Catalogue of Compositions

Horst Weber’s catalogue of 1971¹ and a dissertation by Lawrence A. Oncley² were the first systematic surveys of Zemlinsky’s oeuvre, followed in 1978 by Rudolph Stefan’s comprehensive list of published items.³ Detailed examination of the Zemlinsky Collection at The Library of Congress was carried out by Wayne Shirley, who in 1980 drew up a Revised List⁴ of manuscript holdings, correcting many earlier errors of dating and titling. Work on the Collection continued until 1993, when several manuscript folders were reorganized, their material regrouped and a new, more precise Guide was issued.⁵ Since then, a few fragments have been reunited, and some items presumed lost have been salvaged – notably the finale of the D minor symphony and the orchestral song Erdeinsamkeit.

The chronological section of this catalogue includes incomplete or fragmentary items.⁶ Manuscript locations are given where known, whereby ‘LoC’ numbers refer to the Guide mentioned above; publication details are included where applicable; the date and place of first performance are included where ascertainable. Works are listed according to their date of completion: where this is uncertain, the chronology inevitably remains conjectural.

The systematic section of the catalogue includes unpublished works, but omits incomplete and fragmentary items.

With regard to opus numbers Rudolph Stefan has written:⁷

---

⁶ Sketches and lesser items bear the connotation ‘fragment’; more substantial unfinished works are registered as ‘incomplete’.
⁷ Rudolf Stephan, op. cit., 46.
It appears that Zemlinsky originally […] determined the opus numbers for his works according to their date of publication […] Hence their numerical sequence does indeed mirror their chronology, albeit incompletely. This presumably explains why the prize-winning opera Sarema was allotted no opus number; it was in fact printed at a juncture (1899) when any available opus number would have implied a false sequence […] For this reason I would like to assume […] that the opera Der Traumgörge can be counted as op. 11, the musical comedy Kleider machen Leute (first version) as op. 12 and the opera Der Kreidekreis as op. 21. By op. 19 […] Zemlinsky had changed his system. From now on he numbered [only] those works which he intended to publish […] Hence one can explain the numbering of the Symphonische Gesänge as op. 20, of the Six Songs as op. 22. And the opera [Der] König Kandaules was probably intended as op. 26.

Stefan’s suggestions are implemented in the catalogue in the form of bracketed opus numbers.

The Zemlinsky Collection at The Library of Congress includes six manuscripts of doubtful authenticity or unknown authorship:

1. Schlaf mein Püppchen (LoC 14/9), duet for soprano, baritone and piano (possibly by Schoenberg but not in his hand)
2. Three Fugues for piano (dated 1911–12, LoC 16/2)
3. Adagio of a Symphony in Eb (LoC 26/4)
4. ‘Sehr langsam und zart’, movement in A major for string orchestra (LoC 26/5)
5. Ich fühle deinen Oden, for voice and piano (LoC 26/6)

A setting of Paul Heyse’s Daß doch gemalt (LoC 28/11), included in several earlier work lists, is in fact by Hugo Wolf (Italienisches Liederbuch): Zemlinsky’s manuscript is a transposition of the song into E major.
**Chronological Catalogue**

> [Piano sonata (no. 1) in G major (Allegro; Adagio molto; Scherzo-Trio; Rondo [incomplete]). Comp. 1887] <

> [Die Nachtigall auf meiner Flur (Emmanuel Geibel) for voice and piano. Comp. 1887, fragment]

> Allegro in A minor for piano trio. Comp. March 1888

> Scherzo for a piano sonata in F♯ minor (also fragments of Allegro and Finale). Comp. April 1888

> [Romance in A major for violin and piano. Comp. 1888, incomplete]

> [Fughetta in A minor (for piano). Exposition only. Comp. 1888]

> [Piano concerto in B♭ minor. Comp. 1888. Sketches]

> Romanze<sup>9</sup> in D♭ major for violin and piano. Violin part dated 28 July 1889

> O laßt mich nicht im dunklen Grab (Ludwig Uhland) for voice and piano. Comp. 1889

Manchmal schießt am blauen Bogen (Klaus Groth) for voice and piano. Comp. 19 March 1889. LoC 1/2

[Komm, falsche Dirne (Georg Friedrich Daumer) for voice and piano. Comp. 1889, incomplete. LoC 1/2]

> [Fantasia<sup>10</sup> in A minor for violin and piano. Comp. 1889, fragment]

> [Humoreske for piano. Comp. 15 May 1889, incomplete]

> [Piano Quartet in C minor. Comp. 1889, fragment]

> Four Nocturnes for piano. 1) E major; 2) B♭ minor (comp. 6 August 1889); 3) G♭ major; 4) E♭ major (comp. 31 August 1889)

---

<sup>8</sup> Items marked > and < are found in a portfolio of compositions and studies entitled 'Compositionen von Alex. v. Zemlinszky 1887–1888' (LoC 1/1).

<sup>9</sup> Original title: ‘I. Romanze’; possibly intended as the first movement of a Suite. The MS includes the complete violin part.

<sup>10</sup> Original title: ‘I. Fantasia’.
> [O wär mein Lieb (Robert Burns [trans. unidentified]) for voice and piano. Comp. 1889, incomplete]<

> [Sah jemand (Robert Burns [trans. unidentified]) for voice and piano. Comp. 1889, incomplete]<

> [Piano quartet in A minor. Comp. 1889, fragment]<

> [Waltz in D♭ major for piano. Comp. 1889, fragment]<

> [Andante in A minor for piano, fragment]<

> [Waldidyllen. No. 1 in B major for piano, incomplete]<

> Scherzo for piano. Comp. 1889

Seven (twelve) songs for voice and piano:11 1) Die schlange Wasserlilie (Heinrich Heine), comp. 15 November 1899; 2) Gute Nacht (Joseph von Eichendorff); 8) Liebe und Frühling (Hoffmann von Fallersleben), comp. 21 December 1889; 9) Ich sah mein eigen Angesicht (Theodor Vulpinus), comp. 2 January 1890; 10) Lieben und Leben (Carl Pfleger), comp. 21 January 1890; 11) In der Ferne (Robert Prutz), comp. 25 January 1890; 12) Waldgespräch (Joseph von Eichendorff), comp. 2 February 1890. LoC 1/3. Publ. Ricordi, Munich, 1995

Three songs for voice and piano: 1) Das Rosenband (Friedrich Klopstock), comp. 26 October ?1890; 2) Lerchengefang (Carl Candidus), comp. 26 October ?1890; 3) Abendstern (Johann Mayrhofer), comp. 27 November ?1890. LoC 1/6. Publ. Ricordi, Munich, 1995

[Der Traum (Ludwig Uhland) for cello and piano. Comp. ?October 1890, incomplete. LoC 26/27]

[Die Nonne (Ludwig Uhland) for soprano, cello and piano. Comp. ?1890, fragment. LoC 3/12]


---

11 Only seven songs have survived, as numbered here. The MS also includes a fragment of a further (unidentified) song in E major.

12 Items marked » and « are found in a portfolio of compositions (40 pp.) evidently found amongst the posthumous papers of Theodor Fuchs (1873–1953). The manuscripts and their contents are described in Mircea Voiciana, ‘Zemlinsky: un camarade viennois de Georges Enesco’, Revue roumaine d’histoire de l’art, V, 1968, 155–62. Although the portfolio was housed temporarily in the Romanian State Library, Bucharest, its present location is unknown.
Three (four) piano pieces: [1] Intermezzo in B♭ major (fragment); 2) Schnell mit großem Schwung in A major; 3) Intermezzo in C♯ minor; 4) Fantasie in D major.\textsuperscript{14} Comp. begun 16 April 1891. LoC 1/7


Two (six) piano pieces: \textsuperscript{16} [1) in A♭ major, fragment]; 2) 1. Abend in G major; 3) Pompeji (12. Abend) in F♭ minor; [4) Der Polichinell, fragment]. Comp. ?1891. LoC 1/9 and 1/9a

[Zigeunerliebe, Rhapsodie in B♭ major for piano, fragment.\textsuperscript{17} LoC 1/9]

»[Das liebliche Vergißmeinicht (poet unidentified) for voice and piano. Comp. 1891, fragment, not authenticated. MS: Bucharest]«

[Symphony (no. 1\textsuperscript{18}) in E minor, movts. 2 and 3 only. Orchestration begun 25 April 1891; compl. 26 May 1891. Incomplete. LoC 1/10]


[Die Feier der Tonkunst (S. Langer), cantata for six-part chorus and large orchestra. Comp. 22 August–23 September 1891. Lost. Title page only LoC 1/12]

»Drei leichte Stücke for piano. Comp. 1891. MS: Bucharest«

Ländliche Tänze op. 1, for piano. Comp. ?1891. Publ. Breitkopf und Härtel, Leipzig, 1892\textsuperscript{19}

\textsuperscript{13} Prefaced by four lines of a poem from the Turkish.

\textsuperscript{14} Orig. title ‘Gesänge des Abends’. The piece is almost identical to the Dehmel-Fantasy ‘Liebe’, op. 9 no. 3.

\textsuperscript{15} cf. Skizze for piano, publ. 1896.

\textsuperscript{16} Planned as a set of six pieces, of which only four were completed. The only extant, complete pieces are listed in the Sytematic Catalogue as ‘Two piano pieces (1891)’.

\textsuperscript{17} Orig. title: ‘Zigeunerliebe. 1. Werbung’.

\textsuperscript{18} It was the wish of Louise Zemlinsky that the symphonies be referred to not by number but by key. The MS catalogued as third movement is an Allegretto in D major and has the character of a finale, i.e. title page and musical content have probably been confused with another, unidentified work.
Der Morgenstern (Vincenz Zusner) for voice and piano. Comp. ?June 1892. LoC 3/1.\textsuperscript{20} Publ. Ricordi, Munich, 1995

Frühlingslied (Heinrich Heine) for voice and piano. Comp. 30 July 1892. LoC 1/20. Publ. Ricordi, Munich, 1995

[Nebel (Nikolaus Lenau) for voice and piano. Comp. ?1892, fragment. LoC 1/11]

[Auf den Lagern weicher Kissen (poet unidentified) for SATB chorus and piano. Comp. 1892, fragment. LoC 3/2]

[Mir träumte einst (Helene Hilfreich) for voice and piano. Comp. 6 August 1892, incomplete. LoC 3/3]

Rhapsodie for piano. Comp. 1892, fragment. LoC 21]

»Terzet in A major for two violins and viola. Comp. 26 March–27 September 1892. MS: Bucharest«

Wandl’ ich im Wald des Abends (Heinrich Heine) for voice and piano. Comp. 18 November ?1892. LoC 1/5. Publ. Ricordi, Munich, 1995

[Piano quartet in D major. Viola part (complete) and cello part (first movement only): LoC 3/5. 1st perf. 20 November 1893, Vienna]

Die Trauernde (Heinrich von Rustige) for voice and piano. Comp. ?1893. LoC 3/6


Two (five) songs to texts by Paul Heyse: [1] Mädchenlied, incomplete; 2) unidentified, comp. 4–5 January 1893, incomplete]; 3) Auf die Nacht; 4) Im Lenz,\textsuperscript{22} comp. 1 November 1892 [5) Trutzliedchen, incomplete]. LoC 1/22. Nos. 2 and 3 publ. Ricordi, Munich, 1995

\textsuperscript{19} Dances no. 8 and 9 were also published by Breitkopf & Härtel in an undated album: Salonmusik. N[eue] F[olge]. Ausgewählte Klavierwerke neuerer Komponisten.

\textsuperscript{20} Not in Zemlinsky’s hand.

\textsuperscript{21} The score of the finale, written by a copyist, breaks off after 7 pages; the MS continues in Zemlinsky’s hand on a separate sheet, but in both scores bar 40 is blank.

\textsuperscript{22} The same text as op. 2/I. 2, no. 4.
Catalogue of compositions

[Die Folkunger, opera in 4 acts. Text after Solomon H. Mosenthal.\textsuperscript{23} Comp. 1893, fragment. LoC 1/22 and 3/4]

[Der Mönch zu Pisa (Johann Nepomuk Vogl), ballad for voice and piano. Comp. 19 March 1893, incomplete. LoC 26/19]

[Vor der Stadt\textsuperscript{24} (Joseph von Eichendorff) for SATB chorus.\textsuperscript{25} Comp. 29 March 1893, fragment. LoC 3/8]


[Sonata for cello and piano. First perf. Vienna, 23 April 1894. Lost\textsuperscript{27}]

[Was klingt aus Feld und Walde (poet unidentified) for voice and piano. Comp. ?1894, incomplete. LoC 26/21]

[String quintet in D minor.\textsuperscript{28} Comp. 6 November 1894.\textsuperscript{29} MS incomplete LoC 3/14. 1st movement publ. Ricordi, Munich, 1994]

Suite for orchestra: Legende (A minor); Reigen (A major); Humoreske (F major). Comp. ?1895. LoC 4/1-2. 1st perf. 18 March 1895, Vienna

\textsuperscript{23} Only one section of particell survives (85 bars), a monologue for ‘Magnus’ (King Magnus VII). An approximate dating can be deduced from the title page, which is written on the reverse side of the song Auf die Nacht.

\textsuperscript{24} The song is numbered ‘III.’

\textsuperscript{25} The same text as op. 2/I no. 6.

\textsuperscript{26} Designated in the MS as ‘op. 2’.

\textsuperscript{27} LoC 26/19 (Der Mönch zu Pisa) contains a concluding fragment in E♭ major for cello and piano, dated ‘7.1.1894’ and marked ‘zum Übertragen’ (to be transferred). This could be a passage from the sonata.

\textsuperscript{28} Zemlinsky’s fair copy of this work is lost. The extant MS includes the entire first movement and sketches for three further movements: Adagio (A♭ major, 62 bars), Scherzando (C major, 9 bars) and Finale (D major, 27 bars).

\textsuperscript{29} Completion date of the first movement, of which the opening is marked ‘am 17.10.’ Sketches for three succeeding movements are undated.
Lustspielouvertüre (to Wartenegg’s Der Ring des Ofterdingen) for orchestra. Comp. September 1894–15 March 1895. LoC 3/15-16


Waldgespräch (Joseph von Eichendorff) for soprano, two horns, harp and strings. Comp. 3 January 1896. LoC 4/5-6. 1st perf. 2 March 1896, Vienna. Publ. Ricordi, Munich, 1995


Trio op. 3 in D minor for clarinet (or violin), cello and piano. Comp. c1896. MS sketch: LoC 7/5. Publ. Simrock, Berlin, 1897. 1st perf. 11 December 1896, Vienna

---

30 Orig. ‘Oper in 3 Abtheilungen’.
31 Also original performing materials.
32 The MS is untitleed.
33 Composed as new finale for the String quartet in D minor (1894).
34 Together with the D minor first movement; listed in the Systematic Catalogue as ‘Two movements for string quintet’.
[Es muß ein Wunderbares sein (Oscar von Redwitz) for SATB chorus, incomplete. Comp. 21–22 March 1896. LoC 3/13]


Skizze for piano.\(^{35}\) Comp. c1896. Publ. as music supplement to *Neue musikalische Presse*, Vienna, no. 40, 4 October 1896. Republ. Ricordi, Munich, 1996


String quartet no. 1 in A major op. 4. Comp. begun 9 July 1896. MS sketch: LoC 7/6. Publ. Simrock, Berlin 1898. 1st perf. 2 December 1896, Vienna

[Wanderers Nachtlied (Johann von Goethe) for voice and piano. Comp. 20 July 1896. MS mutilated. LoC 26/20]

[Herzensweh (Oscar von Redwitz) for SATB chorus. Comp. ?1896, fragment. LoC 3/13]

[Ihr Grab (Martin Greif) for voice and piano. Comp. ?1896, fragment. LoC 26/18]

[Untitled operatic fragment.\(^{37}\) First surviving sketch dated 29 June 1896. LoC 6/3, 26/24 and 26/27]


---

\(^{35}\) A revised and abbreviated version of no. 4 of the Four Miniatures (c1891).

\(^{36}\) Complete original performing materials.

\(^{37}\) An opera about Desiderius, last king of the Lombards. The most substantial fragment extends to several pages and opens with the words, ‘Aufs Haupt geschlagen ist Desider. Es siegt der Langobarden Heer.’ The chief character of the opera is ‘Almosfredc’. A further fragment, ‘Einzug der Jagdgesellschaft’, is written on the same folio as the *Hochzeitsgesang*, composed in April 1896; another (LoC 6/3), headed ‘1. Scene’, is preserved on the same folio as the song *Im Lenz* (op. 2/II no. 4) and can hence be approximately dated to July 1896.
Nun schwillt der See so bang (Paul Wertheimer) for voice and piano. Comp. ?1896. LoC 7/4
Publ. Ricordi, Munich, 1995

Süße, süße Sommernacht (Aissa Lynx) for voice and piano. Comp. 6 November 1896. LoC 7/4.
Publ. Ricordi, Munich, 1995


[Am Waldessee (P. Wilhelm) for voice and piano.\(^{39}\) Comp. ?1897, incomplete. LoC 26/15]

[Ich schreite heim\(^{39}\) (Emil C laar) for voice and piano. Comp. 9 December ?1897, incomplete. LoC 26/17]

Songs op. 2 for voice and piano. Book I: 1) Heilige Nacht (Afanasij Feth, trans. Friedrich von Bodenstedt); 2) Der Himmel hat keine Sterne so klar (Paul Heyse); 3) Geflüster der Nacht (Theodor Storm), comp. 31 December 1895; 4) Der Liebe Leid (Turkish song); 5) Mailied (Johann Wolfgang von Goethe); 6) Um Mitternacht (Julius Rodenberg); 7) Vor der Stadt (Joseph von Eichendorff), comp. 27 March 1895. Book II: 1) Frühlingstag\(^{40}\) (Carl Siebel); 2) Alte deutsches Minnelied (Des Knaben Wunderhorn); 3) Der Traum (Victor von Blüthgen); 4) Im Lenz (Paul Heyse) comp. 2 July 1896; 5) Das verlassene Mädchen\(^{41}\) (Otto von Leixner); 6) Empfängnis (Paul Wertheimer). Compl. 2 July 1896. Publ. Hansen, Copenhagen and Leipzig, 1897.\(^{42}\) MS: Wilhelm Hansen, Copenhagen,\(^{43}\) LoC 6/5-6 (fragments of nos. I/3; I/7; II/4; II/6) and Moldenhauer Archive (II/6). Ded.: Anton Sistermanns. 1st perf. (II/5, II/2 and II/3 only) \(?17\) March 1898, Vienna


\(^{38}\) A further MS of this song, allegedly copied by Arnold Schoenberg, is preserved in the Moldenhauer Archive, Library of Congress, Washington DC.

\(^{39}\) These two song fragments share the same musical material as Das verlassene Mädchen, op. 2/II no. 6. The MS of Ich schreite heim is written on the reverse side of a sketch for op. 2/I no. 5.

\(^{40}\) An MS of Frühlingstag, allegedly copied by Alban Berg, is preserved in the Berg Collection of the Austrian National Library, Vienna.

\(^{41}\) An MS of Das verlassene Mädchen, copied by Schoenberg, is preserved in the Stadt- und Landesbibliothek, Vienna.

\(^{42}\) The contract with W. Hansen was signed on 24 November 1896.

\(^{43}\) Several songs in the Copenhagen MS are not in Zemlinsky’s hand. None of the MSS are dated.
Catalogue of compositions


[Waldseligkeit (Richard Dehmel) for voice and piano.13 Comp. ?1898, fragment. LoC 9/12]


[Erwartung (poet unidentified) for voice and piano. Comp. ?1898, fragment. LoC 26/22]

Irmelin Rose und andere Gesänge for voice and piano op. 7: 1) Es waren zwei Kinder (Christian Morgenstern); 2) Entbietung (Richard Dehmel), comp. 16 November 1898, publ. as musical supplement to Neue Musikalische Presse, no. 14, 2 April 1899; 3) Meeraugen (Richard Dehmel); 4) Irmelin Rose (Jens Peter Jacobsen, trans. Arnold Franz); 5) Sonntag (Paul Wertheimer). MS: LoC 9/6 (fragments of nos. 2 and 3). Ded.: Alma Schindler. Publ. Hansen, Copenhagen and Leipzig, 1901.17

[Ein Grab (Richard Dehmel) for voice and piano. Comp. ?1899, fragment. LoC 9/6]

———

11 Fair copy with dedication to Melanie Guttmann (‘meiner lieben Mela in Erinnerung an s. St.’, dated Vienna, 6 September ?1897).
12 The contract with W. Hansen was signed on 4 January 1898.
13 Not related to the eponymous Fantasy for piano op. 9 no. 2.
14 This piece was originally prefaced by another poem by Dehmel, Ideale Landschaft.
15 Also fragments for further compositions: Übermacht (Richard Dehmel) and Zu spät (Detlev von Liliencron).
16 The Doblinger autograph is dedicated to Schoenberg, but no dedication is included in the published edition.
17 The contracts for opp. 7 and 8 were signed with W. Hansen in January 1900.
Turmwächterlied und andere Gesänge for low voice and piano op. 8: 1) **Turmwächterlied** (Jens Peter Jacobsen, trans. Arnold Franz); 2) **Und hat der Tag all seine Qual** (Jens Peter Jacobsen, trans. Arnold Franz); 3) **Mit Trommeln und Pfeifen** (Detlev von Liliencron), comp. 28 April 1899; 4) **Tod in Ähren** (Detlev von Liliencron). Comp. ?1898 LoC 9/9 (no. 3 only).52 Ded.: Johannes Messchaert. Publ. Hansen, Copenhagen and Leipzig, 1901.48 1st perf. (nos. 3 and 4) 1 December 1900, Vienna


*Ein Stück aus dem Leben eines Menschen*, Sextet in Eb minor for two violins, two violas and two cellos, incomplete. Comp. ?1899. LoC 26/11

*Maiblumen blühten überall* (Richard Dehmel) for soprano and string sextet. Comp. 1899. LoC 26/12.54 Publ. Ricordi, Munich, 1996

*Nordisches Volkslied* (Maximilian Singer) from act II of the opera *Es war einmal…* for voice and piano. Publ. as musical supplement to *Neue musikalische Presse*, no. 3, 21 January 1900

*Mit Toves Stimme flüstert der Wald* (Jens Peter Jacobsen, trans. Arnold Franz) for voice and piano. Comp. 1899, fragment. LoC 9/18


51 According to a letter to Edition Wilhelm Hansen dated 12.1.1898 Zemlinsky had already delivered the MSS of these songs but still wished to revise op. 8 no. 3.

52 Copies of these songs in an unidentified hand (with some autograph markings) are preserved in the Moldenhauer Archive, Houghton Library, Harvard University.

53 Copyist’s score with MS revisions by Zemlinsky and further alterations by Mahler; also original performing materials. A vocal score used by Margarethe Michalek, who understudied Selma Kurz in the original Vienna production, is preserved in the British Library. It includes copious hand-written alterations.

54 The first movement of a projected two- or three-movement work, the 167 bars of this composition are a setting of vv. 1 and 2 of Dehmel’s 5-verse poem. Zemlinsky’s choice of G major suggests a possible link with the Eb minor of the preceding composition.


Ehetanzlied und andere Gesänge für voice and piano op. 10: 1) *Ehetanzlied* (Otto Julius Bierbaum); 2) *Selige Stunde* (Paul Wertheimer), ded. Dr. C.V. Spitzer;⁵⁷ 3) *Vöglein Schwermut* (Christian Morgenstern); 4) *Meine Braut führ’ ich heim* (Jens Peter Jacobsen, trans. Arnold Franz); 5) *Klopfei, so wird euch aufgethan* (Thekla Lingen); 6) *Kirchweih* (Carl Busse). Comp. 1899–1901.⁵⁸ MS: LoC 9/17-18. Publ. (with English translation by Eleanor Mary Rosé-Bott) Doblinger, Vienna, [1901]


*[Eine gantz neu Schelmweys* (Richard Dehmel) for voice and piano. Comp. May 1901. Lost⁵⁹]

*[Die Juli-Hexen* (Otto Julius Bierbaum) ?for two female voices and piano. Comp. ?May 1901. Lost⁶⁰

---

⁵⁵ *Fridl* was scheduled for performance at the Tonkünstlerverein on 1.3.1900 but cancelled due to the indisposition of one of the performers. The libretto, preserved in the Zemlinsky Collection (LoC 9/5a), includes a few musical sketches and a list of singers required.

⁵⁶ A sketch for a discarded setting of this poem is found in LoC 9/16.

⁵⁷ On a loose leaf (LoC 26/31) Zemlinsky noted the further intended dedications for these songs: 1) Anna Norden; 3) to myself; 4) [Louis] Treumann; 5) Mela[nie Gutmann]; 6) Schoenberg.

⁵⁸ As no. 5 was incorporated in the revised version of *Es war einmal...*, it must have been composed before 1900.

⁵⁹ Mentioned in AZ-AS c8.6.1901, together with ‘eine Pantomime’ (i.e. *Ein Lichtstrahl*).
[Komm, komm ins [?goldene Korn] (poet unidentified), for two female voices and piano.61
Comp. May 1901. Sketch, LoC 9/16]

[Der Triumph der Zeit (Hugo von Hofmannsthal), ballet in three acts. Comp. January–July
1901, incomplete.62 Short score: LoC 11/1. See also Menuett, Drei Balletstücke and Ein
Tanzpoem]

Menuett63 for piano. Comp. 1901. Publ. in Musik-Blätter, Pfingst-Album, III. Jg., Nr. 20,
Vienna, 1902. Republ. Ricordi, Munich, 1996

[Träume, Träume (Richard Dehmel) for voice and piano. Comp. 1902, fragment. LoC 12/5]

Drei Balletstücke: Reigen; Fauntanz; Sehr schnell (Presto). Suite from the ballet Der Triumph
Munich, 1992. 1st perf. 18 February 1903, Vienna

[Licht in der Nacht (Otto Julius Bierbaum) for voice and piano. Comp. ?1903, fragment. LoC
12/4]

Die Seejungfrau, fantasy for orchestra. Comp. February 1902–20 March 1903. MS: private
January 1905, Vienna

Three (five) pieces for piano duet: [1) Das Hindumädchen, fragment]; 2) Eine Morgendämmerung,
comp. 26 April 1903; 3) Zwei Nonnen (23. Abend), comp. May 1903; 4) Der Polichinell,64 comp. May 1903; [5) Eine Mutter, fragment].65 LoC 12/6

Es war ein alter König (Heinrich Heine) for voice and piano. Comp. June 1903, rev. 24
December 1921. LoC 12/7. Ded: (1903) Lily Hoffmann; (1921) Louise Sachsel. Publ. Ricordi,
Munich 1995

60 cf. Web-Br 20, letter to Schoenberg postmarked 18.12.1901; this was evidently the only ‘Ueberbrettl’ song of
Zemlinsky’s to be performed at Wolzogen’s Buntes Theater in Berlin.

61 Possibly identical to Die Juli-Hexen.

62 Whether Zemlinsky ever completed the short score of Act III is unclear; cf. letter from Hofmannsthal to Universal
Edition, Vienna, dated 26 January 1926: ‘…Zemlinsky composed either the whole ballet or at least part of it.’

63 An extract from Act I of Der Triumph der Zeit.

64 Numbered ‘(16.)’.

65 The MS also includes sketches for Act I of Der Traumgörge.

Mädels, kommst du mit zum Tanz? (Leo Feld) for voice and piano. MS: ÖNB. Comp. c1904. Publ. Ricordi, Munich, 1995


[Sieh, wie wunderlich der Abend lacht (poet unidentified) for voice and piano. Comp. ?1905, fragment. LoC 110]


---

66 In Hofmannsthal’s revised MS: ‘Eine Tanzdichtung’.
67 The final version of the original ballet in three acts Der Triumph der Zeit.
68 Text and music of this song are largely identical to Grete’s aria in Act I, sc. 6 of Der Traumgörge.
69 Not in Zemlinsky’s hand.
70 The MS title is Schmetterlinge, the text being extracted from a longer poem of that name.
71 Title of sketch: Abendlied. The text is v2 of the poem ‘Schlaflied für Mirjam’.
72 The first sketch for this song is contained in a volume of sketches for Der Traumgörge, LoC 12/9.
73 Included in the sketches for Der Traumgörge, LoC 12/9.
74 Also original performing materials.
75 This is the sequence as published; Zemlinsky stipulated no specific order for these songs.
[Quintet in D minor for two violins, viola and two cellos. Comp. begun 8 June 1908, fragment. LoC 267]

*Der chinesische Hund* (Zemlinsky) for voice and tambourine. Comp. June–July 1908. LoC 26/23


Psalm 23, ‘Der Herr ist mein Hirte’, op. 14 for SATB chorus and orchestra. Compl. 20 August 1910. MS: ÖNB (also MS vocal score) and LoC 16/1. Publ. Universal Edition, Vienna, 1911 (VS) and 1922 (score). 1st perf. 10 December 1910, Vienna


[Untitled operatic fragment (‘Meister Gottfried’). Dated 7 May 1913. LoC 26/25]

---

76 The MS is headed by a cryptogram: ‘D. b. d. a. z. m. a.’

77 Full title: Der chinesische Hund, oder der englische Apfelstrudel | vulgärd der Gmundener Regenwurm | demselben gewidmet in seiner 9. Lebenswoche | Schlummerlied zur Beruhigung der Blähungen (The Chinese dog or the English apple strudel, commonly called the Gmunden worm. Dedicated to the same in her 9th week. Lullaby to soothe the winds).

78 Additions to the revised version.

79 Nos. 1, 2, 3 and 5 of the cycle of six. The two further songs were added in 1913.

80 No.1 first publ. as music supplement to *NMZ*, 32 Jg. 1911, Heft 18; no. 3 publ. as music supplement to *Musikblätter des Anbruch*, 2. Jg. 1920, Heft 13; nos. 3 and 5 also publ. in *Das moderne Lied. Eine Sammlung von 50 Gesängen für mittlere Stimme*, ed. J.V. v. Wöss, Universal Edition, Vienna, 1914.

81 The MS, headed ‘1. Szene’, extends to 17 pages and includes parts for ‘Der Ritter,’ ‘Der Mönch’ and ‘Der Diener’; it breaks off after a chorus of monks intoning the ‘Kyrill eleison’. With the putative title, which is mentioned in an undated letter to Hertzka (UE), Zemlinsky may, according to Clayton, have been referring to Karl von Levetzow’s *Der Meister von Prag*, a libretto also considered by Richard Strauss (ACI, 248).
Four Maeterlinck songs for voice and orchestra op. 13 (nos. 1, 2, 3 and 5). Orchestration compl. c1910 March 1913. MS: ÖNB. Publ. Universal Edition, Vienna, 1923. 1st perf. 31 March 1913, Vienna


—Suite from the incidental music to Shakespeare’s *Cymbeline* (movts. 1, 2, 4, 6 and 10). Published Ricordi, Munich, 1996. First perf. 13 October 1996, Hamburg


---

82 Nos. 4 and 6 of the cycle begun in 1910.
83 In Zemlinsky’s original MS the *Cymbeline* music is numbered ‘op. 14’; this number was later allocated to Psalm XXIII.
84 *recte* ‘zum I. Akt, 3. Szene’.
85 An adaptation and orchestration of the song *Blau es Sternlein*, op. 6 no. 5.
86 Further source material, evidently used for performances in Vienna under Webern’s supervision on 19 and 20 November 1922, are hand-written copies of nos. 1 and 2 (LoC 16/13 and 12/1) and of nos. 1, 3 and 4 (private collection).
[Herr Arnes Schatz, opera in three acts. Libretto by Zemlinsky after Selma Lagerlöf. Comp. July–August 1917.\textsuperscript{87} MS libretto: LoC 28/15]

[Raphael,\textsuperscript{88} opera in four scenes. Libretto by Georg Klaren after Honoré de Balzac. Comp. May 1918–July 1919, fragment. LoC 19/1-4]


[Chorale prelude (on ‘Was Gott tut, das ist wohlgetan’) for organ. Comp. ?1920, fragment. LoC 26/13]


—Spanish Dance from Der Zwerg for piano.\textsuperscript{90} Publ. in Berliner Tageblatt (illustrated weekly supplement), 19 February 1927

Two Maeterlinck songs for voice and orchestra op. 13 (nos. 4 and 6). Orchestration compl. ?April 1921. LoC (no. 6 only). Publ. Universal Edition, Vienna, 1924.\textsuperscript{91} 1st perf. 4 May 1921, Prague


\textsuperscript{87} Zemlinsky composed the music for a ‘scenic prologue’, of which the autograph is lost (cf. Web-Br 176, 21.5.1917, 170).

\textsuperscript{88} Orig. title: Das Chagrinleder.

\textsuperscript{89} A typescript of Klaren’s libretto with alterations (presumably in his hand) is preserved in the Stadt- und Landesbibliothek, Vienna (Handschriftenabteilung).

\textsuperscript{90} Strictly speaking, this is a transcription, for the printed text follows the vocal score by Jalowetz (Allegro, p. 116–119) note for note. Presumably the publication was authorized by Zemlinsky.

\textsuperscript{91} In the orchestral score of the six songs, published in 1923, the sequence of nos. 4 and 5 in the piano version of 1914 is reversed.
Catalogue of compositions


[Untitled operatic fragment (‘Der Graf von Gleim’)].

Libretto by Marie Pappenheim. Comp. ?summer 1925. MS: private collection, Vienna]


[Erneste Stunde] (Rainer Maria Rilke) for voice and piano. Comp. 16 April 1928, fragment. LoC 20/5]


---

92 The MS comprises four sketches and an unfinished particell for an ‘1. Scene’, Presto 6/8; the roles are: Karl (bass) and Leonie (soprano). Ernst Hilmar places the work chronologically between Cymbeline and Eine florentinische Tragödie, i.e. c.1915 (cf. Hilmar, ‘Text und Musik in einem Opernfragment Zemlinskys’, AeSU, 280-283). Judging by the musical style, however, there can be little doubt that the fragment dates from a later period.

93 Orig. title: Der tolle Mönch, opera in five scenes.

94 In the MS the quartet is not numbered. The published version is listed in the Systematic Catalogue as ‘Two movements for string quartet’.


Das bucklichte Männlein (Des Knaben Wunderhorn) for voice and piano.\(^{96}\) Comp. December 1934. LoC 23/6. Publ. with Six Songs op. 22, Mobart, Hillsdale, 1977


[Fahre wohl (Gottfried Keller) for voice and piano. Comp. ?January 1935, fragment. LoC 23/9]


---

\(^{95}\) The MS title of the collection was Abendlieder.

\(^{96}\) Originally intended as op. 22 no. 6.

\(^{97}\) Original MS untraceable; a microfilm is available.


Twelve Songs op. 27 for voice and piano: 1) *Entführung* (Stefan George), comp. 31 March 1937; 2) *Sommer* (Kalidasa/Hans Bethge\(^{99}\)), comp. 1 April 1937; 3) *Frühling* (Kalidasa/Hans Bethge), comp. 2 April 1937; 4) *Jetzt ist die Zeit* (Kalidasa/Hans Bethge), comp. 2 April 1937; 5) *Die Verschmähte* (Amaru/Hans Bethge), comp. 4 April 1937; 6) *Der Wind des Herbstes* (Kalidasa/Hans Bethge), comp. 7 April 1937; 7) *Elend* (Langston Hughes\(^{100}\)), comp. 9 April 1937; 8) *Harlem Tänzerin* (Claude McKay), comp. 13 April 1937; 9) *Afrikanischer Tanz* (Langston Hughes), comp. 15 April 1937; 10) *Gib ein Lied mir wieder* (Stefan George), comp. 19 April 1937; 11) *Regenzeit* (Kalidasa/Hans Bethge), comp. 2 April 1937; 12) *Wandlers Nachtlied* (Johann Wolfgang von Goethe), comp. 4 April 1937. Loc 25/2-3. Publ. (with English translations by Maurice Wright) Mobart, Hillsdale, 1978

[Präludivum and Courante (for piano?). Comp. March 1938, incomplete. Loc 24/3\(^{101}\)]

[Two songs from the Chinese (trans. Hans Bethge) for voice and piano: 1) *Liebestrunken* (Li-Tai-Po); 2) *Der Einsame* (Wang-Seng-Yu). Comp. begun August 1938, fragment. Loc 27/27 and 25/4\(^{102}\)]

[Quartet for clarinet, violin, viola and cello. Comp. begun 22 August 1938,\(^{103}\) fragments. Loc 25/3-4]

[Circe, opera in three acts by Irma Stein-Firner. Comp. begun February 1939. Act I compl. in short score March 1939, Act II incomplete. Loc 25/5-8 and 25/10]

[Two songs to texts by Irmtraud Stein-Firner for voice and piano: 1) *Eine Frau mit Millionen*; 2) *Lieb in der Ferne*. Comp. 1939. Fragments. LoC 26/14\(^{104}\)]

[Romance in F major for clarinet, horn and bassoon. Comp. cJune–July 1939, fragment. LoC 26/9]


\(^{104}\) The sketch for _Lieb in der Ferne_ is on the same folio as the Romance for clarinet, horn and bassoon.
Systematic Catalogue

Stage works

*Es war einmal…* folk-tale opera in a prologue and three acts. Libretto by Maximilian Singer after Holger Drachmann

*Eine florentinische Tragödie* op. 16 opera in one act after Oscar Wilde

*Kleider machen Leute* i) opera in three acts; ii) opera in a prelude and two acts. Libretto by Leo Feld after Gottfried Keller

*Der König Kandaules* opera in three acts. Libretto by the composer after André Gide, German version by Franz Blei; score reconstructed and orchestration completed by Antony Beaumont

*Der Kreidekreis* opera in three acts (seven scenes). Libretto by the composer after Klabund

*Ein Lichtstraßl* mime drama with piano. Scenario by Oskar Geller

*Sarema* opera in three parts. Libretto by Adolf von Zemlinsky after Rudolf von Gottschall

*Ein Tanzpoem* poem for dance in one act. Text by Hugo von Hofmannsthal

*Der Traumgörge* opera in two acts and an epilogue. Libretto by Leo Feld

*Der Zwerg* op. 17 opera in one act. Libretto by Georg Klaren after Oscar Wilde

Orchestral works

Drei Ballettstücke (1902)

Intrada, March and Intermezzo from *Der Zwerg*

*Lustspielouvertüre* (to Wartenegg’s *Der Ring des Ofterdingen*) (1895)

Lyrische Symphonie op. 18 in seven songs after Rabindranath Tagore for soprano and baritone soli and large orchestra

Prelude to *Eine florentinische Tragödie*

*Die Seeljungfrau* symphonic poem (1903)

Sinfonietta op. 23

Six Maeterlinck songs for voice and orchestra (1913/1924)

Suite for orchestra (1895)

Suite from the incidental music to Shakespeare’s *Cymbeline*

Symphonische Gesänge op. 20 for baritone and orchestra

Symphony in D minor (1893)

Symphony in B♭ major (1897)

Vorspiel und Monolog (from Act III of *Der König Kandaules*)

*Waldgespräch* (Eichendorff) for soprano, 2 horns, harp and strings (1896)

Waltz-Intermezzo from *Kleider machen Leute*

Choral works

*Aurikelchen* (Richard Dehmel) for SSAA chorus (1898)
Catalogue of compositions

Hochzeitsgesang (‘Baruch aba’; ‘Mi adir’) for cantor, SATB chorus and organ (1893)

Frühlingsbegräbnis (Paul Heyse) for soprano and baritone soli, SATB chorus and orchestra (1896)

Frühlingsglaube (Ludwig Uhland) for SATB chorus and strings (1896)

Geheimnis (poet unknown) for SATB chorus and strings (1896)

Minnelied (Heinrich Heine) for TTBB chorus, 2 flutes, 2 horns and harp (1895)

Psalm 13, ‘Herr, wie lange willst Du mein vergessen?’ op. 23 for SATB chorus and orchestra

Psalm 23, ‘Der Herr ist mein Hirte’ op. 14 for SATB chorus and orchestra

Psalm 83, ‘Gott! Schweige Dich nicht also’, for soli, SATB chorus and orchestra (1900)

Chamber music

with piano

Hunting piece (Jagdstück) for two horns and piano (?1939)

Romanze in D♭ major for violin and piano (1889)

Serenade (Suite) in A major for violin and piano (1896)

Trio in A minor (Allegro) for violin, cello and piano (1888)

Trio op. 3 in D minor for clarinet (or violin), cello and piano

without piano

Humoreske (Rondo) for wind quintet (?1939)

Maiblumen blühen überall (Richard Dehmel) for soprano and string sextet

String quartet in E minor (c1893)

String quartet no. 1 in A major op. 4

String quartet no. 2 op. 15

String quartet no. 3 op. 19

String quartet no. 4 (Suite) op. 25

[Trio in A major for two violins and viola (1892)]

Two movements for string quartet (1927)

Two movements for string quintet (1894–6)

Piano music

Albumblatt (Erinnerung an Wien) (1895)

[Drei leichte Stücke (Three easy pieces) (1891)]

Fantasien über Gedichte von Richard Dehmel, op. 9

Four Ballads for piano (c1892)

Four Miniatures (c1891)

Ländliche Tänze op. 1 (c1891)

105 Published together with Frühlingsglaube.
Menuett (1901)
Four Nocturnes (1889)
Scherzo (1889)
Skizze (1896)
Sonata (no. 1) in G major (1887)
[Sonata (no. 2) in C minor (1890)]
Three piano pieces (1891)
Three pieces for piano duet (1903)
Two piano pieces (1891)
Two pieces for piano duet (1891)

**Lieder**

Lieder op. 2 (two volumes)
Gesänge op. 5 (two volumes)
Walzer-Gesänge op. 6
*Irmelin Rose* and other songs (*Gesänge*) op. 7
*Turmwächterlied* and other songs (*Gesänge*) op. 8
*Ethetanzlied* and other songs (*Gesänge*) op. 10
Six songs [to texts by Maurice Maeterlinck] op. 13
Six songs op. 22
Two songs without opus number (1934)
Twelve Songs op. 27
Three songs [1940]

**Alphabetical list of lieder**

Abendkelch voll Sonnenlicht (Christian Morgenstern), op. 22 no. 2; Abendstern (Johann Mayrhofer), 1892; Afrikanischer Tanz (Langston Hughes) op. 27 no. 9; Ahnung Beatricens (Franz Werfel), 1935; Als ihr Geliebter schied (Maurice Maeterlinck) op. 13 no. 4; Althdeutsches Minneldied (Des Knaben Wunderhorn) op. 2/Ii no. 2; Ansturm (Richard Dehmel), 1907; Auf braunen Sammetschuhen (Christian Morgenstern) op. 22 no. 1; Auf dem Meere meiner Seele (Christian Morgenstern) op. 22 no. 7; Auf die Nacht (Paul Heyse), 1892; Auf See (Richard Dehmel), 1907

Beiden, Die (Hugo von Hofmannsthal), 1916; Blaues Sternlein (Ferdinand Gregorovich) op. 6 no. 5; Briefchen schrieb ich (Ferdinand Gregorovich) op. 6 no. 6; Bucklichte männlein, Das (Des Knaben Wunderhorn) 1934;

Chinese Serenade (Irma Stein-Firner) 1940

Da waren zwei Kinder (Christian Morgenstern) op. 7 no. 1; Der Liebe Leid (Turkish song) op. 2/I no. 4;
Des Mädchens Klage (Vincenz Zusner), 1891; Drei Schwestern, Die (Maurice Maeterlinck) op. 13 no. 1
Ehetanzlied (Otto Julius Bierbaum) op. 10 no. 1; Elend (Langston Hughes) op. 27 no. 7; Elfenlied (Johann Wolfgang von Goethe) op. 22 no. 4; Empfängnis (Paul Wertheimer) op. 2/II no. 6; Entbietung (Richard Dehmel) op. 7 no. 2; Entführung (Stefan George) op. 27 no. 1; Es war ein alter König (Heinrich Heine), 1903

Feiger Gedanken bängliches Schwanken (Johann Wolfgang von Goethe) op. 22 no. 3; Fensterlein, nachts bist du zu (Ferdinand Gregorovius) op. 6 no. 3; Frühling (Kalidasa) op. 27 no. 3; Frühlingslied (Heinrich Heine), 1892; Frühlingstag (Carl Siebel) op. 2/II no. 1

Geflüster der Nacht (Theodor Storm) op. 2/I no. 3; Gib ein Lied mir wieder (Stefan George) op. 27 no. 10; Gute Nacht (Joseph von Eichendorff), 1889

Harlem Tänzerin (Claude McKay) op. 27 no. 8; Harmonie des Abends (Charles Baudelaire), 1916; Heilige Nacht (Afanasij Feth) op. 2/I no. 1; Herbstn (Paul Wertheimer), 1896; Herr Bombardil (Rudolf Alexander Schröder), 1901; Hörtest du denn nicht hinein (Hugo von Hofmannsthall), 1916; Himmel hat keine Sterne so klar, Der (Paul Heyse) op. 2/I no. 2; Hüttet euch (Paul Heyse) op. 5/I no. 2

Ich geh’ des Nachts (Ferdinand Gregorovius) op. 6 no. 4; Ich sah mein eigen Angesicht (Theodor Vulpinus), 1889; Im Korn (Franz Evers) op. 5/II no. 4; Im Lenz (Paul Heyse), 1892 and op. 2/II no. 4; In der Ferne (Robert Prutz), 1889; In der Sonnengasse (Arno Holz), 1901; Irmelin Rose (Jens Peter Jacobsen) op. 7 no. 4

Jane Grey (Heinrich Amann), 1907; Jetzt ist die Zeit (Kalidasa) op. 27 no. 4

Kirchweih (Carl Busse) op. 10 no. 6; Klagen ist der Mond gekommen (Ferdinand Gregorovius) op. 6 no. 2; Klopft, so wird euch aufgetan (Thekla Lingen) op. 10 no. 5

Lerchengeesang (Carl Candidus), 1892; Letzte Bitte (Richard Dehmel), 1907; Liebe Schwalbe (Ferdinand Gregorovius) op. 6 no. 1; Liebe und Frühling (Hoffmann von Fallersleben), 1889; Lieben und Leben (Carl Pfleger), 1889; Lied der Jungfrau (Maurice Maeterlinck) op. 13 no. 3; Love, I must say goodbye (Irma Stein-Firner), 1940

Mädchen mit den verbundenen Augen, Die (Maurice Maeterlinck) op. 13 no. 2; Mädel, kommst du mit zum Tanz? (Leo Feld), 1903; Mailied (Johann Wolfgang von Goethe) op. 2/I no. 5; Manchmal schießt am blauen Bogen (Klaus Groth) 1889; Meeraugen (Richard Dehmel) op. 7 no. 3; Meine Braut führ’ ich heim (Jens Peter Jacobsen) op. 10 no. 4; Mit Trommeln und Pfeifen (Detlev von Liliencron) op. 8 no. 3; Morgenstern, Der (Vincenz Zusner), 1892; My ship and I (Irma Stein-Firner) 1940

Nach dem Gewitter (Franz Evers) op. 5/II no. 3; Noch spür’ ich ihren Atem (Hugo von Hofmannsthall), 1916; Nordisches Volkslied (Maximilian Singer), 1900; Nun schwillt der See so bang (Paul Wertheimer), 1896
Catalogue of compositions

O Blätter, dürre Blätter (Ludwig Pfau) op. 5/I no. 3; O Sterne, goldene Sterne (Ludwig Pfau) op. 5/I no. 4; Orientalisches Sonett (Hans Grasberger), 1895

Regenzeit (Kalidasa) op. 27 no. 11; Rosenband, Das (Ferdinand Klopstock), 1892

Schlaf’ nur ein (Paul Heyse) op. 5/I no. 1; Schlanker Wasserlilie, Die (Heinrich Heine), 1889; Schlummerlied (Richard Beer-Hofmann), 1912; Selige Stunde (Paul Wertheimer) op. 10 no. 2; Sie kam zum Schloß gegangen (Maurice Maeterlinck) op. 13 no. 6; Sommer (Kalidasa) op. 27 no. 2; Sonntag (Paul Wertheimer) op. 7 no. 5; Stromüber (Richard Dehmel), 1907; Süße, süße Sommernacht (Aissa Lynx), 1896

Tag wird kühl, Der (Paul Heyse), 1897; Tiefe Sehnsucht (Detlev von Liliencron) op. 5/II no. 2; Tod in Ähren (Detlev von Liliencron) op. 8 no. 4; Traum, Der (Victor von Blüthgen) op. 2/II no. 3; Turmwächterlied (Jens Peter Jacobsen) op. 8 no. 1

Über eine Wiege (Detlev von Liliencron), 1904; Um Mitternacht (Julius Rodenberg) op. 2/I no. 6; Und einmal gehst du (August Eigner), 1933; Und hat der Tag all seine Qual (Jens Peter Jacobsen) op. 8 no. 2; Und kehrt er einst heim (Maurice Maeterlinck) op. 13 no. 5; Unter blühenden Bäumen (Otto Franz Gensichen) op. 5/II no. 1

Verlassene Mädchen, Das (Otto von Leixner) op. 2/II no. 5; Verlorene Haufen, Der (Viktor Klemperer), 1907; Verschämte, Die (Amaru) op. 27 no. 5; Vöglein Schwermut (Christian Morgenstern) op. 10 no. 3; Volkslied (Christian Morgenstern) op. 22 no. 5; Vor der Stadt (Joseph von Eichendorff) op. 2/I no. 7; Vorspiel (Richard Dehmel), 1907

Waldgespräch (Joseph von Eichendorff), 1889; Wandl’ ich im Wald des Abends (Heinrich Heine), 1892; Wanderers Nachtlied (Johann Wolfgang von Goethe) op. 27 no. 12; Wind des Herbstes, Der (Kalidasa) op. 27 no. 6
**Chronological catalogue of transcriptions**

> [Ludwig van Beethoven, Piano concerto no. 4 in G major op. 58, cadenza for 1st movement. Comp. 1888]<


---

106 ‘Del.’ signifies ‘delivery’, i.e. the date on which the publisher took delivery of the MS, as entered in the Universal Edition ledgers.


**Arrangements and transcriptions by other hands**

*Es war einmal…*, Fantasy for large orchestra arr. Karl Komzák c1900. Publ. Julius Ehmel, Vienna, undated

[String quartet no. 2 op. 15, arr. Arnold Schoenberg c1918–19 for two pianos, fragment. MS: Arnold Schoenberg Institute, Los Angeles]

Psalm 23, ‘Der Herr ist mein Hirte’ op. 14, arr. Erwin Stein c1921 for chorus and chamber ensemble (Fl/Picc-Ob-Cl-Fg; Hn; Pfte-Harm; Perc; 2 Vn-Vla-Vc-Cb). MS (score and parts): Arnold Schoenberg Institute, Los Angeles. Publ. Universal Edition, Vienna, [c1984]


Four Maeterlinck songs op. 13: 1) *Die drei Schwestern*; 2) *Lied der Jungfrau*; 3) *Als ihr Geliebter schied*; 4) *Sie kam zum Schloß gegangen*, arr. Reinbert de Leeuw (1 and 4) and Leonard Stein (2 and 3) 1980 for voice and chamber ensemble (Fl-Cl; Pfte-Harm; 2 Vn-Vla-Vc-Cb)


---

108 Presumably composed for the Munich Künstlertheater production of *The Mikado* in July 1913, conducted by Zemlinsky (the Volksoper staged the work in December 1909, but on that occasion Zemlinsky did not conduct).

109 Recorded by an unnamed orchestra and conductor on Gramola AM 1661 (VC.59) in 1929.


Lied der Circe (from Circe, act I), arr. Antony Beaumont 1996 for voice and piano. 1st perf. 5 October 1996, Hamburg