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# Guide to the William A. Speck Collection of Goetheana: Music

YCGL MSS 9



by Beinecke Staff

September 1997

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## Collection Overview

**REPOSITORY:** Beinecke Rare Book and Manuscript Library  
P. O. Box 208330  
New Haven, CT 06520-8330  
(203) 432-2977  
beinecke.library@yale.edu  
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**CALL NUMBER:** YCGL MSS 9

**CREATOR:** Speck, William A. (William Alfred), 1864-1928 , collector

**TITLE:** William A. Speck collection of Goetheana : music

**DATES:** 1785-1937

**PHYSICAL DESCRIPTION:** 0.58 linear feet (2 boxes)

**LANGUAGE:** German

**SUMMARY:** The collection, a part of the William A. Speck Collection of Goetheana, consists of manuscript scores, all either settings of texts by Goethe or compositions based on, or inspired by, his works. The music manuscripts include autographs by Liszt, Carl Loewe, Mendelssohn, Johann Friedrich Reichardt, Ludwig Spohr, and Karl Friedrich Zelter. The collection includes a one-page fragment from Beethoven's Egmont Overture, Op. 84, and an early sketch from Wagner's Faust Overture.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.speckmus>

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## Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.speckmus>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to [beinecke.images@yale.edu](mailto:beinecke.images@yale.edu).

Key to the container abbreviations used in the PDF finding aid:

b.      box  
f.      folder

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## Administrative Information

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### Immediate Source of Acquisition

Most of the manuscript music in the Speck Collection was assembled by William A. Speck, largely by purchase funded by the University, during the early years of the Collection's presence at Yale. Some items have been added in more recent times.

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## Conditions Governing Access

The materials are open for research.

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## Conditions Governing Use

The William A. Speck Collection of Goetheana: Music is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

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## Preferred Citation

William A. Speck Collection of Goetheana: Music. Yale Collection of German Literature. Beinecke Rare Book and Manuscript Library, Yale University.

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## Processing Information

This finding aid was produced primarily from a previously existing card set in the Manuscripts Catalog. All pertinent bibliographical information has been retained. "Speck numbers" formerly used to classify material in this collection have been replaced by standard box and folder references.

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## Associated Materials

[William A. Speck Collection of Goetheana: Manuscripts \(YCGL MSS 6\)](#)

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# WILLIAM A SPECK and THE WILLIAM A. SPECK COLLECTION OF GOETHEANA

The Speck music manuscripts are an integral part of the more extensive William A. Speck Collection of Goetheana. For biographical information on William A. Speck and a general history and description of the Speck Collection, see the finding aid for the [William A. Speck Collection of Goetheana: Manuscripts \(YCGL MSS 6\)](#).

The manuscript scores listed here are complemented in the Speck Collection by printed scores and librettos gathered on similar principles: music using texts by Goethe or inspired by his works. First editions of songs by Schubert and a copy of the "Leipziger Liederbuch," a collection of songs published by Breitkopf in 1770 and said to contain the first appearance in print of a poem by Goethe, are highpoints of this part of the Speck Collection.

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## Scope and Contents

The manuscript scores in the Speck Collection are all either settings of texts by Goethe or compositions based on, or inspired by, his works. Principally from the nineteenth century, the manuscripts include autographs by Liszt, Carl Loewe, Mendelssohn, Johann Friedrich Reichardt, Ludwig Spohr, and Goethe's composer friend Karl Friedrich Zelter, among others. The best-known items are a one-page fragment from Beethoven's *Egmont Overture*, Op. 84, (folder 2) and an early sketch from Wagner's *Faust Overture* (folder 3). The Egmont fragment has been described by Georg Kinsky in *Die Handschriften von Beethovens Egmont-Musik* (Vienna, 1933) and more recently by Adolf Fecker in *Die Entstehung von Beethovens Musik zu Goethes Trauerspiel Egmont: eine Abhandlung über die Skizzen* (Hamburg, 1978). The Wagner fragment, also a single leaf containing 2 pages, belongs to the first version of the work, titled *Ouvertüre zu Goethes 'Faust', 1er Theil*, completed in 1840 in Paris and later described as "Der einsame Faust (Oder: Faust in der

Einsamkeit); ein Tongedicht für das Orchester"; it was considerably revised for the 1855 version, *Eine Faust Overture*.

The acquisition of the manuscript score of Mendelssohn's song *Suleika* (Op. 57, no. 3) (folder 10), a setting of a poem from Goethe's *West-östlicher Divan*, illustrates William Speck's often ingenious methods of pursuing Goethe materials around the world. The Mendelssohn score, as well as a number of important Goethe autographs, was acquired around 1920 from the Chicago banker and collector Oliver R. Barrett. Speck learned that Barrett had an interest in presidential autographs, and since Speck had a fairly easy source of such documents in the person of William Howard Taft, whose tenure at the Yale Law School coincided with Speck's early years as library curator, several exchanges were made: Goethe-related manuscripts for letters Taft had received from his successor, Teddy Roosevelt.

Additions are still being made to the Speck collection of music manuscripts, as opportunity allows. Recent acquisitions, 1997-2010, include manuscript scores for Carl Baermann, "An Lina. Gedicht von Goethe," Albert Moeschinger, "Katzenpastete," and Johann Gottlieb Naumann, "Auf den Auen wandlen wir."

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## Collection Contents

### File List, 1830-1889, n.d.

1.5 linear feet (1 box)

The scores are arranged alphabetically by composer. Works by unidentified composers are listed by title at the end.

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#### BAERMANN, CARL

- |            |  |             |
|------------|--|-------------|
| b. 1, f. 1 | <p>An Lina. Gedicht von Goethe</p> <p>Autograph ms.<br/>Song for solo voice and piano in D major, marked moderato.<br/>From Goethe's poem, "Liebchen kommen dieses Lieder, Jemasl wieder Dir zu Hand! Sitze beim Claviere neider, Wo der Freund sonst bei dir Stand . . ."<br/>On the bottom of the first page is Baermann's notation: "Auch dieses kleine Liedchen bittet um kleines Plätzchen der Erinnerung an Ihren Sie hochverehrenden, Carl Baermann senior, München den 17.Mai 1874</p> | 1874 May 17 |
|------------|--|-------------|

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#### BEETHOVEN, LUDWIG VAN, 1770-1827

- |            |   |      |
|------------|---|------|
| b. 1, f. 2 | <p><a href="#">[Egmont. op. 84. Clärchens Tod]</a></p> <p>Autograph ms., fragment.<br/>[2] p. 23 x 32 cm.<br/>Page [1] contains the last 6 measures [32-37] of the music at the death of Clärchen, scored for orchestra; on p. [2] a notation for instrumentation of measures 12-14, and 16 of the overture, apparently preparatory for a clean copy. With typed ms. of a description by George Kinsky. [3] l. 28 cm.</p> | n.d. |
| b. 1, f. 3 | <p>Musik Klärchens Tod Bezeichnend</p> <p>Autograph ms.<br/>[9] p. 25 x 35 cm.<br/>A copy of Beethoven's music to Clärchen's Tod from his Egmont overture, op. 84, scored for orchestra.</p>  | n.d. |

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#### HAUPTMANN, MORITZ, 1792-1868.

- |            |   |      |
|------------|---|------|
| b. 1, f. 4 | <p>Mignon. Kennst du das Land wo die Citronen blühh . . .</p> <p>Autograph ms.<br/>For solo voice with piano accompaniment. From Goethe's Ballad "Wilhelm Meister."</p> | n.d. |
|------------|---|------|



## LOEWE, CARL, 1797-1869 (continued)

b. 1, f. 8	<p>Frühzeitiger Frühling</p> <p>Autograph ms. [2] p. 16 x 22 cm. Four-part song, unaccompanied, words by Goethe, beginning: Tage der Wonne, kommt ihr so bald? Published in Loewe's Vierstimmige Gesänge für S., A., T u. B., seiner Frau componiert. Dresden, Paul (Friedel), 1841. Op. 79. The words and music are the composer's autograph. Title in gold letters and an illuminated border in colors. At end, in gold letters, Göthe und Löwe. The decoration is thought to be the work of the daughters of Fr. Kugler.</p>	n.d.
b. 1, f. 9	<p>Strömt von der hohen steilen Felswand</p> <p>Autograph ms. [2] p. 17 x 32 cm. Song for one voice with piano accompaniment. The composer's autograph of a fragment from his op. 88, Gesang der Geister über den Wassern [by Goethe], for four voices (S.A.T.B.); the second stanza only, beginning Strömt von der hohen steilen Felswand. At end: Johann Karl Gottfried Löwe.</p>	n.d.
MENDELSSOHN-BARTHOLDY, FELIX, 1809-1847.		
b. 1, f. 10	<p>Suleika [Op. 57, no. 3]</p> <p>Autograph ms., signed. [2] p. 29 x 22 cm. For solo voice with piano accompaniment. At end of p. [2]: "Lepizig 7t Juni 1841. Felix Mendelssohn-Bartholdy." Begins: Was bedeutet die Bewegung; words taken from Geothe's West-östlicher Divan. First published in 1843 as no. 3 of Sechs Lieder mit Begleitung des Pianoforte. Op. 57. Leipzig, Breitkopf and Härtel.</p>	1841
MOESCHINGER, ALBERT, 1897-1985.		
b. 2, f. 31	<p>Katzenpastete</p> <p>Autograph ms., signed. Inscribed to Rudolf Jung, 1937 February. 1 p. 22 x 27 cm. Song for voice and piano, on the last four stanzas of Goethe's poem.</p>	1937

## MÖLLINGER, O.



## MÖLLINGER, O. (continued)

- b. 1, f. 11                      Sechs Gesänge mit Begleitung des Piano-forte comp von O. Möllinger, Lehrer [1830?]  
im Gesang und Pianoforte spielen  
Autograph ms.  
1p.l., [12] p. 23 x 32 cm.  
Stamps on t.-p.: No. 36, and  
book-stamp, Luise P.v.P., with  
crown.
- Contents:  
1. Schlachtgesang. Gedicht von  
Klopstock: wie erscholl der  
Gang des lauten Heers.  
2. Mailied eines Mädchens.  
Von Voss: Seht den Himmel wie  
heiter.  
3. Dieses Bangen, dieses Sehnen.  
4. Kalge. Gedicht von Sophie  
Mereau: Im sonningen Schimmer.  
5. An die Entfernte. Gedicht von  
Goethe: So hab' ich wirklich dich  
verloren.  
6. Die Sommernacht. Gedicht von  
Klopstock: Wenn der Schimmer von  
dem Monde.

## NAUMANN, JOHANN GOTTLIEB, 1741-1801.

- b. 2, f. 30                      [Auf den Auen wandlen wir](#)                      1785 September  
Autograph ms., signed and dated at Copenhagen.  
[2] p. 15 x 21 cm.  
Song for voice and piano, on a poem first published by Bernhard Suphan in  
Goethe-Jahrbuch, 1890.  
Title from first line.

## PLÜDDEMANN, MARTIN, 1854-1897.

- b. 1, f. 12                      Ritter Kurt's Brautfahrt [by Goethe]                      1883  
Autograph ms., signed M.  
Plüddemann 1883.  
[9] p. 34 cm.  
For one voice with pianoforte  
accompaniment. Published about 1893,  
in his Balladen und Gesänge für Bariton  
oder Bass. Nürnberg, Schmid, Bd. 3,  
No. 4. Begins: Mit des Bräutigams  
Behagen.

## PREYER, GOTTFRIED, 1807-1901

## PREYER, GOTTFRIED, 1807-1901 (continued)

- b. 1, f. 13 Mignon. Dichtung v. Göthe. Musik v. Gfd. Preyer. n.d.  
Autograph ms., signed  
[3] p. 21 x 28 cm.  
Song for alto or bass voice with piano accompaniment, in strophic form.  
Begins: Kennst du das Land? Apparently unpublished. Written on six-line music manuscript paper ruled in blue, with line border in red.

## [REICHARDT, JOHANN FRIEDRICH], 1752-1814

- b. 1, f. 14 [\[Jery und Bätely. Singspiel in 1 Akt von Goethe\]](#) n.d.  
Autograph ms. of the songs only.  
[188] p. 34 cm.  
On p. 1: Ouverture zu Bätely und Jeri. For solo voices, chorus, and orchestra. Full score.  
On wrapper, Henriette Kühne-Harkort. Madame Kühne-Harkort was a singer who appeared in concert and oratorio about 1836 and 1838. She is referred to as "Dilettante und echte Künstlerin"  
Cf. Allgemeine musikalische Zeitung, Bd. 38, no. 23, col. 765, 1836.

## RÜFER, PHILIPP, 1810-1891

- b. 1, f. 15 [Meeresstille und glückliche fahrt] 1872  
Autograph ms., fragment.  
[4] p. 32 x 26 cm.  
For four voices with pianoforte accompaniment. Two poems by Goethe, unfinished, ending with the first line of the second poem, Die Nebel zerreißen. In pencil, at head of p. [1]: Manuscript v. Philipp Rüfer. 1872. Willi Müller.

## RUNGENHAGEN, CARL FRIEDRICH, 1778-1851

## RUNGENHAGEN, CARL FRIEDRICH, 1778-1851 (continued)

- b. 2, f. 16                      Drey Gedichte von Göthe und Novalis. Musik von C:F: Rungenhagen                      n.d.  
 Autograph ms.  
 [14] p. 24 x 30 cm.  
 The first and third songs are for one voice with piano accompaniment, the second for soprano, alto, tenor and bass, with soprano solo and piano accompaniment; the second in strophic form. On t.-p.:  
 Der Königl. Preuss. ersten Sängerin  
 Frau Milder Hauptmann ergebenst zugeeignet vom Verfasser.
- Contents:  
 1. Gretchen vor einem Andachtsbild der Mater Dolorosa, aus Göthe's Faust: Ach neige, du Schmerzenseiche.  
 2. Trost in Thränen, von Göthe: Wie kommst, dass du so traurig bist.  
 3. Maria, von Novalis: Ich sehe dich in tausend Bildern.

- b. 2, f. 17                      Lebensmelodien. Gedicht von A.W. Schlegel. Music von C.F. Rungenhagen.                      n.d.  
 Autograph ms.  
 [9] p. 24 x 30 cm.  
 Three songs, two for one voice with piano accompaniment, the third for two voices and piano, all in strophic form. On t.-p.: Der Königl. Sängerin  
 Madame Milder von Componisten. Contents:  
 Der Schwan.  
 Der Adler.  
 Die Tauben.

## SCHACHNER, JOSEPH, 1816-1876

- b. 2, f. 18                      Rondeau pour le Piano-forte sur un theme favori de Robert le Diable composé et tres humble et tres soumis serviteur Jos. Schachner                      n.d.  
 Autograph ms.  
 1p.l., [23] p. 30 cm.  
 Presumably the composer's autograph ms., except for the t.-p. which is in calligraphic hand, decorated with scrolls and flourishes. *Robert le Diable*, an opera by Giacomo Meyerbeer, was performed for the first time in 1831. "Dédié à Sa Majesté la Reine Caroline de Bavière."

## SCHLEUSSNER

## SCHLEUSSNER (continued)

- b. 2, f. 19                      Lieder von Schleussner. Eigene Handschrift                      n.d.
- Autograph ms.  
[26] p. 24 x 31 cm.  
Songs for one or two voices, with accompaniment for piano or guitar.  
One song, Sieh mich Heil'ger wie ich bin, has accompaniment of violins, oboe obbligato, viola, and bass. The title is in Zelter's handwriting, cf. pencil note on t.-p. The page references for the Goethe songs are to the edition pub. by Göschen, Leipzig, 1790.
- Contents:
1. Unser süsster Beruf [Text von] Gotter
  2. Mäd'el schau mir ins Gesicht [Text von] Bürger.
  3. Ein Pilgermädel jung und schön [Text von] Bürgers Gedichte, 2., s. 102.
  4. Ich und der Bach: Hier unterm stillen Hüttendach [Text von] Werthing.
  5. Willst du frey und lustig gehn [Text von] Jacobi.
  6. Dich sanfter Jüngling [Text von] Tiedge.
  7. Der Storch bring nun ein Brüderlein [Text von] Claudius.
  8. Als ich einige Gräber: Süsser Mohn umkränzt [Text] von Soph. Albrecht.
  9. Selma: Sie liebt mich, liebt der Auserwählte [Text] von Voss.
  10. Es war ein König in Tule [Von] Göthe's Schriften, 7. Bd. Faust, S. 94
  11. Meine Ruh ist hin [Von] Göthe's Schriften, 7. Bd. Faust, S. 133.
  12. Freude, schöner Götterfunken [Text von Schiller]
  13. Ein Veilchen auf der Wiese stand [Von] Göthe's Schriften, 5. Bd. Erwin und Elmire, s. 338.
  14. Wer nie in schnöder Wollust Schoss [Von] Bürger's Gedichte.
  15. Der Feind ist da, die Schlacht beginnt [Text von] Klopstock.
  16. Sieh mich Hielger wie ich bin [Text von] Erwin und Elmire v. Göthe [two settings]
  17. Que le jour me dure passé loin de toi [Anon.]

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SPOHR, LUDWIG, 1784-1859

## SPOHR, LUDWIG, 1784-1859 (continued)

- |                             |  |        |
|-----------------------------|--|--------|
| b. 2, f. 20                 | <p>Bruchstück aus den für England 1852 nachcomponirten recitativen etc. zu seiner Oper "Faust".</p> <p>Autograph ms.<br/>[2] p. 21 x 34 cm.<br/>For one voice with piano accompaniment.<br/>A sketch from Act 3, no. 19; the words: tobenden Flammen. der sterbende grauenvollen Bilder, die mich gleich Furien geschrecht im Augenblick der höchsten Freude? Wie? war vie-[leicht es meine Letzte? die Letzte? ja, sie soll's ge]-wesen sien! Hiermit entsage ich der Hölle Banden, die mir nicht lohren! Ihr stolzen Träume, die ihr mich verführtet, fahrt hin! ich kenne nun die Schranken, die Sterbliche nicht überspringen sollen.<br/>Note at head of p. [1]: Dass dieses Manuscriptstück Sporhs eigne Handschrift ist, bescheinigt dessen Wittwe Marianne Spohr, geb. Pfeiffer. Cassel, Nov. 1880.<br/>With ALS from Ad. Harvier to Carl Pollitz, Cassel 6 Nov 1880, forwarding this ms. The text as here given varies only slightly from that in the published score. The music shows slight differences throughout.</p> | 1852   |
| <hr/>                       |  |        |
| b. 2, f. 21                 | <p>Neue Liebe, neues Leben (von Göthe). Lied für eine Singstimme mit Begleitung des Pianoforte, componirt von L. Spohr. revidirt von Carl Rundnagel</p> <p>Autograph ms.<br/>[3] p. 35 cm.<br/>In caption-title: Componirt 1858;<br/>[footnote:] Letzte Gesangcomposition des Meisters. Composed in 1858, for the Deutscher Musenalmanach, at the request of the editor, Christian Schad. cf. Spohr, Selbstbiographie, Bd. 2, p. 395-6. According to Goedeke it was not published.</p>   | [1858] |
| <hr/>                       |  |        |
| VOLKMANN, ROBERT, 1815-1883 |  |        |
| b. 2, f. 22                 | <p>Die Bekehrte von Göthe, für Sopran mit Clavierbegleitung componirt von Robert Volkmann [op. 54] Mit Clavierbegleitung componirt von Robert Volkmann [op. 54]</p> <p>Autograph ms.<br/>[1], 6. p. 33 cm.<br/>Begins: Bei dem Glanz der Abendröthe.<br/>Published by B. Schott's Söhne, Mainz, ca. 1867.</p>  | n.d.   |

## WAGNER, RICHARD, 1813-1883

## WAGNER, RICHARD, 1813-1883 (continued)

- b. 2, f. 23 [Eine Faust Ouvertüre] n.d.  
Autograph ms., fragment, bars 61-240, of the first version, with corrections. 2 p. 36 x 27 cm. Fragment of sketch for the first version of the work, completed in 1840 and given the title Ouvertüre zu Goethe's 'Faust', 1er Theil. This version is also known as Der einsame Faust (or: Faust in der Einsamkeit); ein Tongedicht für das Orchester. Fragment corresponds to measures 59-257 of the final version, printed by Breitkopf & Härtel in 1855, which incorporates major revisions.

## WEITZMANN, KARL FRIEDRICH, 1808-1880

- b. 2, f. 24 [Mignon in Engelskleidern v. Göthe, comp. v. C. Weitzmann.](#) n.d.  
Autograph ms.  
[7] p. 9 x 11 cm.  
Caption-title: Mignon v. Göthe.  
For one voice with piano accompaniment.  
Begins: So lasst mich scheinen. From Goethe's Wilhelm Meisters Lehrjahre. Apparently unpublished.

## ZELTER, CARL FRIEDRICH, 1758-1832

- b. 2, f. 25 [An Mignon \[and\] Wonne der Wehmuth](#) n.d.  
Autograph ms., signed.  
[2] p. 27 x 33 cm.  
Caption titles. An Mignon: Ueber Thal und Fluss getragen, song for one voice with piano accompaniment. Words of the first stanza with music; second-fourth stanzas at bottom of page. At end: Göthe. Mus. v. Zelter. Wonne der Wehmuth: Trocknet nicht, song for one voice with piano accompaniment. At end: Göthe. Mus. v. Zelter. An Mignon, with the melody as in the ms., but with different accompaniment, was pub. in Melodien zum Schillerschen Musenalmanach, 1798, and again in Zelter's Zwölf Lieder am Klavier zu singen, Berlin, 1801, bei G.F. Starke. Wonne der Wehmuth is apparently unpublished. A second ms., in the Preussische Staats-Bibliothek Berlin, differs slightly. - cf. Letter from A. Kippenberg, Sept. 3, 1931 [in folder with ms.]

## UNIDENTIFIED COMPOSERS

## UNIDENTIFIED COMPOSERS (continued)

b. 2, f. 26

[Gesänge mit Begleitung des Piano-forte](#)

n.d.

Manuscript copy of a collection of songs wrongly attributed to Joh. Fried. Reichardt.

[23] p. 19 x 34 cm.

At bottom of t.-p., in another hand, Joh. Fried. Reichardt; in pencil, Reichardt. A comparison of the handwriting with that of Reichardt's manuscripts shows it not to be his. Reichardt composed music for no. 1 and no. 8, but his settings differ from those given here. None of the remaining songs listed in any of his published collections. The music for "Der König in Thule" is composed by Johann George Wilhelm Schneider.

## Contents:

1. Treulieb: Treulieb ist nimmer weit [at end] Tiek Strenbald [i.e. from Tieck's romance, Franz Sternbalds Wanderungen]
2. Lied: Süsse Ahndungsschauer gleiten [at end] Tiek. Phantasie.
3. Geistliches Lied: Wenn ich nur habe [at end] Novalis.
4. Sehnsuchtrufen: Holdes holdes Sehnsuchtrufen [at end] Tiek Sternbald.
5. An den Erlöser: Löser Sünden erlöse mich.
6. Ballad: Nacht wie so schaurig
7. An den Erlöser: Du der in Schmach und Hohne [at end] Giesebracht [?]
8. Der König in Tule: Es war ein König in Tule [at end] Göthe.
9. Lied: O alte Heimath süß [at end] Tiek
10. Komm herbei Tod [at end] Schakspear
11. Lied des Aladdin am Grabe seiner Mutter: Schlafe Kind im Blumenbeet

b. 2, f. 27

[Mignon. Klavierauszug.](#)

n.d.

Autograph ms.

[55] p. 35 cm.

For double chorus with piano accompaniment, which was originally for orchestra. The Requiem für Mignon from Goethe's Wilhelm Meister's Lehrjahre; begins: Wen bringt ihr uns zur stillen Gesellschaft?

## UNIDENTIFIED COMPOSERS (continued)

- b. 2, f. 28      [Nein! Darf ich zu deinem Preise, nach treuer Sänger-weise, ein kleines Lied dir weih'n!](#) n.d.  
Autograph ms.  
[3] p. 14 x 18 cm.  
Song for one voice with piano accompaniment Signed, N. Huber. Within blind embossed border. "Fanny Miller" and "von Göthe" written above title, but the text apparently is not by Göthe
- 
- b. 2, f. 29      [Sammlung v. Liedern für Gitarre u. Klavier](#) n.d.  
Autograph ms.  
78 p. of music. 17 x 20 cm.  
Transcriber unknown. Text by Goethe, Schiller, and others; music by Zelter, Zumsteeg, Harder, and others. Partial contents:  
Goethe: 1. An die Erwählte! (Hand in Hand und Lipp auf Lippe).  
5. Stirbt der Fuchs (Nach Mittage sassen wir junges Volk)  
6. Frühlings Orache! (Du prophetscher Vogel).  
15. An die Entfernte (So hab ich wirklich dich verloren?).  
27. Gedicht [Mignon] (Kennst du das Land?) [music by Hausler].  
Schiller: 30. Monolog der Maria Stuart (O Dank! Dank diesen freundlich grünen Bäumen) [music by Zumsteeg]  
31. Abschieds Lied Johannes aus Schillers Jungfrau von Orleans (Lebt wohl irh Berge, ihr geliebten Triften) [music by Zumsteeg]  
One sheet of music for piano [?] laid in.
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## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### Names

Beethoven, Ludwig van, 1770-1827 (Egmont)  
Goethe, Johann Wolfgang von, 1749-1832  
(Egmont)  
Goethe, Johann Wolfgang von, 1749-1832 --  
Songs and music  
Liszt, Franz, 1811-1886  
Loewe, Carl, 1796-1869  
Mendelssohn-Bartholdy, Felix, 1809-1847  
Reichardt, Johann Friedrich, 1752-1814  
Speck, William A. (William Alfred), 1864-1928  
Spohr, Louis, 1784-1859  
Wagner, Richard, 1813-1883  
Zelter, Carl Friedrich, 1758-1832