

Catalogue of Compositions

compiled by Antony Beaumont

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 List*⁴ 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 systematic section of this catalogue includes manuscript locations, 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The systematic section of the catalogue includes unpublished works, but omits incomplete and fragmentary items. However, all such items⁶ are included in the chronological section, enclosed within square brackets.

With regard to opus numbers Rudolph Stefan has written:⁷

¹ Horst Weber, 'Zemlinsky in Wien 1871–1911', *Archiv für Musikwissenschaft*, xxxviii (1971), 77–90. Weber's later work lists – in his book *Alexander Zemlinsky, Österreichische Komponisten des XX. Jahrhunderts*, xxiii, Vienna, 1977 and in the 1980 edition of *The New Grove Dictionary of Music and Musicians*, xx, 666 – are less comprehensive.

² Lawrence A. Oncley, *The published works of Alexander Zemlinsky*, diss., University of Indiana, 1975; 'The Works of Alexander Zemlinsky: A Chronological List', *MLA Notes*, 34, December 1977, 291–302.

³ Rudolph Stephan, *Alexander Zemlinsky – ein unbekannter Meister der Wiener Schule*, Kieler Vorträge zum Theater, iv, Kiel, 1978.

⁴ *Revised List of the Alexander von Zemlinsky Collection in The Library of Congress*, Washington DC, 1980 [cyclostyled list].

⁵ *Guide to Special Collections in the Music Division of The Library of Congress*, Washington DC, 1992, rev. 8/93 [database].

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 E \square (LoC 26/4)
4. 'Sehr langsam und zart', movement in A major for string orchestra (LoC 26/5)
5. *Ich fühle deinen Odem*, for voice and piano (LoC 26/6)
6. *Eierpunsch*, birthday march by 'Guttberg und Jakomann' (LoC 28/3).

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]⁸

[*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 \square 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 \square minor. Comp. 1888. Sketches]

Romanze⁹ in D \square 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]

[Fantasia¹⁰ 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 \square minor (comp. 6 August 1889); 3) G \square major; 4) E \square major (comp. 31 August 1889)

[*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]

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

⁹ Original title: 'I. Romanze'; possibly intended as the first movement of a Suite. The MS includes the complete violin part.

¹⁰ Original title: 'I. Fantasia'.

[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 schlanke 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) *Lerchengesang* (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]

Piano sonata [no. 2] in C minor. Comp. November 1890. MS: Bucharest¹²

Three (four) piano pieces: [1] Intermezzo in B major (fragment)]; 2) *Schnell mit großem Schwung* in A major; 3) Intermezzo in C minor¹³; 4) *Fantasie* in D major.¹⁴ Comp. begun 16 April 1891. LoC 1/7

Four Miniatures for piano: 1) D major; 2) B minor; 3) A minor; 4) C minor.¹⁵ Comp. ?1891. Ded. Otto Schiele. LoC 1/8

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

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 in red are found in a portfolio of compositions (40 pp.) originally included in the posthumous papers of Theodor Fuchs (1873–1953). The manuscripts and their contents are described in Mircea Voicana, ‘Zemlinsky: un camarade viennois de Georges Enesco’, *Revue roumaine d’histoire de l’art*, V, 1968, 155–62. The portfolio was housed temporarily in the Romanian State Library, Bucharest. Its current location is unknown.

¹³ Prefaced by four lines of a poem from the Turkish.

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

¹⁵ cf. *Skizze* for piano, publ. 1896.

[*Zigeunerliebe*, Rhapsodie in B \square major for piano, fragment.¹⁷ LoC 1/9]

[*Das liebliche Vergißmeinnicht* (Vincenz Zusner) for voice and piano. Comp. 1891, fragment, not authenticated. MS: Bucharest]

[Symphony¹⁸ in E minor, movts. 2 and 3 only. Orchestration begun 25 April 1891; compl. 26 May 1891. Incomplete. LoC 1/10]

Des Mädchens Klage (Vincenz Zusner) for voice and piano. Comp. ?May 1891. MS: Gesellschaft der Musikfreunde, Vienna. Publ. Ricordi, Munich, 1995

Three pieces for cello and piano: 1) Humoresk; 2) Lied; 3) Tarantell. Comp. summer 1891. Ded. Friedrich Buxbaum. MS: private collection. Publ. Ricordi, Munich, 2005

Two (four) pieces for piano duet: 1) *Eine Morgendämmerung*, comp. 26 August ?1891; 2) *Der Polichinell*; [3) *Zwei Nonnen*, fragment, comp. 23 ?August ?1891; 4) *Das Hindumädchen*, fragment.] LoC 1/9 and 26/27

[*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, 1892¹⁹

Der Morgenstern (Vincenz Zusner) for voice and piano. Comp. ?June 1892. LoC 3/1.²⁰ 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]

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)’.

¹⁷ Orig. title: ‘Zigeunerliebe. 1. Werbung’.

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.

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.*

²⁰ Not in Zemlinsky’s hand.

[*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

Symphony in D minor.²¹ Comp. ?1892–3. LoC 1/13. 1st perf. 11 July 1892 (1st movt. only); 10 February 1893 (complete), Vienna. Publ. Ricordi, Munich, 1995

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*,²² comp. 1 November 1892 [5) *Trutzliedchen*, incomplete]. LoC 1/22. Nos. 2 and 3 publ. Ricordi, Munich, 1995

[*Die Folkunger*, opera in 4 acts. Text after Solomon H. Mosenthal.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. LoC 26/19.

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

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.

²² The same text as op. 2/II. 2, no. 4.

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*.

²⁴ The song is numbered 'III.'

²⁵ The same text as op. 2/I no. 6.

Ballads for piano:²⁶ 1) *Archibald Douglas* (after Theodor Fontane); 2) *Der König von Thule* (after Goethe), comp. 17 February ?1893; 3) *Der Wassermann* (after Justinus Körner); 4) *Intermezzo* [after Goethe's *Nur wer die Sehnsucht kennt*]; [5) *Heinrich der Vogler*, fragment]. Ded.: Johann Nepomuk Fuchs. LoC 1/15. Publ. Ricordi, Munich, 1996

String quartet in E minor. Comp. c1893. LoC 3/10-11 (score and parts). 1st perf. 4 September 1998, Berlin. Publ. Ricordi, Munich, 1996.

Sonata for cello and piano in A minor.²⁷ Comp. 1 January–7 March 1894. Ded.: Friedrich Buxbaum. MS (incl. cello part): private owner. First perf. 23 April 1894, Vienna. Publ. Ricordi, Munich, 2005

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

[String quintet in D minor.²⁸ Comp. 6 November 1894.²⁹ 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. Publ. Ricordi, Munich, 2013

Lustspielouvertüre (to Wartenegg's *Der Ring des Ofterdingen*) for orchestra. Comp. September 1894–15 March 1895. LoC 3/15-16. Publ. Ricordi, Munich, 2013

Minnelied (Heinrich Heine) for TTBB chorus, 2 flutes, 2 horns and harp. Comp. ?1895. LoC 3/17-18. Publ. Ricordi, Munich, 1995

²⁶ Designated in the MS as 'op. 2'.

²⁷ MS score and handwritten part diverge significantly in the closing bars of the first movement, so much so that the edition of 2005 includes both readings. This dichotomy is resolved by a page of manuscript, filed at LoC in a folder of unidentified fragments, which includes the definitive reading of this passage, marked 'zum Übertragen'. Performers and all other readers of this catalogue are invited to download the corrected version of this passage as a single-page file in pdf format: [link](#)

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).

²⁹ Completion date of the first movement, of which the opening is marked 'am 17.10.' Sketches for three succeeding movements are undated.

Sarema, opera in three parts.³⁰ Libretto [by the composer, Adolf von Zemlinsky and Arnold Schoenberg] after Rudolf von Gottschall. Short score comp. 7 February–22 June 1893; full score compl. 25 August 1895. Ded. ‘to my parents’. MS (full score and vocal score): Bayerische Staatsbibliothek, Munich³¹ and LoC 4/9-12, 5/1 and 6/1. 1st perf. 10 October 1897, Munich Hofoper. Libretto publ. Kastner & Lossen, Munich, 1897. VS publ. Berthé, Leipzig, 1899; republ. Ricordi, Munich, 1993

Albumblatt (Erinnerung an Wien) for piano. Comp. 26–28 May 1895. Ded. Catharina Maleschewski. LoC 4/3. Publ. Ricordi, Munich, 1996

Orientalisches Sonett (Hans Grasberger) for voice and piano. Comp. 15 October 1895. LoC 4/4. Publ. Ricordi, Munich, 1995

Serenade (Suite) in A major for violin and piano. Comp. 1895. LoC 2/8-9. 1st perf. 24 January 1896, Vienna. Publ. Universal Edition, Vienna, 1984

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

*Hochzeitsgesang*³² (‘Baruch aba’; ‘Mi adir’), motet for cantor, SATB chorus and organ. Comp. 29 April [1896]. Ded. Helene Bauer. LoC 3/7. 1st perf. 25 May 1896. Publ. Ricordi, Munich, 1995

String quintet in D, finale.³³ Comp. 11 January 1896. LoC 4/7. 1st perf. (as new finale of the 1894 Quintet) 5 March 1896, Vienna. Publ. Ricordi, Munich, 1994³⁴

Trio op. 3 in D minor for clarinet (or violin), cello and piano. Comp. c1896. MS sketch: LoC 7/5. 1st perf. 11 December 1896, Vienna. Publ. Simrock, Berlin, 1897. Republ. (critical edition) Henle, Munich, 2016

[*Es muß ein Wunderbares sein* (Oscar von Redwitz) for SATB chorus, incomplete. Comp. 21–22 March 1896. LoC 3/13]

Herbsten (Paul Wertheimer) for voice and piano. Comp. 29 June 1896. LoC 6/3. Publ. Ricordi, Munich, 1995

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

³⁰ Orig. ‘Oper in 3 Abtheilungen’.

³¹ Also original performing materials.

³² The MS is untitled.

³³ Composed as new finale for the String quintet in D minor (1894).

³⁴ Together with the D minor first movement; listed in the Systematic Catalogue as ‘Two movements for string quintet’.

Frühlingsbegräbnis (Paul Heyse) for soprano and baritone soli, chorus and orchestra. Comp. April–July 1896; orch. c1897; rev. and re-orch. c1903. Ded.: to the memory of Johannes Brahms. MS: Gesellschaft der Musikfreunde, Vienna³⁶ and LoC 6/7-10. 1st perf. (orig. vsn.) 11 February 1900, Vienna; (rev. vsn.) 16 March 1997, Cologne. Publ. (revised version) Ricordi, Munich, 1996

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

[*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]

Frühlingsglaube (Ludwig Uhland) for SATB chorus and string orchestra. Comp. October 1896. LoC 7/1-2. 1st perf. 16 June 1988, Cologne. Publ. Ricordi, Munich, 1995.

Geheimnis (poet unidentified) for SATB chorus and string orchestra. Comp. 1896. Short score: LoC 7/1. 1st perf. 2 April 1995, Vienna. Publ. (orch. Antony Beaumont) Ricordi, Munich, 1995

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

Der Tag wird kühl (Paul Heyse) for voice and piano. Comp. June 1897. Ded.: Melanie Guttmann. MS: Moldenhauer Archive, Harvard University.³⁸ Publ. Ricordi, Munich, 1995

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

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 'Almosfrede'. 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.

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

[*Ich schreite heim*³⁹ (Emil Claar) 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) *Mailed* (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) *Altdeutsches 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

Symphony in B-flat□ major. Comp. 9 September 1897. LoC 7/8-9. 1st perf. 5 March 1899, Vienna. Publ. Universal Edition, Vienna, 1977. Republ. (critical edition) Universal Edition, Vienna, in preparation.

Songs op. 5 for voice and piano. Book I: 1) *Schlaf' nur ein* (Paul Heyse), comp. 26 December 1896; 2) *Hütet euch* (Paul Heyse), comp. 26–27 December 1896; 3) *O Blätter, dürre Blätter* (Ludwig Pfau), comp. 1 January 1897; 4) *O Sterne, goldene Sterne* (Ludwig Pfau). Book II: 1) *Unter blühenden Bäumen* (Otto Franz Gensichen) ded.: 'Frl. M. Guttmann', publ. as music supplement to *Neue musikalische Presse*, Vienna, no. 14, 5 April 1896; 2) *Tiefe Sehnsucht* (Detlev von Liliencron); 3) *Nach dem Gewitter* (Franz Evers); 4) *Im Korn* (Franz Evers), comp. August ?1897; MS: Moldenhauer Collection, Library of Congress.⁴⁴ MS (entire group): Wilhelm Hansen, Copenhagen. Complete opus ded.: 'Fr. J.C.' Publ. Hansen, Copenhagen and Leipzig, 1898.⁴⁵

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.

⁴⁴ Fair copy with dedication to Melanie Guttmann ('meiner lieben Mela in Erinnerung an s. St.', dated Vienna, 6 September [?1897]).

⁴⁵ The contract with W. Hansen was signed on 4 January 1898.

Walzer-Gesänge nach toskanischen Liedern von Ferdinand Gregorovius op. 6 for voice and piano: 1) *Liebe Schwalbe*; 2) *Klagen ist der Mond gekommen*; 3) *Fensterlein, nachts bist du zu*; 4) *Ich geh' des Nachts*; 5) *Blaues Sternlein*; 6) *Briefchen schrieb ich*. Comp. begun 28 March 1898. LoC 7/12. Publ. (with English trans. by Constance Bache) Simrock, Berlin, 1899

[*Waldseligkeit* (Richard Dehmel) for voice and piano.⁴⁶ Comp. ?1898, fragment. LoC 9/12]

Fantasien über Gedichte von Richard Dehmel op. 9 for piano: 1) *Stimme des Abends*; 2) *Waldseligkeit* compl. 22 October 1898; 3) *Liebe*;⁴⁷ 4) *Käferlied*.⁴⁸ MS: Doblinger, Vienna⁴⁹ and LoC 9/10-11. Publ. Doblinger, Vienna, 1901

[*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 no. 2, no. 3 complete). Ded.: Alma Schindler. Publ. Hansen, Copenhagen and Leipzig, 1901⁵⁰

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

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. ?1898⁵¹ LoC 9/9 (no. 3 only).⁵² Ded.: Johannes Messchaert. 1st perf. (nos. 3 and 4) 1 December 1900, Vienna Publ. Hansen, Copenhagen and Leipzig, 1901

⁴⁶ Not related to the eponymous Fantasy for piano op. 9 no. 2.

⁴⁷ This piece was originally prefaced by another poem by Dehmel, *Ideale Landschaft*.

⁴⁸ Also fragments for further compositions: *Übermacht* (Richard Dehmel) and *Zu spät* (Detlev von Liliencron).

⁴⁹ The Doblinger autograph is dedicated to Schoenberg, but no dedication is included in the published edition.

⁵⁰ The contracts for opp. 7 and 8 were signed with W. Hansen in January 1900.

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.

Es war einmal..., folk-tale opera in a prologue and three acts. Libretto by Maximilian Singer after Holger Drachmann. Comp. August 1897–28 March 1899. Further revisions compl. c1912. MSS: ÖNB⁵³ and LoC 9/3-5 and 10/1. Libretto publ. Künast, Vienna, 1900. VS: Eberle, Vienna, undated [1899]. 1st perf. 22 January 1900, Vienna Hofoper. Publ. Ricordi, Munich, 1990. Republ. (critical edition) Ricordi, Berlin, in preparation

—*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

[*Ein Stück aus dem Leben eines Menschen*, Sextet in E \flat 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]

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

Fridl, Singspiel in two scenes for solo voices, chorus and piano. Text by the composer. Comp. ?winter 1900. MS incomplete, LoC 9/4. First perf. 25 February 1900, Kaufmännische Verein, Vienna.⁵⁵ Libretto publ. in K. John (ed.), *Alexander von Zemlinsky und die Moderne*, Berlin 2009, 95–107. Closing scene (duet Princess/Fridl) publ. in P.-A. Bempéchat (ed.), *Naturlaut. Scholarly Journeys Towards Gustav Mahler*, New York 2016, p. 127–133

Psalm 83, ‘Gott! Schweige Dich nicht also’, for soli, chorus and orchestra. Comp. July–September 1900. LoC 9/13-14. 1st perf. 5 March 1987, Vienna. Publ. Universal Edition, Vienna, 1987. Republ. (critical edition) Universal Edition, Vienna, 2017

In der Sonnengasse (Arno Holz) for voice and piano.⁵⁶ Comp. 22 January 1901. LoC 9/15. Publ. Ricordi, Munich, 1995

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 \flat major suggests a possible link with the E \flat minor of the preceding composition.

⁵⁵ A further performance, scheduled for the Tonkünstlerverein on 1.3.1900, was cancelled due to the indisposition of one of the singers. The libretto, preserved in the Zemlinsky Collection (LoC 9/5a), includes a few musical sketches and a list of singers. Further libretto sketches are preserved in LoC 26/31.

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

Herr Bombardil (Rudolf Alexander Schröder) for voice and piano. Comp. 23 January 1901. LoC 9/15-16. Publ. Ricordi, Munich, 1995

Two (three) songs for male voice and orchestra: [1] *Die Riesen* (Joseph von Eichendorff), incomplete]; 2) *Der alte Garten* (Joseph von Eichendorff), short score comp. 22 November 1900; 3) *Erdeinsamkeit* (Hermann Conradi), short score comp. 12 February 1901. MS: LoC 14/11.

Ehetanzlied und andere Gesänge for 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) *Klopfet, 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]

Ein Lichtstrahl, mime drama with piano. Scenario by Oskar Geller. Comp. 8–17 May 1901; rev. c1902. LoC 9/20-21. Publ. Ricordi, Munich, 1992; republ. Ricordi, Munich, 1996 (both versions)

[*Eine ganz 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

[*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 Ballettstücke and *Ein Tanzpoem*]

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

In der Sonnengasse II (Arno Holz).⁶⁴ Comp. 29 August 1901. MS: University of Pennsylvania, Philadelphia.⁶⁵ Ded.: Alma Schindler

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 Guttman]; 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*).

⁶⁰ cf. *Web-Br* 20, letter to Schoenberg postmarked 18.12.1901; this was evidently the only 'Ueberbrettel' song of Zemlinsky's to be performed at Wolzogen's Bunttes 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*.

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

Drei Ballettstücke: Reigen; Fauntanz; Sehr schnell (Presto). Suite from the ballet *Der Triumph der Zeit*. Fauntanz dated 'autumn 1901'. Orch. compl. 1902. LoC 11/4-5. 1st perf. 18 February 1903, Vienna. Publ. Ricordi, Munich, 1992

[*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: ÖNB L16.Frischauf.1 Mus A/Zemlinsky/4 (1st movt.); LoC 12/2–4 (2nd and 3rd movements). 1st perf. 25 January 1905, Vienna. Publ. Universal Edition, Vienna, 1984. Republ. (critical edition) Universal Edition, Vienna, 2013

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*,⁶⁶ comp. May 1903; [5) *Eine Mutter*, fragment].⁶⁷ 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

Ein Tanzpoem, poem for dance⁶⁸ in one act by Hugo von Hofmannsthal. Compl. February 1904.⁶⁹ 1st perf. Zurich, 19 January 1992. Publ. Ricordi, Munich, 1991

Mädel, kommst du mit zum Tanz? (Leo Feld) for voice and piano.⁷⁰ MS: ÖNB.⁷¹ Comp. c1904. Publ. Ricordi, Munich, 1995

*Über eine Wiege*⁷² (Detlev von Liliencron) for voice and piano. Comp. April 1904. MS: LOC 12/8. Publ. in *Der Merker*, music supplement to Heft 5, II. Jg., 1910. Republ. Ricordi, Munich, 1995. 1st perf. 10 April 1904, Vienna

*Schlummerlied*⁷³ (Richard Beer-Hofmann) for voice and piano. Comp. 6 July 1905. MS: Stadt- und Landesbibliothek, Vienna.⁷⁴ Publ. 1911 in *Bohemia*, No. 96, 7 April 1912, 39. Republ. Ricordi, Munich, 1995.

⁶⁴ Not identical to the setting composed in January 1901.

⁶⁵ MS torn into 28 pieces, but otherwise intact.

⁶⁶ Numbered '(16.)'.

⁶⁷ The MS also includes sketches for Act I of *Der Traumgörge*.

⁶⁸ In Hofmannsthal's revised MS: 'Eine Tanzdichtung'.

⁶⁹ The final version of the original ballet in three acts *Der Triumph der Zeit*.

⁷⁰ Text and music of this song are largely identical to Grete's aria in Act I, sc. 6 of *Der Traumgörge*.

⁷¹ Not in Zemlinsky's hand.

⁷² The MS title is *Schmetterlinge*, the text being extracted from a longer poem of that name.

[*Sieh, wie wunderbarlich der Abend lacht* (poet unidentified) for voice and piano. Comp. ?1905, fragment. LoC 110⁷⁵]

Der Traumgörge (op. 11), opera in two acts and a postlude. Libretto by Leo Feld. Comp. June 1903⁷⁶–26 October 1906. MSS: ÖNB⁷⁷ and LoC 12/9, 13 and 14/1–6. 1st perf. 11 October 1980, Nuremberg Opernhaus. Libretto and vocal score (two versions) publ. Karczag und Wallner, Vienna, 1906. Re-publ. Ricordi, Munich, 1989. Full score publ. Ricordi, Munich, 2003

Two Ballads for baritone and piano: 1) *Jane Grey* (Heinrich Amann); 2) *Der verlorene Haufen* (Viktor Klemperer). LoC 7/7-8. Comp. ?March–April 1907. Publ. Ricordi, Munich, 1995

Five songs to texts by Richard Dehmel for voice and piano: 1) *Vorspiel*; 2) *Ansturm*, comp. 14 December 1907; 3) *Letzte Bitte*, comp. 14 December 1907; 4) *Stromüber*, comp. December 1907; 5) *Auf See*, comp. 2–4 December 1907.⁷⁸ LoC 14/10. Publ. Ricordi, Munich, 1995

[Quintet in D minor for two violins, viola and two cellos. Comp. begun 8 June 1908, fragment. LoC 26/7⁷⁹]

*Der chinesische Hund*⁸⁰ (Zemlinsky) for voice and tambourine. Comp. June–July 1908. LoC 26/23

Kleider machen Leute (op. 12), opera in a prologue and three acts. Libretto by Leo Feld after Gottfried Keller. Comp. April 1907–14 August 1909. MS: LoC 15/1-11, Stadt- und Landesbibliothek, Vienna and ÖNB.⁸¹ 1st perf. 2 December 1910, Vienna Volksoper. Vocal score publ. Bote und Bock, Berlin, 1910 and 1914 (two versions).

⁷³ Title of sketch: *Abendlied*. The text is v2 of the poem ‘Schlaflied für Mirjam’.

⁷⁴ The first sketch for this song is contained in a volume of sketches for *Der Traumgörge*, LoC 12/9.

⁷⁵ Included in the sketches for *Der Traumgörge*, LoC 12/9.

⁷⁶ ‘Alexander v. Zemlinsky is currently working on an operetta [*sic*] in three acts. The libretto, written by Leo Feld, is entitled “Der Traumgörge” (*Die Zeit* [Vienna], 28.6.1903, p. 5). ‘Mr Alexander v. Zemlinsky asks us to confirm that his new work “Der Traumjörge” [*sic*] is an opera, not an operetta’ (*Die Zeit*, 1.7.1903, p. 3). The earliest surviving sketches for *Der Traumgörge* date from the summer of 1904.

⁷⁷ Also original performing materials.

⁷⁸ This is the sequence as published; Zemlinsky stipulated no specific order for these songs.

⁷⁹ The MS is headed by a cryptogram: ‘D. b. d. a. z. m. n.’

⁸⁰ Full title: Der chinesische Hund, oder der englische Apfelstrudel | vulgär 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 winds).

⁸¹ Additions to the revised version.

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. 1st perf. 10 December 1910, Vienna. Publ. Universal Edition, Vienna, 1911 (VS) and 1922 (score). Republ. (critical edition) Universal Edition, Vienna, 2017

Four songs to texts by Maurice Maeterlinck [trans. K.L. Ammer and F. von Oppeln-Bronikowski] for voice and piano op. 13:⁸² 1) *Die drei Schwestern*; 2) *Die Mädchen mit den verbundenen Augen*; 3) *Lied der Jungfrau*; 4) *Und kehrt er einst heim*. LoC 16/3-5 (drafts of nos. 1, 2 and 3). Comp. 22 August 1910. 1st perf. 11 December 1910, Vienna. Publ. Universal Edition, Vienna, 1914.⁸³ Republ. (critical edition) Universal Edition, Vienna, 2017

[*Malwa*, Opera in two acts. Libretto by 'R.L.' after Maxim Gorki. Comp. July–August 1912, fragment. LoC 16/11-12]

Four Maeterlinck songs for voice and orchestra op. 13 (nos. 1, 2, 3 and 5). Orchestration compl. c14 March 1913. MS: ÖNB. 1st perf. 31 March 1913, Vienna. Publ. Universal Edition, Vienna, 1923. Republ. (critical edition) Universal Edition, Vienna, in preparation.

[Untitled operatic fragment ('*Meister Gottfried*'). Dated 7 May 1913.⁸⁴ LoC 26/25]

Two songs to texts by Maurice Maeterlinck [trans. K.L. Ammer and F. von Oppeln-Bronikowski] for voice and piano op. 13:⁸⁵ 1) *Als ihr Geliebter schied*, comp. 18 July 1913; 2) *Sie kam zum Schloß gegangen*, comp. 20 July 1913. LoC 16/6-7. Publ. Universal Edition, Vienna, 1914. Republ. (critical edition) Universal Edition, Vienna, 2017

String quartet no. 2 op. 15. Comp. 20 July 1913–12 March 1915. MS: ÖNB and LoC 16/7 and 17/1-2. Ded.: Arnold Schoenberg. 1st perf. 9 April 1918, Vienna. Publ. Universal Edition, Vienna, 1916

⁸² Nos. 1, 2, 3 and 5 of the cycle of six. The two further songs were added in 1913.

⁸³ No. 3 first publ. as music supplement to *NMZ*, 32. Jg. 1911, Heft 18 and 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.

⁸⁴ 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 'Kyrie 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).

⁸⁵ Nos. 4 and 6 of the cycle begun in 1910.

Incidental music to Shakespeare's *Cymbeline*⁸⁶ [trans. unidentified] for tenor solo, speakers and large orchestra: 1) Vorspiel; 2) Einleitung zur 4. Szene⁸⁷ (Imogen und Pisanio); 3) anschließend an 4. Szene; 4) Lied (Cloten), *Horch, horch die Lerche*;⁸⁸ 5) zu Beginn des III. Akt; 6) Einleitung [zum] IV. Akt; 7) untitled; 8) Lied [Melodrama]; 9) untitled; 10) Einleitung [zum V. Akt]; 11) Melodram (V. Akt, 4. Szene). Comp. cDecember 1913–February 1915. LoC 16/14-16.

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

Eine florentinische Tragödie op. 16, opera in one act. Libretto by Oscar Wilde, trans. Max Meyerfeld. Comp. 14 March 1915–14 March 1916. LoC 18/6-7. 1st perf. 30 January 1917, Stuttgart Hofoper. Publ. Universal Edition, Vienna, 1916. Republ. (critical edition) Universal Edition, Vienna, 2011

—Vorspiel zur Oper *Eine florentinische Tragödie* (concert ending by Antony Beaumont). Publ. Universal Edition, Vienna, 2011

Four songs for voice and piano: 1) *Noch spür ich ihren Atem* (Hugo von Hofmannsthal), comp. 27 July 1916; 2) *Hörtest du denn nicht hinein* (Hofmannsthal), comp. July 1916; 3) *Die Beiden* (Hofmannsthal), comp. July 1916; 4) *Harmonie des Abends* (Baudelaire, trans. Anton Englert), comp. 9 August 1916. MS: Paul Sacher Stiftung, Basle.⁸⁹ Publ. Ricordi, Munich, 1995

[*Herr Arnes Schatz*, opera in three acts. Libretto by Zemlinsky after Selma Lagerlöf. Comp. July–August 1917.⁹⁰ MS libretto: LoC 28/15]

[*Raphael*,⁹¹ opera in four scenes. Libretto by Georg Klaren after Honoré de Balzac. Comp. May 1918–July 1919, fragment. LoC 19/1-4]

Aurikelchen (Richard Dehmel) for SSAA chorus. Comp. ?1920. LoC 7/3. Publ. Ricordi, Munich, 1995

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

⁸⁶ In Zemlinsky's autograph score the *Cymbeline* music is numbered 'op. 14': this number was later allocated to Psalm XXIII.

⁸⁷ *recte* 'zum I. Akt, 3. Szene'.

⁸⁸ An adaptation and orchestration of the song *Blaues Sternlein*, op. 6 no. 5.

⁸⁹ 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).

⁹⁰ Zemlinsky composed the music for a 'scenic prologue', of which the autograph is lost (cf. Web-Br 176, 21.5.1917, 170).

⁹¹ Orig. title: *Das Chagrinleder*.

Der Zwerg (op. 17), opera in one act. Libretto by Georg Klaren⁹² after Oscar Wilde. Comp. July 1919–4 January 1921. LoC 20/1. 1st perf. 28 May 1922, Cologne Stadttheater. Publ. Universal Edition, Vienna, 1921 (VS and libretto) and 1922 (score). Republ. (critical edition) Universal Edition, Vienna, 2006.

—Intrada, March and Intermezzo from *Der Zwerg*. Publ. Universal Edition, Vienna. First perf. 22 October 1929, Vienna

—Spanish Dance from *Der Zwerg* for piano.⁹³ 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. ?1923. LoC (no. 6 only). 1st perf. 5 June 1923, Berlin, Philharmonie (no. 6 only). Publ. Universal Edition, Vienna, 1924.⁹⁴ Republ. (critical edition) Universal Edition, Vienna, in preparation

Kleider machen Leute, musical comedy in a prelude and two acts, revised ('Prague') version. Libretto by Leo Feld after Gottfried Keller. Compl. 1922. 1st perf. 20 April 1922, Prague, Deutsches Landestheater. Publ. Universal Edition, Vienna, 1922

—Waltz-Intermezzo from *Kleider machen Leute*. Publ. Universal Edition, 1922. First perf. 22 October 1929, Vienna

Lyrische Symphonie op. 18 in seven songs after Rabindranath Tagore [trans. Hans Effenberger] for soprano and baritone soli and large orchestra. Comp. 2 April 1922–29 August 1923. MS: ÖNB and LoC 20/2. 1st perf. 4 June 1924, Prague. Publ. Universal Edition, Vienna, 1923 (vocal score) and 1926 (orchestral score). Republ. (critical edition) Universal Edition, Vienna, 2002

Albumblatt [for piano]. Comp. July 1924. Ded.: David Bach. MS: David Bach Archive, Crowborough⁹⁵

⁹² A typescript of Klaren's libretto with alterations (presumably in his hand) is preserved in the Stadt- und Landesbibliothek, Vienna (Handschriftenabteilung).

⁹³ 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.

⁹⁴ 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.

⁹⁵ From the so-called 'Bach box', presented to the dedicatee on his 50th birthday in 1924: a collection of original works, musical and literary dedications by Kokoschka and Josef Hoffmann, Bartók, Korngold, Richard Strauss, Schoenberg, Webern and Zemlinsky, Hofmannsthal, Galsworthy, Schnitzler and Stefan Zweig. After the death of David Joseph Bach in 1947 it lay forgotten in a bank vault until it was rediscovered in 2001.

String quartet no. 3 op. 19. Comp. August–September 1924. LoC 20/3 and Stadt- und Landesbibliothek, Vienna. Ded.: Friedrich Buxbaum. 1st perf. 27 October 1924, Leipzig. Publ. Universal Edition, Vienna, 1925

[Untitled operatic fragment ('*Der Graf von Gleim*').⁹⁶ Libretto by Marie Pappenheim. Comp. ?summer 1925. MS: private collection, Vienna]

[*Der heilige Vitalis*, opera in three acts.⁹⁷ Libretto by the composer after Gottfried Keller. Sketches comp. July 1926–c1927. LoC 17/3-8 and 18/1-5]

String quartet (orig. intended as no. 4):⁹⁸ two complete movts., four fragments. Comp. 22 July–August 1927. MS: LoC 20/4. 1st and 2nd movts. 1st perf. 19 July 1994, Toblach. Publ. Ricordi, Munich, 1994

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

Symphonische Gesänge op. 20 for baritone (or alto) voice and orchestra. Texts from *Afrika singt. Eine Auslese neuer afro-amerikanischer Lyrik* [trans. Anna Nussbaum, Hermann Kesser, Josef Luitpold and Anna Siemsen]: 1) *Lied aus Dixieland* (Langston Hughes), comp. 7 May 1929; 2) *Lied der Baumwollpacker* (Jean Toomer), comp. July 1929; 3) *Totes braunes Mädel* (Countee Cullen), comp. July 1929; 4) *Übler Bursche* (Langston Hughes), comp. July 1929; 5) *Erkenntnis* (Langston Hughes), comp. July 1929; 6) *Afrikanischer Tanz* (Langston Hughes), comp. 2 August 1929; 7) *Arabeske* (Frank Horne), comp. 2 August 1929. LoC 20/6 and 21/1. 1st perf. 5 May 1935, Brno. Publ. Universal Edition, Vienna, 1936. Republ. (critical edition) Universal Edition, Vienna, in preparation.

Der Kreidekreis (op. 21), opera in three acts (seven scenes). Libretto by Zemlinsky after Klabund. Comp. 3 July 1930–8 October 1932. LoC 21/1-2, 22/1 and 23/1-2. Ded.: Louise Zemlinsky. 1st perf. 14 October 1933, Zurich Stadttheater. Libretto publ. Phaidon Verlag, Vienna, 1933. Vocal score publ. Universal Edition, Vienna, 1933.

Und einmal gehst du (August Eigner) for voice and piano. Comp. July 1933. LoC 23/3. Publ. Ricordi, Munich, 1995

⁹⁶ The MS comprises four sketches and an unfinished partcell 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. c1915 (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.

⁹⁷ Orig. title: *Der tolle Mönch*, opera in five scenes.

⁹⁸ In the MS the quartet is not numbered. The published version is listed in the Systematic Catalogue as 'Two movements for string quartet'.

Six songs⁹⁹ op. 22 for voice and piano: 1) *Auf braunen Sammetschuhen* (Christian Morgenstern), comp. 10 January 1934; 2) *Abendkelch voll Sonnenlicht* (Christian Morgenstern), comp. 11 January 1934; 3) *Feiger Gedanken bängliches Schwanken* (Johann Wolfgang von Goethe), comp. 18 January 1934; 4) *Elfenlied* (Johann Wolfgang von Goethe), comp. 19 January 1934; 5) *Volkslied* (Christian Morgenstern), comp. 12 January 1934; 6) *Auf dem Meere meiner Seele* (Christian Morgenstern), comp. 10–21 January 1934. Ded.: Eva Freund. MSS: LoC 23/6–7 (fair copies) and Moldenhauer Archive, Houghton Library, Harvard University. 1st perf. 1934, Prague. Publ. (with English translations by Maurice Wright) Mobart, Hillsdale, 1977.

Sinfonietta op. 23 for orchestra. Comp. 8 March–3 July 1934. MS: ÖNB and LoC 23/5. 1st perf. 19 February 1935, Prague. Publ. Universal Edition, Vienna, 1935. Republ. (new edition) Universal Edition, Vienna, 2001.

Das bucklichte Männlein (Des Knaben Wunderhorn) for voice and piano.¹⁰⁰ Comp. December 1934. LoC 23/6. Publ. with Six Songs op. 22, Mobart, Hillsdale, 1977

Ahnung Beatricens (Franz Werfel) for voice and piano. Comp. January 1935. LoC 23/8. Publ. with Six Songs op. 22, Mobart, Hillsdale, 1977

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

Psalm 13, ‘Herr, wie lange willst Du mein vergessen?’, op. 24 for SATB chorus and orchestra. Comp. 2 April 1935. MS: New York Public Library¹⁰¹ and LoC 23/10. 1st perf. 8 June 1971, Vienna. Publ. Universal Edition, Vienna, 1971. Republ. (critical edition) Universal Edition, Vienna, 2017.

String Quartet no. 4 (Suite) op. 25. Comp. January–April 1936. MS (score): LoC 23/11; (parts, some pages autograph) Moldenhauer Archive, Houghton Library, Harvard University. Publ. Universal Edition, Vienna, 1974. First perf. 21 April 1967, Vienna

Der König Kandaules (op. 26), opera in three acts. Libretto by the composer after André Gide, German version by Franz Blei. Comp. begun 14 June 1935, short score compl. 29 December 1936. Orchestration incomplete.¹⁰² LoC 188-192. Score reconstructed and orchestration completed by Antony Beaumont 1992–5. First perf. 6 October 1996, Staatsoper Hamburg. Vocal score publ. Ricordi, Munich, 1994

—Prelude and Monologue from Act III of the opera *Der König Kandaules*. Orch. Antony Beaumont. First perf. 15 May 1992, Vienna. Publ. Ricordi, Munich, 1992

⁹⁹ The MS title of the collection was *Abendlieder*.

¹⁰⁰ Originally intended as op. 22 no. 6.

¹⁰¹ Original MS untraceable; a copy is preserved on microfilm.

¹⁰² The MS material includes 137 pp. of orchestral score and 13 pp. of vocal score.

Twelve Songs op. 27 for voice and piano: 1) *Entführung* (Stefan George), comp. 31 March 1937; 2) *Sommer* (Kalidasa/Hans Bethge¹⁰³), 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 Hughes¹⁰⁴), 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) *Wandrer's Nachtlied* (Johann Wolfgang von Goethe), comp. 4 April 1937. LoC 25/2-3. Publ. (with English translations by Maurice Wright) Mobart, Hillsdale, 1978

[Praeludium and Courante (for piano?). Comp. March 1938, incomplete. LoC 24/3¹⁰⁵]

[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 25/4¹⁰⁶]

[Quartet for clarinet, violin, viola and cello. Comp. begun 22 August 1938,¹⁰⁷ 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]

Three songs (Irma Stein-Firner, trans. Alice Mattullath): 1) *Chinese Serenade*; 2) *My ship and I*; 3) *Love, I must say goodbye*. LoC 26/14 (sketches only). First perf. 5 October 1936, Hamburg. Publ. Chappell, New York, 1940.

[Two songs to texts by Irma Stein-Firner for voice and piano: 1) *Eine Frau mit Millionen*; 2) *Lieb in der Ferne*. Comp. 1939. Fragments. LoC 26/14¹⁰⁸]

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

Hunting piece ('school piece') for two horns and piano. Comp. cJune–July 1939. LoC 26/1. Publ. Universal Edition, Vienna as *Jagdstück*, 1977

Humoreske (Rondo, 'school piece') for wind quintet. Comp. July 1939. LoC 26/2. Publ. Universal Edition, Vienna, 1978

¹⁰³ All settings of Kalidasa and Amaru in op. 27 use translations from Hans Bethge's anthology *Die indische Harfe*. Bethge's authorship is acknowledged neither in the MSS nor in the published edition.

¹⁰⁴ For details of translators cf. *Symphonische Gesänge* op. 20.

¹⁰⁵ Amongst the sketches for *Der König Kandaules*.

¹⁰⁶ The sketch for *Liebestrunken* is on the same folio as the first sketches for the Clarinet Quartet.

¹⁰⁷ Some sketches are written on Schirmer Imperial Brand manuscript paper and hence date presumably from after Zemlinsky's arrival in New York (December 1938).

¹⁰⁸ The sketch for *Lieb in der Ferne* is on the same folio as the Romance for clarinet, horn and bassoon.

Systematic Catalogue

Stage works

Cymbeline (William Shakespeare), incidental music

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 Lichtstrahl mime drama with piano. Scenario by Oskar Geller

Sarema opera in three parts. Libretto by Adolf von Zemlinszky 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 (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 Seejungfrau 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-flat major (1897)

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

Vorspiel zur Oper *Eine florentinische Tragödie*

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)

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*¹⁰⁹ (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. 24 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)

Sonata in A minor for cello and piano (1894)

Three pieces for cello and piano (1891)

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 blühten 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)

¹⁰⁹ Published together with *Frühlingsglaube*.

Four Miniatures (c1891)
Ländliche Tänze op. 1 (c1891)
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
Ehetanzlied 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; Altdeutsches Minnelied (Des Knaben Wunderhorn) op. 2/II no. 2;
Ansturm (Richard Dehmel), 1907; Auf braunen Sammettschuhen (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 Gregorovius) op. 6 no. 5; Briefchen
schrieb ich (Ferdinand Gregorovius) 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 Fetich) op. 2/I no. 1; Herbsten (Paul Wertheimer), 1896; Herr Bombardil (Rudolf Alexander Schröder), 1901; Hörtest du denn nicht hinein (Hugo von Hofmannsthal), 1916; Himmel hat keine Sterne so klar, Der (Paul Heyse) op. 2/I no. 2; Hütet 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; Klopfet, so wird euch aufgetan (Thekla Lingen) op. 10 no. 5

Lerchengesang (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 Pflüger), 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; Mädels, 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 Hofmannsthal), 1916; Nordisches Volkslied (Maximilian Singer), 1900; Nun schwillt der See so bang (Paul Wertheimer), 1896

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; Schlanke 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; Verschmähte, 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; Wandrers 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]<

Ludwig van Beethoven, *Fidelio* op. 72, arr. for piano four-hands (without voices). Publ. Universal Edition, Vienna, undated [1902, del.¹¹⁰ 25 April 1902]

Joseph Haydn, *Die Schöpfung*, arr. for piano four-hands (without voices). Publ. Universal Edition, Vienna, undated [1903, del. 3 February 1903]

Joseph Haydn, *Die Jahreszeiten*, arr. for piano four-hands (without voices). Publ. Universal Edition, Vienna, undated [1903, del. 10 January 1903]

Erich Wolfgang Korngold, *Der schneemann*, pantomime, orch. compl. 21 May 1910.¹¹¹ Publ. Universal Edition, Vienna, 1911

Albert Lortzing, *Czaar und Zimmermann* (sic), arr. for piano solo (without voices). Publ. Universal Edition, Vienna, undated [1903, del. 17 September 1902]

Albert Lortzing, *Der Waffenschmied*, arr. for piano solo (without voices). Publ. Universal Edition, Vienna, undated [1903, del. 23 October 1902]

Gustav Mahler, Symphony no. 6 in A minor, arr. for piano four-hands. Publ. C.F. Kahnt Nachfolger, Leipzig, 1906; rev. and republ. Universal Edition, Vienna, 1910

Felix Mendelssohn-Bartholdy, *Elias*, op. 70, arr. for piano four-hands (without voices). Publ. Universal Edition, Vienna, undated [1904, del. 5 December 1903]

Felix Mendelssohn-Bartholdy, *Paulus*, op. 36, arr. for piano four-hands (without voices). Publ. Universal Edition, Vienna, undated [1904, del. 3 August 1903]

Wolfgang Amadeus Mozart, *Die Zauberflöte*, K. 620, arr. for piano four-hands (without voices). Publ. Universal Edition, Vienna, undated [1903, del. 17 September 1902]

Otto Nicolai, *Die lustigen Weiber von Windsor*, arr. for piano four-hands (without voices). Publ. Universal Edition, Vienna, undated [1903, del. 17 September 1902]

Robert Schumann, *Das Paradies und die Peri*, op. 50, arr. for piano four-hands (without voices). Publ. Universal Edition, Vienna, 1904 [del. 3 November 1904]

¹¹⁰ 'Del.' signifies 'delivery', i.e. the date on which the publisher took delivery of the MS, as entered in the Universal Edition ledgers.

¹¹¹ cf. letter to Universal Edition, arrival date 28.5.1910.

W.S. Gilbert and A.S. Sullivan, *The Mikado*, introduction to Act II. Comp. ?July 1913.¹¹² LoC 26/3

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]

Two Maeterlinck songs op. 13: 1) *Die Mädchen mit den verbundenen Augen*; 2) *Und kehrt er einst heim*, arr. Erwin Stein 1921 for voice and chamber ensemble (Fl-Cl; Pfte-Harm; 2 Vn-Vla-Vc-Cb). MS (score and parts): Arnold Schoenberg Institute, Los Angeles. Publ. Universal Edition, Vienna, 1984

Waltz-Intermezzo from *Kleider machen Leute*, arr. Felix Greissle 1927 for salon orchestra. Publ. Universal Edition, Vienna, 1927¹¹³

Fantasy from *Kleider machen Leute*, arr. Fritz F. Thiele 1929 for salon orchestra. Publ. Universal Edition (Vindobona Collection), Vienna, 1929

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)

Die Seejungfrau, fantasy for orchestra, arr. Keith Rooke for piano solo. Publ. as appendix to K. Rooke, *Alexander Zemlinsky's Symphonic Poem The Mermaid: An Identification and Historical Evaluation*, diss., Manchester, 1981

Fantasien über Gedichte von Richard Dehmel op. 9, arr. James Breed for clarinet and piano. Publ. Doblinger, Vienna-Munich, 1989

String Quartet no. 4 op. 25, arr. Simeon Pironkoff 1992 for string orchestra. Publ. Universal Edition, Vienna, 1992.

¹¹² 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).

¹¹³ Recorded by an unnamed orchestra and conductor on Gramola AM 1661 (VC.59) in 1929.

Six Maeterlinck Songs op. 13: 1) *Die drei Schwestern*; 2) *Die Mädchen mit den verbundenen Augen*; 3) *Lied der Jungfrau*; 4) *Als ihr Geliebter schied*; 5) *Und kehrt er einst heim*; 6) *Sie kam zum Schloß gegangen*, arr. Gösta Neuwirth 1994–5 for voice and chamber orchestra. Publ. Universal Edition, Vienna, 1995.

Two Ballads: 1) *Jane Gray* (Heinrich Ammann); 2) *Der verlorene Haufen* (Viktor Klemperer), arr. Jan van Vlijmen 1994 for baritone and orchestra. Publ. Ricordi, Munich, 1994. 1st perf: 21 October 1994, Amsterdam

Five songs (Dehmel): 1) *Stromüber*; 2) *Ansturm*; 3) *Vorspiel*; 4) *Letzte Bitte*; 5) *Auf See*, arr. Jan van Vlijmen 1994 for baritone and orchestra. Publ. Ricordi, Munich, 1994. 1st perf: 21 October 1994, Amsterdam

Maiblumen blühten überall (Dehmel), arr. Antony Beaumont 1996 for soprano and string orchestra. Publ. Ricordi, Munich, 1997. 1st perf. 18 April 1997, Hamburg

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

Two songs for male voice and orchestra: 1) *Der alte Garten* (Joseph von Eichendorff), 3) *Erd-einsamkeit* (Hermann Conradi), orch. Antony Beaumont). 1st perf. 10 October 1999, Cologne. Publ. Ricordi, Munich, 1999

Two Maeterlinck Songs op. 13, arr. Clytus Gottwald 2010 for 5 voices or 5-part chorus. Publ. Universal Edition, Vienna, 2011.

Serenade (Suite) in A major, arr. Franz Hummel 2010 for violin and orchestra. Publ. Universal Edition, Vienna, 2010. 1st perf. 20 March 2011, Vienna

Four Maeterlinck songs op. 13, arr. Andreas N. Tarkmann 2011 for voice and chamber ensemble (Fl-CI; Pfte-Harm; 2 Vn-Vla-Vc-Cb). Publ. Universal Edition, Vienna, 2010 (with Erwin Stein vsn of songs 1 and 2, see above). 1st perf. 10 October 2011, Vienna

Sinfonietta op. 23, arr. Roland Freisitzer 2013 for chamber orchestra. Publ. Universal Edition, Vienna, 2013. 1st perf. 11 March 2013, Vienna

Lyric Symphony op. 18, arr. Thomas Heinisch 2012 for chamber orchestra. Publ. Universal Edition, Vienna, 2013. 1st perf. 3 June 2013, Vienna

Kammersymphonie, arr. Richard Dünser 2013 for 14 instruments from String Quartet no. 2 op. 15. Publ. Universal Edition, Vienna, 2013. 1st perf. 21 October 2013, Vienna

7 Lieder von Nacht und Traum, arr. Richard Dünser 2013 for voice and 14 instruments to texts by Victor Blüthgen, Otto von Leixner, Julius Rodenberg, Paul Heyse, Jens Peter Jacobsen, Ferdinand Gregorovius and Christian Morgenstern). Publ. Universal Edition, Vienna, 2013. 1st perf. 27 October 2014, Vienna

Der Zwerg, opera in one act. Libretto by Georg Klaren after Oscar Wilde, chamber version by Jan-Benjamin Homolka 2014. Publ. Universal Edition, Vienna, 2014. 1st perf. Vienna, 6 February 2014

Kammerkonzert, arr. Richard Dünser 2016 for 15 instruments from Clarinet Trio op. 3. Publ. Universal Edition, Vienna, 2014. 1st perf. 6 June 2014, Vienna

Eine florentinische Tragödie, opera in one act. Libretto by Oscar Wilde, trans. Max Meyerfeld, arr. Roland Freisitzer for small orchestra, Publ. Universal Edition, Vienna, 2015. 1st perf. 11 May 2015, Vienna