The Morgan Library & Museum

THE MORGAN LIBRARY & MUSEUM
MASTERWORKS FROM THE MORGAN: MUSIC MANUSCRIPTS AND BOOKS

The Morgan Library & Museum's collection of autograph music manuscripts is unequaled in diversity and quality in this country. The Morgan's most recent collection, it is founded on two major gifts: the collection of Mary Flagler Cary in 1968 and that of Dannie and Hettie Heineman in 1977. The manuscripts are strongest in music of the eighteenth, nineteenth, and early twentieth centuries. Also, the Morgan has recently agreed to purchase the James Fuld collection, by all accounts the finest private collection of printed music in the world. The collection comprises thousands of first editions of works—American and European, classical, popular, and folk—from the eighteenth century to the present. The composers represented in this exhibition range from Johann Sebastian Bach to John Cage. The manuscripts were chosen to show the diversity and depth of the Morgan's music collection, with a special emphasis on several genres: opera, orchestral music and concerti, chamber music, keyboard music, and songs and choral music. Recordings of selected works can be heard at music listening stations.

Wolfgang Amadeus Mozart (1756–1791)
Der Schauspieldirektor, K. 486. Autograph manuscript of the full score (1786).
Cary 331. The Mary Flagler Cary Music Collection.
Mozart composed this delightful one-act *Singspiel*—a German opera with spoken dialogue—for a royal evening of entertainment presented by Emperor Joseph II at Schönbrunn, the royal summer residence just outside Vienna. It took the composer a little over two weeks to complete *Der Schauspieldirektor* (The Impresario). The slender plot concerns an impresario's frustrated attempts to assemble the cast for an opera. Two sopranos vie for the prima donna's role; much amusing rivalry ensues, and some very fine music. The libretto is by Gottlieb Stephanie, who is best remembered as the librettist for Mozart's *Abduction from the Seraglio.* This is the only complete autograph manuscript of a Mozart opera in this country.

Johann Sebastian Bach (1685–1750)
Der Herr ist mein getreuer Hirt. Autograph manuscript of Cantata no. 112 [1731].
Cary 56. The Mary Flagler Cary Music Collection.
Bach spent the last twenty-seven years of his life as cantor at the Thomaskirche in Leipzig. *The Lord Is My Faithful Shepherd,* one of three cantatas he composed for the Second Sunday after Easter (Misericordias Domini), was first performed, in Leipzig, on 8 April 1731. The text is a version, by Wolfgang Meuslin, of the Twenty-third Psalm. Both the Epistle and the Gospel for Misericordias Domini concern sheep gone astray and the Good Shepherd.

Wolfgang Amadeus Mozart (1756–1791)
Symphony in D Major, K. 385. Autograph manuscript of the "Haffner" Symphony [1782–83].
Cary 483. The Mary Flagler Cary Music Collection.
Mozart's "Haffner" Symphony began as a serenade written in 1782 to accompany festivities in Salzburg at the ennoblement of Sigmund Haffner, a boyhood friend of the composer. Mozart later turned the serenade into a symphony; the new version was performed at Mozart's first public concert in Vienna, on 23 March 1783.
In 1865 the manuscript was presented to King Ludwig II of Bavaria on his twentieth birthday. The royal gift was housed in a case of turquoise velvet and chased silver with the king's initial, the royal crown, and the Bavarian arms embossed in silver on the lid.

Wolfgang Amadeus Mozart (1756–1791)
Piano Concerto in C Major, K. 467. Autograph manuscript (1785).
Heineman MS 266. Dannie and Hettie Heineman Collection.
This is one of the indisputable masterpieces among Mozart's twenty-seven piano concerti. The first movement displays a variety of thematic invention unmatched elsewhere in the piano concerti, and the sustained reverie of the second movement is justly famous. When Mozart's father, Leopold, saw a copyist's manuscript of the concerto in early 1786, he wrote to his daughter: "Indeed, the new concerto is astonishingly difficult. But I very much doubt that there are any mistakes, as the

copyist has checked it. Several passages simply do not harmonize unless one hears all the instruments playing together. . . . I shall get to the bottom of it all when I see the original score."

Ludwig van Beethoven (1770–1827)
Piano Trio in D Major, op. 70, no. 1. Autograph manuscript [1808].
Cary 61. The Mary Flagler Cary Music Collection.
Beethoven wrote the two piano trios of op. 70 in Vienna in 1808, the year during which he also completed the Fifth Symphony and composed the Sixth Symphony and Choral Fantasy. The trios are dedicated to the Countess Marie Erdödy, in whose house he was living when he composed them; they were first performed there in December 1808 and were published together the next year. The first is popularly called the "Ghost" Trio, an allusion to the mysterious atmosphere of the second movement *(Largo assai ed espressivo)* evoked by a languid metrical pulse, hushed tremolos on the piano, subtly shifting tone colors, and unsettled harmonies.

Ludwig van Beethoven (1770–1827)
Violin Sonata no. 10 in G Major, op. 96. Autograph manuscript [1815].
MA 16. Purchased by Pierpont Morgan, 1907.
This is the manuscript of the tenth, and last, of Beethoven's violin sonatas, written in 1812, the year in which he completed the Seventh and Eighth Symphonies. The sonata was written for Pierre Rode, the greatest French violinist of his day, and was first performed by Rode and Archduke Rudolph, to whom the work is dedicated. Despite Beethoven's having tailored the music to suit Rode's style, the violinist's skill had greatly deteriorated, and Beethoven expressed disappointment in the performance. Pierpont Morgan bought this manuscript in Florence in 1907; the only major music manuscript he ever acquired, it was the first important Beethoven autograph to come to the United States.

Franz Schubert (1797–1828)
Erlkönig, D. 328. Autograph manuscript of the third version [1816?].
Heineman MS 196. Dannie and Hettie Heineman Collection.
The first version of Schubert's masterly setting of Goethe's *Erlkönig* dates from 1815, an uncommonly productive year in which Schubert composed (among other works) about 150 songs. In 1816 Schubert's friend Josef von Spaun sent the second version of *Erlkönig* (with a simplified piano part) and other Goethe settings to the poet in Weimar; Goethe returned them without comment. The third version is the most enigmatic, for we know neither when Schubert wrote it nor for what occasion. The song was not performed in public until 1821 and was published soon thereafter, in its fourth and final version, bearing the proud designation of Opus 1.

Franz Schubert (1797–1828)
String Quartet in D Minor, D. 810 ("Der Tod und das Mädchen"). Autograph manuscript (incomplete; 1824).
Cary 72. The Mary Flagler Cary Music Collection.
The nickname of Schubert's penultimate string quartet derives from the second movement, a theme with variations based on the piano accompaniment to his song "Der Tod und das Mädchen" (Death and the Maiden). After a private performance in the apartment of the composer Franz Lachner, the first violinist—who, owing to his advanced age, was clearly not up to the task—turned to Schubert and (according to Lachner) declared: "'My dear fellow, this is no good, leave it alone; you stick to your songs!' Whereupon Schubert silently packed up the sheets of music and shut them away in his desk forever—a self-denial and modesty that one would look for in vain in many a present-day composer."

Franz Schubert (1797–1828)
Impromptus for Piano, D. 899. Autograph manuscript (1827).
Purchased in 1983 on the Cary and Herzog Funds, with the special assistance of Mrs. W. Rodman Fay.
These four impromptus were composed in Vienna in the summer and fall of 1827. The third impromptu, the beginning of which is shown here, is reminiscent of Mendelssohn's *Songs Without Words* with its broad, tranquil melody floating above an uninterrupted flow of eighth notes. The key signature, with six flats, and meter, double alla breve, were deemed too difficult and unorthodox; above the piece the publisher has written in German: *To be rewritten in whole measures and in G major*.

Robert Schumann (1810–1856)
Frauenliebe und -leben. Autograph draft (incomplete) of the voice part (1840).
Cary 68. The Mary Flagler Cary Music Collection.
Over half of Schumann's songs were composed in 1840, his so-called *Liederjahr*. The voice parts of the eight songs of *Frauenliebe und -leben* were drafted in just two days, 11 and 12 July 1840. In the poems, by Adalbert von Chamisso, a woman muses on love, marriage, motherhood, and the loss of her husband. This portrayal of a submissive woman who lives

only to please her husband—"I shall serve him, live for him, belong wholly to him, surrender myself and become transfigured in his radiance"—has long been derided, but Schumann's music, if it does not transfigure the poetry, easily transcends it.

Richard Wagner (1813–1883)
Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend. [Zürich: printed by E. Kiesling, 1853]. Wagner's copy of the first edition of the libretto.
Heineman 739. Dannie and Hettie Heineman Collection.
Wagner began work on what would become the libretto for *Der Ring des Nibelungen* (The Nibelung's Ring) in 1848 and completed it in 1852. He wrote the libretto in reverse order, beginning with *Siegfrieds Tod*, which was later renamed *Götterdämmerung;* then *Der junge Siegfried* (later called *Siegfried*); next *Die Walküre;* and finally *Das Rheingold*. The music, however, was composed in the "correct" order. The libretto was printed in 1853, at Wagner's expense, in an edition of fifty copies. This copy is the composer's own and contains his alterations to the text on the interleaved pages. The changes in *Siegfried,* pages of which are seen here, are the most extensive.

Max Bruch (1838–1920)
Violin Concerto no. 1 in G Minor, op. 26. Autograph manuscript (1867).
Cary 54. The Mary Flagler Cary Music Collection.
After the April 1866 premiere of this concerto, Bruch revised it in consultation with Joseph Joachim, although Bruch would never publicly acknowledge the extent of Joachim's advice. Bruch eventually came to resent the extraordinary popularity of this work. In 1888, he wrote to the publisher Fritz Simrock:

> *Nothing compares to the laziness, stupidity, and dullness of many German violinists. Every two weeks another one comes to me wanting to play—the first concerto; I have now become rude and have told them: "I cannot listen to this concerto anymore—did I perhaps write just this one? Go away and once and for all play the other concerti, which are just as good, if not better!"*

Henri Duparc (1848–1933)
L'Invitation au voyage. Autograph manuscript [1870].
Cary 434. The Mary Flagler Cary Music Collection.
The fame of few composers rests on so small a body of works as Duparc's, whose completed and acknowledged artistic legacy comprises just thirteen songs composed between 1868 and 1885. Neurasthenic and beset by assorted maladies, he lived on, blind and eventually paralyzed, until 1933. The most famous of the songs, his setting of *L'Invitation au voyage* from Baudelaire's *Fleurs du mal,* was composed during the siege of Paris in October 1870. The tranquility and repose of this piece—especially in the celebrated refrain "Là, tout n'est qu'ordre et beauté / Luxe, calme et volupté"—belie the adverse physical and social conditions under which it was written.

Giuseppe Verdi (1813–1901)
Aida. Opera in quattro atti, versi di Antonio Ghislanzoni . . . Milan: Ricordi, [ca. 1871–72]. First edition of the libretto for the first performance in Italy, with Verdi's autograph notes, corrections, additions, and stage directions.
PMC 95. The Mary Flagler Cary Music Collection.
The premiere of *Aida*, in Cairo on 24 December 1871, was by all accounts a great success. The second performance (and the first in Italy) took place on 8 February 1872 at La Scala, Milan. Verdi, as usual, oversaw all aspects of the production, including the mise-en-scène, or staging. He then went to Parma, where he supervised a production on 20 April, for which he annotated this libretto, sketching out his staging for the first three acts and specifying in detail the singers' placement, movements, and even gestures.

Johannes Brahms (1833–1897)
Symphony no. 1 in C Minor, op. 68. Autograph manuscript, lacking the first movement (1876).
Cary 27. The Mary Flagler Cary Music Collection.
Brahms had already composed several large orchestral works, including the First Piano Concerto and the *German Requiem,* before he felt ready, at the age of forty-three, to release his First Symphony. The pressure to write a symphony—a genre held in the highest regard by adherents to the classical tradition—was daunting; in the early 1870s, Brahms told his friend Hermann Levi, "I will never compose a symphony! You have no idea how much courage one must have when one hears marching behind him such a giant [as Beethoven]." At the first performance, on 4 November 1876 in Karlsruhe, Otto Dessoff conducted from this manuscript.

Richard Strauss (1864–1949)
Don Juan. Autograph manuscript [1888].
Cary 190. The Mary Flagler Cary Music Collection.
Don Juan, inspired by a fragmentary verse play by Nicolaus Lenau, was Strauss's first major symphonic success, and the premiere, on 11 November 1889 in Weimar, established the twenty-four-year-old as Germany's most important composer since Wagner. *Don Juan* displays an orchestral virtuosity that made unprecedented demands on the players. After the first rehearsal with the whole orchestra, Strauss wrote to his father: "The orchestra wheezed and panted but did their part splendidly. . . . After 'Don Juan,' one of the horn players sat there dripping with sweat, completely out of breath, and sighed, 'Dear God! How have we sinned that You should have sent us this scourge!' . . . The horns in particular played without fear of death."

Claude Debussy (1862–1918)
La Damoiselle élue. Autograph manuscript of the piano-vocal score (1893).
Cary 277. The Mary Flagler Cary Music Collection.
The text of Debussy's *poème lyrique* is a French translation of *The Blessed Damozel* by Dante Gabriel Rossetti. It was composed in 1887 and 1888; in 1892 Debussy described it to a friend as "a little oratorio in a mystic, slightly pagan vein." The work was not publicly performed until 1893, the date of this manuscript. Debussy revised the orchestration in 1902; in 1904 *La Damoiselle élue* was given its first (and only) stage performance at the Opéra-Comique with Mary Garden as the title character. In 1902 Garden had created role of Mélisande in Debussy's opera.

Richard Strauss (1864–1949)
Morgen! op. 27, no. 4. Autograph manuscript of Strauss's orchestration of the song (1897).
Cary 515. The Mary Flagler Cary Music Collection.
Morgen! has justly been called one of Strauss's finest songs. Both the text, by John Henry Mackay, and the music display a concision of expression possible only from artists who are masters of their craft. Strauss composed the four songs of op. 27 in 1894 for voice and piano and gave them to his wife, the soprano Pauline de Ahna, on their wedding day. She was by all accounts, including the composer's, one of the outstanding interpreters of his songs. "She performed my songs with more expression and lyricism than I have ever heard since," Strauss once said. "No one came close to singing 'Morgen!' . . . as she did."

Gustav Mahler (1860–1911)
Symphony no. 5. Autograph manuscript (1903).
Cary 509. The Mary Flagler Cary Music Collection.
On 16 October 1904, after the first rehearsal of the Fifth, Mahler wrote to his wife, Alma:

> *It all went off tolerably well. The Scherzo is the very devil of a movement. I see it is in for a peck of troubles! Conductors for the next fifty years will all take it too fast and make nonsense of it; and the public—Oh, heavens, what are they to make of this chaos of which new worlds are forever being engendered, only to crumble in ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent and flashing breakers? . . . Oh, that I might give my symphonies their first performance fifty years after my death!*

Arnold Schoenberg (1874–1951)
Gurrelieder. Autograph manuscript (1911).
Cary 282. The Mary Flagler Cary Music Collection.
Gurrelieder (Songs of Gurre), a setting of poems by the Danish novelist and poet Jens Peter Jacobsen, was Schoenberg's first great success. The work occupied the composer intermittently for over a decade, from 1900 to 1911. Five days after the premiere, in Vienna on 23 February 1913, Schoenberg's old friend David Josef Bach wrote in the *Arbeiter-Zeitung* that when the work ended

> *the audience's emotion erupted into an ovation lasting a quarter of an hour. This was genuine rejoicing, even if one or another member of the public may have introduced a jarring note of snobbery. What does it matter? Schoenberg has thirsted for recognition long enough; one may allow him to swallow a drop of harmless poison along with the honey of success.*

Wolfgang Amadeus Mozart (1756–1791)
Sonata for Violin and Piano in F Major, K. 376/374d. Autograph manuscript [1781].
Cary 28. The Mary Flagler Cary Music Collection.
Early in March 1781, Mozart left Salzburg for Vienna, where he was to spend the last ten years of his life. Soon after his arrival, he severed his connections with Hieronymus Colloredo, the archbishop of Salzburg, under whose harsh and often

humiliating patronage he had worked for some time. Among the first works Mozart composed following the break were four of the five sonatas for violin and piano, K. 376–80. Along with a sixth sonata, K. 296, they were published by Artaria in November and dedicated to Mozart's pupil Josepha Aurnhammer.

Franz Schubert (1797–1828)
Winterreise, D. 911. Autograph manuscript of the song cycle (1827).
Cary 215. The Mary Flagler Cary Music Collection.
These twenty-four songs, settings of poems by Wilhelm Müller, form what many consider to the greatest song cycle ever written. This manuscript actually consists of two separate documents. The first twelve songs are dated February 1827 and are a mixture of fair copies and heavily emended first versions. The remaining twelve songs, dated October 1827, are entirely in fair copy. Shortly after he completed *Winterreise* (Winter Journey) Schubert said to a friend that it cost him more effort than any of his other songs. "I like these songs more than all the rest," he added, "and you will come to like them as well."

Arthur Sullivan (1842–1900)
H.M.S. Pinafore; or, The Lass That Loved a Sailor. Autograph manuscript of the full score (1878).
Gift of Arthur A. Houghton, Jr.
H.M.S. Pinafore was produced on 15 May 1878 at the Opera Comique Theatre in London. More than any other opera, *Pinafore* was responsible for making W. S. Gilbert and Arthur Sullivan an English institution. Their previous collaboration, *The Sorcerer*, had been popular enough to call for a successor but was considered such a novelty that it seemed to fall into no recognizable category. *H.M.S. Pinafore* solidified the genre that came to be known as Savoy opera (named for the theater built expressly for English comic opera); its unprecedented popularity was such that the names of its creators, already known separately as the most popular and esteemed dramatist and composer then alive in Britain, were seldom again to be thought of independently.

Joseph Haydn (1732–1809)
Symphony no. 91 in E-flat Major. Autograph manuscript (1788).
Cary 50. The Mary Flagler Cary Music Collection.
The Concert de la Loge Olympique was one of the celebrated concert organizations active in Paris in the 1780s. Among its backers was the comte d'Ogny, a wealthy French aristocrat who had commissioned Haydn's so-called Paris symphonies, nos. 82–87, composed in 1785 and 1786. Encouraged by their great success, d'Ogny commissioned three more symphonies, nos. 90–92, which Haydn wrote in 1788 and 1789. About that time a German patron, Prince Öttingen-Wallerstein, also requested new symphonies from Haydn—who complied by sending the same three works he had written for d'Ogny.

Wolfgang Amadeus Mozart (1756–1791)
Earliest compositions, K. 1a–d (1761). Manuscripts in the hand of Leopold Mozart.
Cary 201. The Mary Flagler Cary Music Collection.
The four pieces for keyboard on these two leaves are Mozart's earliest known works, composed shortly after his fifth birthday. They are in the hand of his father and are written on the blank pages of a notebook that he used in tutoring Wolfgang and his sister Maria Anna (known as Nannerl) in music. The note along the left margin on one page reads: *Compositions by Wolfgangerl, in the first three months after his fifth birthday.* These leaves were discovered in London only in 1954, and their publication in 1956 was one of the happiest surprises of that bicentenary year.

Wolfgang Amadeus Mozart (1756–1791)
Horn Concerto in E-flat Major, K. 495. Extant leaves of the autograph manuscript [1786].
Cary 35. The Mary Flagler Cary Music Collection.
It seems likely that Mozart's four completed horn concerti were written for Joseph Leutgeb (1732–1811), an Austrian horn player of exceptional skill. He may have been a musician of more proficiency than culture, for in these manuscripts Mozart makes many jokes at his expense. The six surviving leaves of the autograph of K. 495 contain passages written in red, blue, green, and black ink. Despite all the sarcasm directed at Leutgeb in the manuscripts, both Wolfgang and his father apparently felt genuine affection for him: Leopold lent him money in 1777, when he opened a cheese-monger's shop near Vienna, and Wolfgang twice took him to see *Die Zauberflöte* in 1791.

Carl Maria von Weber (1786–1826)
Aufforderung zum Tanze. Autograph manuscript (1819).
Cary 342. The Mary Flagler Cary Music Collection.
Aufforderung zum Tanze (Invitation to the Dance) was composed in 1819 and has been called an epoch-making work in piano literature. Written in his most brilliant pianistic idiom, this series of exhilarating waltzes connected by more tranquil interludes, all in the form of a single-movement rondo, was without precedent. In it can be traced the antecedents of Chopin's waltzes and the waltz suites of Johann Strauss II. Orchestrated by Berlioz and performed as ballet music in his 1841 production of Weber's *Freischütz* in Paris, the work is best known today in this orchestral version. It is also familiar to the dance world through *Le Spectre de la rose*, the 1911 ballet by Diaghilev and Nijinsky.

Robert Schumann (1810–1856)
Sehnsuchtswalzer Variationen. Drafts (1832–33).
Bequest of Alice Tully.
The "Préambule" that opens Schumann's *Carnaval* was originally written as the beginning of another work altogether. In these manuscripts the marchlike "Préambule" is followed by music that bears little obvious resemblance to *Carnaval*. The unfamiliar passages are drafts for variations, later abandoned, on themes by Franz Schubert. They are known as the *Sehnsuchtswalzer Variationen*, after a dance for piano by Schubert that was immensely popular at the time. The working titles on the manuscripts are *Scenes mignonnes* and *Scenes musicales sur un thème connu de Franc. Schubert, comp. p. le Pfte et dediées à Mad. Henriette Voigt par R. Schumann. Oeuv. 10*.

Frédéric Chopin (1810–1849)
Polonaise in A-flat Major, op. 53. Autograph manuscript [1842].
Heineman MS 42. Dannie and Hettie Heineman Collection.
The classic polonaise originated in Poland at the beginning of the nineteenth century. Although many composers wrote polonaises, Chopin's are surely the best known and, for many, define the genre. Pianists who ignore Chopin's "Maestoso"—a mark governing both tempo and expression—should be reminded of the composer's own words on the subject. Sir Charles Hallé, the English pianist and conductor, wrote in his autobiography: "I remember how, on one occasion, in his gentle way, Chopin laid his hand upon my shoulder, saying how unhappy he felt, because he had heard his 'Grande Polonaise' in A flat jouée vite!, thereby destroying all the grandeur, the majesty, of this noble inspiration."

Franz Liszt (1811–1886)
First Mephisto Waltz (1859). Autograph manuscript.
Purchased as the gift of the Fellows, with the special assistance of Mrs. W. Rodman Fay.
The First Mephisto Waltz was inspired by Nikolaus Lenau's *Faust* and is based on one of the many episodes of the legend not found in Goethe's version. Faust and Mephistopheles have wandered into a village where wedding festivities are in progress. Mephistopheles seizes a violin and, through the demoniacal fire of his playing, whips the dancers into a frenzy. Faust leads a woman into the open where, amid the sounds of Mephistopheles' violin and the song of a nightingale, the couple "is overcome by ardent desire and swallowed by the roaring sea of lust."

Jules Massenet (1842–1912)
Manon. Autograph manuscripts of the piano-vocal score (1882).
Cary 64. The Mary Flagler Cary Music Collection.
The premiere of *Manon*, on 19 January 1884 at the Opéra-Comique in Paris, was a popular triumph, and it has remained one of the most widely performed French operas. Massenet lived to hear of the 740th performance of his most successful work. The second act contains one of the best-known passages in the opera, Des Grieux's "En fermant les yeux." This brief passage—just twenty-three measures—is of the utmost melodic and harmonic simplicity, but it epitomizes Massenet's undeniable gift for capturing a memory, a reverie, or a fleeting emotion with music that at once fixes the sensation in its dramatic moment and lingers long after the event.

Richard Strauss (1864–1949)
Morgen! op. 27, no. 4. Autograph manuscript of Strauss's orchestration of the song (1897).
Cary 515. The Mary Flagler Cary Music Collection.
Morgen! has justly been called one of Strauss's finest songs. Both the text, by John Henry Mackay, and the music display a concision of expression possible only from artists who are masters of their craft. Strauss composed the four songs of op. 27 in 1894 for voice and piano and gave them to his wife, the soprano Pauline de Ahna, on their wedding day. She was by all accounts, including the composer's, one of the outstanding interpreters of his songs. "She performed my songs with more expression and lyricism than I have ever heard since," Strauss once said. "No one came close to singing 'Morgen!' . . . as she did."

Gustav Mahler (1860–1911)
"Ich bin der Welt abhanden gekommen" from the *Rückert-Lieder*. Three drafts (one incomplete) of the song (1901).
Cary 51. The Mary Flagler Cary Music Collection.
Mahler's friend Natalie Bauer-Lechner, who was with the composer when he wrote "Ich bin der Welt abhanden gekommen" (I Have Become Lost to the World), recalls his comment on the unusually fulfilled and restrained nature of the song: "It is a feeling that rises to the lips but does not pass beyond them! And he said: It is my very self!" The close similarities between the song and the haunting Adagietto of the Fifth Symphony, composed about the same time, have often been noted. Widely considered Mahler's finest song, "Ich bin der Welt" is also thought to be the most autobiographical. These drafts are more extensive than those preserved for any other of his lieder.

Charles Ives (1874–1954)
Robert Browning Overture. Drafts (1911).
Gift of Frank Wigglesworth.
When Ives's friend Carl Ruggles visited him many years after he had written the *Browning Overture,* Ives said of it:

> *"To hell with the goddamn thing. . . . The goddamn thing is no good." And he took it and threw it clear across the dining room floor. I got up, went over to get that score back. I said, "I don't think I would say that, when I hear such phrases as here and here and here. Such magnificent music as that. I wouldn't talk like that." He said, "You think that?" I said, "I certainly do."*

The *Robert Browning Overture* has the distinction of containing what is apparently the first instance of a twelve-tone chord in music history.

George Crumb (b. 1929)
Vox balaenae. Autograph manuscript (1971).
Gift of Howard Phipps, Jr.
Vox balaenae (Voice of the Whale) is scored for flute, cello, and piano, each electronically amplified. The three performers are asked to wear black half-masks, effacing the sense of human projection and representing, symbolically, the powerful impersonal forces of nature. The work is in three parts: "Vocalise," "Sea-Theme," and "Sea Nocturne." The "Vocalise" is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. "This combination of instrumental and vocal sounds," Crumb writes, "produces an eerie, surreal timbre not unlike the sounds of the humpback whale."

Ludwig van Beethoven (1770–1827)
Piano Concerto no. 5 in E-flat Major, op. 73 ("Emperor"). Sketches for the first movement [1809].
Cary 44. The Mary Flagler Cary Music Collection.
The sketching and composition of his last piano concerto occupied Beethoven during most of 1809. The main theme of the first movement can be seen on line eight of this leaf at the red arrow. The piano and orchestral parts for the concerto were published by Breitkopf & Härtel in February 1811 in an edition apparently riddled with errors, for in May Beethoven wrote to the publisher: "Why on earth do you refuse to publish any works without *mistakes*. Mistakes—mistakes—you yourself are a unique mistake." A corrected edition was issued later that year. The origin of the nickname "Emperor," used only in English-speaking countries, is not known with certainty and has no historical basis.

John Cage (1912–1992)
Renga. Four work sheets (1976).
Cary 627. Mary Flagler Cary Music Collection.
Renga was written for Seiji Ozawa and the Boston Symphony Orchestra in observance of the American bicentennial. It is to be performed by any instruments and/or voices; its length is determined by the conductor. A *renga* is a Japanese verse form in which each succeeding line is written by a different poet. The 361 images in *Renga* are based on drawings found in the autograph manuscript of Henry David Thoreau's *Journal*, which the Morgan owns; it is one of a number of Cage works to incorporate such images. "Reading Thoreau's *Journal*," Cage once wrote, "I discover any idea I've ever had worth its salt."

Richard Strauss (1864–1949)
Ariadne auf Naxos. Autograph working manuscript of Hugo von Hofmannsthal's libretto for Strauss's opera (1911, 1913).
Purchased on the Acquisitions, Cary, Heineman, and Fellows Acquisition Funds.
Strauss's *Ariadne auf Naxos* (Ariadne on Naxos) exists in two versions: "*Ariadne* I," in which the one-act opera *Ariadne auf Naxos* is played after *Der Bürger als Edelmann*, a German version of Molière's *Bourgeois gentilhomme;* and "*Ariadne* II," in which the (shortened) opera is preceded by a newly composed prologue. This manuscript contains the libretto of both the opera, dated February 1911, and the prologue, dated May 1913. "*Ariadne* II" was first performed at the Vienna Hofoper on 4 October 1916. Seen here is the beginning of Zerbinetta's "Grossmächtige Prinzessin!" (High and Mighty Princess!), one of the most celebrated coloratura showpieces in all of opera.