. 28, 1st movement, measures 164-268.
Verso: Sketches for a graph of Sonata, Op. 28, 1st movement, measures 164-268.

NOTE: *Items 54-59 were wrapped in a leaf from **Radio-Wien** of Mar. 11, 1927.*

- 54: Recto: Note concerning Sonata, Op. 31, No. 1.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand.
- 55: Recto: Sketch fragments for a graph of Sonata, Op. 31, No. 1, 3rd movement.
Verso: Blank. [This side has not been microfilmed].
- 56: Recto: Sketch for a graph of Sonata, Op. 31, No. 1, 1st movement.
Verso: Fragment of a list citing **Die Tonwille**, dated Mar. 31, 1923.
- 57: Recto: Note by Ernst Oster.
Verso: Blank. [This side has not been microfilmed].
- 58: Recto: Sketches for a graph of Sonata, Op. 31, No. 1, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 31, No. 1, 1st movement, and Johannes Brahms, Schicksalslied, Op. 54.

- 59: Recto: Sketches for a graph of Sonata, Op. 31, No. 1, 3rd movement, measures 1-129.
Verso: Blank. [This side has not been microfilmed].

NOTE: *Items 60-66 were wrapped in a leaf from **Radio-Wien** of Mar. 9, 1928.*

- 60: Recto: Musical examples and sketches for a graph of Sonata, Op. 31, No. 2, 1st movement, measures 1-41, and other passages.
Verso: Musical examples and sketches for a graph of Sonata, Op. 31, No. 2, 1st movement.
- 61: Recto: Musical examples and sketches for a graph of Sonata, Op. 31, No. 2, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 31, No. 2, 1st movement.
- 62: Recto: Sketch of a graph of Sonata, Op. 31, No. 2, 1st movement, measures 1-21.
Verso: Unidentified text in Jeanette Schenker's hand, with emendations by Schenker.
- 63: Recto: Sketch for a graph of Sonata, Op. 31, No. 2, 1st movement, development.
Verso: Blank. [This side has not been microfilmed].
- 64: Recto: Musical examples and sketches for a graph of Sonata, Op. 31, No. 2, 2nd movement.
Verso: Musical examples from Sonata, Op. 2, No. 1, 2nd movement.
- 65: Recto: Sketch for a graph of Sonata, Op. 31, No. 2, 1st movement, measures 1-87.
Verso: Proof sheet from **Das Meisterwerk in der Musik**, vol. 2, page 186.
- 66: Recto: Sketch for a graph of Sonata, Op. 31, No. 2, 2nd movement, measures 1-65, and 81-103.
Verso: Sketch for a graph of Sonata, Op. 31, No. 2, 1st movement, measures 87-171.

NOTE: *Items 67-81 were wrapped in an issue of **Signale für die musikalische Welt** of May 5, 1920.*

- 67: Recto: Sketches for a graph of Sonata, Op. 31, No. 2, 3rd movement, measures 95-169, and 173-215.
Verso: Sketches for a graph of Sonata, Op. 31, No. 2, 3rd movement, measures 95-151, and other works.
- 68: Recto: Sketches for a graph of Sonata, Op. 31, No. 2, 3rd movement, development.
Verso: Sketches for a graph of Sonata, Op. 31, No. 2, 3rd movement, development.
- 69: Recto: Sketches for a graph of Sonata, Op. 31, No. 2, 3rd movement, measures 1-15 and 1-51.
Verso: Sketch for a graph of Sonata, Op. 31, No. 2, 3rd movement, measures 31-51.
- 70: Recto: Sketches for a graph of Sonata, Op. 31, No. 2, 3rd movement, measures 95-151.
Verso: Sketches for a graph of Sonata, Op. 31, No. 2, 3rd movement, measures 111-142.
- 71: Recto: Sketches for a graph of Sonata, Op. 31, No. 2, 3rd movement, measures 95-151.
Verso: Sketches and musical examples of an unidentified work.
- 72: Recto: Notes on Sonata, Op. 31, No. 2, 3rd movement.

- Verso: List of names.
- 73: Recto: Notes and musical examples concerning Sonata, Op. 31, No. 2, 1st movement.
Verso: Page from a calendar for the week of Nov. 1, 1914. [This side has not been microfilmed.]
- 74: Recto: Notes and musical examples concerning Sonata, Op. 31, No. 2, 3rd and 1st movements.
Verso: Notes and musical examples concerning Sonata, Op. 31, No. 2, 1st, 2nd, and 3rd movements.
- 75: Recto: Notes concerning Sonata, Op. 31, No. 2.
Verso: Blank. [This side has not been microfilmed.]
- 76: Recto: Musical example labeled "Vortrag."
Verso: Blank. [This side has not been microfilmed.]
- 77: Recto: Notes concerning Sonata, Op. 31, No. 2.
Verso: List.
- 78: Recto: Notes concerning Sonata, Op. 31, No. 2, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- 79: Recto: Notes and musical examples from Beethoven and Johann Sebastian Bach.
Verso: Blank. [This side has not been microfilmed.]
- 80: Recto: Notes concerning Sonata, Op. 31, No. 2.
Verso: Streetcar ticket. [This side has not been microfilmed.]
- 81: Recto: Notes concerning Sonata, Op. 31, No. 2, 1st and 2nd movements.
Verso: Notes concerning Sonata, Op. 31, No. 2, 3rd movement.

NOTE: *Items 82-85 were wrapped in a leaf from **Radio-Wien** of Mar. 9, 1928.*

- 82: Recto: Sketches for graphs of Sonata, Op. 49, No. 2, 1st movement, measures 1-12.
Verso: Bill from the Karerpass-Hotel mit Dependence, dated Sept. 8, 1913. [This side has not been microfilmed].
- 83: Recto: Sketch for a graph of Sonata, Op. 49, No. 2, 1st movement, measures 15-19.
Verso: Blank. [This side has not been microfilmed].
- 84: Recto: Sketches for a graph of Sonata, Op. 49, No. 2, 2nd movement.
Verso: Unidentified text in Jeanette Schenker's hand, with emendations by Schenker.
- 85: Recto: Notes and sketches for a graph of Sonata, Op. 49, No. 2, 1st movement.
Verso: Unidentified notes.

NOTE: *Items 86-104 were found in an issue of **Signale für die musikalische Welt** of July 5, 1916, and were interleaved as follows: 86-99, 100, 101-102, 103, 104.*

- 86: Recto: Notes and a musical example concerning Sonata, Op. 53, 1st movement. [Photocopy of item 38/408 made by Ernst Oster.]
Verso: Identification by Ernst Oster.
- 87: Recto: Sketches for a graph of Sonata, Op. 53, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 53, 1st movement.
- 88: Recto: Sketches for a graph of Sonata, Op. 53, 1st movement.
Verso: Sketch for a graph of an unidentified work.
- 89: Recto: Notes and musical examples concerning Sonata, Op. 53, 1st movement.
Verso: Fragment of an advertisement. [This side has not been microfilmed].
- 90: Recto: Sketches for a graph of Sonata, Op. 53, 1st movement
Verso: Fragment of a bill dated Aug. 12, 1922.
- 91: Recto: Sketches for a graph of Sonata, Op. 53, 1st movement, measures 120-132.
Verso: Blank. [This side has not been microfilmed].
- 92: Recto: Notes concerning Sonata, Op. 53, 1st movement.
Verso: Blank. [This side has not been microfilmed].
- 93: Recto: Notes and musical examples concerning Sonatas, Op. 53, 1st movement, and Op. 31, No. 1, 1st movement.
Verso: Blank. [This side has not been microfilmed].
- 94: Recto: Notes and musical examples concerning Sonata, Op. 53, 1st movement, development.
Verso: Blank. [This side has not been microfilmed].
- 95: Recto: Sketch for a graph of Sonata, Op. 53, 2nd movement.
Verso: Sketch for a graph of Symphony No. 5, Op. 67, 1st movement, development.
- 96: Recto: Sketches for a graph of Sonata, Op. 53, 3rd movement.
Verso: Examples of 3-part counterpoint, 1st species, by Albrechtsberger and Cherubini.
- 97: Recto: Note by Ernst Oster concerning item 98.
Verso: Blank. [This side has not been microfilmed].
- 98: Recto: Sketches for a graph of Sonata, Op. 53, 3rd movement, measures 252ff.
Verso: Examples of 3-part counterpoint, 1st species, by Fux.
- 99: Recto: Sketches for a graph of Sonata, Op. 53, 3rd movement, coda.
Verso: Blank. [This side has not been microfilmed].
- 100: Recto: Musical examples from Sonata, Op. 53, 3rd movement.
Verso: Blank. [This side has not been microfilmed].
- 101: Recto: Notes concerning Sonata, Op. 53 [written on a page of a calendar dated May 31, 1920].
Verso: Lists of numbers. [This side has not been microfilmed].

- 102: Recto: Notes concerning Sonata, Op. 53.
Verso: Fragment of a streetcar ticket. [This side has not been microfilmed].
- 103: Recto: Notes concerning Sonata, Op. 53.
Verso: "Vortrag."
- 104: Recto: Notes concerning Sonata, Op. 53.
Verso: "Lit[eratur]."

NOTE: *Items 105-107 were wrapped in a leaf from **Radio-Wien** of Feb. 11, 1927.*

- 105: Recto: Musical examples from Sonata, Op. 57, 3rd movement [written on a mathematics test dated Sept. 17, 1917].
Verso: Part of the mathematics test. [This side has not been microfilmed].
- 106: Recto: Notes and a musical example from Sonata, Op. 57, 3rd movement.
Verso: Blank. [This side has not been microfilmed].
- 107: Recto: Notes on Sonata, Op. 57 [written on a plate from **Die Musik**, Dec. 1909].
Verso: Fragment of a text from an unidentified source, in Jeanette Schenker's hand, with emendations by Schenker.

NOTE: *Item 108 was wrapped in a leaf from **Radio-Wien** of Sept. 28, 1928.*

- 108: Recto: Sketches for a graph of Sonata, Op. 78, 2nd movement, measures 1-150.
Verso: "Der Hansel ging mit der Gretel," a composition for alto voice with piano accompaniment, in Schenker's hand.

NOTE: *Item 109 was wrapped in a leaf from **Radio-Wien** of Oct. 7, 1927.*

- 109: Recto: Sketches for a graph of Sonata, Op. 81a, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 81a, 1st movement.
- 110: Recto: Sketches for a graph of Sonata, Op. 81a, 1st movement.
Verso: Blank. [This side has not been microfilmed].
- 111: Recto: Sketches for a graph of Sonata, Op. 81a, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 81a, 1st movement.
- 112: Recto: Sketches for a graph of Sonata, Op. 81a, 2nd movement.
Verso: Unidentified notes and analytical sketches.
- 113: Recto: Sketches for a graph of Sonata, Op. 81a, 1st movement.
Verso: Examples of counterpoint by Schenker and Fux-Bellermann.
- 114: Recto: Sketches for a graph of Sonata, Op. 81a, 2nd movement.
Verso: Blank. [This side has not been microfilmed].

NOTE: *Items 115-120 were found in an issue of **Signale für die musikalische Welt** of Feb. 23, 1921 and were interleaved as follows: 115, 116-120.*

115: Recto: Sketches for a graph of Sonata, Op. 81a, 3rd movement.
Verso: Sketches for a graph of Sonata, Op. 81a, 3rd movement.

116: Recto: Sketches for a graph of Sonata, Op. 81a, 3rd movement.
Verso: Blank. [This side has not been microfilmed].

117: Recto: Notes concerning Sonata, Op. 81a.
Verso: Notes concerning Sonata, Op. 81a, dated May 5, 1921.

118: Recto: Notes concerning Sonata, Op. 81a [continued from item 117 recto].
Verso: C clefs, in an unidentified hand.

119: Recto: Notes [written on a page from a calendar of July 20, 1920].
Verso: Notes.

120: Recto: Notes ("Vortrag") concerning Sonata, Op. 81a.
Verso: Blank. [This side has not been microfilmed].

NOTE: *Item 121 was wrapped in a leaf from **Radio-Wien** of Nov. 18, 1927.*

121: Recto: Sketches for a graph of Sonata, Op. 81a, 1st movement, recapitulation.
Verso: Sketch for a graph of Sonata, Op. 81a, 1st movement.

NOTE: *Items 122-128 were wrapped in a leaf from **Radio-Wien** of May 25, 1928.*

122: Recto: Notes and musical examples concerning Sonata, Op. 90, 1st movement.
Verso: Notes and musical example concerning Sonata, Op. 90, 2nd movement.

123: Recto: Notes and musical examples concerning Sonata, Op. 90, 1st movement.
Verso: Proof sheet from **Kontrapunkt II**, page 108.

124: Recto: Sketch for a graph of Sonata, Op. 90, 1st movement.
Verso: Sketch for a graph of Sonata, Op. 90, 1st movement.

125: Recto: Label.
Verso: Clean copy of a graph of Sonata, Op. 90, 1st movement, measures 1-143, in the hand of Angi Elias, with numerous corrections by Schenker.

126: Recto: Label.
Verso: Clean copy of a graph of Sonata, Op. 90, 1st movement, measures 144-245, in the hand of Angi Elias, with numerous corrections by Schenker.

127: Recto: Label.
Verso: Sketches for a graph of Sonata, Op. 90, 1st movement.

- 128: Recto: Clean copy of a graph of Sonata, Op. 90, 1st movement, in the hand of Angi Elias, with emendations by Schenker.
Verso: Sketches for a graph of Sonata, Op. 90, 1st movement.
- 129: Recto: Label.
Verso: Clean copy of a graph of Sonata, Op. 90, 2nd movement, measures 1-140, in the hand of Angi Elias, with numerous corrections by Schenker.
- 130: Recto: Label.
Verso: Clean copy of a graph of Sonata, Op. 90, 2nd movement, measures 164-290, in the hand of Angi Elias.
- 131: Recto: Label.
Verso: Clean copy of a graph of Sonata, Op. 90, 2nd movement, in the hand of Angi Elias, with emendations by Schenker.
- 132: Recto: Sketches for a graph of Sonata, Op. 90, 2nd movement.
Verso: Sketches for a graph of Sonata, Op. 90, 2nd movement.

NOTE: *Items 133-138 were wrapped in a leaf from **Radio-Wien** of May 25, 1928.*

- 133: Recto: Note by Ernst Oster.
Verso: Blank. [This side has not been microfilmed].
- 134: Recto: Sketches for a graph of Sonata, Op. 109, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 109, 1st movement.
- 135: Recto: Sketches for a graph of Sonata, Op. 109, 1st movement.
Verso: Sketches for a graph of Sonata, Op. 109, 1st movement.
- 136: Recto: Sketch for a graph of Sonata, Op. 109, 1st movement [continued on item 142 recto].
Verso: Blank. [This side has not been microfilmed].
- 137: Recto: Sketches for a graph of Sonata, Op. 109, 1st movement.
Verso: Analytic reduction of Johann Sebastian Bach, Das wohltemperierte Klavier I, Prelude, BWV 851, D Minor.
- 138: Recto: Sketch for a graph of Sonata, Op. 109, 1st movement.
Verso: Fragment of an advertisement. [This side has not been microfilmed].

NOTE: *Item 139 was preceded by a leaf from **Radio-Wien** of Mar. 11, 1927.*

- 139: Recto: Sketches for a graph of Sonata, Op. 109, 1st movement.
Verso: Sketches for a graph of an unidentified work and for Sonata, Op. 109, 1st movement.
- 140: Recto: Sketches for a graph of Sonata, Op. 109, 1st movement.
Verso: Sketches for a graph of an unidentified work.
- 141: Recto: Sketches for a graph of Sonata, Op. 109, 1st movement.
Verso: Sketches for graphs of Sonata, Op. 109, 1st movement, 3rd movement, and Sonata, Op. 57.

- 142: Recto: Clean copy of a graph of Sonata, Op. 109, 1st movement [continued from item 136].
Verso: Blank. [This side has not been microfilmed].
- 143: Recto: Sketches for a graph of Sonata, Op. 109, 2nd movement.
Verso: Sketches for a graph of Sonata, Op. 109, 2nd movement.
- 144: Recto: Clean copy of a graph of Sonata, Op. 109, 3rd movement, with numerous corrections.
Verso: Blank. [This side has not been microfilmed].
- 145: Recto: Clean copy of a graph of Sonata, Op. 109, 3rd movement, with numerous corrections.
Verso: Blank. [This side has not been microfilmed].
- 146: Recto: Notes and musical examples concerning Sonata, Op. 110.
Verso: Notes and musical examples concerning Sonata, Op. 110.
- 147: **Beethoven, Ludwig van, 1770-1827.**
[Sonata, piano, No. 31, Op. 110, E Major]
Sonate für das Pianoforte ; Op. 110 / von L. van Beethoven. -- Leipzig : Breitkopf & Härtel,
[18--]
1 score (16 p.) ; 33 cm. -- (Werke ; 16)

Caption title.
Pl. no. B. 154.
Contains markings by Schenker and Jeanette Schenker on all pages of music.
- 148: Recto: Notes concerning Sonata, Op. 111 [?].
Verso: Notes.
- 149: **Beethoven, Ludwig van, 1770-1827.**
[Sonata, piano, No. 32, Op. 111, C Minor]
Sonate für das Pianoforte ; Op. 111 / von L. van Beethoven. --
Leipzig : Breitkopf & Härtel, [18--]
1 score (20 p.) ; 33 cm. -- (Werke ; 16)
Caption title.
Plate no. B. 155.
Contains markings by Schenker and Jeanette Schenker on pages 1-14, 16-19.
- 150: Recto: Sketches for graphs of Trio, Op. 70, No. 2, 1st movement, and for Rondo a capriccio,
Op. 129.
Verso: Sketches for a graph of Sonata, Op. 111, 1st movement.
- 151: Recto: Sketches for a graph of Rondo a capriccio, Op. 129.
Verso: Fragment of an unidentified composition for two pianos in an unidentified hand.
- 152: Recto: Sketches for a graph of Rondo a capriccio, Op. 129.
Verso: Musical examples concerning canon from Johannes Brahms, Canons, Op. 113, Nos. 12, 3,
4.

- 153: Recto: Sketches for a graph of Rondo a capriccio, Op. 129.
 Verso: Musical examples concerning canon from Johannes Brahms, Canons, Op. 113, Nos. 8, 9.

NOTE: *Items 154-175 were found in a folder.*

154-175: Miscellaneous notes.

176: **Lengfeld, M., Köln am Rhein, (firm).**

Praktische Musik : Erst- und Frühdrucke von Werken Franz Schuberts und anderer Meister der Romantik und Neuromantik... -- Köln am Rhein : M. Lengfeld'sche Buchhandlung, [1930]
 100 p. ; 24 cm. -- (M. Lengfeld'sche Buchhandlung ; 37)

Preface and notes by Georg Kinsky.

Contains markings on pages 4, 9, 11, 18, 20-21, 27, 29-32.

177: **Lengfeld, M., Köln am Rhein, (firm).**

Musikliteratur : Neuerwerbungen. -- Köln am Rhein : M. Lengfeld'sche Buchhandlung, [1930?]
 8 p. ; 24 cm. (M. Lengfeld'sche Buchhandlung ; 38)

Contains no markings.

FILE 65: MATERIAL CONCERNING BEETHOVEN, SONATA, OP. 106

NOTE: *All works are by Ludwig van Beethoven except as noted.*

1: **Beethoven, Ludwig van, 1770-1827.**

[Sonata, piano, no. 29, op. 106, B flat major]

Sonate B Dur, Op. 106 : Hammerklavier / Beethoven ; [edited by] H. Schenker. -- Wien : Universal-Edition, 1923.

1 score (46 p.) ; 32 cm. -- (Universal-Edition No. 4038)

Title from cover.

Pl. no.: U.E. 9.

Paginated: 511-556.

Contains markings by Schenker on all pages of music.

- 2: Recto: Sketch for a graph of Sonata, Op. 106, 1st movement.
 Verso: Blank. [This side has not been microfilmed.]
- 3: Recto: Sketch for a graph of Sonata, Op. 106, 1st movement.
 Verso: Fragment of a proof sheet from **Das Meisterwerk in der Musik**, vol. 2, "Vermischtes," page 212. [This side has not been microfilmed.]
- 4: Recto: Label: "I, Klischees."
 Verso: Clean copy of a graph of Sonata, Op. 106, 1st movement, measures 1-134, in the hand of Angi Elias.

- 5: Recto: Label: "I, Klischees (2)."
Verso: Clean copy of a graph of Sonata, Op. 106, 1st movement, measures 135-312, in the hand of Angi Elias.
- 6: Recto: Blank. [This side has not been microfilmed.]
Verso: Clean copy of a graph of Sonata, Op. 106, 1st movement, measures 313-405, in the hand of Angi Elias.
- NOTE:** *Items 7-22 were wrapped in a piece of paper labeled "1. Satz."*
- 7: Recto: Sketches for a graph of Sonata, Op. 106, 1st movement.
Verso: Fragment of a bill. [This side has not been microfilmed.]
- 8: Recto: Sketches for a graph of Sonata, Op. 106, 1st movement.
Verso: Notes intended for **Der Tonwille**.
- 9: Recto: Carl Czerny, **Vollständige theoretisch-practische Pianoforte-Schule**, §9 of the 4th part.
Verso: Blank. [This side has not been microfilmed.]
- 10: Recto: Notes and musical examples concerning Sonata, Op. 106, 1st movement.
Verso: Exercises in geometry. [This side has not been microfilmed.]
- 11: Recto: Notes and musical example concerning Sonata, Op. 106, 1st movement.
Verso: List of paragraph headings from **Kontrapunkt**, vol. 2, VI. Abschnitt, Erste Abteilung, 2. Kapitel, §5-9.
- 12: Recto: Label: "1. Satz 1)."
Verso: Clean copy of a graph of Sonata, Op. 106, 1st movement, measures 1-161, in the hand of Angi Elias.
- 13: Recto: Label: "I 2)."
Verso: Clean copy of a graph of Sonata, Op. 106, 1st movement, measures 162-325, in the hand of Angi Elias.
- 14: Recto: Label: "I 3)."
Verso: Clean copy of a graph of Sonata, Op. 106, 1st movement, measures 326-405, in the hand of Angi Elias.
- 15: Recto: Clean copy of a graph of Sonata, Op. 106, 1st movement, measures 1-99, with numerous emendations.
Verso: Blank. [This side has not been microfilmed.]
- 16: Recto: Sketches for a graph of Sonata, Op. 106, 1st movement, measures 45-121.
Verso: Sketches for a graph of Sonata, Op. 106, 1st movement.
- 17: Recto: Sketches for a graph of Sonata, Op. 106, 1st movement, measures 120-226.
Verso: Sketches for a graph of Sonata, Op. 106, 1st movement.
- 18: Recto: Sketches for a graph of Sonata, Op. 106, 1st movement, measures 227-302.
Verso: Blank. [This side has not been microfilmed.]
- 19: Recto: Sketches for a graph of Sonata, Op. 106, 1st movement, measures 303-405.

- Verso: Blank. [This side has not been microfilmed.]
- 20: Recto: Sketches for a graph of Sonata, Op. 106, 1st movement, recapitulation, and of Symphony No. 5, Op. 67, 4th movement, measures 72-85.
Verso: Clean copy of a graph of Symphony No. 5, Op. 67, 4th movement, measures 1-71, with emendations.
- 21: Recto: Sketches for a graph of Sonata, Op. 106, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- 22: Recto: Sketches for graphs of Sonata, Op. 106, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- NOTE:** *Items 23-25 were wrapped in a piece of paper labeled "2. Satz."*
- 23: Recto: Notes and musical example concerning Sonata, Op. 106, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 24: Recto: Label: "Beethoven: Sonate op. 106. II. Satz."
Verso: Clean copy of a graph of Sonata, Op. 106, 2nd movement, in the hand of Angi Elias.
- 25: Recto: Clean copy of a graph of Sonata, Op. 106, 2nd movement, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed.]
- NOTE:** *Items 26-36 were wrapped in a piece of paper labeled "III Satz."
Items 26-27 were wrapped in a leaf from **Radio-Wien** of Apr. 22, 1927.*
- 26: Recto: Sketch for a graph of Sonata, Op. 106, 2nd movement, measures 1-104.
Verso: Blank. [This side has not been microfilmed.]
- 27: Recto: Sketches for a graph of Sonata, Op. 106, 2nd movement.
Verso: Sketches for a graph of Sonata, Op. 106, 2nd movement.
- 28: Recto: Label: "Op. 106 III, Klischees."
Verso: Clean copy of a graph of Sonata, Op. 106, 3rd movement, in the hand of Angi Elias.
- 29: Recto: Label: "Op. 106 III."
Verso: Clean copy of a graph of Sonata, Op. 106, 3rd movement, in the hand of Angi Elias, with emendations by Schenker.
- 30: Recto: Sketches for a graph of Sonata, Op. 106, 3rd movement.
Verso: Sketches for musical examples of Sonata, Op. 106, 3rd movement.
- 31: Recto: Sketches for musical examples of Sonata, Op. 106, 3rd movement.
Verso: Blank. [This side has not been microfilmed.]
- 32: Recto: Sketches for a graph of Sonata, Op. 106, 3rd movement, measures 1-40 [approx.].
Verso: Sketches for a graph of Sonata, Op. 106, 3rd movement.
- 33: Recto: Sketches for a graph of Sonata, Op. 106, 3rd movement, measures 115ff, and 150ff.
Verso: Sketches for musical examples from Robert Schumann, Kinderscenen, Op. 15, No. 7, Träumerei.

- 34: Recto: Sketches for a graph of Sonata, Op. 106, 3rd movement, measures 1-44.
Verso: Sketches for a graph of Sonata, Op. 106, 3rd movement, measures 45-84.
- 35: Recto: Sketches for a graph of Sonata, Op. 106, 3rd movement, measures 69-84.
Verso: Sketches for a graph of Franz Schubert, Impromptu, D. 899, No. 3, measures 95-172.
- 36: Recto: Sketches for a graph of Sonata, Op. 106, 3rd movement, measures 45-66.
Verso: Sketches for a graph of an unidentified work.
- 37: Recto: Notes concerning Sonata, Op. 106, 4th movement.
Verso: Page from a desk calendar, Nov. 9, 1921. [This side has not been microfilmed.]
- 38: Recto: Sketches for a graph of Sonata, Op. 106, 4th movement.
Verso: Sketches for a graph of Sonata, Op. 106, 4th movement.
- 39: Recto: Sketches for diagrams and a graph of Sonata, Op. 106, 4th movement.
Verso: Sketches for a graph of Sonata, Op. 106, 4th movement.
- 40: Recto: Sketches for a graph of Sonata, Op. 106, 4th movement.
Verso: Blank. [This side has not been microfilmed.]
- 41: Recto: Sketch for a graph of Sonata, Op. 106, 4th movement.
Verso: Label: "Chopin Esm[oll]."
- 42: Recto: Sketches for a graph of Sonata, Op. 106, 4th movement.
Verso: Sketches for a graph of Sonata, Op. 106, 4th movement.
- 43: Recto: Label: "Beethoven, Sonate op. 106 - IV. Satz I."
Verso: Clean copy of a graph of Sonata, Op. 106, 4th movement, measures 1-119, in the hand of Angi Elias.
- 44: Recto: Label: "Beethoven, Sonate op. 106 - IV. Satz II."
Verso: Clean copy of a graph of Sonata, Op. 106, 4th movement, measures 119-249, in the hand of Angi Elias.
- 45: Recto: Label: "Beethoven, Sonate op. 106 - IV. Satz III."
Verso: Clean copy of a graph of Sonata, Op. 106, 4th movement, measures 250-382, in the hand of Angi Elias.
- 46: Recto: Clean copy of a graph of Sonata, Op. 106, 4th movement, measures 383-400, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed.]
- 47: Recto: Clean copy of a graph and diagram of Sonata, Op. 106, 4th movement, in the hand of Angi Elias.
Verso: Blank. [This side has not been microfilmed.]
- 48: Recto: Notes concerning Sonata, Op. 106, 4th movement.
Verso: Blank. [This side has not been microfilmed.]
- 49: Recto: Notes and musical examples concerning Sonata, Op. 106, 4th movement.
Verso: Blank. [This side has not been microfilmed.]

- 50: Recto: Notes concerning Sonata, Op. 106, 4th movement.
Verso: List.
- 51: Recto: Sketches for a diagram and graph of Sonata, Op. 106, 4th movement.
Verso: Blank. [This side has not been microfilmed.]
- 52: Recto: Sketch for a graph of Sonata, Op. 106, 4th movement, measures 1-60.
Verso: Sketches for a graph of Sonata, Op. 106, 4th movement.
- 53: Recto: Sketch for a graph of Sonata, Op. 106, 4th movement, measures 60-93.
Verso: Sketch for a graph of Sonata, Op. 106, 4th movement, measures 94-138.
- 54: Recto, Left: Sketch for a graph of Sonata, Op. 106, 4th movement, measures 239-280.
Recto, Right: Sketch for a graph of Sonata, Op. 106, 4th movement, measures 139-171.
Verso: Sketch for a graph of Sonata, Op. 106, 4th movement, measures 172-238.
- 55: Recto, Left: Sketch for a graph of Sonata, Op. 106, 4th movement, measures 366-400.
Recto, Right: Sketch for a graph of Sonata, Op. 106, 4th movement, measures 281-309.
Verso: Sketch for a graph of Sonata, Op. 106, 4th movement, measures 310-365.
- NOTE:** *Items 56-59 were wrapped in a piece of paper labeled "Vortrag."*
- 56: Recto: Notes concerning Sonata, Op. 106, 1st movement.
Verso: ALU [fragment], Hans Schenker to Schenker, Dec. 22, 1923.
- 57: Recto: Notes concerning Sonata, Op. 106, 1st movement.
Verso: ALS, Anna Fried to Schenker, Sept. 20, 1921.
- 58: Recto: Notes concerning Sonata, Op. 106, 1st movement.
Verso: Fragment of a bill, dated Sept. 14, 1923. [This side has not been microfilmed.]
- 59: Recto: Notes concerning Sonata, Op. 106, 1st movement.
Verso: ALS, Anna Fried to Schenker, Dec. 28, 1921. Also contains notes and musical examples concerning Sonata, Op. 106, 1st movement.
- NOTE:** *Items 60-65 were wrapped in a piece of paper.*
- 60: Recto: Sketch for a graph of Sonata, Op. 106, [3rd movement?]
Verso: Blank. [This side has not been microfilmed.]
- NOTE:** *Items 61-65 were found in an issue of **Signale für die Musikalische Welt** of Dec. 24, 1919, interleaved as follows: 61-63, 64-65.*
- 61: Recto: Notes and musical examples concerning Sonata, Op. 106.
Verso: Blank. [This side has not been microfilmed.]

- 62: Recto: Note concerning Sonata, Op. 106.
Verso: Fragment of a streetcar ticket. [This side has not been microfilmed.]
- 63: Recto: Note concerning Sonata, Op. 106.
Verso: Fragment of an envelope addressed to Schenker.
- 64: Recto: Notes concerning Sonata, Op. 106, 1st movement.
Verso: Notes concerning Sonata, Op. 106, 1st movement.
- 65: Recto: Notes concerning Sonata, Op. 106, 1st movement.
Verso: Notes concerning Sonata, Op. 106, 1st movement.

NOTE: *Items 66-68 were found in a miniature score of: Ludwig van Beethoven, Sonate für das Hammerklavier Op. 106 für Orchester gesetzt von Felix Weingartner (Leipzig: Breitkopf & Härtel, 1926). This item has not been microfilmed.*

- 66: "Nietzsche als Prophet. Weingartners Orchestrierung einer B dur-Sonate von Beethoven." Clipping, **Neues Wiener Journal**, Dec. 19, 1926.
- 67: "V. Philharmonisches Konzert. Die «Hammerklaviersonate» von Beethoven als Orchesterstück" by Hedwig Kanner. Clipping, **Der Morgen**, Dec. 20, 1926.
- 68: "Philharmonische Konzerte" by [Julius Korngold]. Clipping, **Neue Freie Presse**, Dec. 4, 1926.

NOTE: *Items 69-71 were found inside the cover of items 72.*

- 69: Recto: Notes concerning Sonata, Op. 106, labeled "Klaviersatz 1."
Verso: Fragment of a page from an inventory of music.
- 70: Recto: Notes concerning Sonata, Op. 106, labeled "Klaviersatz 2."
Verso: Blank. [This side has not been microfilmed.]
- 71: Recto: Label for items 65-67.
Verso: Blank. [This side has not been microfilmed.]

72: Concert program: Philharmonische Konzerte. V. Abonnement-Konzert [Dec. 19, 1926].

73: **Busoni, Ferruccio, 1866-1924.**

[Nachtrag zu das wohltemperierte Clavier. Dritter Anhang]
Band I das wohltemperierte Klavier, erster Teil ; Bearbeitet und erläutert, mit daran anknüpfenden Beispielen und Anweisungen für das Studium der modernen Klavierspieltechnik / von Ferruccio Busoni. -- Leipzig : Breitkopf & Härtel, [19--]
1 score (12 p.) ; 31 cm. -- (Johann Sebastian Bach Klavierwerke ; Heft IV)

Pl. no. 27451.
 Breitkopf & Härtel E. B. 4301d.
 Paginated: 101-112.
 "Analytische Darstellung der Fuge aus Beethoven's Sonate, Op. 106."
 Contains markings on pages 101-108, 110-111.

74: **Beethoven, Ludwig van, 1770-1827.**

[Sonata, piano, no. 29, op. 106, B flat major]
 Sonate für das Pianoforte (Grosse Sonate für das Hammer-Klavier) ; Op. 106 / von L. van Beethoven. -- Leipzig : Breitkopf & Härtel, [18--]
 1 score (42 p.) ; 34 cm. -- (Werke ; 16)

Pl. no. B. 152.
 Contains markings by Schenker and Jeanette Schenker on pages 1-7, 9, 11, 20-21, 25-26, 28, 30, 32-36, 38-41.

75: **Beethoven, Ludwig van, 1770-1827.**

[Sonata, piano, no. 29, op. 106, B flat major]
 Sonate für das Pianoforte ; Op. 106, B dur / von Ludwig van Beethoven ; Bearbeitet von Hans von Bülow. -- Neueste revidirte Auflage. -- Stuttgart : Verlag der J. G. Cotta'schen Buchhandlung, 1884.
 1 score (53 p.) ; 35 cm. -- (Instructive Ausgabe Klassischer Klavierwerk ; Edition Cotta No. 161)

Title from cover.
 Pl. no. 35.
 Contains markings by Schenker on pages 4-7, 10-11, 19, 21-22, 25, 30, 32-39, 41, 44-45, 48-49, 51-53.

FILE 66: NOTES CONCERNING BERLIOZ, SYMPHONIE FANTASTIQUE

- 1-4: Notes concerning Berlioz's *Symphonie fantastique*.
These items were found in an issue of Signale für die Musikalische Welt, of Sept. 13, 1916.

FILE 67: ANALYSES OF HANDEL, ADAGIO IN F MAJOR, HWV 427

NOTE: *All notes, musical examples and graphs are of the following work:*

Handel, George Frideric.

[Suite, harpsichord, 1st collection, no. 2, F major, HWV 427. Adagio.]

NOTE: *Items 1-4 were wrapped in a leaf from **Radio-Wien** of Jun 1, 1928.*

- 1: Recto: Notes and musical examples concerning measures 7-8.
Verso: Bill for gas usage for November - December 1928. [This side has not been microfilmed.]
- 2: Recto: Notes concerning measure 10.
Verso: Bill for gas usage for December 1928 - January 1929. [This side has not been microfilmed.]
- 3: Recto: Notes and musical examples concerning measures 14-15.
Verso: Bill for gas usage for October - November 1928. [This side has not been microfilmed.]
- 4: Recto: Label.
Verso: Clean copy of a graph by Reinhard Opper of the entire work.
- 5: Recto: Note by Ernst Oster: "1929? see Stundenbuch / Handel Suite F."
Verso: Blank. [This side has not been microfilmed.]
- 6: Recto: Note by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 7: Recto: Label, and sketches for a graph.
Verso: Clean copy of a graph by Reinhard Opper with emendations by Schenker.
- 8: Recto: Sketches for a graph.
Verso: Sketches for a graph.
- 9: Recto: Label.
Verso: Sketches for a graph.
- 10: Recto: Schenker's entry for a lesson with Reinhold Opper of Aug. 14, 1930, copied and annotated by Ernst Oster. [See File 3, the 4th lesson book.]
Verso: Photographic copy of a graph by Ernst Oster of Johann Sebastian Bach, Suite, violoncello, BWV 1007, G Major. Prelude.
- 11: Recto: Free translation of item 10 by Ernst Oster.
Verso: Faint reproduction of a piece of music. [This side has not been microfilmed].

- 12: Recto: Reproduction of item 9, verso-left (measures 1-11), with transcriptions and commentary on Schenker's markings by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 13: Recto: Reproduction of item 9, verso-right (measures 12-15), with transcriptions and commentary on Schenker's markings by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 14: Recto: Reproduction of item 7, verso-left, with commentary by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 15: Recto: Reproduction of item 7, verso-right, with commentary by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 16: Recto: Graph of measures 1-7 by Ernst Oster.
Verso: Graph of measures 8-15 by Ernst Oster.
- 17: Recto: Graphs of the entire Adagio by Ernst Oster.
Verso: Sketches by Ernst Oster for a graph of Johann Sebastian Bach, Suite, violoncello, BWV 1007, G Major, Prelude, and an unidentified work.
- 18: Recto: Carbon copy of a letter (with additions in pen) from Ernst Oster to an unidentified person, discussing the analysis of the Adagio.
Verso: Blank. [This side has not been microfilmed.]
- 19: Recto: Photocopy of item 21 verso.
Verso: Blank. [This side has not been microfilmed.]
- 20: Recto: Photocopy of item 8 verso.
Verso: Blank. [This side has not been microfilmed.]
- 21: Recto: Graphs of measures 11-13 and measure 5 by Ernst Oster, based on Schenker.
Verso: Graph of measures 11-14 by Ernst Oster.
- 22: Recto: Graph of the upper voice of the Adagio by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]

FILE 68: ANALYSES OF MUSIC BY JOHANN SEBASTIAN BACH

NOTE: *All works are by Johann Sebastian Bach except as noted.*

- 1: Recto: Label from original folder.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.

NOTE: *Items 2-5 were wrapped in a leaf from **Radio-Wien** of Nov. 4, 1927.*

- 2: Recto: Sketch for a graph of the Chromatische Fantasie, BWV 903.
Verso: Sketch for a graph of the Chromatische Fantasie, BWV 903.
- 3: Recto: Sketch for a graph of the Chromatische Fantasie, BWV 903.
Verso: Sketch for an example from the **Gründlicher Unterricht des General-Basses**, Chapter 10, Example 7 [Page 929 of the German editions of Philipp Spitta, **Johann Sebastian Bach**, vol. 2.]
- 4: Recto: Notes concerning the Chromatische Fantasie, BWV 903.
Verso: Bill for gas usage for September 3-October 1, 1928. [This side has not been microfilmed.]
- 5: Recto: Sketches for a graph of the Chromatische Fantasie und Fuge, BWV 903.
Verso: Sketches for a graph of an unidentified work.
- 6: Recto: Sketches for a graph of the Aria mit 30 Veränderungen ["Goldberg Variations"], BWV 988.
Verso: Sketches for a graph of Partita III, E Major, BWV 1006, Preludio.
*Item 6 was wrapped in a leaf from **Radio-Wien** of Nov. 4, 1927.*

NOTES: *Items 7-20 were wrapped in a leaf from **Radio-Wien** of Jan. 21, 1927. Within that, items 7-8 were wrapped in a leaf from **Radio-Wien** of Mar. 16, 1928.*

- 7: Recto: Sketches for a graph of Invention, C Major, BWV 772.
Verso: Blank. [This side has not been microfilmed.]
- 8: Recto: Sketches for a graph of Invention, C Major, BWV 772.
Verso: Graphs of Ludwig van Beethoven, Sonata, F Major, Op. 10, No. 2, 1st movement, exposition [prepared for publication in **Das Meisterwerk in der Musik**, vol. 2].
- 9: Recto: Sketches for a graph of Invention, E Major, BWV 777.
Verso: Sketches for a graph of an unidentified work.
*Item 9 was wrapped in a leaf from **Radio-Wien** of Nov. 23, 1928.*
- 10: Recto: Sketches for a graph of Invention, G Minor, BWV 782.

Verso: Notes and musical examples of an unidentified work.
*Item 10 was wrapped in a leaf from **Radio-Wien** of Nov. 23, 1928.*

- 11: Recto: Sketches for a graph of Invention, A Minor, BWV 784.
 Verso: "Vermischtes." Text in Jeanette Schenker's hand with emendations by Schenker, dated Dec. 20, 1923 [probably intended for Heft 6 of **Der Tonwille**].
*Item 11 was wrapped in a leaf from **Radio-Wien** of Nov. 16, 1928.*

NOTE: *Items 12-16 were wrapped in a leaf from **Radio-Wien** of Mar. 9, 1928.*

- 12: Recto: Clean copy of a graph of Invention, B flat Major, BWV 785, with emendations by Schenker.
 Verso: Unidentified markings.
- 13: Recto: Sketches for graphs of Invention, B flat Major, BWV 785.
 Verso: Sketches for a graph of Wolfgang Amadeus Mozart, Symphony, G Minor, K. 550, 1st movement, measures 1-114.
- 14: Recto: Photocopy of item 12, recto.
 Verso: Blank. [This side has not been microfilmed.]
- 15: Recto: Sketches for a graph of Invention, B flat Major, BWV 785.
 Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 16: Recto: Sketches for a graph of Invention, B flat Major, BWV 785.
 Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.

NOTE: *Items 17-18 were wrapped in a leaf from **Radio-Wien** of Jan. 10, 1930.*

- 17: Recto: Note by Schenker, indicating that Reinhard Oppel worked on Invention, E Minor, BWV 778.
 Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 18: Recto: Notes and musical examples concerning Invention, E Minor, BWV 778.
 Verso: Notes and musical examples concerning Invention, E Minor, BWV 778.
- 19: Recto: Sketches for a graph of Invention, B Minor, BWV 786.
 Verso: Blank. [This side has not been microfilmed.]
*Item 19 was wrapped in leaf from **Radio-Wien** of Mar. 21, 1930.*
- 20: Recto: Musical example and note concerning Sinfonia, F Minor, BWV 795.
 Verso: Blank. [This side has not been microfilmed.]
*Item 20 was wrapped in a leaf from **Radio-Wien** of Nov. 23, 1928.*

NOTE: *Items 21-33 were wrapped in a leaf from **Radio-Wien** of Oct. 14, 1927.*

- 21: **Bach, Johann Sebastian, 1685-1750.**

[Keyboard music. Selections]

Klavierwerke / von Joh. Seb. Bach ; herausgegeben von Czerny, Griepenkerl und Roitzsch. --
Leipzig : C. F. Peters, [18--?]

1 score (42 p.) ; 32 cm. -- (Edition Peters No. 207)

Band 10.

Pl. no. 2747 (207).

Contains markings on title page and pages 4-19 (Concerto nach italienischen Gusto, BWV 971),
20-31 (Chromatische Fantasie and Fuge, BWV 903), 32-35 (Fantasie und Fuge, BWV 905, C Minor).

- 22: Recto: Label: Ital[ienisches] Konz[ert]
Verso: Proof sheet for the **Erläuterungsausgabe** of Beethoven's Sonata, Op. 111.
Item 21 was wrapped around items 22-31.
- 23: August Halm, "Über J. S. Bachs Konzertform;" Robert Handke, "Der neapolitanische Sextakkord
in Bachscher Auffassung." Sonderabdruck aus **Bach-Jahrbuch 1919**. Inscribed to Schenker and
signed by August Halm, July 9, 1920.
- 24: Recto: Sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 1st movement,
measures 1-30.
Verso: Sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 1st movement,
measures 30-52.
- 25: Recto: Sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 1st movement,
measures 52-74.
Verso: Sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 1st movement,
measures 75-90.
- 26: Recto: Sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- 27: Recto: Sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 1st movement,
measures 1-146ff.
Verso: Sketchs for a graph of Ludwig van Beethoven, Symphony No. 5, Op. 67, 1st movement,
measures 215-502 [used for the one published in **Der Tonwille**, Heft 1].
- 28: Recto: Sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 1st movement,
measures 1-163.
Verso: Blank. [This side has not been microfilmed.]
- 29: Recto: Sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 3rd
movement, measures 1-189.
Verso: Blank. [This side has not been microfilmed.]
- 30: Recto: Unidentified musical sketches.

- Verso: Copies of counterpoint exercises by Albrechtsberger and Cherubini.
- 31: Recto: Analytic reduction of Prelude, D Minor, BWV 926 ["Zwölf Kleine Präludien," No. 3].
Verso: Blank. [This side has not been microfilmed.]
- 32: Recto: Studies in counterpoint, together with sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 2nd movement.
Verso: Sketches for a graph of an unidentified work.
- 33: Recto: Sketches for a graph of the Concerto nach italienischen Gusto, BWV 971, 2nd movement.
Verso: Sketches for a graph of Ludwig van Beethoven, Sonata, Op. 101, Fugue.
- NOTE:** *Items 34-39 were wrapped in a leaf from Radio-Wien of May 2, 1930.*
- 34: Recto: Photocopy of item 38, verso-left.
Verso: Blank. [This side has not been microfilmed.]
- 35: Recto: Photocopy of item 38, verso-right.
Verso: Blank. [This side has not been microfilmed.]
- 36: Recto: Photocopy of item 39, verso-left.
Verso: Blank. [This side has not been microfilmed.]
- 37: Recto: Photocopy of item 39, verso-right.
Verso: Blank. [This side has not been microfilmed.]
- 38: Recto: Label.
Verso: Clean copy of graphs of Overture in F Major, BWV 820, Menuett, in the hand of Angi Elias, with emendations by Schenker.
- 39: Recto: Label.
Verso: Clean copy of graphs of Overture in F Major, BWV 820, Menuett, in the hand of Angi Elias.
- NOTE:** *Items 40-46 were wrapped in a leaf from Radio-Wien of Oct. 28, 1927.*
- 40: Recto: Sketches for a graph of Passacaglia, C Minor, BWV 582, measures 1-8.
Verso: Diagram of an electrical device. [This side has not been microfilmed.]
- 41: Recto: Text and musical example concerning Passacaglia, C Minor, BWV 582, measures 1-8.
Verso: Blank. [This side has not been microfilmed.]
- 42: Recto: Sketch for a graph of Passacaglia, C Minor, BWV 582, measures 1-8.
Verso: Unidentified notes.
- 43: Recto: Sketches for a graph of Passacaglia, C Minor, BWV 582, measures 1-8.
Verso: Blank. [This side has not been microfilmed.]
- 44: Recto: Sketch for a graph of Passacaglia, C Minor, BWV 582, measures 1-8.
Verso: Fragment from an inventory of books.

- 45: Recto: Notes and musical examples concerning Passacaglia, C Minor, BWV 582?
Verso: Fragment from a proof sheet.
- 46: Recto: Sketch for a graph of Passacaglia, C Minor, BWV 582, measures 1-8.
Verso: Fragment from an inventory of books.
- 47: Recto: Sketches for a graph of an unidentified work. [Schenker has labled this item "Em. Bach (Vr. 7)."]
Verso: Unidentified notes.
*Item 47 was wrapped in a leaf from **Radio-Wien** of Jan. 21, 1927.*
- 48: Recto: Label and transcription of text by Ernst Oster of item 49.
Verso: Blank. [This side has not been microfilmed.]
- 49: Recto: Sketch for a graph of C. P. E. Bach, Arioso con 7 Variazioni, W. 118/4, Arioso.
Verso: Advertisement for a lecture series from March to June 1922. [This side has not been microfilmed.]
- 50: Recto: Photocopy of item 51 verso-left.
Verso: Label by Ernst Oster.
- 51: Recto: Label.
Verso: Clean copy of a graph of C. P. E. Bach, Arioso con 7 Variazioni, W. 118/4, Arioso.

FILE 69: ANALYSES OF MUSIC BY JOHANN SEBASTIAN BACH

NOTE: *All music is by Johann Sebastian Bach except as noted.*

- 1: Recto: Cover of original folder.
Verso: Blank. [This side has not been microfilmed.]
- 2: Recto: TLS, Otto Vrieslander to Schenker, Feb. 6, 1926.
Verso: [Continued from recto.]
- 3: Recto: Musical examples accompanying item 2.
Verso: Blank. [This side has not been microfilmed.]
- 4: Recto: Graphs of Partita No. 1, B Flat Major, BWV 825, Praeludium.
Verso: Blank. [This side has not been microfilmed.]
- 5: Recto: Sketches for a graph of Partita No. 1, B Flat Major, BWV 825, Praeludium.
Verso: Blank. [This side has not been microfilmed.]

- 6: Recto: Graph of Partita No. 1, B Flat Major, BWV 825, Allemande.
Verso: Blank. [This side has not been microfilmed.]
- 7: Recto: Sketches for a graph of Partita No. 1, B Flat Major, BWV 825, Allemande.
Verso: Blank. [This side has not been microfilmed.]
- 8: Recto: Sketches for a graph of Partita No. 1, B Flat Major, BWV 825, Allemande.
Verso: Sketches for a graph of Partita No. 1, B Flat Major, BWV 825, Courante.
- 9: Recto: Sketches for a graph of Partita No. 1, B Flat Major, BWV 825, Sarabande, and sketches for a graph of Johannes Brahms, Variationen und Fuge über ein Thema von Händel, Op. 24, Theme.
Verso: Blank. [This side has not been microfilmed.]
- 10: Recto: Sketches for a graph of Partita No. 1, B Flat Major, BWV 825, Menuett I.
Verso: Sketches for a graph of Johannes Brahms, Variationen und Fuge über ein Thema von Händel, Op. 24, Fugue.
- 11: Recto: Sketches for a graph of Partita No. 1, B Flat Major, BWV 825, Menuett II.
Verso: Blank. [This side has not been microfilmed.]
- 12: Recto: Sketches for a graph of Partita No. 1, B Flat Major, BWV 825, Gigue.
Verso: Sketches for a graph of an Johannes Brahms, Variationen und Fuge über ein Thema von Händel, Op. 24, Fugue.
- 13-35: "J. S. Bach: Partita I (B dur)." Text in Jeanette Schenker's hand. [Verso sides are blank and have not been microfilmed.]
- 36: Recto: Notes and musical examples concerning an unidentified choral.
Verso: Blank. [This side has not been microfilmed.]
- 37: Recto: Notes concerning the conclusion of an unidentified chorale, and concerning French Suite No. 6, E Major, BWV 817, Allemande, Courante, and Sarabande.
Verso: Notes concerning French Suite No. 6, E Major, BWV 817, Polonaise, Menuett, Bourrée, and Gigue.
- 38: Recto: Notes concerning French Suite No. 6, E Major, BWV 817, Allemande.
Verso: Notes concerning French Suite No. 6, E Major, BWV 817, Allemande.
- 39: Recto: Notes concerning French Suite No. 6, E Major, BWV 817, Allemande.
Verso: Blank. [This side has not been microfilmed.]
- 40: Recto: Notes concerning French Suite No. 6, E Major, BWV 817, Courante.
Verso: Blank. [This side has not been microfilmed.]
- 41: Recto: Notes concerning French Suite No. 6, E Major, BWV 817, Sarabande.
Verso: Notes concerning French Suite No. 6, E Major, BWV 817, Sarabande.
- 42: Recto: Notes concerning French Suite No. 6, E Major, BWV 817, Gavotte.
Verso: Blank. [This side has not been microfilmed.]
- 43: Recto: Notes concerning French Suite No. 6, E Major, BWV 817, Menuett.
Verso: Blank. [This side has not been microfilmed.]
- 44: Recto: Notes concerning French Suite No. 6, E Major, BWV 817, Polonaise.
Verso: Blank. [This side has not been microfilmed.]

- 45: Recto: Notes concerning French Suite No. 6, E Major, BWV 817, Bourrée.
Verso: Blank. [This side has not been microfilmed.]
- 46: Recto: Notes concerning French Suite No. 6, E Major, BWV 817, Gigue.
Verso: Blank. [This side has not been microfilmed.]
- 47: Recto: Notes concerning Brandenburg Concerto No. 5, D Major, BWV 1050, 1st movement.
Verso: Notes concerning Brandenburg Concerto No. 5, D Major, BWV 1050, 2nd movement.
- 48-54: List of notes and musical examples concerning various topics in the music of Johann Sebastian Bach. Labeled pages 1-11. Item 54 verso has notes and a musical example concerning an unidentified work by Carl Philipp Emanuel Bach.
- 55: Recto: Notes and musical examples concerning Ludwig van Beethoven, Sonata, Op. 22, 1st and 2nd movements. Labeled page 12.
Verso: Notes and musical examples concerning Ludwig van Beethoven, Sonata, Op. 22, 2nd movement, and Sonata, Op. 14, No. 2, 1st movement. Labeled page 13.
- 56: Recto-Left: Notes and musical examples concerning Ludwig van Beethoven, Sonata, Op. 49, No. 2, 2nd movement, and Sonata, Op. 81a, 1st and 2nd movements. Labeled page 17.
Recto-Right: Notes and musical examples concerning Ludwig van Beethoven, Sonata, Op. 26, 1st and 2nd movements. Labeled page 14.
Verso-Left: Notes and musical examples concerning Ludwig van Beethoven, Sonata, Op. 26, 3rd and 4th movement, and Sonata, Op. 27, No. 2, 1st and 2nd movements. Labeled page 15.

Verso-Right: Notes and musical examples concerning Ludwig van Beethoven, Sonata, Op. 27, No. 2, 2nd and 3rd movements. Labeled page 16.

57-69: Photocopies by Ernst Oster of items 48-55. Items 57, and 63-68 contain additional markings by Ernst Oster.

70: Recto: Label and a musical example.
 Verso: Analytic reduction by Reinhard Ooppel of Prelude, C Major, BWV 924 ["Zwölf kleine Präludien" No. 1] with emendations by Schenker.
*This item was wrapped in a leaf from **Radio-Wien** of Dec. 14, 1928.*

NOTE: *Items 71-78 were wrapped in a leaf from **Radio-Wien** of Nov. 4, 1927. Within that, items 72-74 were wrapped in another leaf from **Radio-Wien** [n.d.]*

71: Recto: Sketches for graphs of Prelude, F Major, BWV 927 ["Zwölf kleine Präludien" No. 8].
 Verso: Blank. [This side has not been microfilmed.]

72: Recto: Sketches for a graph of Prelude, C Minor, BWV 934.
 Verso: Label by Ernst Oster.

73: Recto: Sketches for a graph of Prelude, C Minor, BWV 934.
 Verso: Blank. [This side has not been microfilmed.]

74: Recto: Sketches for a graph of Prelude, C Major, BWV 933, and Prelude, C Minor, BWV 934.
 Verso: Sketches for a graph of Prelude, D Minor, BWV 926 ["Zwölf Kleine Präludien" No. 3].

75: Recto: Sketches for graphs of Prelude, F Major, BWV 927, and Prelude, F Major, BWV 928 ["Zwölf Kleine Präludien" Nos. 8 and 9].
 Verso: Sketches for graphs of Prelude, G Minor, BWV 929, and Prelude, G Minor, BWV 930, and Prelude, A Minor, BWV 931 ["Zwölf Kleine Präludien" Nos. 10, 11, and 12].

76: Recto: Sketches for a graph of Prelude, D Minor, BWV 935.
 Verso: Blank. [This side has not been microfilmed.]

77: Recto: Sketches for a graph of an unidentified work.
 Verso: Sketches for a graph of Johannes Brahms, Variationen über ein Thema von Händel, Op. 24.

78: Recto: Sketches for graphs of an unidentified work, of Prelude, C Major, BWV 924, and of Prelude, E Minor, BWV 941.
 Verso: Sketches for graphs of Prelude, C Minor, BWV 999, and Prelude, D Major, BWV 925.

- 79: **Bach, Johann Sebastian, 1685-1750.**
 [Works, harpsichord. Selections]
 Klavierwerke / von Joh. Seb. Bach ; herausgegeben von Czerny, Griepenkerl, und Roitzsch. --
 Leipzig: C. F. Peters [18--?]
 1 score (35 p.) ; 32 cm. -- (Edition Peters No. 200)
- Pl. no. 6704.
 Contains signature of Heinrich Schenker on title page.
 Contains markings by Schenker on pages III-IV [i.e. 1-2, introduction], 3 (Prelude, BWV 924, C Major), 4 (Prelude, BWV 939, C Major), 4-5 (Prelude, BWV 999, C Minor), 7 (Prelude, BWV 926, D Minor), 8 (Prelude, BWV 940, D Minor), 8-9 (Prelude, BWV 941, E Minor), 9 (Prelude, BWV 927, F Major), 10-11 (Prelude, BWV 928, F Major), 11 (Prelude, BWV 929, G Minor), 12 (Prelude, BWV 930, G Minor), 13 (Prelude, BWV 942, A Minor), 14 (Prelude, BWV 933, C Major), 15 (Prelude, BWV 934, C Minor), 16 (Prelude, BWV 935, D Minor), 17 (Prelude, BWV 936, D Major), 18 (Prelude, BWV 937, E Major), 19 (Prelude, BWV 938, E Minor), 20-21 (Fughetta, BWV 961, C Minor).

FILE 70: ANALYSES OF MUSIC BY JOHANN SEBASTIAN BACH

NOTE: *All music is by Johann Sebastian Bach except as noted.*

- 1: Cover of folder. The label has been pasted on the cover from **Radio-Wien** of Mar. 21, 1930.
- 2: Recto: Label by Ernst Oster.
 Verso: Blank. [This side has not been microfilmed.]
- 3: Recto: Sketches for a graph of "Jesu, deine Liebeswunden" BWV 471.
 Verso: Blank. [This side has not been microfilmed.]
*This item was wrapped in a leaf from **Radio-Wien** of Nov. 9, 1928.*
- 4: Recto: Label and sketches for a graph of French Suite No. 6, E Major, BWV 817, Allemande.
 Verso: Clean copy of a graph of French Suite No. 6, E Major, BWV 817, Allemande, in the hand of Angi Elias, with emendations by Schenker.
- 5: Recto: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Allemande.
 Verso: Blank. [This side has not been microfilmed.]

- 6: Recto: Note concerning French Suite No. 6, E Major, BWV 817, Allemande.
Verso: Blank. [This side has not been microfilmed.]
- 7: Recto: Label.
Verso: Clean copy of a graph of French Suite No. 6, E Major, BWV 817, Courante, in the hand of Angi Elias, with emendations by Schenker.
- 8: Recto: Label and sketches for a graph of French Suite No. 6, E Major, BWV 817, Sarabande.
Verso: Clean copy of a graph of French Suite No. 6, E Major, BWV 817, Sarabande, in the hand of Angi Elias, with emendations by Schenker.
- 9: Recto: Musical example concerning French Suite No. 6, E Major, BWV 817, Sarabande, measure 18.
Verso: Listing of courses offered by the Volksbildungsheim in Simmering, March-June 1922. [This item had been part of item 9. This side has not been microfilmed.]
- 10: Recto: Notes and musical examples concerning French Suite No. 6, E Major, BWV 817, Sarabande.
Verso: Listing of courses offered by the Volksbildungsheim in Simmering, March-June 1922. [This item had been part of item 8. This side has not been microfilmed.]
- 11: Recto: Sketches for graphs of French Suite No. 6, E Major, BWV 817, Sarabande.
Verso: Blank. [This side has not been microfilmed.]
- 12: Recto: Label.
Verso: Clean copy of a graph of French Suite No. 6, E Major, BWV 817, Gavotte, in the hand of Angi Elias, with emendations by Schenker.
- 13: Recto: Label.
Verso: Clean copy of a graph of French Suite No. 6, E Major, BWV 817, Polonaise, in the hand of Angi Elias, with emendations by Schenker.
- 14: Recto: Label.
Verso: Clean copy of a graph of French Suite No. 6, E Major, BWV 817, Menuett, in the hand of Angi Elias, with emendations by Schenker.
- 15: Recto: Label.
Verso: Clean copy of a graph of French Suite No. 6, E Major, BWV 817, Bourrée, in the hand of Angi Elias, with emendations by Schenker.
- 16: Recto: Label.
Verso: Clean copy of a graph of French Suite No. 6, E Major, BWV 817, Bourrée, in the hand of Angi Elias, with emendations by Schenker.
- 17: Recto: Label.
Verso: Clean copy of a graph of French Suite No. 6, E Major, BWV 817, Gigue, in the hand of Angi Elias, with emendations by Schenker.
- 18: Recto: Sketch for a graph of French Suite No. 6, E Major, BWV 817, Gigue.

- Verso: Blank. [This side has not been microfilmed.]
- 19: Recto: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Gigue,
Verso: Blank. [This side has not been microfilmed.]
- 20: Recto-left: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Allemande.
Recto-right: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Courante, and Sarabande, and for a graph of Ludwig van Beethoven, String Quartet in A Minor, Op. 132, 1st movement.
Verso-left: Sketches for a graph of Ludwig van Beethoven, String Quartet in A Minor, Op. 132, 1st movement.
Verso-right: Sketches for a graph with notes and musical examples of French Suite No. 6, E Major, BWV 817, Allemande.
- 21: Recto: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Courante.
Verso: Blank. [This side has not been microfilmed.]
- 22: Recto: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Sarabande and Allemande.
Verso: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Gavotte.
- 23: Recto: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Polonaise.
Verso: Blank. [This side has not been microfilmed.]
- 24: Recto: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Bourrée.
Verso: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Menuett.
- 25: Recto: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Gigue.
Verso: Sketches for a graph of French Suite No. 6, E Major, BWV 817, Gigue.
- NOTE:** *Items 26-29 were wrapped in a leaf from **Radio-Wien** of May 25, 1928.*
- 26: Recto: Notes and musical examples for English Suite No. 5, E Minor, BWV 810, Sarabande.
Verso: Label by Ernst Oster.
- 27: Recto: Notes and sketches for a graph of English Suite No. 5, E Minor, BWV 810, Sarabande.
Verso: Notes and musical examples, and identification by Ernst Oster. [The musical examples are on a separate piece of paper and had been pasted on its verso side, which contains a fragment of an inventory of books.]
- 28: Recto: Sketches for a graph of English Suite No. 5, E Minor, BWV 810, Sarabande.
Verso: Identification by Ernst Oster.
- 29: Recto: Sketches for a graph of English Suite No. 5, E Minor, BWV 810, Sarabande. [This is written on a portrait of Max Friedlaender that was published in **Die Musik** of Nov. 1912.]

Verso: Draft of the beginning of the article "Die Kunst zu hören" [published in Heft 3, 1922 of **Der Tonwille**] in Jeanette Schenker's hand with emendations by Schenker.

- 30: Recto: Label by Ernst Oster.
 Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 31-32 were wrapped in a leaf from **Radio-Wien** of Feb. 7, 1930.*

- 31: Recto: Sketch for a graph of Suite, violoncello, G Major, BWV 1007, Prélude.
 Verso: Blank. [This side has not been microfilmed.]
- 32: Recto: Sketches for a graph of Suite, violoncello, G Major, BWV 1007, Gigue.
 Verso: Blank. [This side has not been microfilmed.]
- 33: Recto: Sketches for a graph of Toccata, G Minor, BWV 915.
 Verso: Blank. [This side has not been microfilmed.]
*This item was wrapped in a leaf from **Radio-Wien** of Nov. 23, 1928.*

NOTES: *All the verso sides of items 34-71 were blank and have not been microfilmed.
 A second set of photocopies similar to items 34-71 have not been microfilmed.*

- 34: Recto: Ernst Oster's photocopy of item 4 recto-left side.
- 35: Recto: Ernst Oster's photocopy of item 4 recto-right side.
- 36: Recto: Ernst Oster's photocopy of item 4 verso-left side.
- 37: Recto: Ernst Oster's photocopy of item 5 recto.
- 38: Recto: Ernst Oster's photocopy of item 6 recto.
- 39: Recto: Ernst Oster's photocopy of item 7 recto-left.
- 40: Recto: Ernst Oster's photocopy of item 7 recto-right.
- 41: Recto: Ernst Oster's photocopy of item 8 verso-left.
- 42: Recto: Ernst Oster's photocopy of item 8 verso-right.
- 43: Recto: Ernst Oster's photocopy of item 8 recto-left.
- 44: Recto: Ernst Oster's photocopy of item 9 recto.
- 45: Recto: Ernst Oster's photocopy of item 11 recto.
- 46: Recto: Ernst Oster's photocopy of item 12 verso left.
- 47: Recto: Ernst Oster's photocopy of item 12 verso right.
- 48: Recto: Ernst Oster's photocopy of item 13 verso left.

- 49: Recto: Ernst Oster's photocopy of item 13 verso right.
- 50: Recto: Ernst Oster's photocopy of item 14 verso left.
- 51: Recto: Ernst Oster's photocopy of item 14 verso right.
- 52: Recto: Ernst Oster's photocopy of item 15 verso left.
- 53: Recto: Ernst Oster's photocopy of item 15 verso right.
- 54: Recto: Ernst Oster's photocopy of item 16 verso.
- 55: Recto: Ernst Oster's photocopy of item 17 verso left.
- 56: Recto: Ernst Oster's photocopy of item 17 verso right.
- 57: Recto: Ernst Oster's photocopy of item 18 verso.
- 58: Recto: Ernst Oster's photocopy of item 19 verso.
- 59: Recto: Ernst Oster's photocopy of item 20 recto right (lower half).
- 60: Recto: Ernst Oster's photocopy of item 20 verso left.
- 61: Recto: Ernst Oster's photocopy of item 20 recto right (upper half).
- 62: Recto: Ernst Oster's photocopy of item 20 verso right.
- 63: Recto: Ernst Oster's photocopy of item 20 recto left.
- 64: Recto: Ernst Oster's photocopy of item 21 recto.
- 65: Recto: Ernst Oster's photocopy of item 22 recto.
- 66: Recto: Ernst Oster's photocopy of item 22 verso.
- 67: Recto: Ernst Oster's photocopy of item 23 recto.
- 68: Recto: Ernst Oster's photocopy of item 24 recto right.
- 69: Recto: Ernst Oster's photocopy of item 24 verso right.
- 70: Recto: Ernst Oster's photocopy of item 31 recto.
- 71: Recto: Ernst Oster's photocopy of item 32 recto.
- 72: TLS, unidentified sender (letterhead of the Gelehrtenschule des Johanneums) to Ernst Oster,
Dec. 12, 1974.
- 73: Recto: Invitation and program of an alumni reunion of the Gelehrtenschule des Johanneums.
- 74: Envelope for items 72 and 73.

- 75: Note by Ernst Oster.
- 76: Ernst Oster's photocopy of item 69/37 recto.
- 77: Ernst Oster's photocopy of item 69/37 verso.
- 78: Ernst Oster's photocopy of item 69/38 recto.
- 79: Ernst Oster's photocopy of item 69/38 verso.
- 80: Ernst Oster's photocopy of item 69/39 recto.
- 81: Ernst Oster's photocopy of item 69/40 recto.
- 82: Ernst Oster's photocopy of item 69/42 recto.
- 83: Ernst Oster's photocopy of item 69/43 recto.
- 84: Ernst Oster's photocopy of item 69/44 recto.
- 85: Ernst Oster's photocopy of item 69/45 recto.
- 86: Ernst Oster's photocopy of item 69/46 recto.
- 87: Ernst Oster's photocopy of item 69/51 recto [fragment].
- 88: Ernst Oster's photocopy of item 69/52 recto.
- 89: Ernst Oster's photocopy of item 69/53 recto right.
- 90: Ernst Oster's photocopy of item 69/53 verso left.
- 91: Ernst Oster's photocopy of item 69/53 verso right.
- 92: Ernst Oster's photocopy of item 69/53 recto left.
- 93: Ernst Oster's photocopy of item 69/54 recto.
- 94: Ernst Oster's photocopy of item 69/54 verso [fragment].

FILE 71: ANALYSES OF MUSIC BY JOHANN SEBASTIAN BACH

NOTE: *All music is by Johann Sebastian Bach except as noted. Most analyses are of works from Das wohltemperierte Clavier (WTC), books I and II.*

- 1: Original cover of file.
- 2: Recto: Note.
Verso: Blank. [This side has not been microfilmed.]
- 3: Recto: Note.
Verso: Fragment of a gas bill. [This side has not been microfilmed.]

NOTE: *Items 4-6 were wrapped in a leaf from **Radio-Wien** of Mar. 21, 1930; this was then wrapped with a leaf from **Radio-Wien** of Jan. 28, 1927.*

- 4: Recto: Sketches for a graph of WTC I, Prelude, BWV 848, C Sharp Major.
Verso: Unidentified photograph from **Die Musik**. [This side has not been microfilmed.]
- 5: Recto: Sketches for graphs of WTC I, Prelude and Fugue, BWV 848, C Sharp Major.
Verso: Blank. [This side has not been microfilmed.]
- 6: Recto: Sketch for a graph of WTC I, Prelude, BWV 848, C Sharp Major.
Verso: Fragment of an analysis showing roman numerals.
- 7: Recto: Sketch for a graph of WTC I, Fugue, BWV 851, D Minor [continued on item 7 recto].
Verso: Sketch for a graph of WTC I, Prelude, BWV 851, D Minor.
- 8: Recto: Sketches for a graph of WTC I, Fugue, BWV 851, D Minor [continued from 6 recto].
Verso: Sketches for a graph of WTC I, Fugue, BWV 875, D Minor.
- 9: Recto: Notes.
Verso: Blank. [This side has not been microfilmed.]
- 10: Recto: Sketches for a graph of WTC I, Fugue, BWV 851, D Minor.
Verso: Sketches for a graph of WTC I, Fugue, BWV 851, D Minor.
- 11: Recto: Notes and musical examples concerning WTC I, Fugue, BWV 851, D Minor.
Verso: Portion of a TLS, unidentified sender (letterhead of Schriftleitung des General-Anzeigers für Bonn und Umgegend, Feb. 16, 1927.
- 12: Recto: Notes and musical example concerning WTC I, Fugue, BWV 851, D Minor. [This has been written on a photograph of Carl Nielsen that was published in **Die Musik** of May 1906.]
Verso: Unidentified text in Jeanette Schenker's hand with emendations by Schenker.

NOTE: *Items 13-22 were wrapped in a leaf from **Radio-Wien** of Oct. 21, 1927.*

- 13: Recto: Sketches for a graph of WTC I, Fugue, BWV 855, E Minor.
Verso: Sketches for a graph of WTC I, Prelude, BWV 855, E Minor.
- 14: Recto: Sketches for a graph of WTC I, Fugue, BWV 855, E Minor.
Verso: Sketches for a graph in the hand of an unidentified student of Franz Schubert, Waltz, Op. 9, D. 365, Nos. 1-3.

- 15: Recto: Sketches for a graph of WTC I, Fugue, BWV 855, E Minor.
Verso: Sketches for a graph in the hand of an unidentified student of Franz Schubert, Waltz, Op. 9, D. 365, No. 2.
- 16: Recto: Label: "2-st[immige] fuge."
Verso: Blank. [This side has not been microfilmed.]
This item was wrapped around items 17-18.
- 17: Recto: Notes concerning WTC I, Fugue, BWV 855, E Minor.
Verso: Notes concerning WTC I, Fugue, BWV 855, E Minor.
- 18: Recto: Notes concerning fugue.
Verso: List of rules concerning boarders in an unidentified Pension. [This side has not been microfilmed.]
- 19: Recto: Graphs of WTC I, Fugue, BWV 851, D Minor, and of Fugue, BWV 855, E Minor.
Verso: Fragment of an inventory of books; Beethoven, Symphony No. 3, Op. 55.
The two graphs on the recto side are on separate pieces of paper that have been pasted onto a sheet of paper labeled page 281. The verso side of the graph of the D-minor Fugue is part of an inventory of books; the verso side of the graph of the E-minor Fugue is a fragment of a graph from Ludwig van Beethoven, Symphony No. 3, Op. 55. The verso side of the sheet labeled page 281 is blank.
- 20: Recto: Sketches for a graph of WTC I, Fugue, BWV 855, E Minor.
Verso: Sketches for a graph of WTC I, Prelude, BWV 855, E Minor.
- 21: Recto: Sketches for a graph of WTC I, Fugue, BWV 855, E Minor.
Verso: Sketches for a graph of WTC I, Fugue, BWV 855, E Minor.
- 22: Recto: Sketches for a graph of an unidentified work, and of WTC I, Fugue, BWV 855, E Minor.
Verso: Sketches for a graph of WTC I, Fugue, BWV 855, E Minor.
- NOTE:** *Items 23-55 were wrapped in a leaf from **Radio-Wien** of Nov. 4, 1927.*
- 23: Recto: Sketches for a graph of WTC II, Fugue, BWV 881, F Major.
Verso: Sketch for a graph of an unidentified work.
- 24: Recto: Notes, mentioning Reinhard Ooppel.
Verso: Notes.
- 25: Recto: Notes and musical examples concerning WTC II, Fugue, BWV 874, D Major.
Verso: Blank. [This side has not been microfilmed.]
- 26: Recto: Sketches for a graph of the subject of WTC II, Fugue, BWV 877, D Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- 27: Recto: Sketches for a graph of WTC I, Fugue, BWV 863, G Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 28-55 were found in an issue of **Signale für die musikalische Welt** of Dec. 15, 1920, and were interleaved as follows: 28-33, 34-35, 36-37, 38, 39, 40-42, 43, 44-48, 49, 50-53, 54, 55.*

- 28: Recto: Citations to fugues in Adolf Bernard Marx, **Die Lehre von der musikalischen Komposition, praktisch theoretisch.**
Verso: [List continued from recto side.]
- 29: Recto: Citations to fugues in Adolf Bernard Marx, **Die Lehre von der musikalischen Komposition, praktisch theoretisch.**
Verso: Portion of an envelope. [This side has not been microfilmed.]
- 30: Recto: Notes.
Verso: Blank. [This side has not been microfilmed.]
- 31: Recto: Notes concerning WTC II, Fugue, BWV 870, C Major.
Verso: Invitation to a recital by Artur Fleischer sponsored by the Komitee zur Förderung sinfonischer Musik in Wien. [This side has not been microfilmed.]
- 32: Recto: Musical example concerning the subject of WTC II, Fugue, BWV 871, C Minor.
Verso: Streetcar ticket. [This side has not been microfilmed.]
- 33: Recto: Notes marked "Vortrag."
Verso: Blank. [This side has not been microfilmed.]
- 34: Recto: Notes concerning WTC I, Fugue, BWV 848, C Sharp Major.
Verso: Portion of an envelope. [This side has not been microfilmed.]
- 35: Recto: Notes and musical examples concerning WTC I, Fugue, BWV 848, C Sharp Major.
Verso: Notes concerning WTC I, Fugue, BWV 848, C Sharp Major.
- 36: Recto: "Bach: Fuge Cis moll" [WTC I]. Text in Jeanette Schenker's hand.
Verso: Blank. [This side has not been microfilmed.]
- 37: Recto: Musical example from WTC I, Fugue, BWV 849, C Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- 38: Recto: Notes concerning fugue.
Verso: Blank. [This side has not been microfilmed.]
- 39: Recto: Notes concerning fugue.
Verso: Blank. [This side has not been microfilmed.]
- 40: Recto: Notes and musical examples concerning WTC I, Fugue, BWV 852, E Flat Major.
Verso: Fragment of a clean copy of a graph of Mozart, Sonata, A Minor, K. 310 (300d), 1st movement [used for the version published in **Der Tonwille**, Heft 2].
- 41: Recto: Sketch for a graph of WTC I, Fugue, BWV 852, E Flat Major.

- Verso: Sketch for a graph of WTC I, Fugue, BWV 852, E Flat Major.
- 42: Recto: Musical examples and diagrams of WTC I, Fugue, BWV 852, E Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 43: Recto: Notes concerning WTC I, Fugue, BWV 853, E Flat Minor.
Verso: Page from an appointment calendar, Apr. 8, 1920. [This side has not been microfilmed.]
- 44: Recto: Notes concernig WTC I, Fugue, BWV 854, E Minor.
Verso: Fragment of a gas bill for March-April [year unknown. This side has not been microfilmed.]
- 45: Recto: Notes concerning WTC I, Fugue, BWV 859, F Sharp Minor.
Verso: Blank. [This side has not been microfilmed.]
- 46: Recto: Musical example from WTC I, Fugue, BWV 855, E Minor.
Verso: Blank. [This side has not been microfilmed.]
- 47: Recto: Notes concerning WTC I, Fugue, BWV 855, E Minor.
Verso: Notes.
- 48: Recto: Notes.
Verso: Fragmentary markings.
- 49: Recto: Notes and musical example concerning WTC I, Fugue, BWV 857, F Minor.
Verso: Portion of a receipt from the Internationale Unfallversicherungs-Actien-Gesellschaft. [This side has not been microfilmed.]
- 50: Recto: Notes and musical example concerning WTC I, Fugue, BWV 858, F Sharp Major.
Verso: Page of an appointment calendar dated July 8, 1920. [This side has not been microfilmed.]
- 51: Recto: Notes and musical example concerning WTC I, Fugue, BWV 858, F Sharp, Major.
Verso: Page of an appointment calendar dated Feb. 21, 1920. [This side has not been microfilmed.]
- 52: Recto: Notes and sketches for a graph of WTC I, Fugue, BWV 866, B Flat Major.
Verso: Blank. [This side has not been microfilmed.]
- 53: Recto: Sketch for a graph of WTC I, Prelude, BWV 866, B Flat Major.
Verso: Unidentified notes.
- 54: Recto: Notes concerning WTC I, Fugue, BWV 869, B Minor.
Verso: Blank. [This side has not been microfilmed.]
- 55: Recto: Notes concerning WTC II, Fugue, BWV 881, F Minor.
Verso: Page from an appointment calendar dated Mar. 27, 1920. [This side has not been microfilmed.]

FILE 72: ANALYSES OF MUSIC BY JOHANN SEBASTIAN BACH

- 1: Cover from original folder.
- 2: Recto: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 1st movement, measures 1-31.
Verso: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 1st movement, measures 31-58. [The continuation is on item 7.]
- 3: Recto: Ernst Oster's photocopy of item 69/47 recto: notes concerning Brandenburgische Konzert No. 5, BWV 1050, 1st movement.
Verso: Blank. [This side has not been microfilmed.]
- 4: Recto: Ernst Oster's photocopy of item 69/47 verso: notes concerning Brandenburgische Konzert No. 5, BWV 1050, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 5: Recto: Transcriptions by Ernst Oster of various items.
Verso: Blank. [This side has not been microfilmed.]
- 6: Recto: Graph by Ernst Oster of Brandenburgische Konzert No. 5, BWV 1050, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 7: Recto: Graph by Ernst Oster of Brandenburgische Konzert No. 5, BWV 1050, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 8: Recto: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 1st movement, measures 59-70.
Verso: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 1st movement.
- 9: Recto: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 1st movement, measures 50-92.
Verso: Blank. [This side has not been microfilmed.]
- 10: Recto: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 1st movement.
Verso: Photoreproduction by Ernst Oster of sketches to a graph of Brandenburgische Konzert No. 5, BWV 1050, 1st movement.
- 11: Recto: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 1st movement, measures 93-153.
Verso: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 1st movement, measures 154-227.
- 12: Recto: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 2nd movement, measures 1-23.

- Verso: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 2nd movement, measures 24-49.
- 13: Recto: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 3rd movement, measures 1-29.
Verso: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 3rd movement, measures 29-64.
- 14: Recto: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 3rd movement, measures 79-127.
Verso: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 3rd movement, measures 128-203.
- 15: Recto: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 3rd movement, measures 204-232.
Verso: Photoreproduction by Ernst Oster of sketches for a graph of Brandenburgische Konzert No. 5, BWV 1050, 3rd movement, measures 233-310.
- NOTE:** *Items 16-21 were wrapped in a leaf from **Radio-Wien** of Oct. 7, 1927.*
- 16: Recto: Sketches for a graph of Das musikalische Opfer, BWV 1079, Trio Sonata, 1st movement, measures 1-33.
Verso: Sketches for a graph of Das musikalische Opfer, BWV 1079, Trio Sonata, 1st movement, measures 34-48.
- 17: Recto: Sketches for a graph of Das musikalische Opfer, BWV 1079, Trio Sonata, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 18: Recto: Sketches for a graph of Das musikalische Opfer, BWV 1079, Trio Sonata, 3rd movement, measures 1-18.
Verso: Sketches for a graph of Das musikalische Opfer, BWV 1079, Trio Sonata, 3rd movement, measures 18-30.
- 19: Recto: Sketches for a graph of Das musikalische Opfer, BWV 1079, Trio Sonata, 4th movement.
Verso: Sketches for a graph of Das musikalische Opfer, BWV 1079, Trio Sonata, 4th movement.
- 20: Recto: Notes and musical examples concerning Das musikalische Opfer, BWV 1079, Trio Sonata, 4th movement.
Verso: Blank. [This side has not been microfilmed.]
- 21: Recto: Sketch for a graph of Das musikalische Opfer, BWV 1079, Trio Sonata, 4th movement.

FILE 73: ANALYSES OF CHOPIN, ETUDE, OP. 25, NO. 11

NOTE: *This file was wrapped in a leaf from **Radio-Wien** of Sept. 1, 1927. All music is by Frederic Chopin.*

- 1: Recto: Sketches for a graph of Etude, A Minor, Op. 25, No. 11.
Verso: Blank. [This side has not been microfilmed.]
- 2: Recto: Sketches for a graph of Etude, A Minor, Op. 25, No. 11.
Verso: Sketches for a graph of Etude, A Minor, Op. 25, No. 11.
- 3: Recto: Clean copy of a graph of Etude, A Minor, Op. 25, No. 11, in the hand of Angi Elias, with numerous emendations by Schenker.
Verso: Sketches for a graph and musical examples of Etude, A Minor, Op. 25, No. 11.
- 4: Recto: Sketches for a graph of Etude, A Minor, Op. 25, No. 11.
Verso: Proof sheet from **Das Meisterwerk in der Musik**, vol. 2, page 168. [This side has not been microfilmed.]
- 5: Recto: Sketches for a graph of Etude, A Minor, Op. 25, No. 11.
Verso: Portion of a page from an inventory of music.
- 6: Recto: Two sections of notes, one labeled "Vortrag" and the other labeled "Metronom."
Verso: Blank. [This side has not been microfilmed.]
- 7: Recto: Note by Ernst Oster concerning the dating of items 8-10.
Verso: Blank. [This side has not been microfilmed.]
- 8: Recto: Label.
Verso: Clean copy of a graph of Etude, A Minor, Op. 25, No. 11, measures 1-39, in the hand of Angi Elias.
- 9: Recto: Label.
Verso: Clean copy of a graph of Etude, A Minor, Op. 25, No. 11, measures 40-78, in the hand of Angi Elias.
- 10: Recto: Label.
Verso: Clean copy of a graph of Etude, A Minor, Op. 25, No. 11, measures 79-96, in the hand of Angi Elias.
- 11: Recto: Text concerning Etude, A Minor, Op. 25, No. 11, labeled page 12.
Verso: Blank. [This side has not been microfilmed.]
- 12: Recto: Text and musical example concerning Etude, A Minor, Op. 25, No. 11, labeled page 13.
Verso: Blank. [This side has not been microfilmed.]
- 13: Recto: Text concerning Etude, A Minor, Op. 25, No. 11, labeled page 14.
Verso: Blank. [This side has not been microfilmed.]
- 14: Recto: Text and musical examples concerning Etude, A Minor, Op. 25, No. 11, labeled page 15.
Verso: Blank. [This side has not been microfilmed.]

- 15: Recto: Text and musical examples concerning Etude, A Minor, Op. 25, No. 1, labeled page 16.
 Verso: Blank. [This side has not been microfilmed.]

FILE 74: AN EARLY VERSION OF DER FREIE SATZ

NOTE: See Appendix 1 and 79/1-22.

*This file contains handwritten text (usually in Jeanette Schenker's hand) and notes (usually in Schenker's hand) for "Von der Auskomponierung" -- chapter 2 of an earlier version of **Der freie Satz**. These notes were found interleaved in four folders made from issues of the **Frankfurter Zeitung** from various dates in July 1919. Each of the four folders was then wrapped with leaves from an issue of **Die Musik** from August 1923.*

FOLDER 1: Items 1-132 were interleaved as follows:
 1-12, 13-85, 86-115, 116-132.

FOLDER 2: Items 133-249 were interleaved as follows:
 133-158, 159-160, 161-165, 166-190, 191-193, 194-201, 202-210, 211-219, 220-224,
 225-239, 240-249.

FOLDER 3: Items 250-546 were interleaved as follows:
 250-347, 348-360, 361-387, 388-454, 455-463, 464-484, 485-509, 510-511, 512-516,
 517-527, 528-533, 534-538, 539-546.
*Within this folder, items 512-516 were found inside the cover of an issue of **Signale für die musikalische Welt** of Aug. 29, 1917.*

FOLDER 4: Items 547-742 were interleaved as follows:
 547-612, 613, 614-616, 617-625, 626-628, 629-631, 632, 633-638, 639, 640-655, 656-
 675, 676-700, 701-703, 704-714, 715-735, 736-739, 740-741, 742.

Locations of text containing paragraph headings:

- | | | |
|------|------|---|
| 91: | §1: | Von einfacheren Formen der Auskomponierung |
| 101: | §2: | Vom Einfluss des vokalen und instrumentalen Elementes auf die Auskomponierung |
| 120: | §3: | Von der Auskomponierung der Motive |
| 158: | §4: | Im Besonderen von der motivischen Auskomponierung der II. Stufe in Moll |
| 202: | §5: | Von den besonderen Vorteilen der Motivauskomponierung |
| 133: | §6: | Von dem überragenden Wert der fortgeschrittenen Auskomponierung gegenüber den einfachen Auskomponierungen der ersten Epoche |
| 357: | §7: | Von der schwierigsten Technik: der Ausspannung einer grossen horizontalen Fläche aus einer einfachen Grundidee |
| 610: | §8: | Von der Rolle der Kadenz in der Einheit des Gedankens |
| 614: | §9: | Von einigen andern technischen Merkmalen der Auskomponierung:
a) Von der auf- und absteigenden Form |
| 619: | §10: | b) Wie sich die Auskomponierung mit dem Stufenrhythmus abfindet |
| 648: | §10: | b) Von der Richtung der Auskomponierung |
| 706: | §11: | Von einer Dehnungserscheinung |
| 717: | §12: | Von der Artikulation |
| 740: | §13: | Von der Beziehung der Artikulation und der Thematik |
| 742: | §14: | Von weiteren Erscheinungen der Auskomponierung |

FILE 75: MATERIAL CONCERNING BRAHMS

NOTE: *Items 2-12 are photographs of the autograph of Johannes Brahms's "Octaven und Quinten und Anderes," used for Schenker's publication **Johannes Brahms. Oktaven und Quinten u.a.***

- 1: Recto: Label from wrapper.
Verso: Blank. [This side has not been microfilmed.]
- 2: Recto: Photograph of "Octaven und Quinten und Anderes" page 1.
Verso: Blank. [This side has not been microfilmed.]
- 3: Recto: Photograph of "Octaven und Quinten und Anderes" page 2.
Verso: Blank. [This side has not been microfilmed.]
- 4: Recto: Photograph of "Octaven und Quinten und Anderes" page 3.
Verso: Blank. [This side has not been microfilmed.]
- 5: Recto: Photograph of "Octaven und Quinten und Anderes" page 4.
Verso: Blank. [This side has not been microfilmed.]
- 6: Recto: Photograph of "Octaven und Quinten und Anderes" page 5.
Verso: Blank. [This side has not been microfilmed.]
- 7: Recto: Photograph of "Octaven und Quinten und Anderes" page 6.
Verso: Blank. [This side has not been microfilmed.]
- 8: Recto: Photograph of "Octaven und Quinten und Anderes" page 7.
Verso: Blank. [This side has not been microfilmed.]
- 9: Recto: Photograph of "Octaven und Quinten und Anderes" page 8.
Verso: Blank. [This side has not been microfilmed.]
- 10: Recto: Photograph of "Octaven und Quinten und Anderes" page 9.
Verso: Blank. [This side has not been microfilmed.]
- 11: Recto: Photograph of "Octaven und Quinten und Anderes" page 10.
Verso: Blank. [This side has not been microfilmed.]
- 12: Recto: Photograph of "Octaven und Quinten und Anderes" page 11.
Verso: Blank. [This side has not been microfilmed.]
- 13: Recto: Photograph of sketches by Brahms of Op. 121 and of an unidentified work. [See McCorkle, **Brahms Verzeichnis**, Anhang III, No. 14.]
Verso: Blank. [This side has not been microfilmed.]
- 14: Recto: Brahms, Sarabande, A Minor, WoO 5, No. 1, copied by Schenker.
Verso: Blank. [This side has not been microfilmed.]

FILE 76: DRAFT MATERIAL FOR DER FREIE SATZ

NOTE: *On her list of the collection Jeanette Schenker indicated a connection between File 76 and File 38.*

- 1: Ernst Oster's folder with his identification:
"Mappe 76. Der freie Satz. «Wolle» zu «Züge» (Vordergrund) in gerader Bewegung, Gegenbewegung."
- 2: Wrapping for File 76: a leaf from **Radio-Wien** of Apr. 4, 1930 on which Jeanette Schenker has written: "Wolle, Wolle, laute / Wolle aber anschauen dann erst zu brennen."
- 3: Cover for items 4-153: a portion of **Album für Klavier in der chromatischen Notenschrift** by Otto Marcus. On the cover is an inscription from Otto Marcus to Schenker dated Sept. 9, 1934.
- 4-153: [Materials concerning "Züge."]
- 154: Ernst Oster's folder with his identification:
"Zum Freien Satz Mittelgrund, (endgültige Fassung ##55-64, 102-152)."
"Zum Freien Satz Material zum Hintergrund Und Mittelgrund (##1-51 der endgültigen Fassung)."
- 155: Ernst Oster's label:
"Zum Freien Satz Material zum Hintergrund (§1-) und Mittelgrund, §45-51(?) der endgültigen Fassung."

NOTE: *Items 156-359 were wrapped in a leaf from **Radio-Wien** of June 20, 1930. Within this large folder were three smaller ones:*

- 156-275: [Materials concerning Hintergrund and Mittelgrund.]
*These items were wrapped in a leaf from **Radio-Wien** of Mar. 21, 1930, and were labeled "2. Wolle."*
- 276-308: [Materials concerning Hintergrund and Mittelgrund.]
*These items were wrapped in a leaf from **Radio-Wien** of Jan. 16, 1931, and were labeled "2. W[olle]. Url[inie] im b[esonderen]."*
- 310-359: [Materials concerning Mittelgrund.]
*These items were wrapped in a leaf from **Radio-Wien** of Feb. 24, 1928, and were labeled "2. Wolle. Mittelgrund."*
- 360: Ernst Oster's list of contents for items 361-470:
"Inhalt dieser Mappe. Material zum Freien Satz. Bassbrechung (endgültige Fassung ##55-64, Fig. 14. Mischung #102. Nebennote #106ff. Züge #113-119. Uebergreifen #129-134. Ausfaltung #140-144. Vertretung #145. Höherlegung #147-150. Tieferlegung #151. Koppelung #152. Lagenspiel. Einiges zu 5-5."
- 361-470: [Material from various sections.]
*Items 361-470 were wrapped in a leaf from **Radio-Wien** of Apr. 4, 1930 and were labeled "figuren."*

FILE 77: NOTES ON MUSICAL PASSAGES BY VARIOUS COMPOSERS

- 1-44: Carl Philipp Emanuel Bach.
*These items were located in an issue of **Signale für die musikalische Welt** of July 31, 1918, and were interleaved as follows: 1-26, 27-31, 32-38, 39-44.*
- 45-125: Johann Sebastian Bach.
*These items were located in an issue of **Signale für die musikalische Welt** of Feb. 6, 1918, and were interleaved as follows: 45-74, 75-89, 90-108, 109-115, 116-122, 123-125.*
- 126-175: Ludwig van Beethoven.
*These items were located in an issue of **Signale für die musikalische Welt** of May 15, 1918, and were interleaved as follows: 126-144, 145-162, 163-166, 167-169, 170-171, 172-175.*
- 176-201: Johannes Brahms.
*These items were located in an issue of **Signale für die musikalische Welt** of Apr. 10, 1918, and were interleaved as follows: 176-180, 181-184, 185-187, 188-190, 191-194, 195-197, 198, 199-201.*
- 202-229: Frederic Chopin.
*These items were located in an issue of **Signale für die musikalische Welt** of Apr. 24, 1918, and were interleaved as follows: 202-212, 213-216, 217-218, 219-221, 222-224, 225-229.*
- 230-346: George Frideric Handel.
*These items were located in an issue of **Signale für die musikalische Welt** of June 12, 1918, and were interleaved as follows: 230-264, 265-283, 284-313, 314-336, 337-341, 342-346.*
- 347-608: Franz Joseph Haydn.
*These items were located in an issue of **Signale für die musikalische Welt** of May 29, 1918, and were interleaved as follows: 347-414, 415-472, 473-526, 527-562, 563-591, 592-608.*
- 609-723: Felix Mendelssohn-Bartholdy.
*These items were located in an issue of **Signale für die musikalische Welt** of Oct. 2, 1918, and were interleaved as follows: 609-627, 628-655, 656-699, 700-712, 713-717, 718-723.*
- 724-902: Wolfgang Amadeus Mozart.
*These items were located in an issue of **Signale für die musikalische Welt** of Jan. 26, 1918, and were interleaved as follows: 724-754, 755-798, 799-823, 824-865, 866-883, 884-902.*
- 903-960: Domenico Scarlatti.
*These items were located in an issue of **Signale für die musikalische Welt** of Apr. 17 1918, and were interleaved as follows: 903-918, 919-960.*
- 961-970: Robert Schumann.
*These items were located in an issue of **Signale für die musikalische Welt** of July 17, 1918.*

FILE 78: DRAFT MATERIAL FOR DER FREIE SATZ

[Not in collection; Location unknown.]

FILE 79: AN EARLY VERSION OF DER FREIE SATZ

NOTE: See Appendix 1 and items 1-21 below. Except as noted, this file contains materials for "Von der Stufe und ihrer Auskomponierung" (1. Hauptstück, [Section A], 1. Kapitel).

*The history of how the last portion of **Kontrapunkt** became **Der freie Satz** is complex. As an aid to researchers, virtually all paragraph headings (representing different stages in the development of this work) have been recorded below. Within a group of materials for a single section, the initial occurrence of a particular heading usually represents the later stage in Schenker's thoughts.*

1-21: Ernst Oster's notes concerning the contents of Files 51, 74, and 79 and the early versions of **Der freie Satz**.

22-43: "Vom Klaviersatz" (2. Hauptstück, 2. Kapitel) text typed by Ernst Oster from items 51/1083-1103.

44-58: Notes and text for §1.

*Items 44-58 were found in an issue of **Signale für die musikalische Welt** of Dec. 4, 1918 and were interleaved as follows: 44 (Cover), 45-47, 48-58.*

Includes the following paragraph headings:

48: §1 Der Anteil von Stimmführung und Stufe programmatisch dargestellt

Cancelled:

§1 Programmatische Darstellung des Anteils von Stimmführung und Stufe

59-80: Notes and text concerning §§1, 2, 3.

*Items 59-80 were found in an issue of **Signale für die musikalische Welt** of Feb. 19, 1919 and were interleaved as follows: 59-74, 75-76, 77-80.*

Includes the following paragraph headings:

62: *Cancelled:*

§1 Erster Einblick in die Grundfrage der Beziehung zwischen Stimmführung und Stufe

Cancelled:

§1 Die Grundfrage in der Beziehung zwischen Stimmführung und Stufe zunächst schematisch aufgezeigt

75: *Cancelled:*

§2 Von der Horizontalisierung einer Harmoniefolge bezw. Vertikalisierung einer melodischen Folge

Cancelled:

§2 Von der Horizontalisierung einer Klangfolge und von der Vertikalisierung einer melodischen Linie als Lösung obiger Grundfrage

77: §3 Wie sich hiebei der strenge auch im freien Satz fortwirkend zeigt

Cancelled:

§3 Worin sich der strenge Satz auch im freien fortwirkend zeigt

81-150: Notes and text concerning §§1, 2, 3, 4.

*Items 81-150 were found in an issue of **Signale für die musikalische Welt** of Mar. 27, 1918 and were interleaved as follows: 81 (Cover), 82 was wrapped around 83-99, 100 wrapped around 101-111, 112-130, 131-150.*

Includes the following paragraph headings:

83: §1 Erster Ursprung der Stufe noch im strengen Satz

- 84: §2 Inhalt der Stufe = 5/3
 89: §1 Die Stufe des freien Satzes setzt im Grunde nur die namentlich bei einem Durchgang ideell festzuhaltende Niederstrich-Harmonie des strengen Satzes fort
 95: §4 Im Speziellen: Ein wirklich liegenbleibender Ton kennzeichnet die grössere Stufen-Einheit

Cancelled:

- §9 Im Speziellen: a) Liegenbleibender Ton als Kennzeichen der Einheit
 112: §5 Ein ähnlich liegenbleibend gedachter Basston wird in einige Bewegung aufgelöst, ohne aber seinen ursprünglichen Charakter enzubüssen

Cancelled:

- §10 b) Ein ursprünglich liegend gedachter Basston wird durch Bewegung verschleiert
 120: §2 Von der nähren Beziehung der horizontalen Bewegung zur Stufe im Allgemeinen
 131: §4 Ein liegenbleibender Ton als Kennzeichen der Stufe

Also contains the following items:

- 82: One page (labeled page 10) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 83-99.

- 127: Verso: ALU, Fragment of a draft addressed to "Sehr geehrter Herr Doktor!" [n.d.]
 128: Verso: ALU, Fragment of a draft addressed to "Sehr geehrter Herr Doktor!" [n.d.]

- 151-288: Notes and text concerning §5.

*These items were found in an issue of **Signale für die musikalische Welt** of Feb. 26, 1919 and were interleaved as follows: 151 (Cover), 152-162, 163-173, 174-197, 198-213, 214-237, 238-241, 242-257, 258-259, 260-288.*

Includes the following paragraph headings:

- 153: §5 a) Von der Horizontalisierung: ein liegenbleibender Ton als Kennzeichen der Stufe
 154: §5 [Erstens:] Von der Horizontalisierung: durch einen liegenbleibenden Basston als ein Kennzeichen der Stufe

Cancelled:

- Von der Horizontalisierung: ein liegenbleibender Ton als Kennzeichen der Stufe
 259: §7 Der Grundton der Stufe weiss als Liegenbleibend erst hinzugedacht werden [changed from §5 to §7]
 260: §7 b) bei Durchgängen des Basses im Sekundschrift

- 289-341: Notes and text concerning §6.

*These items were found in an issue of **Signale für die musikalische Welt** of Nov. 20, 1918 and were interleaved as follows: 289 (Cover), 290-312, 313-237, 328-329, 330-341.*

Includes the following paragraph headings:

- 289: §6 Zweitens: durch einen liegenbleibend gedachten Basston a) bei Nebennoten des Basses
 302: §6 Zweitens: Durch einen liegend gedachten Basston a) bei Nebennoten-Bewegung des Basses

- 342-421: Notes and text concerning §7.

*These items were found in an issue of **Signale für die musikalische Welt** of Aug. 28, 1918 and were interleaved as follows: 342 (Cover), 343-353, 354-363, 364, 365-398, 399-421.*

Includes the following paragraph heading:

352: §7 b) bei Durchgängen des Basses im Sekundschritt

422-573: Miscellaneous notes and text.

Includes the following items:

422: One page (labeled page 18) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 423-433.

434: One page (labeled page 17) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 435-448.

449: One page (labeled page 1) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 450-452. Item 453 was wrapped around items 454-460.

461: One page (labeled page 16) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 462-484.

485: One page (labeled page 12) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 486-509.

510: One page (labeled page 15) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 511-537.

538: One page (labeled page 13) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 539-566.

567: One page (labeled page 14) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 568-573.

574-813: Notes and text concerning §8.

Includes the following paragraph headings:

654: §8 c) Bei Sprüngen des Basses im Durchgang bezw. bei gemischter Art der Bassführung

670: §8 c) bei springenden Durchgängen bezw. solchen gemischter Art

785: §2 ...Stufeneinheit zu kennzeichnen

Cancelled:

§11 c) Der Grundton der Stufe muss als liegenbleibend erst hinzugedacht werden

Also includes the following items:

574: One page (labeled page 11) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 575-668.

Item 669 was wrapped around items 670-813. Within this group item 773 was wrapped around items 774-801.

802: One page (labeled page 46) from "Fortsetzung der Urlinie-Betrachtungen" (from **Das Meisterwerk in der Musik**, vol. 1) in Jeanette Schenker's hand with emendations by Schenker.

This item was wrapped around items 803-813.

814-1114: Notes and text concerning §9.

*These items were found in an issue of **Konservative Monatschrift**, 9. Heft, June 1918, and were interleaved as follows: 814-cover, 815-849, 850-871, 872-883 (874 wrapped 875-883), 884-950, 951-1011, 1012-1015, 1016-1045, 1046-1058, 1059-1063, 1064-1065, 1066, 1067-1099, 1100-1108, 1109, 110-1114.*

Includes the following paragraph headings:

854: §9 Von Knotenpunkten bei der Horizontalisierung / Allgemeines

856: §9 Von Knotenpunkten bei der Horizontalisierung (Stufengrenzen)

1115-1334: Notes and text concerning §10.

*These items were found in an issue of **Signale für die musikalische Welt**, Nov. 27, 1918, and were interleaved as follows: 1115-cover, 1116-1184, 1185-1193, 1194-1213, 1214-1224, 1225-1234, 1235-1264, 1265-1292, 1293-1325, 1326-1334.*

Includes the following paragraph headings:

1160: §10 Von der Vertikalisierung a) Durch Motiv-Parallelismus

1185: §10 Wie sich dagegen die Stufe gegen die horizontale Richtung behauptet [changed from §6 to §10]

1333: §7 Konklusion: Jeder Stufe zumeist eigene Auskomponierung eigen [changed from §12 to §7]

1335-1466: Notes and text concerning §11.

*These items were found in an issue of **Signale für die musikalische Welt**, Nov. 6, 1918, and were interleaved as follows: 1335-cover, 1336-1364, 1365-1387, 1388-1418, 1419-1446, 1447-1459, 1460-1466.*

Includes the following paragraph headings:

1366: §11 b) Durch anderweitige Erfordernisse der Form

1390: §13 d) Insbesondere vom Einfluss der Kadenz auf die Stufenbildung [changed from §9 to §13]

1419: §2 c) Vom Einfluss der Form auf die Stufe [changed from §8 to §2]

1467-1504: Notes and text concerning §12.

*These items were found in an issue of **Signale für die musikalische Welt**, Jan. 8, 1919, and were interleaved as follows: 1467-cover, 1468-1479, 1480-1486, 1487-1490, 1491-1492, 1493-1504.*

Includes the following paragraph headings:

1482: §12 Vom Stufengang bei Einstimmigkeit und Unisono

1505-1538: Notes and text concerning §13.

Item 1505 was wrapped around items 1506-1538.

Includes the following paragraph headings:

1512: §13 Von der Mischung horizontalisierter und vertikalisierter Zustände als einer Art von Gleichgewicht

1518: §14 Von einer Art Mischung zwischen horizontale und vertikale Zuständen

Cancelled:

§10 e) Von einer Art Gleichgewicht zwischen horizontaler und vertikaler Richtung

1539-1645: Notes and text concerning §14.

*These items were found in an issue of **Signale für die musikalische Welt**, Nov. 13, 1918, and were interleaved as follows: 1539-cover, 1540-1567, 1568-1581, 1582-1595, 1596-1615, 1616-1624, 1625-1645.*

Includes the following paragraph headings:

1568: §14 Wie eine Wiederholung desselben Stufenganges aufzufassen ist

1600: §14 Wie eine Wiederholung desselben Stufenganges aufzufassen ist [changed from §11 to §14]

1646-1682: Notes and text concerning §15.

Item 1646 was wrapped around items 1647-1682.

Includes the following paragraph headings:

1656: §15 Von der Unhaltbarkeit eines selbständigen Begriffes der Sequenz

Cancelled:

§12 Von der Unhaltbarkeit des Begriffes einer Sequenz

1683-1881: Notes and text concerning §16.

*These items were found in an issue of **Signale für die musikalische Welt**, July 2, 1919, and were interleaved as follows: 1683-cover, 1684-1717, 1718-1761, 1762-1777, 1778-1829, 1830-1844, 1845-1853, 1854-1866, 1867-1976, 1877-1881.*

Includes the following paragraph headings:

1707: §16 Ueber verschiedene Verschleierungszustände einer Stufe

1762: §16 Wie nicht selten der Eintritt der Stufe verschleiert wird [changed from §3 to §16]

1775: §3 Von der Verschleierung der Stufe durch den Durchgang oder Vorhalt

1882-1934: Notes and text concerning §17.

*These items were found in an issue of **Signale für die musikalische Welt**, Apr. 16, 1919, and were interleaved as follows: 1882-cover, 1883-1894, 1895-1913, 1914-1934.*

Includes the following paragraph heading:

1892: §17 Speziell von Verschleierungszuständen bei der IV. und II. Stufe
a) bei der IV. Stufe

1935-1949: Notes and text concerning §18.

Item 1935 was wrapped around items 1936-1949.

Includes the following paragraph heading:

1939: §18 b) bei der II. Stufe

1950-1970: Notes and text concerning §19.

Item 1950 was wrapped around items 1951-1970.

Includes the following paragraph headings:

- 1952: §19 Vom absolut selbständigen Charakter der II. Stufe
1969: §5 Von der selbständigen und reinen Erscheinung der II. Stufe

1971-2025: Notes and text concerning §20.

Item 1971 was wrapped around items 1972-2016. Item 2017 was wrapped around items 2018-2025.

Includes the following paragraph headings:

- 1985: §20 Zur II. Stufe in Moll: Ueber die verminderte Quint, eine eventuelle Erniedrigung des Grundtons (phrygische II), und die Sextakkord-Umkehrung einer solchen bII. Stufe (sogenannte neapolitanische Sext)
1990: §20 Von der verminderten Quint der II. Stufe [changed from §15 to §16, §19 and §20]

2026-2247: Notes and text concerning §21.

*These items were found in an issue of **Signale für die musikalische Welt**, Mar. 20, 1918, and were interleaved as follows: 2026-cover, 2027-2105, 2106-2121, 2122 wrapped around 2123-2144, 2145 wrapped around 2146-2162 (2161-2162 wrapped in a receipt for a bank transaction), 2163-2205, 2206-2238, 2239-2244, 2245-2247.*

Includes the following paragraph headings:

- 2095: §21 Vom Orgelpunkt als Ausdruck einer Stufe
2106: §21 Vom Orgelpunkt [changed from §17 to §20 and §21]

2248-2367: Notes and text concerning §23.

*These items were found in an issue of **Signale für die musikalische Welt**, Jan. 30, 1918, and were interleaved as follows: 2248-cover, 2249-2276, 2277-2304, 2305-2307, 2308-2310, 2311-2320, 2321-2323, 2324-2330, 2331-2340, 2341-2352, 2353-2358, 2359-2367. (See also items 3510-3511.)*

Includes the following paragraph headings:

- 2268: §22 Die Sphäre der Stufe [changed from §15 to §18 and §22]
2293: §23 Tonalität
2280: §23 Von der Tonalität [changed from §16]

2368-2413: Notes and text concerning "Klaviersatz" [2. Hauptstück, 2. Kapitel].

*These items were found in an issue of **Wiener Reinigungs-Werke**, 1916, and were interleaved as follows: 2368-2383, 2384-2406, 2407-2413.*

2414-2449: Notes and text concerning primarily "Abbreviation" [2. Hauptstück, 1. Kapitel].

*These items were found in an issue of **Signale für die musikalische Welt**, Apr. 18, 1917, and were interleaved as follows: 2414-2415, 2416-2427, 2428-2437, 2438-2445, 2446-2449.*

2450-2586: Notes and text concerning "Synkope" [1. Hauptstück, B, 5. Kapitel]

*These items were found in an issue of **Signale für die musikalische Welt**, Mar. 21, 1917, and were interleaved as follows: 2450-2458, 2459-2472, 2473-2480, 2481-2486, 2487-2499, 2500-2528, 2529-2547, 2548-2561, 2562-2576, 2577-2586.*

2587-2671: Notes and text concerning "Im Speziellen von der Sept..." [1. Hauptstück, B, 4. Kapitel].

*These items were found in an issue of **Signale für die musikalische Welt**, Feb. 21, 1917, and were interleaved as follows: 2587-2618, 2619-2671.*

- 2672-2839: Notes and text concerning "Vom Durchgang..." [1. Hauptstück, B, 3. Kapitel].
*These items were found in an issue of **Signale für die musikalische Welt**, Dec. 13, 1916, and were interleaved as follows: 2672-cover, 2673-2680, 2681-2688, 2689-2691, 2692-2709, 2710-2729, 2730-2748, 2749-2754, 2755-2768, 2769-2777, 2778-2827, 2828-2839.*
- 2840-2994: Notes and text concerning "Von Oktav- Prim- und Quintfolgen" [1. Hauptstück, B, 2. Kapitel].
*These items were found in an issue of **Signale für die musikalische Welt**, Nov. 8, 1916, and were interleaved as follows: 2840-cover, 2841-2854, 2855-2870, 2871-2898, 2899-2971, 2972-2975, 2976-2981, 2982-2987, 2988-2990, 2991-2994.*
- 2995-3019: Citations and notes to passages from piano sonatas of Franz Schubert.
*These items were found in an issue of **Signale für die musikalische Welt**, Sept. 20, 1916, and were interleaved as follows: 2995-2998, 2999-3002, 3003-3011, 3012-3013, 3014-3018, 3019 (See also items 3512-3513.)*
- 3020-3068: Notes and text concerning "Querstand" [1. Hauptstück, B, 1. Kapitel, §15].
*These items were found in an issue of **Perles' Weihnachts-Katalog, Literarische Signale 1917, Nr. 1.***
- 3069-3083: Miscellaneous notes.
- 3069-3070: Proof sheet of pages 33-40 of the **Erläuterungsausgabe** of Op. 111.
- 3084-3092: Miscellaneous notes.
*These items were found in an issue of **Signale für die musikalische Welt**, Mar. 19, 1919, and were interleaved as follows: 3084-cover, 3085-3088, 3089-3092.*
- 3093-3146: Miscellaneous notes.
*These items were found in an issue of **Die fünfte Österreichische Kriegsanleihe, 1916**, and were interleaved as follows: 3093, 3094-3116, 3117-3121, 3122-3124, 3125, 3126-3135, 3136-3146.*
- 3147: Recto labelled II². The verso is a proof sheet of pages 28-29 of the **Erläuterungsausgabe** of Op. 111.
- 3148-3195: Notes and text concerning "Stufen."
*These items were found in an issue of **Signale für die musikalische Welt**, Apr. 21, 1920, and were interleaved as follows: 3148-cover, 3149-3195.*
- 3196-3221: Notes and text concerning parallel fifths [1. Hauptstück, B, 2. Kapitel].
*These items were found in an issue of **Signale für die musikalische Welt**, Apr. 7, 1920, and were interleaved as follows: 3196-cover, 3197-3201, 3202-3205, 3206-3216, 3217, 3218, 3219-3221.*
- 3222-3262: Miscellaneous notes.
*These items were found in an issue of **Signale für die musikalische Welt**, Jan. 29, 1919, and were interleaved as follows: 3222-cover, 3223-3241, 3242-3244, 3245-3247, 3248, 3249-3253, 3254-3255, 3256, 3257, 3258-3262.*
- Includes the following item:*
 3224: Proof sheet of p. 54-55 from the **Erläuterungsausgabe** of Op. 111.

- 3263-3288: Notes for "Von Oktav- Prim- und Quintfolgen" [1. Hauptstück, B, 2. Kapitel].
*These items were found in an issue of **Signale für die musikalische Welt**, Mar. 26, 1919, and were interleaved as follows: 3263-cover, 3264-3268, 3269, 3270-3275, 3276-3279, 3280-3284, 3285-3288.*
- 3289-3329: Notes concerning "Terzgänge."
*These items were found in an issue of **Signale für die musikalische Welt**, Apr. 2, 1919, and were interleaved as follows: 3289-cover, 3290-3299, 3300-3316, 3317, 3318-3323, 3324-3325, 3326, 3327-3329.*
- 3330-3360: Miscellaneous notes.
*These items were found in an issue of **Signale für die musikalische Welt**, June 16, 1920, and were interleaved as follows: 3300-cover, 3331-3334, 3335, 3336-3338, 3339, 3340-3345, 3346, 3347-3357, 3358, 3359-3360.*
- 3361-3402: Notes concerning "Vom Durchgang..." [1. Hauptstück, B, 3. Kapitel].
*These items were found in an issue of **Signale für die musikalische Welt**, Mar. 31, 1920, and were interleaved as follows: 3361-cover, 3362-3402.*
- 3403-3454: Notes concerning "Im Speziellen von der Sept" [1. Hauptstück, B, 4. Kapitel].
*These items were found in an issue of **Signale für die musikalische Welt**, Mar. 26, 1920, and were interleaved as follows: 3403-cover, 3404-3454.*
- 3455-3490: Miscellaneous notes.
*These items were found in an issue of **Signale für die musikalische Welt**, Dec. 22, 1916, and were interleaved as follows: 3455-cover, 3456-3490.*
- 3509: Program for a concert of Ludwig van Beethoven, Symphony No. 9, Op. 125, performed by the Wiener Tonkünstler-Orchester, Wilhelm Furtwängler conductor, April 29, 1920.

NOTE: *Of the issues of **Signale für die musikalische Welt** used for this file, there were two articles that had markings:*

- 3510-11: "7. Philharmonisches Konzert / Rosenthal II" by August Spanuth; **Signale für die musikalische Welt**, Jan. 30, 1918.
- 3512-13: "Eine kleine Trutzschrift" by Wolfgang Bülau; **Signale für die musikalische Welt**, Sept. 20, 1916.

FILE 80: SCORES FOR JOHANN SEBASTIAN BACH'S BRANDENBURG CONCERTO NO. 5

[Not in collection; According to Ernst Oster, this file should be in the estate of Wilhelm Furtwängler.]

FILE 81: ANALYSES OF MUSIC BY BACH

NOTE: *Items 1-3 were wrapped in a leaf from **Radio-Wien** of Nov. 4, 1927.*

- 1: Recto: Sketches for a graph of Matthäuspassion, BWV 244, No. 60, "Erbarm es Gott!," dated Mar. 17, 1924.
Verso: Sketches for a graph of Matthäuspassion, BWV 244, No. 1, "Kommt, ihr Töchter," labeled page 2.
- 2: Recto: Sketches for a graph of Matthäuspassion, BWV 244, No. 35, "O Mensch, bewein' dein' Sünde gross."
Verso: Sketches for a graph of an unidentified work.
- 3: Recto: Sketches for a graph of Matthäuspassion, BWV 244, No. 1, "Kommt, ihr Töchter," page "a."
Verso: Sketches for a graph of Matthäuspassion, BWV 244, No. 1, "Kommt, ihr Töchter," page "b."

NOTE: *Items 4-18 were wrapped in a leaf from **Radio-Wien** of Jan. 21, 1927.*

- 4: Recto: Clean copy of a graph in the hand of Angi Elias of Mass, BWV 232, B Minor, "Christe Eleison."
Verso: Blank. [This side has not been microfilmed.]
- 5: Recto: Sketches for a graph of Mass, BWV 232, B Minor, "Christe Eleison."
Verso: ALU, Universal-Edition to Schenker, dated Nov. 22, 1923.
- 6-11: "Hohe Messe / Vortrag." Text in Jeanette Schenker's hand, with emendations by Schenker. Labeled pages 1-6 [continues on item 15]. [Verso sides are blank and have not been microfilmed.]
- 12: Recto: Sketches for a graph of Mass, BWV 232, B Minor, "Crucifixus."
Verso: ALU, Universal-Edition to Schenker, Dec. 5, 1923.
- 13: Recto: Sketches for graphs of Mass, BWV 232, B Minor, "Et in unum" and "Et incarnatus."
Verso: ALU, Universal-Edition to Schenker, Dec. 3, 1923.
- 14: Recto: Sketch for a graph of Mass, BWV 232, B Minor, "Et resurrexit."
Verso: Fragment of a page of unidentified notes.

15-18: "Hohe Messe / Vortrag." Labeled pages 7-10 [continued from item 11]. Item 18 dated Oct. 28, 1926. [Verso sides are blank and have not been microfilmed.]

FILE 82: ANALYSES OF MUSIC BY BEETHOVEN

NOTE: *All works are by Ludwig van Beethoven.*

1: Recto: List of file contents.
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 2-10 were wrapped in a leaf from **Radio-Wien** of Jan. 3, 1930.*

2: Recto: Notes.
Verso: Fragmentary notes.

3-6: "Missa Solemnis." Text in Jeanette Schenker's hand with emendations by Schenker, dated Feb. 22, 1930.
[Verso sides were blank and have not been microfilmed.]

7: Recto: Sketches for a graph of Missa Solemnis, Op. 123, Gloria.
Verso: Sketches for a graph of Missa Solemnis, Op. 123, Gloria.

8: Recto: Sketches for a graph of Missa Solemnis, Op. 123, Gloria (Qui tolis).
Verso: Blank. [This side has not been microfilmed.]

NOTE: *Items 9-10 were wrapped in a leaf from **Radio-Wien** of Apr. 22, 1927.*

9: Recto: Diagram of fugue in Missa Solemnis, Op. 123, Gloria (In gloria dei patris).
Verso: Unidentified list.

10: Recto: Draft of a letter to Paul von Klenau, dated Sept. 21, 1923 (at bottom: Sept. 23, 1923).
Verso: Label by Schenker [written on a photograph from an issue of **Die Musik**, June 1907].

11: Recto: Unidentified notes and musical example.
Verso: Fragment of a form letter. [This side has not been microfilmed.]

12: Recto: Notes concerning the Coriolan Overture, Op. 62.
Verso: Blank. [This side has not been microfilmed.]
*This item was wrapped in a leaf from **Radio-Wien** of Oct. 7, 1927.*

NOTE: *Items 13-15 were wrapped in a leaf from **Radio-Wien** of Dec. 10, 1926.*

- 13: Recto: Sketch for a graph of Leonore Overture No. 3, Op. 72.
Verso: Sketch for a graph of Sonata, Op. 49, No. 2, 2nd movement.
- 14: Recto: Notes and sketch for a graph of Leonore Overture No. 3, Op. 72.
Verso: Blank. [This side has not been microfilmed.]
- 15: Recto: Sketch for a graph of Leonore Overture No. 3, Op. 72.
Verso: Fragment of an unidentified list of works.

NOTE: *Items 16-18 were wrapped in a leaf from **Radio-Wien** of Sept. 28, 1928.*

- 16: Recto: Notes concerning Symphony No. 1, Op. 21, "Schluss."
Verso: Fragment of an unidentified text.
- 17: Recto: Note concerning Symphony No. 1, Op. 21.
Verso: Blank. [This side has not been microfilmed.]
- 18: Recto: Listing of horn parts in works by Beethoven [continued on verso].
Verso: Listing of horn parts in works by Beethoven [continued from recto].
- 19: Recto: Sketches for a graph of Symphony No. 5, Op. 67, 1st movement. [This has been written on a photograph from **Die Musik**, Apr. 1911.]
Verso: Unidentified text in Jeanette Schenker's hand, with emendations by Schenker, labeled page 11.

NOTE: *Items 20-24 were wrapped in a leaf from **Radio-Wien** of May 25, 1925.*

- 20: Recto: Sketch for a graph of Symphony No. 7, Op. 92, 2nd movement.
Verso: Blank. [This side has not been microfilmed.]
- 21: Recto: Sketch for a graph of Symphony No. 7, Op. 92, 2nd movement.
Verso: Unidentified text fragment.
- 22: Recto: Sketch for a graph of Symphony No. 7, Op. 92, 3rd movement.
Verso: Unidentified text fragment.
- 23: Recto: Sketch for a graph of Symphony No. 7, Op. 92, 3rd movement.
Verso: Blank. [This side has not been microfilmed.]
- 24: Recto: Sketch for a graph of Symphony No. 7, Op. 92, 3rd movement.
Verso: Page from an inventory of music.

NOTE: *Items 25-26 were wrapped in a leaf from **Radio-Wien** of May 25, 1928.*

- 25: Recto: Sketches for a graph of Symphony No. 9, Op. 125, 4th movement.
Verso: Sketches for a graph of an unidentified work.

- 26: Recto: Sketches for a graph of Symphony No. 9, Op. 125, 4th movement.
Verso: Page from an inventory of music.

NOTE: *Items 27-32 were wrapped in a leaf from **Radio-Wien** of Oct. 7, 1927.*

- 27-28: ALS, Georg Dohen to Schenker, Apr. 2, 1926.
29-31: Copy of a letter from Schenker to Georg Dohen, Apr. 5, 1926.
32: Recto: Sketches for a graph of Symphony No. 9, Op. 125, 1st movement.
Verso: Sketches for a graph of Symphony No. 9, Op. 125, 2nd movement.

FILE 83: NOTES CONCERNING A THEORY OF FORM

- 1: Contents list by Ernst Oster.
2-43: Folder 1: Contains a text "Der Weg zum Gleichnis" (items 2-40).
44-67: Folder 2: Notes concerning fugue.
68-126: Folder 3: Notes concerning sonata form.
127-202: Folder 4: 127-140: Notes on assorted topics.
141-158: Notes concerning variations.
159-202: Text, "Von der Natur der Kunstgesetze überhaupt."
203-245: Folder 5: Notes concerning Variation.
246-254: Folder 6: Notes concerning Bruckner.
255-296: Folder 7: Notes on unusual forms.
297-333: Folder 8: Notes on form in vocal music.
334-413: Folder 9: Notes on assorted topics.
414-442: Folder 10: Notes on assorted topics.

443-534: Folder 11: Notes on counterpoint.

FILE A: FIGURES FOR DER FREIE SATZ

PART 1: Figures intended for Der freie Satz (Items 1-230).

- 1: Recto: Note by Ernst Oster concerning the contents of this file.
Verso: Blank. [This side has not been microfilmed.]
- 2: Recto: Fragment of the original folder cover with a typed note by Ernst Oster.
Verso: Blank. [This side has not been microfilmed.]
- 3: Recto: Jeanette Schenker's attempt at identification, written on the cover of **Musikleben**, June 1932. Verso: Blank. [This side has not been microfilmed.]

4-230: Figures intended for **Der freie Satz**.

*Items 4-230 were found in an issue of **Musikleben** (of which item 3 is the cover) and were interleaved as follows: 4-27, 28-116, 117-132, 133-139, 140-171, 172-189, 190-199, 200-230.*

PART 2: Miscellaneous papers and correspondence (Items 231-297).

231: "Fuga a 4 voci" in the hand of an unidentified student with emendations by Schenker.

NOTE: *Items 232-234 were in a folder.*

232-33: Copy of Carl Philipp Emanuel Bach, Fuge a 2, W. 119/2 in the hand of an unidentified student with emendations by Schenker.

234: Copy of several unidentified works for keyboard in the hand of an unidentified student.

NOTE: *Items 235-237 were in a folder.*

235-36: Realization of the continuo part to Johann Sebastian Bach, Das musikalische Opfer, BWV 1059, Trio Sonata, in the hand of an unidentified student, with emendations by Schenker.

237: Realizations to chorales in the hand of an unidentified student, with emendations by Schenker. The chorales are based on three of Johann Sebastian Bach's settings for "Herzliebster Jesu, was hast du verbrochen": "[Erk] No. 59" = Matthäuspasion, BWV 244, No. 3 (Riemenschneider No. 78); "[Erk] No. 60" = Matthäuspasion, BWV 244, No. 55 (Riemenschneider No. 105); "[Erk] No. 61" = Johannespassion, BWV 245, No. 7 (Riemenschneider No. 59).

- 238: Recto: Sketch for a graph of Franz Schubert, Auflösung, D. 807.
Verso: Bill for gas usage from Nov. 3 to Dec. 2, 1927. [This side has not been microfilmed.]
- 239: Recto: Text of songs by Franz Schubert: Auflösung, D. 807; Sprache der Liebe, D. 410; Klärchens Lied, D. 210; An die Nachtigall, D. 497; Rastlose Liebe, D. 138.
Verso: Blank. [This side has not been microfilmed.]
- 240: Recto: Labeled "[page] 16, Schubert / Der Doppelgänger / für [Felix-Eberhard von] Cube" dated July 17, 1932.
Verso: Sketch for a graph of Franz Schubert, Der Doppelgänger, D. 957, No. 13.
- 241: Recto: Sketches for a graph of Franz Schubert, Der Doppelgänger, D. 957, No. 13, labeled "für Cube."
Verso: Blank. [This side has not been microfilmed.]
- 242: Recto: Typed text of Franz Schubert, Der Doppelgänger, D. 957, No. 13.
Verso: Blank. [This side has not been microfilmed.]
- NOTE:** *Items 243-249 were found in a folder.*
- 243: Recto: Sketches for graphs of Ludwig van Beethoven, Sonata, Op. 31, No. 1, 3rd movement, measures 1-4, and for an unidentified work.
Verso: Sketch for a graph of Frederic Chopin, Scherzo, Op. 31, D Flat Major.
- 244: Recto: A list of pieces for Schenker's student, Hans Wolf.
Verso: Page from an unidentified text, labeled page 4, in Jeanette Schenker's hand with emendations by Schenker.
- 245: Recto: A list of topics to be entered in Schenker's diary or lesson book.
Verso: A list of courses for the March-June semester at the Volksbildungsheim in Simmering. [This side has not been microfilmed.]
- 246: Recto: A list of works to be entered in Schenker's lesson book.
Verso: Geometric design. [This side has not been microfilmed.]
- 247: Recto: A list of works to be entered in Schenker's lesson book.
Verso: Fragment of a page from an unidentified text, labeled page 4, in Jeanette Schenker's hand with emendations by Schenker.
- 248: Recto: Sketches for graphs of Ludwig van Beethoven, Sonata, Op. 27, No. 2, C Sharp Minor, 1st movement, and Frederic Chopin, Etude, Op. 10, No. 8, F Major (used for figures 7a and b from **Der freie Satz**).
Verso: Blank. [This side has not been microfilmed.]
- 249: Recto: Sketch for a graph of Ludwig van Beethoven, Sonata, Op. 2, No. 3, 1st movement (an earlier version of figure 154, 2 from **Der freie Satz**).
Verso: Notes.

250: Folder used for items 251-257.

NOTE: *Items 251-256 were wrapped in a leaf from **Die Musik** of August 1923, then covered with item 250.*

251: Recto: Label indicating figures 45-52 of **Der freie Satz**.
Verso: Proof of page from an unidentified article.

252: Recto: Notes.
Verso: Advertisement for publications of Ernst Eulenburg. [This side has not been microfilmed.]

253: Recto: Notes "an U.E." [Universal-Edition].
Verso: Notes.

254: Recto: Notes concerning **Der freie Satz**.
Verso: Blank. [This side has not been microfilmed.]

255: Recto: Notes.
Verso: Fragment of a handbill for a concert by the Busch Quartet to be given Nov. 21, 1934.
[This side has not been microfilmed.]

256: Recto: Notes.
Verso: Blank. [This side has not been microfilmed.]

*Items 257-258 were separately interleaved in an issue of **Der Schriftsteller**, Dec. 1931.*

257: Recto: Notes.
Verso: Fragment of a page proof from an unidentified article. [This side has not been microfilmed.]

258: Recto: Notes.
Verso: List of names.

259: Recto: List of students and amounts of their lesson hours for the prospective 1934-1935 season.
Verso: Fragment of an advertisement. [This side has not been microfilmed.]

260: Recto: Monthly amounts of lesson hours for the 1934-1935 season with A. Rothberger.
Verso: Blank. [This side has not been microfilmed.]

261: Recto: Monthly amounts of lesson hours for the 1934-1935 season with Felix Salzer.
Verso: Blank. [This side has not been microfilmed.]

262: Recto: Monthly amounts of lesson hours for the 1934-1935 season with Angi Elias.
Verso: Blank. [This side has not been microfilmed.]

263: Recto: Monthly amounts of lesson hours for the 1934-1935 season with Hans Wolf.
Verso: Blank. [This side has not been microfilmed.]

264: Recto: List of students with the days of their lessons.
Verso: Blank. [This side has not been microfilmed.]

- 265: ALS, Hans Wolf to Schenker, Oct. 29, [1934?].
- 266: Recto: Notes.
Verso: Notes.
- 267: Recto: A work by Valentin Hausmann, with analytical markings by Schenker.
Verso: Advertisement for Geschichte der Musik by J. Wolf. [This side has not been microfilmed.]
- 268: Recto: List of works [for student lessons?] dated Feb. 1911.
Verso: Shorthand.

NOTE: *Item 269 was attached to the front cover of an issue of **Mitteilungen des Hauses Breitkopf & Härtel**, Heft 171 (Feb. 1934). Items 270-272 were found interleaved as follows: 270-271, 272.*

- 269: Recto: Notes, labeled "Tgb" [Tagebuch (Diary)].
Verso: Fragment of an advertisement. [This side has not been microfilmed.]
- 270: Recto: Notes.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 271: Recto: List.
Verso: Blank. [This side has not been microfilmed.]
- 272: Recto: List of names.
Verso: Fragment of an unidentified text in Jeanette Schenker's hand with emendations by Schenker.
- 273: Recto: **Mitteilungen der Oesterreichische Leo-Gesellschaft**, dated 1934.
Verso: Mailing address.
- 274: "Was wird aus der Musik" by Heinrich Schenker. Clipping, **Deutsche Allgemeine Zeitung**, Apr. 28, 1933.
- 275-77: "Vom Unterschied zwischen der italienischen und der deutschen Musik" by Heinrich Schenker. Proof copy. [Verso sides are blank and have not been microfilmed.]
- 278: Recto: A hand-written list of publications by Schenker and others.
Verso: Fragment of a proof of pages 22-23 from "Die Kunst der Improvisation," **Das Meisterwerk in der Musik**, vol. 1.
- 279: TPS, Otto Erich Deutsch to Schenker, Nov. 26, 1934.
- 280: Recto: Printed invitation to a lecture and concert of Nov. 28, 1934.
Verso: Blank. [This side has not been microfilmed.]

- 281: Recto: ANS, Eva van Hoboken to Heinrich and Jeanette Schenker [Dec. 1934].
Verso: Blank. [This side has not been microfilmed.]
- 282: Recto: ANU, Karl Weigl (on his calling card) to Schenker, [Dec. 1934].
Verso: Blank. [This side has not been microfilmed.]
- 283: Recto: Bill from the Internationale Unfall- und Schadensversicherungs-Gesellschaft, dated Dec. 1, 1934.
Verso: Blank. [This side has not been microfilmed.]
- 284: ALS, Moritz Schenker to Schenker, Dec. 5, 1934.
- 285: APS, Moritz Schenker to Schenker, Dec. 15, 1934.
- 286: APS, "Lotte" to Jeanette Schenker, postmarked Dec. 28, 1934.
- 287: ALS, Carl Bamberger to Schenker, Dec. 11, 1934.
- 288: ANU, Eva van Hoboken (on her calling card) to Heinrich and Jeanette Schenker, [Dec. 1934].
- 289: ALS, "Friedl" [perhaps Frieda, daughter of Schenker's brother Wilhelm] to Schenker, Dec. 16, 1934.
- 290: ANU, Johann Popovici (on his calling card) to Schenker, [Dec. 1934].
- NOTE:** *Items 291-297 were preceded by the cover of **Radio-Wien** of Nov. 23, 1928.*
- 291: APS, Maria Komorn to Schenker, Dec. 22, 1934.
- 292: APS, Frieda Paesar[?] to Heinrich and Jeanette Schenker, Dec. 23, 1934.
- 293: ANU, Julius Kromer (on his calling card) to Schenker, Dec. 22, 1934.
- 294: TLS, Robert Haas to Schenker, Dec. 22, 1934.
- 295: ALS, Hilda Rothberger to Schenker, Dec. 1934.
- 296: APS, Wilhelm Schenker to Schenker, postmarked Dec. 20, 1934.

297: ALS, Carl Bamberger to Schenker, Dec. 24, 1934.

FILE B: MISCELLANEOUS MATERIAL

1-18: "Offener Brief an die `Musik' von Heinrich Schenker." Draft with additional notes in Schenker's and an unidentified hand. *A later draft is located in File 13, item 3.*

NOTE: *Items 19-26 (lists of citations to Beethoven piano sonatas) were found in the Inhaltsverzeichnis 1917 of **Signale für die musikalische Welt** (which was labeled "Hist[orisches und] Lit[eratur]."* These items were interleaved as follows:

19-21: Citations to Adolf Bernhard Marx, **Ludwig van Beethoven, Leben und Schaffen** and **Anleitung zum Vortrag Beethovenscher Klavierwerke** (1863 or 1875 editions).

22-25: Citations to an unidentified work by Hugo Riemann.

26: Citations to an unidentified work.

27: Cover from **Signale für die musikalische Welt** of Dec. 29, 1920.

NOTE: *Items 28-45 were found in **Signale für die musikalische Welt** of Dec. 29, 1920 [see item 27] and were interleaved as listed below.*

28: Citations to orchestral works of Beethoven in Adolf Bernhard Marx, **Ludwig van Beethoven, Leben und Schaffen** and **Anleitung zum Vortrag Beethovenscher Klavierwerke** (1863 or 1875 editions).

29-30: Citations to orchestral and piano works of Beethoven in Hugo Riemann, **Grosse Kompositionslehre**.

31-37: Citations to various composers and works in an unidentified book.

38-45: Citations to various composers and works in an unidentified book.

NOTE: *Items 46-77 were in one folder.*

46: Notes by Ernst Oster concerning items 48-77.

47: Notes.

48-77: Text, labeled: "III Abschnitt / /I. Kapitel / Einleitendes."

NOTE: *Items 78-101 were in one folder.*

- 78: Envelope that held items 79-101, labeled by Jeanette Schenker "Interessantes zur «IX»."
- 79: ALS, Otto Baensch to Schenker, June 19, 1925.
- 80-81: Draft of a letter from Schenker to Otto Baensch, July 4, 1925.
- 82: "Zum Erstdruck von Beethovens 9. Symphonie" by Max Unger. In an issue of **Der Weihergarten**, No. 12, Dec. 1931 (pages 65-66, and 71).
- 83: "Konzerte" by Max Kalbeck. Clipping, unidentified periodical, Nov. 16, 1917.
- 84: "Gedenk-Aufführung zur Erinnerung and die vor hundert Jahren erfolgte Uraufführung der IX. Sinfonie von L. van Beethoven." Program for a concert including Ludwig van Beethoven's Symphony No. 9, Op. 125, Vienna Symphony Orchestra, Paul von Klenau conducting, May 7, 1924.
- 85: "Fest-Konzert Programmbuch." Program for a concert including Ludwig van Beethoven's Symphony No. 9, Op. 125 (Vienna Philharmonic, Felix Weingartner conducting) of June 18, 1933.
Contains markings on pages 6-7.
- 86: This item, labeled "Beethoven-Briefen" was wrapped around items 87-101.
- 87: List of references to letters of Ludwig van Beethoven.
*The numbers correspond to the letters printed in **Beethovens Sämtliche Briefe**, ed. by Alfred Kalischer.*
- 88: List of corrections for **Beethovens neunte Sinfonie**.
- 89: List of corrections for **Beethovens neunte Sinfonie**.
- 90: Recto: List of corrections for **Beethovens neunte Sinfonie**.
Verso: Draft for a letter to an unidentified recipient, [n.d.]
- 91: List of corrections for **Beethovens neunte Sinfonie**.
- 92: List of references to letters of Ludwig van Beethoven.
- 93: List of corrections for **Beethovens neunte Sinfonie**.[?]
- 94: List of corrections for **Beethovens neunte Sinfonie**.[?]
- 95: List of corrections for **Beethovens neunte Sinfonie**.[?]
- 96: List of corrections for **Beethovens neunte Sinfonie**.[?]

- 97: Note.
- 98: Note, dated Feb. 8, 1917.
- 99: Note, labeled "Schrift."
- 100: Note, labeled "Niedergang" and dated Dec. 19, 1916.
- 101: Envelope, labeled "Var."

NOTE: *Items 102-111 were in one folder.*

- 102: The word "Herausgabe" written on an advertisement from Hugo Heller & Cie publisher.
- 103: Notes, labeled "Herausgabe."
- 104-111: Copied excerpts from letters of Ludwig van Beethoven.

NOTE: *Items 112-139 were in one folder.*

- 112-134: "Heinrich Schenker. Grundlagen und Bedeutung seines Werkes" by Gerhard Albersheim.
Draft version with emendations by Albersheim and Schenker
- 135: "Heinrich Schenker. Grundlagen und Bedeutung seines Werkes" by Gerhard Albersheim.
Sonderabzug aus Nr. 15 und 16 der Rheinischen Musik- und Theater-Zeitung - Jahrgang 1930."
Published version.
- 136-138: ALS, Gerhard Albersheim to Schenker, Mar. 20, 1930.
- 139: TLS, Alfred Einstein to Schenker, Mar. 28, 1930.

NOTE: *Items 142-234 were found in an issue of **Signale für die musikalische Welt** and were interleaved as follows: 141-200, 201, 202-205, 206-214, 215-219, 220, 221, 222-229, 230-234.*

- 140: Inscription by Jeanette Schenker on folder cover: "Auf der Suche nach Handschriften in aller Welt--."
- 141: Recto: Label by Schenker: "Zu Handschriften."
Verso: Confirmation for a doctor's appointment, dated Sept. 18, 1933.
- 142: Postal receipt for a letter sent to Wilhelm Altmann, postmarked Oct. 16, 1922.
- 143: TLS, Wilhelm Altmann to Schenker, Oct. 9, 1922.
- 144: Postal receipt for a letter sent to Wilhelm Altmann, Sept. 29, 1922.

- 145: TLS, Wilhelm Altmann to Schenker, Sept. 25, 1922.
- 146: Postal receipt for a letter sent to [Wilhelm Altmann], [June 17?,] 1921.
- 147: TPU, Wilhelm Altmann to Schenker, Apr. 1922.
- 148: TLS, Wilhelm Altmann to Schenker, Sept. 9, 1921.
- 149: ALS, Esselbrügge (letterhead of the Preussische Staatsbibliothek) to Schenker, Sept. 22, 1921.
- 150: APS, unidentified sender (letterhead of the Bayerische Staatsbibliothek) to Schenker, Aug. 22, 1921.
- 151: TPS, Wilhelm Altmann to Schenker, June 10, 1921.
- 152: APS, Wilhelm Altmann to Schenker, June 30, 1921.
- 153: ALS, Esselbrügge (letterhead of the Preussische Staatsbibliothek) to Schenker, Feb. 1921.
- 154: ALS, Esselbrügge (letterhead of the Preussische Staatsbibliothek) to Schenker, Feb. 15, 1921.
- 155: TLS, Wilhelm Altmann to Schenker, Dec. 28, 1920.
- 156: TPS, Wilhelm Altmann to Schenker, postmarked Jan. 18, 1921.
- 157: ALS, Esselbrügge (letterhead of the Preussische Staatsbibliothek) to Schenker, Oct. 6, 1920.
- 158: APS, Wilhelm Altmann to Schenker, Sept. 25, 1920.
- 159: TPS, Wilhelm Altmann to Schenker, Sept. 20, 1920.
- 160: Postal receipt for a letter sent to Wilhelm Altmann, postmarked Sept. 30, 1920.
- 161: APS, Kusel to Schenker, Sept. 10, 1920.
- 162: TLS, Wilhelm Altmann to Schenker, Apr. 19, 1920.

- 163: Postal receipt for a letter sent to the Preussische Staatsbibliothek, postmarked Feb. 17, 1920.
- 164: Postal receipt for a letter sent to the Preussische Staatsbibliothek, postmarked Mar. 9, 1930.
- 165: ALS, Esselbrügge (letterhead of the Preussische Staatsbibliothek) to Schenker, Mar. 4, 1920.
- 166: TLS, Wilhelm Altmann to Schenker, Feb. 25, 1920.
- 167: ALS, Esselbrügge (letterhead of the Preussische Staatsbibliothek) to Schenker, Feb. 5, 1920.
- 168: TPS, Wilhelm Altmann to Schenker, Feb. 5, 1920.
- 169: TLS, Wilhelm Altmann to Schenker, Jan. 22, 1920.
- 170: TLS, Wilhelm Altmann to Schenker, Jan. 5, 1920.
- 171: TPS, Losch (letterhead of the Königliche Bibliothek) to Schenker, Aug. 25, 1916.
- 172: TLS, Wilhelm Altmann to Schenker, Jan. 19, 1914.
- 173: Postal coupon for a letter sent to Wilhelm Altmann, June 19, 1914.
- 174: ALS, Kopfermann to Schenker, Dec. 22, 1913.
- 175: ALS, Kopfermann to Schenker, Dec. 20, 1913.
- 176: ALS, Kopfermann to Schenker, Nov. 18, 1913.
- 177: ALS, Kopfermann to Schenker, Oct. 30, 1913.
- 178: ALS, Kopfermann to Schenker, Oct. 21, 1913.
- 179: ALS, Kopfermann to Schenker, Oct. 31, 1912.
- 180: Telegramm, Königliche Bibliothek to Schenker, June 27, 1912.

- 181: APS, Flemming (letterhead of the Königliche Bibliothek) to Schenker, Nov. 26, 1912.
- 182: APS, Flemming (letterhead of the Königliche Bibliothek) to Schenker, Nov. 8, 1912.
- 183: TPS, Wilhelm Altmann to Schenker, June 12, 1924.
- 184: TPS, Wilhelm Altmann to Schenker, June 30, 1924.
- 185: APS, Wilhelm Altmann to Schenker, Oct. 30, 1924.
- 186: Receipt, dated Nov. 6, 1924 [?].
- 187: APS, Wilhelm Altmann to Schenker, Nov. 14, 1924.
- 188: ALS, Wilhelm Altmann to Schenker, Nov. 17, 1924.
- 189: Postal receipt for a letter sent to the Preussische Bibliothek, postmarked Nov. 13, 1924.
- 190: APS, Wilhelm Altmann to Schenker, postmarked June 15, 1925.
- 191: TPS, Wilhelm Altmann to Schenker, Oct. 12, 1925.
- 192: TLS, Wilhelm Altmann to Schenker, June 9, 1926.
- 193: APS, Wilhelm Altmann to Schenker, Aug. 3, 1926.
- 194: TLS, A. M. Frenkel (letterhead of the Preussische Bibliothek) to Schenker, July 27, 1926.
- 195: TLS, A. M. Frenkel (letterhead of the Preussische Bibliothek) to Schenker, July 21, 1926.
- 196: TLS, Wilhelm Altmann to Schenker, Mar. 24, 1925.
- 197: Postal receipt for a letter sent to Wilhelm Altmann, postmarked June 20, 1925.
- 198: Postal receipt for a letter sent to Wilhelm Altmann, postmarked Nov. 13, 1925.
- 199: Postal receipt for a letter sent to Wilhelm Altmann, postmarked June 12, 1925.

- 200: Note dated Jan. 2, 1921.
- 201: ALS, Artaria & Co. to Schenker, Apr. 26, 1913.
- 202: ALS, Friedrich Adolph Knickenberg to Schenker, Feb. 24, 1914.
- 203: ALS, Ferdinand August Schmidt to Schenker, Dec. 13, 1913.
- 204: ALS, Ferdinand August Schmidt to Schenker, Dec. 3, 1913.
- 205: ALS, Ferdinand August Schmidt to Schenker, Apr. 26, 1913.
- 206: TLS, Breitkopf & Härtel to Schenker, Feb. 7, 1916.
- 207: Bill for photographs of a Chopin Etude, dated Feb. 7, 1916.
- 208: TLS, Breitkopf & Härtel to Schenker, Feb. 2, 1916.
- 209: TPS, Breitkopf & Härtel to Schenker, Jan. 22, 1916.
- 210: TLS, Breitkopf & Härtel to Schenker, Dec. 16, 1915.
- 211: TPS, Breitkopf & Härtel to Schenker, Nov. 25, 1915.
- 212: TLS, Breitkopf & Härtel to Schenker, Nov. 29, 1915.
- 213: TLS, Breitkopf & Härtel to Schenker, Oct. 15, 1915.
- 214: TLS, Breitkopf & Härtel to Schenker, May 15, 1913.
- 215: ALS, Augustus Hughes-Hughes (letterhead of the British Museum) to Schenker, Apr. 28, 1916.
- 216: ALS, unidentified sender (letterhead of the British Museum) to Schenker, Oct. 30, 1903.

- 217: List of songs settings by Beethoven appearing in George Thomson, **A Select Collection...**
- 218: ALS, unidentified sender (letterhead of the British Museum) to Schenker, Sept. 13, 1902.
- 219: Transcription of title page and contents of George Thomson, **A Select Collection...**, 1817.
- 220: ALS, unidentified sender (letterhead of the Conservatoire Royal de Musique) to Schenker, Sept. 1, 1913.
- 221: TPU, unidentified sender (letterhead of Gilhofer & Ranschburg) to Schenker, Apr. 8, 1920.
- 222: TLS, V. A. Heck to Schenker, Apr. 12, 1927.
- 223: TLS, V. A. Heck to Schenker, Mar. 12, 1927.
- 224: TLS, V. A. Heck to Schenker, Mar. 10, 1927.
- 225: ANU, V. A. Heck to Schenker, Mar. 10, 1927.
- 226: TLS, V. A. Heck to Schenker, Mar. 4, 1927.
- 227: TLS, V. A. Heck to Schenker, Feb. 25 1927.
- 228: TLS, V. A. Heck to Schenker, Feb. 21, 1927.
- 229: ANU, V. A. Heck to Schenker, Feb. 21, 1927.
- 230: Envelope for item 231.
- 231: TLS, Georg Kinsky to Schenker, Apr. 30, 1920.
- 232-33: TLS, Georg Kinsky to Schenker, May 15, 1914.
- 234: TLS, Georg Kinsky to Schenker, Dec. 3, 1913.

NOTE: *Items 235-288 were found in an issue of **Signale für die musikalische Welt** from Feb. 9, 1921 and were interleaved as follows: 235-237, 238-239, 240-250, 251-257, 258, 259-277, 278-279, 280-283, 284-286, 287-288.*

- 235: Note by Jeanette Schenker: "noch auf der Suche nach Handschriften" written on the cover of **Signale für die musikalische Welt**, Feb. 9, 1921.
- 236: Notes concerning manuscripts and their locations.
- 237: Notes concerning manuscripts and their locations.
- 238: Notes concerning locations of manuscripts by J. S. Bach.
- 239: "Kleine Mitteilungen." Clipping, **Frankfurter Zeitung**, July 23, 1917.
- 240: Notes concerning locations of manuscripts by C. P. E. Bach.
- 241: Clipping, **Frankfurter Zeitung**, May 20, 1925.
- 242: Notes concerning locations of manuscripts by Ludwig van Beethoven.
- 243: One page from an unidentified program of Beethoven, Quartet, Op. 59, No. 1, F Major.
- 244: ALU, Unidentified sender (letterhead of Leo S. Olschki) to Schenker, Apr. 19, 1920 [?]
- 245-6: Two pages from **Mitteilungen der Verlages Breitkopf & Härtel** [n.d.].
- 247: "Neues über Beethovens «Leonore II»." Clipping, **Frankfurter Zeitung**, Feb. 1, 1927.
- 248: Title Page from the **Mitteilungen der Verlages Breitkopf & Härtel**, Mar. 1927, No. 139.
- 249: Catalog, "L. v. Beethoven / Zum 100 Jahr. Todestage 26. März 1927 / Eigenhändige Manuskripte, Briefe, Erstdrucke, etc." Antiquariat V. A. Heck.
- 250: "Bilder in mittelhochdeutschen Handschriften" by Gustav Roethe. Clipping, **Deutsche Allgemeine Zeitung**, June 10, 1926.
- 251: Notes concerning locations of manuscripts by Johannes Brahms.
- 252-53: Two pages of a catalog from V. A. Heck. advertising manuscripts of Johannes Brahms.

- 254: Notes concerning locations of manuscripts by Frederic Chopin.
- 255: Notes concerning locations of manuscripts by Georg Frideric Handel.
- 256: "Handschriften berühmter Musiker" by Paul Lindenberg. Clipping, **Deutsche Allgemeine Zeitung**, Aug. 27 [no year].
- 257: "Verzeichnis über die im Haydn-Hause ausgestellten Handschriften, Münzen, Medaillen, Tonwerke (Erstdruck) und Bilder," exhibition catalog.
- 258: TLS, Unidentified sender (letterhead of N. Simrock) to Jenny Kornfeld [i.e. Jeanette Schenker], Apr. 24, 1913.
- 259: "Katalog des Mozart-Museums im Geburts- und Wohnzimmer Mozart's zu Salzburg." Salzburg: Im Selbstverlage der obgenannten Stiftung, June 1898.
Contains markings on pages v, xiv, 2, 13-22, 24-29.
- 260: ALS, Gustav Rapp to Schenker, Mar. 9, 1920.
- 261: Receipt from Gustav Rapp & Co., Mar. 8, 1920.
- 262: Postal receipt for a letter sent to Gustav Rapp, postmarked Mar. 8, 1920.
- 263: Postal receipt for a letter sent to Gustav Rapp, Mar. 19, 1920.
- 264: Postal receipt for a letter sent to Gustav Rapp, Mar. 20, 1920.
- 265: Postal receipt for a letter sent to Gustav Rapp, Mar. 22, 1920.
- 266: TPS, Louis Koch to Schenker, Mar. 9, 1920.
- 267: TLS, Louis Koch to Schenker, Feb. 27, 1920.
- 268: TLS, Louis Koch to Schenker, Dec. 10, 1919.
- 269: Postal receipts for letters sent to Louis Koch, Nov. 15, 1919.
- 270: TLS, Louis Koch to Schenker, Nov. 29, 1915.
- 271: ALS, Bertold Stein to Schenker, Nov. 2, 1913.
- 272: TLS, Louis Koch to Schenker, Oct. 28, 1913.

- 273: TLS, Louis Koch to Schenker, Oct. 23, 1913.
- 274: Postal receipt for a letter sent to Louis Koch, postmarked Oct. 27, 1913.
- 275: ALS, Unidentified sender to Schenker, Nov. 22, 1913.
- 276: TLS, Louis Koch to Schenker, Oct. 3, 1913.
- 277: APS, Carl Krebs to Schenker, Apr. 27, 1913.
- 278: APS, Schwartz (stamp of Musik-Bibliothek Peters) to Schenker, July 26, 1921.
- 279: TLS, Leo Liepmannsohn to Schenker, Nov. 29, 1913.
- 280: TLS, Unidentified sender to Schenker, Dec. 1, 1913.
- 281: ALS, Unidentified sender to Schenker, Dec. 16, 1913.
- 282: "Bibliotheksordnung" of Musikbibliothek Peters.
- 283: Postal receipt for a letter sent to Schalk [?], postmarked Apr. 13, 1920.
- 284: TPU, N. Simrock to Albert J. Gutmann, Dec. 9, 1912.
- 285: TLS, Heinrich Steger to Schenker, Apr. 6, 1920.
- 286: ALS, Heinrich Steger to Schenker, Apr. 6, 1920.
- 287: Advertisement for S. Schramm, photographisches Atelier.
- 288: Receipt from S. Schramm, July 15, 1913.

NOTE: *Items 289-304 were in one folder.*

- 289: Photograph of sketches by Ludwig van Beethoven for Christus am Ölberg, SV 116, recto.
- 290: Photograph of sketches by Ludwig van Beethoven for Christus am Ölberg, SV 116, verso.
- 291: Photograph of sketches by Ludwig van Beethoven for Christus am Ölberg, SV 117, recto.

- 292: Photograph of sketches by Ludwig van Beethoven for Christus am Ölberg, SV 117, verso.
- 293: Photograph of sketches by Ludwig van Beethoven for König Stephan, SV 131, recto.
- 294: Photograph of sketches by Ludwig van Beethoven for König Stephan, SV 131, verso.
- 295: Published facsimile of Joseph Haydn, piano arrangement of "Gott! erhalte den Kaiser" (from **Die Musik**, VIII.16, May 1909).
- 296: Notes and transcription by Schenker of sketches for Ludwig van Beethoven, Symphony No. 5, Op. 67, 3rd movement [transcription is probably of SV 266 or SV 267].
*This item was wrapped in a leaf from **Radio-Wien** of Dec. 24, 1926.*
- 297: Photograph of unidentified sketches by Ludwig van Beethoven.
- 298: Published facsimile of a manuscript of Ludwig van Beethoven, Trio, piano and strings, WoO 36, No. 3, C Major, 2nd movement (from **Die Musik**, XI.7, Jan. 1912).
- 299: Photograph of an unidentified sketch for a vocal work by Ludwig van Beethoven.
- 300: TLS, V. A. Heck to Schenker, Nov. 24, 1928.
- 301: TLS, V. A. Heck to Schenker, Nov. 29, 1928.
- 302: Notes concerning transcription of items 303-4.
- 303: Photograph of sketches by Ludwig van Beethoven for Symphony No. 6, 5th movement, SV 121, recto.
- 304: Photograph of sketches by Ludwig van Beethoven for Symphony No. 6, 5th movement, SV 121, verso.
- NOTE:** *Items 305-379 were in one folder.*
- 305: Envelope for items 310-339, labeled by Jeanette Schenker "Bilden zur «Mondscheinsonate»."
- 306: Envelope for items 307-309.
- 307: Photograph of cover to the dismembered "Sauer" sketchbook, SV 113, containing an inscription by Ignaz Sauer.
- 308: Photograph of sketches by Ludwig van Beethoven, SV 309, recto, sketches for Sonata, Op. 27, No. 2, 3rd movement.
- 309: Photograph of sketches by Ludwig van Beethoven, SV 309, verso, sketches for Sonata, Op. 27, No. 2, 3rd movement.

- 310-39: Photographs of the holograph of Ludwig van Beethoven, Sonata, Op. 27, No. 2, C Sharp Minor.
- 340-79: Photographs of the holograph of Ludwig van Beethoven, Sonata, Op. 111, C Minor.
- 380-403: Photographs of sketches, SV 12 (pages 65-88), mostly of Ludwig van Beethoven, Sonata, Op. 110.
- 404: Envelope.
- 405: **Verzeichnis der Aufnahmen aus der Zeit vom Oktober 1927 bis zum Oktober 1928.**
Catalog of the Archiv für Photogramme musikalischer Meisterhandschriften.

NOTE: *Items 406-432 were in one folder. Items 407-432 were wrapped in a piece of paper labeled "G" [which originally belonged to File 31].*

- 406: Notes labeled "Kunst und Volk."
- 407-14: "Kunst und die Teilnehmenden." Text in an unidentified hand. Item 414 is dated July 6, 1911.
- 415-17: Another section, dated 1911.
- 418-24: Another section, labeled "Volkwirtschaft und die Kunst."
- 425-7: Three leaves of shorthand in Jeanette Schenker's hand.
- 428: Clipping from an unidentified article, **Neue Freie Presse**, Nov. [30?], 1907.
- 429: "Naumann über «Kunst und Volk» by H. F. Page 2, **Berliner Tageblatt**, Oct. 20, 1908.
- 430: "Die Zentenarfeier der Breslauer Universität." Page 3, **Neue Freie Presse**, Aug. 3, 1911.
- 431-32: "Jugend von heute und ehemals" by Alfred Freiherr v. Berger. Clippings, **Neue Freie Presse**, Aug. 6, 1911.
- 433: Notes labeled "Kunst und Publ[i]kum."
This item was wrapped in a piece of paper labeled K [which originally belonged to File 31].
- 434: Envelope cover for items 435-438.
- 435: "Meldungsbuch, Universität zu Wien, 1884-1888" [record of Schenker's classes].
- 436: "Landsturmlegitimationsblatt" [registration for military service], copy L.
- 437: "Landsturmlegitimationsblatt," copy O.

- 438: "Landsturmlegitimationsblatt," copy T.
- 439: Folder labeled "Zu Brahms" by Jeanette Schenker.
Items 440-469 were kept inside this item.
- 440: **Der Weihergarten**, Nr. 3/6, März/Juni 1933 [contains the beginning of "Brahms-Erinnerungen" by Willy Rehberg on pages 19-20].
- 441: **Der Weihergarten**, Nr. 7/10, Juli/Oktober 1933 [contains the conclusion of "Brahms-Erinnerungen" by Willy Rehberg on pages 25-26].
- 442: Recto: Draft of a letter to Guido Adler.
Verso: ALS [Fragment] of a letter from an unidentified sender to Jeanette Schenker [n.d.].
- 443: Draft of a letter from Schenker to Guido Adler, May 31, 1933.
- 444: "Johannes Brahms - Wirken, Wesen und Stellung" by Guido Adler. [Offprint of an article originally appearing in **Studien zur Musikwissenschaft** 20 (1933)].
- 445: Envelope for item 444.
- 446: Program for the opening concert of the Johannes Brahms-Fest, May 16, 1933.
- 447: Program book for the Johannes Brahms-Fest, May 16-21, 1933.
- 448: **Die Musik**, "Johannes Brahms Festschrift," May 1933.
The article "Brahms als Musikhistoriker" by Karl Geiringer has markings on pages 573-574, 578.
- 449: "Wie Johannes Brahms nach Wien kam" by Josef Reitler. Page 6, **Neue Freie Presse**, May 6, 1933.
- 450-51: "Johannes-Brahms-Fest" by Julius Korngold. Clippings, **Neue Freie Presse**, Apr. 20, 1933.
- 452: "Johannes Brahms" by Wilhelm Furtwängler. **Deutsche Allgemeine Zeitung**, May 28, 1933.
- 453: "Johannes Brahms" by Wilhelm Furtwängler. Page 10, **Neue Freie Presse**, May 31, 1933.
- 454: **Neue Musik-Zeitung**, Heft 14 (April 17, 1913).
Contains the first half of the article "Die Klaviersonaten von Joh. Brahms" by Wilibald Nagel.

- 455: **Neue Musik-Zeitung**, Heft 15 (May 2, 1913).
Contains the second half of the article "Die Klaviersonaten von Joh. Brahms" by Wilibald Nagel.
- 456: "Einige seltene u. interessante alte Musikalien," list No. 89 from V. A. Heck (Antiquarian dealer).
- 457: Catalog for Edition Peters 1933/1934.
- 458: **Peters-Nachrichten** No. 39, Spring 1933. An advertisement for the **Schule der Treffsicherheit**.
- 459: Advertisement for works of Walter Niemann published by Edition Peters.
- 460: **Der Weihergarten**, No. 2, Feb. 1933.
- 461: Form letter from Dr. Benno Filser Verlag, Oct. 1932.
- 462: "Musikschritttum," catalog from Dr. Benno Filser Verlag [n.d.].
- 463-68: Advertisements for various publications of Dr. Benno Filser Verlag.
- 469: Program for the inaugural concert of the Institut für Rundfunk, Leipzig, Oct. 16, 1932.

FILE C: CLIPPINGS

NOTE: *Items 1-54 were found in one folder labeled by Jeanette Schenker: "viel um Musik! [inventoried:] 18.X.35. Zeitungsausschnitte! alle von Schenker gelesen mit b versehen und gesammelt!!"*

- 1: "Richard Benz" by Otto Maag. Clipping, [unidentified periodical, n.d.].
- 2: "Ethos und Pathos der Musik" by Richard Benz. Clipping, [unidentified periodical, n.d.].
- 3: "Ein deutscher Helfer - Vom Wesen und Wirken Albert Schweitzers" by Lili Du Bois-Reymond. Clipping, **Deutsche Allgemeine Zeitung**, Sept. 13, 1925.
- 4-5: "Carl Maria v. Weber" by Julius Korngold. Clippings, **Neue Freie Presse**, June 5, 1926.

NOTE: *Items 6-54 were wrapped in a leaf from **Radio-Wien** of Nov. 9, 1928*

- 6: "Von der Kunst zur Wissenschaft" by Wilhelm Ostwald. **Radio-Wien**, page 318, 337-338, 353, [Jan. 1, 1929].
- 7: "Johannes Wolf - Zum 60. Geburtstag" by [Walter] Schrenk. Clipping, **Deutsche Allgemeine Zeitung**, Apr. 17, 1929.
- 8-9: "Operntheater. Hans-Pfitzner-Feier: Aufführung der «Rose vom Liebesgarten»" by Julius Korngold. Clippings, **Neue Freie Presse**, Apr. 23, 1929.
- 10-11: "Musik. Philharmonisches Konzert--Wiener Oratorienvereinigung: «Saul»--Hans Knappertsbusch im Tonkünstlerkonzerte--Ein «Opernführer»" by Julius Korngold. Clippings, **Neue Freie Presse**, Apr. 11, 1929.
- 12-13: "Eine neue Brahms-Biographie" by Julius Korngold. Clippings, **Neue Freie Presse**, Apr. 3, 1929.
- 14: "Die Ermordung Max Marschalls und Die drei feurigen Männer im Allsteinhaus." Clipping, [unidentified periodical, n.d.].
- 15: "Ernst Kreneks musikalisches Bekenntnis." Clipping, **Neues Wiener Journal**, Mar. 3, 1929.
- 16: "Weshalb das Publikum meine Musik nicht liebt" by Igor Stravinsky. Page 25, **Neue Freie Presse**, Feb. 17, 1929.
- 17: "Französische Gäste in Wien - Gespräch mit Maurice Ravel." Clipping, **Neue Freie Presse**, Feb. 21, 1929.
- 18-19: "Ein grosses Fest des Oesterreichertums - Franz Schubert zu Ehren"; "Franz Schubert" by Julius Korngold. Page 1 and a clipping, **Neue Freie Presse**, Nov. 18, 1928.
- 20: "Interview mit mir selbst" by Arnold Schönberg. Clipping, **Deutsche Allgemeine Zeitung**, Dec. 16, 1928.
- 21: "Das Venedig Richard Wagners - Der letzte Tag des Meisters" by M. J. B. Clipping, **Neue Freie Presse**, Dec. 21, 1928.
- 22: "Sommer der Musik in Frankfurt am Main - Musik in Vierteltönen" by en. Clipping, **Frankfurter Zeitung**, July 7, 1927.
- 23: "Internationale Musikausstellung in Frankfurt a. M. bis 28. August 1927 - Musik über den Völkern" by Leo Kestenber. Clipping, **Frankfurter Zeitung**, Aug. 17, 1927.

- 24: "Korngolds «Wunder der Heliane» - Uraufführung im Hamburger Stadttheater" by Karl Holl. Clipping, **Frankfurter Zeitung**, Oct. 11, 1927.
- 25: "Neueste Musik - Ottorino Respighi und Arnold Schönberg" by M. K. Clipping, [**Neue Freie Presse**], Sept. 26, 1927.
- 26: "Der letzte Meister des Belkanto - Ein Gespräch mit Mattia Battistini" by Helmut Holzer. Clipping, **Neue Freie Presse**, Oct. 7, 1927.
- 27: "Jazz am Konservatorium" by Karl Holl. Clipping, **Frankfurter Zeitung**, Nov. 25, 1927.
- 28: "Neue Orchestermusik" by Julius Korngold. Clipping, **Neue Freie Presse**, Dec. 14, 1927.
- 29: "Klang-Variété der Masse" by Artur Bogen. Clipping, **Frankfurter Zeitung**, Jan. 27, 1928.
- 30: "Jazz im Konservatorim" by B. Sekles. Clipping, **Frankfurter Zeitung**, Dec. 13, 1927.
- 31: "Beifall und Ruhm - Notizen eines Geigers" by Fritz Kreisler. Page 12, **Neue Freie Presse**, Sept. 23, 1928.
- 32: "Jazz-Unterricht" by Mátyás Seiber. Clipping, [**Neue Freie Presse**, Sept. 9, 1927].
- 33: "Die Viertelton-Frage - Alois Hábas neue Harmonielehre" by W. Harburger; "Für die Gefangvereine" by R. K. Clipping, **Münchener Neueste Nachrichten**, May 15, 1927.
- 34: "Richard Strauss spricht - Musik von gestern, heute und morgen" by Iron. Clipping, **Neues Wiener Journal**, Dec. 19, 1926.
- 35: "Der Fall Wagner - Fragmente aus einer Schrift" by Bernhard Diebold. Clipping, **Frankfurter Zeitung**, Sept. 30, 1928.
- 36: "Beethoven und Goethe" by Édouard Herriot. Clipping, **Neue Freie Presse**, Oct. 19, 1926.
- 37: "Neue Schubert-Legenden" by Otto Erich Deutsch. Clipping [fragment], **Neues Wiener Journal**, Nov. 22, 1927.

- 38: "Eusebius Mandyczewski - Zu seinem siebzigsten Geburtstag" by Karl Lafite. Clipping, **Neue Freie Presse**, Aug. 18, 1927.
- 39: "Eduard Hanslick - Anlässlich seines hundertsten Geburtstages." Clipping, **Neue Freie Presse**, Sept. 12, 1925.
- 40: "Aus meiner Werkstatt" by Pablo Casals. Clipping, **Neue Freie Presse**, Aug. 19, 1926.
- 41: "Musik der Geräusche" by Luigi Russolo. Clipping, **Frankfurter Zeitung**, Sept. 3, 1927.
- 42: "Für Jörg Wager" by Karl Holl. Clipping, **Frankfurter Zeitung**, Aug. 15, 1927.
- 43: "Die Schubert-Feier - Der Festvortrag in der Universität." Clipping, **Neue Freie Presse**, Nov. 20, 1928.
- 44: "Noten, nichts als Noten! - Vincent d'Indy über moderne Musik" by Paul Mandru. Clipping, **Neues Wiener Journal**, Mar. 4, 1928.
- 45: "D'Indy spricht" by Erich Steinhard. Clipping, **Frankfurter Zeitung**, Dec. 5, 1925.
- 46: "Herriot über Oesterreichs Kultursendung"; "Eine Rede des Kriegsministers Painlevé." Clipping, **Neue Freie Presse**, May 19, 1928.
- 47: "Johannes Brahms - Zum dreissigsten Todestage" by R. Clipping, **Neue Freie Presse**, Apr. 3, 1927.
- 48: "Ein Gespräch mit Igor Strawinsky." Clipping, **Deutsche Allgemeine Zeitung**, Jan. 6, 1928.
- 49-51: "Operntheater - «Johnny spielt auf» von Ernst Krenek" by Julius Korngold. Clippings, **Neue Freie Presse**, Jan. 1, 1928.
- 52: "Silvester in der Oper - «Jonny spielt auf» - Text und Musik von Ernst Krenek" by Elsa Bienenfeld. Page 8, **Neues Wiener Journal**, Jan. 1, 1928.
- 53: "Die verneuerte «Fledermaus» in der Leipziger Oper" by Sv. Clipping, **Neue Freie Presse**, Jan. 8, 1928.

54: "Strawinski über die moderne Musik." **Neues Wiener Journal**, Mar. 18, 1928.

NOTE: *Items 55-149 were found in one folder.*

55-56: "Die Krise unserer Zivilisation" by Edmund H. Stinnes. Clippings, **Deutsche Allgemeine Zeitung**, Apr. 3 and 5, 1931.

57: "Impressionisten-Ausstellung in Berlin" by J. Meier-Graese; "Paracelsus" by Franz Strunz. Clipping, **Frankfurter Zeitung**, Oct. 8, 1925.

58: "Kunst fürs Volk" by E. v. B.; "Ein unveröffentlichtes Drama von E. A. Poe." Clipping, **Frankfurter Zeitung**, June 3, 1926.

59: "Leopold von Ranke" by Rudolf von Delius. Clipping, **Frankfurter Zeitung**, Jan. 1, 1926.

60-61: "Romain Rolland" by Elise Richter. Clippings, **Neues Wiener Tagblatt**, June 1 and 4, 1920.

62: "Spengler" by Egon Friedell. Clipping, **Neues Wiener Journal**, Feb. 28, 1926.

63: "Schöpferisches Glück" by G. Foerster. Clipping, **Deutsche Allgemeine Zeitung**, Feb. 16, 1926.

64: "Lessing und Alfred Kerr" by Fr. Sch.; "Romain Rolland - Festnummer der «Europe»" by J. B. Clipping, **Frankfurter Zeitung**, Feb. 4, 1926.

65-66: "Betrachtungen über Lektüre" by Jakob Wassermann; "Die amerikanische Friedensaktion im ersten Kriegsjahr" by Edward House. Clippings, **Neue Freie Presse**, Feb. 21, 1926.

67: "Das Cäsar-Bild Nietzsches" by Friedrich Gundolf. Clipping, **Deutsche Allgemeine Zeitung**, Feb. 12, 1926.

68: "Der Weg zum Deutschen" by Mario Krammer. Clipping, **Deutsche Allgemeine Zeitung**, Sept. 11, 1925.

- 69-70: "Jubiläumsvorstellungen" by R. A. and E. L. Clippings, **Neue Freie Presse**, Apr. 11, 1926.
- 71: "Aus Welt und Leben - Die «Buch»-Stadt Kirjath-Sepher" by fkar. Clipping, [unidentified periodical, n.d.].
- 72: "Die Striche im «Fiesko»" by Richard Beer-Hofmann. Clipping, **Neue Freie Presse**, Apr. 28, 1927.
- 73-74: "Betrachtungen über Lektüre" by Jakob Wassermann. Clipping, **Neue Freie Presse**, Nov. 27, 1926.
- 75-76: "Wohlgemeinte Betrachtungen über das Neue in den Künsten" by Jehudo Epstein. Clippings, **Neue Freie Presse**, Apr. 10, 1926.
- 77: "Neue Kunstbücher" by A. F. S. Clippings, **Neue Freie Presse**, Dec. 17, 1926.
- 78-79: "Alles um Shakespeares wissen" by Ernst Lothar. Clippings, **Neue Freie Presse**, Apr. 13, 1926.
- 80: "Gottfried Keller-Korrektur" by Jonas Frankel. Clipping, **Frankfurter Zeitung**, Dec. 10, 1925.
- Items 81-149 were wrapped in a proof sheet from **Der Tonwille**, vol. 5, pages 21-24.*
- 81-82: "Das wiederentdeckte echte Josephuszeugnis über Jesus" by Robert Eisler. Clippings, **Neue Freie Presse**, June 16, 1926.
- 83: "Der Vornehme" by Paul Ernst. Clipping, **Deutsche Allgemeine Zeitung**, Sept. 12, 1926.
- 84: "Metternich" by Hermann Bahr. Clipping, **Neue Freie Presse**, Oct. 25, 1925.
- 85: "Die Zerstörung der Legende vom Rache Gott." Clipping, **Neue Freie Presse**, Jan. 13, 1927.
- 86: "Echter und falscher Sozialismus - Ein Vortrag Werner Gombarts." Page 14, **Neue Freie Presse**, Nov. 1, 1925.
- 87-88: "Christoph Columbus berichtet" [by Christopher Columbus]. Clippings, **Frankfurter Zeitung**, Jan. 12 and 14, 1926.
- 89: "Circenses" by Bernhard Diebold. Clipping, **Frankfurter Zeitung**, Nov. 3, 1925.

- 90: "Bedenkliche und gedankliche Dürer-Nachlese" by Börries Frhr. von Münchhausen. Clipping, **Deutsche Allgemeine Zeitung**, Apr. 18, 1928.
- 91: "Rainer Maria Rilke - Zum 50. Geburtstag" by Felix Braun. Clipping, **Frankfurter Zeitung**, Dec. 5, 1925.
- 92-93: "Henrik Ibsen (Zu seinem hundertsten Geburtstag)" by Felix Salten. Clippings, **Neue Freie Presse**, Mar. 18, 1928.
- 94: "Der neue Chaplin" by Alfred Polgar. Clipping, **Der Morgen**, Feb. 13, 1928.
- 95: "Prolog [zum Schubert-Gedächtniskonzert der Gesellschaft der Musikfreunde in Wien am 26. März 1928] by Anton Wildgans. Clipping, **Neue Freie Presse**, Mar. 26, 1928.
- 96: "Jesus und Sokrates" by D. A. Eckert. Clipping, **Deutsche Allgemeine Zeitung**, Apr. 1928.
- 97-98: "Der Boykott des Gefühls" by Ernst Lothar. Clippings, **Neue Freie Presse**, Jan. 19, 1928.
- 99: "Der cherubinische Wandersmann - Zum 300. Geburtstag des Angelus Silesius" by Max Hayek. Clipping, **Deutsche Allgemeine Zeitung**, June 1, 1924.
- 100: "Naturrecht und Humanität" by Thomas Mann. Clipping, **Neue Freie Presse**, Jan. 5, 1924.
- 101: "Burgen und Bäume" by Börries Freiherr v. Münchhausen. Clipping, **Deutsche Allgemeine Zeitung**, July 27, 1926.
- 102: "Etanas Himmelfahrt" by Peter Supf. Clipping, **Frankfurter Zeitung**, June 5, 1927.
- 103: "Böcklin" by J. Meier-Graese; "Meine Begegnung mit Tolstoi" by Konstantin S. Stanislavsky. Clipping, **Frankfurter Zeitung**, Oct. 16, 1927.
- 104: "Thomas Mann geleitet" by S. Kracauer; "Ein Kolumbus-Buch" by Walter von Molo. Clipping, **Frankfurter Zeitung**, May 22, 1927.

- 105: "Was ist uns Weihnachten?" by D. Alfred Fischer. Clipping, **Deutsche Allgemeine Zeitung**, Dec. 25, 1927.
- 106: "Lyrisches Selbstporträt: Das Leben des Po Chü-i" collected and translated by Albert Ehrenstein. Clipping, **Frankfurter Zeitung**, Oct. 14, 1927.
- 107: "P. A. und die deutsche Gegenwart" by Anton Kuh. Clipping, **Frankfurter Zeitung**, Sept. 21, 1927.
- 108: "Kavalier und Gentleman" by Alexander Lernet-Holenia. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 23, 1927.
- 109-10: "Neuer Adel" by Raoul Auernheimer. Clippings, **Neue Freie Presse**, Dec. 25, 1926.
- 111: "Tyrann und Demagoge" by Paul Ernst. Clipping, **Deutsche Allgemeine Zeitung**, Dec. 12, 1926.
- 112: "Kinderaussatz" by Max Jungnickel. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 20, 1927.
- 113: "Das Zeitalter des erdbherrschenden Geistes" by Hermann Keyserling. Clipping, **Deutsche Allgemeine Zeitung**, Nov. 13, 1927.
- 114-15: "Die vier Gebote des Lebens" by R. N. Coudenhove-Kalergi. Clippings, **Neue Freie Presse**, Dec. 6, 1927.
- 116: "Albert Schweitzer" by Lili du Bois-Reymond. Clipping, **Deutsche Allgemeine Zeitung**, Dec. 9, 1926.
- 117: "Kommunistische Anfänge" by Georg Brandes; "Form der Katze" by Arel Eggebrecht. Clipping, **Frankfurter Zeitung**, May 26, 1927.
- 118: "Thomas Mann für das «Wassengerechte»." Clipping, **Frankfurter Zeitung**, Mar. 30, 1927.
- 119-20: "Gegnerschaft" by Gisela v. Berger. Clippings, **Neue Freie Presse**, May 14, 1927.
- 121: "Können wir Gott verlieren?" by Rainer Maria Rilke. Clipping, **Deutsche Allgemeine Zeitung**, May 8, 1927.
- 122: "Erinnerungen an Rainer Maria Rilke" by Walter Tritsch. Clipping, **Deutsche Allgemeine Zeitung**, Jan. 5, 1927.

- 123: "Menschen als Sinnbilder - Graf Hermann Keyserlings neues Werk" by Otto Freiherr v. Taube. Clipping, **Deutsche Allgemeine Zeitung**, Nov. 24, 1926.
- 124-25: "Die Dichtung Rainer Maria Rilkes" by Elisabeth Ephrussi. Clippings, **Neue Freie Presse**, Jan. 31, 1927.
- 126: "Dante und Petrarca - Das Geistige und das Dichterische in der Poesie" by Alexander Lernet Hohenia; "Nekrolog auf eine Kaiserin" by Otto Hörth. Clipping, **Frankfurter Zeitung**, Jan. 21, 1927.
- 127: "Gespräch mit dem Grafen Keyserling." Clipping, **Neue Freie Presse**, Feb. 4, 1927.
- 128-29: "Der Peterspfennig der Literatur" by Graf Hermann Keyserling. Clippings, **Neue Freie Presse**, Feb. 9, 1927.
- 130: "Seltsame Historie eines Mussolini-Porträts" by J. M; Ursprünge des deutschen demokratischen Geistes in Deutschland" [fragment]. Clipping, [unidentified periodical, n.d.].
- 131: "Jean Pauls letzter Leser" by Lili du Bois-Reymond; "Vom Wirtschaftsgeist in Amerika" by Friedrich Brie; "Die russische Weltanschauung" by Rudolf Paulsen. Clipping, **Deutsche Allgemeine Zeitung**, Jan. 30, 1927.
- 132-33: "Spinoza (Zum 250. Todestag)" by Jakob Fromer. Clippings, **Neue Freie Presse**, Feb. 23, 1927.
- 134: "Der aktuelle Aeschylus" by Emma Vockeradt; "Eine höfliche, aber dringende Bitte" by Frh. v. Münchhausen. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 30, 1927.
- 135: "Tagebuch" by Hermann Bahr. Clipping, **Neues Wiener Journal**, Apr. 10, 1927.
- 136: "Schiller in Prosa" by ck. Clipping, **Frankfurter Zeitung**, Oct. 23, 1925.

- 137: "Die Ahnen des Bolschewismus - Rousseau und Tolstoi" by Lothrop Stoddard. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 24, 1925.
- 138: "Erziehung der gestaltenden Kräfte" by Lothar Schreyer. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 28, 1925.
- 139: "Theater - Hamlet, Prinz von Gerolstein" by Alfred Polgar. Clipping, **Der Morgen**, Dec. 20, 1926.
- 140-42: "Zu Goethes Gedichten" by Stefan Zweig. Clippings, **Neue Freie Presse**, Dec. [12?], 1926.
- 143: "Geschichten von Rainer Maria Rilke" by Franz Theodor Esokor. Clipping, **Frankfurter Zeitung**, Jan. 11, 1927.
- 144: "Barock und Rokoko in der deutschen Dichtung" by Rudolf Paulsen. Clipping, **Deutsche Allgemeine Zeitung**, Nov. 7, 1926.
- 145: "Chaplin" by Raca; "Akademische Nachrichten." Clipping, **Frankfurter Zeitung**, Nov. 6, 1926.
- 146-47: "Goethes soziales Vermächtnis (Zum Goethe-Tage, 28. August)" by Emil Ludwig. Clippings, **Neue Freie Presse**, Aug. 28, 1926.
- 148: "Zukunftsgedanken eines Kulturverlegers über deutsche Geistigkeit" by Eugen Diederichs. Clipping, **Neue Freie Presse**, Oct. 3, 1926.
- 149: "Spaziergang in Salzburg" by Felix Salten. Clipping, **Neue Freie Presse**, Sept. 3, 1925.
- NOTE:** *Items 150-204 were found in one folder.*
- 150: "Schalom Asch" by Franz Werfel; "Ausgrabungen im Tal der Könige" by Arthur Weigall. Clipping, **Neue Freie Presse**, Dec. 2, 1930.
- 151: "Die Lage des Bildhauers" by B. E. W. Clipping, **Deutsche Allgemeine Zeitung**, Nov. 23, 1930.
- 152: "Die Weisheit des Buddha - Zum Gedächtnis Karl Eugen Neumanns" by R. M. Behrendorf; "Vor dem Frost" by Gottfried Kölwel; "Strich Drunter!" [by Robert Graves] reviewed by Theodor Böttiger. Clipping, **Deutsche Allgemeine Zeitung**, Nov. 23, 1930.
- 153: "Wildgans, gesammelt" by Raoul Auernheimer. Clipping, **Neue Freie Presse**, Nov. 23, 1930.
- 154: "Die Wartburg -- ein deutsches Symbol" by Hans Kyser. Clipping, **Deutsche Allgemeine Zeitung**, Nov. 1, 1930.
- 155: "Leben die Dichter wirklich?" by Heinrich Zillich. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 12, 1930.
- 156: "Grossstadt-Perspektiven" by Wilhelm Müller. Clipping, **Deutsche Allgemeine Zeitung**, June 15, 1930.
- 157: "Adolf v. Harnack" by D. Hans Lietzmann. A page from **Deutsche Allgemeine Zeitung**, June 17, 1930.
- 158: "Von Euklid zur Feld-Theorie - Einstein spricht" by Richard Wolf. Clipping, **Deutsche Allgemeine Zeitung**, Dec. 13, 1929.

- 159: "Die neue theorie Albert Einsteins über Raum, Aether und Feld." Clipping, **Neue Freie Presse**, June 17, 1930.
- 160: "Tapferer Pessimismus - Vortrag Oswald Spenglers in Hamburg" by ws. Clipping, **Deutsche Allgemeine Zeitung**, Feb. 5, 1930.
- 161: "Adolf Harnack*." Clipping, **Neue Freie Presse**, June 11, 1930.
- 162: "Der Kronzeuge für die Unschuld von Dreyfus." Clipping, **Neue Freie Presse**, June 12, 1930.
- 163: "Krise des Glaubens" by Martin Buber. Clipping, **Neue Freie Presse**, Oct. 2, 1926.
- 164: "Unsere Meinung." Clipping, **Deutsche Allgemeine Zeitung**, Nov. 14, 1930.
- 165: "Eröffnungsansprache Hugo Hofmannsthal's." Pages 5-6, **Neue Freie Presse**, Oct. 18, 1926.
- 166: "Hermann Stegemann - Zu seinem 60. Geburtstage (30. Mai)" by D. v. Frankenberg; "Eine peinliche Prüfung" [fragment of an unidentified article, author unidentified]. Clipping, **Deutsche Allgemeine Zeitung**, May 29, 1930.
- 167: "Oswald Spengler - Zu seinem 50. Geburtstag (29. Mai)" by Georg Foerster; "Zu den vielen Bestimmungen..." [fragment of an unidentified article, author unidentified]. Clipping, **Deutsche Allgemeine Zeitung**, May, 29, 1930.
- 168: "Das Ende des Rachegottes - Die Tragödie eines ungarischen Bibelforschers." Clipping, **Neue Freie Presse**, Apr. 6, 1930.
- 169: "Medusa" by Wolfgang Goetz. Clipping, **Deutsche Allgemeine Zeitung**, Apr. 9, 1930.
- 170: "Der 80. Geburtstag Masaryk. Der Präsident über die innere und äussere Politik der Czechoslowakei." Clipping, **Neue Freie Presse**, Mar. 8, 1930.
- 171: "Expertise!" by Ilse Blumenreich. Clipping, **Neue Freie Presse**, Sept. 14, 1930.
Though unmarked, this clipping was found folded in a way that gave prominence to this article.
- 172-73: "«Die Kunst in unserer Zeit»" by A. F. S. Clipping, **Neue Freie Presse**, Apr. 29, 1930.
- 174: "Der dreifache Zauberer Vergil" by Egmont Colerus. Clipping, **Neue Freie Presse**, May 6, 1930.
- 175: "Hamlets Grab." Clipping, **Deutsche Allgemeine Zeitung**, Mar. 19, 1930.
- 176: "Hölderlin - Zum 160. Geburtstag (20. März)" by R. M. Behrendorf. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 19, 1930.
- 177: "Dichter und Denker über Romain Rolland." [Includes remarks by Jane Addams, Hermann Bahr, Georg Brandes, Albert Einstein, Sigmund Freud, H.G. Wells, and Stefan Zweig.] Pages 29-30, **Neue Freie Presse**, Jan. 24, 1926.
- 178: "Gespräche mit Gerhart Hauptmann" by Josef Shapiro. Clipping, **Neue Freie Presse**, Jan. 10, 1926.
- 179: "Dichtung und Nation" by Paul Fechter. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 6, 1929.

- 180: "Hofmannsthal-Feier im Burgtheater" by Raoul Auernheimer. Clipping, **Neue Freie Presse**, Oct. 15, 1929.
- 181: "Mendelssohn-Feiern in Dessau." Clipping, **Deutsche Allgemeine Zeitung**, Sept. 10, 1929.

- 182: "Der Trennungsstrich" by Ludwig Meidner. Clipping, **Deutsche Allgemeine Zeitung**, Sept. 15, 1929.
- 183-84: "Gespräche mit Gerhart Hauptmann" by Joseph Shapiro; "Geist des Rokoko" by Blanche Kübeck. Pages 31-34, **Neue Freie Presse**, May 30, 1926.
- 185: "Zufallsehe und Schicksalsehe" by Georg Foerster. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 27, 1929.
- 186: "Unbekanntes von Hugo Hofmannsthal." Clipping, **Neue Freie Presse**, Oct. 26, 1929.
- 187: "Gedenkrede auf Hofmannsthal" by Raoul Auernheimer. Clipping, **Neue Freie Presse**, Oct. 27, 1929.
- 188: "Verteilung der Verantwortlichkeit - Ein Betrachtung über Emil Ludwigs «Juli 14»" by A. Mendelssohn-Bartholdy. Clipping, **Neue Freie Presse**, Oct. 22, 1929.
- 189: "Briefe von Fr. Chr. Schlosser" by Hermann Wendel. Clipping, **Frankfurter Zeitung**, Nov. 17, 1926.
- 190: "Richelieu und der König" by Karl Federn; "Rudolf Eucken" by Max Horkheimer. Clipping, **Frankfurter Zeitung**, Nov. 4, 1926.
- 191: "Albrecht Dürer 1528-1928" by Hermann Esswein; "Gedanken Albrecht Dürers über die Kunst, besonders über das Klassische"; "Geleitwort zu Dürers Niederländischem Reiseskizzenbuch" by Heinrich Wölfflin; "Leben und Person Dürers in seinen eigenen Schriften"; "Ein Traum des Meisters" by Albrecht Dürer. Pages 3-4, **Frankfurter Zeitung**, Apr. 6, 1928.
- 192: "Der deutsche Gelehrte einst und jetzt" by Georg Schreiber. Clipping, **Deutsche Allgemeine Zeitung**, Nov. 11, 1923.
- 193: "Sizilien und wir" by Hugo Hofmannsthal. Clipping, **Neue Freie Presse**, [n.d.].
- 194: "Die Zukunft der Baukunst" by Walter Riezler. Clipping, **Frankfurter Zeitung**, June 14, 1926.

- 195: "Lessing Denkmal" by Bernhard Diebold. Clipping, **Frankfurter Zeitung**, June 27, 1926.
- 196: "Keyserling über Frankreich." Clipping, **Deutsche Allgemeine Zeitung**, June 29, 1926.
- 197: "Tagebuch-Notiz" by Louis Corinth. Clipping, **Frankfurter Zeitung**, Mar. 23, 1926.
- 198-99: "Kultur- und Völkerkunde" by Karl Kamillo Schneider. Clippings, **Neue Freie Presse**, Dec. 4, 1925.
- 200: "Jean Paul zum hundertsten Todestag - An den Dichter" by Friedrich Vollrath; "J. P. F. Richter* - Bayreuth 14. November 1825" by Heinrich Simon. Clipping, **Frankfurter Zeitung**, Nov. 15, 1925.
- 201: "Aus den Briefen von Walther Rathenau." Clipping, **Frankfurter Zeitung**, May 9, 1926.
- 202: "Aus den Briefen von Walther Rathenau"; "Ein Deutscher und ein langverschollenes Buch" by Ha. Clipping, **Frankfurter Zeitung**, [n.d.].
- 203: "Die Lebensbeichte Walter Rathenaus." Page 11, **Neue Freie Presse**, May 13, 1926.
- 204: "Von den Königen und der Krone" by Friedrich Reck-Malleczewen. Clipping, **Münchener Neueste Nachrichten**, Aug. 1930.
- NOTE:** *Items 205-271 were in one folder.*
- 205: "Moderne Musikauffassung" by Igor Strawinsky. Clipping, **National-Zeitung** (Basel), Nov. 3, 1931.
- 206: "An der Schwelle des Goethe-Jahres" by Richard Beer-Hofmann. Clipping, **Neue Freie Presse**, Jan. 2, 1932.
- 207: "Hans Grimm spricht" by W. Clipping, **Deutsche Allgemeine Zeitung**, Dec. 1, 1931.
- 208: "Eine Geschichte der Wienerstadt" by Wilhelm Dessauer. Page 11, **Neue Freie Presse**, Dec. 23, 1931.

- 209-10: "Josef Joachim, ein Kirchenkonzert und ein Autogramm" by Maria Komorn; "Die Jahrhundertfeier für Josef Joachim." Clippings, **Neues Wiener Journal**, June 28, 1931.
- 211: "Worte zum Gedächtnis Arthur Schnitzlers" by Ernst Lothar. Clipping, **Neue Freie Presse**, Oct. 31, 1931.
- 212-13: "Arthur Schnitzler im Bilde seiner Zeit" by Raoul Auernheimer. Clippings, **Neue Freie Presse**, Oct. 25, 1931.
- 214: "Unbekanntes von Bruckner" by Karl Moser. Clipping, **Neues Wiener Journal**, Oct. 11, 1931.
- 215: "Die deutsche Operninfation" by Viktor Zuckerkanl. Clipping, **Neue Freie Presse**, Sept. 21, 1931.
- 216-19: "Realismus und Innerlichkeit" by Franz Werfel. Clippings, **Neue Freie Presse**, May 14, 1931 [and an additional unidentified date].
- 220-21: "Ibsen - Zu seinem fünfundzwanzigsten Todestag" by Egon Friedell. Clippings, **Neue Freie Presse**, June 13, 1931.
- 222: "Das Recht auf Kitsch" by Frh. v. Münchhausen. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 23, 1927.
- 223: "Vision von Ischl" by Ernst Lissaner. Clipping, **Neue Freie Presse**, Aug. 22, 1931.
- 224: "«Zeitgemässe» Oper" by Paul v. Klenau. Clipping, **Frankfurter Zeitung**, Dec. 22, 1926.
- 225: "Das Hauptgeschäft - Zum hundertsten Geburtstag des «Faust»" by Wolfgang Goetz. Clipping, **Deutsche Allgemeine Zeitung**, July 19, 1931.
- 226: "Erinnerungen an Hans Thoma" by Alfred Bock. Clipping, **Deutsche Allgemeine Zeitung**, July 28, 1931.
- 227: "Aus dem Freundeskreis Lassalles" by Richard Sternfeld. Clipping, [**Neue Freie Presse?**], [June 6, probably 1931].

- 228: "«Das Unaushörliche» - Eine Oratorium-Dichtung von Gottfried Benn" by Peter Hamecher. Clipping, [**Deutsche Allgemeine Zeitung**, ca. Dec. 1931].
- 229: "Wochenend" by Peter Bamm. Clipping, [**Deutsche Allgemeine Zeitung**, 1926].
- 230: "Shaws Ironie" by Egon Friedell. Clipping, **Neue Freie Presse**, Aug. 25, 1931.
- 231-32: "Schiller" by Hugo v. Hofmannsthal; "Letzte Erkenntnis" by Anton Wildgans. Clippings, **Neue Freie Presse**, Dec. 25, 1925.
- 233: "Wochenend" by Peter Bamm. Clipping, **Deutsche Allgemeine Zeitung**, Aug. 1931.
- 234: "Wie Frankfurt Goethe feiert" by B. Clipping, **Deutsche Allgemeine Zeitung**, Jan. 22, 1932.
- 235: "Begegnungen mit Bernard Shaw" by Walter Morse-Rummel. Clipping, **Neues Wiener Journal**, Jan. 10, 1932.
- 236: "Deutsche Literatur in Not!" by Walter v. Molo. Clipping, **Neues Wiener Journal**, Feb. 14, 1932.
- 237-38: "Der neue «Faust» im Burgtheater" by Raoul Auernheimer. Clippings, **Neue Freie Presse**, Mar. 1, 1932.
- 239: Map of Thüringia, from **Deutsche Allgemeine Zeitung**, Apr. 10, 1932.
- 240: A brochure advertising the resort town of Hinterstoder in Austria.
- 241: "Denkt an den lebenden Künstler!" by Joseph Marx. Clipping, **Neues Wiener Journal**, Dec. 13, 1931.
- 242: "Zwischen Hindemith und Bach" by Angela v. Britzen. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 11, 1932.
- 243: "...Anlässlich des 50jährigen Jubiläums des Philharmonischen Orchesters..." Clipping, **Deutsche Allgemeine Zeitung**, Apr. 21, 1932.
- 244: "Anton Wildgans über die Zukunft des Burgtheaters." **Neue Freie Presse**, May 7, 1932.

- 245: "Ein Brief Anton Wildgans' über das Burgtheater" by Heinrich Srbik. Clipping, **Neue Freie Presse**, May 8, 1932.
- 246-47: "Mit dem heimgekehrten Gerhart Hauptmann" by Joseph Shapiro. Clippings, **Neue Freie Presse**, Apr. 8[?], 1932.
- 248: "Anton Wildgans zum Gedächtnis" by Max Mell. Clipping, **Neue Freie Presse**, May 10, 1932.
- 249: "Haydn - der Schüler, Haydn - der Lehrer" by Karl Geiringer. Clipping, **Neue Freie Presse**, May 2, 1932.
- 250: "Vorspruch zu einer Wildgans-Feier" by Raoul Auernheimer. Clipping, **Neue Freie Presse**, May, 12, 1932.
- 251: "Die Verantwortung Preussens - Zur Sendung des Staatstheaters" by Walter Bloem. Clipping, **Deutsche Allgemeine Zeitung**, Apr. 17, 1932.
- 252: "Anton Wildgans und die Juristen" by Friedrich Engel. Clipping, **Neue Freie Presse**, May 7, 1932.
- 253: "Das Fest der Philharmoniker - Neue Ehrungen Furtwänglers" by S-e. Clipping, **Deutsche Allgemeine Zeitung**, Apr. 19, 1932.
- 254: "Goethe-Rausch, Haydn-Feste und die Wagner-Feier in der Oper" by Joseph Marx. Clipping, **Neues Wiener Journal**, Mar. 27, 1932.
- 255: "Amerika - aus «Gespräche mit Gerhart Hauptmann»" by Joseph Shapiro. Clipping, **Neue Freie Presse**, Aug. 21, 1932.
- 256: "Claudia, das Bauernmädchen - Zum 100. Todestag von Rebekka Claudius" by Urban Roedl. Clipping, **Deutsche Allgemeine Zeitung**, July 24, 1932.

- 257: "Neue Führer Heran!"; "Salzburger Glockenspiel" by Felix Salten. Page 1 of **Neue Freie Presse**, Aug. 21, 1932.
- 258: "Patriotische Leidenschaft eines Denkers - Zu Konstantin Brunners 70. Geburtstag" by Ernst Ludwig; "Die Wendung zum Gernen Osten - China, Indien und wir" by Mario Krammer. Clipping, **Deutsche Allgemeine Zeitung**, Aug. 24, 1932.
- 259: "Mussolini über Napoleon - Gespräche mit Emil Ludwig." Clipping, **Neue Freie Presse**, June 19, 1932.
- 260: "Die politische und soziale Doktrin des Fascismus - Ein Artikel Mussolinis für die italienische Enzyklopädie." Clipping, **Deutsche Allgemeine Zeitung**, Aug. 7, 1932.
- 261: "Mein Vater und unser Freund Charlie Chaplin" by Josef Schildkraut. Clipping, **Neues Wiener Journal**, Mar. 27, 1932.
- 262: "Befreiung durch Technik" by R. N. Coudenhove-Kalergi. Clipping, **Neue Freie Presse**, Oct. 1, 1932.
- 263: "Angst?" by Max Naumann. Clipping, **Deutsche Allgemeine Zeitung**, Aug. 31, 1932.
- 264: "Offener Brief an Heinrich Mann" by Walter Bloem; "Unsere Meinung." Clipping, **Deutsche Allgemeine Zeitung**, Sept. 29, 1932.
- 265: "Paul Ernst im Gespräch" by Max Wachler. Page from **Deutsche Allgemeine Zeitung**, Sept. 28, 1932.
- 266-67: "Das Lindbergh-Baby, oder: Die Welt, in der man ein Kind verkauft" by Ernst Lothar. Clippings, **Neue Freie Presse**, May 31, 1932.
- 268-69: "Alice Barbi" by Marie Herzfeld. Clippings, **Neue Freie Presse**, June 13 and 14, 1932.
- 270: Unmarked page from **Neue Freie Presse**, July 10, 1932.
- 271: "Der neue Amerikaner" by Max R. Kaufmann. Clipping, **Neue Freie Presse**, Sept. 28, 1932.

NOTE: *Items 272-367 were in one folder.*

- 272: "Arnold Schönbergs Zukunftsträume" by Julius Biströn. Clipping, **Neues Wiener Journal**, Sept. 18, 1917.
- 273-74: "Musik" by Julius Korngold. Clippings, **Neue Freie Presse**, Apr. 3, 1926.
- 275: "Eduard Hanslick" by Hellmuth Falkenfeld. Clipping, **Frankfurter Zeitung**, Sept. 12, 1925.
- 276-77: "Bilder aus dem Konzertsaal - Jascha Haifetz." Clippings, **Neue Freie Presse**, Jan. 2, 1926.
- 278: "Ein früher Brief Richard Wagners" by st.; "Frankfurter Konzerte" by K[arl] H[oll]. Clipping, **Frankfurter Zeitung**, Feb. 19, 1926.
- 279: "Pantomime" by Christian Lahusen. Clipping, **Frankfurter Zeitung**, Jan. 29, 1926.
- 280: "Musik" [by Julius Korngold?]. Clipping, **Neue Freie Presse**, Jan. 5, 1926.
- 281-82: "Musik" by Julius Korngold. Clippings, **Neue Freie Presse**, Feb. 9, 1926.
- 283-84: "Musik" [by Julius Korngold?]. Clippings, **Neue Freie Presse**, May 27, 1926.
- 285: "Wiener und Berliner Philharmonisches Orchester" by Julius Korngold. Clipping, **Neue Freie Presse**, May 14, 1926.
- 286: "Universal-Edition - 25 Jahre im Dienste neuer Musik" by Karl Holl. Clipping, **Frankfurter Zeitung**, Apr. 6, 1926.
- 287: "Fünfzig Jahre Bayreuth" by Ernst Lehmann, W. Kl., Paul Bekker, and Karl Holl. Clipping, **Frankfurter Zeitung**, Aug. 17, 1926.
- 288-89: "Richard Strauss (Anlässlich des sechzigsten Geburtstages)" by Julius Korngold. Clippings, **Neue Freie Presse**, [May 3?, 1924?].

- 290: "Schuberts Einkommen" by Otto Erich Deutsch. Clipping, [**Frankfurter Zeitung?** n.d.].
- 291-92: "Wandlungen" by Felix Weingartner. Clippings, **Neue Freie Presse**, Jan. 13, 1926.
- 293-94: "Musik" by Julius Korngold. Clippings, **Neue Freie Presse**, Jan. 9, 1926.
- 295-96: "Musik" by Julius Korngold. Clippings, **Neue Freie Presse**, Mar. 31, 1926.
- 297-98: "Musik" by Julius Korngold. Clippings, **Neue Freie Presse**, Apr. 16, 1926.
- 299: "Beethoven-Jubiläum" by Max Unger. Clipping, [**Frankfurter Zeitung?**, 1924?].
- 300: "Der Rabbi" by Klabund; "Nietzsche und die Musik" by Stefan Zweig. Clipping, [**Frankfurter Zeitung?**, n.d.].
- 301-02: "Gluck as Mensch" by Romain Rolland; "Im Dorfe" by ck. Clippings, **Frankfurter Zeitung**, July 11, 1926.
- 303-04: "Richard Wagner und Marie Sayn-Wittgenstein" by Julius Korngold. Clippings, **Neue Freie Presse**, Aug. 11, 1926.
- 305: "Die Geisterbeschwörung auf dem Tauerngipfel." Clipping, **Neue Freie Presse**, Aug. 11, 1926.
- 306-07: "Johann Strauss" by Julius Korngold. Clippings, **Neue Freie Presse**, Oct. 25, 1925.
- 308-09: "Liszt und Wien" by Moriz Rosenthal. Clippings, [unidentified periodical, n.d.].
- 310: "Der polyphone Violinbogen" by U. Clipping, **Deutsche Allgemeine Zeitung**, June 22, 1926.
- 311: "Werfels Roman der Oper" by Bernhard Diebold. Clipping, [unidentified periodical], July 23, 1926.
- 312: Recto: Notes by Schenker concerning item 311.
Verso: Unidentified text for an article in Jeanette Schenker's hand with emendations by Schenker. Labeled page 4.

- 313: "Beethoven und die Gestalt" by Efraim Frisch. Clipping, [**Frankfurter Zeitung?**, n.d.].
- 314: "Das neue Musiklexikon" by Karl Holl; "Der Direktor eines Berliner Lyzeums..." Clipping, **Frankfurter Zeitung**, Aug. 26, 1926.
- 315: "Kongress für Musik-Aesthetik" by Hans Schorn. Clipping, **Frankfurter Zeitung**, Nov. 2, 1925.
- 316: "Anton Bruckner bei Simon Sechter" by Elsa Bienenfeld. Clipping, **Neues Wiener Journal**, Oct. 10, 1926.
- 317: "Beethoven Hammerklavier-Sonate B Dur, Op. 106 für Orchester gesetzt von Felix Weingartner." Clipping, **Mitteilungen des Verlages Breitkopf & Härtel**, Nr. 136, Sept. 1926.
- 318: "Die Not der deutschen Musiker" by Eugen d'Albert. Clipping, **Frankfurter Zeitung**, Oct. 28, 1926.
- 319: "Bachs «Kunst der Fuge»" by Wilhelm Wiegand. Clipping, [**Deutsche Allgemeine Zeitung?**, n.d.].
- 320: "Wie ich Richard Wagner kenne lernte" by J. Singer. Clipping, **Neues Wiener Journal**, Oct. 16, 1927.
- 321: "Philharmonisches Konzert" by J[ulius] K[orngold]. Clipping, **Neue Freie Presse**, Nov. 23, 1927.
- 322: "Die Entwicklungsmöglichkeiten der tonalen und atonalen Musik" by Josef Marx. Clipping, **Neue Freie Presse**, June 26, 1926.
- 323: "Die Beethoven-Zentenarfeier." Pages 3-4, **Neue Freie Presse**, Mar. 26, 1927.
- 324: "Beethoven" by Hermann Bahr. Clipping, **Neue Freie Presse**, Mar. 26, 1927.
- 325: "Unbekannte Aufzeichnungen über Franz Schubert - geschrieben im Jahre 1864" by Josef Freiherr v. Spaun. Clipping, **Neue Freie Presse**, Nov. 9, 1928.
- 326-27: "Operntheater - «Wozzeck», Oper nach Georg Büchners Drama von Alban Berg" by Julius Korngold. Clippings, **Neue Freie Presse**, Apr. 1, 1930.
- 328: "Orchesterklang und Weltanschauung" by Hans Költzsch. Clipping, **Deutsche Allgemeine Zeitung**, July 18, 1930.
- 329-30: "Der «Orfeo» des Monteverdi" by Julius Korngold. Clippings, **Neue Freie Presse**, Jan. 17, 1931.
- 331: "Franz Liszt als Lehrer" by A. B. Clipping, **Neue Freie Presse**, June 29, 1930.
- 332: "Philharmonisches Konzert und anderes" by J[ulius] K[orngold]. Clipping, **Neue Freie Presse**, Dec. 28, 1929.
- 333-36: "An der Grabstätte Mozarts" by Hermine Cloeter; "Fiat iustitia für die Ehrenrettung Philipp Halsmanns" by Josef Hupka. Clippings, **Neue Freie Presse**, Nov. 29 and 30, 1930.

- 337: "Neue Bach-Bücher" by Walter Schrenk. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 10, 1930.
- 338: "Theater- und Kunstnachrichten" by J[ulius] K[orngold]. Clipping, **Neue Freie Presse**, July 6, 1930.
- 339: "Gemeinschaftsmusik einst und jetzt" by Ernst Schliepe. Clipping, **Deutsche Allgemeine Zeitung**, July 25, 1930.
- 340: "Philharmonisches Konzert" by J[ulius] K[orngold]. Clipping, **Neue Freie Presse**, Mar. 3, 1928.
- 341: "Urlaub" by ck. Clipping, **Frankfurter Zeitung**, Aug. 11, 1927.
- 342: "Franz Werfel" [by Franz Werfel]. Clipping, **Neues Wiener Journal**, Dec. 25, 1927.
- 343-44: "Kritische Betrachtungen anlässlich eines Gedenktages (Eduard Hanslick, * 4. August 1904)" by Julius Korngold. Clippings, **Neue Freie Presse**, Aug. 8, 1929.

- 345-46: "Luther und der evangelische Hauptgottesdienst" by Johannes Wolf. **Signale für die musikalische Welt**, No. 44, Oct. 31, 1917, pages 751-754.
- 347-51: "Mozart als Deutscher" by Walter Petzet. **Signale für die musikalische Welt**, No. 30/31, July 28, 1915, pages 409-413; No. 32/33, Aug. 11, 1915, pages 425-428.
- 352-53: "Hörner und Harfe im modernen Orchester" by Felix Weingartner. **Signale für die musikalische Welt**, No. 11, Mar. 13, 1918, pages 221-23.
- 354: "Was ist Jazz?" by Wilhelm Furtwängler. Clipping, **Neue Freie Presse**, Oct. 23, 1929.
- 355: "Die Musikstadt Wien - Eindrücke von meinem Wiener Aufenthalt" by Bruno Walter. Clipping, **Neue Freie Presse**, Nov. 10, 1928.
- 356-57: "Musik" by Julius Korngold. Clippings, **Neue Freie Presse**, Jan. 25, 1930.
- 358: "Schönbergs neue Oper" by [Walter] Schrenk. Clipping, **Deutsche Allgemeine Zeitung**, Feb. 4, 1930.
- 359: "Nach Ihnen" [Quotation from "Im «Ring»," Heinrich von Gleichen, Herausgeber]. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 9, 1930.
- 360: "Kreneks «Reisebuch»" by [Walter] Schrenk. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 9, 1930.
- 361: "Brahms und Strauss" by Moriz Rosenthal. Clipping, **Neues Wiener Journal**, Apr. 6, 1930.
- 362: "«Fidelio» in der Staatsoper" by Alfred Einstein; "Gedenkfeier für Maximilian Harden" by er. Clipping, **Berliner Tagblatt**, Nov. 22, 1926.
- 363: Recto: Label by Schenker: "Über Musik."
Verso: Citations to passages in works of Wolfgang Amadeus Mozart.

- 364: Program for a performance of *Julius Caesar* by George Frideric Handel, performed by the Stadtoper Köln at the Wiener Staatsoper, May 3, 1928.
- 365: Program for a performance of *Der Kaiser von Amerika* by George Bernard Shaw (translated by Siegfried Trebitsch), performed under the direction of Max Reinhardt at the Theater in der Josefstadt [n.d.]
- 366: Program for a performance of *Der Schwierige* by Hugo von Hofmannsthal, performed under the direction of Max Reinhardt in the Theater in der Josefstadt, 1927.
- 367: Label for folder contents: "Musik."

NOTE: *Items 368-463 were in one folder.*

- 368: "Musik" by Jos. R. Clipping, **Neue Freie Presse**, Dec. 15, 1913.
- 369: "Diderot-Feier in Langres." Clipping, **Neue Freie Presse**, [n.d.].
- 370: "Theater- und Kunsthrichten" by J. K. Clipping, [**Frankfurter Zeitung**], Dec. 15, 1913.
- 371: "Frankfurter Konzerte." Clipping, [**Frankfurter Zeitung**, n.d.].
- 372: "Frankfurter Konzerte" by [Paul Bekker]. Clipping, [**Frankfurter Zeitung**], Dec. 2, 1913.
- 373: "Massenet" by R. Batka. Page 15, **Fremden-Blatt**, Aug. 15, 1912.
- 374: "Frankfurter Konzerte" by [Paul Bekker]. Clipping, **Frankfurter Zeitung**, Dec. 16, 1913.
- 375: "Ein Trinkspruch Rostands über die Kritik." Clipping, **Frankfurter Zeitung**, Mar. 21, 1913.
- 376: Citations to notes on "Kritik" in articles and Schenker's diary.
- 377-412: "Kunst und Kritik" text in an unidentified hand with emendations by Schenker. *Chapter headings:*
- 377: Allgemeines.
- 383: 1. Kapitel: Die Kritik und das Kunstwerk.
- 388: 2. Kapitel: Kritik und Reproduktion.
- 393: 3. Kapitel: Von der Kritischen Leistung selbst.

- 403: 4. Kapitel: Kritik und Publikum.
408: 5. Kapitel: Schäden der Kritik.
412: 6. Kapitel: Der Nutzen der Kritik. [Fragmentary.]
7. Kapitel: Ein Beispiel sachlicher Kritik. [Heading only.]
8. Kapitel: Epilog. [Heading only.]
- 413: Notes.
- 414: "Der Boykott der Kritik." Clipping, **Berliner Börsencourier**, Nov. 21, 1912.
- 415: Label for items 416-41.
- 416: Quotation labeled "Kritik!"
- 417: Excerpt copied from "Landgericht I, Berlin, Urteil 21. Sept 12," **Berliner Tagblatt**, Oct. 2, 1912.
- 418: Citation to "Michel Angelo" by Hebbel.
- 419: Citations to articles and writings.
- 420: Quotations from Friedrich Hebbel and Abraham Gotthelf Kastner.
- 421-31: Copied excerpts from the letters of Ludwig van Beethoven.
- 432: Citation to an article by Friedrich Dannenberg.
- 433: Citation and notes concerning an article by Julius Korngold about Brahms, [probably from **Neue Freie Presse**], Oct. 13, 1912.
- 434: "Ein Beitrag zur Aesthetik der Musikkritik" by O. H. Clipping, **Tagespost**, Aug. 28, 1910.
- 435-36: "Hofopertheater (Zur Neuinszenierung der «Meistersinger»)" by Julius Korngold. **Neue Freie Presse**, Dec. 22 [no year given].
- 437: "Richard Straussens «Macbeth»" by R. L-s. Clipping, [unidentified periodical], July 2, 1910.
- 438: "Wie Künstler sollen reden" by Felix Salten. Clipping, **Die Zeit**, June 26, 1910.

- 439: "Pariser Kunstschulen" by Karl Eugen Schmidt. Clipping, [unidentified Viennese periodical], May 28, 1910.
- 440-41: "Italienische Kritiker." Pages 26-27, **Neues Wiener Journal**, Apr. 11, 1909.
- 442: "Von der Kritik" by Wilhelm Michel. Clipping, **Münchener Neueste Nachrichten**, Oct. 9, 1908.
- 443-46: "Kunst und Kunstkritik" by E. Freiherr v. Schwarbenau. Clippings, **Neue Freie Presse**, Apr. 23-24, 1908.
- 447: Fragment of a clipping, [unidentified periodical], Oct. 2, 1907.
- 448: Fragment of an article by Julius Korngold[?]. [**Neue Freie Presse**], Oct. 12, 1907.
- 449: "Berliner Musik" by Adolf Weissmann. Clipping, **Die Zeit**, Mar. 7, 1907.
- 450: "Künstler und Kritiker" by Karl Eugen Schmidt. Clipping, [unidentified periodical, n.d.].
- 451: Fragment of a clipping, [unidentified periodical], Feb. 14, 1908.
- 452-62: Notes concerning "Kritik."
- 463: "Kunst und Kritik. Plan."

NOTE: *Items 464-584 were in one folder.*

- 464: "Henri Bergson" by Oskar Ewald. Clipping, **Neue Freie Presse**, Nov. 4, 1929.
- 465: "Die Leiden der Kriegsgefangenen" by Berthold Widmann. Clipping, **Deutsche Allgemeine Zeitung**, May 5, 1929.
- 466: "Ueber Adalbert Stifter" by Felix Braun. Clipping, [**Frankfurter Zeitung?**, n.d.].
- 467: "Der Bruder der Bäume - Erinnerungen an Karl Thylmann" by Felix Braun; "Der heilige Tag" by Erika Mitterer. Clipping, **Deutsche Allgemeine Zeitung**, Aug. 15, 1930.
- 468: "Die Jugenddiskussion der «Neuen Freien Presse»." Clipping, **Neue Freie Presse**, June 1, 1927.

- 469: "So ist der Kreig - R. Sherriff: «Die andere Seite»--Deutsches Volkstheater" by Ernst Lothar [beginning]. Clipping, **Neue Freie Presse**, Nov. 12, 1929.
- 470: "Der österreichische Mensch und seine Heimat" [part 1] by Anton Wildgans; "So ist der Kreig - R. Sherriff: «Die andere Seite»--Deutsches Volkstheater" by Ernst Lothar [conclusion]. Clipping, **Neue Freie Presse**, Nov. 12, 1929.
- 471-72: "Der österreichische Mensch und seine Heimat" [part 2] by Anton Wildgans. Clipping, **Neue Freie Presse**, Nov. 13, 1929.
- 473: "Goethe--Mephisto - Aus Sorets Goethe-Erinnerungen." Clipping, **Neue Freie Presse**, Nov. 24, 1929.
- 474: "Buchmendel - Eine Erzählung" by Stefan Zweig. Pages 15-16, **Neue Freie Presse**, Nov. 1, 1929.
- 475-76: "Buchmendel - Eine Erzählung" by Stefan Zweig. Clippings, **Neue Freie Presse**, Nov. 2, 1929.
- 477: "Buchmendel - Eine Erzählung" by Stefan Zweig. Pages 33-3\4, **Neue Freie Presse**, Nov. 3, 1929.
- 478: "Der Weg der Menschheit" by H.H. Houben. Clipping, **Deutsche Allgemeine Zeitung**, Nov. 1, 1929.
- 479: "Charles de Coster und sein Eulenspiegel-Roman" by Karl Wolfstehl. Clipping, **Frankfurter Zeitung**, [May 20?].
- 480: "Vom Leben getötet" by Walter Komper. Clipping, **Frankfurter Zeitung**, [n.d.].
- 481: "Die Wege zum Glück" [part 1] by Sigmund Freud. Clipping, **Neue Freie Presse**, Jan. 1, 1930.
- 482: "Die Wege zum Glück" [part 2] by Sigmund Freud. Clipping, **Neue Freie Presse**, Jan. 1930.
- 483-84: "Die Phrase vom Zeitgeist" by Ernst Lothar. Clipping, **Neue Freie Presse**, Jan. 19, 1930.
- 485: "Oesterreichs Westpitze" by Kurt Münzer. Clipping, **Neue Freie Presse**, Jan. 7, 1931.
- 486: "Zum Tode von Eugen Goldstein" by Julius Levin. Clipping, **Deutsche Allgemeine Zeitung**, Dec. 30, 1930.
- 487: "Nietzsches neues Menschentum" by Richard Dehler. Clipping, **Neue Freie Presse**, Aug. 31, 1930.
- 488: "Deutsche Geistesgeschichte seit 1880" by Berthold Vallentin. Clipping, **Deutsche Allgemeine Zeitung**, Jan. 5, 1930.
- 489: "Die Eröffnungsfeier der Universität in Jerusalem" by W.J. Clipping, **Frankfurter Zeitung**, [Mar. 29, 1925?].
- 490: "Ein Vortrag Hofmannsthals in München." Clipping, **Neue Freie Presse**, Jan. 11, 1927.
- 491: "Begehr nach grossen Männern" by Jacob Burckhardt. Clipping, **Deutsche Allgemeine Zeitung**, Aug. 27[?], 1930.

- 492-93: "Die Bibel auf Deutsch" by Martin Buber and Franz Rosenzweig; "Gegen wen?" by Siegfried Kracauer. Clipping, **Frankfurter Zeitung**, May 18, 1926.
- 494: "Die Bibel auf Deutsch - Zur Uebersetzung von Martin Buber und Franz Rosenzweig" by Siegfried Kracauer. Clipping, **Frankfurter Zeitung**, [Apr. 1926].
- 495: "Die Bibel auf Deutsch - Zur Uebersetzung von Martin Buber und Franz Rosenzweig (Schluss)" by Siegfried Kracauer. Clipping, **Frankfurter Zeitung**, Apr. [28?, 1926].
- 496: "Amerika..." by Robert Drill. Clipping, **Frankfurter Zeitung**, [n.d.].
- 497: "Nachruf auf das Pathos" by Sigismund v. Radecki. Clipping, **Deutsche Allgemeine Zeitung**, July 27, 1930.
- 498: "Das reichste Museum der Welt" by Hildebrand Gurlitt. Clipping, **Deutsche Allgemeine Zeitung**, July 30, 1930.
- 499: "Die französische Kultur - Zu Ernst Robert Curtius neuem Buch" by Franz Silberstein. Clipping, **Deutsche Allgemeine Zeitung**, July 20, 1930.
- 500: "Albert Schweitzer" by Paul v. Klenau. Clipping, **Frankfurter Zeitung**, Dec. 2, 1925.
- 501: "Berliner Theater-Impression" by Bernhard Diebold. Clipping, **Frankfurter Zeitung**, [n.d.].

- 502-3: "Carlyle - Zu seinem fünfzigsten Todestage" by Egon Friedell. Clippings, **Neue Freie Presse**, Feb. 5, 1931.
- 504: "Albert Schweitzer und sein Urwaldspital" by [Walter] Tritsch. Clipping, [**Deutsche Allgemeine Zeitung**, n.d.].
- 505: "Albert Schweitzer, Träger des Goethepreises" by Paul v. Klenau. Clipping, **Frankfurter Zeitung**, Aug. 29, 1928.
- 506: "Sturregan" by Jakob Wassermann (Schluss). Clipping, **Neue Freie Presse**, May 31[?], 1921.
- 507: "Aufgaben der heutigen Literaturwissenschaft" by Fritz Strich. Clipping, **Deutsche Allgemeine Zeitung**, Aug. 14, 1927.
- 508: "Thomas Mann an die literarische Jugend." Clipping, **Deutsche Allgemeine Zeitung**, Jan. 14, 1927.
- 509: "Das Problem der Generation" by Hermann Bahr. Clipping, **Neue Freie Presse**, Dec. 29, 1926.
- 510: "Zeitgemässe Kulturgeschichte - Zu Friedells: «Kulturgeschichte der Neuzeit»" by Robert Drill; "Ueber die Frau Rat - Aus Altfrankfurter Briefen" by E. Bentler. Clipping, **Frankfurter Zeitung**, July 21, 1927.
- 511: "Das Ausstellungsgesicht der deutschen Kunst" by J. Meier-Graese. Clipping, **Frankfurter Zeitung**, July 7, 1927.
- 512: "Internationaler Kritikerkongress in Salzburg - Die Begrüssungsansprache Hofmannsthals." Clipping, **Neue Freie Presse**, Aug. 24, 1927.
- 513: "Die Krise innerhalb der französischen Jugend - Der Vortrag Henri Lichtenbergs im Kulturbund" by E.R.; "Oberrabbiner Dr. Chajes über die Balfour-Deklaration." Clipping, **Neue Freie Presse**, Nov. 3, 1927.
- 514: "Ueberwindung des Relativismus" by Friedrich Grave. Clipping, **Deutsche Allgemeine Zeitung**, Dec. 29, 1927.

- 515: "Gespräch mit Max Liebermann - Ueber den Kampf der Generationen" by Fritz Löwe. Clipping, **Neue Freie Presse**, Feb. 5, 1928.
- 516: "Die Nazarener" by Wilhelm Hausensein; "Naturwissenschaftliche Berichte - Die Unsterblichkeit der Einzelligen" by Richard Goldschmidt. Clipping, **Frankfurter Zeitung**, Oct. 2, 1928.
- 517: "Einstein über Newton." Clipping, **Frankfurter Zeitung**, Apr. 1, 1927.
- 518: "Voltaire in Berlin" by Max von Boehn. Clipping, **Deutsche Allgemeine Zeitung**, May 30, 1928.
- 519: "Auf Krepptsohlen durch Thürigen: Weimar (Der Klotz)" by Marie Swarzenski; "Die Doppelstellung des Arztes" by Erich Meyer. Clipping, **Frankfurter Zeitung**, June [6?], 1928.
- 520: "Berichte vom Kunstmarkt." Clipping, **Frankfurter Zeitung**, Feb. 7, 1928.
- 521: "Der Fehler als Kunstmittel" by Wilhelm Ostwald. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 27, 1927.
- 522: "Spontan-Evolution" by Julius Wolf. Clipping, **Deutsche Allgemeine Zeitung**, Feb. 15, 1928.
- 523: "Mut zur Wirklichkeit" by Hermann Herrigel; "Naturwissenschaftliche Berichte - Ein merkwürdiger Versuch der Umstimmung des Geschlechts" by Richard Goldschmidt; "Italienische Opera in Wiesbaden" by K.H.[Karl Holl]. Clipping, **Frankfurter Zeitung**, Feb. 28, 1928.
- 524: "Profil und Vollansicht" by Wilhelm Schäfer. Clipping, [**Frankfurter Zeitung?**, n.d.].
- 525: "Protest gegen Toller-Piscator" by E.T.; "Konzert in Frankfurt" by K.H.[Karl Holl]. Clipping, **Frankfurter Zeitung**, Jan. 20, 1928.
- 526: "Auftakt zum Dürer-Jahr" by Oskar Fischel. Clipping, **Deutsche Allgemeine Zeitung**, Feb. 19, 1928.
- 527: "Bermerkungen." Clipping, **Frankfurter Zeitung**, Mar. 10, 1928.
- 528: "Die Revision der Lutherbibel" by Hans Lietzmann. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 25, 1928.

- 529: "Ueber Künstler und Kunsthistoriker" by Jehudo Epstein. Clipping, **Neue Freie Presse**, May 4, 1924.
- 530: "Gesetz und Freiheit" by Hermann Bahr. Clipping, **Neue Freie Presse**, Dec. 21, 1927.
- 531: "Josef Ponten verteidigt sich" by Josef Ponten. Clipping, **Frankfurter Zeitung**, June 30, 1928.
- 532: "Deutschlands Eintritt in die Weltliteratur" by Fritz Strich. Clipping, **Frankfurter Zeitung**, Dec. 1, 1927.
- 533: "Gottfried Kellers «frühe Gedichte»" by Jonas Fränkel; "Literarische Notizen (Ernst Zahn)" by Blanche Kübeck. Clipping, **Neue Freie Presse**, Jan. 23, 1927.
- 534: "Hölderlin in Paris" by Philarète Chasles; "Erinnerungen an Josef Kainz" by Arthur Gloesser. Clipping, **Frankfurter Zeitung**, Jan. 4, 1928.
- 535: "Der Friede der Kulturen - Ein deutsch-französisches Kapitel" by Fritz Schotthöfer; "Paracelsus - der «medizinische Luther»" by Friedrich Gundolf. Clipping, **Frankfurter Zeitung**, Apr. 3, 1927.
- 536: "Dichtern ins Stammbuch" by B.R. Clipping, **Frankfurter Zeitung**, June 25, 1928.
- 537: "Französisches und deutsches Nationalgefühl" by Ernst Robert Curtius. Clipping, **Deutsche Allgemeine Zeitung**, Apr. 29, 1928.
- 538: "Was ist Deutschland?" by Albrecht Penck. Clipping, **Neue Freie Presse**, Mar. 25, 1928.
- 539: "Die Pharisäer" by K.A. Meissinger [review of "Das pharisäische Judentum" by R. Travers Herford]. Page 1 of the Literaturblatt, **Frankfurter Zeitung**, Apr. 8, 1928.
Though unmarked, this page was folded so that this review was given prominence.
- 540: "Gibt es eine Weltkultur?" by Helene Scheu-Riesz. Clipping, **Neue Freie Presse**, Mar. 17, 1928.

- 541: "Der Amerikanismus im Literaturbetrieb" by Joseph Roth. Clipping, **Frankfurter Zeitung**, Jan. 29, 1928.
- 542: "Gibt es geistige Gegensätze zwischen den Völkern?" by Benedetto Croce. Clipping, **Deutsche Allgemeine Zeitung**, Feb. 28, 1928.
- 543: "Antwort an Benedetto Croce" by Eduard Wechsler. Clipping, **Deutsche Allgemeine Zeitung**, Mar. 1, 1928.
- 544: "Von drei Klubs und der Geographie" by Börries, Frh. v. Münchhausen. Clipping, **Deutsche Allgemeine Zeitung**, Dec. 21, 1926.
- 545: "Das grosse Grab - Weiherede am Volkstrauertag gesprochen im Saalbau zu Frankfurt am Main, 13. März 1927" by Rudolf G. Binding. Clipping, **Frankfurter Zeitung**, Mar. 20, 1927.
- 546-47: "Das Rätsel der Antike. I. Die griechische Musikalität" by Egon Friedell. Clippings, **Neue Freie Presse**, Aug. 17, 1928.
- 548-49: "Das Rätsel der Antike. Die Staatsnarren" by Egon Friedell. Clippings, **Neue Freie Presse**, Aug. 24, 1928.
- 550: "Der Menschensohn - Emil Ludwigs «Leben Jesu»" by Paul Fechter; "Neue Verse von Hans Friedrich Blunck." Clipping, **Deutsche Allgemeine Zeitung**, May 20, 1928.
- 551: "Zukunftswünsche für die klassische Archäologie" by Franz Studniczka. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 30, 1927.
- 552: "Am das Gleichgewicht der Seele - Zur Tagung des Verbandes für kulturelle Zusammenarbeit in Prag" by Fritz Schotthöfer. Clipping, **Frankfurter Zeitung**, Oct. 11, 1928.
- 553-54: "Erziehung zum Geist - Jakob Wassermanns neues Buch «Lebensdienst»" by Ernst Lothar. Clippings, **Neue Freie Presse**, Oct. 13, 1928.
- 555: "Geistige Invasion - «Besetzte Gebiete» der deutschen Literatur--Verschiebung der Wertskala zugunsten des Auslandsbuches--Uns fehlt die Gemeinschaftsarbeit von Kritik, Leserschaft, Verlag, Autor!" by W.F. Clipping, **Deutsche Allgemeine Zeitung**, Oct. 6, 1928.
- 556-57: "Cicerone für die Wiener Festwochen - I" by A.F.S. Clippings, **Neue Freie Presse**, July 3, 1928.

- 558-59: "Cicerone für die Wiener Festwochen - II" by A.F.S. Clippings, **Neue Freie Presse**, July 10, 1928.
- 560: "Ein interessanter Brief Kürnbergers - Die Entdeckung des Semmerings." Clipping, NWJ, Dec. 16, 1928.
- 561-62: "Kant in einer Stunde - Der doppelte Kant" by Egon Friedell. Clippings, **Neue Freie Presse**, Sept. 7, 1928.
- 563: "Kant in einer Stunde - Die reine Vernunft" by Egon Friedell. Clipping, **Neue Freie Presse**, Sept. 12, 1928.
- 564-65: "Kant in einer Stunde - Tiefste Niederlage und höchster Triumph der menschlichen Vernunft" by Egon Friedell. Clipping, **Neue Freie Presse**, Sept. 14, 1928.
- 566: "Die neue Sexualmoral und der Geburtenrückgang - Wichtige Bevölkerungsprobleme der Zukunft" by Siegfried Strakosch-Feldringen." Clipping, **Neue Freie Presse**, Mar. 3, 1929.
- 567: "Zum fünfzigsten Geburtstag Albert Einsteins" by Hans Thirring. Clipping, **Neue Freie Presse**, Mar. 14, 1929.
- 568: "Frau Hauschner" by Stephan Groszmann. Clipping, **Neue Freie Presse**, Apr. 10, 1929.
- 569: "Das Kind als Hoffnung der nationalen Zukunft" by Herbert Hoover. Clipping, **Neue Freie Presse**, Apr. 7, 1929.
- 570: "Das Kulturproblem der Gesellschaft - Rede im Kulturbund" by Raoul Auernheimer. Clipping, **Neue Freie Presse**, May 19, 1929.
- 571-72: "Das Kulturproblem der Gesellschaft - Rede im Kulturbund" by Raoul Auernheimer. Clippings, **Neue Freie Presse** May [23?], 1929.
- 573: "Das Kulturproblem der Gesellschaft - Rede im Kulturbund" by Raoul Auernheimer. Clipping, **Neue Freie Presse** May [24?], 1929.
- 574: "Lessing - Ein Nachwort" [part 1] by Rudolf Borchardt. Clipping, **Deutsche Allgemeine Zeitung**, [n.d.].

- 575: "...wertung des Kulturbegriffs - Ein Unglück und ein Glück" by Rudolf Borchardt. Clipping, **Deutsche Allgemeine Zeitung**, July 14, 1929.
- 576: "Unsere Meinung." Clipping, **Deutsche Allgemeine Zeitung**, July 5, 1929.
- 577: "Architektur als Epos - Vom Erdhügel bis zum Wolkenkratzer" by Erik Reger. Clipping, **Deutsche Allgemeine Zeitung**, July 25, 1926.
- 578: "Rechtfertigung der Kunst" by Rudolf G. Binding. Clipping, **Frankfurter Zeitung**, May 24, 1927.
- 579: [Immanuel Kant, 1724-1924]. Pages 1-2, **Frankfurter Zeitung**, Apr. 20, 1924.
- 580: "Weihnachtslieder" by Hans Siemsen; "Wien" by Cuneus. Pages 7-8, **Frankfurter Zeitung**, [Dec. 25, 1927].
- 581: "Die Wiese, das unbekannteste Land" by Ernst Henschel; "Deutscher und fremder Sprachgeist" by Karl Wolfskehl. Pages 9-10, **Frankfurter Zeitung**, [Dec. 25, 1927].
- 582: "Ernst Marcus" by R. Drill. Clipping, **Frankfurter Zeitung**, Nov. 4, 1928.
- 583-84: "Lessing bis heute" by Raoul Auernheimer. Clippings, **Neue Freie Presse**, Jan. [18?].

BOOKS AND PAMPHLETS

1.

Bericht über den internationalen Kongress für Schubertforschung ; Wien 25. bis 29. November 1928 /
Veranstaltet mit Unterstützung des Archivs für Photogramme musikalischer Meisterhandschriften an der
Musiksammlung der Nationalbibliothek in Wien. -- Augsburg : Dr. Benno Filser Verlag G.m.b.H., 1929.
xiii, 242 p. : ill., music ; 26 cm.

Contains markings on pages 6, 29, 61, 84, 103, 161, 224.

Fischer, Jacob. **Erläuterungen zur Interpunktionsausgabe**. See: File 45, item 2.

Jenner, Gustav. **Johannes Brahms als Mensch, Lehrer und Künstler**. See: File 30, after item 47.

2.

Leichtentritt, Hugo, 1874-1951.

Analyse der Chopin'schen Klavierwerke ; Band 2 / von Hugo Leichtentritt. -- Berlin : Max Hesses
Verlag, 1922.

280 p. : ill., music ; 19 cm. -- (Max Hesses Handbücher ; 58)

Contains markings on pages 1 (Quotation by Schumann concerning Scherzo, Op. 31, D Flat Major), 2-3, 6-10 (Ballade, Op. 23, G Minor), 47-53, 55 (Scherzo, Op. 31, D Flat Major), 97-99 (Etude, Op. 10, No. 3, E Major), 105-110 (Etude, Op. 10, No. 5, G Flat Major), 111-115, 116-118 (Etude, Op. 10, No. 6, E Flat Minor), 125-129 (Etude, Op. 10, No. 8, F Major), 136 (Etude, Op. 10, No. 10, A Flat Major), 142, 144 (Etude, Op. 10, No. 11, E Flat Major), 146-152 (Etude, Op. 10, No. 12, C Minor), 155-157, 159 (Etude, Op. 25, No. 1, A Flat Major), 160-162 (Etude, Op. 25, No. 2, F Major), 196-197 (Etude, Op. 25, No. 11, A Minor), 206 (Etude from *Méthode des Méthodes*, KK IIb/3, No. 2, A Flat Major), 279 (Berceuse, Op. 57).

3.

Schenker, Heinrich, 1868-1935.

Beethovens neunte Sinfonie : eine Darstellung des musikalischen Inhaltes unter fortlaufender Berücksichtigung auch des Vortrages und der Literatur / von Heinrich Schenker. -- [1. Ausg.] -- Wien : Verlag der Universal-Edition A. G., 1912.

xlii, 375 p. [417 leaves] : ill., music ; 21 cm.

U.E. Nr. 3499.

Each printed leaf has been interleaved with a blank leaf.

An envelope containing two items was found inside the front cover.

A dried twig was found opposite page 32.

Five handwritten notes were found opposite page 159.

Contains markings on blank pages opposite printed pages 9, 10, 19, 29, 35 (markings on the printed page 35), 58, (markings on the printed page 82), 97, 106, 112, (markings on the printed page 112), 153, (markings on the printed pages 265 and 375).

Schenker, Heinrich, 1868-1935.

Fünf Urlinie-Tafeln = Five analyses in sketch form / von = by Heinrich Schenker. -- [Wien : Universal- Edition] ; New York : David Mannes Music School, [1932].

11 sheets (10 folded) of music ; 27 x 34 cm.

Title from cover.

Foreword in German and English, dated Vienna, August 30th, 1932.

Includes one leaf of terms and footnotes translated into English.

Contains no markings by Schenker.

Ernst Oster has written the words "Universal Edition" at the bottom center of cover.

THIS ITEM HAS NOT BEEN MICROFILMED.

4.

Schenker, Heinrich, 1868-1935.

Kontrapunkt ; Erster Halbband : Cantus Firmus und Zweistimmiger Satz / von Heinrich Schenker. -- Stuttgart : J. G. Cotta'sche Buchhandlung Nachfolger, 1910.

xl, 444 p. : music ; 23 cm. -- (Neue musikalische Theorien und Phantasien ; 2 / 1)

Contains markings on pages viii, xi, 68, 70, 163, 196, 198.

5.

Schenker, Heinrich, 1868-1935.

Kontrapunkt ; Zweiter Halbband : Drei- und Mehrstimmiger Satz : Übergänge zum freien Satz / von Heinrich Schenker. -- Wien : Universal-Edition A. G., 1922.

xxiv, 263 p. : music ; 23 cm. -- (Neue musikalische Theorien und Phantasien ; 2 / 2)

U.E. Nr. 6868.

Contains markings by Schenker on pages 113, 197-211, 213-248, 250-263.

Contains markings by Ernst Oster on cover and recto of series title page.

6.

Schenker, Heinrich, 1868-1935.

Kontrapunkt ; Zweiter Halbband : Drei- und Mehrstimmiger Satz, Übergänge zum freien Satz / von Heinrich Schenker. -- Wien : Universal-Edition A. G., 1922.

xxiv, 263 p. : music ; 23 cm. -- (Neue musikalische Theorien und Phantasien ; 2 / 2)

U.E. Nr. 6868.

Copy belonging to Ernst Oster.

Contains markings by Ernst Oster on pages 23, 27, 31, 60, 74-75, 82, 125, 131, 150, 164, 171.

Schenker, Heinrich, 1868-1935.

Das Meisterwerk in der Musik ; Ein Jahrbuch / von Heinrich Schenker. -- München : Drei Masken Verlag A. G., 1930.

122 p., 5 folded leaves, 9 folded leaves (35 p.), : music ; 25 cm. -- (Das Meisterwerk in der Musik ; Band III)

Contains no markings.

THIS ITEM HAS NOT BEEN MICROFILMED.

7.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Flugblätterverlag [i.e. Universal-Edition], 1921.

54 p., 1 folded leaf : music ; 25 cm. -- (Tonwille ; 1)

Imperfect copy: page 55 wanting.

Two items were found in between pages 40-41.

Contains markings on the supplement.

8.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Flugblätterverlag [i.e. Universal-Edition], 1922.

48 p., 2 folded leaves : music ; 26 cm. -- (Tonwille ; 2)

Contains markings on pages 10, and on pages 1-4 of the supplement.

9.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Flugblätterverlag [i.e. Universal-Edition], 1922.

48 p., 2 folded leaves : music ; 26 cm. -- (Tonwille ; 2)

Contains markings on page 1 of the supplement.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Flugblätterverlag [i.e. Universal-Edition], 1922. 48 p., 2 folded leaves : music ; 26 cm. -- (Tonwille ; 2)

Contains no markings.

THIS ITEM HAS NOT BEEN MICROFILMED.

10.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Flugblätterverlag [i.e. Universal-Edition], 1922. 38 p., 1 folded leaf : music ; 26 cm. -- (Tonwille ; 3)

One item was found between pages 10-11, and one item was found between pages 16-17.
Contains markings on title page, page 7, 22, and on the supplement.

11.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Flugblätterverlag [i.e. Universal-Edition], 1923. 32 p., 1 folded leaf : music ; 25 cm. -- (Tonwille ; 4)

Single items were found in between pages 8-9 and 18-19.

Contains markings on title page [dated June 22, 1923], pages 3, 7-9, 20-22, 30-31, on the supplement, and on the back cover.

12.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Flugblätterverlag [i.e. Universal-Edition], 1923. 57 p., 1 folded leaf : music ; 25 cm. -- (Tonwille ; 5)

Contains markings on title page [dated Feb. 22, 1924], pages 3, 7-9, and on the supplement.

13.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Flugblätterverlag [i.e. Universal-Edition], 1923. 44 p., 1 folded leaf : music ; 25 cm. -- (Tonwille ; 6)

One item was found between pages 40-41 (the poem "Gipfelgespräch" by Rudolf Binding, clipping from the **Frankfurter Zeitung**, Dec. 18, 1923).

Contains markings on the title page [dated Apr. 30, 1924] and on pages 3, 15, and on the supplement.

14.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Verlag [i.e. Universal-Edition], 1924. 44 p., 1 folded leaf : music ; 26 cm. -- (Tonwille ; 7)

Title page is labeled "IV. Jahrgang, 1. Heft, Jänner/März 1924."

Two items were found between pages 16-17.

Contains markings on title page [dated Aug. 22, 1924], and on pages 3, 19, 40, and the supplement.

15.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Verlag [i.e. Universal-Edition], 1924. 54 p., 1 folded leaf : music ; 26 cm. -- (Tonwille ; 8-9)

Title page is labeled "IV. Jahrgang, Heft 2/3, April-Sept. 1924."

Contains markings on title page [dated Nov. 13, 1924], and on page 3.

16.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Verlag [i.e. Universal-Edition], 1924. 42 p., 2 folded leaves : music ; 25 cm. -- (Tonwille ; 10)

Title page is labeled "IV. Jahrgang, 4. Heft, Oktober 1924."

Contains markings on title page [dated Dec. 31, 1924] and on pages 11, 25-27, and on pages 2-3 of the supplement.

17.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht / von Heinrich Schenker. -- Wien : Tonwille-Verlag [i.e. Universal-Edition], 1924. 42 p., 2 folded leaves : music ; 25 cm. -- (Tonwille ; 10)

A fragment has been cut and removed from pages 1-2 of the supplement.

Contains markings on page 3 of the supplement.

18.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht ; Jahrgang 1922 / von Heinrich Schenker. -- Wien : Universal-Edition, 1922 [i.e. 1921-1922]. 1 v. (55, 48, 38 p.), 4 folded leaves : music ; 24 cm. -- (Tonwille ; Jahrgang I)

U.E. No. 9602a.

Contains markings on page 49 of Heft 1, page 1 of the supplement to Heft 2, page 24 of Heft 3, and page 1 of the supplement to Heft 3.

19.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht ; Jahrgang 1923 / von Heinrich Schenker. -- Wien : Universal-Edition, 1923. 1 v. (32, 57, 44 p.), 3 folded leaves : music ; 24 cm. -- (Tonwille ; Jahrgang II)

U.E. No. 9602b.

Contains markings on page 2 of the supplement to Heft 4.

Schenker, Heinrich, 1868-1935.

Der Tonwille : Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht ; Jahrgang 1924 / von Heinrich Schenker. -- Wien : Universal-Edition, 1924.

1 v. (44, 56, 42 p.), 5 folded leaves : music ; 24 cm. -- (Tonwille ; Jahrgang III)

U.E. No. 9602c.

Contains no markings.

THIS ITEM HAS NOT BEEN MICROFILMED.

Schmidt, Leopold. **Joseph Haydn. See:** File 49 after item 133.

SCORES

1.

Bach, Carl Philipp Emanuel, 1714-1788.

[Keyboard music. Selections]

Klavierwerke / von Philipp Emanuel Bach ; neue kritische Ausgabe von Heinrich Schenker. -- Wien : Universal-Edition, [1902]

103 p. of music ; 32 cm.

Pl. no. U.E. 548.

Pasted on the inside cover is a clipping "Der Hamburger Bach" from an unidentified periodical [n.d.]

Contain markings on pages 3-8 (Sonata, C Major, W. 55/1), 9-10, 12-15 (Sonata, G Major, W. 56/2), 16-19 (Sonata, F Major, W. 55/5), 21-28 (Sonata, A Minor, W. 57/2), 30-33, 38-44 (Sonata, A Major, W. 55/4), 48-56 (Sonata, D Minor, W. 57/4), 57-58, 60-62 (Sonata, F Major, W. 55/2), 66-73 (Sonata, F Minor, W. 57/6), 76-84 (Sonata, G Major, W. 55/6), 86-7 (Sonata, B Minor, W. 55/3, 3rd movement), 88-91 (Sonata, E Minor, W. 58/4, 3rd movement).

Bach, Carl Philipp Emanuel, 1714-1788.

[Symphonies, W. 183. No. 3, F Major]

Vier Orchester-Sinfonien componirt 1776 : No. III ; Nach der in der Königl. Bibliothek zu Berlin befindlichen Original-Handschrift des Componisten ; Aufgeführt in den Concerten des Gewandhauses zu Leipzig und den Sinfonie-Soiréen der Königl. Kapelle zu Berlin / von Carl Philipp Emanuel Bach. -- Leipzig : C. F. Peters, [1860]

1 score (33 p.) ; 27 cm.

Pl. no. 4295.

Contains no markings

THIS ITEM HAS NOT BEEN MICROFILMED.

2.

Bach, Johann Sebastian, 1685-1750.

[Keyboard music. Selections]

Clavierwerke ; Vierter Band / Joh. Seb. Bach ; Herausgegeben von der Bach-Gesellschaft. -- Leipzig : Breitkopf und Härtel, 1886 [*sic*; Foreword dated 1890]

xcviii, iv, 239 p. of music ; 38 cm. -- (Johann Sebastian Bachs Werke ; 36)

Foreword by Ernst Naumann.

Pl. no. B.W. XXXVI.

Pages 71-80 (containing the Chromatische Phantasie und Fuge) have been removed [see item 6 below].

Contains markings on pages 17 (Ouverture, F Major, BWV 820, Menuett), 54 (Toccatà, G Minor, BWV 915), 81-82 (Fantasie und Fuge, A Minor, BWV 904), 96 (Prelude and Fugue, A Minor, BWV 894), 118-124, 126-127 (Little Preludes, BWV 924, 939; Prelude, C Minor, BWV 999; Little Preludes, BWV 925, 926, 940, 941, 927, 928, 930, 942 [i.e. "Zwölf kleine Praeludien"]), 126-130 (Little Preludes BWV 933-935), 145-147 (Fantasie, C Minor, BWV 906), 203, 205 (Aria variata, BWV 989), and 221 (Prelude, C Major, BWV 924a).

Bach, Johann Sebastian, 1685-1750.

[Keyboard music. Selections]

Klavierwerke / von Joh. Seb. Bach ; herausgegeben von Czerny, Griepenkerl und Roitzsch. -- Leipzig : C. F. Peters, [18--?]

THIS ITEM IS LOCATED IN FILE 68 AFTER ITEM 20.**Bach, Johann Sebastian, 1685-1750.**

[Works, harpsichord. Selections]

Klavierwerke / von Joh. Seb. Bach ; herausgegeben von Czerny, Griepenkerl, und Roitzsch. -- Leipzig: C. F. Peters [18--?]

THIS ITEM IS LOCATED IN FILE 69 AFTER ITEM 78.

3.

Bach, Johann Sebastian, 1685-1750.

[Keyboard music. Selections]

Klavierwerke / von Joh. Seb. Bach ; herausgegeben von Czerny, Griepenkerl und Roitzsch. -- Leipzig : C. F. Peters. [n.d.]

33 p. of music ; 32 cm. -- (Edition Peters No. 215)

Foreword by F. A. Roitzsch.

Pl. no. 4558 (215).

Contains markings on pages 12-18 (Aria variata, BWV 989), 30 (Ouverture, F Major, BWV 820, Menuett).

4.

Bach, Johann Sebastian, 1685-1750.

[Instrumental music. Selections]

Kammermusik ; Sechster Band ; Solowerke für Violine, Solowerke für Violoncello ; Herausgegeben von der Bach-Gesellschaft. -- Leipzig : Breitkopf & Härtel, [1879]
xxxviii, 94 p. of music ; 38 cm. -- (Johann Sebastian Bachs Werke ; 27¹)

Foreword by Alfred Dörffel dated December 1879.

Pl. no. XXVII (1).

Contains markings on pages xiii-xiv, xvii, xxi, xxvii, xxix, 4-6, 8-9 (Sonata I, G Minor, BWV 1001, Fuga and Presto), 10, 13-14, 16 (Partita I, B Minor, BWV 1002), 31, 32-37 (Partita II, D Minor, BWV 1004), 41, 44-47 (Sonata III, C Major, BWV 1005), 48-51 (Partita III, E Major, BWV 1006), 59-60, 62-63 (Suite I, G Major, BWV 1007), 64 (Suite II, D Minor, BWV 1008), 69, 71-73 (Suite III, C Major, BWV 1009), 77-78 (Suite IV, E Flat Major, BWV 1010), 85 (Suite V, C Minor, BWV 1011).

5.

Bach, Johann Sebastian, 1685-1750.

[Organ music. Selections, arr.]

Sechs Tonstücke ; Neue durchgesehene Ausgabe / Joh. Seb. Bach ; Klavier-Übertragung von Ferruccio Busoni. -- Leipzig : Breitkopf & Härtel, 1902.
49 p. of music ; 33 cm. -- (Volksausgabe Breitkopf & Härtel No. 1916)

Pl. no. V. A. 1916.

Contains markings on pages 32-49 (Partita II, BWV 1004, Chaconne, arr.)

6.

Bach, Johann Sebastian, 1685-1750.

[Chromatische Fantasie und Fuge, harpsichord, BWV 903, D Minor]

Chromatische Fantasie und Fuge ; D-moll.

10 p. of music ; 37 cm.

Pages 71-80 of vol. 36 of Bach-Gesellschaft [see item 2 above].

Used as engraving copy for Schenker's edition.

Dated by Universal-Edition May 14, 1910.

Contains markings on all pages of music.

7.

Bach, Johann Sebastian, 1685-1750.

[Chromatische Fantasie und Fuge, harpsichord, BWV 903, D Minor]

Chromatische Fantasie und Fuge = Fantasie chromatique et fuge = Chromatic fantasia and fugue / von Joh. Seb. Bach ; Piano solo ; Revidiert und neu herausgegeben von Julius Röntgen. -- Wien : Universal-Edition, [190-]

16 p. of music ; 32 cm.

Pl. no. U.E. 520.

Contains markings on all pages of music.

8.

Bach, Johann Sebastian, 1685-1750.

[Chromatische Fantasie und Fuge, harpsichord, BWV 903, D Minor]

Chromatische Fantasie und Fuge D moll / von Joh. Seb. Bach ; Kritische Ausgabe mit Anhang von Heinrich Schenker ; Piano solo. -- Wien : Universal-Edition, 1910.

50 p. (14, 4 p. of music) ; 32 cm.

Pl. no. U.E. 2540.

Contains markings on pages 3-16, 20-25, 27, 32-35, 37, 46-48.

Bach, Johann Sebastian, 1685-1750.

[Concertos, violin & string orchestra, BWV 1042, E Major; arr.]

Concert E dur / von Joh. Seb. Bach ; für Pianoforte u. Violine bearbeitet von Friedr. Hermann. --

Leipzig : C. F. Peters, [188-]

THIS ITEM IS LOCATED IN FILE 53 AFTER ITEM 8.

Bach, Johann Sebastian, 1685-1750.

[Concertos, harpsichord & string orchestra, BWV 1054, D Major]

Concert en ré majeur pour le clavecin ; avec accompagnement de deux violons, viola et basse / Publié pour la première fois d'après le manuscrit original par S. W. Dehn et F. A. Roitzsch. -- Leipzig : C. F.

Peters, [185-]. -- (Oeuvres complètes, liv. 19)

THIS ITEM IS LOCATED IN FILE 53 AFTER ITEM 8.

Bach, Johann Sebastian, 1685-1750.

[Concertos, harpsichord & string orchestra, BWV 1054, D Major.]

[Edited by Siegfried W. Dehn.] Leipzig : C. F. Peters [18--]

THIS ITEM IS LOCATED IN FILE 53 AFTER ITEM 8.

9.

Bach, Johann Sebastian, 1685-1750.

[Concertos, harpsichords (2), string orchestra, BWV 1060, C Minor]

Deux concerts en ut majeur et ut mineur pour deux clavecins avec accompagnement de deux violons viola et basse / par Jean Sebastian Bach ; publiés pour la première fois par Fréd. Conr. Griepenkerl. --

Leipzig : C. F. Peters, [1848]

1 score (35 p.) ; 34 cm. -- (Edition Peters No. 257)

Foreword by F.K. Griepenkerl, dated July 1848.

Pl. no. 3120.

Contains markings on pages 4-13, 15, 18-22, 27, 29-31, 33.

Bach, Johann Sebastian, 1685-1750.

[Concertos, violin & string orchestra, S 1042, E Major, arr.]

Concert E dur / von Joh. Seb. Bach ; für Pianoforte u. Violine bearbeitet von Friedr. Hermann. --

Leipzig : C. F. Peters, [188-].

THIS ITEM IS LOCATED IN FILE 53 AFTER ITEM 8.

10.

Bach, Johann Sebastian, 1685-1750.

[Die Kunst der Fuge, arr.]

Die Kunst der Fuge / von Joh. Seb. Bach ; herausgegeben von Carl Czerny. -- Leipzig : C. F. Peters,

[n.d.]

1 piano score (79 p.) + 2 parts ; 32 cm. -- (Edition Peters No. 218)

Includes 2 parts for Contrapunctus 18, 1.

Pl. no. 6734.

One leaf of notes was found in the front cover together with the monograph by Hauptmann [see below].

Contains markings on the title page recto and pages 1-2, 6, 8, 12, 21, 25-28, 30-31, 34, 36, 39-41, 44, 47, 49, 54, 57-62, 64-68, 73-74, 76, 79.

Found inside front cover:

Hauptmann, Moritz, 1792-1868.

Erläuterungen zu Joh. Sebastian Bach's Kunst der Fuge / von M. Hauptmann. -- Neue, unveränderte Ausgabe. -- Leipzig : C. F. Peters, 1881.

14 p. : music ; 28 cm.

Contains markings on pages 5-13.

Bach, Johann Sebastian, 1685-1750.

[Motets, selections]

Motetten / von Joh. Seb. Bach. -- Leipzig : C. F. Peters, [19--]

THIS ITEM IS THE SECOND ITEM IN FILE 8.

Bach, Johann Sebastian, 1685-1750.

[Sonaten und Partiten, violin, BWV 1001-1006; arr.]

Sechs Sonaten für Violine Solo / Joh. Seb. Bach ; Klavierbegleitung von Robert Schumann ; herausgegeben von J. Hellmesberger. -- Leipzig : C. F. Peters, [189-]

THIS ITEM IS LOCATED IN FILE 53 AFTER ITEM 9.

11.

Bach, Johann Sebastian, 1685-1750.

[Sonatas and partitas, violin. BWV 1004, D Minor. Chaconne, arr.]

Chaconne für Violine solo / von Joh. Seb. Bach ; mit Klavierbegleitung von Rob. Schumann und F. Mendelssohn Bartholdy. -- Leipzig : C. F. Peters, [192-]

1 score (22 p.) ; 32 cm. -- (Edition Peters No. 2474)

Pl. no. 7310.

Contains markings on all pages of music.

12.

Bach, Johann Sebastian, 1685-1750.

[Suites, harpsichord, BWV 812-817]

Suiten für Clavier ; Erster Band : Sechs kleinere Suiten (genannt "französische") / von Joh. Seb. Bach. -- Leipzig : Breitkopf & Härtel, [n.d.]

[vi], 65 p. of music ; 34 cm.

Cover reads: "Urtext classischer Musikwerke herausgegeben auf Veranlassung und unter Verantwortung der königlichen Akademie der Künste zu Berlin."

Foreword by Ernst Naumann dated 1896.

Pl. nos. A. A. 73-80.

Contains markings on pages 1-7 (Suite, D Minor, BWV 812), 8-15 (Suite, B Minor, BWV 813), 38-45 (Suite, E Major, BWV 817), 55 (Suite, E Flat Major, BWV 819, Courante).

13.

Bach, Johann Sebastian, 1685-1750.

[Suites, harpsichord, BWV 806-811]

Suiten für Clavier ; Zweiter Band : Sechs grössere Suiten (genannt "englische") / von Joh. Seb. Bach.
-- Leipzig: Breitkopf & Härtel, [1896?]

85 p. of music ; 34 cm.

Cover reads: "Urtext classischer Musikwerke herausgegeben auf Veranlassung und unter Verantwortung der königlichen Akademie der Künste zu Berlin."

Foreword by Ernst Naumann dated 1896.

Pl. nos. A. A. 81-86.

Markings on pages 17-20, 22, 24-28 (Suite, A Minor, BWV 807), 30-38, 40 (Suite, G Minor, BWV 808), 50 (Suite, F Major, BWV 809, Sarabande), 54, 63 (Suite, E Minor, BWV 810), 68-74, 76-85 (Suite, D Minor, BWV 811).

14.

Bach, Johann Sebastian, 1685-1750.

[Tocatta, organ, BWV 565, D Minor]

Moderne Hochschule des Klavierspiels ; Berühmte Meister- und Konzertstücke in neuen Ausgaben =
The modern highschool of piano playing ; Celebrated masterpieces for concert use, newly edited ; Für das
Klavier zum Konzertvortrag frei bearbeitet / von Carl Tausig. -- Berlin : Verlag der Schlesinger'schen Buch
& Musikhandlung (Rob. Lienau), [1902]

11 p. of music ; 34 cm.

Pl. no. S. 9204.

Contains markings on all pages of music.

15.

Bach, Johann Sebastian, 1685-1750.

[Wohltemperierte Clavier]

Klavierwerke : Dritter Band ; Das Wohltemperierte Klavier : Erster Teil 1722, Zweiter Teil 1744,
Anhang, Varianten und Erläuterungen / Joh. Seb. Bach ; Herausgegeben von der Bach-Gesellschaft zu
Leipzig. -- Leipzig : Breitkopf & Härtel, [1866?]

xxix, 270 p. of music ; 37 cm. -- (Johann Sebastian Bachs Werke ; 14)

Foreword by Franz Kroll dated 1866.

Pl. no. B. W. XIV.

Contains markings on pages 3-5 (Theil 1, Prelude and Fugue, C Major, BWV 846), 6-9 (Th. 1, Prelude and Fugue, C Minor, BWV 847), 10-13 (Th. 1, Prelude and Fugue, C Sharp Major, BWV 848), 16-17 (Th. 1, Fugue, C Sharp Minor, BWV 849), 23-25 (Th. 1, Prelude and Fugue, D Minor, BWV 851), 30-31 (Th. 1, Fugue, E Flat Major, BWV 852), 32-34 (Th. 1, Prelude and Fugue, E Flat Minor, BWV 853), 37 (Th. 1, Fugue, E Major, BWV 854) 38-41 (Th. 1, Prelude and Fugue, E Minor, BWV 855), 43 (Th. 1, Fugue, F Major, BWV 856), 48-49 (Th. 1, Prelude and Fugue, F Sharp Major, BWV 858), 50 (Th. 1, Fugue, F Sharp Minor, BWV 859), 52-54 (Th. 1, Prelude and Fugue, G Major, BWV 860), 57-59 (Th. 1, Prelude and Fugue, G Minor, BWV 861), 60-63 (Th. 1, Prelude and Fugue, A Flat Major, BWV 862), 64-65 (Th. 1, Prelude and Fugue, G Sharp Minor, BWV 863), 66-67 (Th. 1, Prelude, A Major, BWV 864), 76 (Th. 1, Fugue, B Flat Major, BWV 866), 78-81 (Th. 1, Prelude and Fugue, B Flat Minor, BWV 867), 82-83 (Th. 1, Fugue, B Major, BWV 868), 96-97 (Th. 2, Prelude, C Minor, BWV 871), 110-111 (Th. 2, Fugue, D Major, BWV 874), 116, 118 (Th. 2, Prelude and Fugue, E Flat Major, BWV 876), 126-127 (Th. 2, Fugue, E Major, BWV 878), 140 (Th. 2, Fugue, F Minor, BWV 881), 188-191 (Th. 2, Fugue, B Flat Minor, BWV 891), 207 (concerning Fugue, C Minor, BWV 847).

16.**Bach, Johann Sebastian, 1685-1750.**

[Wohltemperierte Clavier. 1. T.]

Das Wohltemperirte Klavier / von Joh. Seb. Bach ; revidirt und mit fingersatz versehen von
Carl Czerny. -- Leipzig : C. F. Peters, [18--]
95 p. of music ; 32 cm.

Pl. no. 2635.

Title page signed by Schenker.

Contains markings on pages 4-7 (Prelude & Fugue, C Major, BWV 846), 8-11 (Prelude & Fugue, C Minor, BWV 847), 12-15 (Prelude & Fugue, C Sharp Major, BWV 848), 16-19 (Prelude & Fugue, C Sharp Major, BWV 849), 20-23 (Prelude & Fugue, D Major, BWV 850), 24-27 (Prelude & Fugue, D Minor, BWV 851), 29-33 (Prelude & Fugue, E Flat Major, BWV 852), 34-37 (Prelude & Fugue, E Flat Minor, BWV 853), 38-39 (Prelude & Fugue, E Major, BWV 854), 40-43 (Prelude & Fugue, E Minor, BWV 855), 46-49 (Prelude & Fugue, F Minor, BWV 857), 50-52 (Prelude & Fugue, F Sharp Major, BWV 858), 54-55 (Fugue, F Sharp Minor, BWV 859), 62-63 (Fugue, G Minor, BWV 861), 64-65 (Prelude, A Flat Major, BWV 862), 68=69 (Prelude & Fugue, G Sharp Minor, BWV 863), 75-77 (Prelude & Fugue, A Minor, BWV 865), 80-83 (Prelude & Fugue, B Flat Major, BWV 866), 84-87 (Prelude & Fugue, B Flat Minor, BWV 867), 88-89 (Prelude & Fugue, B Major, BWV 868), 92-93, 95 (Prelude & Fugue, B Minor, BWV 869).

17.**Bach, Johann Sebastian, 1685-1750.**

[Wohltemperierte Clavier. 2. T.]

Das Wohltemperirte Klavier / von Joh. Seb. Bach ; revidirt und mit fingersatz versehen von Carl Czerny und F. A. Roitzsch. -- Leipzig : C. F. Peters, [18--]

99 p. of music ; 32 cm.

Pl. no. 2636.

Contains markings on pages 6-9 (Prelude & Fugue, C Minor, BWV 871), 10-11, 13 (Prelude & Fugue, C Sharp Major, BWV 872), 16-17 (Fugue, C Sharp Minor, BWV 873), 20, (Fugue, D Major, BWV 874), 24 (Fugue, D Minor, BWV 875), 28 (Fugue, E Flat Major, BWV 876), 32-33 (Fugue, D Sharp Minor, BWV 877), 36-37 (Fugue, E Major, BWV 878), 45 (Fugue, F Major, BWV 880), 47-49 (Prelude & Fugue, F Minor, BWV 881), 50-52 (Prelude & Fugue, F Sharp Major, BWV 882), 56-57 (Fugue, F Sharp Minor, BWV 883), 62-64 (Prelude & Fugue, G Minor, BWV 885), 68 (Fugue, A Flat Major, BWV 886), 94 (Fugue, B Major, BWV 892), end cover.

18.**Beethoven, Ludwig van, 1770-1827.**

[Piano music. Selections]

Compositions pour piano / de Beethoven. -- Braunschweig : Henry Litolf's Verlag, [18--]

71 p. of music ; 30 cm.

Pl. no. 2748.

Contains markings on pages 3-5, 7-14 (Bagatelles, Op. 33), 22-28 (Rondo, Op. 51, No. 2, G Major), 29-35 (Fantaisie, Op. 77), 42-47 (Bagatelles, Op. 119), 48-52, 54 (Bagatelles, Op. 126), 56-62 (Rondo a capriccio, Op. 129), 63-68 (Andante, WoO 57, F Major).

19.

Beethoven, Ludwig van, 1770-1827.

[Concerto, piano, No. 4, Op. 58, G Major]

Viertes Konzert für das Pianoforte / von L. van Beethoven. -- Leipzig : Breitkopf & Härtel, [18--]

1 score (68 p.) ; 34 cm.

Pl. no. B. 416.

One loose item was found between pages 56-57.

Contains markings on verso of title page and pages 1-48, 50-68.

20.

Beethoven, Ludwig van, 1770-1827.

[Quartets, strings. Selections]

Trios, Quartette und Quintette für Streichinstrumente / von L. van Beethoven ; Partitur revidiert von F.

A. Roitzsch. -- Leipzig : C. F. Peters, [19--]

1 score (121 p.) ; 28 cm.

Pl. no. 5579a.

Contains markings on pages 1-8, 12, 14-16, 18, 20, 23-25 (Quartet, No. 14, Op. 131, C Sharp Minor), 61, 67-73 (Quartet, No. 15, Op. 132, A Minor), 80-83, 89, 95-97, 99 (Quartet, No. 16, Op. 135, F Major), 100-102, 104-106, 108, 110-113, 118 (Grosse Fuge, Op. 133).

21.

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, No. 28, Op. 101, A Major]

Sonate für das Pianoforte / von L. van Beethoven. -- Leipzig : Breitkopf & Härtel, [18--]

16 p. of music ; 34 cm. -- (Breitkopf & Härtel's Klavier-Bibliothek)

Caption title.

Pl. no. B. 151.

Contains markings on all pages of music.

22.

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, No. 28, Op. 101, A Major]

Sonate A Dur, Op. 101 ; kritische Ausgabe mit Einführung und Erläuterung / von Heinrich Schenker.

-- Wien : Universal-Edition, 1921.

85 p. [16 p. of music] ; 31 cm. -- (Die letzten fünf Sonaten von Beethoven)

Pl. no. U.E. 9. 3974.

One handwritten item was found between pages 8 and 9.
Contains markings on title page and pages 8, 21, 41-42.

23.**Beethoven, Ludwig van, 1770-1827.**

[Sonata, piano, No. 29, Op. 106, B Flat Major]

Grande sonate pour le Piano-Forte Composée et dédiée à son altesse imperiale monseigneur L'Archiduc Rodolphe d'Autriche, Cardinal et Prince Archevê d'Olmütz &&&. ; Oeuvre 106 / par Louis van Beethoven. -- Leipzig : Chez C. F. Peters, Bureau de Musique, [1819]

59 p. of music ; 33 cm.

First edition.

Pl. no. 2588.

Publisher's label has been pasted over original publisher: Vienne : Artaria et Compag.

Inside cover contains bibliographical notes in an unidentified hand.

Contains markings on pages 3-5, 9-10, 12-16, 18, 29.

24.**Beethoven, Ludwig van, 1770-1827.**

[Sonata, piano, No. 29, Op. 106, B Flat Major]

Grosse Sonate für das Hammer-Klavier ; Seiner Kais. Königl. Hoheit und Eminenz dem Durchlauchtigsten Hochwürdigsten Herrn Erzherzog Rudolph von Oesterreich Cardinal und Erzbischoff von Olmütz &&&. in tiefster Ehrfurcht gewidmet ; Op. 106 / von Ludwig van Beethoven. -- Zweite Original Ausgabe. -- Wien : bei Artaria und Comp., 1856.

55 p. of music ; 35 cm.

Second Artaria Edition.

Pl. no. A. & C. 2588.

Inscribed to Schenker by his student Evelina Pairamall.

Contains no markings.

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, no. 29, op. 106, B flat major]

Sonate für das Pianoforte : Grosse Sonate für das Hammer-Klavier / von L. van Beethoven ; Dem Erzherzog Rudolph gewidmet; Op. 106. -- Leipzig: Breitkopf & Härtel, [n.d.]

THIS ITEM IS LOCATED IN FILE 65 AFTER ITEM 70

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, no. 29, op. 106, B flat major]

Sonaten und andere Werke für das Pianoforte / von Ludwig van Beethoven ; Vierter und fünfte Band (op. 53 bis 129) in kritischer und instructiver Ausgabe mit erläuternden Anmerkungen für Lehrende und Lernende von Dr. Hans von Bülow ; Neueste revidirte Auflage. -- Stuttgart : J. G. Cotta'schen Buchhandlung, 1884.

THIS ITEM IS LOCATED IN FILE 65 AFTER ITEM 70

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, no. 29, op. 106, B flat major]

Nach den Autographen rekonstruiert von Heinrich Schenker. -- Wien : Universal-Edition, [192-]

THIS ITEM IS LOCATED IN FILE 65 / ITEM 1.

25.

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, No. 30, Op. 109, E Major]

Die letzten fünf Sonaten / von Beethoven ; kritische Ausgabe mit Einführung und Erläuterung von Heinrich Schenker. -- Wien : Universal-Edition, 1913.

57 p. [i.e. leaves], (21 p. of music) ; 31 cm. -- (Die letzten fünf Sonaten von Beethoven)

Pl. no. U.E. 3976.

Proof copy interleaved with blank pages.

Includes additional notes by Schenker on a streetcar ticket and a carbon copy of a page of notes by Ernst Oster.

Contains markings on title page and on pages 3-21, 24, 27-28, 31, 38-40, 43, 46, (opposite p. 47), 48.

26.

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, No. 30, Op. 109, E Major]

Die letzten fünf Sonaten / von Beethoven ; kritische Ausgabe mit Einführung und Erläuterung von Heinrich Schenker. -- Wien : Universal-Edition, 1913.

57 p. (21 p. of music) ; 31 cm. -- (Die letzten fünf Sonaten von Beethoven)

Pl. no. U.E. 3976.

First printing.

Contains markings on title page and pages 1-5, 11-13, 16, 22-57.

27.

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, No. 30, Op. 109, E Major]

Die letzten fünf Sonaten / von Beethoven ; kritische Ausgabe mit Einführung und Erläuterung von Heinrich Schenker. -- Wien : Universal-Edition, 1913.

57 p. (21 p. of music) ; 31 cm. -- (Die letzten fünf Sonaten von Beethoven)

Pl. no. U.E. 3976.

Copy marked in preparation for a revised printing; title page marked "Neueauflage, Februar 1922."

Contains markings on title page, and pages [1]-11, 13-17, 20-57.

28.

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, No. 30, Op. 109, E Major]

Die letzten fünf Sonaten von Beethoven ; kritische Ausgabe mit Einführung und Erläuterung von Heinrich Schenker. -- Wien : Universal-Edition, 1913 [i.e. 1922].

57 p. (21 p. of music) ; 31 cm. -- (Die letzten fünf Sonaten von Beethoven)

Pl. no. U.E. 3976.

A revised printing. The cover has been labeled "II. Aufl[age]."

Includes an envelope labeled "Druckfehler" and two handwritten items.

Contains markings on the cover and title page.

Beethoven, Ludwig van, 1770-1827.

[Sonata, piano, No. 31, Op. 110, E Major.]

Sonate für das Pianoforte ; Op. 110 / von L. van Beethoven. -- Leipzig: Breitkopf & Härtel, [n.d.].

THIS ITEM IS LOCATED IN FILE 64 ITEM 147.

29.**Beethoven, Ludwig van, 1770-1827.**

[Sonata, piano, No. 31, Op. 110, A Flat Major]

Die letzten fünf Sonaten ; kritische Ausgabe mit Einführung und Erläuterung / von Heinrich Schenker.

-- Wien : Universal-Edition, 1914.

84 p. (20 p. of music) ; 31 cm. -- (Die letzten fünf Sonaten von Beethoven)

Pl. no. U.E. 3977.

Includes notes by Ernst Oster on a separate piece of paper.

Contains markings on title page and pages 3-20, 22, 24, 30, 34, 46, 48, 50, 52, 56, 60-61, 69, 72-73, 76-77.

30.**Beethoven, Ludwig van, 1770-1827.**

[Sonata, piano, No. 32, Op. 111, C Minor]

Die letzten fünf Sonaten ; kritische Ausgabe mit Einführung und Erläuterung / von Heinrich Schenker.

-- Wien : Universal-Edition, 1916.

95 p. (25 p. of music) ; 31 cm. -- (Die letzten fünf Sonaten von Beethoven)

Pl. no. U.E. 3978.

Found in this copy were a draft of an ALS to an unidentified recipient ("Sehr geehrter Herr Professor!"), June 10, 1922; and a clipping, "Ungedruckte Briefe Adolf Menzels," **Neues Wiener Journal**, Nov. 18, 1913.

Contains markings on title page and pages 4-11, 13, 15, 20-21, 33, 86.

Beethoven, Ludwig van.

[Sonata, piano, No. 32, Op. 111, C Minor.]

Sonate für das Pianoforte / von L. van Beethoven ; Dem Erzherzog Rudolph gewidmet ; Op. 111. -- Leipzig: Breitkopf & Härtel, [n.d.]

THIS ITEM IS LOCATED IN FILE 64, AFTER ITEM 147.**31.****Beethoven, Ludwig van, 1770-1827.**

[Variations, piano. Selections]

Variationen für Pianoforte / von L. van Beethoven ; herausgegeben von Louis Koehler und Richard Schmidt ; Abtheilung I. -- Neu revidirte Ausgabe. -- Leipzig : C. F. Peters, [18--]

100 p. of music ; 32 cm.

Pl. no. 6514a.

Contains markings on pages 12-27 (Variations, Op. 35, E Flat Major), pages 32-34, 46, 49-50, 52-60, 62 (Veränderungen über einen Walzer von A. Diabelli, Op. 120), 64-73 (Variationen über den russischen Tanz aus dem Ballett «Das Waldmädchen» von Paul Wranitzky, WoO 71), and 87-100 (Variationen über ein eigenes Thema, WoO 80, C Minor).

32.**Beethoven, Ludwig van, 1770-1827.**

[Variations, piano. Selections]

Variationen für das Pianoforte. -- Leipzig : Breitkopf & Härtel, [18--]

228 p. of music ; 34 cm. -- (Ludwig van Beethovens Werke ; 17)

Pl. no. B. 162.

Contains markings on pages 11-30 (Variations, Op. 35, E Flat Major), 37-70 (Veränderungen über einen Walzer von A. Diabelli, Op. 120), 85-90 (Variationen über das Duett «Nel cor più non mi sento» aus der Oper «La Molinara» von Giov. Paisiello, WoO 70), 121-132 (Variationen über das Thema «La stessa, la stessissima» aus der Oper «Falstaff» von Antonio Salieri, WoO 73), 147, 153-154 (Variationen über das Terzett «Tändeln und scherzen» aus der Opera «Soliman II» von Franz X. Süssmayr, WoO 76), 167 (Variationen über die Ariette «Es war einmal ein alter Mann» aus Dittersdors Singspiel «Das rote Käppchen», WoO 66), 179, 186 (Variationen über die Ariette «Venni Amore» von V. Righini, WoO 65), 193-200 (Variationen über das englische Volkslied «God save the King», WoO 78), 201 (Variationen über das englische Volkslied «Rule Britannia», WoO 79), 209-222 (Variationen über ein eigenes Thema, WoO 80, C Minor).

33.**Brahms, Johannes, 1833-1897.**

[Ballades, piano, Op. 10]
Balladen. -- Berlin : N. Simrock, 1906.
23 p. of music ; 35 cm.

Pl. no. 8998.
Contains markings on pages 3-9, 11-23.

34.**Brahms, Johannes, 1833-1897.**

[Concerto, piano and orchestra, No. 1, Op. 15, D Minor, arr.]
Concert für das Pianoforte mit Begleitung des Orchesters : Op. 15 / componirt von Johannes Brahms.
-- Leipzig : J. Rieter-Biedermann, [1861].
53 p. of music ; 34 cm.

Arranged for piano solo.
Pl. no. 170.
Title page lacking.
Contains markings on pages 6-14, 16-21, 23-36, 38, 41-47, 49-53.

35.**Brahms, Johannes, 1833-1897.**

[Intermezzi, piano, Op. 117]
Drei Intermezzi für Pianoforte : Op. 117 / von Johannes Brahms. -- Berlin : N. Simrock, 1892.
15 p. of music ; 34 cm.

Pl. no. 9876.
Contains markings on all pages of music.

36.**Brahms, Johannes, 1833-1897.**

[Klavierstücke, piano, Op. 76, Heft 1]
Clavierstücke : Op. 76 ; Erstes Heft / von Johannes Brahms. -- Berlin : N. Simrock, 1879.
18 p. of music ; 32 cm.

Pl. no. 8090.
Contains markings on all pages of music.

37.**Brahms, Johannes, 1833-1897.**

[Klavierstücke, piano, Op. 76, Heft 2]
Clavierstücke : Op. 76 ; Zweites Heft / von Johannes Brahms. -- Berlin : N. Simrock, 1879.
18 p. of music ; 32 cm.

Pl. no. 8091.
Contains markings on pages 3, 5-9, 11-18.

38.**Brahms, Johannes, 1833-1897.**

[Klavierstücke, piano, Op. 118]
Clavierstücke : Op. 118 / von Johannes Brahms. -- Berlin : N. Simrock, 1906.
19 p. of music ; 34 cm.

Pl. no. 10054.
Contains markings on pages 2-15, 17.

39.**Brahms, Johannes, 1833-1897.**

[Quartets, piano and strings. Selections]
Quartett für Pianoforte, Violine, Viola und Violoncello : Op. 25 ; componirt und Herrn Baron Reinhard von Dalwigk zugeeignet / von Johannes Brahms ...] -- [n.p.] : N. Simrock, [18--]
1 score (61 p.) ; 34 cm. + 3 parts for violin (16 p.), viola (15 p.) and violoncello (16 p.)

Pl. no. 6264.
Title page lacking.
Contains markings in the score on pages 2-29, 35-42, 44-53, 55-61.
The parts contain no markings.

Scores and parts bound with:

Quartett für Pianoforte, Violine, Viola und Violoncello : Op. 26 ; componirt und Frau Doctorin Elisabeth Rösing zugeeignet / von Johannes Brahms. -- Berlin : N. Simrock, [18--]
1 score (61 p.) ; 34 cm. + 3 parts for violin (15 p.), viola (14 p.), and violoncello part (14 p.) ; 33 cm.

Contains markings in the score on pages 2-14, 16-26, 29-39, 41-55, 58-61.
The parts are unmarked.

40.**Brahms, Johannes, 1833-1897.**

[Rhapsodies, piano, Op. 79]
Zwei Rhapsodien für das Pianoforte : Op. 79 / von Johannes Brahms. -- Berlin : N. Simrock, [1906]
19 p. of music ; 34 cm.

Pl. no. 8166.
Contains markings on pages 2-7, 11-19.

41.**Brahms, Johannes, 1833-1897.**

[Sonata, piano, No. 3, Op. 5, F Minor]

Sonate (F moll) für das Pianoforte componirt und der frau Gräfin Ida von Hohenthal geb. Gräfin von Scherr-Thoss zugeeignet : Op. 5 / von Johannes Brahms. -- Leipzig : Verlag von Bartholf Senff, [189-]
39 p. of music ; 34 cm.

Pl. no. 101.

Contains markings on pages 3-18, 20-21, 23-24, 27-30, 32-39.

42.**Brahms, Johannes, 1833-1897.**

[Trio, piano, violin and horn, Op. 40]

Trio für Pianoforte, Violine und Waldhorn (oder Bratsche, oder Violoncell) : Op. 40 / von Johannes Brahms. -- Berlin : N. Simrock, [19--]

1 score (33 p.) ; 34 cm.

Caption title.

Pl. no. 6503.

Contains markings on pages 2-6, 8-33.

43.**Brahms, Johannes, 1833-1897.**

[Trio, piano, violin and violoncello, No. 1, Op. 8, B Major]

Trio (H dur) für Pianoforte, Violine und Violoncell : Op. 8 / von Johannes Brahms. -- Neue Ausgabe. -- Berlin : N. Simrock, 1891.

1 score (58 p.) ; 35 cm.

Pl. no. 9510.

Contains markings on all pages of music.

44.**Brahms, Johannes, 1833-1897.**

[Trio, piano, violin and violoncello, No. 2, Op. 87, C Major]

Trio für Pianoforte, Violine und Violoncell : Op. 87 / von Johannes Brahms. -- Berlin : N. Simrock, 1883.

1 score (67 p.) ; 34 cm.

Pl. no. 8324.

Contains markings on pages 3-14, 17-18, 20-23, 25-33, 40, 42-44, 47, 50-53, 55-58, 64, 66-67.

45.**Brahms, Johannes, 1833-1897.**

[Trio, piano, violin and violoncello, No. 3, Op. 101, C Minor]

Trio (C moll) für Pianoforte, Violine und Violoncell : Op. 101 / von Johannes Brahms. -- Berlin : N. Simrock, 1887.

1 score (35 p.) ; 35 cm.

Pl. no. 8752.

Contains markings on all pages of music.

46.**Brahms, Johannes, 1833-1897.**

[Variationen über ein Thema von Paganini, Op. 35. Heft I.]

Studien für Pianoforte ; Variationen über ein Thema von Paganini : Op. 35 : Heft I / componirt von Johannes Brahms. -- Leipzig : J. Rieter-Biedermann, [18--?]

23 p. of music ; 35 cm.

Pl. no. 436 a.

Contains markings on all pages of music.

47.**Brahms, Johannes, 1833-1897.**

[Variationen über ein Thema von Paganini, Op. 35. Heft II.]

Studien für Pianoforte ; Variationen über ein Thema von Paganini ; Op. 35 : Heft II / componirt von Johannes Brahms. -- Leipzig : J. Rieter-Biedermann, [18--?]

19 p. of music ; 35 cm.

Pl. no. 436 b.

Contains markings on all pages of music.

48.**Brahms, Johannes, 1833-1897.**

[Variationen über ein Thema von Robert Schumann, Op. 9]

Variationen für das Pianoforte über ein Thema von Robert Schumann : Op. 9 ; Frau Clara Schumann zugeeignet / von Johannes Brahms. -- [Wien] : Universal-Edition, [19--]

19 p. of music ; 31 cm. -- (Universal-Edition No. 2104)

Pl. no. 8997. [On page 3: 8997 (V.A. 4).]

Contains markings on pages 3-12, 14-18.

49.**Brahms, Johannes, 1833-1897.**

[Variationen über ein ungarisches Lied, Op. 21, No. 2]

Variationen für das Pianoforte ; Op. 21, No. 2 ; über ein ungarisches Lied / componirt von Johannes Brahms. -- Bonn : N. Simrock.

11 p. of music ; 34 cm.

Pl. no. 6204.

Contains markings on pages 2-6, 8-11.

50.**Brahms, Johannes, 1833-1897.**

[Variationen und Fuge über ein Thema von Händel, piano, Op. 24]

Variationen und Fuge über ein Thema von Händel für das Pianoforte : Op. 24 / componirt von Johannes Brahms. -- Leipzig : Breitkopf & Härtel, [1862]

23 p. of music ; 34 cm.

1st ed.

Pl. no. 10448.

Included are photocopies of page 3 (10 copies), page 4 (2 copies), page 5 (4 copies), and page 23 (2 copies).

Contains markings on all pages of music.

51.**Brahms, Johannes, 1833-1897.**

[Waltzes, piano, Op. 39]

Walzer für das Pianoforte : Op. 39 / componirt von Joh. Brahms. -- Leipzig : J. Rieter-Biedermann, [18--]

17 p. of music ; 35 cm.

Pl. no. 524.

Contains markings on all pages of music.

Busoni, Ferruccio, 1866-1924.

[Nachtrag zu das wohltemperierte Clavier]

Johann Sebastian Bach Klavierwerke ; Neue Ausgabe / von Ferruccio Busoni, Egon Petri und Bruno Mugellini ; Band I Das wohltemperierte Klavier ; Erster Teil ; Bearbeitet und erläutert, mit daran anknüpfenden Beispielen und Anweisungen für das Studium der modernen Klavierspieltechnik / von Ferruccio Busoni ; Heft IV. -- Leipzig : Breitkopf & Härtel, [19--]

1 score (56 p., paginated 153 - 206) ; 31 cm. -- (Breitkopf & Härtel E. B. 4301d)

Pl. no. 27451.

2 copies.

No markings in either copy.

THESE ITEMS HAVE NOT BEEN MICROFILMED.**52.****Chopin, Frederic, 1809-1849.**

[Piano music. Selections]

Oeuvres complètes / Fr. Chopin ; revues, doigtées et soigneusement corrigées d'après les éditions de Paris, Londres, Bruxelles et Leipsic / par Charles Klindworth. -- Berlin : Ed. Bote & G. Bock, [1909]

331 p. of music ; 31 cm. -- (Oeuvres complètes ; 2)

Pl. no. 12262.

Contains markings on pages 3-6 (Nocturne, Op. 9, No. 1, B Flat Minor), 7-9, 11 (Nocturne, Op. 9, No. 2, B Major), 19-21 (Nocturne, Op. 15, No. 2, F Sharp Major), 25-26 (Nocturne, Op. 27, No. 1, C Sharp Minor), 29-30 (Nocturne, Op. 27, No. 2, D Flat Major), 37 (Nocturne, Op. 32, No. 2, A Flat Major), 40, 42 (Nocturne, Op. 37, No. 1, G Minor), 43 (Nocturne, Op. 37, No. 2, G Major), 48-51 (Nocturne, Op. 48, No. 1, C Major), 69-70 (Nocturne, Op. 62, No. 2, E Major), 94 (Polonaise, Op. 26, No. 1, C Sharp Minor), 126-131 (Polonaise, Op. 53, A Flat Major), 154-155 (Polonaise, Op. 71, No. 2, B Flat Major), 161 (Prelude, Op. 28, No. 1, C Major), 162-3 (Preludes, Op. 28, No. 2, A Minor, and No. 3, G Major), 165 (Prelude, Op. 28, No. 5, D Major), 167-169 (Prelude, Op. 28, No. 8, F Sharp Minor), 171 (Prelude, Op. 28, No. 11, B Major), 174 (Prelude, Op. 28, No. 13, F Sharp Major), 180-182 (Prelude, Op. 28, No. 16, B Flat Minor), 183-185 (Prelude, Op. 28, No. 17, A Flat Major), 193 (Prelude, Op. 28, No. 23, F Major).

53.**Chopin, Frederic, 1809-1849.**

[Piano music. Selections]

Rondo und Scherzos für das Pianoforte / von F. Chopin. -- Leipzig : Breitkopf & Härtel, [18--]
83 p. of music ; 27 cm. -- (Volksausgabe Breitkopf & Härtel ; 68)

Pl. no. V. A. 68.

Contains markings on title page and on pages 26 (Scherzo, Op. 20, B Minor), 33-51 (Scherzo, Op. 31, D Flat Major), 52, 54 (Scherzo, Op. 39, C Sharp Minor), 64-83 (Scherzo, Op. 54, E Major).

54.**Chopin, Frederic, 1809-1849.**

[Piano music. Selections]

Sonaten, Allegro, Phantasie, Variationen, und Rondo für das Pianoforte / von F. Chopin. Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--]
114 p. of music ; 26 cm. -- (Volksausgabe Breitkopf & Härtel ; 61)

Pl. no. 11652.

Contains markings on pages 1-5, 10-11, 15, 21 (Sonata, No. 2, Op. 35), 74 (Fantaisie, Op. 49), 85-96 (Variations, Op. 12).

55.**Chopin, Frederic, 1809-1849.**

[Piano music. Selections]

Verschiedene Werke für das Pianoforte / von F. Chopin. -- Leipzig : Breitkopf & Härtel, [18--]
82 p. of music ; 27 cm. -- (Volksausgabe Breitkopf & Härtel ; 70)

Pl. no. V. A. 70.

Contains markings on title page and on pages 13-25 (Bolero, Op. 19), 26-29 (Impromptu, Op. 29, A Flat Major), 32-37 (Impromptu, Op. 36, F Sharp Major), 54-59, 61 (Fantaisie, Op. 49), 69-73 (Berceuse, Op. 57), 74-82 (Barcarolle, Op. 60).

56.

Chopin, Frederic, 1809-1849.

[Ballades, piano. Selections]

Balladen für das Pianoforte / von F. Chopin. -- Leipzig : Breitkopf & Härtel, [18--]

47 p. of music ; 26 cm. -- (Volksausgabe Breitkopf & Härtel ; 65)

Pl. no. V. A. 65.

Contains markings on pages 1-13 (Op. 23, G Minor), 15, 18 (Op. 38, F Major-A Minor), 22-32 (Op. 47, A Flat Major).

57.

Chopin, Frederic, 1809-1849.

[Berceuse, piano, Op. 57]

Berceuse, Op. 57, Des ; Fr. Chopins Pianoforte-Werke revidiert und mit Fingersatz versehen (zum grössten Teil nach des Autors Notierungen) / von Carl Mikuli. -- Leipzig : Fr. Kistner, [18--]

5 p. of music ; 34 cm.

Pl. nos. 5363, 5367.

Contains markings on all pages of music.

58.

Chopin, Frederic, 1809-1849.

[Etudes, piano, Op. 25]

Douze Etudes pour le Piano dédiées à Madame la Comtesse d'Agoult : Op. 25 / par F. Chopin. -- Nouvelle Edition. -- Leipzig : Breitkopf & Härtel, [18--]

63 p. of music ; 27 cm. -- (Volksausgabe Breitkopf & Härtel ; 66)

Pl. no. V. A. 66.

Contains markings on pages 7-10 (No. 2, F Minor), 41 (No. 10, B Minor).

59.

Chopin, Frederic, 1809-1849.

[Mazurkas, piano. Selections]

Mazurkas für das Pianoforte / von F. Chopin. -- Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--]

83 p. of music ; 27 cm. -- (Volksausgabe Breitkopf & Härtel ; 62)

Pl. no. V. A. 62.

Includes a hand-written earlier version of Op. 7, No. 3, F Minor with a typed noted by Otto Vrieslander.

Contains markings on pages 2-3 (Op. 17, No. 1, B Flat Major), 4-5 (Op. 17, No. 2, E Minor), 6-7 (Op. 17, No. 3, A Flat Major), 8-11 (Op. 17, No. 4, A Minor), 12-13 (Op. 24, No. 1, G Minor), 14-17 (Op. 24, No. 2, C Major), 18-19 (Op. 24, No. 3, A Flat Major), 20-25 (Op. 24, No. 4, B Flat Minor), 26-27 (Op. 30, No. 1, C Minor), 28-29 (Op. 30, No. 2, B Minor), 30-32 (Op. 30, No. 3, D Flat Major), 33-37 (Op. 30, No. 4, C Sharp Minor), 38-39 (Op. 33, No. 1, G Sharp Minor), 40-41, 43 (Op. 33, No. 2, D Major), 44 (Op. 33, No. 3, C Major), 45-46, 48-50 (Op. 33, No. 4, B Minor), 51-55 (Op. 41, No. 1, C Sharp Minor), 56-57 (Op. 41, No. 2, E Minor), 60-61 (Op. 41, No. 4, A Flat Major), 62 (Op. 56, No. 1, B Major), 68-69 (Op. 56, No. 2, C Major), 70, 74 (Op. 56, No. 3, C Minor), 76 (Op. 63, No. 1, B Major).

60.**Chopin, Frederic, 1809-1849.**

[Mazurkas, piano. Selections]

Mazurkas ; kritisch revidiert und mit Fingersatz versehen / von Herrmann Scholtz. -- Leipzig : C. F. Peters, [18--]

150 p. of music ; 32 cm. -- (Fr. Chopin's Sämmtliche Pianoforte-Werke)

Edition Peters No. 1902

Pl. no. 6213.

Contains markings on pages 2 (table of contents), 3 (Op. 6, No. 1, F Sharp Minor), 8-9 (Op. 6, No. 3, E Major), 12-13 (Op. 7, No. 1, B Flat Major), 14 (Op. 7, No. 2, A Minor), 32 (Op. 24, No. 1, G Minor), 38 (Op. 24, No. 3, A Flat Major), 46-47 (Op. 30, No. 2, B Minor), 57, 59, 61 (Op. 33, No. 2, D Major), 86-88 (Op. 50, No. 2, A Flat Major), 89-95 (Op. 50, No. 3, C Sharp Minor), 96-101 (Op. 56, No. 1, B Major), 114-116 (Op. 59, No. 2, A Flat Major), 117-121 (Op. 59, No. 3, F Sharp Minor), 134-135 (Op. 67, No. 4, A Minor), 138 (Op. 68, No. 2, A Minor).

61.**Chopin, Frederic, 1809-1849.**

[Nocturnes, piano. Selections]

Nocturnes pour piano / de Fréd. Chopin. -- Varsovie : Gebethner & Wolff, [186-]

87 p. of music ; 34 cm.

"Nouvelle Edition revue et corrigée."

Pl. no. G. 323 W.

Includes a separate sheet of paper on which Ernst Oster has transcribed some of Schenker's notes for Op. 9, No. 2.

Contains markings on cover and pages 1-5 (Op. 9, No. 1, B Flat Minor), 6-7 (Op. 9, No. 2, E Flat Major), 8-13 (Op. 9, No. 3, B Major), 18-21 (Op. 15, No. 2, F Sharp Major), 22-24 (Op. 15, No. 3, G Minor), 25, 27 (Op. 27, No. 1, C Sharp Minor), 30-34 (Op. 27, No. 2, D Flat Major), 35-38 (Op. 32, No. 1, B Major), 39-43 (Op. 32, No. 2, A Flat Major), 44-47 (Op. 37, No. 1, G Minor), 48 (Op. 37, No. 2, G Major), 54-58 (Op. 48, No. 1, C Minor), 64 (Op. 48, No. 2, F Sharp Minor), 65 (Op. 55, No. 1, F Minor), 70-72 (Op. 55, No. 2, E Flat Major), 74 (Op. 62, No. 1, B Major), 79-83 (Op. 62, No. 2, E Major), 85-87 (Op. posth. 72, E Minor).

62.**Chopin, Frederic, 1809-1849.**

[Nocturnes, piano. Selections]

Nottornos für das Pianoforte / von F. Chopin. -- Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--]

60 p. of music ; 26 cm. -- (Volksausgabe Breitkopf & Härtel ; 64)

Pl. no. V. A. 64.

Contains markings on title page and pages 1-2 (Op. 15, No. 1, F Major), 5-8 (Op. 15, No. 2, F Sharp Major), 12-16 (Op. 27, No. 1, C Sharp Minor), 17-21 (Op. 27, No. 2, D Flat Major), 22-25 (Op. 37, No. 1, G Minor), 26-31 (Op. 37, No. 2, G Major), 33, 36 (Op. 48, No. 1, E Minor), 44-47 (Op. 55, No. 1, F Minor), 52-56 (Op. 62, No. 1, B Major), 57-58 (Op. 62, No. 2, E Major).

63.**Chopin, Frederic, 1809-1849.**

[Polonaises, piano. Selections]

Polonaisen : kritisch revidirt und mit Fingersatz versehen / von Herrmann Scholtz. -- Leipzig : C. F. Peters, [19--?]

90 p. of music ; 32 cm. -- (Fr. Chopin's Sämmtliche Pianoforte-Werke)

Edition Peters No. 1903.

Pl. no. 6214.

Contains markings on page 25 (Polonaise Op. 40, No. 2, C Minor), 30-31, 33-39, 41, 45 (Polonaise Op. 44, F Sharp Minor), 58-62 (Polonaise-Fantaisie, Op. 61), 80-85 (Polonaise, Op. 71, No. 2, B Flat Major).

64.**Chopin, Frederic, 1809-1849.**

[Polonaises, piano. Selections]

Friedrich Chopin's Werke : Erste kritisch durchgesehene Gesamtausgabe ; Band V : Polonaisen für das Pianoforte. -- Leipzig : Breitkopf & Härtel, [1878]
53 p. of music ; 34 cm.

Pl. nos. C.V.1-7.

Contains markings on page 1-3 (Polonaise Op. 26, No. 1, C Sharp Minor), 12-14 (Polonaise Op. 40, No. 1, A Major), 16-19 (Polonaise Op. 40, No. 2, C Minor), 32-41 (Polonaise Op. 53, A Flat Major), 42-44 (Polonaise-Fantaisie, Op. 61).

65.

Chopin, Frederic, 1809-1849.

[Polonaises, piano. Selections]

Polonaisen für das Pianoforte / von F. Chopin. -- Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--]
79 p. of music ; 27 cm. -- (Volksausgabe Breitkopf & Härtel ; 63)

Pl. no. V. A. 63.

Contains markings on title page and on pages 27-31 (Op. 26, No. 1, C Sharp Minor), 32-34, 36-37, 41 (Op. 26, No. 2, E Flat Minor), 48-49, 51 (Op. 40, No. 2, C Minor), 53, 55, 58 (Op. 53, A Flat Major), 61-78 (Polonaise-Fantaisie, Op. 61).

66.

Chopin, Frederic, 1809-1849.

[Waltzes, piano. Selections]

Waltzer für das Pianoforte / von F. Chopin. -- Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--]
51 p. of music ; 27 cm.

Pl. no. 11349.

Contains markings on title page, and on pages 1-6, 8-9 (Op. 18, E Flat Major), 10-14, 16-18 (Op. 34, No. 1, A Flat Major), 19-23 (Op. 34, No. 2, A Minor), 24-28 (Op. 34, No. 3, F Major), 29-37 (Op. 42, A Flat Major), 38-41 (Op. 64, No. 1, D Flat Major), 42-44, 46 (Op. 64, No. 2, C Sharp Minor), 48-51 (Op. 64, No. 3, A Flat Major).

67.

Chopin, Frederic, 1809-1849.

[Waltz, piano, Op. 42]

Waltzer, Op. 42, As ; Fr. Chopins Pianoforte-Werke revidiert und mit Fingersatz versehen (zum grösseren Teil nach des Autors Notierungen) / von Carl Mikuli. -- Leipzig : Fr. Kistner, [18--]
9 p. of music ; 34 cm.

Pl. nos. 5324, 5329.

Contains markings on all pages of music.

68.

Handel, George Frideric, 1685-1759.

[Harpsichord music. Selections]

Compositions pour Piano / par G. F. Händel. -- Leipzig : C. F. Peters, [18--]
73 p. of music ; 32 cm.

Pl. nos. 3963-5, 3131, 4556.

Paginated from page 115 to 187.

Contains markings on pages 115-120 (Suite No. 1, 2nd Collection, HWV 434, B Flat Major), 121-127 (Suite No. 2, 2nd Collection, HWV 435, G Major), 128 (Suite No. 9, 2nd Collection, HWV 442, G Major, Chaconne), 146-7 (Capriccio, HWV 483, G Minor), 150-153 (Fantaisie, HWV 490, C Major), 154-158 (Chaconne, HWV 485, F Major), 177-178 (Fugues [spurious]).

69.

Handel, George Frideric, 1685-1759.

[Harpsichord music. Selections]

Klavierstücke / von Georg Friedrich Händel ; Ausgabe der deutschen Händelgesellschaft. -- Leipzig : Breitkopf & Härtel, [1859]

iv, 174 p. of music ; 37 cm. -- (Georg Friedrich Händel's Werke)

Pl. no. H. W. 2.

Contains markings on pages 1-5 (Suite No. 1, 1st Collection, HWV 426, A Major), 6-12 (Suite No. 2, 1st Collection, HWV 427, F Major), 12-23 (Suite No. 3, 1st Collection, HWV 428, D Minor), 24-27, 28-31 (Suite No. 4, 1st Collection, HWV 429, E Minor), 32-37 (Suite No. 5, 1st Collection, HWV 430, E Major), 39-44 (Suite No. 6, 1st Collection, HWV 431, F Sharp Minor), 45-48, 50-53 (Suite No. 7, 1st Collection, HWV 432, G Minor), 54-60 (Suite No. 8, 1st Collection, HWV 433, F Minor), 66-68 (Aria con Variazioni from Suite No. 1, 2nd Collection, HWV 434, B Flat Major), 69 (Suite No. 2, 2nd Collection, HWV 435, G Major), 100 (Suite No. 8, 2nd Collection, HWV 441, G Major).

70.

Handel, George Frideric, 1685-1759.

[Suites, harpsichord. Selections]

Klavierwerke / von G. F. Haendel ; revidiert und mit fingersatz versehen von Wilhelm Dörr. -- Wien : Universal-Edition, [190-]

93 p. of music ; 31 cm. -- (Universal-Edition No. 773)

Pl. no. U.E. 773.

Contains markings on pages 14 (Suite No. 1, 1st Collection, HWV 426, A Major), 22-29 (Suite No. 2, 1st Collection, HWV 427, F Major), 30-31 (Suite No. 3, 1st Collection, HWV 428, D Minor).

71.

Handel, George Frideric, 1685-1759.

[Suites, harpsichord. Selections]

Compositions pour Piano / par G. F. Händel ; revues et doigtées par Louis Köhler. -- Leipzig : C. F. Peters, [19--?]

64 p. of music ; 32 cm. -- (Universal-Edition No. 4a)

Pl. no. 7903.

Contains markings on pages 3-9 (Suite No. 1, 1st Collection, HWV 426, A Major), 10-17 (Suite No. 2, 1st Collection, HWV 427, F Major), 18-33 (Suite No. 3, 1st Collection, HWV 428, D Minor), 34-37, 40-43 (Suite No. 4, 1st Collection, HWV 429, E Minor), 44-52 (Suite No. 5, 1st Collection, HWV 430, E Major), 53-54, 58-59 (Suite No. 6, 1st Collection, HWV 431, F Sharp Minor), 60-62, 64 (Suite No. 7, 1st Collection, HWV 432, G Minor).

72.

Handel, George Frideric, 1685-1759.

[Suites, harpsichord. Selections]

Compositions pour Piano / par G. F. Händel ; revues et doigtées par Louis Köhler. -- Leipzig : C. F. Peters, [19--?]

64 p. of music ; 32 cm. -- (Universal-Edition No. 4b)

Pl. no. 7904.

Contains markings on pages 3-14 (Suite No. 6, 2nd Collection, HWV 439, G Minor), 15-18, 20 (Suite No. 3, 2nd Collection, HWV 436, D Minor), 22-25 (Suite No. 4, 2nd Collection, HWV 437, D Minor), 26-29 (Suite No. 5, 2nd Collection, HWV 438, E Minor), 31-34 (Suite No. 7, 2nd Collection, HWV 440, B Flat Major), 35-38, 40, 43, 46 (Suite No. 8, 2nd Collection, HWV 441, G Major), 47-48, (Suite No. 1, 3rd Collection, HWV 447, D Minor), 50-52, 54-55 (Suite No. 2, 3rd Collection, HWV 452, G Minor).

73.

Haydn, Joseph, 1732-1809.

[Sonatas, piano. Selections]

Sonaten / von Joseph Haydn ; mit Fingersatz versehen von Louis Koehler und F. A. Roitzsch ; Neu revidierte Ausgabe. -- Leipzig : C. F. Peters, [18--?]

97 p. of music ; 32 cm. -- (Edition Peters No. 713a)

Band 1 edited by Louis Koehler.

Pl. no. 6423.

Quotation from a letter of Haydn (dated Dec. 20, 1799) in Jeanette Schenker's hand attached to title page.

Contains markings on pages 3-16 (H. XVI/52, E Flat Major), 17-25 (H. XVI/34, E Minor), 26-37 (H. XVI/49, E Flat Major), 38-43 (H. XVI/44, G Minor), 44-46, 49-52 (H. XVI/35, C Major), 53-59 (H. XVI/36, C Sharp Minor), 60-67 (H. XVI/37, D Major), 68-79 (H. XVI/46, A Flat Major), 80-91 (H. XVI/19, D Major), 92-95 (H. XVI/40, G Major).

74.

Haydn, Joseph, 1732-1809.

[Sonatas, piano. Selections]

Sonaten / von Joseph Haydn ; mit Fingersatz versehen von Louis Koehler und F. A. Roitzsch ; Neu revidierte Ausgabe. -- Leipzig : C. F. Peters, [18--?]

83 p. of music ; 32 cm. -- (Edition Peters No. 713b)

Band 2 edited by Louis Koehler.

Pl. no. 6424.

Contains markings on pages 3-9 (H. XVI/27, G Major), 10-17 (H. XVI/28, E Flat Major), 18-19, 22, 24 (H. XVI/29, F Major), 27-31 (H. XVI/14, D Major), 34-36, 39-42 (H. XVI/21, C Major), 44-53 (H. XVI/39, G Major), 54, 56-58 (H. XVI/13, E Major), 59-64 (H. XVI/18, B Flat Major), 65-66, 71 (H. XVI/33, D Major), 74 (H. XVI/23, F Major).

75.

Haydn, Joseph, 1732-1809.

[Sonatas, piano. Selections]

Sonaten / von Joseph Haydn ; mit Fingersatz versehen von Louis Koehler und F. A. Roitzsch ; Neu revidierte Ausgabe. -- Leipzig : C. F. Peters, [18--?]

67 p. of music ; 32 cm. -- (Edition Peters No. 713c)

Band 3 edited by F. A. Roitzsch.

Pl. no. 6425.

Contains markings on pages 3-12 (H. XVI/48, C Major), 14-24, 27 (H. XVI/20, C Minor), 28-39 (H. XVI/45, E Flat Major), 40-41, 46 (H. XVI/41, B Flat Major), 49, 51, 54-56 (H. XVI/42, D Major), 57-58, 60 (H. XVI/12, A Major), 62-63, 66 (H. XVI/31, E Major).

76.

Haydn, Joseph, 1732-1809.

[Sonatas, piano. Selections]

Sonaten / von Joseph Haydn ; mit Fingersatz versehen von Louis Koehler und F. A. Roitzsch ; Neu revidierte Ausgabe. -- Leipzig : C. F. Peters, [18--?]

63 p. of music ; 32 cm. -- (Edition Peters No. 713d)

Band 4 edited by F. A. Roitzsch.

Pl. no. 6426.

Contains markings on pages 12-13 (H. XVI/38, E Flat Major), 25, 27-28 (H. XVI/30, A Major), 29, 32-33 (H. XVI/6, G Major), 43-44 (H. XVI/51, D Major), 56-57, 61, 63 (H. XVI/22, E Major).

77.

Liszt, Franz, 1811-1886.

[Légends, piano. St. François d'Assise]

Légendes pour piano ; 1. St. François d'Assise "La prédication aux oiseaux" / F. Liszt. -- Pest : Rózsavölgyi & Co., [18--]

1 score (17 p.) ; 33 cm.

"Exécuté par l'auteur au concert de Pest le 29 août 1865."

Pl. no. N. G. 1229.

Contains markings on all pages of music.

78.

Mendelssohn-Bartholdy, Felix, 1809-1847.

[Piano music. Selections]

Pianoforte-Werke / von Felix Mendelssohn Bartholdy. -- Leipzig : Breitkopf & Härtel, [18--]
111, 99, 84 p. of music ; 29 cm. -- (Volksausgabe Breitkopf & Härtel No. 158)

Pl. nos. V. A. 172-174.

Contains markings in vol. 1 on pages 35-38 (Sieben Characterstücke, Op. 7, No. 3 Kräftig und feurig), 44 (Sieben Characterstücke, Op. 7, No. 5, Ernst und mit steigender Lebhaftigkeit. Fuga), 103-104 (Gondellied).

Contains markings in vol. 2 on pages 28-30 (Sechs Präludien und Fugen, Op. 35, Präludium No. 1, E Minor), 32-35 (Sechs Präludien und Fugen, Op. 35, Fuge No. 1, E Minor), 37-38 (Sechs Präludien und Fugen, Op. 35, Präludium No. 2, D Major), 39-40 (Sechs Präludien und Fugen, Op. 35, Fuge No. 2, D Major), 44-47 (Sechs Präludien und Fugen, Op. 35, Fuge No. 3, B Minor), 50-51 (Sechs Präludien und Fugen, Op. 35, Fuge No. 4, A Flat Major), 56-59 (Sechs Präludien und Fugen, Op. 35, Fuge No. 5, F Minor), 67-77 (Variations sérieuses, Op. 54), 78 (Sechs Kinderstücke, Op. 72, No. 1, G Major), 84-85 (Sechs Kinderstücke, Op. 72, No. 6, F Major), 86 (Variationen, Op. 82), 93 (Variationen, Op. 83).

Contains no markings in vol. 3.

79.

Mendelssohn-Bartholdy, Felix, 1809-1847.

[Lieder ohne Worte, piano]

Lieder ohne Worte für Pianoforte solo / Felix Mendelssohn Bartholdy ; herausgegeben von Theodor Kullak. -- Leipzig : C. F. Peters, [18--]

145 p. of music ; 32 cm. -- (Edition Peters No. 1703a)

Pl. no. 7509.

Contains markings on pages 6-7 (Op. 19, No. 2, A Minor), 18-19 (Op. 19, No. 6, G Minor), 34-35 (Op. 30, No. 6, F Sharp Minor), 69 (Op. 53, No. 3, G Minor), 76-77 (Op. 53, No. 5), 91 (Op. 62, No. 3, E Minor), 93 (Op. 62, No. 4, G Major), 95 (Op. 62, No. 5, A Minor), 97-100 (Op. 62, No. 6, A Major), 103 (Op. 67, No. 2), 106 (Op. 67, No. 3, B Flat Major), 108-109 (Op. 67, No. 4, C Major), 113-114 (Op. 67, No. 5, B Minor), 114-117 (Op. 67, No. 6, E Major), 120-121 (Op. 85, No. 2, A Minor), 122-123 (Op. 85, No. 3, E Flat Major), 126-127 (Op. 85, No. 4, D Major), 130 (Op. 85, No. 6), 133-135 (Op. 102, No. 1, E Minor), 136-137 (Op. 102, No. 2, D Major), 137 (Op. 102, No. 3, C Major), 140-141 (Op. 102, No. 4, G Minor), 142-144 (Op. 102, No. 5, A Major), 144-145 (Op. 102, No. 6, C Major).

80.**Mozart, Wolfgang Amadeus, 1756-1791.**

[Piano music. Selections]

XIV Différentes pièces pour le Pianoforte / par W. A. Mozart. -- Vienne : Au Magasin de l'imprimerie chimique T: Pr: per. sur le Graben, [180-?]

85 p. of music ; 26 cm.

Pl. no. 1050.

RISM 7377.

Contains markings on pages 32-37 (Rondo, D Major, K. 485), and 38-44 (Rondo, A Minor, K. 511).

81.**Mozart, Wolfgang Amadeus, 1756-1791.**

[Piano music. Selections]

Sonaten und Phantasien für Clavier ; Erster Band / von W. A. Mozart. -- Leipzig : Breitkopf & Härtel, [1895?]

[iv], 119 p. of music ; 24 cm.

"Urtext classischer Musikwerke herausgegeben auf Veranlassung und unter Verantwortung der königlichen Akademie der Künste zu Berlin."

Preface by Ernst Rudorff.

Pl. nos. A. A. 1-10.

Contains markings on pages 1-4, 6-10 (Sonata, K. 279 [189d], C Major), 11-18 (Sonata, K. 280 [189e], F Major), 20-22, 24-29 (Sonata, K. 281 [189f], B Flat Major), 30-35 (Sonata, K. 282 [189g], E Flat Major), 36-44 (Sonata, K. 283 [189h], G Major), 46-49, 51-60 (Sonata, K. 284 [205b], D Major), 64-70, 72-74, 76-79 (Sonata, K. 309 [284b], C Major), 80-93 (Sonata, K. 310 [300d], A Minor), 94-107 (Sonata, K. 311 [284c], D Major), 108-118 (Sonata, K. 330 [300h], C Major).

82.**Mozart, Wolfgang Amadeus, 1756-1791.**

[Piano music. Selections]

Sonaten und Phantasien für Clavier ; Zweiter Band / von W. A. Mozart. -- Leipzig : Breitkopf & Härtel, [1895?]

[2], 113 p. of music ; 24 cm.

"Urtext classischer Musikwerke herausgegeben auf Veranlassung und unter Verantwortung der königlichen Akademie der Künste zu Berlin."

Preface by Ernst Rudorff.

Pl. nos. A. A. 11-21.

Contains markings on pages 1-13 (Sonata, K. 331 [300i], A Major), 14-15, 19, 22-27 (Sonata, K. 332 [300k], F Major), 30-36, 38-43 (Sonata, K. 333 [315c], B Flat Major; also contains markings in the hand of Angi Elias), 44-51 (Fantaisie, K. 475, C Minor), 52-63 (Sonata, K. 457, C Minor), 66-73 (Sonata, K. 545, C Major), 84-95 (Sonata, K. 576, D Major), 96-99 (Fantasie, K. 394 [383a], C Major), 104, 106-107 (Sonatensatz, K. 396 [385f], C Minor), 110-113 (Fantasie (K. 397 [385g], D Minor/D Major).

83.**Mozart, Wolfgang Amadeus, 1756-1791.**

[Symphonies. Selections]

Symphonien / von W. A. Mozart. -- Leipzig : C. F. Peters, [18--?]

1 score (172 p.) ; 28 cm. -- (Edition Peters No. 1039)

Pl. no. 5504.

Contains markings on pages 1-52 (Symphony, K. 550, G Minor), 53-106 (Symphony, K. 543, E Flat Major), 107-121, 123-126, 129-141, 143-171 (Symphony, K. 551, C Major).

84.**Paganini, Nicolo, 1782-1840.**

[Caprices, violin]

24 Capricen für Violine solo : Op. 1 / von N. Paganini ; herausgegeben von Jean Becker. -- Leipzig : C. F. Peters, [18--]

45 p. of music ; 31 cm.

Pl. no. 6386.

Title page signed by Schenker and dated 1890.

Contains markings on pages 2-7, 10-12, 18-22, 24, 26, 30-32, 36, 43.

85.**Reger, Max, 1873-1916.**

Variationen und Fuge über ein Thema von Joh. Seb. Bach : für Klavier ; Op. 81 / Max Reger ;
Revidiert von Theodor Prusse. -- Berlin : Ed. Bote & G. Bock, [1904]
43 p. of music ; 34 cm.

Pl. no. 17045.

Contains markings on all pages of music.

Sammlung von 51 gemischten Chören (a capella) herausgegeben / von der Wiener Singakademie ;
(zusammengestellt und zum Teile in Bearbeitung von ihrem artistischen Leiter Carl Lafite). -- Wien :
Albert Jungmann & C. Lerch, [ca. 1903]

1 score (167 p.) ; 23 cm.

Schenker's composition "Vorüber," Op. 7, No. 3, appears on pages 151-154.

THIS ITEM IS LOCATED IN FILE 50 AFTER THE FIRST ITEM.

86.**Scarlatti, Domenico, 1685-1757.**

[Sonatas, harpsichord. Selections]

Klavierwerke = piano compositions = oeuvres pour le piano ; piano solo / von Domenico Scarlatti ;
gesammelt, neu, revidiert, und mit Fingersatz und Vortragzeichen versehen von Heinrich Barth. -- Wien :
Universal-Edition, [1901]

50 p. of music ; 32 cm.

Heft 1.

Pl. no. U. E. 450.

Glued onto the end cover are two leaves containing thematic incipits from Heft 2-4 in Jeanette Schenker's hand, with numberings by Schenker and Longo numbers written by Ernst Oster.

Contains markings on pages 4 (K. 125, G Major), 6-7 (K. 182, A Major), 8 (K. 1, D Minor), 23-24 (K. 9, D Minor), 26-29 (K. 13, G Major), 46 (K. 96, D Major), 50 (thematic table of contents containing numberings by Schenker and Longo numbers written in by Ernst Oster).

87.**Scarlatti, Domenico, 1685-1757.**

[Sonatas, harpsichord. Selections]

Klavierwerke = piano compositions = oeuvres pour le piano ; piano solo / von Domenico Scarlatti ;
gesammelt, neu, revidiert, und mit Fingersatz und Vortragzeichen versehen von Heinrich Barth. -- Wien :
Universal-Edition, [1901]

55 p. of music ; 32 cm.

Heft 2.

Pl. no. U. E. 451.

Contains markings on pages 53-55 (K. 133, C Major).

88.

Scarlatti, Domenico, 1685-1757.

[Sonatas, harpsichord. Selections]

Klavierwerke = piano compositions = oeuvres pour le piano ; piano solo / von Domenico Scarlatti ;
gesammelt, neu, revidiert, und mit Fingersatz und Vortragzeichen versehen von Heinrich Barth. -- Wien :
Universal-Edition, [1901]

51 p. of music ; 32 cm.

Heft 3.

Pl. no. U. E. 452.

Contains a manuscript copy of Sonata, K. 69, F Minor in an unidentified hand.

Contains markings on pages 42-43 (K. 69, F Minor).

89.

Scarlatti, Domenico, 1685-1757.

[Sonatas, harpsichord. Selections]

Sonaten für Clavier / von Domenico Scarlatti. -- Leipzig : Breitkopf & Härtel, [18--]

189 p. of music ; 32 cm. -- (Volksausgabe Breitkopf & Härtel Nr. 454)

Pl. no. V. A. 454.

Contains markings on pages 1-3 (table of contents), 4-5 (K. 1, D Minor), 6-7 (K. 2, G Major), 8-9 (K. 3, A Minor), 10-11 (K. 4, G Minor), 12-13 (K. 5, D Minor), 14-15 (K. 6, F Major), 16-19 (K. 7, A Minor), 20-21 (K. 8, G Minor), 22-23 (K. 9, D Minor), 24-25 (K. 10, D Minor), 26-27 (K. 11, C Minor), 28-30 (K. 12, G Minor), 32-35 (K. 13, G Major), 36-37 (K. 14, G Major), 38 (K. 15, E Minor), 40-43 (K. 16, B Flat Major), 44-47 (K. 17, F Major), 49 (K. 18, D Minor), 52, 54-55 (K. 19, F Minor), 56-57 (K. 20, E Major), 58-59, 61 (K. 21, D Major), 62-63 (K. 22, C Minor), 66 (K. 23, D Major), 68-71 (K. 24, A Major), 73-74 (K. 25, F Sharp Minor), 76-79 (K. 26, A Major), 84-87 (K. 28, E Major), 88-90 (K. 29, D Major), 92 (K. 30, G Minor), 96-97 (K. 113, A Major), 100-101 (K. 159, C Major), 102-103 (K. 430, D Major), 104-105 (K. 450, G Minor), 110-111 (K. 241, G Major), 112-115 (K. 173, B Minor), 116-118 (K. 96, D Major), 120-123 (K. 476, G Minor), 124-126 (K. 477, G Major), 128-131 (K. 133, C Major), 132-134 (K. 487, C Major), 136-137 (K. 440, F Major), 138-139 (K. 387, F Minor), 140-143 (K. 246, C Sharp Minor), 144-147 (K. 531, E Major), 148-151 (K. 533, A Major), 154-156 (K. 44, F Major), 158-161 (K. 517, D Minor), 162 (K. 544, B Flat Major), 164-167 (K. 545, B Flat Major), 168-169 (K. 524, F Major), 170-171 (K. 525, F Major), 172-174 (K. 519, F Minor), 176-178 (K. 551, B Flat Major), 180-181 (K. 315, G Minor), 182-184 (K. 259, G Major), 186-187 (K. 523, G Major), 188-189 (K. 377, B Minor).

90.**Schumann, Robert, 1810-1856.**

[Piano music. Selections]

Werke für Pianoforte solo ; Band I / Rob. Schumann ; revidirt von Alfred Dörrffel ; mit Fingersatz versehen von Richard Schmidt. -- Leipzig : C. F. Peters, [188-]

186 p. of music ; 32 cm. -- (Edition Peters No. 2300a)

Pl. nos. 7000, 7001, 7001a, 7002a.

Contains markings on pages 60-72 (Kinderscenen, Op. 15), 150-151, 154-157, 160-164, 167d-167g (Waldscenen, Op. 82), and 167-170 (Drei Romanzen, Op. 28).

91.**Schumann, Robert, 1810-1856.**

[Piano music. Selections]

Werke für Pianoforte solo ; Band II / Rob. Schumann ; revidirt von Alfred Dörffel ; mit Fingersatz versehen von Richard Schmidt. -- Leipzig : C. F. Peters, [188-]

202 p. of music (p. 187-388) ; 32 cm. -- (Edition Peters No. 2300b)

Pl. nos. 7003, 7003a, 7004, 7005, 7005a.

Contains markings on pages 187-189, 195, 201 (Davidsbündlertänze, Op. 6), 16 (Carnaval, Op. 9), 325-357 (Fantasiestücke, Op. 12), 358-362, 380 (Kreisleriana, Op. 16).

92.**Schumann, Robert, 1810-1856.**

[Piano music. Selections]

Werke für Pianoforte solo ; Band III / Rob. Schumann ; revidirt von Alfred Dörffel ; mit Fingersatz versehen von Richard Schmidt. -- Leipzig : C. F. Peters, [188-]

244 p. of music (p. 389-632) ; 32 cm. -- (Edition Peters No. 2300c)

Pl. nos. 7006, 7006a, 7007a, 7007b, 7008, 7008a, 7009, 7009a.

Contains markings on pages 395, 397, 399, 413, 417 (Humoreske, Op. 20), 420-423, 430-432, 436-437 (Faschingsschwank aus Wien, Op. 26), 442-479 (Etudes en forme de Variations, Op. 13), 491-497, 500, 503, 505-507 (Fantasie, Op. 17), 538, 544 (Papillons, Op. 2), 610-617, 619-620 (Impromptus über ein Thema von Clara Wieck, Op. 5).

93.**Schumann, Robert, 1810-1856.**

[Piano music. Selections]

Werke für Pianoforte solo ; Band IV / Rob. Schumann ; revidirt von Alfred Dörffel ; mit Fingersatz versehen von Richard Schmidt. -- Leipzig : C. F. Peters, [188-]

210 p. (p. 633-842) ; 32 cm. -- (Edition Peters No. 2300d)

Pl. nos. 7010, 7010a, 7011, 7011a, 7012, 7013.

Contains markings on pages 749-759, 761, 764 (Studien nach Capricen von Paganini, Op. 3), 774-777, 782-785, 788, 790 (Six Etudes de concert d'apres des Caprices de Paganini, Op. 10).

94.**Schumann, Robert, 1810-1856.**

[Studien nach Capricen von Paganini]

Studien nach Capricen von Paganini für piano solo ; Op. 3 / von Robert Schumann ; Neu revidiert von Eduard Schütt. -- Wien : Universal-Edition, [1902]
33 p. of music ; 32 cm.

Pl. no. U. E. 585.

Contains markings on pages 15-19, and 31.

MINIATURE SCORES

1.

Bach, Johann Sebastian, 1685-1750.

[Concerto, violin & string orchestra, BWV 1041, A Minor]

Violin-Konzert in A moll / Bach. -- Leipzig : Ernst Eulenburg, [1905]

1 miniature score (32 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Konzerte ; 11)

Pl. no. E. E. 2808.

Contains markings on pages 2-3, 13, 15, 17-18, 20-21.

2.

Beethoven, Ludwig van, 1770-1827.

[Concerto, violin, Op. 61, D Major]

Violin-Concert in D / Beethoven. -- Leipzig : Ernst Eulenburg, [18--]

1 miniature score (87 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Konzerte ; 1)

Pl. no. E. 3193 D.

Contains signature on cover, and markings on pages 1-5, 50, 58-78, 80.

3.

Beethoven, Ludwig van, 1770-1827.

[Symphony, No. 1, Op. 21, C Major]

First Symphony, Op. 21 / L. van Beethoven. -- Leipzig : Ernst Eulenburg, [18--]

1 miniature score (68 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Symphonien ; 18)

Pl. no. E. 3546 D.

Contains markings on pages 3-31, 34, 36, 39, 42-43, 46-50, 52-53, 55.

4.

Beethoven, Ludwig van, 1770-1827.

[Symphony, No. 2, Op. 36, D Major]

Second Symphony, Op. 36 / L. van Beethoven. -- Leipzig : Ernst Eulenburg, [18--]

1 miniature score (100 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Symphonien ; 19)

Pl. no. E. 3547 D.

Contains markings on pages 1-2, 5, 7-8, 11-13, 15-16, 18-19, 42-44, 50, 61-64, 66-69.

5.

Beethoven, Ludwig van, 1770-1827.

[Symphony, No. 3, Op. 55 E Flat Major]
 Symphonie III, Op. 55, Es dur ; Eroica / Ludwig van Beethoven. -- Wien : Wiener Philharmonischer Verlag A. G., [1922?]
 1 miniature score ([2 p.], 174 p.) ; 19 cm. -- (Philharmonia Partituren ; 9)

Pl. no. W. Ph. V. 9.

Contains markings on pages 1-5, 7-9, 12-14, 16-21, 23, 26-27, 29-30, 34-39, 41-44, 48-50, 51-53, 56, 66-69, 71-72, 74-80, 82-83, 88-91, 94-95, 98-105, 112-119, 122, 126-148, 150-155, 157, 159-163, 165-167, 173.

6.

Beethoven, Ludwig van, 1770-1827.

[Symphony, No. 5, Op. 67, C Minor]
 Symphonie V, Op. 67, C moll ; / Ludwig van Beethoven. -- Wien : Wiener Philharmonischer Verlag A.G., [1922]
 1 miniature score ([2 p.], 136 p.) ; 19 cm. -- (Philharmonia Partituren ; 1)

Pl. no. W. Ph. V. 1.

Contains markings on pages 1-2, 4-6, 8, 12, 15-18, 25, 31-39, 41-43, 45-48, 50-54, 57-59, 61, 66-68, 70, 72, 77-81, 83-84, 90, 92, 100-101, 108, 114-115, 117-118, 121-122.

7.

Brahms, Johannes, 1833-1897.

[Concerto, piano, No. 1, Op. 15, D Minor]
 Erstes Concert (D moll) für Pianoforte mit Orchester, Op. 15 / von Johannes Brahms. -- Leipzig : Ernst Eulenburg, [19--]
 1 miniature score (175 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe ; 13)

Pl. no. 2529.

Contains markings on pages 1-16, 19-41, 46-48, 53, 55-56, 66-67, 73-74, 96-103, 107-112, 114-124, 126, 128, 133-143, 147-153, 157-159, 165-175.

8.

Brahms, Johannes, 1833-1897.

[Concerto, piano, No. 2, Op. 83, B Flat Major]
 Klavierconcert (No. 2), Op. 83 (B dur) / von Johannes Brahms. -- Berlin : N. Simrock, [19--?]
 1 miniature score (207 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe ; 16)

Pl. no. 12056.

Contains markings on pages 3-30, 33-38, 40-57, 63, 65-70, 76-81, 83-84, 87-88, 100-101, 127, 132.

9.

Brahms, Johannes, 1833-1897.

[Quartet, piano & strings, No. 3, Op. 60, C Minor]
 Quartet, C-moll, Op. 60 für Pianoforte, Violine, Viola und Violoncell / von Johannes Brahms. -- Leipzig : Ernst Eulenburg, [19--?]
 1 miniature score (63 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 245)

Pl. no. 11370.

Contains markings on all pages of music.

10.

Brahms, Johannes, 1833-1897.

[Quintet, piano & strings, Op. 34, F Minor]

Quintett, F-moll, Op. 34 für Pianoforte, zwei Violinen, Viola und Violoncell / von Johannes Brahms.

-- Leipzig : Ernst Eulenburg, [19--?]

1 miniature score (74 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 212)

Pl. no. J.R.B. 1937.

Contains markings on all pages of music.

11.

Brahms, Johannes, 1833-1897.

[Trio, piano, clarinet and violoncello, Op. 114, A Minor]

Trio, A-moll, Op. 114 für Pianoforte, Clarinette (oder Viola) und Violoncell / von Johannes Brahms. -

- Leipzig : Ernst Eulenburg, [18--?]

1 miniature score (38 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 250)

Pl. no. 11377.

Contains markings on all pages of music.

12.

Brahms, Johannes, 1833-1897.

[Trio, piano, violin and horn, Op. 40, E Flat Major]

Trio Es-dur, Op. 40 für Pianoforte, Violine und Waldhorn (oder Violoncell oder Viola) / Brahms. --

Leipzig : Ernst Eulenburg, [18--?]

1 miniature score (42 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 249)

Pl. no. 11378.

Contains markings on all pages of music.

13.

Haydn, Joseph, 1732-1809.

[Quartet, strings, No. 31, Op. 20, No. 1, E Flat Major]

Quartett für 2 Violinen, Viola und Violoncell, op. 20, no. 1 / von Joseph Haydn. -- Leipzig : A.

Payne's Musikverlag, [18--?]

1 miniature score (15 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 163)

Pl. no. 163.

Contains markings on pages 3-6, 9-14.

14.

Haydn, Joseph, 1732-1809.

[Quartet, strings, No. 47, Op. 50, No. 4, F Sharp Minor]

Quartett für 2 Violinen, Viola und Violoncell, op. 50, no. 4 / von Joseph Haydn. -- Leipzig : Ernst

Eulenburg, [18--?]

1 miniature score (viii, 18 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 112)

Pl. no. 112. Publisher's name pasted onto title page.

Contains markings on pages 3-5, and 15-17.

15.**Haydn, Joseph, 1732-1809.**

[Quartet, strings, No. 49, Op. 50, No. 6, D Major]

Quartett für 2 Violinen, Viola und Violoncell, op. 50, no. 6 / von Joseph Haydn. -- Leipzig : A.

Payne's Musikverlag, [18--?]

1 miniature score (viii, 22 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 156)

Pl. no. 156.

Contains markings on pages 3, 15, and 17.

16.**Haydn, Joseph, 1732-1809.**

[Quartet, strings, No. 59, Op. 54, No. 3, E Major]

Quartett für 2 Violinen, Viola und Violoncell, op. 54, no. 3 / von Joseph Haydn. -- Leipzig : Ernst

Eulenburg, [18--?]

1 miniature score ([xiv], 21 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 113)

Pl. no. 113.

Publisher's label has been pasted onto cover and title page, over "A. Payne Musikverlag."

Contains markings on pages 3-4, 8, 10-11, and 19.

17.**Haydn, Joseph, 1732-1809.**

[Quartet, strings, No. 64, Op. 64, No. 6, E Flat Major]

Quartett für 2 Violinen, Viola und Violoncell, op. 64, no. 6 / von Joseph Haydn. -- Leipzig : Ernst

Eulenburg, [18--?]

1 miniature score (viii, 20 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 92)

Pl. no. 92.

Publisher's label has been pasted onto cover and title page, over "A. Payne Musikverlag."

Contains markings on pages 3-10, and 12-13.

18.**Haydn, Joseph, 1732-1809.**

[Quartet, strings, No. 80, Op. 76, No. 6, E Flat Major]

Quartett für 2 Violinen, Viola und Violoncell, op. 76, no. 6 / von Joseph Haydn. -- Leipzig : Ernst

Eulenburg, [18--?]

1 miniature score ([xiv], 20 p.) ; 19 cm. -- (Payne's Kleine Partitur-Ausgabe ; 191)

Pl. no. 191.

Contains markings on pages 9-13, and 16-19.

19.**Haydn, Joseph, 1732-1809.**

[Die Schöpfung]

Die Schöpfung ; Oratorium / von Josef Haydn ; Text von Baron van Swieten. -- Leipzig : Ernst

Eulenburg, [19--?]

1 miniature score (381 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Chorwerke ; 5)

Pl. no. E. E. 3250.

Includes a program for a performance conducted by Wilhelm Furtwängler at the Gesellschaft der Musikfreunde (Wien), Dec. 16, 1924.

Contains markings on pages 1-14 (Chaos), 15-18, 20-21, 23-25 ("Nun schwanden vor dem heiligen Strahle"), 43-45, 47-51 ("Mit Staunen sieht das Wunderwerk"), 58-61, 64-69 ("Rollend in schäumenden Wellen"), 83-100 ("Stimmt an die Saiten, ergreift die Leier"), 102-103, 107 ("In vollem Glanze steigt jetzt"), 108-109, 112-117, 119, 122-133, 136-137, 139 ("Die Himmel erzählen die Ehre Gottes"), 160 ("Und Gott schuf grosse Walfische"), 161 ("Und die Engel rührten"), 174-177, 182-183, 188-189 ("Der Herr ist gross in seiner Macht"), 202-203 ("Nun scheint in vollem Glanze"), 216-218 ("Mit Würd' und Hoheit angetan"), 227 ("Und Gott sah jedes Ding"), 228 ("Vollendet is das grosse Werk, der Schöpfersieht's und freuet sich"), 248-255, 257 ("Vollendet is das grosse Werk, des Herren Lob sei unser Lied"), 356-371, 373-381 ("Singt dem Herrn alle Stimmen").

20.**Haydn, Joseph, 1732-1809.**

[Symphony, H. I, No. 86, D Major]

Symphonie nr. 10, D dur / von Joseph Haydn. -- Leipzig : Ernst Eulenburg, [19--]

1 miniature score (60 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Symphonien Nr. 84)

Pl. no. E. E. 3658.

Contains markings on pages 1-11, 14-15, 23-28, 30, 33-35, 41-46, and 51.

21.**Haydn, Joseph, 1732-1809.**

[Symphony, H. I, No. 94, G Major]

Symphonie VI ; G dur, Paukenschlag = G Major, the surprise = sol majeur, battement de timbales / J. Haydn. -- Wien : Wiener Philharmonischer Verlag A. G., [1923]

1 miniature score (57 p.) ; 19 cm. -- (Philharmonia Partituren ; 26)

Pl. no. W. Ph. V. 26.

Contains markings on pages 1-11, 13, 16-17, 21-30, 33-35, 37-55, 57.

22.**Haydn, Joseph, 1732-1809.**

[Symphony, H. I, No. 104, D Major]

Symphony / Joseph Haydn. -- Leipzig : Ernst Eulenburg, [19--]

1 miniature score (60 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Symphonien, ; 9)

Pl. no. 3104.

Contains markings on all pages of music.

23.**Mendelssohn-Bartholdy, Felix, 1809-1947.**

[Concerto, violin, Op. 64, E Minor]

Concerto for Violin, op. 64 / by Felix Mendelssohn Bartholdy. -- Leipzig : Ernst Eulenburg, [19--?]

1 miniature score (80 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Concerte ; 2)

Pl. no. E. 3192 D.

Contains markings on pages 1-4, 6-13, 15-16, 18-20, 22, 29, 31, 42-44, 48, and 51.

24.**Mendelssohn-Bartholdy, Felix, 1809-1947.**

[Symphony, No. 3, Op. 56, A Minor]

Third Symphony (Scotch) / F. Mendelssohn-Bartholdy. -- Leipzig : Ernst Eulenburg, [19--?]

1 miniature score (208 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Symphonien ; 6)

Pl. no. 3089.

Contains markings on pages 1-36, 38-39, 42-43, 46, 61-66, 68, 74-78, 83, 86-87, 97, 109, 112, 116, 118, 120, 123, 138-141, 143-145, 148, 150-152, 153, 158-159, 164-171, 179, and 185-186.

25.**Mendelssohn-Bartholdy, Felix, 1809-1947.**

[Symphony, No. 4, Op. 90, A Major]

Fourth Symphony (in A), Op. 90 / F. Mendelssohn. -- Leipzig : Ernst Eulenburg, [19--?]

1 miniature score (172 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Symphonien ; 20)

Pl. no. E. 3602 D.

Contains markings on pages 1-5, 8-9, 11, 13-15, 18-22, 30-33, 35, 37, 46-47, 75-80, 84-90, and 93-98.

26.**Mozart, Wolfgang Amadeus, 1756-1791.**

[Symphony, No. 35, K. 385, D Major]

Symphonie 35, D dur, Köch. Nr. 385 (Haffner) / W. A. Mozart. -- Wien : Wiener Philharmonischer Verlag A. G. [192-]

1 miniature score (52 p.) ; 19 cm. -- (Philharmonia Partituren ; 51)

Pl. no. W. Ph. V. 51.

Contains markings on pages 2-4, 6-9, 13, 22-26, 31, 33-34, 36, 38, 43, and 49.

27.**Schubert, Franz, 1797-1828.**

[Symphony, D. 759, B Minor]

Symphony in B Minor / Fr. Schubert. -- Leipzig : Ernst Eulenburg, [18--?]

1 miniature score (79 p.) ; 19 cm. -- (Eulenburg's kleine Orchester-Partitur-Ausgabe, Symphonien ; 3)

Pl. no. 3092.

Contains markings on pages 1-23, 25-27, 29-53, 56-57, 60-61, 63, 68, 74, 77, 79.

28.**Schubert, Franz, 1797-1828.**

[Symphony, D. 759, B Minor]

Symphonie VIII : H moll, Unvollendete = B Minor, unfinished = si mineur, inachevée / Franz Schubert. -- Wien : Wiener Philharmonischer Verlag A. G., [1923]

1 miniature score (67 p.) ; 19 cm. -- (Philharmonia Partituren ; 2)

Pl. no. W. Ph. V. 2.

Found in this score was a TPS, Alfred Kalmus to Schenker, Oct. 18, 1927.

This is a copy sent to Schenker for his emendations in making a new edition. On the cover Schenker has written "für Kalmus." Schenker's list of corrections (in Angi Elias's hand) is written on the title page. Contains markings on all pages of music.

29.**Schubert, Franz, 1797-1828.**

[Symphony, D. 759, B Minor]

Symphonie VIII ; H moll, Unvollendete = B Minor, unfinished = si mineur, inachevée / Franz

Schubert. -- Wien : Wiener Philharmonischer Verlag A. G., [1923]

1 miniature score (67 p.) ; 19 cm. -- (Philharmonia Partituren ; 2)

Pl. no. W. Ph. V. 2.

Contains markings in the hand of Angi Elias on pages 1, 3-16, 19, 25-27, 29-31, 34, 36, 41, 43-45, 47, 51-52, 59, 63.

30.**Schubert, Franz, 1797-1828.**

[Symphony, D. 759, B Minor]

Symphonie VIII ; H moll, Unvollendete = B Minor, unfinished = si mineur, inachevée / Franz

Schubert. -- Neue Ausgabe / [von Heinrich Schenker]. -- Wien : Wiener Philharmonischer Verlag A. G., 1927.

1 miniature score (67 p.) ; 19 cm. -- (Philharmonia Partituren ; 2)

"Nach neuerlichem Vergleich mit der Handschrift verbessert."

Pl. no. W. Ph. V. 2.

Contains markings on page 6.

PIANO MUSIC OF CHOPIN BELONGING TO ERNST OSTER

1.**Chopin, Frederic, 1809-1849.**

[Works, piano. Selections]

Balladen, Berceuse, Barcarolle, Bolero für das Pianoforte / von F. Chopin. -- Neue Ausgabe. --

Leipzig : Breitkopf & Härtel, [18--]

74 pages of music ; 27 cm.

Pl. no. 11625.

Includes photocopies of pages 69-72 of Schenker's edition of the Berceuse (from the edition of Breitkopf & Härtel Volksausgabe Nr. 70).

Contains markings on pages 1-13 (Ballade, Op. 23, G Minor), 23-24, 26-28, 30-32 (Ballade, Op. 47, A Flat Major), 33-47 (Ballade, Op. 52, F Minor), 48-51 (Berceuse, Op. 57), 53-61 (Barcarolle, Op. 60), 63-64, 67-71, 74 (Bolero, Op. 19).

2.**Chopin, Frederic, 1809-1849.**

[Works, piano, selectons]

Drei Nocturnes, drei Etuden, Fantaisie-Improptu und Trauermarsch für das Pianoforte / von Fr. Chopin. -- Berlin : Schlesinger-sche Buch un. Musikhandlung, [18--]

38 pages of music ; 27 cm.

Pl. no. S. 6667.

Contains markings on pages 2-5 (Nocturne, Op. 32, No. 1, B Major), 19 (No. 2 of Trois nouvelles études, A Flat Major), 25-27, 29, 31, 34-35 (Fantaisie-Improptu, Op. 66).

3.**Chopin, Frederic, 1809-1849.**

[Works, piano. Selections]

Préludes, Scherzos, Improptus für das Pianoforte / von F. Chopin. -- Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--]

115 pages of music ; 26 cm.

Pl. no. 11638.

Contains markings on pages 1 (Prélude, Op. 28, No. 1, C Major), 2 (Prélude, Op. 28, No. 2, A Minor), 12-14 (Prélude, Op. 28, No. 12, G Sharp Minor), 15-16 (Prélude, Op. 28, No. 13, F Sharp Major), 17 (Prélude, Op. 28, No. 14, E Flat Minor), 24-27 (Prélude, Op. 28, No. 17, A Flat Major), 31 (Prélude, Op. 28, No. 21, B Flat Major), 33 (Prélude, Op. 28, No. 22, G Minor), 84-88, 102 (Scherzo, Op. 54).

4.**Chopin, Frederic, 1809-1849.**

[Works, piano. Selections]

Sonaten, Allegro, Phantasie, Variationen, und Rondo für das Pianoforte / von F. Chopin. -- Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--]

114 pages of music ; 27 cm.

Pl. no. 11652.

Contains markings on pages 1-3, 8, 15, 18-21 (Sonata, No. 2, Op. 35, B Flat Minor), 22-50, 52-53 (Sonata, No. 3, Op. 58, B Minor).

5.**Chopin, Frederic, 1809-1849.**

[Works, piano. Selections]

Verschiedene Werke für das Pianoforte / von F. Chopin. -- Leipzig : Breitkopf & Härtel, [18--]

82 pages of music ; 27 cm. -- (Volksausgabe No. 70)

Pl. no. V. A. 70.

Contains markings on pages 26-29 (Improptu, Op. 29).

Bound with:

Chopin, Frederic, 1809-1849.

[Nocturnes, piano. Selections]

Nottornos für das Pianoforte / von F. Chopin. -- Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--

]

60 p. of music ; 27 cm. -- (Volksausgabe No. 64)

Pl. no. V. A. 64.

Contains markings on pages 9-11 (Nocturne, Op. 15, No. 3, G Minor), 22-25 (Nocturne, Op. 37, No. 1, G Minor), 26-31 (Nocturne, Op. 37, No. 2, G Major), 32-33 (Nocturne, Op. 48, No. 1, C Minor), 38, 40-41 (Nocturne, Op. 48, No. 2, F Sharp Minor), 44-47 (Nocturne, Op. 55, No. 1, F Minor), 48-51 (Nocturne, Op. 55, No. 2, E Flat Major), 52-56 (Nocturne, Op. 62, No. 1, B Major).

6.**Chopin, Frederic, 1809-1849.**

[Études, piano]

Chopin Études ; Édition revue, doigtée et nuancée d'après les traditions originales / par Raoul Pugno. -- Wien : Universal-Edition A. G., [1935]

121 pages of music ; 31 cm.

Pl. nos. 347, 1582.

Étude Op. 10, No. 5 has the additional plate no. of 831.

Two additional sheets of handwritten emendations were found at pages 25 and 29.

Contains markings on pages 22-29 (Études Op. 10, Nos. 5-6).

7.**Chopin, Frederic, 1809-1849.**

[Études, piano, Op. 25]

Douze Études pour le Piano dédiées à Madame la Comtesse d'Agoult / par F. Chopin. Op. 25. Nouvelle Edition. -- Leipzig : Breitkopf & Härtel, [18--]

63 pages of music ; 26 cm.

Pl. no. 12281.

Title page carries signature of "T. Bender / 1874."

Contains markings on pages 2 (No. 1, A Flat Major), 7, 9 (No. 2, F Minor), 22-25 (No. 5, E Minor), 26-27 (No. 6, G Sharp Minor), 32-35 (No. 7, C Sharp Minor), 37 (No. 8, D Flat Major), 39 (No. 9, G Flat Major), 46-47 (No. 11, A Minor).

[Item 7 continued]

Bound with:

Chopin, Frederic, 1809-1849.

[Works, piano. Selections]

Sonaten, Allegro, Phantasie, Variationen, und Rondo für das Pianoforte / von F. Chopin. -- Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--]
114 pages of music ; 26 cm.

Pl. no. 11652.

Contains markings on pages 1-5, 10-11, 15, 21 (Sonata, No. 2, Op. 35), 74 (Fantaisie, Op. 49), 85-96 (Variations, Op. 12).

8.

Chopin, Frederic, 1809-1849.

[Nocturnes, piano, Op. 9]

Trois Nocturnes pour le Pianoforte composés et dédiés à Madame Camille Pleyel ; Op. 9 / par Fréd. Chopin. -- 2me Edition. -- Leipzig : Fr. Kistner, [18--]
13 pages of music ; 26 cm.

Pl. no. 3616.

Contains markings on page 7 (Nocturne, Op. 9, No. 2, E Flat Major).

9.

Chopin, Frederic, 1809-1849.

[Polonaises, piano. Selections]

Polonaisen für das Pianoforte / von F. Chopin. -- Neue Ausgabe. -- Leipzig : Breitkopf & Härtel, [18--]
79 pages of music ; 27 cm.

Pl. no. 11460.

Contains markings on title page and pages 8-10, 12-15, 22-24, 26 (Andante Spianato et Grande Polonaise Brillante, Op. 22), 42-45 (Polonaise, Op. 40, No. 1, A Major), 52-53, 58, 60-61, 63 (Polonaise, Op. 53, A Flat Major), 64-65, 67, 75, 78-79 (Polonaise-Fantaisie, Op. 61).

MUSIC OF HEINRICH SCHENKER

NOTE: *This reel of film had been ordered from the Library of Congress by Edward Laufer, who then gave it to Ernst Oster.*

1.

Schenker, Heinrich, 1868-1935.

[Fantasie, Op. 2]

Fantasie, op. 2 / Heinrich Schenker. -- Leipzig : Breitkopf & Härtel, 1898.
37 p. of music ; 33 cm. -- (Breitkopf & Härtel's Klavierbibliothek)

"Revidirt von Fr. W. Höhne."

Pl. no. 22290.

2.

Schenker, Heinrich, 1868-1935.

[Inventions, Op. 5]

Zweistimmige Inventionen, op. 5 / Heinrich Schenker. -- Leipzig : Breitkopf & Härtel, 1901.
5 p. of music ; 34 cm.

"Revidirt von Fr. W. Höhne."
Pl. no. 23266.

3.

Schenker, Heinrich, 1868-1935.

[Stücke, Op. 4. No. 1]

Fünf Klavierstücke / von Heinrich Schenker. -- Leipzig : Breitkopf & Härtel, 1898.
3 p. of music ; 34 cm.

Pl. no. 22055.

4.

Schenker, Heinrich, 1868-1935.

[Lieder, Op. 3. No. 1, Versteckte Jasminen]

Versteckte Jasminen / von Heinrich Schenker. -- Leipzig : Breitkopf & Härtel, 1901.
7 p. of music ; 34 cm.

For voice and piano.
Text by Detlev von Liliencron.
"Revidirt von Fr. W. Höhne."
Pl. no. D. L.-V. 4760.

APPENDIX 1:

AN EARLY VERSION OF DER FREIE SATZ

NOTE: *The text of what was to be the third part of **Kontrapunkt** probably never existed in a completed state, due to Schenker's constant revising. This compilation of paragraph headings should aid researchers in getting a clearer view of what was to be included in the 3rd part of **Kontrapunkt**, and how it gradually became **Der freie Satz**. Because chapters one and two underwent extensive revision, two versions of paragraph listings have been provided (see the section below entitled "later versions" as well as the contents list for file 79).*

The numbers in the left margin indicate the location of paragraph headings with text. Many of these portions of text are fragmentary, and sometimes (particularly in the earlier versions of chapters 1 and 2) there is no text beyond that of the heading.

VII. ABSCHNITT: FREIER SATZ

1. HAUPTSTÜCK: Von den inneren Gesetzen des freien Satzes: Von der Stufe und Stimmführung

A: Von der Stufe und ihrer Auskomponierung

1. Kapitel: Von der Stufe

[Earlier version, based on the paragraph listing on items 51/112-13]

- | | | |
|---------|------|--|
| 79/83 | §1: | Erster Ursprung der Stufe noch im strengen Satz |
| 79/84 | §2: | Inhalt der Stufe = 5/3 |
| 79/1775 | §3: | Von der Verschleierung der Stufe durch den Durchgang oder Vorhalt |
| --- | §4: | Speziell vom konsonanten Durchgang der 6 bei der IV. Stufe |
| 79/1969 | §5: | Von der selbständigen und reinen Erscheinung der II. Stufe |
| --- | §6: | Von einer fälschlich "neapolitanische Sexte" genannten Umkehrung der bII. Stufe |
| --- | §7: | Von weitläufigern Manieren die gleichwohl auf Durchgänge oder Vorhänge zurückzuführen sind |
| --- | §8: | Von der Verschleierung der Stufe durch die Stimmführung innerhalb grösserer Einheiten |
| 79/95 | §9: | Im Speziellen:
a) Liegenbleibender Ton als Kennzeichen der Einheit |
| 79/112 | §10: | b) Ein ursprünglich liegend gedachter Basston wird durch Bewegung verschleiert |
| 79/785 | §11: | c) Der Grundton der Stufe muss als liegenbleibend erst hinzugedacht werden |
| 79/1333 | §12: | Konklusion: Jeder Stufe zumeist eigene Auskomponierung eigen |
| --- | §13: | Ueber den Orgelpunkt als Ausdruck der Stufe |
| --- | §14: | Von einer Abart des Orgelpunktes |
| 79/2268 | §15: | Die Sphäre der Stufe |
| 79/2280 | §16: | Von der Tonalität |

2. Kapitel: Von der Auskomponierung

[Earlier version, based on the paragraph listing on item 51/119]

- | | | |
|--------|------|---|
| 74/91 | §1: | Von einfacheren Formen der Auskomponierung |
| 74/101 | §2: | Vom Einfluss des vokalen und instrumentalen Elementes auf die Auskomponierung |
| 74/120 | §3: | Von der Auskomponierung der Motive |
| 74/158 | §4: | Im Besonderen von der motivischen Auskomponierung der II. Stufe in Moll |
| 74/202 | §5: | Von den besonderen Vorteilen der Motivauskomponierung |
| 74/133 | §6: | Von dem überragenden Wert der fortgeschrittenen Auskomponierung gegenüber den einfachen Auskomponierungen der ersten Epoche |
| 74/357 | §7: | Von der schwierigsten Technik: der Ausspannung einer grossen horizontalen Fläche aus einer einfachen Grundidee |
| 74/610 | §8: | Von der Rolle der Kadenzen in der Einheit des Gedankens |
| 74/614 | §9: | Von einigen andern technischen Merkmalen der Auskomponierung:
a) Von der auf- und absteigenden Form |
| 74/648 | §10: | b) Von der Richtung der Auskomponierung |
| 74/717 | §11: | Von der Artikulation |
| 74/740 | §12: | Von der Beziehung der Artikulation und Thematik |
| 74/742 | §13: | Von weiteren Erscheinungen der Auskomponierung |

B: Von der Stimmführung

[See also the paragraph listing on item 51/124.]

1. Kapitel: Von der Stimmführung der Aussensstimmen im Besonderen

- 51/42 §1: Der zweistimmige Satz läuft fort
 51/42 §2: Der Satz der Aussenstimmen. a) Der Bass auch als Oberstimme
 51/47 §3: Von der höchsten Oberstimme
 51/47 §4: Fließende Linie nach wie vor Gesetz beider Aussenstimmen
 51/48 §5: Wie insbesondere die Stimmführung der Aussenstimmen in ihren entscheidenden Intervallen festgestellt wird
 51/55 §6: Von den Intervallen im einzelnen
 1. Von der reinen Quint
 51/57 §7: 2. Von der verminderten Quint
 51/58 §8: 3. Von der Quart
 51/69 §9: 4. Von den unvollkommenen Konsonanzen: Terz und Sext
 51/73 §10: Von der Rückwirkung der Aussenstimmen auf die Beurteilung der weiten bzw. engen Lage
 51/92 §11: Von der Verdopplung
 51/103 §12: Vom Querstand
 51/104 §13: Vom Schluss

2. Kapitel: Von Oktav- Prim- und Quintfolgen

[See also the paragraph listing on items 51/125-27.]

- a) Von den 8-8 bzw. 1-1 Folgen
- 51/342 §1: Abgrenzung des Begriffes der offenen Folgen im Gebrauch des freien Satzes
 51/344 §2: Wie der Stufenwechsel im Basse Veranlassung wird zu einer offenen Oktavfolge mit der oberen Stimme
 51/346 §3: Oktavfolgen, die lediglich in der Auskomponierung ihre Ursache haben, haben nicht als offene Oktavfolgen zu gelten
 51/348 §4: Von den Antiparallelen und Synkopen als Gegenmittel der offenen Oktaven
- b) Von den 5-5 Folgen
- 51/355 §5: Von den wirklichen 5-5 Fortschreitungen
 Vom Verbot wirklicher 5-5 Fortschreitungen im zweistimmigen Satze der Aussenstimmen
 51/357 §6: Wie unter Umständen dennoch auch solche wirkliche 5-5 Fortschreitungen im freien Satze möglich werden
 51/360 §7: Wie solche 5-5 Folgen insbesondere die verminderte Quint zugute kommt
 51/363 §8: Von nur uneigentlichen 5-5 Fortschreitungen in den Aussenstimmen
- b) Von den Quintfortschreitungen bei einer Aussen- und Mittelstimme bzw. zwei Mittelstimmen
- 51/367 §9: Von der vorbehaltlosen Zulässigkeit von Quintfortschreitungen zwischen einer Aussen- und Mittelstimme bzw. zwei Mittelstimmen
 51/368 §10: Von den eigentlichen Quintfortschreitungen
 51/373 §11: Von scheinbaren Quintfortschreitungen
- bb) Von Mitteln der Vermeidung von Quintfolgen
- 51/375 §12: Allgemeines und Plan der nachfolgenden Paragraphenreihe
 51/376 §13: Vom Mittel des Durchgangs:
 1. Vom harmonischen Sprung
 51/377 §14: 2. Mittels 5-6 aufwärts: Allgemeines
 51/380 §15: Vom denselben Durchgang: Im Speziellen
 51/380 §16: Fortsetzung: Von der Kombinierung des Sext-Durchganges mit einem chromatischen Durchgang, eventuell auch mit dem Septdurchgang
 51/380 §17: Von der Kombinierung des Sext-Durchganges mit der Auswerfung des Basses um eine Terz tiefer

- 51/382 §18: Von der Kombinierung eines Sext-Durchganges mit ausgeworfener Terz in der Tiefe, mit einem Sept-Durchgang und sonstigen Chromen.
- 51/383 §19: Wie bei solcher Art Fortschreitung oft insbesondere die verminderte Quint Stufenbedeutung an sich zieht
- 51/384 §20: Wie häufig all die obigen Formen durcheinander gemischt werden
- 51/385 §21: Von anderen Möglichkeiten des Wirksamwerdens eines Sext-Durchganges
- 51/385 §22: Vom Mittel zweier Durchgänge aufwärts: 5/3 - 6/4
- 51/388 §23: Vom Mittel einen vom Grundton abwärtsziehenden Durchganges 5/3 - 6/4
- 51/388 §24: Vom Mittel zweier von Grundton und Terz abwärts ziehender Durchgänge, 5/3 - 6/3
- 51/389 §25: Abgrenzung solcher Durchgänge gegen 6-5-5-6 Folgen
- 51/391 §26: Vom Mittel des von der Oktave kommenden Durchganges der Sept
- 51/394 §27: Zusammenfassende Darstellung und nähere Unterscheidung sämtlicher Septerscheinungen überhaupt
- 51/396 §28: Zweitens: Vom Mittel der Gegenbewegung bezw. Antiparallele
- 51/396 §29: Drittens: Vom Gegenmittel der Synkope bezw. Rückung
- 51/398 §30: Viertens: Von verschiedenen andern Mitteln
- 51/400 §31: Von den unparallel geraden Folgen
- 51/399 §32: Bekräftigung und Resultat
Rückblick
- 51/400 §33: Von der Rückwirkung obiger Stimmführungsmöglichkeiten auf die Entstehung der Stufen überhaupt

3. Kapitel: Vom Durchgang, bezw. Wechselnote und Nebennote

[See also the paragraph listing on items 51/128-31.]

- a) Vom Durchgang in der Urform des Sekundschnittes
- 51/590 §1: Von der dominierenden Macht des Urbegriffs auch im freien Satz
- 51/591 §2: Von der verschiedenen Beurteilung des Durchgangsintervalls nach Stimmführung oder Stufe
- 51/591 §3: Von der Anbequemung des Durchganges an den Vierklang
- 51/592 §4: Wie die Freiheit des Sprunges sowohl zum als vom Durchgang gleichwohl im Urbegriff begründet ist
- 51/592 §5: Ellision des Ausgangspunktes
- 51/597 §6: Erinnerung schon bekannter Grundsätze
- aa) Speziell vom konsonierenden Durchgang 5-6 bezw. 6-5
- 51/597 §7: Erinnerung schon bekannter Grundsätze
- 51/597 §8: Von der besondern Art in der 5-6 häufig eine Linie in Bewegung setzt
- 51/598 §9: Die Ausgangsquint kann ellidiert werden
- 51/598 §10: Der Durchgang der Sext kann neben der Quint auch draufgesetzt werden
- [b) Vom chromatischen Durchgang
- 51/598 §11: Vom Durchgang 5-6 [changed to 6-5]
- 51/598 §12: Nähere Unterscheidung des Begriffes
- 51/600 §13: Der chromatische Durchgang setzt eine diatonische Grundlage voraus
- 51/603 §14: Der chromatische Durchgang kann auch draufgesetzt werden
- 51/603 §15: Vom chromatischen Durchgang im Ganztönen
- b) Vom springenden Durchgang
- 51/606 §16: Vom Begriff des springenden Durchgangs
- 51/608 §17: Von verschiedenen Entstehungsmöglichkeiten solcher springenden Durchgänge
Von zwei und mehreren Durchgangen
- a) in gerader Bewegung
- 51/614 §18: Wie die Wirkung des Durchganges durch mehrstimmige Führung vermehrt wird

- 51/615 §19: Wie nicht selten die Kenntnis von der Neigung der Durchgänge paarweise in Terzen und Sexten fortzuschreiben den Leser bzw. Spieler auf die Spur des Sinnes bringt
- 51/616 §20: Von der Heranziehung auch anderer Intervalle
- 51/622 §21: Wie der terzweise Durchgang eine Stufe vortäuscht
- 51/622 §22: Wie der zweistimmige Durchgang statt zweistimmig geführt zu werden zuweilen rhythmisch differenziert auseinandergehalten wird
- 51/623 §23: Vom dreistimmigen Durchgang
Erstens: in Form von 6/3
- 51/625 §24: Zweitens: in Form von 6/4
- 51/625 §25: Auch dreistimmige Durchgänge können rhythmisch differenziert werden
b) Von Durchgängen in Gegenbewegung bzw. gemischter Bewegung
- 51/627 §26: Wie die Führung in Gegenbewegung bzw. gemischter Bewegung Gelegenheit zur Bildung von Harmonien gibt, die Eigenbedeutung vortäuschen
- 51/632 §27: Von mehrflügeligen Durchgängen
- B: Wechselnote**
- 51/636 §28: Begriff der Wechselnote im freien Satze
- 51/636 §29: Von verschiedenen Entstehungsgründen der Wechselnote
- 51/638 §30: Von verschiedenen Formen konsonanter Wechselnoten
- 51/640 §31: Von der Probe auf den Wechselnoten-Charakter
- 51/640 §32: Vom Vorhaltselement in der Wechselnote
- C: Antizipation**
- 51/642 §33: Die Begriffsbestimmung der Antizipation
- 51/644 §34: Die Antizipation als steigender bzw. fallender Sekundschritt
- 51/644 §35: Wie sich aus den Modifikationen des Durchganges auch solche der Antizipation ergeben
- 51/648 §36: Die mehrstimmige Ausführung
- 51/649 §37: Von Zwecken der Antizipation
1. Von der Belebung des gegebenen Klangraumes
- 51/650 §38: 2. Von der Unschädlichmachung eines allzu starren Rhythmus
- 51/650 §39: 3. Von einer gleichmässigen Aufteilung der Bewegung
- 51/651 §40: 4. Von der Gewinnung eines den folgenden Klang ergänzenden Intervalls
- 51/651 §41: Von der oft weitgehenden Unabhängigkeit der Antizipation in bezug auf Stimmführung
- D: Von der Nebennote**
- 51/653 §42: Wie der strenge Begriff der Nebennote auch im freien Satze fortgesetzt wird
- 51/654 §43: Wie sich vor allem auch im freien Satze die der Nebennote zugrundliegende Durchgangswirkung äussern kann
- 51/655 §44: Von einigen leichten Modifikationen der Urform, z.B.
1. Durch Chromatisierung
- 51/656 §45: 2. Durch rhythmische Verschiebung
- 51/656 §46: Von einer mehrstimmigen Ausführung der Nebennote in ihrer Urform
- 51/658 §47: Von einigen anderen Nebenwirkungen der Nebennote
- 51/658 §48: Von einigen einschneidenderen Modifikationen der Urform:
1. Von der Ellision der letzten Hauptnote
- 51/660 §49: 2. Wie die Ellision der letzten Hauptnote beide Nebennoten aufeinander folgen lassen kann
- 51/661 §50: 3. Von der Ellision der ersten Hauptnote
- 51/663 §51: Von gewissen Nebenwirkungen solcher Ellisionen
- 51/663 §52: Von schlechten Durchgängen

4. Kapitel: Im Speziellen von der Sept als Durchgang und der Vierklangsbildung

[See also the paragraph listing on items 51/132-33.]

Von der Auskomponierung der Sept

- 51/748 §1: Wie auch in bezug auf die Sept der freie Satz wieder nur dem strengen folgt
 51/748 §2: Von der durchgehenden Sept im Speziellen und ihren Voraussetzungen
 51/750 §3: Von der unmittelbaren Aufsetzung der durchgehenden Sept und vom Vierklang
 51/751 §4: Die Sept behält Durchgangscharakter auch bei ihrer Vorbereitung (bezw. Bindung)
 51/752 §5: Von den Nebenformen der sogenannten vorbereiteten Sept
 51/754 §6: Rückblick und Bewertung sämtlicher Formen der durchgehenden Sept
 51/756 §7: Freizügigkeit der Sept somit nur ein natürliches Recht der Sept als eines Durchganges
 51/757 §8: Von einigen weiteren Folgen der Durchgangsnatur der Sept;
 Erstens: Der Sept als einem Durchgang mangelt die Schlusskraft
 51/757 §9: Zweitens: In einem besondern Umkehrungsverhältnis kann der ursprüngliche
 Durchgang der Sept aufwärts geführt und sogar auch verdoppelt werden
 51/759 §10: Drittens: Sicherung des Durchgangscharakters durch Bevorzugung der kleinen Sept
 51/759 §11: Von der Aufeinanderfolge zweier Septen in gerader Bewegung
 51/760 §12: Die Sept bleibt Durchgang auch in den Umkehrungen des Vierklanges
 51/760 §13: Unterscheidung der Sept von einem liegenbleibenden Ton
 51/760 §14: Die Sept des Vierklanges somit mit dem 7. Oberton nicht identisch
 51/761 §15: Die Sept kann weil Durchgang, auch keinen Orgelpunkt vorstellen
 51/763 §16: Von V^7
 51/764 §17: Von VII^5 für V^7
 51/766 §18: Von V^7 -I bzw. VII^5 -I
 51/766 §19: Von VII^7
 51/768 §20: Von VII^{b7} -I in Dur-Moll
 51/770 §21: Von II^{b5} -I
 51/771 §22: Im Speziellen von den Folgen V^7 - VII^7 in Dur und umgekehrt VII^7 - V^7
 51/773 §23: Vom angeblichen Dominant-Sept-Non-Akkord
 51/774 §24: Abgrenzung der obigen Fälle
 a) gegenüber anderen im Terzschrift fallenden Vierklängen
 51/774 §25: b) gegenüber Fällen angewandter Tonikalisierung
 Von der Auskomponierung der Sept
 51/777 §26: Von den natürlicheren Arten die Sept auszukomponieren
 51/778 §27: Von der Verwendung der Umkehrungen
 51/779 §28: Von verhüllteren Formen der Auskomponierung

Von der Auflösung der Sept

- 51/785 §29: Von der strengeren Form der Auflösung

5. Kapitel: Von den Vorhalten, Synkopen und Rückungen

[See also the paragraph listing on items 51/134-36.]

Allgemeines.

- §1: Erinnerung des im strengen Satze sowie in den Mischungsgattungen gewonnenen
 Ergebnisses
 -- §2: Womit dieses Ergebnis in den freien Satz hinüberführt
 51/1260 §3: Wie der freie Satz sich vom Zwang zur Ueberbindung zwar befreien, sie aber
 dennoch auch gebrauchen kann
 51/1307 §4: Ausscheidung der Vierklänge aus der folgenden Betrachtung
 51/1307 §5: Von der Wirkung der Ueberbindung bei den Vorhalten
 51/1308 §6: Vom dissonanten Durchgang als Vorbereitung eines Vorhalts
 51/1309 §7: Erläuternde Gegenstücke: Wechselnote und Nebennote
 51/1311 §8: Wie die Synkope im freien Satz ihre Zählreihen verändert anpasst
 51/1316 §9: Erweiterung des Vorhaltsbegriffes auf Grund der Stufe:

1. Eventuelle Zweideutigkeit der Vorhaltsbegriffe
- 51/1318 §10: 2. Eintritt auch aufwärts sich lösender dissonanter Vorhalte
- 51/1319 §11: 3. Anwendung von Synkopen auch bei Vierklängen
- 51/1320 §12: Wie der freie Satz in Form von Verstärkungen auch die Verdopplung der Auflösungstöne freigibt
- 51/1322 §13: Von zwei bezw. mehreren gleichzeitig geführten Synkopen
- 51/1323 §14: Von der Notwendigkeit eine dissonante Synkope vom Durchgang der Sept bezw. einer andern Nebennote oder Wechselnote auseinanderzuhalten

- Von einigen Synkopen im speziellen
- 51/1324 §15: Von den konsonanten Synkopen
- 51/1325 §16: Von 9-8
- 51/1325 §17: Von 6/4
- 51/1330 §18: a) Von verhüllten Formen
- 51/1331 §19: b) Von sonstigen anderen Begleitumständen des Quart-Sext-Accords
- 51/1332 §20: Von 7-8 im Basse

- Von der Auflösung der Vorhalte
- 51/1333 §21: Von der Aufrechterhaltung des Prinzips des strengen Satzes
- 51/1334 §22: Von der Veränderung des Sitzes der Synkope
- 51/1335 §23: Von der Auflösung speziell des vorgehaltenen grossen Septimen-Accords
- 51/1336 §24: Von der Dehnung bezw. Ausschmückung der Vorhaltes und der Auflösung
- 51/1337 §25: Von einigen anderen Begleiterscheinungen der Auflösung
- 51/1337 §26: Vom Tausch des Auflösungsintervalles
- 51/1338 §27: Von anderweitigen Fortschreitungen während der Auflösung des Vorhalts

- Von der Wirkung der Synkope
- 51/1340 §28: Die Synkope kann dazu dienen z.B.
- 51/1340 §29: 1. Die Reinheit des Satzes zu fordern
- 51/1340 §30: 2. Minder willkommene Intervalle des Aussensatzes zu mildern
- 51/1342 §31: 3. In Gestalt der sogenannten Manieren (Ornamente) Melodie wie Harmonie zusammenhängender zu gestalten
- 51/1343 §32: 4. Eine aufdringlichere motivische Bildung zu vermeiden
- 51/1344 §33: 5. Durch besonderen Nachdruck über die Form aufzuklären
- 51/1344 §33: 6. Klavierfigurationen besondere Gestalt zu geben

- Von Rückungen
- 51/1345 §34: Vom Begriff der Rückung
- 51/1347 §35: Auch Stufen können in rückender Form gebracht werden
- 51/1348 §36: Abgrenzung des Begriffes der Rückung gegenüber der Antizipation usw.
- 51/1349 §37: Von den Vorteilen der Rückung
- 51/1350 §38: Von der Ueberbindung im Dienste des Nachschlagens
- 51/1351 §39: Von der Wirkung einer solchen Form

2. HAUPTSTÜCK: Von Abbreviation und dem Klaviersatz im Besonderen

[See also the paragraph listing on items 51/136-37.]

1. Kapitel: Von der Abbreviation

- 51/1049 Vorbemerkung
- 51/1050 §1: Von der Abbreviation im strengen Satze
- 51/1052 §2: Von der Abbreviation:
- a) bei diatonischem Stufengang

- 51/1052 §3: b) bei verminderten Vierklängen
 51/1053 §4: c) bei Terzsritten mit Chroma
 Erstens: innerhalb derselben Diatonie
 51/1056 §5: Zweitens: zum Zwecke einer Modulation durch Umdeutung
 51/1057 §6: Von der Gefahr des Terzsrittes mit Chroma
 51/1060 §7: Eignung des Terzsrittes für Modulationszwecke
- Von der Abbreviation innerhalb der Stimmführung
 51/1060 §8: Vom Klaviersatz als Abbreviationsmittler
 51/1061 §9: Vom Intervallentausch als Abbreviationsmittel
 51/1062 §10: Auch springende Durchgänge sind durch Abbreviation zu verstehen
 51/1062 §11: Von der Abbreviation beim Durchgang im Sekundschrift
 51/1063 §12: Von der Abbreviation der Vorhaltsauflösung
- Von der Abbreviation bei der Form
 51/1063 §13: Eine eventuell zweifache Bedeutung des Tones oder Klanges als Abbreviation im höchsten Sinne aufgefasst
 51/1064 §14: Von der Abbreviation im Dienste von Formteilen oder der Modulation

2. Kapitel: Vom Klaviersatz im Besonderen

[See also the paragraph listing on items 51/138.]

NOTE: *The numbers in brackets refer to Ernst Oster's typed copy of this chapter.*

- 51/1083 §1: Allgemeines [79/22]
 51/1084 §2: Wie das klavieristische Figurenwerk (Diminution) Stimmen zum Ausdruck bringt
 u[nd] zw[ar].
 a) eine Mehrstimmigkeit [79/23]
 51/1085 §3: b) die einzelnen Stimmen innerhalb der Mehrstimmigkeit [79/25]
 51/1087 §4: Von der Oktavenverknüpfungen im Besonderen [79/27]
 51/1089 §5: Vom Unterschied zwischen Klavier- und Orchestersatz [79/29]
 51/1090 §6: Wie nun die Güte des Klaviersatzes zu beurteilen ist [79/30]
 51/1095 §7: Zur Technik des Klavierauszuges [79/35]
 51/1098 §8: Von der Notierung des Klaviersatzes [79/37]
 51/1100 §9: Vom möglichen Missverständnis des Klaviersatzes [79/38]

VIII. ABSCHNITT: VON DER STIMMFÜHRUNG DES GENERALBASSES

[See also the paragraph listing on items 51/138-42.]

1. Kapitel: Allgemeines

- 6/cover §1: Vom Plan des nachfolgenden im Allgemeinen
 6/page 1 §2: Die Hauptmerkmale des Generalbasses gemeinsam mit denen des freien Satzes:
 1. Grundlegende Bedeutung des Satzes der Aussenstimmen
 6/page 2 §3: 2. Das Ineinanderwirken von Stufe und Stimmführung
 6/page 3 §4: Freigabe des Septdurchganges und gewisser paralleler Quintfolgen
 6/page 3 §5: Von der freien Stimmzahl
 6/page 10 §6: Vom Unterschied der Generalbassaufgaben gegenüber dem freien Satz
 6/page 10 §7: Von der Ziffer als dem äusserlichen Hauptmerkmal des Generalbasses
 6/page 13 §8: Von der Schwierigkeit in der Deutung der Ziffern

2. Kapitel: Von der Stufe

6/page 15	§1: Generalbasslehre und Stufe
6/page 15	§2: Der unbezifferte Bass unter Umständen = 5/3
6/page 17	§3: Im Speziellen: Von der II. Stufe in Moll
6/page 18	§4: Vom übermässigen Dreiklang
6/page 19	§5: Von der VII. Stufe in Dur
6/page 19	§6: Vom Stufengang überhaupt
6/page 20	§7: Von grösseren Stufeneinheiten
6/page 21	§8: Vom Orgelpunkt

3. Kapitel: Von der Stimmführung

6/page 22	§1: Von der Oberstimme
6/page 23	§2: Von fliessenden Gesang
6/page 24	§3: Vom den Intervallen in horizontaler Richtung
6/page 24	§4: Von den Intervallen in vertikaler Richtung: Im Allgemeinen
6/page 28	§5: Von der verminderten Oktav
6/page 29	§6: Von der verminderten und übermässigen Quint
6/page 30	§7: Von der Quart
6/page 31	§8: Von der Terz
6/page 32	§9: Von der Sext
6/page 33	§10: Von einigen Prinzipien der Stimmführung: a) von den Terzen und Sexten der Oberstimme
6/page 33	§11: b) von den Terzen bei den Mittelstimmen und von der Gegenbewegung
6/page 34	§12: Von der engen und weiten Lage
6/page 35	§13: Von der Verdopplung überhaupt
6/page 36	§14: Von der Verdopplung konsonanter Intervalle
6/page 37	§15: Vom Verdopplungsverbot
6/page 37	§16: Von der Charakteristik der Verdopplungen
6/page 38	§17: Von der Verstärkungen
6/page 38	§18: Vom Querstand
6/page 40	§19: Von den Schlüssen

4. Kapitel: Von den offenen Oktav- und Quintfolgen

6/page 41	§1: Von den offenen Oktavfolgen
6/page 42	§2: Von den offenen Quintfolgen

5. Kapitel: Vom Durchgang usw.

	A: Vom Durchgang auf dem schwachen Taktteil
6/page 43	§1: Vom Begriff des Durchganges im Generalbass
6/page 45	§2: Von Durchgängen im Sekundschrift
6/page 48	§3: Speziell vom konsonierenden Durchgang 5-6 bzw. 6-5
6/page 48	§4: Vom springenden Durchgang
6/page 49	§5: Von mehrstimmigen Durchgängen
	B: Von der Wechselnote
6/page 51	§6: Begriff der Wechselnote
6/page 52	§7: Vom Satze bei der Wechselnote
6/page 53	§8: Probe auf den Wechselnotencharakter

- 6/page 53 C: Antizipation
§9: Definition und Bezifferung
- 6/page 54 D: Von der Nebennote [ob Terminus Nebennote überhaupt vorkommt]
§10: Vom Begriff der Nebennote

6. Kapitel: Von der Sept

- 6/page 55 §1: Vom Begriff der Sept
- 6/page 59 §2: Die Sept bleibt auch im Generalbass ein nur willkürliches melodisches Element
- 6/page 59 §3: Die Generalbasslehre und die Umkehrungen des Vierklanges
- 6/page 60 §4: Von der Beziehung der VII. zur V. Stufe
- 6/page 62 §5: Im Speziellen:
Erstens: Vom Septakkord in der Grundlage
- 6/page 65 §6: Zweitens: Vom Quint-Sextakkord
- 6/page 67 §7: Drittens: Vom Terz-Quartakkord
- 6/page 69 §8: Viertens: Vom Sekundakkord
- 6/page 71 §9: Noch ein Wort zum Fortgang der Sept
- 6/page 71 §10: Erinnerung zum Beschluss

7. Kapitel: Von den Vorhalten

- 6/page 72 §1: Vom Begriff des Vorhaltes
- 6/page 73 §2: Von der besonderen Schwierigkeit der Deutung im Generalbass
- 6/page 73 §3: Die Freiheit der Vorhalte sowohl ab- als aufwärts zu ziehen
- 6/page 73 §4: Von der Terminologie der Vorhalte im Generalbass

Von Vorhalten zum Dreiklang und dessen Umkehrungen

- 6/page 74 §5: Von einstimmigen Vorhalten zu 5/3: 9-8, 4-3, usw.
- 6/page 75 §6: Von zweistimmigen Vorhalten zu 5/3: 9-8/4-3, 6-5/4-3 usw.
- 6/page 76 §7: Von dreistimmigen Vorhalten: von 7/4/2 usw.
- 6/page 80 §8: Von vierstimmigen Vorhalten

Von Vorhalten zum 6/3-Akkord

- 6/page 82 §9: Von einstimmigen Vorschlägen zu 6/3: 6/4-3, 7-6, usw.
- 6/page 87 §10: Zweistimmige Vorschläge zu 6/3
- 6/page 87 §11: Von drei- und vierstimmigen Vorschlägen zu 6/3

Von Vorhalten zu 6/4

- 6/page 88 §12: Von Vorhalten zu 6/4

Von Vorhalten zum Septimenakkord und dessen Umkehrungen

- 6/page 89 §13: Von Vorhalten zum Septimenakkord
- 6/page 90 §14: Von Vorhalten zu 6/5
- 6/page 91 §15: Von Vorhalten zu 4/3
- 6/page 92 §16: Von verschiedenen anderen Vorhalten
- 6/page 93 §17: Zur Auflösung der Vorhalte
- 6/page 93 §18: Von den Rückungen

8. Kapitel: Von der Abbreviation

- 6/page 94 §1: Von der Abbreviation

Nachtrag: Ein Wort über den Choral

- 6/page 95 §1: Zur Begriffsbestimmung des Chorals: Generalbass und Choral
 6/page 97 §2: Von der Choralmelodie
 6/page 99 §3: Zur Stimmführung im Choral

51/1379 **Von der musikalischen Kausalität, Rückblick und Epilog***LATER VERSIONS OF CHAPTERS 1 AND 2:***1. Kapitel: Von der Stufe**

Programmatisches

- 79/48 §1: Der Anteil von Stimmführung und Stufe zunächst programmatisch dargestellt
 51/791 §2: Von den beiden möglichen Arten des Anteils: Von der Horizontalisierung einer harmonischen bzw. der Vertikalisierung einer melodischen Folge
 51/799 §3: Von der Prolongierung des freien Satzes im Allgemeinen
 51/804 §4: Vom Kern der melodischen Linie (Urlinie) als Mittler zwischen Stimmführung und Stufe.

Von der Horizontalisierung

- 51/837 §5: Erstens: durch einen liegenbleibenden Basston als ein Kennzeichen der Stufe
 79/302 §6: Zweitens: Durch einen liegend gedachten Basston
 a) bei Nebennoten-Bewegung des Basses
 79/352 §7: b) bei Durchgängen des Basses im Sekundschrift
 79/670 §8: c) bei springenden Durchgängen bzw. solchen gemischter Art
 79/854 §9: Von Knotenpunkten bei der Horizontalisierung

Von der Vertikalisierung

- 79/1160 §10: Von der Vertikalisierung
 a) Durch Motiv-Parallelismus
 79/1366 §11: b) Durch anderweitige Erfordernisse der Form
 79/1482 §12: Vom Stufengang bei Einstimmigkeit und Unisono
 79/1512 §13: Von der Mischung horizontalisierter und vertikalisierter Zustände als einer Art von Gleichgewicht
 79/1568 §14: Wie eine Wiederholung desselben Stufenganges aufzufassen ist
 79/1656 §15: Von der Unhaltbarkeit eines selbständigen Begriffes der Sequenz
 79/1707 §16: Ueber verschiedene Verschleierungszustände einer Stufe: Allgemeines
 79/1892 §17: Speziell von Verschleierungszuständen bei der IV. und II. Stufe
 a) bei der IV. Stufe
 79/1939 §18: b) bei der II. Stufe
 79/1952 §19: Vom absolut selbständigen Charakter der II. Stufe
 79/1985 §20: Zur II. Stufe in Moll: Ueber die verminderte Quint, eine eventuelle Erniedrigung des Grundtons (phrygische II.) und die Sextakkord-Umkehrung einer solchen bII. Stufe (sogenannte neapolitanische Sext)
 79/2095 §21: Vom Orgelpunkt als Ausdruck einer Stufe
 79/2268 §22: Die Sphäre der Stufe
 79/2280 §23: Von der Tonalität

2. Kapitel: Von der Auskomponierung [based on Ernst Oster's notes, item 79/6]

74/91	§1:	Von der Urlinie und den einfachen Formen der Auskomponierung
74/101	§2:	Vom Einfluss des vokalen und instrumentalen Elementes auf die Auskomponierung
74/120	§3:	Auskomponierung von Motiven
74/158	§4:	Im Besonderen von der motivischen Auskomponierung der II. Stufe in Moll
74/202	§5:	Von den Vorteilen der Motivauskomponierung im Allgemeinen
74/135	§6:	Im Speziellen: a) erweist die Sphäre des Klanges bzw. der Stufe
74/206?	§7:	b) bei Mischung, Tonikalisierung, Modulation
74/221	§8:	c) [illegible]...und verbessert die Intervalle
74/240	§9:	d) deutet den eigentlichen Sinn der Stimmführung aus
74/194	§10:	e) dient der Thematik und mittelbar der Feststellung der Stufe
74/133	§11:	Von dem überragenden Wert der fortgeschrittenen Auskomponierung gegenüber der einfachen Auskomponierung der ersten Epoche
74/357	§12:	Von der Ausspannung einer grossen horizontalen Fläche aus einer einfachen Grundidee
74/610	§13:	Von einigen technischen Merkmalen der Auskomponierung: a) Von der Rolle der Kadenzten in der Einheit des Gedankens
74/614	§14:	b) Von der auf- und absteigenden Richtung innerhalb des Klanges
74/619	§15:	c) Beziehung von Auskomponierung und Stufen-Rhythmus 1) Auskomponierung und Stufe decken sich genau in ihren Grenzen
74/629	§16:	2) Die Auskomponierung greift vor und erzeugt so einen scheinbaren Widerspruch zum Stufenrhythmus
---	§17:	3) Nähere Begriffsbestimmung der vorgreifenden Auskomponierung
74/706	§18:	d) Von einer Dehnungserscheinung
74/717	§19:	Von der Artikulation
74/740	§20:	Von der Beziehung der Artikulation und der Thematik
74/742	§21:	Von weiteren Erscheinungen der Auskomponierung

APPENDIX 2:

OTHER ARCHIVAL SOURCES OF MATERIAL CONCERNING
HEINRICH SCHENKER

- Schiller-Nationalmuseum
Deutsches Literaturarchiv
Handschriften-Abteilung (Dr. Ingrid Belke)
D-7142 Marbach am Neckar
Postfach 1162
WEST GERMANY

The Schiller-Nationalmuseum has two collections:

- Nachlass of August Halm. 16 letters from Schenker to Halm:

		(Classmark)
Seefeld, 8.VII.1917	1 leaf	69.930/1
[n.p.], 17.I.1918	2 leaves	69.930/2
[n.p.], 7.II.1918	2 leaves	69.930/3
Wien, 9.XII.1918	2 leaves	69.930/4

Wien, 16.XII.1918	postcard	69.930/5
Wien, 28.XII.1918	postcard	69.930/6
Wien, 13.II.1919	postcard	69.930/7
[n.p.], 27.X.1919	2 leaves	69.930/8
[n.p.], 18.I.1920	3 leaves	69.930/9
[n.p.], 25.IX.1922	6 leaves	69.930/10
Wien, 2.XI.1922	3 leaves	69.930/11
[n.p.], 3.IV.1924	6 leaves	69.930/12
[n.p.], 6.X.1924	2 leaves	69.930/13
Wien., 22.I.1927	postcard	69.930/14
Galtur, 11.VII.1927	2 leaves	69.930/15
Wien, 21.XI.1927	postcard	69.930/16

2. Cotta Collection. 95 letters from Schenker to Cotta Verlag.

2. Österreichische Nationalbibliothek
Musiksammlung [Direktor: Hofrat Dr. Günter Brosche]
Augustinerstrasse 1
A-1010 WIEN
AUSTRIA

Manuscript notes for **Der freie Satz**, etc.
2 Konvolute. Classmark: Mus. Hs. 36.390.
[Probably from the Nachlass of Anthony von Hoboken]

3. Archiv der Jugendbewegung
Burg Ludwigstein
WEST GERMANY
4. Musikwissenschaftliche Institut der Universität Tübingen
Schulberg 2
D-7400 Tübingen
WEST GERMANY