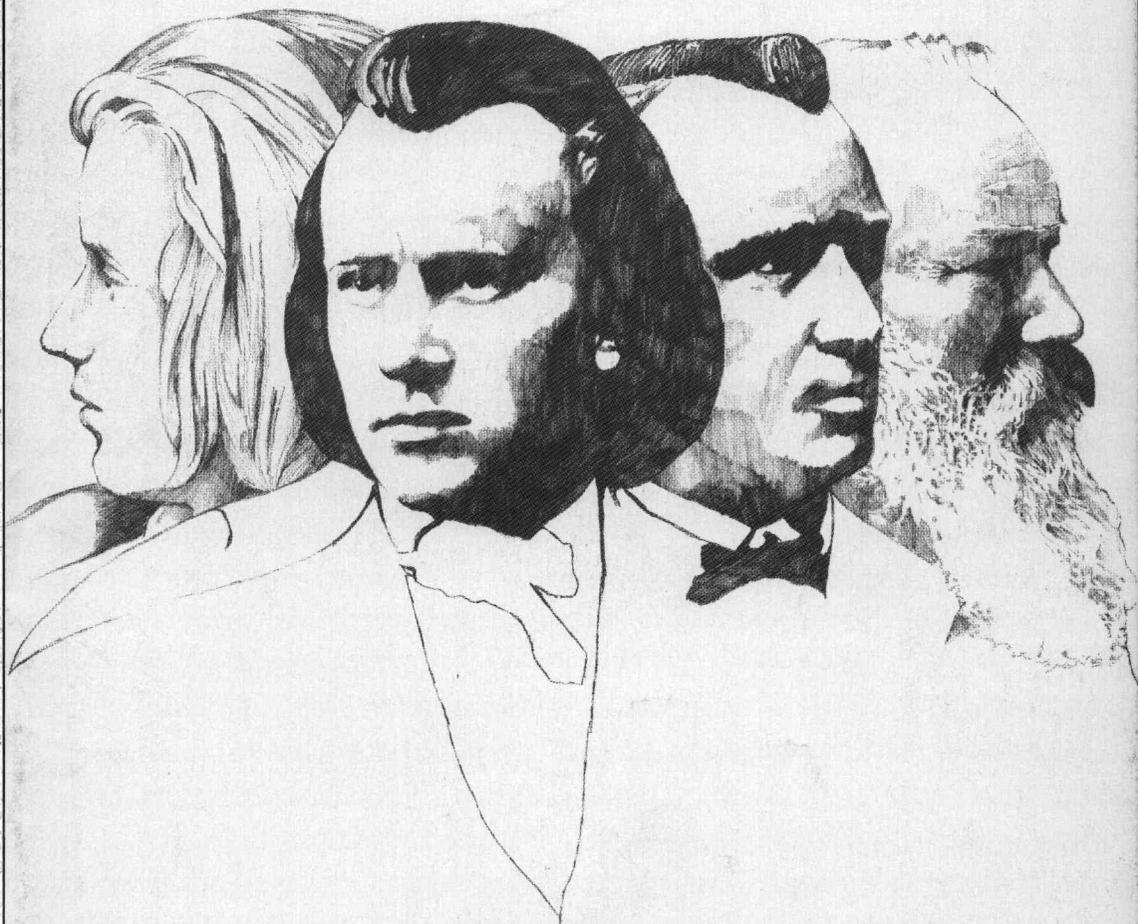


The  
Musical Manuscripts and Letters  
of  
**JOHANNES BRAHMS**  
(1833-1897)

in the Collections of the  
Music Division, Library of Congress



*Prepared by* **GEORGE S. BOZARTH**  
*with the assistance of*  
**ELIZABETH H. AUMAN and WILLIAM C. PARSONS**

Washington, D.C.  
1983

*To*

THE HEINEMAN FOUNDATION

MR. FRITZ KREISLER

MRS. ROBERT LITTELL

MR. HERMAN LOWIN

MRS. GISELLA SELDON-GOTH

MRS. GERTRUDE CLARKE WHITTALL

THE LIBRARY OF CONGRESS is the repository of one of the world's major collections of manuscripts of the great 19th-century composer Johannes Brahms. Acquired at various times from 1913 on, with major acquisitions in the 1940s and again during the last few years, the autograph manuscripts in the Library's collections include the scores for such large-scale works as the Third Symphony, the Horn Trio, the Piano Quintet, the Violin Concerto, the Händel Variations, and the *Schicksalslied*, as well as holographs for more than three dozen songs, several choral works, and a number of Brahms's arrangements of his own chamber and orchestral compositions for piano four-hands and for two pianos.

In 1951 the Library of Congress published a catalog of the autograph musical scores and autograph letters then in The Gertrude Clarke Whittall Foundation Collection (prepared by Edward N. Waters; revised edition, 1953), and that handlist included many Brahms entries. Since then, other Brahms manuscripts have joined the Whittall collection. That collection, however, is only one of several in which Brahms holographs are to be found, as Dr. Bozarth's compilation here reveals. Thus it is that on the occasion of the sesquicentenary of the birth of Brahms, and in conjunction with the Brahms lectures, concerts, exhibits, and research being presented this spring at the Library, we have chosen to issue a full catalog of our Brahms holdings.

Such a rich collection comes about only through the generosity of its patrons, and it is to these good people that we dedicate this publication.

May 1983

DONALD L. LEAVITT  
*Chief, Music Division*

*All of the manuscripts listed here are complete, and are wholly in the hand of Johannes Brahms, unless otherwise specified.*

For the sake of convenience, each musical manuscript has been assigned both an item number and a collection code as follows:

*DB* = Damrosch-Blaine Collection

*H* = Heineman Foundation Collection in Honor of Edward N. Waters

*LC* = Library of Congress Collection

*SG* = The Gisella Seldon-Goth Collection

*W* = The Gertrude Clarke Whittall Collection

## I. The Musical Manuscripts

### A. Works with opus numbers

#### COLL

*LC* Sechs Gesänge, Op. 3.

Songs, piano accompaniment.

No. 1. Liebestreu. 1 leaf. 26 × 33½ cm.

No. 2. Liebe und Frühling I. 1 leaf. 25 × 34 cm.

No. 3. Liebe und Frühling II. 2 leaves. 27 × 33½ cm.  
In the hand of a copyist.

No. 4. Lied aus dem Gedicht "Ivan" von Bodenstedt.  
2 leaves. 26 × 33½ cm.

No. 5. In der Fremde. 1 leaf. 27 × 33½ cm.

No. 6. Lied von Eichendorff. 1 leaf. 25 × 34 cm.

These manuscripts served as the engraver's model  
for the first edition.

(Gift of Herman Lowin.)

- W Ave Maria, für Frauenchor mit Orchester- oder Orgel-Begleitung, Op. 12.

Full score. 6 leaves (the 6th blank). 25 × 34 cm.  
Part of the text is not in Brahms's hand.

- W Ave Maria, für Frauenchor mit Orchester- oder Orgel-Begleitung, Op. 12.

Vocal score, piano accompaniment. 2 leaves. 25 × 34 cm.  
The piano accompaniment only is in Brahms's hand.

- W Begräbnisgesang für Chor und Blasinstrumente, Op. 13.

Score. 9 leaves. 24½ × 33½ cm.  
Part of the text is not in Brahms's hand.  
Originally entitled by the composer "Gesang zum Begräbnis."

- W Concerto in D Minor for Piano and Orchestra, Op. 15.

Arrangement for two pianos, the solo part assigned to the first piano part, but not written out.  
12 leaves. 24½ × 33½ cm.

- W Concerto in D Minor for Piano and Orchestra, Op. 15.

Arrangement for piano, four hands.  
30 leaves. 26 × 33 cm.

- W Sextet in B Flat Major for Two Violins, Two Violas and Two Violoncellos, Op. 18.

Score. 34 leaves (the 34th blank). 25½ × 34½ cm.

- W Sextet in B Flat Major for Two Violins, Two Violas and Two Violoncellos, Op. 18.

Arrangement of the second movement for piano solo entitled by the composer "Thema mit Variationen."

4 leaves. 24 × 33 cm.

- W Variationen über ein Thema von Robert Schumann, Op. 23.

Piano, four hands. 14 leaves. 25½ × 33 cm.

- W Variationen und Fuge über ein Thema von Händel, Op. 24.

Piano solo. 12 leaves (the 12th blank). 26½ × 34½ cm.

On this manuscript the composer entitled the work: "Variationen für eine liebe Freundin," meaning thereby Clara Schumann.

The *recto* of the first leaf bears a sketch for the *Adagio* of the composer's Quartet for Piano and Strings, Op. 26.

- W Quartet for Piano and Strings, Op. 26.

Sketch for the *Adagio*. mm. 75-86, 107-109.

1 page. 26½ × 34½ cm.

Written on the *recto* of the 1st leaf of the autograph of Op. 24.

W Lieder und Gesänge von Platen und Daumer, Op. 32.

Songs, piano accompaniment. 4 leaves.  $24\frac{1}{2} \times 33\frac{1}{2}$  cm.

- No. 7. Bitteres zu sagen, denkst du.
- No. 8. So stehn wir.
- No. 9. Wie bist du, meine Königin.

W Romanzen aus L. Tieck's Magelone, Op. 33.

Songs, piano accompaniment.

- No. 2. Traun! Boten und Pfeil sind gut für den Feind.  
1 leaf.  $25 \times 34$  cm.
- No. 5. So willst du des Armen dich gnädig erbarmen?  
2 leaves.  $25 \times 34$  cm.
- No. 7. War es dir, dem diesen Lippen bebten?  
Version in D-flat Major.  
3 leaves.  $25 \times 34$  cm.
- No. 7. War es dir, dem diesen Lippen bebten?  
Version in D Major.  
2 leaves.  $24\frac{1}{2} \times 33\frac{1}{2}$  cm.  
Not identical with the foregoing.
- No. 9. Ruhe, Süßliebchen.  
3 leaves.  $25 \times 32$  cm.
- No. 14. Wie froh und frisch mein Sinn sich hebt.  
2 leaves.  $25 \times 33\frac{1}{2}$  cm.
- No. 15. Treue Liebe dauert lange.  
3 leaves.  $24\frac{1}{2} \times 33\frac{1}{2}$  cm.

W Quintet in F Minor for Two Violins, Viola, Violoncello and Piano, Op. 34.

Score. 38 leaves (the 37th and 38th blank).  $26 \times 34$  cm.

W Sextet in G Major for Two Violins, Two Violas and  
Two Violoncellos, Op. 36.

Arrangement for piano, four hands.

22 leaves.  $24\frac{1}{2} \times 34$  cm.

W Drei geistliche Chöre für Frauenstimmen ohne Be-  
gleitung, Op. 37.

Score. 4 leaves.  $26\frac{1}{2} \times 33$  cm.

No. 1. O bone Jesu.

No. 2. Adoramus.

No. 3. Regina coeli.

W Walzer, Op. 39.

Piano solo. 6 leaves.  $25\frac{1}{2} \times 33$  cm.

W Walzer (Erleichterte Ausgabe), Op. 39.

Piano solo. 5 leaves.  $25\frac{1}{2} \times 33$  cm.

W Trio for Violin, Horn (or Violoncello) and Piano,  
Op. 40.

Score. 18 leaves.  $25 \times 34\frac{1}{2}$  cm.

One leaf (the 6th) is not in Brahms's hand, but it  
bears his pencilled corrections.

Vier Gesänge, Op. 43.

Songs, piano accompaniment.

SG No. 1. Von ewiger Liebe. 2 leaves.  $26 \times 33$  cm.

W No. 4. Das Lied vom Herrn von Falkenstein.  
4 leaves.  $25 \times 34$  cm.

- W 12 Lieder und Romanzen für Frauenchor mit willkürlicher Begleitung des Pianoforte, Op. 44.

Score for four voices, without accompaniment.  
12 leaves. 27 × 23 cm.

For a further composition in this manuscript, see  
“Dein Herzlein mild” (Works without opus numbers).

- W Piano accompaniment alone.  
4 leaves. 22 × 18 cm.

- H 12 Lieder und Romanzen für Frauenchor mit willkürlicher Begleitung des Pianoforte, Op. 44.

Soprano I part, without accompaniment.  
6 leaves. 24½ × 33½ cm.

- No. 1. Minnelied.
- No. 2. Der Bräutigam.
- No. 3. Barcarole.
- No. 7. Aus dem Jungbrunnen, I.
- No. 8. Aus dem Jungbrunnen, II.
- No. 9. Aus dem Jungbrunnen, III.

This manuscript is entirely in the hand of Clara Schumann, and probably stems from her participation in Brahms's *Frauenchor* in Hamburg in the late 1850s (all of these compositions appear in the *Frauenchor* partbooks preserved at Smith College, Northampton, Mass.).

For further compositions in this manuscript, see *Deutsche Volkslieder für Frauenchor* (Works without opus numbers).

W Ein deutsches Requiem, Op. 45.

Arrangement for piano, four hands.

26 leaves. 26 × 34 cm.

The text, except for vocal cues, is not in Brahms's hand.

LC Vier Gesänge, Op. 46.

Songs, piano accompaniment.

No. 2. Magyarisch. 1 leaf. 25 × 32 cm.

Sieben Lieder, Op. 48.

Songs, piano accompaniment.

H No. 2 Der Überläufer. 1 page. 25 × 34 cm.  
In the hand of Julius Otto Grimm.  
Written on the *verso* of the autograph of  
Op. 61, No. 2

LC No. 7 Herbstgefühl. 3 pages. 25½ × 33 cm.  
The *verso* of leaf 2 bears a fragment of  
Op. 58, No. 8.

LC Fünf Lieder, Op. 49.

Songs, piano accompaniment.

No. 5. Abenddämmerung. 2 leaves. 25½ × 33 cm.

LC Schicksalslied, Op. 54.

Score. 19 leaves. 24 × 32½ cm.

On the back of a "paste-over" on page 30 is a fragment of a sketch for the *Triumphlied*, Op. 55.

LC Triumphlied, Op. 55

Sketch fragment for mm. 141 ff. 1 page.  $16 \times 6.5$  cm.

Appears on the *verso* of a "paste-over" for page 30 of the autograph of Op. 54.

W Lieder und Gesänge von G.F. Daumer, Op. 57.

Songs, piano accompaniment.

- No. 1. Von waldbekrönter Höhe. 2 leaves.  $26 \times 33$  cm.
- No. 2. Wenn du nur zuweilen lächelst. 1 leaf.  $25\frac{1}{2} \times 33$  cm.
- No. 5. In meiner Nächte Sehnen. 2 leaves.  $25\frac{1}{2} \times 33$  cm.
- No. 6. Strahlt zuweilen auch ein mildes Licht. 1 leaf.  $25\frac{1}{2} \times 33$  cm.
- No. 8. Unbewegte laue Luft. 2 leaves.  $25\frac{1}{2} \times 33$  cm.

LC Lieder und Gesänge, Op. 58.

Songs, piano accompaniment.

- No. 1. Blinde Kuh. 1 leaf.  $25\frac{1}{2} \times 32\frac{1}{2}$  cm.
- No. 5. Schwermuth. 1 leaf.  $25\frac{1}{2} \times 32\frac{1}{2}$  cm.
- No. 6. In der Gasse. 1 leaf.  $25\frac{1}{2} \times 33$  cm.
- No. 7. Vorüber! 1 leaf.  $25\frac{1}{2} \times 33$  cm.
- No. 8. Serenade (mm. 65 ff., only). 1 page.  $25\frac{1}{2} \times 33$  cm.

This fragment is written on the *verso* of 1. 2 of the autograph of Op. 48, No. 7, and is entitled "Serenade v[on] Schack S[eite] 5."

W Lieder und Gesänge, Op. 59.

Songs, piano accompaniment.

No. 7. Mein wundes Herz. 1 leaf.  $25\frac{1}{2} \times 33$  cm.

No. 8. Dein blaues Auge. 1 leaf.  $25 \times 31$  cm.

H Vier Duette für Sopran und Alt, Op. 61.

Duets, piano accompaniment.

No. 2. Klosterfräulein. 1 leaf.  $25 \times 34$  cm.

The *verso* contains Op. 48, No. 2 in the hand of Julius Otto Grimm.

W Symphony No. 1 in C Minor, Op. 68.

Arrangement for piano, four hands.

24 leaves.  $26 \times 33\frac{1}{2}$  cm.

LC Concerto in D Major for Violin and Orchestra, Op. 77.

Score. 53 leaves.  $26 \times 33$  cm.

(Gift of Fritz Kreisler.)

H Concerto in D Major for Violin and Orchestra, Op. 77.

Part for solo violin. 27 leaves.  $32.5 \times 25$  cm.

In the hand of a copyist, with corrections by Brahms; served as the engraver's model for the first edition of the solo violin part.

W Romanzen und Lieder, Op. 84.

Songs, piano accompaniment.

No. 1. Sommerabend. 2 leaves.  $25\frac{1}{2} \times 33$  cm.

No. 2. Der Kranz. 2 leaves.  $25\frac{1}{2} \times 33$  cm.

No. 3. In den Beeren. 2 leaves.  $25\frac{1}{2} \times 33$  cm.

No. 5. Spannung. 2 leaves.  $25 \times 32$  cm.

W Sechs Lieder, Op. 85.

Songs, piano accompaniment.

No. 4. Ade! 1 leaf.  $25\frac{1}{2} \times 33$  cm.

W Trio in C Major for Violin, Violoncello and Piano,  
Op. 87.

Score. 20 leaves.  $27\frac{1}{2} \times 35\frac{1}{2}$  cm.

The coda of the *Scherzo* is on the *verso* of leaf 20.

W Symphony No. 3, in F Major, Op. 90.

Score. 52 leaves.  $27\frac{1}{2} \times 36$  cm.

W Symphony No. 3 in F Major, Op. 90.

Arrangement for two pianos.

32 leaves.  $26 \times 32\frac{1}{2}$  cm.

LC Sechs Klavierstücke, Op. 118.

No. 1. Intermezzo in A Minor.

2 leaves.  $12 \times 20$  cm.

LC Vier Klavierstücke, Op. 119.

No. 1. Intermezzo in B Minor.

3 leaves.  $12 \times 20$  cm.

## B. Works without opus numbers

### W Cadenza.

For the last movement of the Keyboard Concerto in  
D Minor by J.S. Bach (B.W.V. 1052).

1 leaf.  $21\frac{1}{2} \times 17\frac{1}{2}$  cm.

(Complete Works, Vol. 15).

### W Cadenzas.

For the first and second movements of the Piano  
Concerto in G Major by Mozart (K.V. 453).

1 leaf.  $18\frac{1}{2} \times 23$  cm.

(Complete Works, Vol. 15).

### W Cadenza.

For the first movement of the Piano Concerto in D  
minor by Mozart (K.V. 466).

2 leaves.  $26\frac{1}{2} \times 32\frac{1}{2}$  cm.

On the *recto* of the first leaf is an autograph note  
written by Clara Schumann in 1891 explaining  
her use of several passages of this cadenza in a  
cadenza of her own for the same Concerto.

(Complete works, Vol. 15).

W Cadenza.

For the first movement of the Piano Concerto in C  
Minor by Mozart (K.V. 491).

2 leaves. 24 × 33 cm.

(Complete Works, Vol. 15).

W Dein Herzlein mild.

Score for four women's voices, unaccompanied.

1 leaf. 27 × 33 cm.

(Henry Drinker, ed., "Dein Herzlein mild," University of Pennsylvania Choral Series, No. 25 [Philadelphia, 1938]).

This composition was revealed by recent restoration under a "paste-over" on f. 7v. of the autograph score of the *12 Lieder und Romanzen für Frauenchor*, Op. 44, with an inscription that applied to this setting and to Op. 44, Nos. 1-4: "Johs. Brahms, im April 1860."

The partbooks for Brahms's *Frauenchor* in Hamburg, preserved at Smith College, Northampton, Mass., contain this composition (Drinker's source), which is not the same as the setting for mixed choir which Brahms later published as Op. 62, No. 4.

W Dem dunkeln Schoss der heil'gen Erde.

Mixed chorus, unaccompanied.

1 leaf. 11 × 28½ cm.

(Complete Works, Vol. 21).

W Deutsche Volkslieder für vierstimmigen Chor.

Unaccompanied. 14 leaves. 26 × 33 cm.  
(Complete Works, Vol. 21).

- No. 1. Von edler Art.
- No. 2. Mit Lust tät ich ausreiten.
- No. 3. Bei nächtlicher Weil.
- No. 4. Vom heiligen Märtyrer Emmerano.
- No. 5. Täublein weiss.
- No. 6. Ach lieber Herre Jesu Christ.
- No. 7. Sankt Raphael.
- No. 8. In stiller Nacht.
- No. 9. Abschiedslied.
- No. 10. Der tote Knabe.
- No. 11. Die Wollust in den Maien.
- No. 12. Morgengesang.
- No. 13. Schnitter Tod.
- No. 14. Der englische Jäger.

H Deutsche Volkslieder für Frauenchor.

Soprano I part, without accompaniment.  
Integral part of Op. 44 in Clara Schumann's hand  
cited above.

- No. 1. Todtenklage. "In stiller Nacht."
- No. 2. Trennung. "Da unten im Thale."
- No. 3. Der Ritt zum Kloster. "Ich stand auf hohem Berge."
- No. 4. Ständchen. "Wach auf, meins Herzens Schöne."
- No. 5. "Es war ein Markgraf über'm Rhein."
- No. 6. Schifferlied. "Dort in den Weiden steht ein Haus."

(Vernon Gotwals and Philip Keppler, *Folk Songs for Women's Voices arranged by Johannes Brahms*, Smith College Music Archive No. 15 [Northampton, Mass., 1968], and Siegfried Kross, "Brahmsiana: Der Nachlass der Schwestern Völckers," *Die Musikforschung* 17 [1964]: 110ff.).

This manuscript is entirely in the hand of Clara Schumann, and probably stems from her participation in Brahms's *Frauenchor* in Hamburg in the last 1850s (all of these folksongs appear in the *Frauenchor* partbooks, preserved at Smith College, in arrangements by Brahms).

Contemporaneous arrangements of Nos. 4-6 for solo voice and piano appear in an autograph manuscript which Brahms sent to Clara Schumann in June 1858 (until 1945, Deutsche Staatsbibliothek). Brahms subsequently published arrangements of No. 1 for mixed choir without accompaniment (*Deutsche Volkslieder*, 1864; Complete Works, Vol. 21; cf. above entry), and of Nos. 1, 2, and 4-6 for solo voice with piano accompaniment (*Deutsche Volkslieder*, 1894; Complete Works, Vol. 26); his arrangements of Nos. 2, 4, and 6 for a capella mixed choir were published posthumously (Complete Works, Vol. 21).

For further compositions in this manuscript, see the entry for the *12 Lieder und Romanzen für Frauenchor*, Op. 44.

W Gigue I, Gigue II, Sarabande II.

Piano solo (1855). 2 leaves. 27 × 34 cm.  
(Complete Works, Vol. 15).

W Prelude and Fugue in A Minor.

Organ solo (1856). 2 leaves. 27 × 23 cm.  
(Complete Works, Vol. 16).

On f. 2v is an unpublished letter to Clara Schumann  
(cf. Miscellaneous Letters).

W Prelude and Fugue in G Minor.

Organ solo (1857). 4 leaves. 27½ × 34½ cm.  
(Complete Works, Vol. 16).

C. Other Musical Manuscripts

W A Collection of Folksongs and Folk Dances. [Volks-  
liedersammlung.]

3 leaves. 34 × 26¼ cm.

A fragment from a larger manuscript (entries  
"XVIII" through "XXXII"), containing folk-  
songs and folk dances from various regions, in-  
cluding Denmark, Finland, France ("Altfranzö-  
sisch"), Germany, Ireland (R. Burns), Lapland,  
Savoy, Scotland, and Sweden.

Attributed by Max Kalbeck to the years 1848-50; a  
facsimile of one page appears in Kalbeck, *Johan-  
nes Brahms* (1912-21; repr. Tutzing, 1976), I:  
facing p. 184.

## D. Related Musical Manuscripts

### W Cadenzas by Clara Schumann.

For the first and last movements of the Piano Concerto in D Minor by Mozart (K.V. 466).

Two manuscripts, both in the hand of Clara Schumann.

1. 2 leaves, with green decorative borders.  $20\frac{1}{2} \times 27$  cm.

This manuscript contains fair copies of two cadenzas, one for each movement, the first very closely related to Brahms's cadenza for that movement (Works without opus numbers).

2. 2 leaves.  $25\frac{1}{4} \times 31\frac{1}{2}$  cm.

A rough copy, with numerous revisions, of two cadenzas, one for each movement. The cadenza for the initial movement is a variant of the cadenza in the above fair copy, and thus is related, though less closely, to Brahms's cadenza. The cadenza for the *Finale* is almost entirely different from the one in the above fair copy.

## II. The Letters

### W Correspondence from Brahms to Eduard Hanslick.

9 autograph post cards and 1 note.

Eduard Hanslick (1825-1904), music critic and aesthetician (*Vom musikalisch-Schönen*, 1854), met Brahms in the early 1860s and became one of the staunchest public advocates of his music.

This correspondence spans the years 1877 to 1894. None of it has been published.

### W Correspondence between Brahms and Robert Keller.

33 autograph letters, postcards, and notes by Brahms, plus Keller's copies of two other Brahms letters; drafts for 4 letters by Keller; Keller's list of possible errors in the first edition of the Third Symphony, with Brahms's remarks (28 pages); Keller's draft for the Foreword to Simrock's 1877 *Brahms Verzeichnis*, with Brahms's comments; also, two letters from Fritz Simrock to Keller.

Robert Keller (d. 1891) was the editor at the firm of N. Simrock who supervised the publication of Brahms's music. He also arranged numerous Brahms compositions for piano four hands and other combinations, and prepared Simrock's first catalog of the works of Brahms (1887).

This correspondence spans the years 1877-1889. Many of the letters contain musical notation. Compositions discussed include all four symphonies; the Violin Concerto; the Lieder, Opp. 57, 59, 69-72, 86, and 105; and the Fest- und Gedenksprüche, Op. 109. The Gesellschaft der

Musikfreunde in Wien owns eleven other letters, from Keller to Brahms, which were preserved in the Brahms estate.

This entire correspondence is unpublished, except for excerpts and facsimiles which appear in J.A. Stargardt-Versteigerungs-Katalog 626 (June 1982), pp. 199-203.

W Correspondence between Brahms and Hermann  
Levi.

121 autograph letters, postcards, and notes—76 by Brahms, 45 by Levi—plus a number of supplementary items.

Hermann Levi (1839-1900), court conductor at the opera house in Karlsruhe and later in Munich, met Brahms in the summer of 1864 and remained one of his closest friends until artistic differences in the late 1870s caused their parting.

This correspondence spans the years 1864-1878. The entire correspondence, with only minor omissions, was published in Vol. 7 of the *Brahms Briefwechsel* (Leopold Schmidt, editor).

W Correspondence from Brahms to P.J. Simrock and  
H Fritz Simrock.

1 autograph letter to P.J. Simrock; 8 autograph letters and 1 postcard to Fritz Simrock.

The firm of N. Simrock of Bonn, and later Berlin, began publishing Brahms's compositions in 1860, and after 1873 was virtually Brahms's sole publisher.

Brahms's letters to P.J. and Fritz Simrock were published in Vols. 9-12 of the *Brahms Briefwechsel* (Max Kalbeck, editor). The letters owned by the Library of Congress are Nos. 32, 136, 149, 218, 301, 379, 382, 407, 486, and 502, which span the years 1874 to 1884. Letter No. 407 contains one full paragraph omitted, without any indication, from the *Briefwechsel* version; brief passages in Nos. 218 and 379 were also left out of that edition.

### Miscellaneous Correspondence

#### LC Brahms to Carl Reiss, Kapellmeister in Cassel.

1 letter, 14 November 1874.

Unpublished; the Gesellschaft der Musikfreunde in Wien owns two letters from Reiss to Brahms.

#### LC Brahms to Clara Schumann.

1 letter, 7 May 1856.

Unpublished; written at the end of the holograph of the Prelude and Fugue in A Minor for Organ (Works without opus numbers): "So, liebe Clara, vertreiben Sie Sich damit die Zeit am m. Geburtstag . . ."

#### DB Brahms to an unknown gentleman.

1 letter, undated: "Geehrtester Herr, Ich schreibe Ihnen täglich 2 Briefe, einen mit ja den andre mit nein . . ."

Unpublished.

(Gift of Mrs. Robert Littell.)



