

## **J & J LUBRANO MUSIC ANTIQUARIANS**



**Johannes Brahms**  
**1833-1897**

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**JOHANNES BRAHMS**  
**1833-1897**

**I**  
**AUTOGRAPHS AND MEMORABILIA**

**II**  
**ICONOGRAPHY**  
**Original prints, photographs, medallions, etc.**  
*including material from the collection of Florence May (1845-1923),  
a Brahms biographer and pupil*

**III**  
**PRINTED MUSIC & FACSIMILES OF AUTOGRAPH MUSICAL MANUSCRIPTS**  
*including material from the collection of Edward Dannreuther (1844-1905),  
German-born English pianist and writer on music*



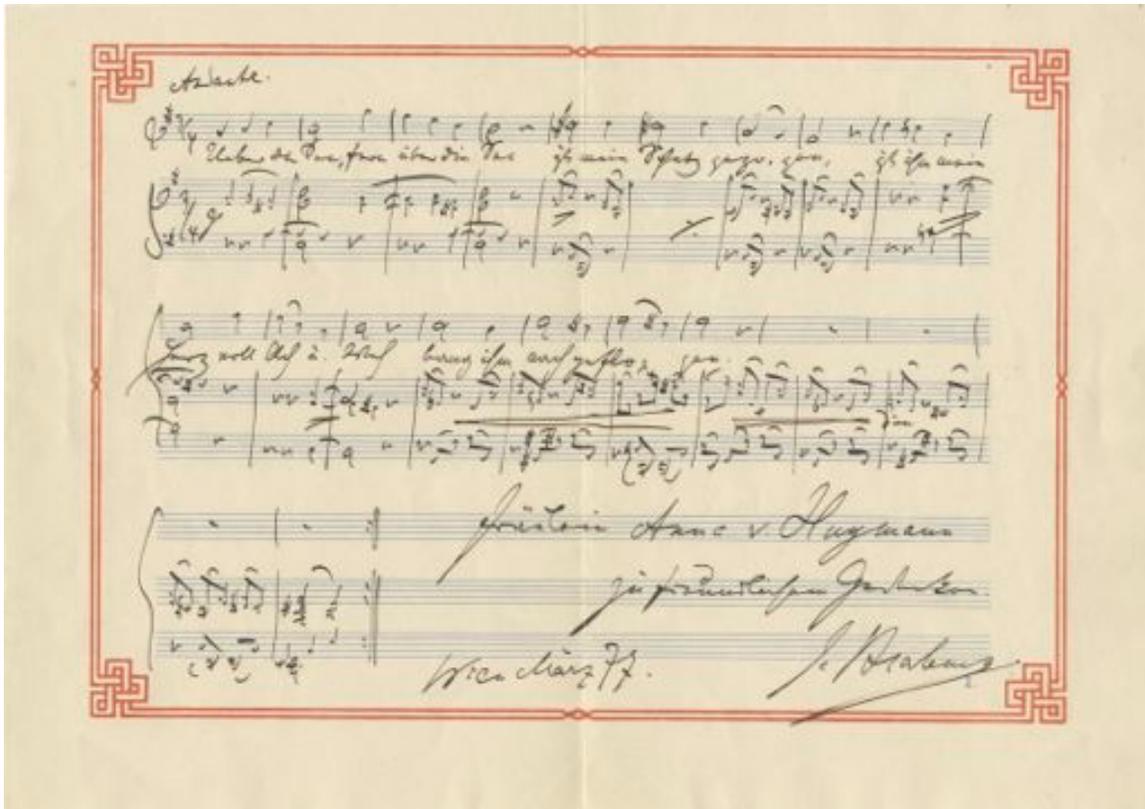
**I**  
**AUTOGRAPHS AND MEMORABILIA**

1. "Über die Sie." Op. 69 no. 7. Song for voice and piano. Autograph musical manuscript signed and dated Vienna, March [18]77 and with Brahms's autograph inscription: "Fraülein Anna v. Huymann / zu freundlichen Gedenken. / Wien März 77 J. Brahms."

Oblong quarto, ca. 200 x 283 mm. 1 page of a 4-page bifolium. Notated in black ink on 9-stave music manuscript paper with staff lines printed in blue within decorative strapwork borders printed in red, the number "2" printed in blue at lower right corner of first three pages. Together with the original envelope, 148 x 232 mm., in which Brahms evidently sent the manuscript, addressed in his hand to "Fraulein Anna v. Huymann / Wien IX. / Währingerstrasse 31. 8t Stock / rechts," stamped and postmarked in the district of Wieden in Vienna, April 10, 1877.

The complete song in 20 measures, with repeats.

Creased at central fold, otherwise in very good condition. Envelope slightly worn, creased and soiled.



*The present manuscript is the only autograph manuscript of the song known to exist.*

*McCorkle records the autograph as lost (p. 297).*

*"The song is placed to be heard in relation to the preceding song ["Vom Strande"]. The abandoned maiden is now alone on the empty shore. The tumultuous waves of "Vom Strande" have been replaced by a starker, almost skeletal texture and the dark murmuring of a sea now cold and nearly motionless. The sense of despair and desolation is pervasive."*

*"The setting is power in its simplicity, and its portrayal of devastation is accomplished with economy..." Stark: A Guide to the Solo Songs of Johannes Brahms, p. 213.*

*Brahms composed the songs of op. 69 in 1877. The text of Über die Sie is by Karl von Lemcke (1831-1913) and was published in his "Lieder und Gedichte" in Hamburg, 1861.*

*Anna von Huymann is recorded as having been a member of the Singvereines der Gesellschaft der Musikfreunde in Vienna from 1872-1876 and from 1879 on. There are two known letters to Brahms from von Huymann in the Gesellschaft's collection, one dated April 2, 1877 and the other April 15, 1877, both unpublished. (22127)* Please inquire

2. Autograph letter to the music publisher Fritz Simrock. Octavo. 4 closely-written pages, signed and dated Vienna January 2, 1869. In German (with translation). An interesting and significant letter regarding the revision of *Rinaldo*, with lengthy commentary on the *Ungarische Tänze* [Hungarian Dances].







*Brahms and his father had a considerable correspondence; they went on a walking trip together in the Austrian Alps in the summer of 1867, the year in which this letter was written.*

(22117)

\$250.

6. Brüll, Ignaz 1846-1907. Autograph musical quotation signed and dated Vienna, December 26, 1892. 4 measures of an unidentified work notated on card stock with Brüll's monogram in blue ink to left-hand corner of verso. Notated in ink in the treble clef. Ca. 90 x 105 mm. Slightly browned; stained at edges just very slightly affecting quotation.

*Brüll, an Austrian pianist and composer, was a close friend of Brahms.* (20619)

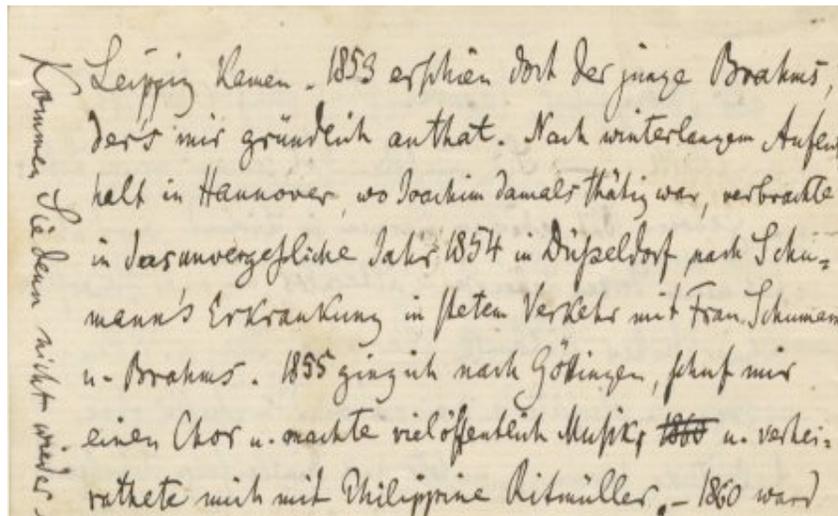
\$165.

7. Epstein, Julius 1832-1926. Autograph note to the margins of a postcard photograph of a bust of Brahms by Alfred von Hildebrand. Dated Vienna, October 2, 1902 and addressed to Doctor and Mrs. Victor von Miller in Gmunden. Epstein sends his best wishes from the "old ancestor," presumably referring to Brahms. Slightly worn.

*Epstein, a friend of Brahms, was a pianist and professor at the Vienna Conservatory from 1867-1901; Gustav Mahler was among his pupils.* (22110)

\$85.

8. Grimm, Julius Otto 1827-1903. Autograph letter signed to the English author and music critic Franz Hüffer (1845-1889) in London. Octavo. 4 closely-written pages. Dated Münster, May 24, 1879. In German (with translation). Together with autograph envelope.



Grimm writes in reply to Hüffer of his own

composing and his various musical activities. He supplies details of his career, his study at the

Leipzig Conservatory under Rietz, Hauptmann, Richter, Moscheles, etc. *"Schumann and Frau Schumann had the biggest influence on me, even though they came to Leipzig only sporadically... In 1883 the young Brahms showed up there, and I was taken by him... I spent the unforgettable year of 1854 in Düsseldorf and after Schumann fell ill, I was in regular contact with Frau Schumann and Brahms."* Grimm goes on to recount his activities from 1855 onwards, mentioning, Deecke, Richard Barth, etc. Slightly browned and foxed; creased at central fold.

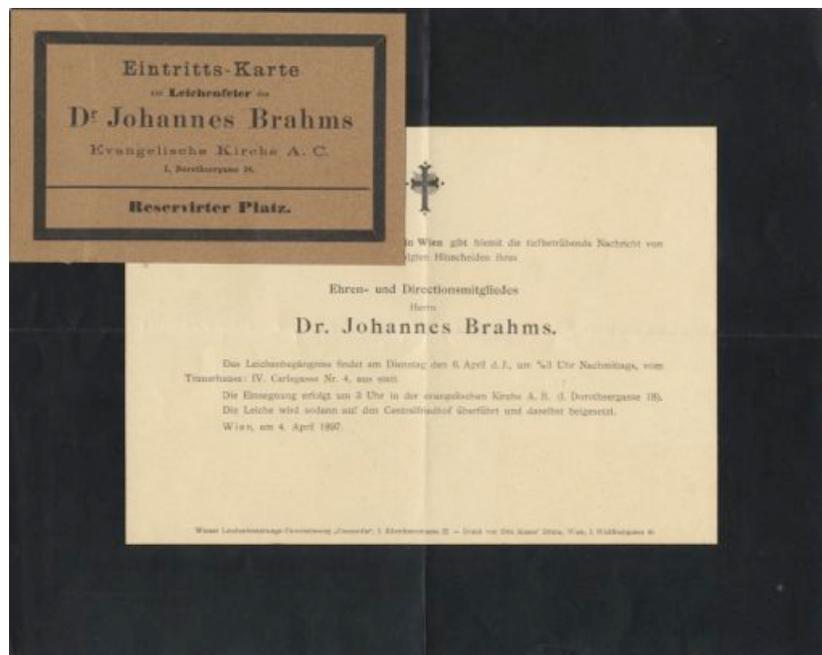
Grimm, a composer and music director, was one of Brahms's closest friends. (22119) \$675.

9. Henschel, Sir George 1850-1934. Telegram to the German writer Max Kalbeck (1850-1921) regarding Brahms. Dated Vienna, April 9, 1912.

*"Have heard from personal friends of our dear Brahms such kind things that I must express my gratitude, dear Sir, assuming you to be one of them..."* (22120) \$50.

10. Joachim, Joseph 1831-1907. Envelope addressed to Fräulein Gisela Arnim in Berlin in Joachim's hand. Postmarked Hannover, February 9, with stamped date receipt, February 10, and red wax seal ("J") to verso. Slightly worn and browned; small blank portion of upper edge lacking.

*Joachim was a noted violinist and friend of Brahms; Arnim (1827-1889) was a German author of fairy tales.* (22118) \$60.



11. Death notice. A printed document issued by the Gesellschaft der Musikfreunde in Wien announcing the death of Johannes Brahms on April 3, 1897. Dated Vienna, April 4, 1897. 1 page. Oblong quarto (230 x 290 mm.). Printed within wide black border by Otto Maass' Söhne in Vienna. The document also provides details on Brahms's funeral, to be held on Tuesday April 6th

at 2:30 p.m., commencing at the funeral home and proceeding to the Evangelical Church; the body will then be taken to the Central (City) Cemetery for interment. Slightly worn; creased at folds.

Together with a rare entry card to the church service, providing the bearer a reserved place, ca. 88 x 138 mm., printed in black on a tan background, attached to upper left corner of the death announcement.

*"The successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music, Brahms creatively synthesized the practices of three centuries with folk and dance idioms and with the language of mid- and late 19th-century art music. His works of controlled passion, deemed reactionary and epigonal by some, progressive by others, became well accepted in his lifetime... Because Brahms did not leave a valid will, a lengthy legal dispute over his estate ensued. Private correspondents were allowed to reclaim their letters; the remaining letters to Brahms, most of his books and music, and all the important manuscripts were acquired by the Gesellschaft der Musikfreunde in Vienna, as was his wish."* George S. Bozarth in *Grove online* (22121) \$900.

## II

### ICONOGRAPHY

#### Original prints, photographs, medallions, &c.

*including material from the collection of Florence May,  
a Brahms biographer and pupil*

12. Original carte-de-visite photograph of Brahms at the age of 20 issued by Th. Schlüter. Pinneberg [Germany], [after 1853]. Ca. 91 x 59 mm. Laid down to photographer's mat with printed studio identification to lower margin.

Brahms Bilderbuch plate III no. 2. Brahms Exhibition at the Gewandhaus, Leipzig, 1983, p. 32. Musikantiquariat Hans Schneider Katalog Nr. 11 Johannes Brahms no. 146. (22107) \$250.





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13. Original cabinet card photograph of Brahms, half-length, facing right, with watch chain, by Cassirer et Danziger. Berlin, [ca. 1881]. Image size 132 x 102 mm.; overall size 165 x 107 mm. From the collection of Florence May, with a note to verso in her hand: *"I should say about 1881. Exactly like Br.[ahms] at that time as I saw him in Berlin... To be returned to Miss Florence May..."*. Laid down to publisher's printed mount. (22104) \$150.

14. Original photograph of Brahms seated, facing left, by Rudolf Krziwanek. Vienna and Ischl, 1894. 198 x 128 mm. Dated August 6/8 1894 in manuscript to verso, with photographer's printed name and address. From the collection of Florence May, with a note to verso, most likely in her hand, identifying the image. Laid down to mount, overall size 224 x 136 mm. Slightly worn and browned; small abrasion to right edge; corners bumped.

*The present image was used as the basis of the photogravure which appears as the frontispiece to Volume II of May's biography of Brahms, with a facsimile autograph signature below the image. Krziwanek was active in Vienna and Ischl between 1870 and 1905. (22103) \$300.*

15. Triplex portrait photograph of Brahms by C. Brasch. Berlin, 1900. 104 x 164 mm., the date "1900" blindstamped into the photograph at lower right. Laid down to photographer's mount, overall size 109 x 166 mm., with manuscript annotation to verso: *"Zür freundlichen erinnerung Pinneberg. d. 31/1. 1903. F. Schnack."* Very slightly worn.

*Fritz Schnack (1849-1919) was Brahms's step-brother. He was devoted to Brahms and collected a variety of mementos relating to the composer, most of which are now in the Brahms archive at*



*Hamburg University Library. He and Brahms' step-mother, Karoline, lived in a house in Pinneberg, a small town outside Hamburg. The present photograph was quite likely given to Florence May, Brahms's biographer and pupil. (22102) \$700.*



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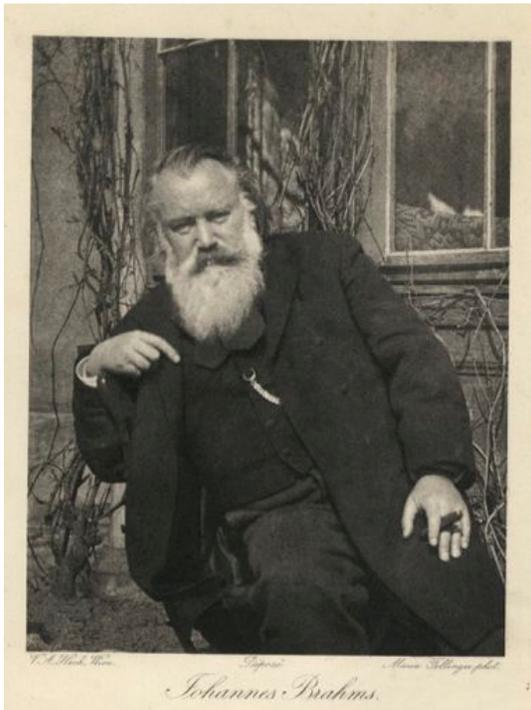
17

16. Fellingner, Maria 1849-1925. Photographic montage of Brahms walking in front of his house at Karlsgasse 4 in Vienna. Vienna, ca. 1900. 144 x 100 mm. Laid down to original grey mounting board with photographer's name stamped in silver to lower right corner of mount. From the collection of Florence May, with a note to verso, most likely in her hand, identifying the image. Slightly worn.

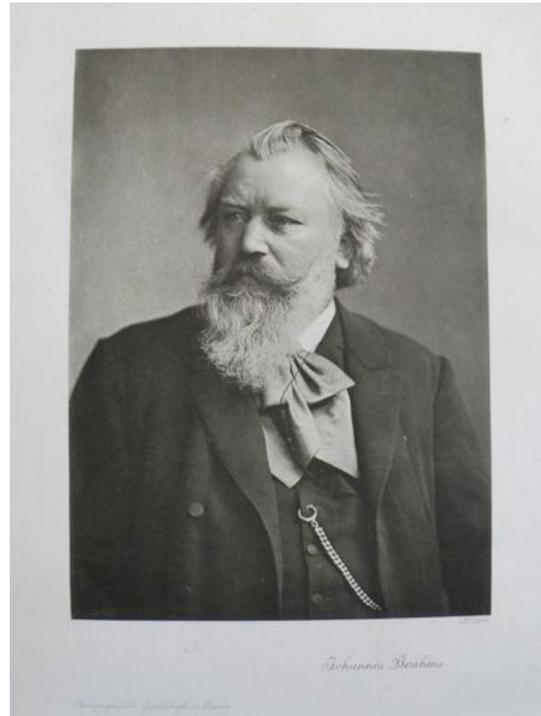
*Maria Fellingner was a sculptor and noted photographer of Brahms; she and her husband Richard were close friends of the composer. (22099)* \$100.

17. Fellingner. Original photograph of an unidentified painting of Brahms's lodgings in the Austrian town of Mürzzuschlag. [?Vienna, ca. 1900]. 99 x 137 mm. From the collection of Florence May, with a note to verso, most likely in her hand, identifying the image.

*Brahms completed his Fourth Symphony in Mürzzuschlag (about 50 miles southwest of Vienna), where he resided during the summers of 1884 and 1885. (22098)* \$60.



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18. Fellingner. Original photogravure of Brahms after a photograph by Maria Fellingner. Vienna: V.A. Heck, [ca. 1895]. Image size 131 x 102 mm.; plate impression 168 x 120 mm.; sheet size 248 x 178 mm. Minor foxing; remnants of mounting paper to verso. (22100) \$135.

19. Photogravure after the photograph by C. Brasch, Berlin, 1889. Berlin: Photographische Gesellschaft No. 2952, [ca. 1890]. Plate impression 255 x 185 mm., sheet size 450 x 340 m. With publisher's decorative blindstamp to center of lower margin. Matted. Slightly worn; tears to outer blank margins; dampstaining to blank lower right corner. (22124) \$150.

20. Böhler, Otto 1847-1913. [Die Ankunft Brahms' in Himmel - The Arrival of Brahms in Heaven]. Original photograph of a silhouette of Brahms by Dr. Otto Böhler. Vienna: R. Lechner... [Wilh. Müller] k.u.k. Hof- und Univ. Buchhandlung... k.u.k. Hof-Manufactur für Ogitigraogue, [ca. 1900]. 244 x 182 mm. Laid down to publisher's heavy board with titling and imprint gilt.

The image depicts Brahms making his way to Heaven with the assistance of other famous musicians: Robert Schumann, Bruckner, Mendelssohn, Schubert, Liszt, von Bülow, Berlioz, Mozart, Beethoven, Wagner, Weber, Handel and J.S. Bach (who is seated at an organ). Each of the musicians appears in silhouette profile. With "Dr. Otto Böhler's Schattenbilder" imprinted to head of board and "Nachdruck Verboten" blindstamped to lower right corner of image. Mat slightly worn; lower right corner cracked, not affecting photograph; one small (7 mm.) crack to outer edge of photograph. Laid down onto acid-free mat.

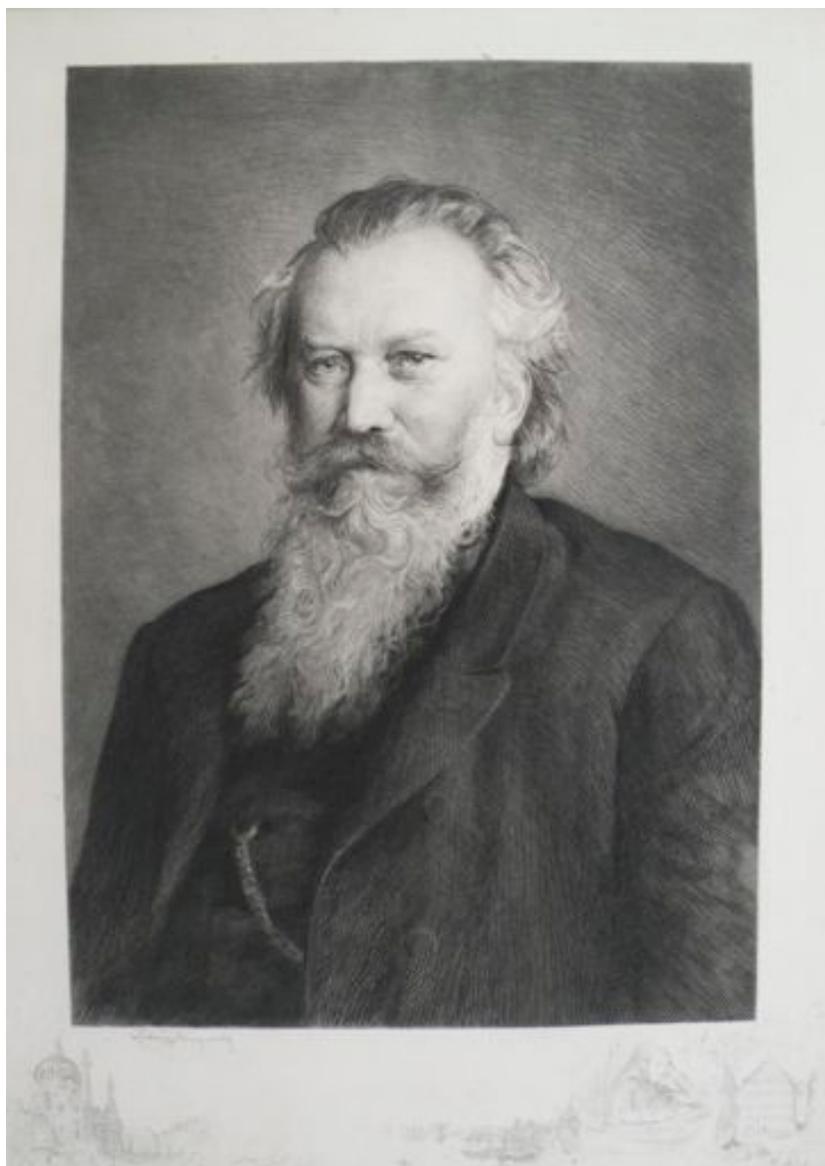


*Böhler executed a number of silhouettes of musicians and musical subjects, some issued individually as photographs in ca. 1900; a printed portfolio was published in 1914. The original photographs are rare. (22123) \$550.*



21. Böhler. Original photograph of the well-known silhouette of Brahms. Vienna: R. Lechner... [Wilh. Müller] k.u.k. Hof- und Univ. Buchhandlung... k.u.k. Hof-Manufactur für Ogitigraogue, 1902. 202 x 140 mm. Laid down to publisher's heavy board with titling and imprint gilt.

The image, a charming caricature, depicts Brahms in hat and long coat, walking, carrying an umbrella behind him. With "Dr. Otto Böhler's Schattenbilder" imprinted to head of board and "1902 Nachdruck Verboten" blindstamped to lower right corner of image. Board and corners slightly worn. (22122) \$550.



22. Michalek, Ludwig 1859-1942. Original large portrait etching in proof state, before letters, of Brahms. [?Vienna], [1893]. Plate impression 457 x 332 mm., sheet size 482 x 351 mm. Printed on "chine appliqué" paper and laid down to mount.

The composer is depicted half-length, with beard and watch chain. Below the portrait are scenes of Vienna and Hamburg, where we see the young composer seated writing music, flanked by a view of the harbor and the house in which he was born. Signed by the artist in pencil at lower left and with pencilled note in another hand to lower margin: "*Johannes Brahms nach dem Leben zum 60ten Geburtstag des Tondichters. Abdruck vor den Schrift mit allen Remarque-Skizzen.*" Mount foxed and browned, blank lower right corner creased and slightly torn.

*Michalek, a noted Austrian painter, engraver and printmaker, executed a pastel drawing of Brahms in January, 1891. The composer sat for both Michalek and the sculptor Victor Tilgner. "I was well befooled by Tilgner. I thought I would very craftily get rid of him and the etcher*

*Michalek by saying I couldn't sit twice. Now I must pose for both simultaneously. One depicts me from in front, the other from the rear where, moreover, the most brilliant views are to be found."*  
Letter to Simrock quoted in *Schauffler: The Unknown Brahms*, p. 192. (22126) \$1,850.



23. Michalek. Original lithographic portrait in proof state of Brahms. [?Vienna], [ca. 1890]. Image size ca. 442 x 318 mm., sheet size ca. 500 x 353 mm. The composer is depicted standing on a terrace smoking a cigar with a townscape, perhaps Bad Ischl, in the background. Signed in pencil by the artist at lower right corner, with "Probe" (proof) in the artist's hand below his signature. Printseller's pencilled annotation to lower edge of sheet. Rare. (22125) \$2,000.

24. Group of vintage postcard photographs of Brahms (2), Max Bruch, Joseph Joachim (2) and Ignaz Brüll. Together with an original photograph of Brahms and Hans von Bülow and reprints of photographs of Brahms, his birth house, and his house at Baden-Baden. 12 items in total. The photograph of Brahms and von Bülow worn and creased with small portions torn away and remnants of mounting paper to verso; that of Joachim slightly defective. The Brahms/von Bülow image dates from Berlin, ca. 1889, and is reproduced in Miller zu Aichholz: *Ein Brahms-Bilderbuch*, plate VIII:1. (22113) \$185.



25. Group photograph of Brahms together with friends in a garden. Ca. 170 x 235 mm. With typed note attached to verso indicating the image to be of Brahms with Rhenish friends at the home of Walter Weyermann, taken after the burial of Clara Schumann, Pentecost, 1896. Subjects include members of the Beckerath and Weyermann families, Gustav Ophüls, Lisbeth von der Leysen, Richard Barth, Karl Piening, Leonhard and Frau Wolff of Bonn, and Herr Bram-Eldering. (22112) \$450.

26. Original photograph of Brahms's lodgings in the town of Bad Ischl, Austria. [Austria], [ca. 1880-1890]. 122 x 175 mm. From the collection of Florence May. Laid down to mat, 140 x 188 mm. With faded markings in red ink to recto indicating area to be trimmed for reproduction. Reproduced in slightly trimmed form in Vol. II of May's biography opposite p. 202. (22109) \$125.

27. Original photograph of Brahms's lodgings on Lake Thun in Switzerland by Jean Moeglé. 201 x 148 mm., laid down to heavy photographer's mat, 231 x 173 mm., with studio's printed address and list of awards to verso. From the collection of Florence May. Small annotation in red ink to lower right margin of photograph, annotation in pencil to verso. Reproduced in slightly trimmed form in Vol. II of May's biography of Brahms opposite page 230.



*Moeglé (1853-1938) was a noted portrait photographer; his photographs were exhibited at the Berne Kornhausforum, and many of his glass negatives are held at the Library of the Bourgeoisie in Berne.*  
(22108) \$200.



28. Goetz, Karl 1875-1950. Silver portrait medallion in relief of Brahms by Karl Goetz. Munich, 1933. 36 mm. Recto: portrait with artist's name ("K. Goetz") below image, "Johannes Brahms" to circular edge. Verso: coat of arms with tree at upper center, incorporating the words "7 Mai 1833 3 April 1897," with musical stave and notes and with "100. Geburtstag. 1933" to circular edge.

Niggel: Musiker Medaillen 391. Issued to commemorate the 100th anniversary of the composer's birth.

*Goetz was a noted German model artist and sculptor.*  
(22105) \$250.



29. Scharff, Anton 1845-1903. Silver portrait medallion in relief of Brahms by Anton Scharff, executed from life. [Vienna], [1902]. 23 mm. Recto: "Geb. zu Hamburg Speckstrasse 60 7. Mai 1833 [oak branch] Gest. zu IV. Carls-gasse 4 3. April 1897." Verso: Portrait with titling "Johannes Brahms" and with the artist's initials to lower left. Executed as a smaller version of the portrait issued in 1897 by the Gesellschaft der Musikfreunde.

Miller zu Aichholz: Ein Brahms-Bilderbuch p. 93 no. 6. Niggel: Musiker Medaillen 407.

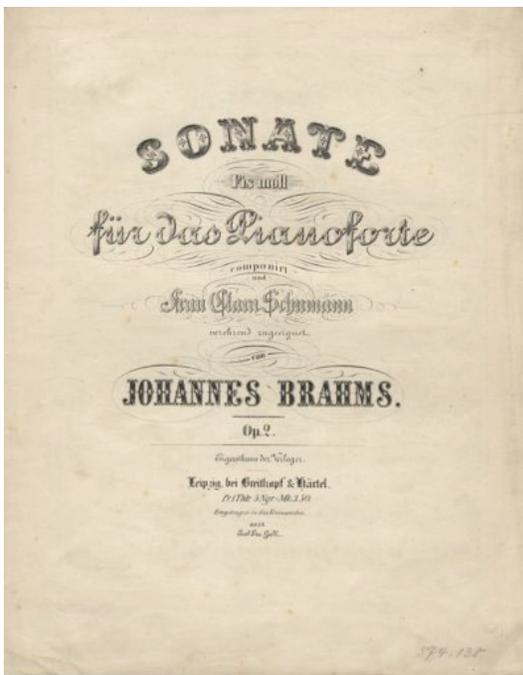
*Scharff was a prominent Austrian medallist.* (22106)

\$450.

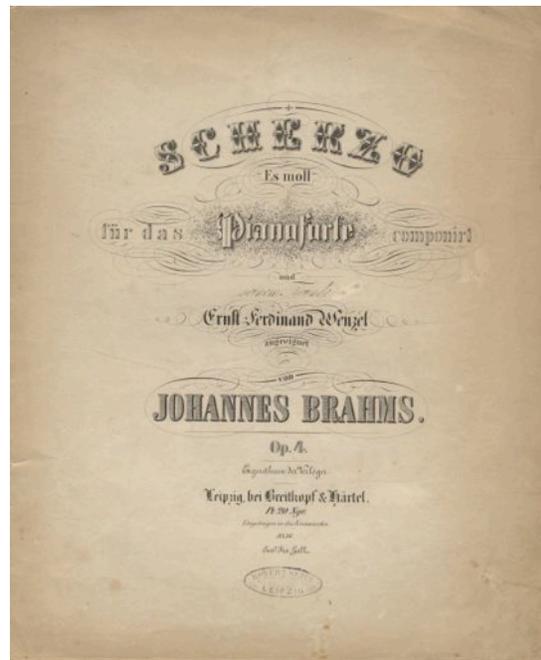
### III

#### PRINTED MUSIC & FACSIMILES OF AUTOGRAPH MUSICAL MANUSCRIPTS

*including material from the collection of Edward Dannreuther (1844-1905),  
German-born English pianist and writer on music*



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31

30. [Op. 2]. Sonate Fis moll für das Pianoforte. Leipzig: Breitkopf & Härtel [PN] 8834, [after 1874]. Folio. Disbound. [1] (title), 2-27, [i] (blank) pp. Engraved. Title slightly soiled; occasional foxing; small tears to inner margin of last leaf with slight loss.

**First Edition**, third issue. Deutsch p. 133. Hofmann p. 5. McCorkle p. 6. (22090)

\$150.

31. [Op. 4]. Scherzo Es moll für das Pianoforte componirt und seinem Freunde Ernst Ferdinand Wenzel zugeeignet. Leipzig: Breitkopf & Härtel [PN] 8836, [ca. 1854]. Folio. Unbound. [1] (title), [2] (blank), 3-13 pp. Engraved. Worn, browned and foxed; frayed at spine. Trimmed; 2 cm. tear to inner margins throughout. With music seller's stamp to lower margin of title.

**First Edition**, second issue (the first issue is without the printed price). Deutsch 4. Hofmann p. 3 (citing the issue with the printed price but illustrating the issue without the price). McCorkle p. 13 (the second issue). (22091) \$150.

32. [Op. 4]. Scherzo Es moll für das Pianoforte. Berlin: N. Simrock [PN 8988], [1888]. Folio. Disbound. [1] (title), [2] (blank), 3-13 pp. Transfer-printed. Slightly worn and browned. London importer's handstamp to foot of title, oval blindstamp to upper inner corner dated 10 9 [18]97 (September 10, 1897).

Edition revised by Brahms. (22088) \$85.

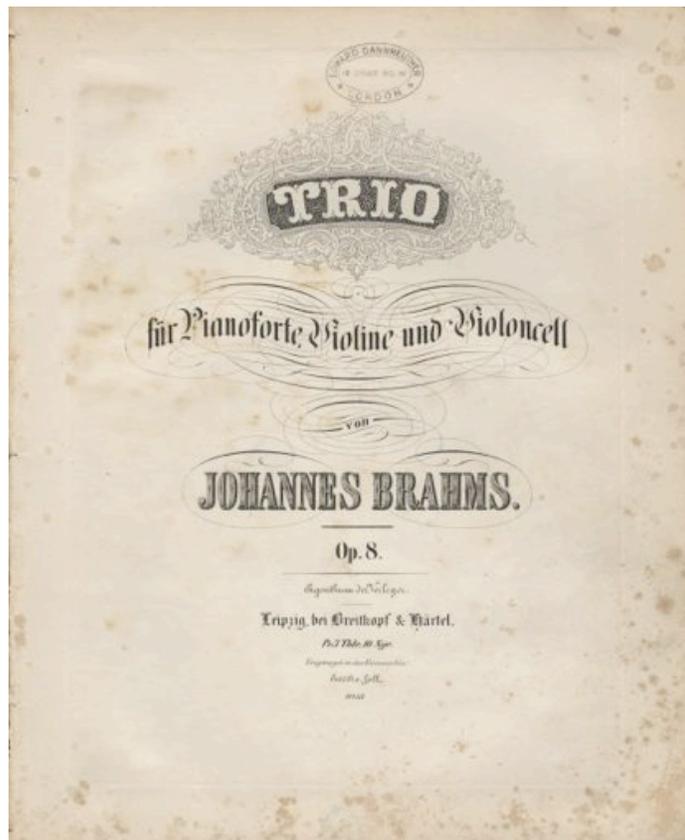
33. [Op. 5]. Sonate (F moll) für das Pianoforte... Für das Pianoforte zu vier Händen bearbeitet von Richard Kleinmichel. Leipzig: Bartholf Senff [PN 101], [1891]. Folio. Disbound. [1] (title), [2] (blank), 3-39, [i] (publisher's catalogue). Slightly worn and browned. London importer's handstamp to foot of title, blindstamp to upper inner corner dated 10 9 [18]97 (September 10, 1897).

McCorkle p. 16. (22087) \$35.

34. [Op. 8]. Trio für Pianoforte, Violine und Violoncell. [Score and parts]. Leipzig: Breitkopf & Härtel [PN] 8953, [1854]. Folio. Disbound. [1] (title), 2-55; 12; 10 pp. Engraved. From the collection of Edward Dannreuther, with his oval handstamp to title and parts. Slightly worn; minor to moderate foxing; dampstaining to outer margins of parts just extending into printed area.

**First Edition, first issue.** Rare. Hofmann p. 17. McCorkle p. 25. Hoboken IV, 9.

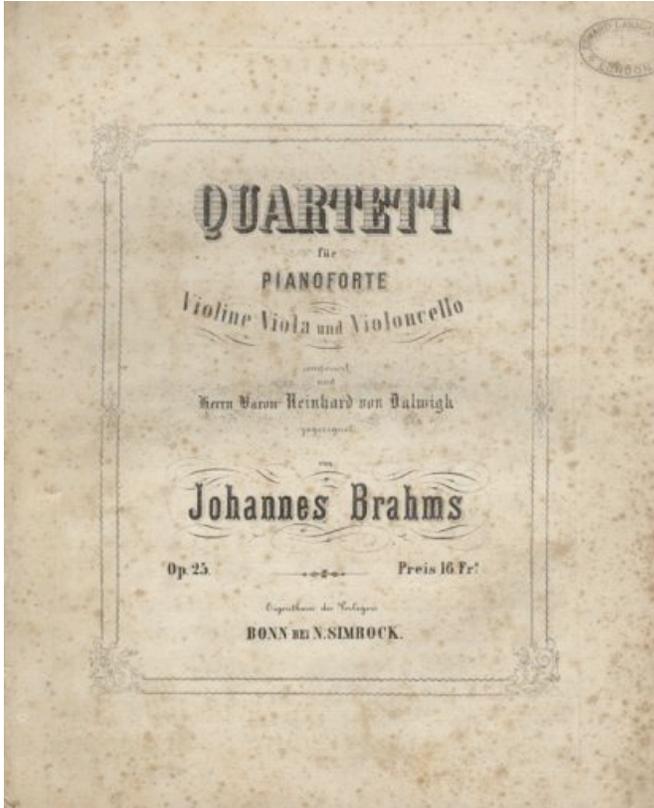
*Dannreuther was largely responsible for introducing Brahms's music to England.* (22071) \$650.



35. [Op. 8]. Trio (H dur) für Pianoforte, Violine und Violoncell... Neue Ausgabe. [Score and parts]. Berlin: N. Simrock [PN 9510], [ca. ?1891]. Folio. Plain blue wrappers with original publisher's printed upper wrapper trimmed and laid down. 3-58; 8; 8 pp. Transfer-printed. With performance markings. "Property of The Tonkünstler Society" and additional stamps to title. Together with parts for violin and cello in first edition with the same provenance. Slightly worn; title lacking.

**First Edition** of the second version. Hofmann p. 19. McCorkle p. 26. (22092)

\$140.



36. [Op. 25]. Quartett für Pianoforte Violine Viola und Violoncello. [Score and parts]. Berlin: N. Simrock [PN 6264], [1863]. Folio. Score disbound, parts unbound. [1] (title), 2-61; [1] (blank), 2-16; [1] (blank), 2-15; [1] (blank), 2-16 pp. Engraved. From the collection of Edward Dannreuther, with his oval handstamp to title and each part. Occasional performance markings and corrections in blue crayon and pencil, most likely in Dannreuther's hand. Slightly worn; minor to moderate foxing.

**First Edition, first issue.** Rare. Deutsch p. 137. Hofmann p. 53. McCorkle p. 86. (22076) \$700.

37. [Op. 25]. [Erstes Quartett (G moll) für Pianoforte, Violine, Bratsche und Violoncell]. [Score and parts]. Berlin: N. Simrock [PN 6261], [after 1895]. Folio. [1] (publisher's catalogue "Neuere Werke für Kammermusik"), 2-61; [1] (blank), 2-16; [1] (blank), 2-15; [1] (blank), 2-16 pp. Transfer-printed. Slightly worn; spine to score reinforced with tape, handstamp to lower outer corner. (22086)

\$50.

38. [Op. 33]. Romanzen aus L. Tieck's Magelone für eine Singstimme mit Pianoforte. [Heft 1-5]. Leipzig u. Winterthur: J. Rieter-Biedermann [PN] 401, [ca. 1865]. Folio. [1] (decorative title with yellow ground), 2-23 pp. Lithographed. Browned.

With:

- Heft 2. [PN] 401,b., [1865]. [1] (decorative title), 2-23 pp. Engraved. Slightly foxed.
- Heft 3. [PN] 401,c., [ca. 1869]. [1] (decorative title), 2-21 pp. Transfer-printed. Browned and brittle.

- Heft 4. [PN 401.d], [ca. 1869]. [1] (decorative title), 2-15 pp. Transfer printed. Browned and brittle.

- Heft 5. [PN 401.e], [ca. 1869]. [1] (decorative title), [2] (blank), 3-19 pp. Transfer printed.

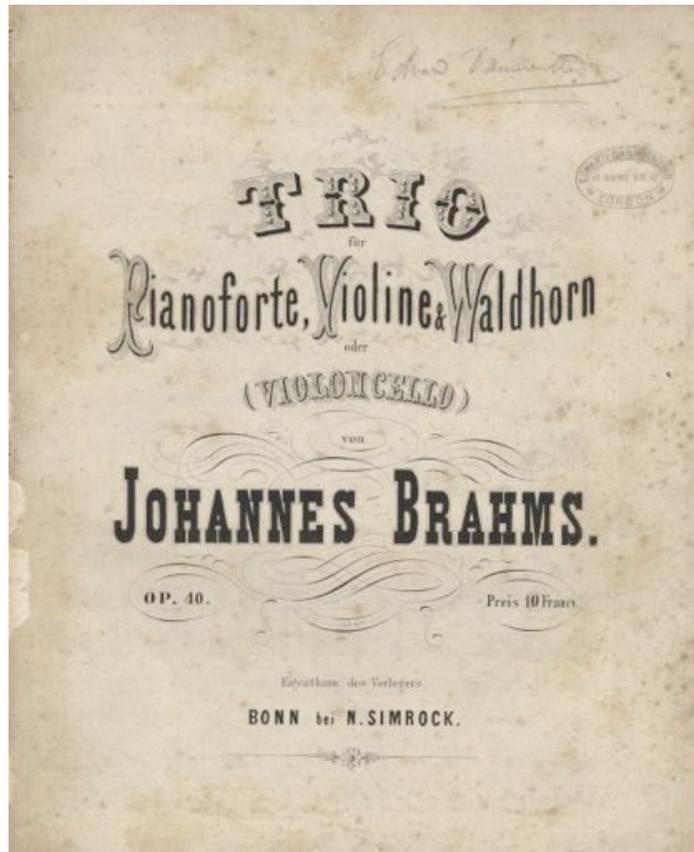
**First Edition** (Heft 2 first issue, Hefts 1, 3, 4 and 5 later issues). Deutsch p. 138. Hofmann p. 69. McCorkle p. 119. (22095) \$350.

39. [Op. 34]. Quintett für Pianoforte, zwei Violinen, Viola und Violoncell. [Score and parts]. Leipzig: J. Rieter-Biedermann [PN 435], [ca. 1903]. Folio. Original printed wrappers. [1] (title), [2] (blank), [3] (dedication), [4] (blank), 5-67, [i] (publisher's advertisement "Kompositoinen von M. Enrico Bossi"), 11 + [i]; 9; 9; 11 pp. Transfer-printed. Wrappers worn and taped at edges.

**First Edition**, late issue. McCorkle p. 123. (22081) \$50.

40. [Op. 40]. Trio für Pianoforte, Violine & Waldhorn oder (Violoncello). [Score and parts]. Bonn: N. Simrock [PN 6503], [ca. 1866]. Folio. Score disbound, parts unbound. [1] (title), 2-33; 9; 8; 8 pp. Lithographed. From the collection of Edward Dannreuther, with his signature and oval handstamp to title. Slightly worn; minor to moderate foxing; parts slightly frayed at edges; title separated at spine and with some paper loss at inner margins not affecting printed area. With performance markings in blue crayon and pencil, most probably in Dannreuther's hand.

**First Edition**, second issue (with price altered to "10" from "15 Francs" in overpaste). Deutsch p. 139. Hofmann p. 85. McCorkle p. 147. (22074) \$425.



41. [Op. 51 no. 1]. Zwei Quartette für 2 Violinen, Bratsche und Violoncell... C moll. [Parts]. Berlin: N. Simrock [PN 7380], 1873. Folio. Disbound. [1] (title), 2-13; 10; 10; 10 pp. Lithographed. Somewhat worn; quite browned throughout. With pencilled fingering to first violin part.

**First Edition**. Deutsch p. 142. Hofmann p. 107. McCorkle p. 211. (22083) \$125.

42. [Op. 68]. Symphonie (C moll) für Grosses Orchester... Bearbeitung für Clavier allein [von Robert Keller] Pr. M.8. Berlin: N. Simrock [PN 8136], 1880. Folio. Marbled boards. [1] (title), [2] (blank), 3-47 pp.

With the following, all arranged for piano solo by Keller and published in Berlin by Simrock:

- [Op. 73]. Zweite Symphonie (D dur). [PN 8172], [ca, 1880]. [1] (title), [2] (blank), 3-43 pp. McCorkle p. 313.

- [Op. 90]. Dritte Symphonie (F dur). [PN 8458], 1884. [1] (title), [2] (blank), 3-35 pp. McCorkle p. 373.

- [Op. 98]. Vierte Symphonie (E moll). [PN 8699], 1886. [1] (title), [2] (blank), 3-39 pp. McCorkle p. 405.

- [Op. 80]. Akademische Fest-Ouvertüre. [PN 8287], 1882. [1] (title), [2] (blank), 3-14 pp. McCorkle p. 337.

Binding worn and shaken, cloth spine partially lacking. Ex-library, with library blindstamp to title and occasional markings. Signature of Samuel F. Towser to upper outer corner of title.

McCorkle p. 293. (22094)

\$135.



43. [Op. 73]. Zweite Symphonie (D dur) für Grosses Orchester... Partitur. [Full score]. Berlin: N. Simrock [PN 8028], 1878. Folio. Half dark red leather with marbled boards, titling gilt to spine. 1f. (title), 3-71 printed music, [i] (blank) pp. Engraved. With small music seller's handstamp (Novello, Ewer & Co., London) to lower margin of title page. Extensively annotated in pencil. Light browning to edges; scattered foxing. In very good condition overall.

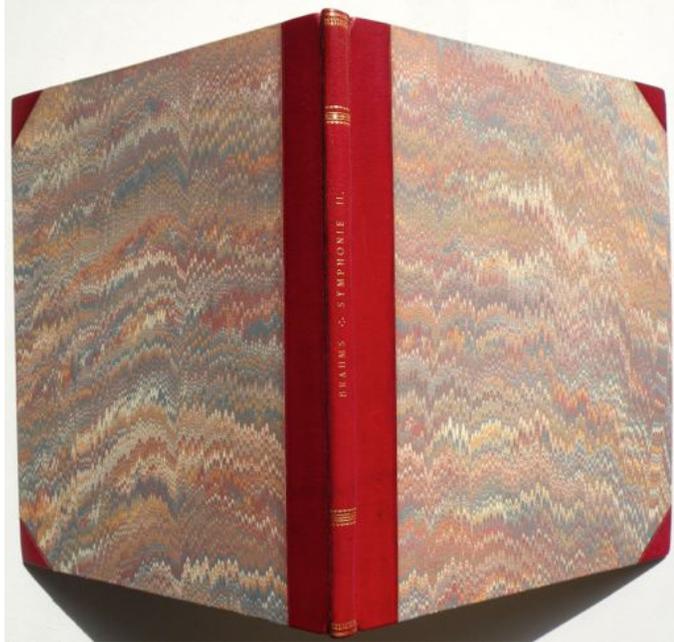
**First Edition.** McCorkle p. 311. Hofmann p. 156-157. Fuld p. 553. Sonneck Orchestral Music p. 55.

*"The Second Symphony in D op. 73, composed less than a year after the completion of the First, is often described as its sunny counterpart. The work indeed radiates a warmth and tunefulness absent in parts of the earlier work. But as Brahms himself acknowledged, the Second Symphony also has a 'melancholy' side. The*

*lyrical opening theme of the first movement unravels almost at once into a dark passage for timpani and trombones. The voice of melodic continuity is reasserted often in this movement,*

however, first by the violin melody that follows the unravelling and again by the second group and the large coda. The pensive slow movement, in B major and in a modified sonata form, is dominated by a motivically rich, metrically ambiguous main theme remarkable for its combination of tunefulness and developing variation."

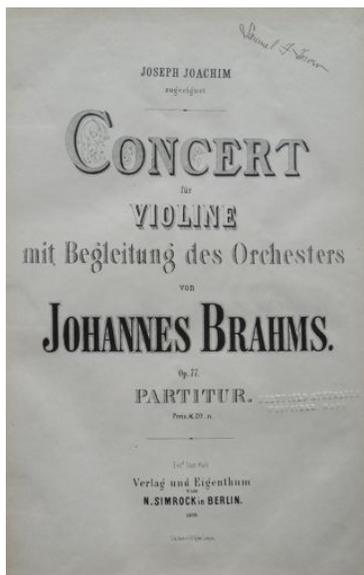
"The second half of the symphony distinctly brightens in mood, although it too contains sombre moments – often involving the trombones – that evoke the expressive world of the first two movements. The Allegretto recasts the traditional scherzo–trio alternation into a rondo-like structure that is one of Brahms's most original creations. Although the finale ends the symphony in a jubilant blaze of D major, it glances back at the mood of the earlier movements, especially in the haunting passage at the end of the development section (whose chains of descending 4ths Mahler recalled in his First Symphony) and in the syncopated episode for brass in the coda." George S. Bozarth and Walter Frisch in *Grove online*. (19916)



\$4,800.

44. [Op. 76]. Clavierstücke... Erstes Heft... Zweites Heft. Berlin: N. Simrock [PNs 8090, 8091], [ca. 1879]. 2 volumes. Folio. Disbound. [1] (title), [2] (blank), 3-18; [1] (title), [2] (blank), 3-18 pp. Transfer-printed.

**First Edition**, second issue. Deutsch p. 258. Hofmann p. 163. McCorkle p. 324. (22080) \$150.



45. [Op. 77]. Concert für violine mit Begleitung des Orchesters... Partitur...Joseph Joachim zugeeignet. Berlin: N. Simrock [PN 8133], 1879. Large octavo. Cloth-backed marbled boards. 2ff., 5-208 pp. Lithographed. Ex-library. Frayed at head of spine; library call numbers in white ink. Small embossed stamp to title and two additional leaves; catalogue card pocket to free front endpaper; signature to title.

**First (trade) Edition**. Hofmann p. 165. McCorkle p. 328.

Brahms's famous and much-loved violin concerto was first performed by Joachim, with Brahms conducting, at the Gewandhausaal in Leipzig on January 1, 1879.

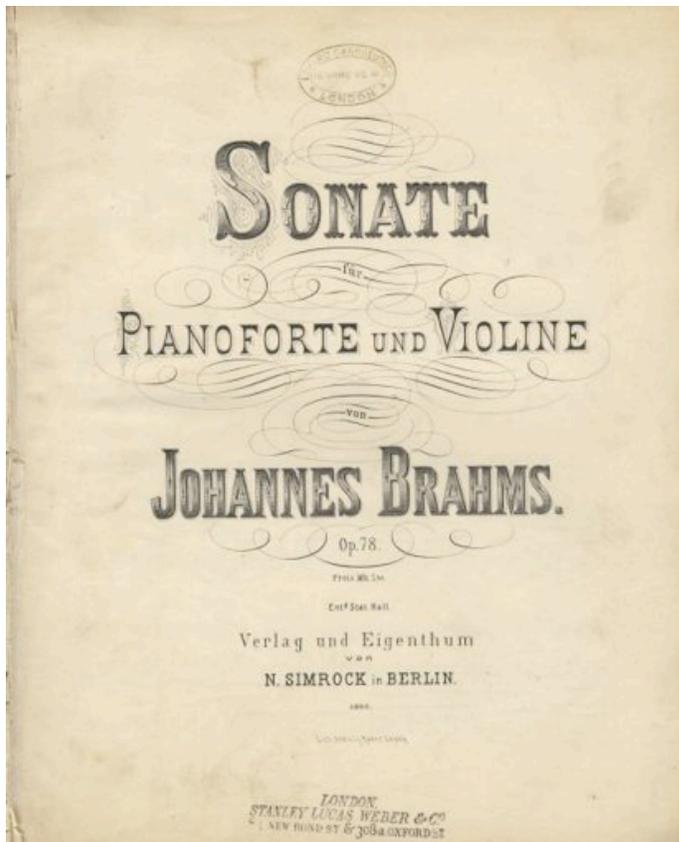
*Both Hofmann and McCorkle describe the music as being "im Plattendruck." As is the case for a number of other Brahms scores, a small number of copies were printed from engraved*

*plates, often serving as presentation copies. In some cases it is unclear whether or not their printing preceded, was simultaneous with, or came after the lithographed edition. In general, the issues are identical except for the actual method of printing. (17702) \$550.*

46. [Op. 77]. Concert für Violine mit Begleitung des Orchesters. [Full score]. Berlin: N. Simrock G.m.b.H. [PN 8133], [not before 1902]. Octavo. Cloth-backed paper boards with original publisher's printed wrapper trimmed and laid down. [1] (title), [2] (copyright notice), 5-208 pp. Lithographed. Binding worn, spine reinforced with tape, remnants of former description laid down to front free endpaper. Title worn, creased at corners, erasure to portion of imprint, very small hole to foot; one corner torn with minimal loss.

**First Edition**, ?third issue. Deutsch p. 258. Hofmann p. 165. McCorkle p. 328. (22085) \$75.

47. [Op. 77]. Concerto for Violin A Facsimile of the Holograph Score. With an introduction by Yehudi Menuhin and a Foreword by Jon Newsom. Washington: Library of Congress, 1979. Oblong folio. Original publisher's boards. xix pp. textual commentary, 106 pp. autograph manuscript facsimile. (19362) \$200.



48. [Op. 78]. Sonate für Pianoforte und Violine. [Score and part]. Berlin: N. Simrock [P{N 8148}], [ca. 1880]. Folio. Score disbound, part unbound. [1] (title), [2] (blank), 3-31; 11 pp. Engraved. From the collection of Edward Dannreuther, with his oval handstamp to title and part; occasional performance markings, possibly in Dannreuther's hand. Slightly worn and soiled.

**First Edition**, second issue. Deutsch p. 258. Hofmann p. 167. McCorkle p. 331 (this issue). (22073) \$225.

49. [Op. 80]. Akademische Fest-Ouvertüre... Clavier-Auszug für vier Hände. Berlin: N. Simrock [PN 8195], [1881]. Folio. Unbound. [1] (title), 2-27 pp. Lithographed. Slightly worn and soiled; title separated at spine; contemporary signature to title.

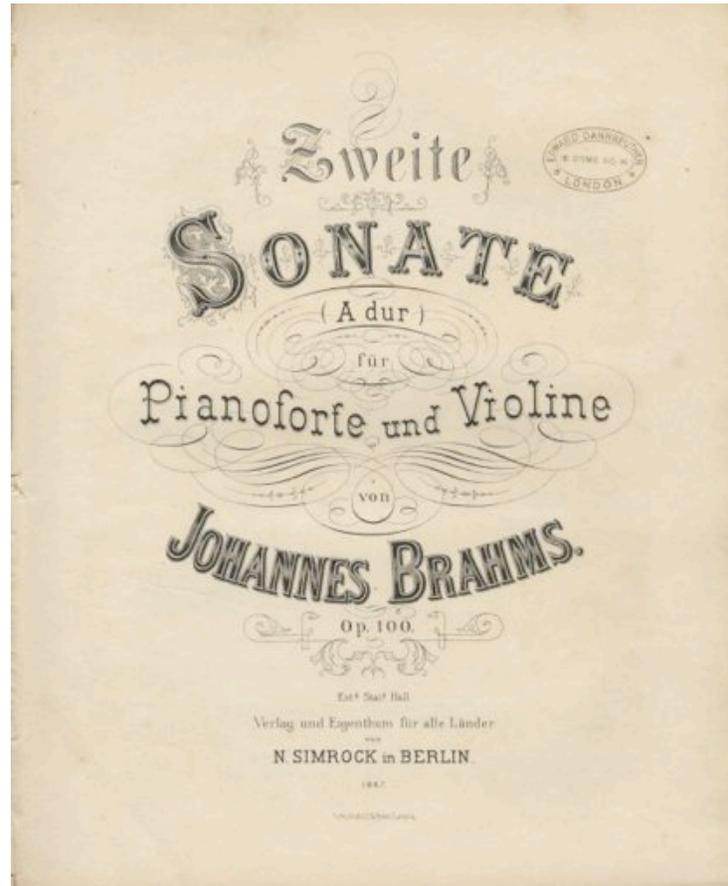
**First Edition** of this arrangement. McCorkle p. 337. (22070) \$85.

50. [Op. 86]. Feldeinsamkeit... Nr. 2 "Ich ruhe still im hohen grünen Gras" Faksimile nach dem in privatbesitz befindlichen Autograph. München: G. Henle, 1983. Oblong folio. 3 pp. textual commentary, 4 pp. autograph manuscript facsimile. (19356) \$45.

51. [Op. 98]. 4. Symphonie in E-Moll Faksimile Des Autographen Manuskripts aus dem besitz der allgemeinen Musikgesellschaft Zürich. Einleitung von Günter Birkner. Adliswil-Zürich: Edition Eulenburg GMBH, 1974. Oblong folio. Original publisher's boards. 1 p. textual commentary in English and German, 130 pp. autograph manuscript facsimile. (19361) \$250.

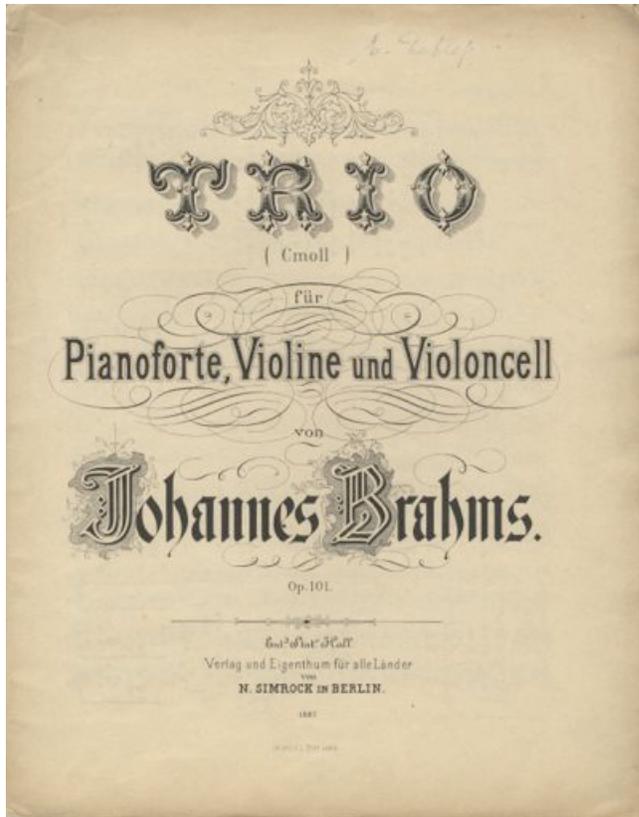
52. [Op. 100]. Zweite Sonate (A dur) für Pianoforte und Violine. [Score and part]. Berlin: N. Simrock [PN 8751], 1887. Folio. Score disbound, part unbound. [1] (title), [2] (blank), 3-27; 7 pp. Lithographed. From the collection of Edward Dannreuther, with his oval handstamp to title and part. Slightly worn.

**First Edition, first issue.**  
Deutsch p. 261. Hofmann p. 213.  
McCorkle p. 409. (22075)  
\$285.



53. [Op. 100]. Zweite Sonate (A dur) für Pianoforte und Violine. [Score]. Berlin: N. Simrock [PN 8731], 1887. Folio. Unbound. [1] (title), [2] (blank), 3-27 [i] (blank) pp. Worn and soiled; edge tears; title separated at spine. Lacking separate violin part.

**First Edition, first issue.** Deutsch p. 261. Hofmann p. 213. McCorkle p. 409. (22082) \$60.



54. [Op. 101]. Trio (C moll) für Pianoforte, Violine und Violoncell. [Score]. Berlin: N. Simrock [PN 8752], 1887. Folio. Unbound. [1] (title), 2-35 pp. Transfer-printed. Slightly worn and soiled; contemporary signature to title.

**First Edition, first issue.** Deutsch p. 261. Hofmann p. 215. McCorkle p. 411. (22079) \$375.

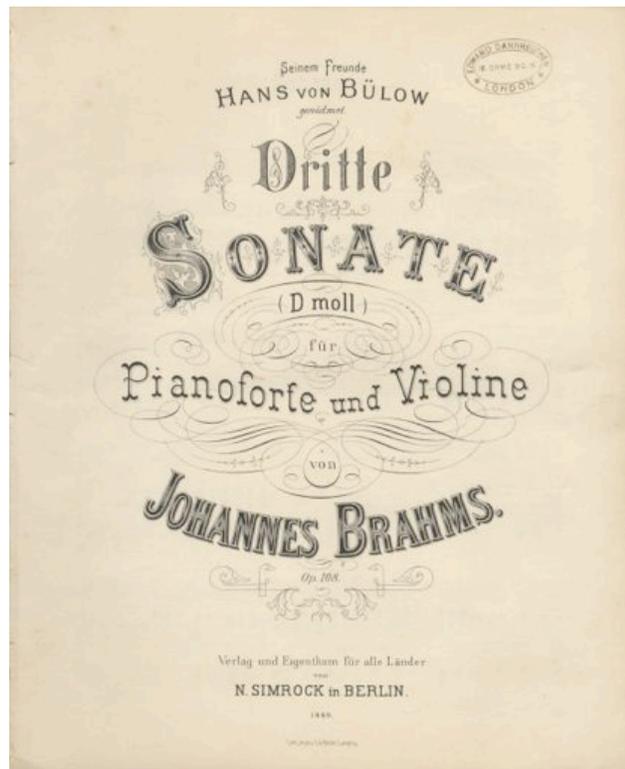
55. [Op. 101]. Trio (C moll) für Pianoforte, Violine und Violoncell. [Score and parts]. Berlin: N. Simrock [PN 8732], [not before 1895].

Folio. Plain blue wrappers with original publisher's printed upper wrapper laid down. [1] (publisher's catalogue), 2-35; 8; 8 pp. Transfer-printed. With performance markings. "Property of The Tonkünstler Society" and additional stamps to title. Worn.

?Second Edition. (22093) \$75.

56. [Op. 108]. Dritte Sonate (D moll) für Pianoforte und Violine... Seinem Freunde Hans von Bülow gewidmet. [Score and part]. Berlin: N. Simrock [PN 9196], [1889]. Folio. Score disbound, part unbound. [1] (title), [2] (blank), 3-34; [1] (blank), 2-10 pp. Lithographed. From the collection of Edward Dannreuther, with his oval handstamp to title and part. Slightly worn.

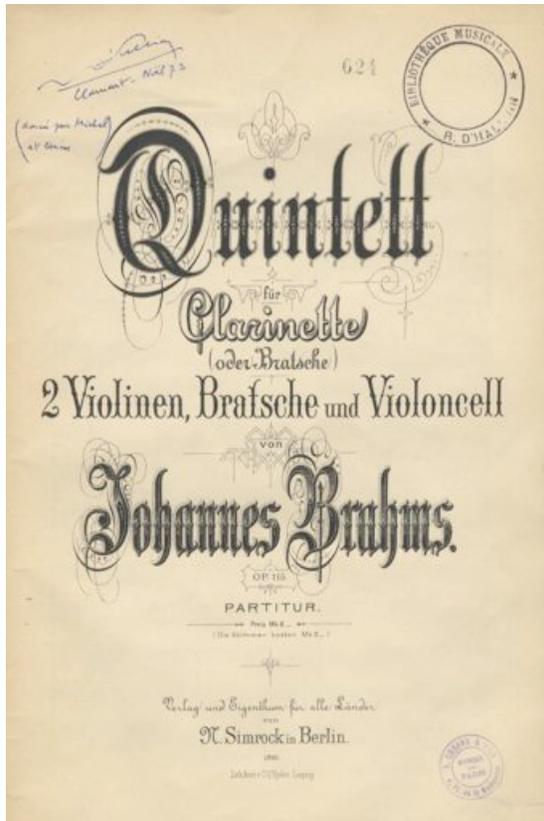
**First edition, first issue.** Deutsch p. 262. Hofmann p. 229. McCorkle p. 436. (22072) \$385.



57. [Op. 114]. Trio für Pianoforte, Clarinette und Violoncell Faksimile Des Autographs und Werkbericht von Alfons Ott. Tutzing und München: Hans Schneider, [1958]. Oblong folio. Original publisher's boards. 14 pp. textual commentary, 26 pp. autograph manuscript facsimile. Boards slightly browned at edges.

Limited to 800 copies, this no. 30. (19368)

\$75.



58



60

58. [Op. 115]. Quintett für Clarinette (oder Bratsche) 2 Violinen, Bratsche und Violoncell. [Score]. Berlin: N. Simrock [PN 9710], 1892. Large octavo. Original publisher's printed wrappers. [1] (title), [2] (blank), 3-58 pp. Lithographed. Slightly worn. Collector's stamp and inscription and stamp of French music publisher and distributor A. Durand to title; number "624" handstamped to title and upper wrapper.

**First Edition.** Deutsch p. 263. Hofmann p. 243. McCorkle p. 464. (22089)

\$385.

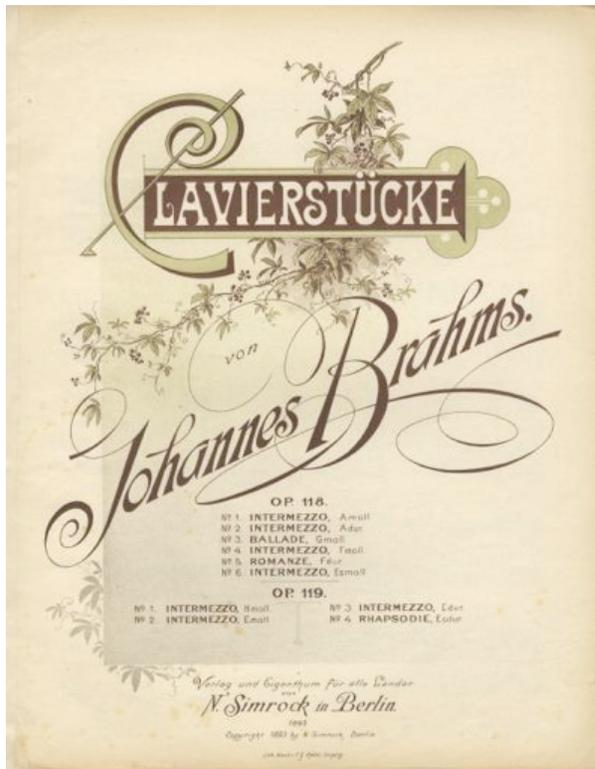
59. [Op. 116]. Fantasien für Pianoforte... Erstes Heft No. 1-3. Berlin: N. Simrock [PN 9874], 1892. Folio. Original publisher's printed wrappers. [1] (title), 2 (blank), 3-18 pp. Wrappers torn and detached. Title partially separated at spine and with minor edge tears.

**First Edition** of Book I (of II). Hofmann p. 245. McCorkle 467. (19975)

\$100.

60. [Op. 117]. Drei Intermezzi für Pianoforte. Berlin: N. Simrock [PN 9876], 1892. Folio. Unbound. [1] (decorative title), [2] (blank), 3-15 pp. Slightly worn and foxed; spine reinforced with tape.

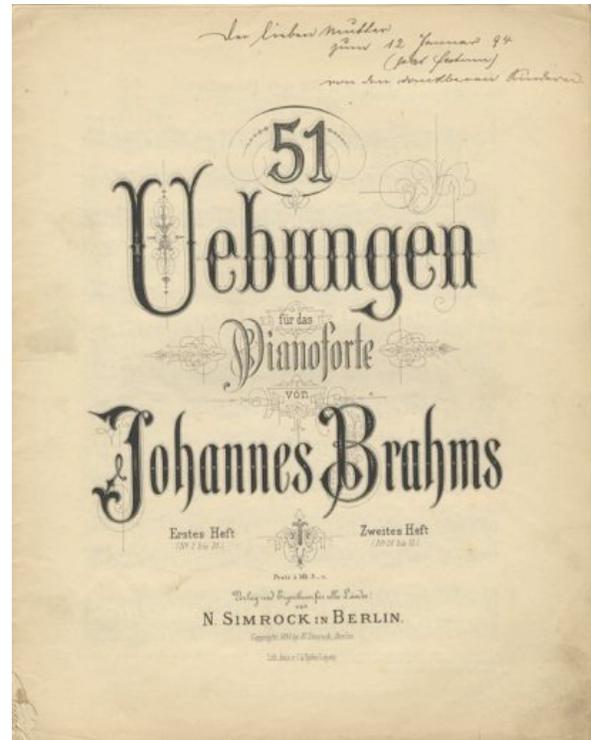
**First Edition, first issue.** Deutsch p. 263. Hofmann p. 247. McCorkle p. 470. (22084) \$250.



61

61. [Op. 118]. Clavierstücke. Berlin: N. Simrock [PN 10054], 1893. Folio. Unbound. [1] (decorative title printed in green and brown), 2-19 pp. Transfer-printed. Slightly worn; occasional foxing; lower corners of several leaves slightly frayed. Some fingering.

**First Edition, ?second issue.** Deutsch p. 263. Hofmann p. 249 (citing this as the first issue). McCorkle p. 474 (also citing this as the first issue). (22078) \$150.



62

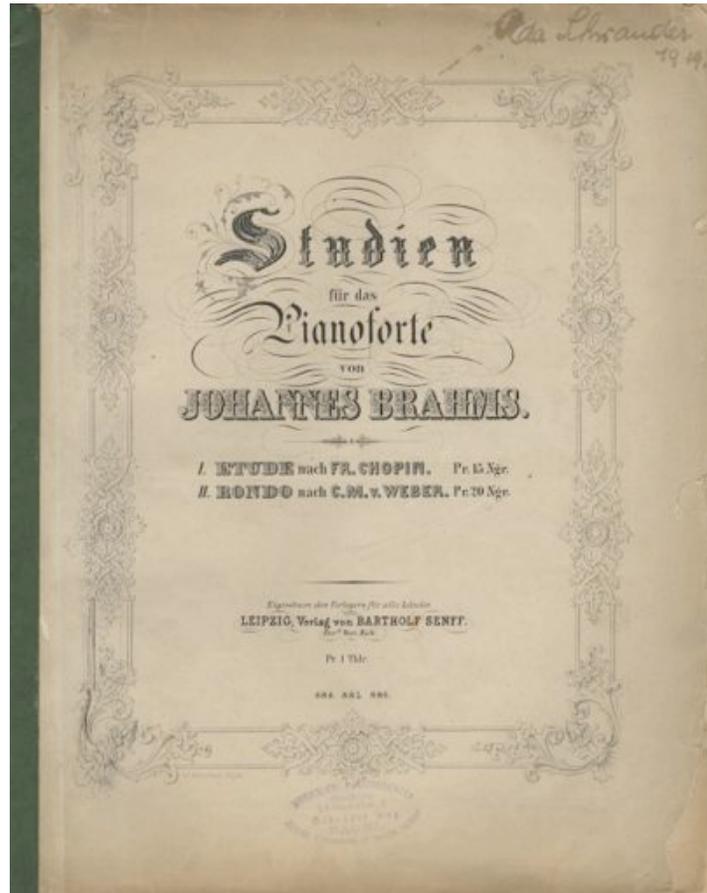
62. [WoO6]. 51 Uebungen für das Pianoforte... Erstes Heft (No. 1 bis 25). Zweites Heft (No. 26 bis 51). Berlin: N. Simrock [PNs 10062, 10063], 1893. 2 volumes. Folio. Unbound. [1] (title), 2-27; [1] (title), 2-27 pp. Transfer-printed. Slightly worn and soiled; one leaf to first book torn and repaired with old plastic tape with no loss of music; manuscript inscription to title.

**First Edition.** Hofmann p. 279. McCorkle p. 520. (22077) \$200.

63. Gavotte, by C.W. Gluck, Arranged for the Pianoforte, and dedicated to Madame Clara Schumann. London: Novello, Ewer & Co. [PN 4762], [1872]. Folio. Disbound. 1f. (title), 5, [i] (publisher's advertisement) pp. Transfer-printed.

McCorkle Anhang 1a #2, p. 621. (22096)

\$40.



64. Studien für das Pianoforte... I. Etude nach Fr. Chopin... II. Rondo nach C.M.v. Weber... [Heft I and II only]. Leipzig: Barthoifl Senff [PNs] 884, 885, 886, [1869]. Folio. Unbound. [1] (title), 2-7; 2-15 pp. Engraved. With continuous additional pagination to foot of pp. 2-21. Slightly worn; title slightly browned, soiled and frayed at edges, old green paper tape to spine; previous owner's signature to title.

**First Edition.** Very scarce. Hofmann p. 130. McCorkle Anhang 1a #1, p. 618. (22097) \$250.



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