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20TH CENTURY PART I

MODERN MUSIC

a collection of manuscripts and first & early editions

20TH CENTURY PART 1

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AURIC, Georges 1899-1983

1. **Petite Suite [Solo piano]**

Paris: Heugel [PNs H. 29,832-29,836], 1928.

Original publisher's ivory printed wrappers. Unbound as issued. 15 pp.

I. Prélude – II. Danse – III. Vilanelle et Entrée – IV. Sarabande – V. Voltes

"Les nos. 2 et 3 sont écrits d'après des pièces de luth polonaises du XVI^e siècle."

Wrappers slightly browned and soiled; publisher's handstamps to upper, "Hommage de l'Editeur" to title. Small hole to pp. 3-4 just touching text.

First Edition. Schmidt GA56, I, pp. 282-283.

\$100 [\(33799\)](#)

2. **Printemps [Solo piano]**

Paris: Durand & Cie [PN D. & F. 12,621], 1935.

Folio. Original publisher's wrappers with color illustration to upper. Unbound as issued. 4 pp. With publisher's stylized watermark to first leaf of music.

Illustration by noted French artist Christian Bérard (1902-1949) of Yvonne Printemps as Margaret of Valois in Édouard Bourdet's play *Margot* to upper wrapper. With printed dedication to Printemps to upper wrapper and head of first page of music.

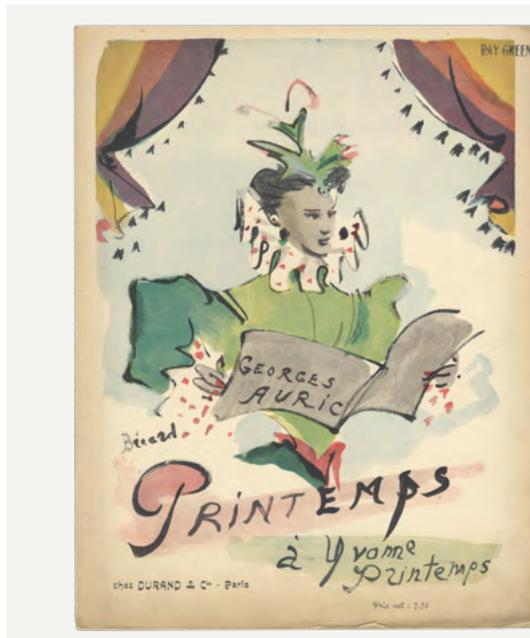
From the collection of composer, pianist, and music publisher Ray Green (1908-1997), with his small handstamp to outer corner of upper wrapper.

Wrappers slightly worn, browned, and soiled; minor tears to blank edges.

First Edition. Schmidt GA80, II, p. 428.

Printemps, with incidental music by Auric and Francis Poulenc, premiered in Paris at the Théâtre Marigny, 26 November 1935.

Christian Bérard was an artist, fashion illustrator, and designer. His colorful aesthetic



2.

inspired fashion designers including Christian Dior and Elsa Schiaparelli; he also designed for Jean Cocteau's film *La belle et la bête* (1946).

\$125 [\(33834\)](#)

BARTÓK, Béla 1881-1945

3. **[BB 36b]. Rapszódia [Study score]**

Rhapsodie pour le piano et l'orchestre

Budapest: Zeneműkiadó Vállalat [Z. 1023], ©1955.

Small octavo. Wrappers. ix, 101 pp.

\$8 [\(35694\)](#)

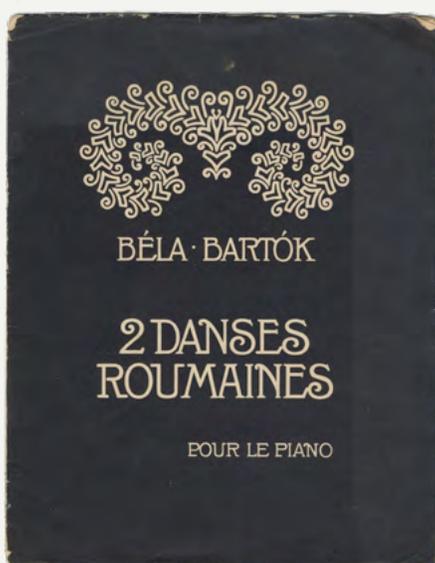
4. **[BB 39]. Suite N^o. 1 for Orchestra, Op. 3 [Study score]**

London: Boosey & Hawkes, ©1956.

Small octavo. Wrappers. 188 pp. Hawkes Pocket Scores 794.

\$12 [\(35371\)](#)

8.



5. [BB 50]. 14 Bagatellen. Op. 6 [Solo piano]

Budapest: Karl Rozsnyai [PN R.K. 338], [1908].

Folio. Original publisher's dark gray decorative wrappers printed in silver. 39 pp. Parallel texts in Hungarian and German, upper with Hungarian title "14 Zongoradarabja."

Handstamp of Rózsavölgyi és társa to foot of title.

Wrappers somewhat worn; edges frayed. Score quite browned throughout; title chipped.

First Edition. Somfai BB 50, p. 304. Szabolcsi Sz 38, p. 327.

\$60 [\(33889\)](#)

6. [BB 51]. 10 leichte Klavierstücke

Budapest: Karl Rozsnyai [PN R.K. 293], [1908].

Folio. Original publisher's wrappers. 3-16 pp. Parallel texts in Hungarian and German. With catalogue of Bartók's works with incipits to verso of upper wrapper and recto and verso of lower.

Striking illustration to upper in black on a dark lavender ground, signed "B"

Handstamp of Mitschi-Benguerel to lower margin of upper wrapper.

Wrappers slightly worn; spine reinforced with yellowed tape. Minor tears to edges.

First Edition. Somfai BB 51, p. 304. Szabolcsi Sz 39, pp. 328.

\$60 [\(33887\)](#)

7. [BB 52]. String Quartet №. 1, Op. 7 [Study score]

London: Boosey & Hawkes, 1969, ©1956.

Small octavo. Wrappers. 39 pp. Hawkes Pocket Scores 824.

\$10 [\(35378\)](#)

8. [BB 56]. 2 Román tánc. Op. 8 [Solo piano]

Budapest: Rózsavölgyi és társa [PN R. & Co. 3333], ©1910.

Folio. Original publisher's decorative wrappers by Ervin Voit. With French title "2 Danses Roumaines" to upper. 19 pp.

Wrappers slightly worn. Very slight wear to corners throughout; handstamped price and marking in ink to title.

First Edition. Somfai BB 56, p. 305. Szabolcsi Sz 43, pp. 331.

\$120 [\(33890\)](#)

9. [BB 62]. Herzog Blaubarts Burg [Piano-vocal score]

Oper in einem Akt von Béla Balázs. Deutsche Übertragung von Wilhelm Ziegler – A kékszakállú herceg vára: opera egy felvonásban. Szövegét írta Balázs Béla. Op. 11

Wien–New York: Universal Edition [PN U.E. 7026], ©1921.

Quarto. Original publisher's dark ivory wrappers printed in dark green. 71 pp. Copyright date 1922 on title, 1921 on verso. Lower wrapper dated "XI 1921"

Signature of the Jewish music critic and conductor Arthur Holde (1885-1962) in ink to upper wrapper.

Wrappers browned, brittle, and chipped, with some loss to spine; lower detached. Minor internal browning, heavier to title and final leaf.

First Edition, first issue. Somfai BB 62, p. 306. Szabolcsi Sz 48, p. 332.

A kékszakállú herceg vára (Duke Bluebeard's Castle), an opera in one act to a libretto by Béla Balázs, was first performed in Budapest at the National Opera 24 May 1918.

\$135 [\(33883\)](#)

10. **[BB 62]. Herzog Blaubarts Burg [Piano-vocal score]**

[Wien]: Universal Edition [PN U.E. 7026], [1962], ©1921/1949.

Quarto. Original publisher's light green wrappers printed in dark green. 71 pp. Text in German and Hungarian. Lower wrapper dated "II 62"

First Edition of the revised version.

\$75 [\(33880\)](#)

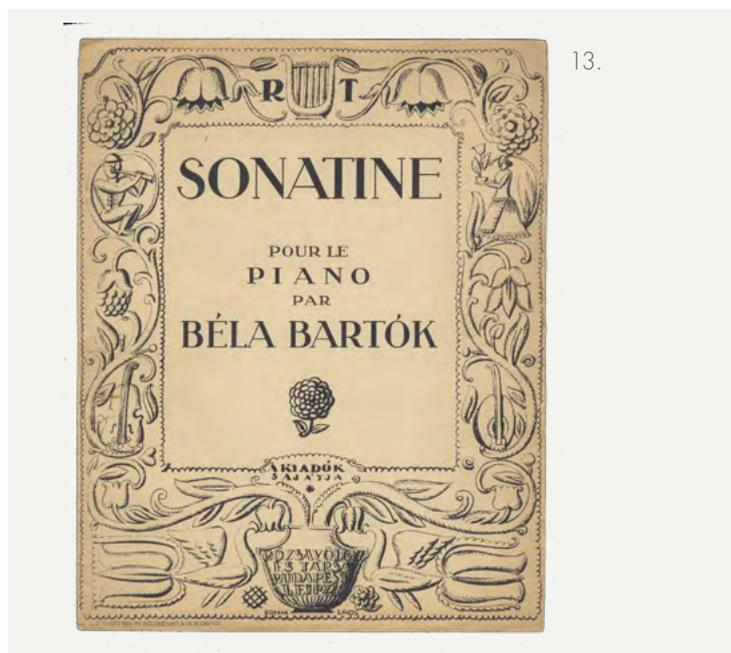
11. **[BB 62]. Bluebeard's Castle [Study score]** English Version by Christopher Hassall

[Wien]: Universal Edition [PN U.E. 7028; No. 13641], [after 1963].

Octavo. Original publisher's green cloth boards, titling gilt to upper and spine. 3ff., 174, [4] pp.

Study score of the revised edition, with added English text.

\$45 [\(33693\)](#)



13.

12. **[BB 64]. Allegro barbaro [Solo piano]**

Wien–Leipzig: Universal Edition [PN U.E. 5904], [1939], ©1918.

Quarto. Original publisher's light yellow wrappers printed in black. 7 pp. Verso of lower wrapper dated "I 1939"

From the collection of composer and pianist Ray Green (1908-1997), his handstamp to outer corner of upper wrapper; handstamp of musicseller Grobe Music in San Francisco to lower portion.

Revised edition (1936), later issue. Somfai BB 64, p. 306. Szabolcsi Sz 49, pp. 332.

\$35 [\(33893\)](#)

13. **[BB 69]. Sonatine pour le piano.**

Budapest: Rózsavölgyi és társa [PN R. és Tsa 3953], ©1919.

Folio. Decorative title by Lajos Kozma. 9 pp. Slightly worn and browned.

Corrected edition, issued a year after the first edition. Somfai BB 69, p. 307. Szabolcsi Sz 55, pp. 333.

\$40 [\(33886\)](#)

15.



15. [BB 91]. **Konzert für Klavier und Orchester [2-piano score]** Für 2 Klaviere zu 4 Händen übertragen vom Komponisten

Wien–Leipzig: Universal Edition [PN U.E. 8779], [1928], ©1927.

Quarto. Original publisher's light green wrappers printed in dark green. Parallel title in French and English. 88 pp. Verso of lower wrapper dated "VII 1928"

Initials to upper margin of title in blue pencil. Wrappers slightly worn and browned.

First Edition of the 2-piano arrangement. Somfai BB 91, p. 311. Szabolcsi Sz 83, p. 340.

Bartók performed the premiere of his first concerto in Frankfurt, 1 July 1927, conducted by Wilhelm Furtwängler.

\$120

[\(33878\)](#)

14. [BB 74]. **Der holzgeschnittzte Prinz [Solo piano]** Tanzspiel in einem Akt von Béla Balázs – A fából faragott királyfi. Táncjáték egy felvonásban. Szövegét írta Balázs Béla – The Wooden Prince. A dancing-play in one act by Béla Balázs. Op. 13

Wien–Leipzig: Universal Edition [PN U.E. 6635], ©1921.

Quarto. Original publisher's dark ivory wrappers printed in dark green. 1f. (title), 70 pp. Parallel texts in German, Hungarian, and English. Verso of lower wrapper dated "VII 1921"

From the collection of Jewish music critic and conductor Arthur Holde (1885-1962), his signature in ink to upper wrapper.

Wrappers browned, brittle, and chipped; lower detached. Minor internal browning, heavier to title and final leaf.

First Edition of this arrangement, likely first issue. Somfai BB 74, p. 308. Szabolcsi Sz 60, pp. 344-5.

A fából faragott királyfi (The Wooden Prince), a ballet in one act to a libretto by Béla Balázs, premiered in Budapest at the National Opera on 12 May 1917.

\$85

[\(33882\)](#)

16. [BB 98]. **Zwanzig ungarische Volkslieder. I. Lieder der Trauer** Húsz magyar népdal. I. Szomorú nótá

Wien–Leipzig: Universal Edition [PN U.E. 1521], ©1932.

Quarto. Original publisher's dark ivory printed wrappers. 15 pp. Verso of lower wrapper dated "VII 1932"

Handstamp of publisher/distributor Rózsavölgyi dated 1938 to blank lower outer corner of title.

First Edition. Somfai BB 98, p. 313. Szabolcsi Sz 92, pp. 341-342.

\$65

[\(33876\)](#)

17. [BB 100]. **Cantata Profana [Study score]** Die Zauberhirsche – The Giant Stags: For Mixed Chorus, Tenor Solo, Baritone Solo and Orchestra, Words from Hungarian Folk Songs. English version by Robert Shaw

London: Boosey & Hawkes, ©1955.

Small octavo. Wrappers. 2ff. (title, text), 92 pp. Text in German and English.

- Reproduction of the score published by Universal Edition [PN U.E. 10613] with added English translation. Also published as Philharmonia 359.
\$10 [\(35374\)](#)
18. **[BB 101]. II. Konzert für Klavier und Orchester [Study score]**
Wien: Universal Edition [UE 12193], [ca. 1960], ©1932.
Small octavo. Wrappers. 2ff., 124 pp.
\$15 [\(35690\)](#)
19. **[BB 103]. Magyar képek [Study score]**
Ungarische Bilder – Hungarian Pictures
Budapest: Zeneműkiadó Vállalat [Z. 1001], ©1953.
Small octavo. Wrappers. xx, 48 pp.
\$8 [\(35693\)](#)
20. **[BB 110]. Streichquartett V [Study score]**
Wien: Philharmonia [W.Ph.V. 167]; Universal Edition [U.E. 10736], [1963], ©1936.
Small octavo. Wrappers. 92 pp.
\$15 [\(35691\)](#)
21. **[BB 114]. Musik für Saiteninstrumente, Schlagzeug und Celesta [Study score]**
Wien: Philharmonia [W.Ph.V. 201]; Universal Edition [U.E. 10888], [1964], ©1937.
Small octavo. Wrappers. 144 pp.
\$15 [\(35692\)](#)
22. **[BB 115]. Sonata for Two Pianos and Percussion [Study score]**
London: Boosey & Hawkes [PN B. & H. 8675], [1965], ©1942.
Small octavo. Wrappers. 96 pp. Hawkes Pocket Scores 51.
- Wrappers somewhat worn; some markings in pencil.
\$10 [\(35377\)](#)
23. **[BB 117]. Violin Concerto No. 2 [Study score]**
London: Boosey & Hawkes [PN B. & H. 9003], [1963], ©1946.
Small octavo. Wrappers. 137 pp. Hawkes Pocket Scores 81.
\$12 [\(35376\)](#)
24. **[BB 119]. Sixth String Quartet [Study score]**
London: Boosey & Hawkes [PN B. & H. 8437], [1965], ©1941.
Small octavo. Wrappers. 46 pp. Hawkes Pocket Scores 25.
\$10 [\(35375\)](#)
25. **[BB 123]. Concerto for Orchestra [Study score]**
London: Boosey & Hawkes [PN B. & H. 9009], [1964], ©1946.
Small octavo. Wrappers. 147 pp. Hawkes Pocket Scores 79.
Wrappers worn and nearly detached at spine.
\$8 [\(35373\)](#)
26. **[BB 127]. 3rd Piano Concerto [Study score]**
London: Boosey & Hawkes [PN B. & H. 9122], [1967], ©1947.
Small octavo. Wrappers. 91 pp. Hawkes Pocket Scores 100.
\$12 [\(35372\)](#)

BARVAS, Evangelhos 1891-1964

27. **Collection of musical manuscripts, possibly autograph**

Small folio (325 x 240 mm). 4 fascicles. Notated in black ink on 12-stave music paper with durations in pencil marked to each piece. Unpaginated.

Includes:

Danse païenne. 2 ff. Solo piano; *Paysage d'Automne*. 2 ff. Solo piano with bell in F; *Cortège Espagnol*. 4 ff. Solo piano; *Gavotte et Musette*. 4 ff. Solo piano; *Menuet*. 4 ff. Solo organ.

Somewhat browned; slightly chipped and dampstained.

Barvas was born in Alexandria, Egypt and died in Lugano, Switzerland. After initial musical studies in Egypt he entered the Conservatory in Milan. He returned to Egypt after World War I where he composed, conducted, and taught; King Fuad named him "court composer." Barvas subsequently settled in Lugano, where he remained active in musical life.

The autograph of another of Barvas' works, *Cortège Arabe*, dated 1935, is held at the Biblioteca Comunale Giovanni Panunzio in Molfetta; his *Nachlass* is held at the Central Library in Zürich.

\$150 [\(34100\)](#)

BERG, Alban 1885-1935

28. **[Op. 1]. Sonate für Klavier**

Berlin; Wien: Rob. und Wilh. Lienau; Carl Haslinger Qdm Tobias ... "in die Universal Edition Aufgenommen" [PN U.E. 8812], [1928].

Small folio. 11 pp.

Reissue by Universal of the first edition published in 1910. Redlich VII.

\$50 [\(33368\)](#)

29. **[Op. 2]. Vier Lieder** Für eine Singstimme und Klavier. Nach Gedichten von Hebbel und Mombert

Berlin: Lienau; Haslinger [PN S. 9540]; Wien: Universal Edition [Nr 8813], 1927.

Small folio. 7 pp.

Contents: *Schlafen, schlafen* (C. Hebbel) – *Schlaffend trägt man mich* (Mombert) – *Nun ich der Riesen Stärksten* (Mombert) – *Warm die Lüfte* (Mombert)

Binding slightly rubbed. Tear to p. 7 repaired with tape to verso.

Revised edition. Redlich VIII.

\$40 [\(33367\)](#)

30. **[Op. 4]. Fünf Orchesterlieder [Study score]**

[Wien]: Universal Edition [UE 14325], 1966, ©1953.

Octavo. Wrappers. 2ff., 28 pp.

\$12 [\(35657\)](#)

31. **[Op. 5]. Vier Stücke für Klarinette und Klavier [Score]**

Wien: Universal Edition [PN U.E. 7485], 1924.

Folio. Full green cloth, titling gilt to spine. 10 pp.

Binding slightly rubbed.

Second Edition. Redlich XI.

First published by Haslinger in 1920.

\$100 [\(33363\)](#)

32. **[Op. 6]. Drei Orchesterstücke [Study score]** (Neufassung 1929)

[Wien]: Universal Edition [UE 12194; 7396], ©1954.

Small octavo. Wrappers. 2ff., 107 pp.

\$15 [\(35654\)](#)

33. [Op. 7]. *Wozzeck* [Piano-vocal score]

Oper in 3 Akten (15 Szenen) ...
Klavierauszug von Fritz Heinrich Klein.

[Wien]: Eigentum des Komponisten [PN AB4], [1922].

Folio. Full dark green cloth with upper wrapper laid down to upper board, spine with titling gilt. 231 pp.

Prefatory material includes facsimile dedication to Alma Mahler; instrumentation and vocal parts; instructions for performing Sprechstimme.

With Universal Edition overpaste (Nr. 7382) to title and upper wrapper.

Binding slightly rubbed and bumped; upper wrapper slightly worn, stained and creased; lower wrapper lacking. Minor wear and soiling throughout; corners of first and last leaves slightly turned; final leaves dampstained at lower outer portion. Quite a good copy overall.

First Edition, first issue.

The overpastes by Universal Edition were most probably added in April 1923, when the publisher acquired the rights and Berg ordered the printer to transfer all remaining copies to Universal. The first issue by Universal, using the same plates but with new plate number U.E. 7382 and new title, was released in 1926.

The arranger of the edition, Fritz Heinrich Klein (1892-1977), was a student of Berg. The publication of the piano-vocal score was made possible by the financial support of Alma Mahler.

Georg Büchner's (1813-1837) fragmentary drama *Woyzeck* was written in 1836, but it remained unpublished until 1879 and did not see the stage before Max Reinhardt produced it in Munich in 1913. Its Viennese premiere, in 1914, prompted Berg to compose his atonal opera.

"*Wozzeck* was an epoch-making work that broke new ground musically, emotionally and dramatically. If Büchner's play was discovered and first performed at a time when its techniques and concerns seemed strikingly contemporary, it also appeared at a moment when its extreme states were peculiarly suited to Berg's musical language – an atonal language that, constantly hovering on the edge of tonal confirmation, becomes a perfect musical metaphor for the emotional and mental state of the opera's chief protagonist. The world that the opera presents is a projection of the tortured mind of *Wozzeck* himself: a world without normality or humanity and peopled by grotesques, a haunted world of strange, hallucinatory voices and visions and of natural phenomena indifferent to the human tragedy being played out." Douglas Jarman in *Grove Music Online*.

\$2,000

[\(24662\)](#)

34. Kammerkonzert für Klavier und Geige [Piano reduction]

Klavierauszug (2 Klaviere und Geige) von Fritz Heinrich Klein

Wien: Universal Edition [PN U.E. 8439], [1956], ©1954.

Folio. Original publisher's light green wrappers printed in dark green. 120 pp.

From the collection of pianist Mario Feninger (1923-2016), his monogram in red ink to title and upper wrapper.

Upper wrapper creased; remnants of tape to spine.

Reprint of the 1926 first edition.

\$50

[\(24934\)](#)

- 35. Lulu [Piano-vocal score]** Oper nach den Tragödien *Erdgeist* und *Buchse der Pandora* von Frank Wedekind. Klavierauszug mit Gesang von Erwin Stein
Wien: Universal Edition [PN U.E. 10745], ©1936.
Folio. Full green cloth, titling gilt to spine. 317 pp.
Binding somewhat rubbed and bumped; small stain to lower. Light dampstaining to upper right corner throughout; upper hinge split.
First Edition, [?]later issue. Redlich XIX.
A full score was not published until 1964.
An unfinished opera, 2 acts of 3, to a libretto by Berg after Wedekind's *Erdgeist* (1895) and *Die Büchse der Pandora* (1904). The incomplete version was premiered in Zürich on 2 June 1937. The final act was completed and orchestrated by Friedrich Cerha and premiered in Paris on 24 February 1979.
\$225 [\(33369\)](#)
- 36. Lulu-Suite [Study score]**
[Wien]: Universal Edition [UE 12674; 10.228], [1964], ©1953.
Octavo. Wrappers. 3ff., 141 pp.
\$25 [\(35658\)](#)
- 37. Lyrische Suite [Study score]**
Wien: Universal Edition [PN U.E. 8780; W.Ph.V.173], [1928].
Small octavo. Original publisher's light green wrappers printed in dark green. 4ff., 83 pp.
Tipped-in frontispiece with photographic reproduction portrait of Alban Berg from the studio Pietzner-Fayer. Preface by Erwin Stein.
Publisher's catalogue dated "I. 1928." to verso of lower wrapper.
From the collection of Jewish music critic and conductor Arthur Holde (1885-1962), his signature in ink to upper wrapper.
Spine frayed with some loss; verso of lower wrapper with partial inked fingerprints.
First Edition of the study score; a photographic reduction of the full-size score published in 1927.
\$120 [\(24599\)](#)
- 38. Sieben frühe Lieder** Für eine Singstimme und Klavier
Wien: Universal Edition [PN U.E. 8853], 1928.
Small folio. 31 pp.
Contents: *Nacht* (C. Hauptmann) – *Schilflied* (N. Lenau) – *Die Nachtigall* (T. Storm) – *Traumgekrönt* (Rilke) – *Im Zimmer* (Schlaf) – *Liebesode* (O.E. Hartleben) – *Sommertage* (Hohenberg)
Binding slightly rubbed and bumped; some staining to upper; upper hinge split. Minor soiling and staining; title partially detached.
First Edition, revised. Redlich III.
A version for voice and orchestra was made the same year, but not published until 1969.
\$75 [\(33366\)](#)
- 39. Violinkonzert [Piano reduction]**
Wien: Universal Edition [PN U.E. 10903], ©1938.
Small folio. Original publisher's light green wrappers printed in dark green. 55 pp. + Violin: 15 pp.
Publisher's catalogue "Werke von Alban Berg" dated "XI. 1938" to verso of lower wrapper.
Wrappers partially detached. Slightly worn; upper outer corners dampstained throughout; occasional creases and small tears.
First Edition, first issue of this arrangement.
According to Universal Edition, there was no earlier issue. Only the full score was published in 1936.
The arranger, not credited in the edition, was the Austrian pianist Rita Kurzmänn (née Pollak, 1900-1942). She premiered it with violinist Louis Krasner (1903-1995), who had commissioned the concerto. Kurzmänn was engaged in the workers' music movement and emigrated to Argentina in 1936.
The double dedication—to Krasner and the "memory of an angel"—is noteworthy. The "angel" is Manon Gropius (1916-1935), daughter of Alma Mahler-Gropius (1879-1964) and Walter Gropius (1883-1969), whose early death from poliomyelitis shocked Vienna.
\$200 [\(24563\)](#)

40. **Violinkonzert [Study score]**
 [Wien]: Universal Edition [UE 12195], [1963], ©1936.
 Small octavo. Wrappers. 1f., 99 pp.
 \$12 [\(35652\)](#)

41. **Der Wein [Piano-vocal score]**
 Konzertarie mit Orchester ... Klavierauszug von
 Erwin Stein.
 Wien: Universal Edition [PN U.E. 9957], 1930.
 Small folio. Full green cloth, titling gilt to spine.
 47 pp. Parallel title and texts in German and
 French.
 With printed dedication to Ruzena Herlinger,
 the first interpreter, to head of title.
 Binding slightly rubbed. Minor browning.
 First Edition. Redlich XVII.
 The full score was not published until 1966.

"Der Wein was the stylistic forerunner of *Lulu*, as, in a more modest way, the second Storm song had been the forerunner of the *Lyric Suite*. That this kinship with *Lulu* is more than a conjectural assumption a posteriori is shown by the choice of the text of the Aria, by its basic organization and by its colour and scoring." Redlich: *Alban Berg*, p. 156.

\$150 [\(33364\)](#)

42. **Der Wein [Study score]**
 [Wien]: Universal Edition [UE 14286], ©1966.
 Octavo. Wrappers. 2ff., 55 pp.
 \$15 [\(35656\)](#)

BERNERS, Lord 1883-1950

43. **Luna Park [Piano reduction]** Fantastic
 ballet in one act by Boris Kochno. Cover design
 by Christopher Wood
 London: J. & W. Chester, Ltd. [PN 2196], 1930.
 Quarto. Original publisher's ivory wrappers with
 illustration in color ("The Man with Three Heads")
 and titling in black to upper. 3ff., 28 pp.
 Named cast includes Nicolas Efimov (The
 Showman), Constantin Tcherkas (The Man with
 Three Heads), Richard Domansky (The Three-
 legged Juggler), Alice Nikitina (The One-legged



Ballerina), and Serge Lifar (The Man with Six Arms), with Charles Prentice conducting.

Wrappers slightly worn and chipped; partially split at spine; previous owner's name in ink ("Elizabeth Moore") to outer corner of upper.

First Edition.

Luna Park, with choreography by Balanchine and sets and costumes by Christopher Wood, premiered at the London Pavilion, 4 March 1930.

"Berners was part of a slender British avant garde which emerged after World War I. His example encouraged younger composers such as Bliss, Walton and Lambert; the Sitwells were a literary counterpart and all these figures were friends, even though Berners upset Walton with his caricature of a composer in his novel, *Count Omega*. Diana Mosley, who knew Berners well, confirmed: 'He enjoyed painting, but looked upon himself as a composer. One sees the whole man in his music – jokes, but underlying sadness'. ... In spite of Berners' deserved reputation as a versatile eccentric, it is the irreverent stance and consistently sharp focus of his small musical output that ensure his survival as a unique figure in British music of the period." Peter Dickinson in *Grove Music Online*.

\$100 [\(34135\)](#)

46.



46. Faust et Hélène [Piano-vocal score]

D'après le second "Faust" de Goethe. Poème de Eugène Adenis

Paris: Société Anonyme des Editions Ricordi [PN R.1], 1913.

Small folio. Original publisher's mid-green printed wrappers with titling in dark green to upper. 61 pp.

Named cast includes Davis Devriès (Faust), H. Albers (Méphistophélès), and C. Croiza (Hélène).

From the collection of French composer and conductor Robert Siohan (1894-1985), with his signature to front free endpaper. With performance notes and margins in pencil throughout, most likely in Siohan's hand.

Wrappers somewhat worn and soiled; spine and outer margin of upper reinforced with brown paper tape. Slightly browned.

First Edition.

Faust et Hélène premiered in Paris at the Théâtre du Châtelet in a Concert Colonne, 16 November 1913.

"[Lili Boulanger] grew up in a musical household, with both parents (Raïssa Mischetzky and Ernest Boulanger) and her sister Nadia trained or active as composers and performers. Her immense talent was recognized at the age of two, and she received a musical education from early childhood on. ...Her frail health conditioned her life, through the need of constant care, and her musical career, as she had to rely on private composition and instrumental tuition rather than a full musical education at the Conservatoire. ...After an unsuccessful first attempt in the 1912 competition, she won the Prix de Rome in 1913 with the cantata *Faust et Hélène*. Her success made the international headlines, as she was the first woman to win the prize for music." *Annegret Fauser and Robert Orledge in Grove Music Online*

\$285

[\[33795\]](#)

44. Trois Petites Marches Funèbres [Solo piano]

London: J. & W. Chester, Ltd. [PN J. & W.C. 2006 (a)-(c)], 1920.

Large quarto. Original publisher's printed wrappers with titling to upper. 11 pp. With composer's printed commentary laid in. Text in English and French.

I. Pour un homme d'état – II. Pour un canari – III. Pour une tante à héritage

Wrappers slightly worn and soiled; minor loss to edges of lower. Uniformly browned; minor soiling to corners of several leaves.

\$25

[\[34482\]](#)

BOULANGER, Lili 1893-1918

45. Clairières dans le ciel [Voice and piano] Paroles de Francis Jammes. Révision de Nadia Boulanger

Paris: Durand [D. & F. 14021], ©1970.

Small folio. Wrappers. 2ff., 48 pp.

\$15

[\[35496\]](#)

BURLEIGH, Cecil 1885-1980

47. [Op. 25]. Concerto for Violin [Piano reduction]. Inscribed and signed by the composer.

Chicago: Clayton F. Summy Co. [PNs C.F.S. Co. 1633-8, 1633-26], 1915.

Folio. Original publisher's illustrated wrappers. 27 pp. + Violin: 8 pp.

With autograph inscription to the American violinist Albert Spalding (1888-1953) to title.

Wrappers lightly worn, browned, and creased at corners; partially detached at staples; creases, tear, and some loss to lower.

First Edition.

\$75 [\(34446\)](#)

CASTELNUOVO-TEDESCO, Mario 1895-1968

48. [Op. 37]. "Le danze del Re David" [Solo piano] (Rapsodia ebraica su temi tradizionali)

Firenze: A. Forlivesi & C. [PN 11260], 1926.

Folio. Original publisher's heavy ivory wrappers with titling and illustration within heavy line border in dark red and olive green to upper. 31 pp.

Wrappers slightly worn and soiled. Light uniform browning.

First Edition.

\$35 [\(34161\)](#)

49. [Op. 46]. Concerto in Sol per pianoforte e orchestra [2-piano score]

Wien: Universal Edition [PN 8863], ©1929.

Small folio. Original publisher's ivory wrappers with titling printed in green to upper, publisher's advertisement to verso of lower. 1f., 104 pp.

Lower outer wrapper dated "IV 1929"

Wrappers slightly worn and soiled; spine slightly warped and browned.

First Edition, first issue.

\$50 [\(34128\)](#)

CASTRO, Jose Maria 1892-1964

50. Sonata de Primavera 1939 [Solo piano]

Buenos Aires: Editorial Argentina de Musica [PN 2], 1945.

Small folio. Original publisher's tan wrappers with titling in red and gray to upper. 31 pp.

Wrappers slightly worn; very minor chipping to spine. Minor browning.

[?]First Edition.

\$20 [\(34160\)](#)

COWELL, Henry 1897-1965

51. Liberation [Dye-line facsimile full score]. Signed by the composer

Large quarto (380 x 320 mm). Original gray paper wrappers with rectangular paper label to upper. 24ff. printed on one side only, glued back-to-back.

With autograph title label to upper wrapper signed by the composer, "Liberation... Henry Cowell, 61-7th Ave. So. N.Y. City," in black ink.

With printed notice "Reproduced and Bound by Independent Music Publishers" crossed out by the composer and replaced by "Mvt. #1 of Symphony No. 2 Anthropos Copyist's hand... CF Peters pub." in another hand in blue ink and Cowell's address crossed out in pencil and replaced with "169 W 102 st." Additional manuscript titling to right margin of upper wrapper in black ink.

Wrappers somewhat worn; right edge frayed and chipped. Slightly worn, creased, soiled, and browned; some small edge tears.

Lichtenwanger 541.

Liberation is the fourth and final part of Cowell's Symphony No. 2 Anthropos, the other parts being *Repose*, *Activity*, and *Repression*. Cowell composed the work in 1938 during his incarceration in San Quentin on morals charges relating to sexual activity with young men; he served 4 years of a 15-year sentence and was then paroled and eventually pardoned by Governor Earl Warren. The work was first performed in Brooklyn, 9 March 1941, conducted by Cowell.

\$800 [\(32088\)](#)

55.



DELAGE, Maurice 1879-1961

52. Sept Hai-kais Traduits du japonais [Piano-vocal score]

Paris: Jean Jobert [PN J. J. 263], 1924.

Oblong octavo. Original publisher's ivory illustrated wrappers printed in red and black. 1f. (title printed in red), 15 pp.

Illustration to upper by noted Japanese-French painter and printmaker Léonard Tsuguharu Foujita (1886-1968). With printed dedication "à Georgette Garban" at conclusion.

First Edition.

The present work premiered in Paris at a concert of the Société Musical Indépendant with Jane Bathori, conducted by Darius Milhaud, on 16 February 1925.

"Although Delage was made a Chevalier dans les arts et lettres in 1958 and received performances from the likes of Bathori, Koussevitzky, Desormière and Rosenthal, his reputation has been limited. Only the *Poèmes hindous* and *Sept hai-kais* continue to be played regularly. Delage hated facility and was rarely satisfied with his work. But although he released only a portion of his output, his artistic contribution remains far from insignificant. Vuillermoz called him the 'Henri Duparc of his generation' while Stravinsky dubbed him 'an artist of the first order.'" Jann Pasler in *Grove Music Online*.

\$85

[\[33861\]](#)

DISTLER, Hugo 1908-1942

53. Mörike-Chorliederbuch: Gesamtausgabe

Kassel: Bärenreiter [BA 1515], 1966.

Large octavo. Wrappers. 144 pp.

\$15

[\[35827\]](#)

GERSHWIN, George 1898-1937

54. Rhapsody In Blue [2-piano score]

New York: Harms [PN 7206-41], 1925.

Folio. Original publisher's gray wrappers printed in dark blue with titling within decorative border. 42 pp. Verso of lower wrapper with advertisements for Gershwin's music.

Inscription to upper outer corner of title in pencil "Rose Holt Friedland 12/29/26."

Slightly worn; split at spine.

Second edition, published one year after the first.

Together with:

Rhapsody In Blue [Solo piano]. New York: Harms [PN S-109-29], [after 1926]. Folio. Publisher's gray wrappers printed in dark blue with titling within decorative border. 31 pp. Portion of lower wrapper lacking. Music loose within wrappers.

\$85

[\[34138\]](#)

GRABNER, Hermann 1886-1969

55. Collection of 22 short pieces for piano solo in autograph manuscript 1918-1923.

Folio. Modern green cloth-backed boards with gray/green wrappers hand-stenciled with floral motifs in green, blue and orange bound in.

Aus Natur und Kindeswelt für Klavier ... [op. 5] Erste Folge. 10 pp. Notated in ink on 12-stave music paper.

With "komponiert Skutari [Albania] Juni, Juli, 1918" in Grabner's autograph to title.

Contents:

Mütterchen erzählt – *Kriegswiegenlied* –

Kinderreigen – Lach, Traute, lach! – Die Nachtigall – Marie auf der Wiese – Der Kuckuckruft Unter dem Weihnachtsbaum – Die drei Könige aus dem Morgenland – Bär und Elfe – Versteckenspiel – Helle Tage.

With occasional corrections in pencil, some with individual completion dates and notes regarding text upon which the pieces are based. Recto of final leaf with pencilled notes and sketch of a song with text commencing "Als die Marie zu uns kommen."

Bound with:

Das Rote Wichtlein und andere Erzählungen.
10 pp. Notated in ink on 12-stave music paper.

With autograph inscription signed to title (in German): "To my excellent student, Miss Wilhelmina, in fond remembrance Mannheim, April 27, 1923."

Contents:

Zum Anfang, Schlafendes Trautchen, Tänschen auf der Blumenwiese, Wenn die Englein singen, Kleiner Marsch, Tanz der Brotschbergeister, Das Rote, Wichtlein, Waldesmärchen, Der kleine Kobold, Schlussgesang.

With occasional corrections and annotations in pencil and a one-measure overpaste to *Das rote Wichtlein*.

Slightly worn, browned, and creased; final leaf with small old tape repair to blank margin.

None of these works appear to have been published with the exception of *Das Rote Wichtlein*, in a version for voice and piano published by C.F. Kahnt in Leipzig in 1925.

Hermann Grabner studied with Reger and worked for a while under Pfitzner before taking on a series of increasingly important roles in the German conservatories.

"His importance lies chiefly in his work as a theorist and teacher. Starting from Riemann's notion of harmonic function and its symbology, Grabner rejected its basis in harmonic dualism, which had become a pedagogical handicap. His 'monistic' function theory proved both durable and influential, helping to maintain function theory as the leading method of harmonic analysis in Germany." Hanspeter Krellmann and Daniel Harrison in *Grove Music Online*.

\$2,000

[\(31253\)](#)



GRAINGER, Percy 1882-1961

56. Portrait photograph signed in full

1913.

135 x 85 mm. Bust length. With "From Photo by Baron de Meyer" and "47" printed to lower margin.

Inscribed "Yours heartily Percy Grainger" and dated January 16, 1913 in ink.

Minor wear and silvering; remnants of former mount to verso.

Australian composer and pianist Percy Grainger had an acclaimed career as both a pianist and a composer. After early success in Britain, Grainger settled in the United States and became well known for his settings of British folk music and original works for wind bands, such as *Lincolnshire Posy* (1937). In later years, Grainger experimented with 'free music' including attempts to build machines to remove the performer entirely from the musical process.

\$275

[\(27019\)](#)

GRASSE, Edwin 1884-1954

57. [Op. 23]. Scherzo für Klavier
[Manuscript]

1912.

Small folio (305 x 240 mm). Unbound. [i] (title), 11 pp. Notated on 10-stave printed music paper in ink by an unidentified copyist, dated 12 June 1912. With measure numbers and occasional notational corrections added in pencil. Dedication: Meinem lieben Freunde: "George Falkenstein" gewidmet

Slightly worn; uniformly browned.

Apparently unpublished.

A slightly earlier 14-page manuscript of the same composition, dated June 18, 1912, "with manuscript corrections," is part of the Nachlass Edwin A. Grasse at the Zentralbibliothek Zürich (shelfmark Mus NL 68: Aca 14).

Edwin Grasse was an American violinist, organist and composer. As Grasse was blind from infancy, he had to dictate all his music. He studied music from a young age and attended the Royal Conservatory of Brussels. After his Berlin debut in 1902, he performed throughout Europe as a concert violinist before returning to New York, where he appeared regularly at Carnegie Hall.

\$250 [\[25047\]](#)

HEMSI, Alberto 1897-1975

58. [Op. 11]. Trois Danses Egyptiennes ...
Nº. 1 Fatma [Solo piano]. Signed by
the composer

Alexandrie: Edition Orientale de Musique [PNs A.H. 21-23], ©1932.

Quarto. Original publisher's wrappers. 17 pp.

With an autograph inscription to the concert pianist Mario Feninger signed by the composer dated March 21, 1956 to upper outer corner of title.

Wrappers browned and detached.

Moderate internal browning; small stain to lower inner margin of title.

First Edition.

"From 1920 [Hemsi] became intensely interested in the traditional music of Sephardi Jewry, collecting material around the eastern Mediterranean, in Alexandria, Jerusalem, Rhodes, Turgutlu, Manisa, Izmir and Thessaloniki ... In Alexandria he founded the Edition Orientale de Musique, the first Egyptian house to publish the work of composers familiar with Middle Eastern culture. In his own music he sought a compromise between Western technique and oriental tradition ... In 1957 he left for Paris to become professor of music at the Jewish Seminary; in the following year he was made music director of the Berith Shalom synagogue." Israel J. Katz in *Grove Music Online*

\$50 [\[34754\]](#)59. [Op. 14]. Melodie Popolari
Egiziane [Solo piano]. Signed by the
composer

Alexandrie: Edition Orientale de Musique [PNs A.H. 41-45], ©1934.

Quarto. Original publisher's dark ivory decorative wrappers printed in dark brown. 14, [2] pp. Caption titles in Arabic (with transliteration), French, English, and Italian. Printed dedication to head of title: "A sua altezza reale il Principe del Said, l'Istituto Musicale Italiano."

With an autograph inscription to "Mazloum Bey" signed by the composer and dated Alexandria, October 1949 to upper outer corner of title.

Wrappers slightly worn; partially detached. Light uniform browning.

First Edition.

\$65 [\[34753\]](#)

HINDEMITH, Paul 1895-1963

60. [Op. 12]. **Mörder, Hoffnung der Frauen [Piano-vocal score]** Schauspiel in einem Akt von Oskar Kokoschka ... Klavierauszug zu zwei Händen von Hermann Uhticke

Mainz: B. Schott's Söhne [PN 30685], ©1921.

Quarto. Original publisher's wrappers. [iv], 41, [1] pp. Publisher's catalog of Hindemith's chamber music to final page. Cover illustration by Reinhold Ewald (1890-1974).

Wrappers somewhat worn; detached; spine reinforced with old transparent tape. Light uniform browning; signatures split.

First Edition, likely first issue. Luttman, pp. 359-60.

A full score was not published until 1979.

Mörder, Hoffnung der Frauen, an opera in 1 act to a libretto by Oskar Kokoschka, premiered in Stuttgart at the Württembergisches Landestheater, 4 June 1921.

\$100 [\(34738\)](#)

61. [Op. 18]. **Lieder mit Klavier**

Mainz-Leipzig: B. Schott's Söhne [PN 30832; Edition No. 2023], ©1922.

Quarto. Original publisher's wrappers. [i], 23, [1] pp.

Publisher's catalogue "Moderne Lieder mit Klavierbegleitung" to final page.

With list of individual songs to title:

No. 1. *Die Trunkene Tänzerin* (Curt Bock)

No. 2. *Wie sankt Franciscus Schweb Ich in der Luft* (Christ. Morgenstern)

No. 3. *Traum* (Else Lasker-Schüler)

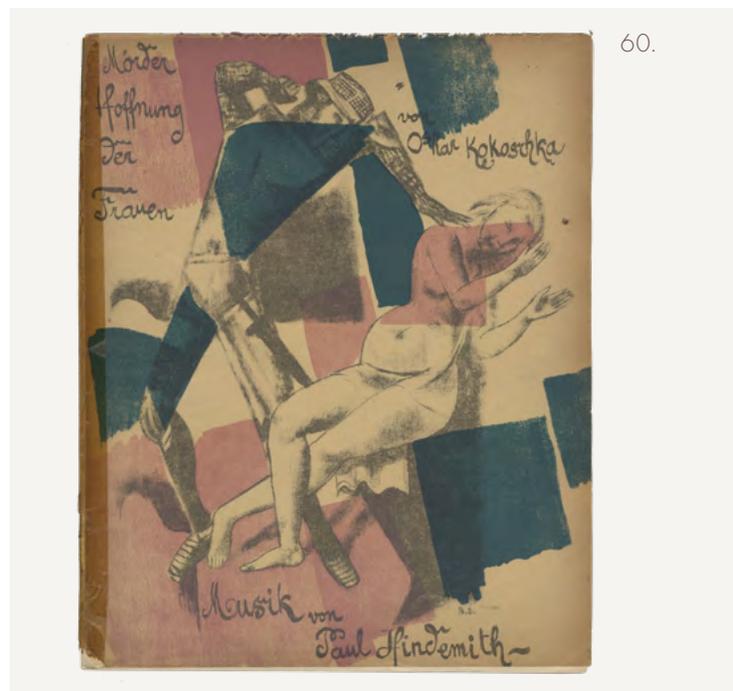
No. 4. *Auf der Treppe sitzen meine Ohrchen* (Christ. Morgenstern)

No. 5. *Vor dir Schein Ich Aufgewacht* (Christ. Morgenstern)

No. 6. *Du machst mich Traurig - Hör* (Else Lasker-Schüler)

No. 7. *Durch die Abendlichen Gärten* (Heinar Schilling)

No. 8. *Trompeten* (Georg Trakl)



60.

From the collection of composer and pianist Ray Green (1908-1997), with his handstamp to corner of upper wrapper. Handstamp of publisher Max Eschig to foot of title.

Light uniform browning.

First Edition. Luttman, p. 460.

\$60 [\(33702\)](#)

62. [Op. 20]. **Das Nusch-Nuschi [Piano-vocal score]** Ein Spiel für burmanische Marionetten in einem Akt von Franz Blei ... Klavierauszug mit Text von Reinhold Merten
Mainz: B. Schott's Söhne [PN 30687], ©1921.

Quarto. Original publisher's wrappers. [iv], 123, [1] pp. Publisher's catalog of Hindemith's chamber and stage music to final page. Cover illustration by Reinhold Ewald (1890-1974).

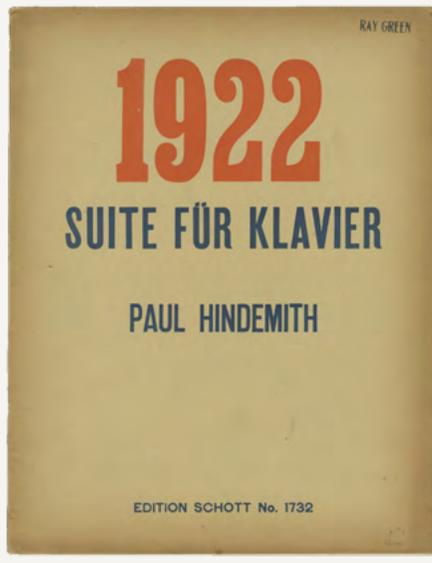
Wrappers somewhat worn; detached; spine reinforced with transparent tape. Some signatures split. Light uniform browning.

First Edition, likely first issue. Luttman, pp. 360-1. A full score was not published until 2002.

Das Nusch-Nuschi, an opera in 1 act to a libretto by Franz Blei, premiered in Stuttgart at the Württembergisches Landestheater, 4 June 1921.

\$100 [\(34739\)](#)

65.



63. [Op. 23, no. 2]. **Die junge Magd [Piano-vocal score]** Sechs Gedichte von Georg Trakl, für eine Altstimme mit Flöte, Klarinette und Streichquartett
Mainz: B. Schott's Söhne [PN 31002], [1930], ©1922.
Quarto. Original publisher's wrappers. 16 pp.
Wrappers browned, chipped, and detached. Light uniform browning throughout.
First Edition of the piano reduction, later issue. Luttmann, pp. 456-457.
\$25 [\(34737\)](#)

64. [Op. 24, no. 2]. **Kleine Kammermusik für 5 Bläser [Study score]**
Mainz: B. Schott's Söhne [PN 30928], [1924].
Small octavo. Original publisher's wrappers. 1f., 34 pp.
Wrappers partially split with small chip. Quite browned and brittle.
First Edition, later issue. Luttmann, p. 418.
\$10 [\(33682\)](#)

65. [Op. 26]. **1922 Suite für Klavier**
[Mainz]: B. Schott's Söhne [PN 30929; Edition Schott 1732], [ca. 1950], ©1922.
Quarto. Original publisher's wrappers. 23 pp.
Printed title illustration by Hindemith.
From the collection of composer and pianist Ray Green (1908-1997), with his small handstamp to upper outer corner of title.
Wrappers slightly worn; browned at edges. Light uniform browning; minor creasing.
First Edition, later issue. Luttmann, p. 429.
\$25 [\(35588\)](#)

66. [Op. 27]. **Das Marienleben [Voice and piano]** Gedichte von Rainer Maria Rilke für Sopran und Klavier
Mainz: B. Schott's Söhne [PN 31068; Edition Schott 2025], [ca. 1928].
Quarto. Original publisher's wrappers. 75 pp.
From the collection of composer and pianist Ray Green (1908-1997), with his small handstamp to corner of upper wrapper. Handstamp of publisher Max Eschig to blank lower outer corner of title.
Light uniform browning; title slightly creased.
First Edition, later issue. Luttmann, p. 461.
\$75 [\(33701\)](#)

67. [Op. 27]. **Das Marienleben [Voice and piano]** Gedichte von Rainer Maria Rilke für Sopran und Klavier ... Neue Fassung (1948)
Mainz: B. Schott's Söhne [PN B.S.S 37298; Edition Schott 2026], ©1948.
Quarto. Original publisher's wrappers. x, 72 pp.
Browned; slightly worn; price stamp to upper corner.
First Edition of the revised version. Luttmann, p. 462.
\$40 [\(33698\)](#)

68. [Op. 32]. **4. Streichquartett [Study score]**
Mainz: B. Schott's Söhne [31150; Edition Schott 3436], [ca. 1950], ©1924.
Small octavo. Wrappers. 1f., 49 pp.
\$8 [\(35813\)](#)

69. [Op. 36, no. 3]. Kammermusik Nr. 4 (Violin-Konzert) [Piano reduction]

Klavier-Auszug von Otto Singer

Mainz: B. Schott's Söhne [PNs 31454, 31455], ©1925.

Folio. Original publisher's wrappers. 31 pp. + Violin: 16 pp.

Handstamp "Lebermann" to corner of upper wrapper and first page of violin part; handstamp of music seller Fr. Doert to lower blank margin of title.

Wrappers lightly worn. Occasional performance markings in pencil to violin part.

First Edition of the reduction. Luttmann, p. 389.

\$75 [\(33700\)](#)

70. [Op. 37, no. 1]. Klaviermusik erster Teil: Übung in drei Stücken

Mainz: B. Schott's Söhne [PN 31862; Edition Schott Nr. 1299], ©1927.

Quarto. Original publisher's wrappers. 39, [1] pp. Publisher's catalogue "Neue Klavier-Musik" to last page; list of Hindemith's works published by Schott to verso of lower wrapper.

From the collection of composer and pianist Ray Green (1908-1997), with his small handstamp to outer corner of upper wrapper. Small circular handstamp to inner corner of lower wrapper.

Moderately browned; wrappers partially split.

First Edition. Luttmann, p. 430.

\$50 [\(33705\)](#)

71. [Op. 37, no. 2]. Klaviermusik zweiter Teil: Reihe kleiner Stücke

Mainz: B. Schott's Söhne [PN 31863; Edition Schott Nr. 1300], ©1927.

Quarto. Original publisher's wrappers. 39, [1] pp. Publisher's catalogue "Neue Klavier-Musik" to last page; list of Hindemith's works published by Schott to verso of lower wrapper.



71.

From the collection of composer and pianist Ray Green (1908-1997), with his small handstamp to outer corner of upper wrapper. Small circular handstamp to inner corner of lower wrapper.

Moderately browned; wrappers partially detached.

First Edition. Luttmann, p. 430.

\$65 [\(33704\)](#)

72. [Op. 45, no. 1]. Frau Musica [Score] Musik zum Singen und Spielen auf Instrumenten nach einem Text von Luther

Mainz und Leipzig: B. Schott's Söhne [PN 32148; Edition Nr. 1460], ©1928.

Octavo. Original publisher's wrappers printed in red and black. 23, [1] pp. Text in German. Introduction by Hindemith to verso of title. Publisher's catalogs of Hindemith's work to final page and verso of lower wrapper.

From the collection of violinist and musicologist Fritz Rikko (1903-1980), with his decorative bookplate verso of title.

Slightly worn and browned.

First Edition, later issue. Luttmann, p. 480.

\$45 [\(34734\)](#)

73. [Op. 50]. Konzertmusik. [Study score] Konzertmusik für Streichorchester und Blechbläser

Mainz: B. Schott's Söhne [PN B.S.S 32906a], ©1931.

Octavo. Full burgundy cloth. [iv], 79, [1] pp. Publisher's catalog of Hindemith's works to last page.

Binding somewhat worn, rubbed, bumped, and faded; endpapers slightly soiled. Light browning to margins. "No. 4" stamped to title.

First Edition. Luttmann, p. 378.

\$65 [\(33679\)](#)

74. Four Temperaments [Study score]

Theme and Four Variations for piano and strings

New York: Associated Music Publishers, Inc. [PN A.S. 194611], ©1948.

Small octavo. Original publisher's wrappers. 1f., 89 pp.

Wrappers slightly worn and browned; several small stains to upper; minor tear to tail of spine.

First Edition. Luttmann, p. 370.

\$25 [\(33681\)](#)

75. Ludus Tonalis [Solo piano] Studies in Counterpoint, Tonal Organization & Piano Playing

New York: Associated Music Publishers, Inc. [PN A.S. 19431-60], 1943.

Quarto. Original publisher's wrappers. [iv], 60 pp.

First Edition. Luttmann, p. 434.

\$100 [\(33699\)](#)

76. Das neue Werk [Scores and parts]

Gemeinschaftsmusik für Jugend und Haus, herausgegeben von Paul Hindemith, Fritz Jöde, Hans Mersmann. No. 4

Mainz: B. Schott's Söhne, ©1927.

Folio. Original publisher's wrappers printed in light green and black.

Contains:

- Schulwerk I: Neun Stücke, für zwei Geigen oder zweistimm. Geigenchor. Opus 44 I. Spielpartitur. Edition No. 1454 [PN 31943]. Quarto. 7 pp.

- Schulwerk II: Acht Kanons, für zwei Geigen oder zweistimmigen Geigenchor mit begleitender 3. Geige oder Bratsche. Opus 44 II. Spielpartitur. Edition No. 1455 [PN 31944]. Quarto. 11 pp.

- Schulwerk III: Acht Stücke. Opus 44 III. Partitur. Edition No. 1456 [PN 31945]. 12mo. Wrappers. 23 pp. + 4 parts (manuscript copies)

- Schulwerk IV: Fünf Stücke. Opus 44 IV. Partitur. Edition No. 1458 [PN 31947]. 12mo. Wrappers. 30 pp. + 4 parts. Edition No. 1459 [PN 31948]

From the collection of composer and pianist Ray Green (1908-1997), with his handstamp to outer right corner of upper wrappers.

Slightly worn and browned.

First Editions. Luttmann, pp. 478-9.

\$125 [\(34735\)](#)

77. Plöner Musiktag [Condensed score]

Mahnung an die Jugend, sich der Musik zu befleißigen. Kantate nach Worten des Martin Agricola

Mainz: B. Schott's Söhne [PN B.S.S. 33554 C], ©1932.

Quarto. Original publisher's wrappers. 29, [3] pp. With publisher's catalogs of Hindemith's works and "Sing- und Spielmusiken" to final pages.

From the collection of violinist and musicologist Fritz Rikko (1903-1980), with his decorative bookplate to verso of upper wrapper.

Slightly browned.

First Edition. Luttmann, p. 486.

\$50 [\(34736\)](#)

78. Sonata for Flute and Piano [Score and part]

New York: Associated Music Publishers, Inc. [PN B.S.S. 34974], [ca. 1937].

Quarto. Original publisher's wrappers. 27 pp. + Flute: 8 pp.

Previous owner's name ("Dorothy Lane") embossed to head of upper wrapper. With "Sole American Issue of the Original Schott Edition" printed to lower portion of title.

With an interesting annotation to upper margin of p. 9 above the addition of a natural sign in pencil: "I asked Milton Preves, 1st violist in Chi[cago] Symphony, to ask Hindemith about this correction - He was conducting at Ravinia. Marked by Hindemith himself?"

Wrappers slightly worn; partially split at spine.

First American Edition. Luttman, p. 406.

\$35 [\[33697\]](#)

79. **Sonate in E für Geige und Klavier [Score and part]**

London: Schott & Co. Ltd. [PN B.S.S. 34500; Edition Schott Nr. 2455], ©1935.

Quarto. Original publisher's wrappers. 15 pp. + Violin: 4 pp.

Wrappers slightly worn; price stamp to upper wrapper.

First Edition. Luttman, p. 406.

\$40 [\[33694\]](#)

80. **Sonaten für Klavier**

Mainz: B. Schott's Söhne [PN B.S.S. 34790; Edition Schott Nr. 2518], [ca. 1960], ©1936.

Quarto. Original publisher's wrappers. 30, [2] pp.

Wrappers very slightly browned at edges; small price stamp to upper right corner of upper, music seller's handstamp to lower right corner.

First Edition, later issue. Luttman, p. 432

\$25 [\[34339\]](#)

81. **Symphonic Metamorphosis of Themes by Carl Maria von Weber [Study score]**

New York: Associated Music Publishers, Inc., 1945.

Small octavo. Original publisher's wrappers. 59 pp. Facsimile edition of the composer's autograph.

Wrappers slightly worn and soiled. Minor



82.

browning to margins.

First Edition, published prior to the engraved edition by Schott. Luttman, p. 382.

\$30 [\[33680\]](#)

82. **Wir bauen eine Stadt [Piano-vocal score]** Spiel für Kinder. Text Robert Seitz. Bilder R.W. Heinisch

Mainz: B. Schott's Söhne [PN B.S.S. 32671; Edition Schott 3242], 1930.

Octavo. Original publisher's boards with illustration in color to upper, publisher's device to lower. 23, [1] pp. With 4-page publisher's description tipped-in to front free endpaper.

Illustration to upper board and 10 full-page black and white illustrations in text by noted German artist Rudolf W. Heinisch (1896-1956).

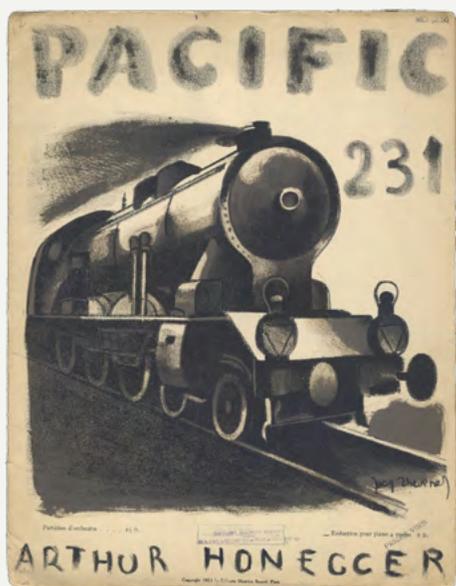
Handstamp of publisher Max Eschig to lower outer corner of title.

Binding very slightly worn, rubbed, and browned. Minor browning to margins.

First trade edition, [?] later issue. Luttman, p. 482.

\$75 [\[33678\]](#)

83.



HONEGGER, Arthur 1892-1955

83. Pacific 231 [Piano 4-hands]

Paris: Maurice Senart [PN E.M.S. 6550], 1924.

Folio. Original publisher's wrappers. Unbound as issued. 1f., 16 pp.

Original lithograph of a locomotive by noted French artist Jacques Thévenet (1891-1989) to upper.

Wrappers slightly worn; price and bookseller's handstamps to upper. Uniformly browned; minor chipping to edges; signatures split.

First Edition of this arrangement. Spratt 48m.

"A member of Les Six, [Honegger's] serious-minded musical aesthetic was entirely different from that of others in the group. He developed unusual musical and dramatic forms in large-scale works for voices and orchestra, and was one of the 20th century's most dedicated contrapuntists, with a clear indebtedness to Bach. His language is essentially tonal but characterized by a highly individual use of dissonance. Despite his admiration for Debussy and Ravel, his music is often rugged and uncompromising." Geoffrey K. Spratt in *Grove Music Online*

\$400

[\(33871\)](#)

84. Pastorale d'Été [Study score]

Paris: Éditions Salabert [E.M.S. 6617]; Philharmonia [W.Ph.V. 287], ©1922. Small octavo. Wrappers. 20 pp. \$6 [\(35817\)](#)

85. Troisième quatuor [Score] pour deux violons, alto et violoncelle

Paris: Maurice Senart [PN E.M.S. 8737], 1937.

Original publisher's wrappers. Unbound as issued. 1f., 22 pp. Reproduction of the autograph manuscript.

First Edition. Spratt 109.

\$100

[\(33825\)](#)

JACOB, Gordon 1895-1984

86. Suite in F. [Full score]. Inscribed and signed by the composer

London: Joseph Williams Limited [PN W. 490], ©1943.

Quarto. Wrappers. 64 pp. With publisher's catalog of Jacob's works to verso of lower wrapper dated "7/43."

With a signed autograph inscription by the composer to title to "B. Hnicki" in pencil dated May 1944.

Wrappers slightly worn and soiled. Occasional minor signs of wear and light foxing.

First Edition, likely first issue.

Gordon Jacob studied with Vaughan Williams, Stanford, and Howells at the Royal College of Music. He became one of the leading composers in Britain, and provided music for the coronation of Queen Elizabeth II in 1953. His music was firmly rooted in the English style of the early 20th century. Jacob was also a noted educator, writing several important textbooks and teaching the next generation of composers, including Malcolm Arnold and Imogen Holst.

\$100

[\(35824\)](#)

KHAÏRAT, Abu-Bakr 1910-1963

87. [Opp. 2, 3, 4, 9]. *Les Etudes Lyriques* [Solo piano]. Inscribed by the composer

Le Caire, 1960.

Folio. Wrappers. 16 pp.

With the composer's autograph inscription to pianist Mario Fenninger signed ("A.B. Khaïrat") and dated 1 May 1960.

Wrappers slightly worn and browned; small tear and chip to spine.

Rare. No copies located in OCLC.

"Western rhythmic and melodic influences are present in Khaïrat's style, but his melody has an obvious national flavour, particularly when it is derived from folk music or traditional modes such as the higaz (with augmented 2nd)." Samha El-Kholy in *Grove Music Online*

\$75

[\(34136\)](#)

KODÁLY, Zoltán 1882-1967

88. Photolithograph portrait after a drawing by Caesar Kunwald (1870-1946)

597 x 438 mm. With facsimiles of the composer's signature and the artist's monogram dated 1928.

Slightly worn; small tear to blank lower margin; remnants of hinges to upper corners of verso.

\$250

[\(27635\)](#)

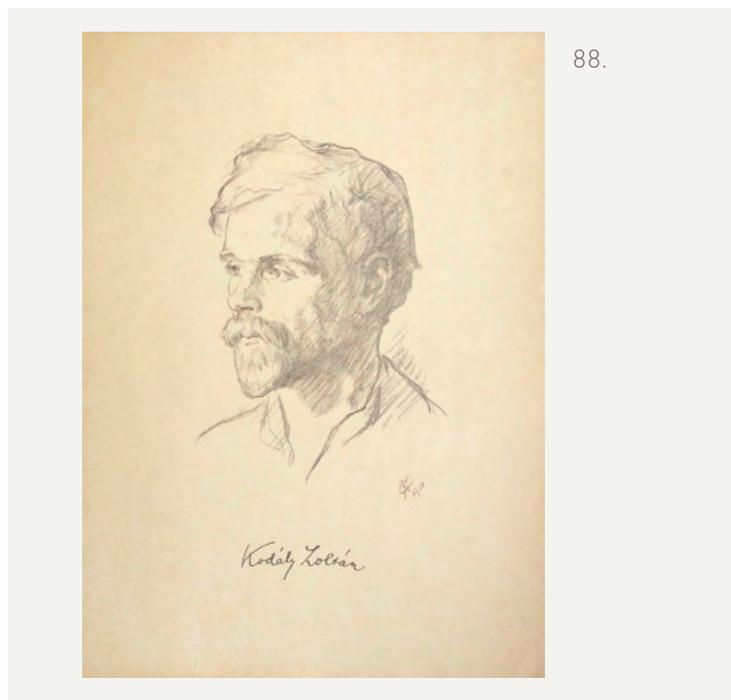
89. *Concerto for Orchestra* [Study score]

Budapest: Editio Musica Budapest [Z. 2665], ©1958.

Small octavo. Wrappers. 101 pp.

\$20

[\(35696\)](#)

90. *Kórusok. III. Kötet. Férfikarok* [Men's chorus]

Budapest: Magyar kórus [PNs M.K. 6501-6512, 8023], 1944.

Octavo. Original publisher's blue cloth-backed boards, titling gilt to spine. 67, [1] pp.

Upper board illustrated by [?]Seges with depiction of men's choir in song, publisher's stylized monogram to lower.

Binding slightly worn and rubbed.

Moderately browned; margins slightly narrow.

\$30

[\(33692\)](#)

91.



91. **Magyar népzene. I. Öt székely ballada és dal [Voice and piano]. Signed by the composer**

Hungarian Folk-Music. I. Five Székely Ballads and Songs from Transylvania

Budapest: Rózsavölgyi és társa [PN 9113], ©1925.

Folio. Original publisher's decorative wrappers. 23 pp. Text in Hungarian, German, and English.

With the composer's autograph signature in black ink to foot of title dated 12 May 1928. Additional inscription by composer and conductor Viktor Karvaly (1887-1974) in pencil to head of title, signed in full and dated Budapest, 12 December 1938.

Wrappers slightly worn and soiled. Moderate uniform browning.

First Edition, possible first issue. Eősze, p. 176.

The first of ten volumes co-published by Rózsavölgyi, Universal Edition, and Oxford University Press.

Kodály and Bartók conducted extensive research into Hungarian folksong, publishing numerous studies, collections,

and arrangements both individually and collaboratively. In 1924, Kodály began composing arrangements for voice and piano of folksongs he had collected from throughout the Kingdom of Hungary. The result was ten volumes containing 57 individual songs for both high and low voice. Kodály would later summarize his decades of research, first, in the study *A magyar népzene* (1937), and later with the monumental *Corpus musicae popularis hungaricae*, begun in 1951.

Viktor Karvaly conducted the premieres of several of Kodály's choral works, and was also a noted pedagogue who published numerous important educational works throughout his career.

\$550

[\(33885\)](#)

92. **Missa brevis [Score]**

London: Boosey & Hawkes [PN B. & H. 16291], [1952], ©1947.

Octavo. Original publisher's illustrated wrappers. 47 pp. + alternative version of "Ite, missa est," 6 pp. Cover designed by Sister Konstantina Kakonyi.

From the collection of noted musicologist Stanley Boorman, with his note in ink on the title verso regarding "Alterations & additions from revised printing 3/63." Revisions laid down over original text; markings in pencil throughout.

Wrappers detached; upper chipped. Slightly worn and browned.

First Edition, second issue, including "Ite missa est." Eősze, p. 175.

\$45

[\(33881\)](#)

93. **[Op. 2]. I. Vonósnégyes [Study score] String Quartet No. 1**

Budapest: Zenemukiadó Vállalat [Z. 1013], ©1954.

Small octavo. Wrappers. xvi, 51 pp.

\$8

[\(35695\)](#)

94. [Op. 7]. Duo für Violine und Violoncell [Parts]

Wien–New York: Universal Edition [PN U.E. 7089], ©1922.

Quarto. Original publisher's wrappers.
Violin: 24 pp. + Cello: 21 pp. laid in. Title in German and Hungarian. Verso of lower wrapper dated "VII 1922"

Handstamp of publisher/distributor J & W Chester to blank lower margin of title.

Wrappers slightly worn and soiled. some internal wear.

First Edition, likely first issue. Eösze, p. 174.

\$85 [\(33879\)](#)

95. Spinnstube [Piano-vocal score]

Székely fonó. Ein ungarisches Lebensbild aus Siebenbürgen

[Wien]: Universal Edition [PN U.E. 10033], ©1932.

Quarto. Blue cloth-backed patterned paper boards, titling gilt to spine. 122 pp.

Binding slightly worn and bumped. Light uniform browning throughout. Lacking title.

First Edition. Eösze, p. 174.

Székely fonó (The Spinning-Room), a lyrical play in 1 act based on Transylvanian folk songs, was premiered in Budapest at the Royal Hungarian Opera, 24 April 1932.

\$75 [\(33877\)](#)

96. Valsette pour le piano [Parts]

Transcription pour violon et piano par Émile Telmányi.

Budapest: Rózsavölgyi et cie [PN R. & Co. 4348], ©1922.

Folio. Original publisher's wrappers. 4 pp. + 1f. violin part laid in.

Wrappers slightly worn and foxed. Somewhat browned throughout, with occasional fraying to edges.

First Edition of this arrangement.

\$30 [\(33892\)](#)



95.

KOECHLIN, Charles 1867-1950

96. [Op. 63]. Paysages et Marines pour Piano

Paris: A.Z. Mathot [PNs 816, 817], 1918.

2 volumes. Folio. Original publisher's wrappers. 1er recueil: 18 pp. 2e recueil: 15 pp. Text in French.

With composer's facsimile initial handstamp ("Ch. K.") in dark purple ink to title of v. 2 and initials of pianist Mario Feninger (1923-2016) to head of title of v. 1.

Wrappers worn, browned, and chipped; detached. Minor internal browning.

First Edition. Orledge, p. 352.

\$50 [\(33793\)](#)

99.



KORNGOLD, Erich Wolfgang 1897-1957

97. [Op. 6]. Sonata für Violine und Klavier

Mainz: B. Schott's Söhne [PN 29885], ©1913.

Folio. 65, [3] pp. + violin part: 19 pp. With publisher's catalogs of music for violin and compositions of Korngold. Title with Expressionist illustration by Bruno Héroux (1868-1944).

Wrappers worn; tape repair to upper; spine reinforced with paper tape. Light uniform browning.

First Edition.

Erich Wolfgang Korngold shot to fame as a child prodigy with the performance of his first ballet, composed when he was just 11 years old. He enjoyed great success with both orchestral works and opera throughout his teens and twenties. In 1934, Korngold was invited to Hollywood by the director Max Reinhardt, and the composer helped to pioneer the new genre of symphonic film scores through their collaboration. He was nominated for three Academy Awards, winning for his score to *The Adventures of Robin Hood* (1939).

\$100 [\(34284\)](#)

98. [Op. 10]. Sextett [Parts]

Mainz: B. Schott's Söhne [PN 30390], [1924], ©1917.

Folio. Wrappers. With publisher's catalogue to verso of lower wrapper.

Violin I: 17 pp. – Violin II: 15 pp. – Viola I: 15 pp. – Viola II: 17 pp. – Violoncello I: 15 pp. – Violoncello II: 13 pp.

Wrappers brittle and significantly chipped; detached. Parts slightly browned.

First Edition, later issue.

\$30 [\(34751\)](#)

**LA PRESLE, Jacques de 1888-1969
HELLÉ, André 1871-1945 (ill.)**

99. Album d'Images [Signed by composer and illustrator] Dix pièces pour piano

Paris: Alphonse Leduc [PN 17,623], 1931.

Folio. Original publishers wrappers over boards with illustrated title printed in color to upper. 2ff., [21] pp. Text in French.

Binding somewhat worn, soiled, and shaken, with old tape repairs; edges of upper darkened; separated and chipped at spine. Annotation in pencil to head of upper.

Slightly worn internally, with minor staining to several leaves.

Limited Edition, this number 6 of 15 copies, signed by both the composer and the illustrator.

Beautiful collection of ten short tableaux for piano based on different creatures (mouse and cat, snail, elephant, spider, rabbit, sheep, hen and cock, seagull, goat, and pig), each piece with whimsical illustrations in color.

Jacques de la Presle won the coveted Prix de Rome in 1921 for his cantata *Hermione*, and remained a fixture in Parisian music for the rest of his life, holding important teaching

posts as well as managing Radio-Paris. At the Conservatoire, where he taught for over 20 years, his students included film composers Antoine Duhamel and Maurice Jarre.

André Hellé began his career as a comic artist for magazines before turning his attention to works for children. He wrote and illustrated numerous books as well as designing wooden toys. Hellé wrote the scenario and made the initial designs for Debussy's ballet *La boîte à joujoux* (1913).

\$200 [\(33858\)](#)

MALIPIERO, Gian Francesco 1882-1973

100. 3 works for piano solo

London: J. & W. Chester Ltd., 1918-1921.

3 volumes. Folio. Original publisher's grey printed wrappers. Unbound as issued.

Includes:

- *Barlumi: Leurs. Gleams.* [PN 2023], ©1918.

13 pp.

- *Maschere che Passano.* [PN 2049],

©1920. 13 pp.

- *Omaggi.* [PN 2077], ©1921. 7 pp.

From the collection of pianist Mario Feninger (1923-2016), his initials to upper wrappers.

First Editions. *L'Opera Malipiero* (Treviso, 1952), pp. 257-258.

\$45 [\(34478\)](#)

101. Sonatina per violoncello e pianoforte

Milano: Edizioni Suvini Zerboni [S. 4048 Z.], ©1943.

Quarto. Original publisher's printed wrappers. 9 pp + Cello: 3 pp.

Wrappers slightly worn; price stamped to outer corner of upper. Minor signs of internal wear; blank lower margin of cello part browned.

First Edition. *L'Opera Malipiero* (Treviso, 1952), p. 247.

\$30 [\(34477\)](#)

MARKEVITCH, Igor 1912-1983

102. Klavierkonzert [2-piano score]

(Concerto per il Pianoforte). Klavier-Auszug

Mainz: B. Schott's Söhne [PN B.S.S. 32812; Edition Schott Nr. 2147], [1931].

Quarto. Wrappers. 27 pp.

From the collection of concert pianist Mario Feninger (1923-2016), with his stylized initials to head of title. Handstamp of publisher and distributor Max Eschig to upper and title.

Slightly browned.

First Edition.

\$35 [\(34278\)](#)

MARTIN, Frank 1890-1974

103. Ballade pour Piano et Orchestre [2-piano score]

Wien: Universal Edition [PN U.E. 11556], ©1948.

Folio. Original dark ivory printed wrappers. [iv], 52 pp. A facsimile of the composer's autograph manuscript.

Wrappers slightly worn; lower outer corner of upper slightly creased and chipped and with Parisian music seller's stamp. Minor internal wear; moderately browned; blank lower margin of first two leaves slightly creased and torn.

\$25 [\(34269\)](#)

104. Petite Symphonie Concertante [Study score] pour Harpe, Clavecin, Piano et deux orchestres à cordes

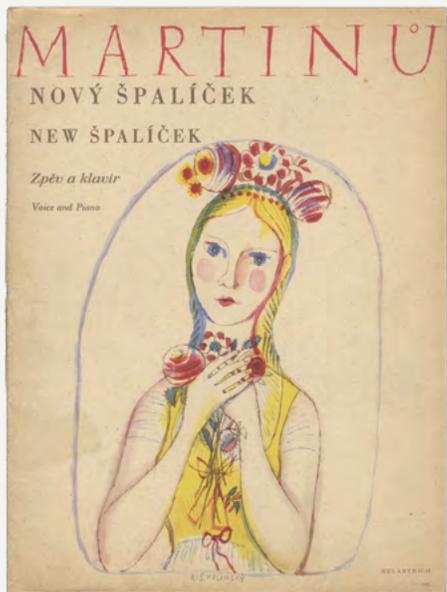
Wien-London: Philharmonia; Universal Edition [W.Ph.V. 385], [1959], ©1947.

Small octavo. Wrappers. 2ff., 6, 150 pp. Notes in German, French, and English.

Reduced-size reprint of the first edition.

\$25 [\(35564\)](#)

106.



105. Die Weise von Liebe und Tod des Cornets Christoph Rilke [Piano-vocal score]

Nach dem Gedicht von Rainer Maria Rilke für tiefe Stimme und Kammerorchester. Klavierauszug

Wien: Universal Edition [PN UE 11491], [1944].

Folio. Dark green cloth-backed green paper boards with original publisher's upper wrapper bound in. 1f., 120 pp. Facsimile of the composer's manuscript.

Boards worn and rubbed. Ex-library, with call number to foot of spine and occasional library markings.

\$75

[\(17927\)](#)

MARTINŮ, Bohuslav 1890-1959

106. Nový Špalíček [Voice and piano]

New Špalíček: Seven Songs on Moravian folk Poetry for Voice and Piano

Praha: Melantrich [PN M 296], 1948.

Quarto. Publisher's wrappers with illustration of a young girl by Czech artist Karel Svoboda (1896-1986). Sewn. 15, [1] pp. Text in Czech and English.

Somewhat browned.

First Edition. Halbreich H 288, p. 481.

\$40

[\(34340\)](#)

107. Preludes pour piano en forme de ... Etude

Paris: Alphonse Leduc [PN A.L. 17,697], ©1930.

Quarto. Original publisher's light gray printed wrappers. [2], 4, [1] pp.

From the collection of composer and pianist Ray Green (1908-1997), with his handstamp to corner of upper wrapper.

Publisher's rectangular handstamp "Hommage des Éditeurs" to upper left corner of title.

Wrappers somewhat worn and browned at edges. Score quite browned, chipped, and frayed.

First Edition. Halbreich H 181/7, p. 409.

From the *Huit Préludes* (1929).

\$25

[\(34752\)](#)

MARUCELLI, Arturo fl. 1920-1945

108. Canzone all' Aviatore [Voice and piano]. Inscribed by the composer

Lucca: Stab. Lippi, 1927.

Folio. Original publisher's wrappers. 1f., 8 pp. Facsimile of the autograph manuscript. Cover illustration by Ezio Ricci (1885-1968).

With a lengthy autograph inscription signed by the composer to "Prof Cav. Pardini" dated Pisa 21.9.37.

Wrappers slightly worn and soiled. Occasional foxing; staples rusted.

First Edition. Rare (no copies located outside Italy).

Both the music and the song text, by Italian poet Augusto Garsia (1889-1956), were written to celebrate the achievement of pioneering Italian aviator Carlo Del Prete (1897-1928). Del Prete, together with Francesco de Pinedo and Vitale Zacchetti, completed a record-breaking flight over four continents on June 16, 1927.

Marucelli appears to have been primarily active during the Fascist period in Italy, publishing a choral method and several songs.

\$150

[\(33686\)](#)

MARX, Joseph 1882-1964

109. Sechs Klavierstücke

Wien–Leipzig: Universal Edition [PN U.E. 5775], [1923], ©1916.

Small folio. Original publisher's light green printed wrappers. 5 pp.
Later issue.

\$10 [\(34268\)](#)

MATSUYAMA, Yoshinori 1891-1974

110. Cinq chansons caractéristiques Japonaises [Voice and piano]

Paris: Maurice Senart [PN E.M.S. 4976], 1922.

Folio. Original publisher's illustrated wrappers. 11 pp. Text in Japanese and French, with French translations by Denise Donio and Isabelle Mallet.

Contents:

1. Berceuse – 2. Chanson de Pêcheurs – 3. Chanson d'Amour – 4. Chanson de Yedo – 5. Chanson des Cerises

Each piece illustrated with reproductions of the composer's watercolor sketches printed in light green and/or dark brown; music printed in dark brown.

Somewhat worn and soiled; spine slightly chipped. Uniform light wear and browning; small tears and chips to blank edges.

First Edition. Rare.

The present work premiered in Paris in March of 1922 at a concert of the Société Indépendante Musicale.

Little has been written about Japanese composer Yoshinori Matsuyama, although a 1918 edition of *Musical America* reports that he was a tenor with the Imperial Theater of Tokyo. During the late 1910s to 1920s he was in Paris and associated with the SMI.

\$75 [\(33873\)](#)



MENASCE, Jacques de 1905-1960

111. 5 Fingerprints (Cinq empreintes) [Solo piano]. Inscribed by the composer

Philadelphia: Elkan-Vogel Co., ©1945.

Quarto. 7 pp.

With autograph inscription signed by the composer to outer corner of upper wrapper: "To Dorothy Chaïkin, with admiration and all good wishes" dated New York, 1945.

Slightly browned and soiled.

First Edition.

Austrian composer and pianist Jacques de Menasce was a pupil of Berg in Vienna but did not adopt a style of twelve-tone composition. He toured as a pianist and worked primarily in the United States after the outbreak of war.

Dorothy Chaïkin (née Daubel) was an American pianist active in New York at the same time as Menasce. Her husband Nathan Chaïkin was a Swiss cellist and a noted art collector.

\$35 [\(34286\)](#)

112.



MIGOT, Georges 1891-1976

112. *Le livre des danceries* [Full score]

Quatre pièces pour orchestre

Paris: Alphonse Leduc [PN 17833], 1931.

Folio. Original publisher's wrappers. 2ff., 94 pp.

Wrappers very slightly worn and soiled; spine reinforced with white linen tape; price stamped to upper corner. Browned, slightly heavier to edges.

[?]First Edition.

Le livre des danceries was originally written for a trio of flute, violin, and piano; first performed in Paris by the Ars Nova Trio, 21 January 1930.

The multi-faceted artist Georges Migot was highly active in interwar Paris. In the 1930s, he served as president of the "La Spirale" concert society, which was one of many in the city devoted to new works by both French and international composers.

\$40

[\(33783\)](#)

MILHAUD, Darius 1892-1974

112. [Op. 58]. *Le bœuf sur le toit* [Piano 4-hands] ou *The Nothing Doing Bar*. Farce imaginée et réglée par Jean Cocteau ...

Paris: Éditions La Sirène [PN 24], 1920.

Folio. Original publisher's textured wrappers. 3ff., [iv], 56 pp. Text in French. Preface by Cocteau, and full-page lithograph frontispiece by designer Raoul Dufy (1877-1953).

Wrappers slightly worn and faded; spine chipped and separated; publisher's handstamp to verso of lower. Uniformly browned; edges lightly thumbled; handstamps to lower outer corner of flyleaf.

First Edition.

Le bœuf sur le toit, a ballet-pantomime to a scenario by Jean Cocteau, was first performed in Paris at the Champs-Élysées, 21 February 1920. Costumes by Guy-Pierre Fauconnet, costumes and sets by Raoul Dufy, conducted by Vladimir Golschmann.

"Still haunted by my memories of Brazil, I assembled a few popular melodies, tangos, maxixes, sambas, and even a Portuguese fado, and transcribed them with a rondo-like theme recurring between each two of them. I called this fantasia *Le bœuf sur le toit*, the title of a Brazilian popular song. I thought that the character of this music might make it suitable for an accompaniment to one of Charlie Chaplin's films ... Cocteau disapproved of my idea, and proposed that he should use it for a show ..." Milhaud: *Notes without Music*, pp. 101-103.

"[Milhaud] was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity." Jeremy Drake in *Grove Music Online*.

\$700

[\(33874\)](#)

113. [Op. 73]. Poème [Autograph title only]

Paris, 1921

Folio (349 x 272 mm). 1 page of a single bifolium. In black ink on 16-stave paper.

Titling in the composer's hand: "Poème (extrait du Journal Intime de Léo Latil. Dimanche 2 Juin 1912)," signed "Milhaud," and dated "Paris Aout 1921," with dedication "à Madame Olénine d'Alheim" to lower left corner

Slightly worn and soiled; creased at central fold and slightly overall; several small edge tears and stains; music lacking.

Together with:

A portrait lithograph of Milhaud. 300 x 224 mm. Signed "Nino" in the stone, with caption in pencil in an unknown hand: "Darius Milhaud reduire sur 13 en largeur simile." The artist is possibly Michel Veber (1896-1965), who used the pseudonym "Nino" as a librettist. Slightly worn and creased.

The whereabouts of the musical autograph itself is unknown. The work was first published as a supplement to the *Revue musicale*, 1 February 1923, then printed by Max Eschig in 1927.

Marie Olénine-d'Alheim (1869-1970) was a Russian mezzo-soprano and an ardent champion of Mussorgsky's songs and other Russian vocal music.

\$300 [\(25163\)](#)

114. [Op. 97]. Trois Caprices de Paganini [Parts] Traités en duos concertants pour Violon et piano

Paris: Heugel [PN E.F. 497], ©1927.

Folio. Original publisher's wrappers. 1f., 13 pp. + violin: 5 pp.

Publisher's handstamp to foot of upper wrapper. "Hommage de l'Editeur" stamped to title. Delanchy-Dupré imprimatur to last page dated 1927.

Wrappers somewhat worn and browned.

First Edition, likely first issue.

\$25 [\(22006\)](#)

115. [Op. 228]. Concerto for 2 Pianos and Orchestra [3 piano reduction]

Philadelphia: Elkan-Vogel, 1950.

Small folio. Original publisher's wrappers. 68 pp.

From the collection of pianist Mario Feningher (1923-2016), his handstamp to upper wrapper and head of first page of music.

Wrappers slightly worn, faded, chipped, and browned. Small tear to blank upper inner margin of first leaf.

First Edition in this form.

\$65 [\(34445\)](#)

MILHAUD, Darius 1892-1974

BABIN, Victor 1908-1972 (arr.)

116. Divertissements [Two pianos].
Inscribed by the composer

Paris: Max Eschig [PN 6716], 1954.

Folio. Loose in original publisher's wrappers. 1f., 24 pp.

With an autograph inscription from Milhaud to Vithya and Victor Babin: "à Vithya et Victor ce début de collaboration Babin Milhaud leur ami Darius 1954."

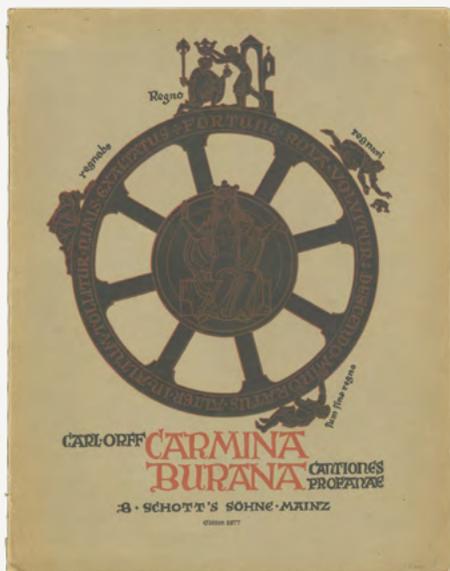
Wrappers browned, faded, and slightly chipped.

The work consists of arranged excerpts from Milhaud's ballet *Vendanges*, which was composed for the Paris Opéra in 1952 but not performed until 1972.

Victor Babin and his wife Vitya Vronsky were pianists who performed as Vronsky & Babin; Babin was also a composer and the director of the Cleveland Institute of Music.

\$350 [\(33765\)](#)

117.



ORFF, Carl 1895-1982

117. *Carmina Burana* [Piano-vocal score]

Cantiones profanae, cantoribus et choris cantandae, comitantibus instrumentis atque imaginibus magicis. Klavierauszug von Hans Bergese

Mainz: B. Schott's Söhne [PN 34989; Edition Schott 2877], ©1937.

Small folio. Publisher's illustrated wrappers printed in red and black. 2ff., 88 pp.

Wrappers slightly worn; small chip to head of spine. Moderately browned throughout, more significantly to margins.

First Edition.

\$125

[\(34270\)](#)

PETRASSI, Goffredo 1904-2003

118. *Coro di morti* [Piano-vocal score]

Madrigale drammatico per voci maschili, tre pianoforti, ottoni, contrabassi e percussioni; versione per coro e pianoforte a quattro mani di Domenico de Paoli

Milano: Edizioni Suvini Zerboni [S. 942 Z.], ©1941.

Small folio. Wrappers. 1f., 34 pp.

Wrappers lightly worn. Moderate browning, heavier to edges.

First Edition, likely first issue.

\$15

[\(35493\)](#)

PFITZNER, Hans 1869-1949

119. Collection of first and early editions of 30 songs for voice and piano

[1893-1923]

Contains:

[Op. 2, No. 6]. Immer leiser wird mein Schummer. Hoch. Leipzig: Max Brockhaus [M.B. 351], 1898. 5 pp.

[Op. 3, No. 3]. Mein Herz ist wie die dunkle Nacht. Neue Auflage. Frankfurt A/M: B. Firnberg [B.F. 70c], [ca. 1893]. 5 pp.

[Op. 4, No. 1]. Es glänzt so schön die sinkende Sonne. Frankfurt A/M: B. Firnberg [B.F. 71a], [1893]. 5 pp.

[Op. 4, No. 3]. Es fällt ein Stern herunter. Frankfurt A/M: B. Firnberg [B.F. 71c], [1893]. 5 pp.

[Op. 4, No. 4]. Es fasst mich wieder der alte Mut. Frankfurt A/M: B. Firnberg [B.F. 71d], [1893]. 5 pp.

[Op. 5, No. 1]. Frieden. Morgenwolkchen, leichte, weben. Tiefe. Berlin: Adolph Fürstner [A. 4740 F.], 1894. 5 pp.

[Op. 9, No. 1]. Der Gärtner. Leipzig: Max Brockhaus [M.B. 331], 1898. 5 pp.

[Op. 9, No. 2]. Die Einsame. Leipzig: Max Brockhaus [M.B. 332], 1898. 5 pp.

[Op. 9, No. 3]. Im Herbst. Leipzig: Max Brockhaus [M.B. 333], 1898. 5 pp.

[Op. 11, No. 1]. Ich und Du, für mittlere Stimme. Leipzig: Max Brockhaus [M.B. 439], 1902. 3 pp.

[Op. 11, No. 4]. Venus mater, für tiefe Stimme. Leipzig: Max Brockhaus [M.B. 617], 1902. 7 pp.

[Op. 11, No. 5]. Gretel, für tiefe Stimme. Leipzig: Max Brockhaus [M.B. 444], 1902. 7 pp.

[Op. 15, No. 1]. Leierkastenmann. Leipzig: Max Brockhaus [J.F. 2019], [1906]. 7 pp.

[Op. 15, No. 4]. Sonst. Ausgabe für tiefe Stimme. Leipzig: Max Brockhaus [J.F. 2022], [1906]. 7 pp.

[Op. 19, No. 2]. Michaelskirchplatz. Leipzig: Max Brockhaus [M.B. 522], 1906. 5 pp.

[Op. 24, No. 1]. Unter der Linden. Leipzig: Max Brockhaus [M.B. 572], 1909. 7 pp.

[Op. 26, No. 1]. Gebet. [Tief]. Leipzig: Max Brockhaus [M.B. 632b], 1916. 5 pp.

[Op. 26, No. 2]. Nachts. Leipzig: Max Brockhaus [M.B. 633a], 1916. 5 pp.

[Op. 26, No. 4]. Trauerstille. Leipzig: Max Brockhaus [M.B. 635a], 1916. 5 pp.

[Op. 26, No. 5]. Mailed. [Tief]. Leipzig: Max Brockhaus [M.B. 636b], 1916. 5 pp.

[Op. 29, No. 1]. Abbitte. Berlin: Adolph Fürstner [A. 7716 F.], 1922. 5 pp.

[Op. 29, No. 2]. Herbsthauch. Berlin: Adolph Fürstner [A. 7717 F.], 1922. 6 pp.

[Op. 30, No. 1]. Sehnsucht nach Vergessen. Berlin: Adolph Fürstner [A. 7720 F.], 1922. 6 pp.

[Op. 30, No. 2]. Das verlassene Mägdlein. Berlin: Adolph Fürstner [A. 7721 F.], 1922. 5 pp.

[Op. 30, No. 3]. Denk es, o Seele. Berlin: Adolph Fürstner [A. 7722 F.], 1922. 5 pp.

[Op. 32, No. 1]. Hussens Kerker. Berlin: Adolph Fürstner [A. 7746 F.], 1923. 8 pp.

[Op. 32, No. 2]. Säerspruch. Berlin: Adolph Fürstner [A. 7747 F.], 1923. 6 pp.

[Op. 32, No. 3]. Eingelegte Ruder. Berlin: Adolph Fürstner [A. 7748 F.], 1923. 6 pp.

[Op. 32, No. 4]. Lass scharren deiner Rosse Huf. Berlin: Adolph Fürstner [A. 7749 F.], 1923. 6 pp.

[Op. 33]. Alte Weisen: 8 Gedichte von Gottfried Keller. Berlin: Adolph Fürstner [PN A. 7790-7799 F.], 1923. 21 pp. in 2 volumes.

All folio and unbound, as issued.

A few scores quite browned; some older wrappers split and chipped. In good antiquarian condition overall.

First and early editions. Williamson, pp. 353-359.

Pfitzner wrote songs throughout his life, contributing his voice to the German Lied tradition. He set texts by a range of German poets, from the medieval Minnesinger Walther von der Vogelweide to his friend and contemporary Ilse von Stach. Canonical figures such as Goethe, Schiller, Rückert, Eichendorff, Heine, and Mörike are naturally found in abundance.

\$450

[\(34743\)](#)

120. [Op. 28]. Von deutscher Seele

[Piano-vocal score] Eine romantische Kantate nach Sprüchen und Gedichten von Jos. Von Eichendorff. Für 4 Solostimmen, gemischten Chor, großes Orchester und Orgel ... Klavierauszug mit Text

Berlin: Adolph Fürstner [PN A 7702 F.], ©1921.

Small folio. Original publisher's wrappers illustrated by Christophe with titling within decorative border with floral motifs. 173 pp. Text in German. With printed dedication to head of title: "Dem Andenken meiner lieben Schwägerin Eva Kwast gewidmet."

Wrappers brittle and significantly chipped at edges; detached. Moderately browned throughout.

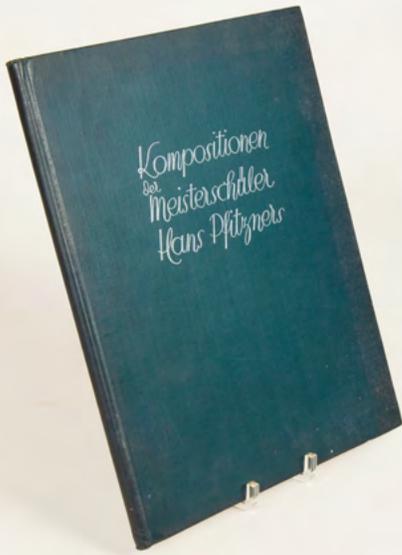
First Edition. Williamson, p. 357.

Von deutscher Seele, a secular cantata after texts by Eichendorff, was premiered in Berlin, 27 January 1922. The work was intended to be a patriotic celebration of Germany in the dark years following the end World War I. Views of both Pfitzner and his cantata were greatly transformed, however, after it was chosen years later to be part of the first Reichsmusiktage in 1938.

\$60

[\(34742\)](#)

122.



121. [Op. 31]. **Konzert für Klavier in Es-dur [Piano 4-hands]** mit Begleitung des Orchesters ... Zwei Klavier zu vier Händen
 London: Boosey & Hawkes [PN H 15808], ©1923/1943.
 Folio. Original publisher's decorative title by Stolze featuring an incipit from the concerto. 86 pp. With printed dedication to Fritz Busch to head of title.
 From the collection of concert pianist Mario Feninger (1923-2016), with his initials and date to head of title.
 Wrappers somewhat worn.
 Later edition. Williamson, p. 358.
 \$35 [\(34740\)](#)

122. **Kompositionen der jetzigen und früheren Schüler der Meisterschule Hans Pfitzners an der Preussischen Akademie der Künste zu Berlin. Festgabe zum 60. Geburtstage 5. Mai 1929**
 Berlin: Adolph Fürstner [PNs A. 7920 7939 F.], ©1929.
 Folio. Original publisher's green cloth with titling to upper in silver. 77, [3] pp. + 5 parts in rear pocket. With large color plate of

a painting of a scene in the area of upper Bavaria known as Vaterschondorf am Ammersee by Willy Preetorius tipped in to page [5].

A collection of works by Pfitzner's students in celebration of the composer's 60th birthday.

Contributing composers include Hermann Ambrosius, Hansmaria Dombrowski, Gerhard Frommel, Carl Gerhardt, Eduard Hebra, Margit Hugel, Friedrich Mehler, Robert Rehan, Paul Winter, Lothar Witzke, and Karl Maria Zweissler.

\$100 [\(34741\)](#)

PIEHLER, Arthur 1896-1974

123. [Op. 32]. **Hymne von A.W. Heymel [Piano-vocal score]** Für Männerchor und kleines Orchester (evtl. mit Klavier oder a cappella) ... Klavierauszug mit Text
 Berlin: Adolph Fürstner [PN A. 8032 F.], ©1929.
 Folio. 7, [1] pp. Text in German. Illustrated title in olive green by "Lonny."
 Handstamps to title and first page of music.
 First Edition. Rare (no copies located outside Germany). The full score was available for rental only.
 Piehler's Hymne sets "Gesang" from *Für die Wandervögel und Pfadfinder* (1914) by German poet Alfred Walter Heymel (1878-1914).
 \$25 [\(34283\)](#)

PIJPER, Willem 1894-1947

124. **Trio N° 2 [Score and parts]** Violino Violoncello e Pianoforte
 London: Oxford University Press, 1925.
 Folio. Original publisher's wrappers. 24 pp. + violin: 5 pp. and cello: 5 pp.
 Wrappers slightly worn; partial split to spine; sticker to upper. Performance annotations in string parts throughout.
 First Edition. Kloppenburg, p. 59.
 \$40 [\(34134\)](#)

PIZZETTI, Ildebrando 1880-1968

125. *Sonata in la per pianoforte e violino*
[Score and part]

London: J. & W. Chester, Ltd. [PN J.&W.C. 327], 1920.

Folio. Original publisher's wrappers. [2], 54 pp. + violin: 13 pp.

From the collection of Italian violinist Adolfo Betti (1875-1950), his signature to violin part, occasional musical notation in black (to facilitate page turns or provide piano cues), and numerous performance markings in red and blue pencil.

Wrappers slightly worn; upper detached. Signatures loose.

First Edition.

Adolfo Betti began his career as a solo violinist, but is best known as leading the Flonzaley Quartet from 1903 to 1929. Based in New York, the quartet toured frequently throughout Europe and was regarded as one of the leading chamber groups at the time. Following the quartet's dissolution, Betti remained in New York and taught at the Mannes College of Music.

\$85 [\(33688\)](#)

POULENC, Francis 1899-1963

126. [Op. 14]. *Mouvements perpétuels*
[Solo piano]

London: J. & W. Chester [PN J.W.C. 050], 1919.

Folio. Original publisher's wrappers. 8 pp.

Wrappers somewhat browned and partially split; outer corners chipped with minor loss; previous owner's name to upper; small price stamp to outer corner. Slightly worn; light internal browning.

First Edition. Schmidt FP14, p. 33.

\$90 [\(33828\)](#)

127. [Op. 49]. *Concert Champêtre* [Piano reduction] pour clavecin (ou piano) et orchestre (avec la version pour piano concertant)

Paris: Salabert [PN R.L. 11708 & Cie.], 1953.

Folio. Original publisher's wrappers. 1f., 68 pp.

Wrappers slightly worn; corners slightly creased; small date stamp to upper; very small stain to lower. Slightly browned.

Second reissue of the edition published by Rouart Lerolle & Cie., ©1929. Schmidt FP49, p. 153.

\$35 [\(33827\)](#)

128. [Op. 60]. *Intermède en ré mineur*
[Solo piano]. Signed by the composer

Paris: Rouart Lerolle & Cie [PN 11839(2)], 1932.

Folio. Unbound as issued. Original publisher's wrappers. 1f., 5 pp.

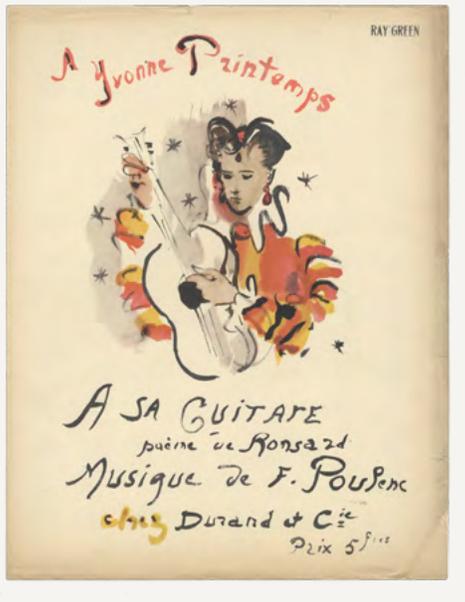
With an autograph inscription from the composer "à [?]Baronsky tres amicalement F. Poulenc" to upper outer corner of first page of music.

Music seller's handstamp to lower outer corner of upper wrapper "Cauchard Musique ..." Very slight browning and minor tears to edges. In very good condition overall.

First Edition of this transcription. "... the music of this piece is identical to No. 2 of *La Bal masqué*. It has been reprinted from the plates of the piano-vocal score with only the page numbers changed." Schmidt p. 189.

\$425 [\(33829\)](#)

130.



129. **Organ Concerto [Study score]**
 Concerto en sol mineur pour orgue, orchestre à cordes et timbales
 Paris: Editions Salabert [R.D. 7560; E.A.S. 15365], ©1939.
 Small octavo. Wrappers. 1f., 47 pp. Reprint.
 \$6 [\(35812\)](#)
130. **A sa guitare** pour Chant avec accompagnement de Harpe ou Piano
 Paris: Durand & Cie [PN D. & F. 12,590], 1935.
 Folio. 3 pp. Unbound as issued. Title illustration in color by Christian Bérard (1902-1949) of Yvonne Printemps to title. With printed dedication to Printemps to head of title and first page of music.
 From the collection of composer and pianist Ray Green (1908-1997), with his small handstamp to upper outer corner of title.
 Slightly browned and soiled; minor tears to blank edges.
 First Edition. Schmidt FP79, p. 240.
 Christian Bérard was an artist, fashion illustrator, and designer. His colorful aesthetic inspired fashion designers including Christian Dior and Elsa Schiaparelli; he also designed for Jean Cocteau's film *La belle et la bête* (1946).
 \$75 [\(33840\)](#)

PROKOFIEV, Sergei 1891-1953

131. [Op. 26]. **Third Concerto for Piano and Orchestra [2-piano score]**
 New York: Am-Rus Music Corporation, [1940].
 Folio. Original publisher's wrappers. 71 pp. Wrappers slightly worn and soiled. Minor uniform browning.
 Western issue of the Soviet edition.
 \$30 [\(33684\)](#)
132. [Op. 56]. **Sonate pour 2 violons – Sonata dlya 2 skripok**
 Berlin: Édition Russe de Musique – Russischer Musikverlag [PN R.M.V. 571], [?]1932.
 Octavo. Original publisher's wrappers. Sewn. 1f., 20 pp.
 Wrappers worn; split at spine; partially detached; stained at lower edge. Light uniform browning.
 First Edition. Schlifstein, p. 482.
 \$75 [\(33683\)](#)
133. [Opp. 70-71, arr.] **Pushkiniana Syuita [Full score]** iz muzyki k kinofil'my "Pikovaya Dama", k spektaklyam "Evgenii Onegin" i "Boris Godunov"
 Moskva: Sovetskii Kompozitor [PN C. 3225k], 1962.
 Folio. Original publisher's wrappers. 78 pp. Title and notes in Russian.
 Wrappers slightly worn, creased, and browned. Quite browned internally.
 First Edition of this arrangement.
 An instrumental suite compiled and arranged by conductor Gennady Rozhdestvensky from Prokofiev's music to three Pushkin settings in 1936: the unrealized film *Pikovaya Dama* [Queen of Spades], and the plays *Evgeny Onegin* and *Boris Godunov*.
 \$125 [\(30624\)](#)

134. [Op. 94 bis]. Sonata №. 2. Violin and Piano

London: Anglo-Soviet Music Press [PN A.S.M.P. 54], [after 1944].

Quarto. Original publisher's wrappers. Stapled. 54 pp. + violin: 20 pp.

Wrappers somewhat worn and soiled; detached. Slightly browned.

Western issue of the Soviet edition.

\$20 [\(34337\)](#)

RACHMANINOFF, Sergei 1873-1943

135. [Op. 29]. Ostrov mërtyvykh – The Isle of the Dead [Full score]

Simfonicheskaya poema – Symphonic Poem

Moskva: Izdatel'stvo "Muzyka" [7795], 1973.

Quarto. Wrappers. 88 pp. Parallel texts in Russian and English.

Upper printed slightly askew. Lightly worn and browned.

Scarce Soviet Edition. Re-engraved reprint of the Gutheil first edition. Threlfall/Norris, p. 93.

\$50 [\(35583\)](#)

RAVEL, Maurice 1875-1937

136. Concerto pour piano et orchestre [Study score]

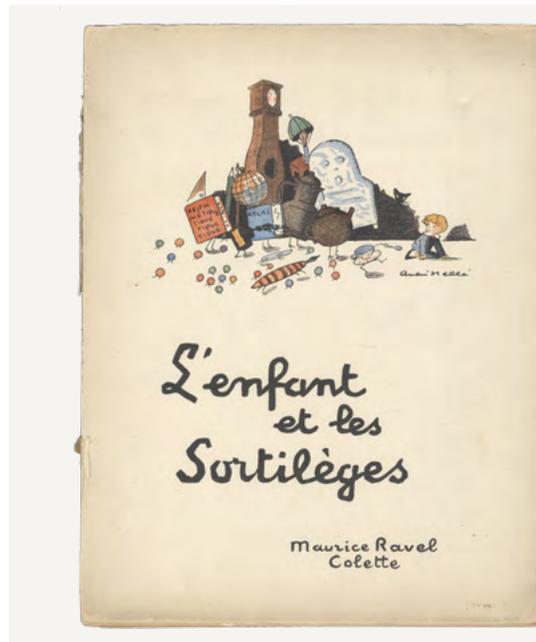
Paris: Durand & Cie [PN 12,150], [1947], ©1932.

Octavo. Wrappers. 95 pp.

Wrappers quite brown and worn. Score itself is on thin paper, but not browning or showing signs of brittleness.

Re-issue of the first edition.

\$10 [\(35816\)](#)



138.

137. Daphnis & Chloé. Fragments Symphoniques. 2e Série [Full score]

Lever du Jour - Pantomime - Danse Générale

Paris: Durand & Cie [PN D. et F. 7937], [1944], ©1913.

Tall folio. Wrappers. 1f., 125 pp.

Wrappers slightly worn and stained; spine mostly lacking. Signatures loose; edges slightly browned; bookseller's stamp to upper wrapper and title; publisher's stamp to first page of music; occasional minor markings.

Reissue of the first edition.

\$75 [\(28782\)](#)

138. L'enfant et les sortilèges [Piano-vocal score]

Fantasia lyrique en deux parties. Poème de Colette ... Partition, Chant et Piano

Paris: Durand & Cie [PN D. & F. 10,699], [1925].

Small folio. Original publisher's wrappers. [vi], 101 pp. Illustration to upper wrapper by André Hellé (1871-1945). Includes named cast list for both Paris and Monte-Carlo premieres.

Wrappers slightly worn and torn; spine lacking; detached. Minor internal browning; small rectangular publisher's handstamp to

lower outer corner of third leaf.

First Edition. Orenstein, p. 236 Marnat, p. 766.

L'enfant et les sortilèges, a "fantaisie lyrique" in 1 act to a libretto by Colette, was first performed at the Théâtre de Monte-Carlo, 21 March 1925, under the direction of Raoul Gunsbourg with choreography by Balanchine. It opened in Paris at the Opéra Comique, 1 February 1926, under Louis Masson and Georges Ribou.

"In Ravel's postwar works a greater eclecticism is often evident within the context of single works. *L'enfant et les sortilèges*, for instance, incorporates 18th-century pastiche, mock-oriental writing and ragtime, alongside American music hall and operetta styles." Barbara L. Kelly in *Grove Music Online*
\$200 [\(33644\)](#)

139. L'heure espagnole [Piano-vocal score] Comédie musicale en un acte.

Poème de Franc-Nohain; Partition pour chant et piano transcrite par l'auteur – A Spanish Hour: Musical Play in One Act. English translation by Katharine Wolff

Paris: Durand & Cie [PN D. & F. 7073], 1956, ©1932.

Folio. Original publisher's wrappers. 3ff. 114 pp. Text in French and English. Includes named cast list from the Paris premiere.

Publisher's small rectangular handstamp to lower corner of front free endpaper.

A later issue. Orenstein, p. 228. Marnat, p. 748.

L'heure espagnole, a "comédie musicale" in 1 act to a libretto by Franc-Nohain, premiered in Paris at the Opéra Comique, 19 May 1911.

"Ravel embarked on a number of theatrical projects during this period. In 1907 he began setting *L'heure espagnole*, hoping that its production would please his ailing father, who died the following year. Although Albert

Carré accepted it for the Opéra-Comique in 1908, he delayed performance until 19 May 1911 because he considered the subject to be risqué." Barbara L. Kelly in *Grove Music Online*

\$40 [\(33641\)](#)

140. Rapsodie Espagnole [Full score]

Paris: Durand & Cie. [PN D. & F. 7128], [1947], ©1908.

Tall folio. Wrappers. 2ff., 89 pp.

Wrappers slightly worn; music seller's stamp to upper wrapper and free front endpaper; publisher's stamp to upper inner corner of first page of music.

Reissue of the first edition.

\$95 [\(28783\)](#)

141. Trois poèmes de Stéphane Mallarmé [Piano-vocal score] Edition A. - Chant et Piano

Paris: Durand & Cie [PN D. & F. 8976], 1914.

Small folio. Original publisher's wrappers. 2ff., 13 pp.

From the collection of composer and musicologist Egon Wellesz (1885-1974), his name and address in pencil to title verso.

Wrappers worn and slightly soiled; partially split at spine. Very light browning to edges.

First Edition. Orenstein, p. 232. Marnat, p. 760.

Ravel's *Trois poèmes* were originally scored for voice and a small chamber ensemble. The cycle premiered in Paris at a concert of the Société musicale indépendante, 14 January 1914, with Jane Bathori and directed by Désiré-Émile Inghelbrecht .

\$135 [\(33647\)](#)

142. Bound collection with Bolero, La Valse, and Daphnis et Chloe [Piano 4-hands]

Folio. Full dark red cloth with tiling gilt to spine. Separate pagination. Text in French.

Contents:

Bolero. Paris: Durand [PN 11,828], 1930. 1f., 30 pp. Arranged by the composer. Orenstein, p. 239. Marnat, p. 774.

La Valse. Paris: Durand [PN 9897], 1920. 1f., 42 pp. Arranged by the composer. Orenstein, p. 234. Marnat, p. 767.

Daphnis et Chloé. Fragments Symphoniques. Paris: Durand [PN 8061], 1911. 1f., 24 pp. With original publisher's wrappers bound in. Arranged by Léon Roques. Orenstein, p. 231. Marnat, p. 753.

Daphnis & Chloé. 2e série. Paris: Durand [PN 9678], 1919. 1f., 44 pp. With original publisher's wrappers bound in. Arranged by Lucien Garban.

Binding slightly worn; corners bumped.

\$65 [\[33649\]](#)

143. Contemporary editions of Ma mère l'oye, Le tombeau de Couperin, and Valses nobles

Folio. Original publisher's wrappers.

Ma mère l'oye [Solo piano]. Paris: Durand & Cie. [PN D. & F. 7930], ©1910. 18 pp. Arranged by Jacques Charlot. First Edition of this arrangement, later issue. Orenstein, p. 229. Marnat, p. 756.

Le tombeau de Couperin [Piano 4-hands]. Paris: Durand & Cie [PN D. & F. 9810], ©1919. 31 pp. Arranged by Lucien Garban. First Edition of this arrangement, later issue. Orenstein, p. 234. Marnat, p. 763.

Valses nobles & sentimentales [Solo piano]. Paris: Durand & Cie [PN D. & F. 8247], ©1911. 25 pp. First Edition, later issue. Orenstein, p. 231. Marnat, p. 757.

From the collection of pianist and composer Ray Green (1908-1997), his handstamp to outer corner of upper wrapper.

Wrappers worn, some detached. Some internal wear and browning; signatures of former owners; handstamps; other minor defects.

\$50 [\[33648\]](#)

**RAVEL, Maurice 1875-1937
CASELLA, Alfredo 1883-1947**

144. A la manière de ... 2ème série [Solo piano]

Paris: A.Z. Mathot [PN 729-732], 1914.

Folio. Original publisher's wrappers. 15, [1] pp. Publisher's advertisement to last page; printed dedication to Ida & Cipa Godebski at head of title.

1. Borodine (Ravel) – 2. Vincent d'Indy (Casella) – 3. Chabrier (Ravel) – 4. Ravel (Casella)

From the collection of pianist Mario Feninger (1923-2016), his initials and "Paris, fevrier 1948" to head of title.

Lower wrapper lacking; upper detached, faded and chipped; price handstamps to title.

First Edition. Scarce. Orenstein, p. 232.

\$100 [\[34522\]](#)

RAVEL, POULENC, et al.

145. L'éventail de Jeanne [Piano reduction] Ballet en un acte

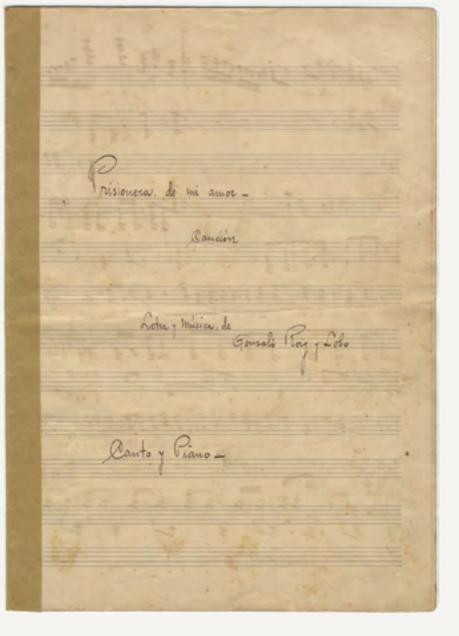
Paris: Heugel [PN H. 29,811], [ca. 1948].

Folio. Original publisher's wrappers. 4ff., 70 pp. Includes notes on first performance and named cast list, including a young Toumanova, and choreography by Yvonne Franck and Alice Bourgat.

Contents:

Fanfare (Ravel) – Marche (Ferroud) – Valse (Ibert) – Canarie (Roland-Manuel) –

146.



Bourrée (Delannoy) – Sarabande (Roussel)
– Polka (Milhaud) – Pastourelle (Poulenc) –
Rondeau (Auric) – Kermesse-Valse (Schmitt)

Wrappers slightly chipped. Minor browning
and occasional creasing.

L'éventail de Jeanne premiered in a private
performance at the home of Jeanne Dubost,
16 June 1927; the work was first performed
in public in Paris, 4 March 1929.

A collaboration among ten composers,
L'éventail de Jeanne (Jean's Fan) was
commissioned by Jeanne Dubost as a
children's ballet to be performed by the
students of Mme. Dubost's ballet company.
The one-act ballet features ten scenes, each
a stylized dance with music by a different
composer that "unfolds" like a fan through the
evening. At the public premiere, the leading
role was performed by then 10-year-old
Tamara Toumanova in her Paris debut,
a young ballerina who would go on to
become an international star.

\$30 [\(33651\)](#)

ROIG LOBO, Julio 1890-1970

146. *Prisionera, de mi amor - Cancion*

[Autograph manuscript] Letra y Musica
de Gonzalo Roig y Lobo. Canto y Piano

Folio (317 x 221 mm). Sewn. Notated in dark
brown ink on 12-stave paper. [1] (autograph
title), [2]-[6] (autograph music) + 1f. (recto
title written out again, verso blank).

Signed and dated 2 September 1948.

Somewhat worn, browned, stained, soiled,
and foxed; spine reinforced with paper tape.

Roig Lobo was a Cuban composer;
conductor of the Banda Municipal and
the orchestra of the Teatro Marti, both of
Havana; and violinist in theater orchestras.
In 1922, together with Ernesto Lecuona
and César Pérez Sentenat, he organized
the Orquesta sinfonica of Havana, and in
1938 founded the Opera Nacional. His
works include the zarzuela *Cecilia Valdés*
and the popular bolero *Quiéreme mucho*
(1912).

\$600 [\(31255\)](#)

RUGGLES, Carl 1876-1971

147. *Angels for Muted Brass [Study score]*

King of Prussia, PA: Theodore Presser [474-
00125S], ©1960.

Quarto. Wrappers. 4 pp.

\$5 [\(35621\)](#)

148. *Organum [Study Score]*

New York: American Music Edition, ©1970.

Large octavo. Wrappers. 1f., 19 pp.

\$8 [\(35624\)](#)

149. *Sun-Treader [Study Score]*

King of Prussia, PA: Theodore Presser, 1981,
©1934.

Small folio. Wrappers. 1f., 52 pp.

\$12 [\(35622\)](#)

SAMAZEUILH, Gustave 1877-1967

150. *Naiades au soir* [Solo piano].
Inscribed by the composer to
Ricardo Viñes

Paris: Durand et Cie [PN 7975], 1911.

Folio. Original publisher's wrappers. 7 pp.

With an autograph inscription to title from the composer to pianist Ricardo Viñes "en amical souvenir" and signed in full.

From the collection of Ricardo Vinès, with his small handstamp to corner of upper wrapper and title and several performance annotations in pencil.

Small publisher's handstamp to lower outer corner of final leaf.

Wrappers slightly worn; partially detached. Uniformly browned.

First Edition.

"*The Naiades au soir* (Nymphs in the Evening) is a nocturne whose shimmering and colourful harmonies led Samazeuilh to later realise an orchestral version of the piece. The composer tells us that, a year after the premiere of the *Naiades*, he vacationed with Maurice Ravel in St-Jean-de-Luz. One day Samazeuilh heard Ravel, who was then working on *Daphnis et Chloë*, improvise a theme remarkably similar to that of his little piano piece. Since Ravel evidently did not know the *Naiades au soir*, both musicians were highly amused by the coincidence. When *Daphnis et Chloë* was published, Ravel sent Samazeuilh a copy with the following dedication: 'To the author of the principal theme of this work.' *Naiades au soir* was orchestrated in 1924." David C.F. Wright, wrightmusic.net

\$100

[\(33768\)](#)

151. *Suite* [Solo piano]. Inscribed by the
composer to Ricardo Viñes

[Paris]: E. Baudoux & Cie [PN 790], [?1902].

Folio. Original publisher's wrappers. 1f., 29 pp.

With an autograph inscription to title from the composer to pianist Ricardo Viñes "en cordial souvenir" and signed in full.

From the collection of Ricardo Vinès, with his small handstamp to corner of upper wrapper and title and several performance annotations in pencil.

Upper wrapper worn and chipped; detached; lacking lower. Uniformly browned.

First Edition.

Durand's later edition (PN 8134), published in 1911 after revisions, exhibits several differences from this version.

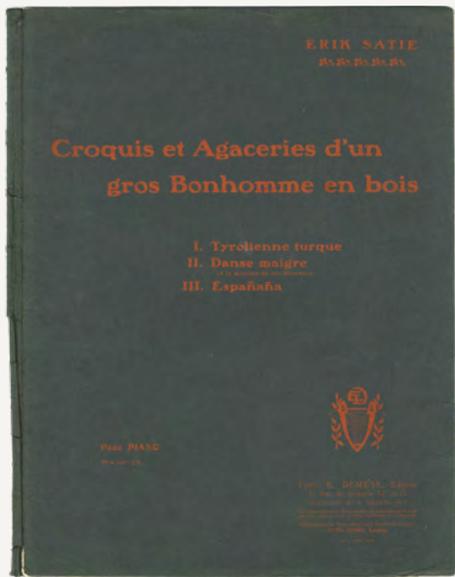
The present *Suite* premiered in Paris by Edouard Risler at a concert of the Société Nationale on 23 March 1903.

"Samazeuilh wrote the six movement *Suite in G* for piano in 1902, when he was still a student at the Schola. The work is dedicated to the pianist Edouard Risler, who gave the first performance at the Société Nationale the same night he premiered Paul Dukas' *Variations, Interlude and Fugue on a theme of Rameau*. It was published after revisions in 1911. The influence of Chausson's *Quelques danses* op 26 is clearly felt, particularly in the Sarabande and the Forlane. The cyclical structure, which returns at the end of the Forlane with the theme of all preceeding movements, testifies to the heritage of Franck in D'Indy's teaching. Nonetheless, the freshness of inspiration in this youthful work allows glimpses of originality to shine through." David C.F. Wright: wrightmusic.net.

\$100

[\(33767\)](#)

154.



SANTOLIVIDO, Francesco 1883-1971

152. **La bajadera dalla maschera gialla**
[Piano reduction] La danseuse au
masque jaune – The dancer with the yellow
mask. Mimodrama musicale

London: J. & W. Chester, Ltd. [PN 9726],
1925.

Folio. Original publisher's ivory wrappers
with titling in orange and red to upper. 1f.,
24 pp.

From the collection of pianist Mario Feninger
(1923-2016), his initials in red ink to head of
title.

Wrappers somewhat worn, creased and
frayed at edges; partially split at spine.
Slightly browned.

\$15

[\[34127\]](#)

SATIE, Erik 1866-1925

153. **Aperçus désagréables**. [Piano
4-hands]

Paris: E. Demets [PN E. 1740 D.], 1913.

Folio. Original publisher's wrappers.
Unbound as issued. 13 pp.

I. Pastorale – II. Choral – III. Fugue

Wrappers slightly worn; very small tears to
head and tail of spine.

First Edition. Orledge, p. 292.

Aperçus désagréables was composed in
1908.

"Satie's own autobiographical sketches are
couched in his customary ironical vein ...
The aggressive stance, the 'take-it-or-leave-it'
attitude, confirm the presence of a character
with extraordinary self-awareness who
viewed his precursive art in all seriousness
beneath the exterior humor ... to suggest how
carefully considered his music was, Satie
observes of the 'beautiful and limpid *Aperçus
désagréables*' that their 'subtle composer is
justified in declaring: "Before I write a piece,
I walk round it several times, accompanied
by myself.'" Robert Orledge: *Satie the
Composer*, 1-2.

\$120

[\[33598\]](#)

154. **Croquis et agaceries d'un gros
bonhomme en bois** [Solo piano]

Paris: E. Demets [PN E. 1789 D.], 1913.

Folio. Original publisher's wrappers.
Unbound as issued. 1f., 10 pp., 2ff.
(publisher's advertisements).

I. Tyrolienne turque – II. Danse maigre (à la
manière de ces Messieurs) – III. Española

Wrappers slightly worn; minor tears to spine.
Edges very slightly browned.

First Edition. Orledge, p. 298.

\$120

[\[33597\]](#)

155. *Embryons desséchés*. [Solo piano]

Paris: E. Demets [PN E. 1795 D.], 1913.

Folio. Original publisher's wrappers with illustration of a fish to upper. Unbound as issued. 1f., 11 pp.

I. d'Holothurie – II. d'Edriophthalma – III. de Podophthalma

Slightly worn; small split to spine. Minor discoloration to edges of pp. 4-5.

First Edition. Orledge, p. 299.

"Satie's use of interpolated quotations from the masters of the past also relies on incongruity and textural contrast. They are all concentrated within the months of July-August 1913 in the *Embryons desséchés* and the *Croquis et agaceries*, and perhaps reflect the pressures on Satie of this intensely creative period when he struggled to meet the demands of his publisher Demets." *Croquis et agaceries* includes allusions to phrases by Mozart, Chabrier, and Bizet, and *Embryons desséchés* phrases by Chopin, Beethoven, and Audran. Each quotation is presented out of context and subtly altered "with sublime incongruity." Orledge: *Satie the Composer*, p. 33.

\$125 [\[33595\]](#)

SATIE, Erik 1866-1925

MILHAUD, Darius 1842-1974 (arr.)

156. *Cinq Grimaces* [Solo piano] pour "Le songe d'une nuit d'été" oeuvre posthume

Wein: Universal Edition [PN U.E. 9915], 1929.

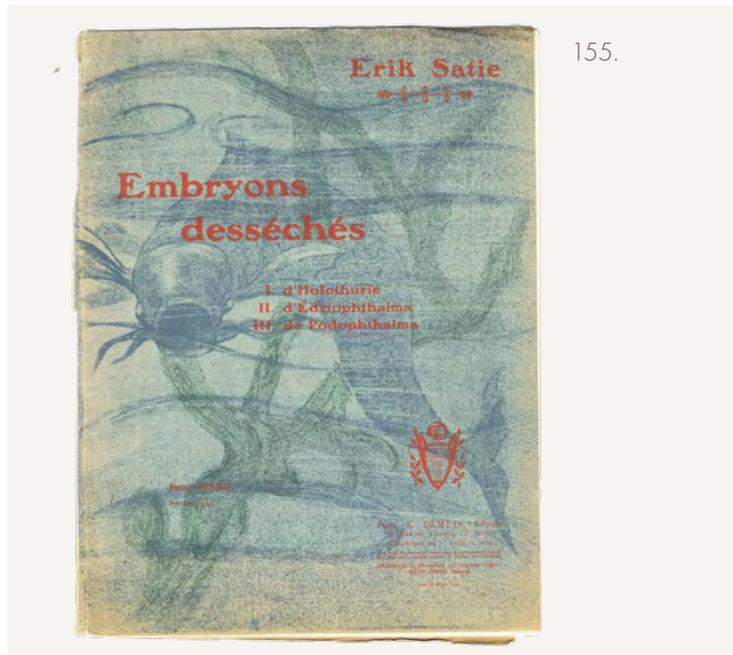
Folio. Original publisher's wrappers, with publisher's catalogue to verso of lower. 8 pp.

Préambule – Coquecigrué – Chasse – Fanfaronnade – Pour sortir

Wrappers slightly worn and soiled; musicseller's handstamps to upper and title. Slightly browned; minor creases to edges and corners.

First Edition. Orledge, p. 309.

\$35 [\[33602\]](#)

157. *Gymnopédies* [Solo piano]

Paris: Rouart Lerolle & Cie [PNs R. L. 9838-9839], 1926, ©1911

2 volumes. Folio. Original publisher's wrappers, publisher's advertisement to versos of lower. No. 1: 4 pp.; No. 2: 3 pp. With "Mme. Prevost graveur" and "Imp. A. Mounot, Paris" printed at foot of final page of music of both numbers.

Wrappers quite worn and chipped; split at spine; previous owner's name in manuscript to upper; bookseller's handstamp to lower. Minor internal browning; edges slightly stained.

Orledge, p. 270.

"The gently undulating *Gymnopédies* belong to a different antique world and rightly remain among Satie's most popular creations: lilting, modal, and never quite predictable. Satie claimed that they were inspired by reading Flaubert's *Salammbô*." Robert Orledge in *Grove Music Online*

\$60 [\[33621\]](#)

**158. 3 Morceaux en forme de Poire
[Piano 4-hands]**

Paris: Rouart, Lerolle & Cie [PN R. L. & Cie. 9799], 1948, ©1911.

Folio. Original publisher's wrappers.
Unbound as issued. 31 pp.

Wrappers quite worn and chipped; split at spine, with remnants of clear tape. First and final leaves detached; previous owner's name to title; very lightly browned.

Later edition. Orledge, p. 286.

\$20

[\(33601\)](#)

159. Parade [Piano 4-hands] Ballet réaliste; thème de Jean Cocteau; rideau, décors et costumes de Pablo Picasso; chorégraphie de Léonide Massine. Réduction pour piano a quatre mains

Paris: Rouart Lerolle & Cie [PN R. L. 10.431 & Cie.], [1917].

Folio. Original publisher's wrappers.
Unbound as issued. 1f. (recto title, verso blank), 1f. (recto note by Georges Auric, verso note by Jean Cocteau), 1f. (recto named cast list, verso blank), 21, [i] (blank) pp. Text in French. Prefatory notes by Georges Auric and Jean Cocteau; named cast list from the Paris premiere.

Wrappers slightly worn and soiled; minor tears to head and tail of spine. Minor browning; edges very slightly soiled.

First Edition. No imprint to either wrappers or title. Orledge, p. 312.

The 4-hand arrangement omitted the "Choral" and "Final" that were added in 1919.

Parade, a ballet in 1 act to a scenario by Jean Cocteau, was first staged in Paris at the Théâtre du Châtelet, 18 May 1917, by Diaghilev's Ballets Russes.

The work was first heard in the present arrangement, 19 November 1916, performed by Satie and Juliette Meerovitch at the Société Lyre et Palette.

"... Satie was concerned with the way that the Cubists' altered perception of everyday objects was changing the course of twentieth-century art towards abstract conceptions ... Satie wrote in 1922 that painters like 'Manet, Cézanne, Picasso, Derain, Braque, and others' were at the forefront in liberating art from the 'worst practices' of the past. 'At their own risk, they have saved Painting - and artistic thought at the same time - from complete, permanent and universal devastation.' ... From the structural advances of Analytical Cubism, Satie realized that a new reality could be created in *Parade* by the way that simplified blocks of sound coexisted in time and space." Robert Orledge: *Satie the Composer*, p. 225.

\$350

[\(33620\)](#)

160. Sarabandes [Solo piano]

Paris: Rouart, Lerolle & Cie [PNs R. L. & Cie. 9800-9802], 1911-1919.

3 volumes. Folio. Original publisher's wrappers.

v. 1: 1f., 3 pp. – v. 2: 1f., 3 pp. – v. 3: 1f., 4 pp., with publisher's advertisement to recto of lower wrapper

Wrappers somewhat worn, soiled, and chipped; some detached; occasional handstamps; other minor defects.

First Edition of nos. 1 and 2 (1911); later issue of no. 3 (ca. 1919). Orledge, p. 270.

"The turning-point in [Satie's] career came in January 1911 when Ravel performed [Sarabande no. 2] at a concert of the Société Musicale Indépendante. Satie was suddenly seen (in his second Sarabande) as a harmonic forerunner of Impressionism: he became a focus for young composers, and Debussy conducted his orchestrations of the *Gymnopédies* two months later at the Salle Gaveau, upsetting their composer by being jealous of their success. What pleased Satie most about all this was that Demets agreed to publish his recent *Véritables préludes flasques* in 1912 and was soon requesting

more such humorous piano pieces ... Articles began to appear about his music, and the celebrated pianist Viñes promoted his cause with some notable first performances." Robert Orledge in *Grove Music Online*

\$125

[\(33600\)](#)

- 161. Socrate [Piano-vocal score]** Drame symphonique en trois parties avec voix, sur des dialogues de Platon; traduits par Victor Cousin Paris: Éditions la Sirène [PN E. D. 2 L. S.], 1919.
- Folio. Original publisher's upper wrapper trimmed and laid down to heavy ivory stock, publisher's advertisement to recto of lower. 2ff., 71 pp.
- Wrappers slightly browned and creased; small tears to head and tail of spine. Internal browning, slightly heavier to edges.
- First Edition, first issue. Orledge, p. 316. Crawford, p. 432.
- Socrate was first heard 3 April 1918 in extracts performed privately by Satie and Jane Bathori at the home of the Princess of Pognac. The first complete public performance took place in Paris at the Salle de l'Ancien Conservatoire, 14 February 1920, with Jane Bathori, Suzanne Balguerie, and André Salomen.
- "I'm working on the 'Life of Socrates' ... Plato is a perfect collaborator, very gentle and never troublesome. It's a dream! ... I'm swimming in happiness. At last, I'm free, I'm free! Very free! What happiness!" Erik Satie in a letter to Valentine Gross. Orledge: *Satie the Composer*, p. 8.
- \$200

[\(33619\)](#)

- 162. Véritables préludes flasques [Solo piano]**
- Paris: E. Demets [PN E. 1725 D.], 1912.
- Folio. Unbound as issued. 6 pp. Publisher's advertisement to last page.
- Title slightly soiled and foxed, small tears to head and tail.
- First Edition. Orledge, p. 296.
- \$80

[\(33599\)](#)

SCHOENBERG, Arnold 1874-1951

163. [Opp. 1-2]. Zwei Gesänge – Vier Lieder [Voice and piano]

[1903-1912]

Folio. 6 scores bound together. Full dark green cloth, titling gilt to spine.

Contents:

[Op. 1, no. 1]. *Dank und Abschied* ... 1. Dank. Berlin: Verlag Dreililien [PN 235]; [Wien]: Universal Edition, [after 1912]. 9 pp. Reissue of the first edition. GA B/1/2, p. 54.

[Op. 1, no. 2]. *Dank und Abschied* ... 2. Abschied. Berlin: Verlag Dreililien [PN 236], [1903]. 11 pp. First Edition, first issue. GA B/1/2, p. 58.

[Op. 2, no. 1]. *Vier Lieder* ... 1. Erwartung. Berlin: Verlag Dreililien [PN 237], [1903]. 11 pp. First Edition, first issue. GA B/1/2, pp. 65-66.

[Op. 2, no. 2]. *Vier Lieder* ... 2. Schenk mir deinen goldnen Kamm. Berlin: Verlag Dreililien [PN 238], [1903]. 5 pp. First Edition, first issue. GA B/1/2, pp. 68-69.

[Op. 2, no. 3]. *Vier Lieder* ... 3. Erhebung. Berlin: Verlag Dreililien [PN 239], [1908]. Publisher's original wrappers bound in. 3, [1] (catalog) pp. First Edition, early issue (with colored title page but publisher's catalog). GA B/1/2, pp. 68-69.

[Op. 2, no. 4]. *Vier Lieder* ... 4. Waldsonne. Berlin: Verlag Dreililien [PN 240]; [Wien]: Universal Edition, [after 1912]. 5 pp. Reissue of the first edition. GA B/1/2, p. 76.

Binding slightly rubbed. Heavy browning to Op. 1, No. 1 and Op. 2, Nos. 2 and 4.

Both opuses are dedicated to composer Alexander Zemlinsky, a close friend and mentor of Schoenberg.

\$275

[\(33283\)](#)

164. [Op. 3]. **Sechs Lieder** für eine mittlere Singstimme und Klavier
 Berlin: Verlag Dreililien [PN 280-285]
 Six individual volumes. Complete. All folio (except where noted) with titles printed in red and black.
 No. 1. Wie Georg von Frundsberg von sich selber sang. [1904]. 5 pp.
 First Edition, first issue. GA B/1/2, pp. 82-83.
 No. 2. Die Aufgeregten. [1904]. 5 pp.
 First Edition, first issue. GA B/1/2, p. 87.
 No. 3. Warnung. [1904]. 5 pp.
 First Edition, first issue. GA B/1/2, p. 91.
 No. 4. Hochzeitslied. [after 1912]. 5 pp.
 Reissue of the first edition by Universal. GA B/1/2, p. 94.
 No. 5. Geübtes Herz. [ca. 1950]. Small folio. 5 pp.
 Reissue of the first edition by Birnbach. GA B/1/2, p. 99.
 No. 6. Freibold. [1904]. 5 pp.
 First Edition, first issue. GA B/1/2, p. 104.
 All except No. 5 browned and quite brittle; corners turned and creased; frayed at edges; Occasional annotations in pencil.
 \$120 [\(24178\)](#)

165. [Op. 4]. **Verklärte Nacht** [Score and parts]
 Berlin: Verlag Dreililien (Richard Birnbach) [PN 345], [ca. 1950].
 Study score: Small octavo. Wrappers. 51 pp.
 Parts: Folio. Wrappers. Violin I: 1f., 8 pp.
 Violin II: 11 pp. Viola I: 11 pp. Viola II: 10 pp.
 Violoncello I: 10 pp. Violoncello II: 6 pp.
 Publisher's handstamp to foot of title.
 Slightly browned. Wrappers frayed at spine.
 Reissue of the first edition. Rufer (E), p. 24.
 GA B/22, pp. 34-35.
 \$50 [\(24945\)](#)

166. [Op. 5]. **Pelleas und Melisande** [Study score] (nach dem Drama von Maurice Maeterlick) Symphonische Dichtung für Orchester
 Wien: Universal Edition [PN U.E. 7036], [1922], ©1920.
 Octavo. Full dark green cloth, titling gilt to spine. 125 pp.
 Binding slightly rubbed; hinges partially split. Light browning to margins.
 First Edition of the study score. Rufer (E), p. 25. GA B/10, p. 43.
 A reduction of the full-size score issued 1920 (PN 3371).
 "At the time he composed this work, which was finished in February of 1903, Schönberg had no knowledge of Gabriel Fauré's *Pelleas* theater music or Claude Debussy's opera *Pelléas et Mélisande*, which was premiered in Paris on April 30th, 1902 ... Before the premiere, conducted by the composer, on January 25th, 1905, in the main hall of the Musikverein - 'one of the critics recommended sticking me in an insane asylum, and storing all music paper well out of my reach' (1949) - Schönberg discussed his score with Gustav Mahler, to whom it 'seemed to be enormously complicated.'" Therese Muxeneder, Arnold Schönberg Center.
 \$160 [\(33319\)](#)

167. [Op. 7]. **Streichquartett** [Parts]
 Berlin: Verlag Dreililien [PN 646], [1908].
 Folio. Unbound. Violin I: 20 pp. Violin II: 23 pp.
 Viola: 21 pp. Violoncello: 21 pp.
 Former owner's signature "Berthold Schroeder" in black ink to upper right corner of first page of each part.
 Slightly browned, foxed and frayed; outer bifolium of first violin part frayed at edges and spine with tape repairs and slight loss.
 An attractive wide-margined copy.
 First Edition, probable first issue. Rufer (E) pp. 26-27. GA B/20, pp. 26-27.
 \$485 [\(24201\)](#)

168. [Op. 8]. **Sechs Orchester-Lieder**
[Piano-vocal score] Klavierauszug von
Anton v. Webern

Wien-Leipzig: Universal Edition [U.E. 3041-6],
[1911, 1913].

Six volumes. Folio. Original publisher's decorative wrappers printed in black within lavender border, titles within sepia border, both in art nouveau style.

- 1. *Natur*. 7 pp. Lower wrapper dated June 1913. First Edition, later issue.
- 2. *Das Wappenschild*. 11 pp. Lower wrapper February 1911. First Edition, first issue.
- 3. *Sehnsucht*. 5 pp. Lower wrapper dated June 1913. First Edition, later issue.
- 4. *Nie ward ich, Herrin, müd*. 7 pp. Lower wrapper dated March 1913. First Edition, later issue.
- 5. *Voll jener Süsse*. 8 pp. Lower wrapper dated June 1913. First Edition, later issue.
- 6. *Wenn Vöglein klagen*. 7 pp. Lower wrapper dated February 1911. First Edition, first issue. Stamped "Ehren Exemplar" (complimentary copy), with annotations in pencil and crayon.

Wrappers slightly worn and browned. Some minor internal wear and browning, but in very good condition overall.

First Editions: first issues of nos. 2 and 6; the remainder later issues. Rufer (E) p. 27.

\$650

[\[24205\]](#)

169. [Op. 9]. **Kammersymphonie [Study score]**

Wien: Universal Edition [UE 7147], [1967], ©1950.

Octavo. Wrappers. 144 pp. Reprint.

\$25

[\[35677\]](#)



170. [Op. 9]. **Kammersymphonie [Solo piano]** (für 15 Solo-Instrumente) ... für Klavier zu 2 Händen gesetzt von Eduard Steuermann

[Wien]: Universal Edition [PN U.E. 7146], 1922.

Small folio. 3-47 pp.

Binding slightly rubbed. Title lacking.

First Edition of this arrangement. Rufer (E), p. 28.

Schoenberg's Chamber Symphony, Op. 9, was completed in 1906 and premiered 8 February 1907 in Vienna. Due to difficulty in having the work both performed and understood by audiences, he produced a number of different versions and arrangements.

"Schoenberg singled out his op. 9 as a 'true turning point' in his compositional style." Therese Muxeneder, Arnold Schönberg Center.

\$65

[\[33286\]](#)

171. [Op. 10]. **Streichquartett II [Study score]** für zwei Violinen, Viola, Violoncello und eine Sopran-stimme (im 3. und 4. Satz: "Litanei" und "Entrückung", Gedichte von Stefan George) (Neu revidiert 1921)

Wien: Universal Edition [PN U.E. 2993. 6064]; Philharmonia [PN W.Ph.V. 229], 1940.

Small octavo. Full dark green cloth, titling gilt to spine. 1f., 63 pp. Frontispiece photographic portrait of Schoenberg. German text, with introduction in German, French, and English.

Series: Philharmonia Partituren No. 229.

Binding slightly rubbed. Score trimmed; light uniform browning.

Revised edition of the 1925 study score. Rufer (E), pp. 29-30. GA B/20, pp. 142-47.

"The Second String Quartet is a landmark not only in the history of Schoenberg's activity as a composer but also in the development of modern music in general: the work embodies the transition from tonal to non-tonal composition. A further break with tradition is the addition of a soprano voice, as Schoenberg violated the framework of the genre, more than any other defined by the setup of its performing forces." Christian Martin Schmidt: *Gesamtausgabe*, Series B, vol. 20, p. xiv.

\$40 [\(33264\)](#)

172. [Op. 11]. **Drei Klavierstücke**

Wien–Leipzig: Universal Edition [PN U.E. 2991], [1913], ©1910.

Folio. Original publisher's wrappers. 14 pp. Wrappers and title with decorative art nouveau border.

Lower wrapper dated August 1913.

Slightly worn. Dealer's handstamp to foot of upper wrapper.

First Edition, fourth issue. Rufer (E), p. 30. GA B/4, pp. 4-5.

\$125 [\(24227\)](#)

173. [Op. 13]. **"Friede auf Erden"** von C.F. Meyer für gemischten Chor a capella – "Peace on Earth" English words by Arthur Fagge für unaccompanied Chorus (S.A.T.B.)

Cöln am Rhein: Tischer & Jagenberg [PN T. & J. 138], ©1912.

Large octavo. Original dark ivory wrappers printed in red and blue/black. 19 pp. Text in German and English.

Signature to upper outer corner of upper wrapper ("Trevor Hawley, B.N.C. 7.x 31").

Wrappers slightly worn and soiled; outer margins browned; slightly separated at upper hinge.

First Edition, second issue, with English text. Rufer, pp. 30-31. GA B/18/1, p. 19.

Schoenberg's most famous choral work is also infamous for its difficulty. A planned performance in 1908 by the Singverein was canceled for this reason. Franz Schreker requested that Schoenberg add an orchestral part to support the singers, and it was in this version that the work premiered 9 December 1911 in Vienna. A note in the published versions of the score still states that the work is to be performed a cappella, and that only when "the purity of the intonation fails" is the accompaniment to be used.

\$150 [\(32103\)](#)

174. [Op. 15]. **15 Gedichte aus "Das Buch der hängenden gärten"** [Piano-vocal score] von Stefan George, version française de Jean Casson et Max Deutsch. Gesang und Klavier

Wien: Universal Edition [PN U.E. 5338], 1952.

Small folio. Full dark green cloth, titling gilt to spine. 2ff., 37 pp. Text in German and French.

Binding slightly rubbed. Minor browning to edges.

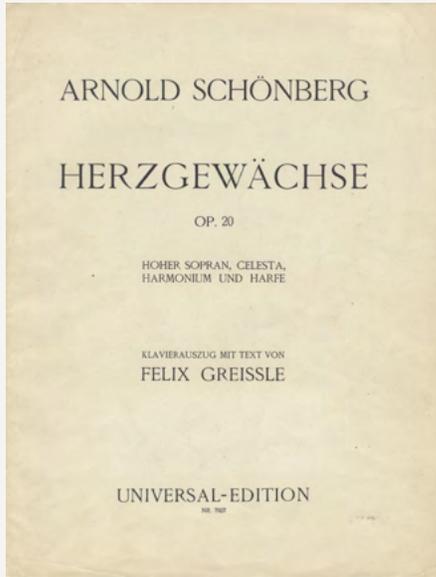
First French Edition. Rufer (E), p. 32.

"With its free atonal style, elegant concision, and structuring through the use of developing variation, the Op. 15 is a marker in Schönberg's repertoire—particularly through the new world of freedom afforded by atonality. Indeed, the "emancipation of the dissonance" is a principle that would not only influence Schönberg's evolution as a composer, but, as history has shown, would lead to one of the most significant advancements in all of Western music. The subsequent realization of the principle of atonality foreshadowed the advent of the 12-tone method in 1920, which in turn opened the gateway to a new world of sound."
Charles Stratford, Arnold Schönberg Center
\$125 [\(33291\)](#)

175. [Op. 16]. **Five Pieces for Orchestra [Study score]** (Fünf Orchesterstücke) ... Revised edition, reduced for normal-sized orchestra by the composer
New York: C. F. Peters Corporation [PN 6061], 1952.
Octavo. 1f. (title), 2ff. (portrait, notes, facsimile dedication), 3-60 pp. Text in German and English.
Photographic reproduction portrait of Schoenberg with printed autograph inscription in German to Walter Hinrichsen in facsimile. Dedication, in English, in facsimile of Schoenberg's hand, to the memory of Henri Hinrichsen.
Binding slightly rubbed and bumped. Light browning to edges.
First Edition of the revised version for standard orchestra. Rufer (E), p. 34. GA B/14, pp. 5-6.
Schoenberg made a reduction of the work, as the large orchestration proved an obstacle to performances. The edition was prepared by Schoenberg's assistant, Richard Hoffmann, and published posthumously.
\$135 [\(33320\)](#)

176. [Op. 17]. **Erwartung [Piano-vocal score]** (Monodram) Dichtung von Marie Pappenheim. Klavierauszug mit Text von Eduard Steuermann
Wien: Universal Edition [PN U.E. 5362], [1924], ©1922.
Small folio. Full dark green cloth, titling gilt to spine. 47 pp.
Binding slightly worn and soiled; hinges partially split.
First Edition, second issue. Rufer (E) pp. 34-36. GA B/6/2, p. 98.
Erwartung, a "Monodram" to a libretto by Marie Pappenheim, was first performed in Prague at the Neues Deutsches Theater, 6 June 1924.
"In August 1909, shortly before starting work on *Erwartung*, Schoenberg described in letters to Busoni the ideal towards which he was then striving in his music. He wanted to leave behind him concentration on separate feelings in unreal isolation, along with the associated musical structures controlled by conscious logic, and find a means of expressing the multiplicity of contradictory feelings that can arise simultaneously from the unconscious. He had just asked a young doctor of his acquaintance, Marie Pappenheim, to write an opera libretto for him on a subject of her own choosing. It is clear from the resulting drama that she was familiar with recent psychological and psychoanalytical thought, and that she must have known about Schoenberg's current preoccupations..." O.W. Neighbour in *Grove Music Online*
\$120 [\(33288\)](#)

178.



177. [Op. 18]. *Die glückliche Hand* [Piano-vocal score] Drama mit Musik ... Auszug mit Text für zwei Klaviere zu vier Händen von Eduard Steuermann

Wien: Universal Edition [PN U.E. 5669], [1924], ©1923.

Folio. Full dark green cloth, titling gilt to spine. 40 pp.

Together with:

- Program for the first staged American performance of the work. Metropolitan Opera, New York, 22 April 1930. Large octavo. 4 pp.

- Program in the League of Composers series dated February 2 announcing the April 22 concert with markings in red and lead pencil indicating that the owner may have been a music critic.

Housed in pocket laid down to rear pastedown.

Binding slightly rubbed. Small tape repair and musicseller's handstamp to title; first signature split; a few small dampstains to edges.

First Edition of this arrangement, second issue (lacking printer's note to p. 40). Rufer (E), p. 36-37. GA B/6/3, pp. 88.

Die glückliche Hand [The Hand of Fate], a drama with music in 1 act to Schoenberg's own libretto, was first performed in Vienna at the Volksoper, 14 October 1924.

"This work was begun in 1910, but much of the music, including the first and last of the four scenes, was not composed until 1912-13. Like its companion piece, *Erwartung*, it contains only one singing character. It is shorter, lasting only 20 minutes or so, but the action is far more complex, involving two mimed roles, a chorus and elaborate scenic effects synchronized with constantly changing coloured lighting. This last feature was also used by Kandinsky in *Der gelbe Klang*, but Schoenberg did not know about it at the time. His conception coincides with his own most intense period of activity as a painter." O.W. Neighbour in *Grove Music Online*.

\$450

[\(33282\)](#)

178. [Op. 20]. *Herzgewächse* [Piano-vocal score] Hoher Sopran, Celesta, Harmonium und Harfe. Klavierauszug mit Text von Felix Greissle

Wien: Universal Edition [PN U.E. 7927], 1925.

Folio. Stapled. Original publisher's wrappers. 7 pp. With publisher's catalogue dated April 1925 to verso of lower wrapper.

Slightly worn; wrappers partially split.

First Edition of this arrangement. Rufer (E), p. 38. Satoh, pp. 13-14. The full score was published by Universal Edition in 1920.

The text of *Herzgewächse* (Foliage of the Heart) is by Maurice Maeterlinck, translated by Karl Klammer and Friedrich von Oppeln-Bronikowski. The arranger, Felix Greissle, was Schoenberg's son-in-law.

\$100

[\(33256\)](#)

179. [Op. 21]. Dreimal sieben Gedichte aus Albert Girauds *Pierrot Lunaire* [Full score] (Deutsch von Erich Otto Hartleben) Für eine Sprechstimme, Klavier, Flöte (auch Piccolo), Klarinette (auch Baß-Klarinette), Geige (auch Bratsche) und Violoncell (Melodramen)

Wien–Leipzig: Universal Edition [PN U.E. 5334], [1924], ©1914.

Folio. Original publisher's light green printed wrappers. 1f. (title), 78 pp.

Housed in an archival folder within linen-backed boards.

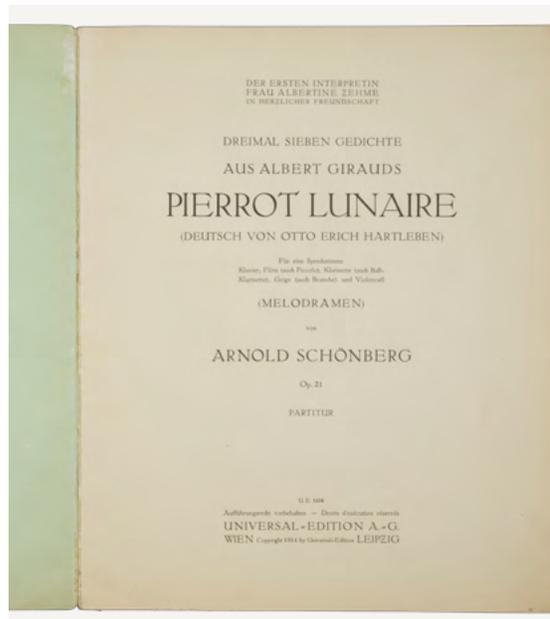
Wrappers slightly worn and soiled; minor browning to margins; spine with titling in ink.

First Edition, third issue (without "Weag" to final page of music). Rufer, pp. 38-40. GA B/24/1, p. 33.

The full score was printed in two print runs, the first consisting of 50 numbered and signed copies on fine paper and the second of 200 copies on regular paper. The full score was re-issued in 1924 in a print run of 96 copies.

A landmark of twentieth-century music, *Pierrot lunaire* is a setting of the symbolist poem cycle by Albert Giraud (1860-1929) for speaker (Sprechstimme) and small chamber ensemble. It was first performed by Albertine Zehme in Berlin at the Choralion-Saal, 16 October 1912.

"The rather modish verses, by turns grotesque, macabre or consciously sentimental, provide the occasion for presenting human activity as a shadow play in which menace and absurdity are on a level. The focus shifts at random, as in a dream, between the lunatic activities of the clown, impersonal scenes, the poet in the first person and the self-absorbed artist, who is not spared. Within his new style Schoenberg parodies the characteristics of a great range of genre pieces, very often retaining the ghost of their formal layout as well. In music the lines dividing ironic from direct reference are often hard to detect. The peculiar fascination of *Pierrot lunaire* lies in this ambiguity. The nightmare imagery of some of the poems might scarcely be admissible without ironic



179.

distancing, yet the music often strikes with authentic horror. Mockery constantly shades into good humour, exaggerated pathos into the genuinely touching." O.W. Neighbour in *Grove Music Online*

\$1,250

[\[32105\]](#)

180. [Op. 21]. Dreimal sieben Gedichte aus Albert Girauds *Pierrot Lunaire* [Piano-vocal score] ... Klavierauszug mit Text von Erwin Stein

Wien–Leipzig: Universal Edition [PN U.E. 7144], ©1923.

Quarto. Original publisher's printed wrappers. 1f. (title), 67 pp.

Copyright 1923 to upper wrapper and title; copyright 1922 to first page of music.

Plate numbers 5334.5336 to pages of text, corresponding to the full and study score editions.

Upper wrapper browned, detached, stained at inner margin and frayed with slight loss; lower lacking. Light dampstaining to lower inner corners of first and last leaves.

First Edition of the piano-vocal score, either first or second issue. Rufer (E), pp. 38-40. GA B/24/1, p. 39.

\$750

[\[24955\]](#)

183.



181. [Op. 21]. Dreimal sieben Gedichte aus Albert Girauds Pierrot Lunaire [Study score] ... Partitur Taschenausgabe

Wien–Leipzig: Universal Edition [PN U.E. 5334. 5336], ©1914.

Small octavo. Original publisher's printed wrappers. 1f. (title), 78 pp.

Small English antiquarian bookseller's label laid down to verso of upper wrapper.

Disbound. Wrappers browned and detached, with slight loss to lower; spine lacking. Small stains to final page of music.

First Edition of the study score. Rufer (E), pp. 38-40. GA B/24/1, pp. 35-36.

\$100 [\(24266\)](#)

182. [Op. 22]. Vier Lieder [Short score] Für Gesang und Orchester. Vereinfachte Studier- und Dirigierpartitur (Hiezu ein Vorwort)

Wien–Leipzig: Universal Edition [PN U.E. 6060], ©1917.

Oblong folio (259 x 337 mm). Original publisher's printed wrappers. 16 pp.

Schoenberg's preface explains the experimental layout of the score.

Browned; slightly worn; dampstained at upper margin and center of upper edge.

First Edition, first issue of the complete cycle. Rufer (E), pp. 40-41. GA B/3, pp. 189-90.

The second issue (1920) was printed on better quality paper and in a slightly larger format.

The Four Songs of op. 22 were Schoenberg's last composition before his seven-year hiatus as a composer, which ended only with his development of dodecaphony. They are set to texts by Ernest Dowson (1867-1900), in German translation by Stefan George (1868-1933), and Rainer Maria Rilke (1875-1926).

"Schoenberg's 'simplified score for study and conducting' is supposed to resemble, in its appearance, a piano reduction for two or four—if necessary, also for six or eight—hands ... The simplified notation of an orchestral score, however, is not the result of a similar simplification of the orchestra ... The fact that similar sonorities are written in completely different ways makes reading more difficult, and Schoenberg never reverted to this manner of notation." Agnes Grond, Arnold Schönberg Center.

\$500 [\(24271\)](#)

183. [Op. 22]. Vier Lieder [Set of proof sheets]

Wien–Leipzig: Universal Edition [PN U.E. 6060], 1917.

Oblong folio (ca. 262 x 330 mm). Unbound. 16ff. in total, with ff.1-4 (title, contents, composer's preface) and 5-16 (music).

Printed in black ink on semi-transparent paper in reverse on one side of the leaf only, with printed reproduction of inscription ("Xmas, 1957") to lower right corner of first leaf and printed reproduction of manuscript numerical notation relating to instrumentation to lower margin of fourth leaf. Numbering in pencil to lower right corners.

First leaf slightly worn, with very small triangular tear and paper clipmark to blank upper margin, but in very good condition overall.

Pre-publication proof of the first edition of the complete cycle, but later than the two proofs recorded by the Arnold Schoenberg Center in Vienna. Rufer (E), pp. 40-41. GA B/3, pp. 188-189.

\$750 [\(31301\)](#)

184. [Op. 23]. Fünf Klavierstücke

København & Leipzig: Wilhelm Hansen [PN 18298], [1924], ©1923.

Small folio. Original decorative green wrappers. 20 pp.

"Zweite Auflage" to upper wrapper; publisher's catalogue to lower. Reproduction of portrait photograph to title.

Previously from the collection of pianist and composer Erich Itor Kahn, with his signature ("EIKahn") in pencil and handstamp "Erich Itor & Frida Kahn Collections" to upper. Fingering, notational corrections, and other annotations in pencil by Erich Itor Kahn.

Musicseller's handstamp to upper.

Together with:

Another copy of the same edition, unsigned and without Firnberg stamp but with additional annotations to the score in Kahn's hand.

Both copies slightly worn and browned; other minor defects.

First Edition, second issue. Rufer (E), p. 42. GA B/4, p. 25.

Erich Itor Kahn (1905-1956) studied at the Hoch'sches Konservatorium in Frankfurt. An early champion of Schoenberg, he gave the world premiere of the composer's piano piece op. 33a; he also studied the present op. 23 cycle early on. The notational corrections are of particular interest.

The waltz concluding the cycle, first sketched in 1921, is considered the earliest example of Schoenbergian twelve-note composition.

\$550 [\(24950\)](#)

185. [Op. 24]. Serenade [Study score] für Klarinette, Bassklarinetten, Mandoline, Gitarre, Geige, Bratsche, Violoncell und eine tiefe Männerstimme (IV. Satz: Sonett von Petrarca)

Kjøbenhavn & Leipzig: Wilhelm Hansen [PN 18299], [ca. 1950], ©1924.

Small octavo. Full black cloth, titling gilt to spine. 63 pp.

From the collection of composer Frederic Cohen (1904-1967), with his signature to head of title and initials gilt to upper.

Reissue of the first edition. Rufer (E) pp. 43-45. GA B/23/1, pp. 147.

Frederic (Fritz) Cohen worked for numerous ballet and opera companies, most notably composing music for Kurt Jooss. After fleeing Germany, he briefly served as director of the Julliard Opera Theatre.

\$50 [\(33265\)](#)

186. [Op. 25]. Suite für Klavier

Wien–New York: Universal Edition [PN U.E. 7627], [1926], ©1925.

Folio. Original publisher's light green printed wrappers. 1f. (title), 24 pp. Performance instructions in German, English, and French. Publisher's catalogue dated December 1925 to verso of lower wrapper.

Wrappers slightly worn and browned; tape repairs to spine. Handstamps to upper and title.

First Edition, second issue. Rufer (E), p. 45. GA B/4, p. 34.

The suite is one of the first works in which Schoenberg applied his newly-invented method of dodecaphonic composition, to which he assigned epochal importance.

\$220 [\(24276\)](#)

187. [Op. 26]. **Bläserquintett [Study score]** Quintet for Wind Instruments
 Wien–London: Philharmonia [W.Ph.V. 230]; Universal Edition [U.E. 7668], [1962], ©1925.
 Small octavo. Wrappers. 3ff., 75 pp. Reprint.
 \$10 [\(35681\)](#)

188. [Op. 27]. **Vier Stücke für gemischten Chor**
 Wien: Universal Edition [PN. U.E. 8549], ©1926.
 Small folio. Full dark green cloth, titling gilt to spine. 35 pp.
 Binding slightly rubbed. Light horizontal crease throughout.
 First Edition. Rufer (E), pp. 46-48. GA B/18/2, pp. 22-23.
 \$250 [\(33284\)](#)

189. [Op. 28]. **Drei Satiren für gemischten Chor**
 Wien–New York: Universal Edition [PN. U.E. 8586], ©1926.
 Small folio. Original light green printed wrappers. 58 pp. Publisher's catalog dated August 1926 to lower wrapper.
 Early owner's signature in pencil to head of upper wrapper: "Annegret Batschelet-Massini 1.2.[19]55."
 With manuscript transcriptions in an unidentified hand (scores and parts) of the canon for string quartet from the appendix on music paper by Hug, Basel.
 Small adhesive remnants to inner corners of wrappers; otherwise a very nice copy.
 First Edition, first issue. Rufer (E), p. 48. GA B/18/2, pp. 96-97.
 All texts are by Schoenberg himself. The second piece, "Vielseitigkeit," is a notorious spoof on Stravinsky, ridiculed as "der kleine Modernsky."

"In a letter to Amadeo Filippi in May 1949 Schoenberg wrote that the Drei Satiren were composed when he had been very angered by the attacks by some of his younger contemporaries. Through the Satires he wanted to attack all those who 'seek personal salvation by taking the middle road...' Secondly, 'take aim at those who pretend to aspire "back to..."' Thirdly, he wanted to attack the 'folklorists... and finally all those "ists" 'in whom I can only see mannerists. Their music is enjoyed most by those who constantly think of the slogan, which is intended to prevent them from thinking of anything else.'" Joseph Auner: *A Schoenberg Reader*, pp. 186-7.

Annegret Batschelet-Massini (1918-2004) was a Swiss violinist and music teacher, known as an ardent champion of contemporary music.
 \$500 [\(25054\)](#)

190. [Op. 29]. **Suite [Full score]** für kleine Klarinette, Klarinette, Bassklarinetten, Geige, Bratsche, Violoncell und Klavier
 Wien: Universal Edition [PN. U.E. 8685], ©1927.
 Small folio. Full dark green cloth, titling gilt to spine. 111 pp.
 Binding slightly rubbed. Minor browning to edges.
 First Edition. Rufer (E) pp. 50-51. GA B/23/2, pp. 129.
 "The Suite is dominated by dance rhythms, with the first two movements in particular recalling the dance music of the 1920s. The unusual scoring with its affinity to the 'reeds' section of a swing band - three clarinets, string trio and piano - contributes to this feeling. However, the particular attraction of the Suite originates from the tension in the relationship between its cheerful character and the rigidity of its musical structure." Website of the Arnold Schönberg Center
 \$350 [\(33290\)](#)

191. [Op. 30]. III. Streichquartett [Parts]

Wien–Leipzig: Universal Edition [PN U.E. 1928 a-d], ©1929.

4 volumes. Small folio. Publisher's green printed wrappers. Violin I: 20 pp. Violin II: 25 pp. Viola: 26 pp. Violoncello: 27 pp. Printer's note "Weag" to lower right corner of final page of music of each part. Publisher's catalogue dated March 1929 to verso of lower wrapper.

Slightly worn; spine of wrappers reinforced with paper tape; 2" tear to spine of lower.

First Edition, first issue. Rufer (E), pp. 51-52. GA B/21, p. 9.

"Last Sunday [I heard] your 3rd Quartet played by Kolisch! I search for words to describe my impression; perhaps I can say it best this way: that with each new work from you, my whole world view becomes new." Anton Webern to Arnold Schoenberg, 25 November 1927.

\$450

[\[24277\]](#)

192. [Op. 31]. Variationen für Orchestra [Study score]

Wien: Universal Edition [U.E. 12196], 1929.

Octavo. Original publisher's wrappers. 80 pp.

Wrappers slightly worn and soiled. Light browning throughout.

First Edition in this format. Rufer (E), pp. 52-53.

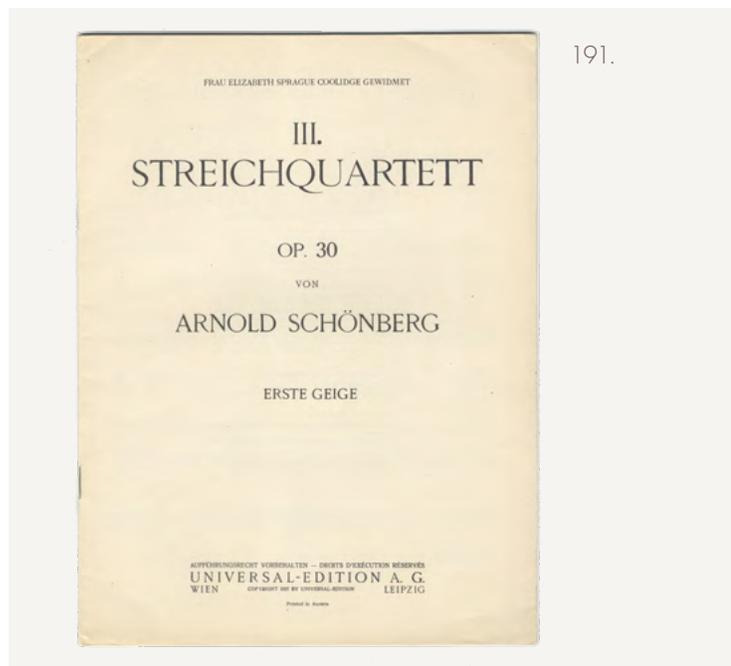
\$75

[\[33236\]](#)

193. [Op. 34]. Begleitungsmusik zu einer Lichtspielszene [Full score] (Drohende Gefahr, Angst, Katastrophe) – Accompaniment to a cinematographic scene

Magdeburg: Hinrichshofen's Verlag [PN H.V. 12946], ©1930.

Small folio. Full dark green cloth, titling gilt to spine. 46 pp.



191.

Binding slightly worn, rubbed, and bumped; upper hinge split. Minor browning to edges.

First Edition. Rufer (E), pp. 57-58. GA B/14/1, pp. 20-21.

"In 1929 Schönberg was commissioned by the Heinrichshofen Verlag in Magdeburg to write film music. The composer, who - as subsequent experiences in Hollywood were to reveal - even in financially difficult situations would never have agreed to play a subordinate role to a director's or producer's conception of art or even relinquish his formal independence for a pre-produced film, ignored the possible guidelines and oriented himself exclusively towards the key words "threatening danger, fear, catastrophe." As a result of this, the work can in fact be attributed to the broad sphere of programme music, but without describing precise situations or groups of people." Website of the Arnold Schönberg Center

\$150

[\[33292\]](#)

194. [Op. 35]. **Sechs Stücke für Männerchor**

Berlin: Ed. Bote & G. Bock [PNs B. & B. 19979-84], ©1930.

Large octavo. Original publisher's blue printed wrappers. 47 pp. With separate plate number to each of the six choruses and separate copyright notice to the foot of the first page of each piece.

Text underlay in German and English. German texts by Schönberg with English translations by D. Millar Craig and Adolph Weiss. Handstamp to upper wrapper: "Rezensions-Exemplar."

Bookplate of "WS" laid down to title with signature "Walter Schrenk" to right.

Wrappers split at spine. Some browning.

Together with:

An 8-page program booklet for two concerts, "Chormusik der Gegenwart," Berlin, afternoon and evening of January 31, 1932, under the auspices of the Deutscher Arbeiter-Sängerbund, including op. 35.

First Edition of the complete cycle, possible first issue. Rufer (E), pp. 58-60. GA B/18/2, pp. 223-24.

"And yet behind the absolute eternal values of this opus there seems to be something temporary as well: just as in the magnificent texts you reflect upon today's communal ideas [...] it also appears that you (you who have always shown the younger generation the way) for once wished to demonstrate something after the fact, and thereby wanted to show that such simple forms which are generally associated with cheap communal music can also lay claim to the highest standards of artistry and proficiency." Alban Berg to Schoenberg, February 1931.

Walter Schrenk (1893-1932) was the music critic of the Berlin daily *Deutsche Allgemeine Zeitung*.

\$400 [\[24283\]](#)

195. [Op. 36]. **Concerto for Violin and Orchestra [Piano reduction]** Reduction of the Orchestra Score by Felix Greissle.

New York: G. Schirmer [PN 38238c], ©1939.

Small folio. Full dark green cloth, titling gilt to spine. 72 pp.

Binding slightly rubbed. Minor browning to edges; tone row annotations in red and black pencil to first three pages of music.

First Edition of this arrangement. Rufer (E) pp. 60-62. GA B/15, p. 15.

\$275 [\[33293\]](#)

196. [Op. 37]. **Fourth String Quartet [Score]**

New York: G. Schirmer [PN 38236c], ©1939.

Octavo. Full dark green cloth, titling gilt to spine. 2ff. (title, printed dedication, notes), 107 pp.

Binding slightly rubbed; hinges partially split. Light uniform browning.

First Edition. Rufer (E), p. 62-63. GA B/21, p. 59.

\$100 [\[33321\]](#)

197. [Op. 40]. **Variations on a Recitative for Organ** Edited by Carl Weinrich

New York: H. W. Gray Co. [PN C.O.S. No.13-(28)], 1947.

Small folio. Full dark green cloth, titling gilt to spine. 2ff. (preface by Carl Weinrich, organ registration), 28 pp.

Binding slightly rubbed. Lightly browned throughout, heavier to margins; lacking title.

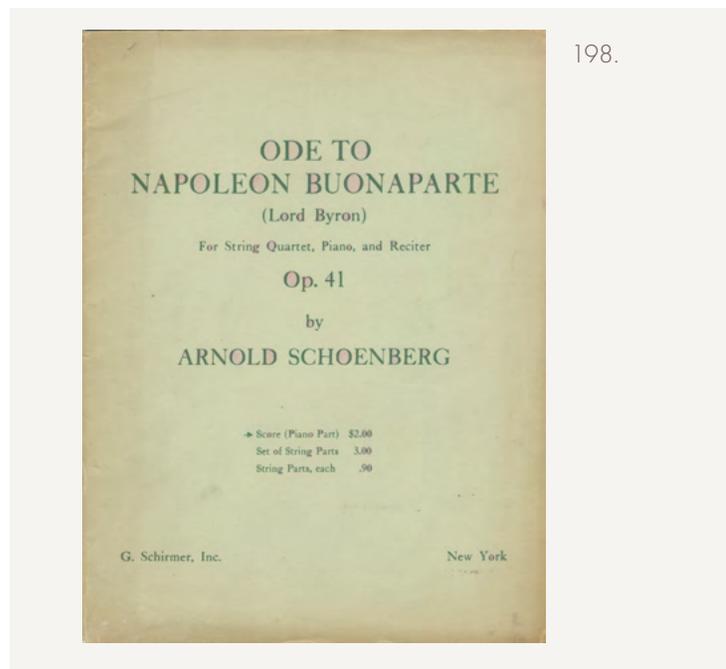
First Edition. Rufer (E), pp. 67-68. GA B/5, p. 9.

American organist Carl Weinrich premiered the work in New York City on April 10, 1944. His instructions and registrations were originally approved by Schoenberg, but he later found fault with them as they were too specific to Weinrich's organ.

\$100 [\[33281\]](#)

198. [Op. 41]. **Ode to Napoleon Bonaparte [Full score]** (Lord Byron) For String Quartet, Piano, and Reciter
New York: G. Schirmer [PN 40981cx], ©1945.
Folio. Stapled. Original publisher's light green printed wrappers. 2ff. (title, text, notes), 67, [1] (blank) pp.
Wrappers slightly worn and browned; red pencil shading to several letters.
First Edition. Rufer (E), pp. 69-70. GA B/24/2, pp. 34-35
\$150 [\(33259\)](#)

199. [Op. 42]. **Concerto For Piano and Orchestra [2-piano score]** Reduction of Orchestra for a Second Piano by Edward Steuermann
New York: G. Schirmer [PN 40728], 1944.
Small folio. Original publisher's light green printed wrappers. 2ff., 99 pp. Explanatory note by Schoenberg in English.
From the collection of pianist Mario Feninger (1923-2016), his initials to head of title and occasional annotations in pencil.
Wrappers slightly browned, stained at edge, spine slightly frayed.
First Edition. Rufer (E), p. 70. GA B/15, pp. 94-95.
The full score was not published until 1946.
"Schönberg's Piano Concerto, op. 42, which was originally commissioned by his former student Oscar Levant, is conceived as a single-movement form displaying the characteristics of a multimovement sonata cycle. Like the program of the concerto it divides into four parts. The opening melody of the Concerto, lasting thirty-nine bars, presents the four modes of the tone row in the following order: basic set, inversion of retrograde, retrograde, and inversion... The manuscript includes the four parts of the



198.

programme (which - according to Schönberg scholarship - is clearly autobiographical), each accompanied by a musical example from one of the four sections of the concerto." Website of the Arnold Schönberg Center
\$250 [\(24933\)](#)

200. [Op. 43b]. **Theme and Variations [Study score]**
New York: G. Schirmer [PN 42196c], ©1944.
Octavo. Full dark green cloth, titling gilt to spine. 1f. (title, instrumentation), 58 pp.
Binding slightly rubbed and shaken.
First Edition. Rufer (E), p. 71-72. GA B/14, p. 55-57.
The Theme and Variations was originally written for wind band, but the immense difficulty of the work led to Schoenberg rescoring it for symphony orchestra.
\$100 [\(33322\)](#)

204.



201. [Op. 45]. String Trio [Score]

Long Island City, N.Y.: Bomart Music Publications [PN bmp 1/3], ©1950.

Octavo. Full dark green cloth, titling gilt to spine. 2ff. (title, notes), 23, [1] pp. Publisher's catalog to last page.

Binding slightly rubbed. Light uniform browning.

First Edition. Rufer (E), p. 73. GA B/21, pp. 99-100.

Schoenberg's String Trio, Op. 45, was commissioned by Harvard for a symposium on music criticism, and premiered 1 May 1947 by members of the Walden String Quartet. It was written shortly after Schoenberg suffered a major heart attack, which influenced the tone of the work.

\$135 [\(33323\)](#)

202. [Op. 47]. Phantasy for Violin [Score and part]

New York: C. F. Peters [PN 6060], ©1952.

Small folio. Full dark green cloth, titling gilt to spine. 15 pp. + violin: 7, [1] pp.

Binding slightly rubbed and bumped.

First Edition. Rufer (E), p. 74. GA B/23/2, p. 389.

\$135 [\(33324\)](#)

203. [Op. 49, no. 1]. Two Comely

Maidens (Es gingen zwei Gespielen gut). SATB a cappella

New York: Edward B Marks Music Corporation [PNs 12672-14], ©1949.

Octavo. Original publisher's illustrated wrappers. 15, [1] pp. Text in English and German.

Series listing to last page, and statement at head of title: The Arthur Jordan Conservatory of Music Choral Series. Lloyd F. Sunderman, General Editor. No. 17.

Wrappers slightly worn and browned with minor chips; music seller's stamp to lower margin of upper. Uniform light internal browning.

First Edition, first issue. Rufer (E), p. 75. GA B/19, pp. 82-83.

Schoenberg previously arranged this German folksong for choir (Drei Volkslieder, 1929) and voice with piano (Vier deutsche Volkslieder, 1929).

\$85 [\(33234\)](#)

204. [Op. 50b]. De Profundis Psalm CXXX.

S.S.A.T.B.B. a cappella

Tel Aviv; New York: Israeli Music Publications [PN I.M.P. 301]; Leeds Music Corporation, ©1953.

Oblong octavo. Stapled. Original publisher's wrappers with design after a woodcut by Jacob Steinhardt. 23, [1] pp. Publisher's catalog to last page. Wrappers and title in English and Hebrew with text of the psalm in Latin and English; text in Hebrew with transliteration throughout.

Wrappers slightly worn and browned.

First Edition. Rufer (E), p. 76. GA B/19.

De Profundis, dedicated to the State of Israel, was written in response to a request by Chemjo Vinaver, a choral conductor compiling an anthology for the Jewish Agency for Palestine.

\$150 [\(33235\)](#)

205. [Op. 50c]. *Moderne Psalmen*.
[Score and facsimile]

Mainz: B. Schott's Söhne [PN 39328],
©1956.

3 volumes. Small folio. Housed in publisher's light green linen-backed slipcase. Facsimile autograph title to uppers. Edited and with a foreword by Rudolf Kolisch.

Vol. 1: *Der Erste Psalm für Sprecher, vierstimmigen gemischten Chor und Orchester: Partitur nach den hinterlassenen Skizzen Schoenbergs* herausgegeben von Rudolf Kolisch. 22 pp.

Vol. 2: [Facsimile of incomplete autograph short score]. [15] pp.

Vol. 3: Foreword – *Die Skizzen zum Ersten Psalm – Die Texte der Modernen Psalmen*. [30] pp.

First Edition. Rufer (E), pp. 76-77.

Schoenberg's last composition; although it remained incomplete, Schoenberg assigned it an opus number. The edition was the work of violinist Rudolf Kolisch (1896-1978), the brother of Schoenberg's wife Gertrud, then professor at the University of Wisconsin-Madison and first violinist of the Pro Arte string quartet.

\$150

[\[24284\]](#)

206. *Gurre-Lieder* [Full score; facsimile edition] von Jens Peter Jacobsen (Deutsch von Robert Franz Arnold) für Soli, Chor und Orchester

Wien-Leipzig: Universal Edition [PN U.E. 3697], [1913], ©1912.

Folio. Modern quarter mid-tan calf with marbled boards, original upper wrapper bound in. 1f., 179 pp. Printed on coated paper. Title within decorative Jugendstil border printed in sepia.

Facsimile of the autograph full score.

Inscribed by German tenor Fritz Soot (1878-1965) to upper right of title to conductor Richard Kraus (1902-1978), his signature in blue ink to lower right.

Upper wrapper slightly browned and stained, professionally repaired; lower

206.



lacking. Minor repairs to edges of final leaf.

First Edition, possible first issue. Rufer (E), p. 311. GA B 16/1, pp. 143-7

An engraved full score did not appear until 1920.

Schoenberg's *Gurre-Lieder* was first performed in Vienna at the Großer Musikvereins-Saal, 23 February 23 1913, with Franz Schreker conducting.

The Danish poet Jens Peter Jacobsen (1847-1885) wrote his *Gurresange* in 1871, and a German translation was made by Robert Franz Arnold (1872-1938). Schoenberg first set these poems, which depict the love of King Waldemar and Tove, as a song cycle for voice and piano in 1900. He then began setting the entire cycle in a choral-orchestral work of Mahlerian proportions, composed and orchestrated over a decade. Scored for vast vocal and instrumental forces, it required custom 48-stave paper to fit all the parts. The *Gurrelieder* represents a culmination of the aesthetics of the Romantic period—musical language had already begun to shift into the kaleidoscope of 20th-century styles. Schoenberg, of course, was a dominant force in this shift, a fact he clearly recognized:

"When he finished the orchestration in 1910/1911, he considered the piece a document of a style of composition and an intellectual attitude which already seemed alien to him—although that did not detract from the work's importance: 'It is the key to my entire development. It shows sides of me which I do not reveal later on, or, from a different approach. It explains how everything had to happen as it did later on, and that is enormously important for my work – that one can follow the man and his development from that point on.'" Agnes Grond, Arnold Schönberg Center

Fritz Soot emerged as a leading singer in the 1910s after singing a minor part at the world premiere of Strauss's *Elektra* (1909). He took major parts in operas then new, including Mephistopheles in Busoni's *Doktor Faust* and the Tambourmajor in Berg's *Wozzeck*. He performed Schoenberg as early as 1913 (Vossische Zeitung, Berlin, November 17, 1913), and was considered for the part of Waldemar at the world premiere of the *Gurrelieder* (Schoenberg's letter to Soot of November 18, 1913).

\$900 [\[26943\]](#)

207. Gurre-Lieder [Full score]

Wien–Leipzig: Universal Edition [PN U.E. 6300], ©1920.

Large folio. Modern full dark tan buckram, publisher's light green printed wrappers bound in. 189 pp.

New York music seller's stamp to lower margin of title.

Wrappers slightly worn and soiled with two small tape repairs to outer margin of lower.

First Edition in this form. Rufer (E), pp. 78-79. GA B 16/1, p. 161.

The work was first published in a facsimile edition of the autograph manuscript. It was subsequently engraved with corrections by Schoenberg and published in 1920.

\$900 [\[28793\]](#)

208. Gurre-Lieder [Piano-vocal score]

Klavierauszug von Alban Berg

Wien–Leipzig: Universal Edition [PN U.E. 3696], [1913], ©1912.

Small folio. Modern quarter mid-tan calf with marbled boards, titling to spine gilt. 238 pp.

Title within decorative Jugendstil border printed in sepia.

Handstamp to foot of title dated 1914.

A very good copy attractively bound.

First Edition, second issue. Rufer (E), p. 79. GA B 16/1, pp. 266-7.

The score was first issued in February 1913, with a second print run in May later that year. It would not be printed again until 1920.

\$750 [\[24589\]](#)

209. Lied Toves: Nun sag' ich Dir zum ersten Mal [Piano-vocal score] aus den Gurreliedern

Wien–Leipzig: Universal Edition [U.E. 5331], ©1914.

Folio. Original publisher's green printed wrappers. 5 pp.

Slightly worn; edges slightly browned.

First Edition of this separate number. Rufer (E), pp. 78-79. GA B 16/1, pp. 274-5.

Universal Edition published four songs from *Gurrelieder* in piano-vocal score. As the songs flow without pause in the work, Schoenberg had to compose new endings to allow them to be performed separately.

\$125 [\[24288\]](#)

210. *Moses und Aron* [Piano-vocal score]

Oper in drei Akten. Klavierauszug von Winfried Zillig. English Translation by Allen Forte

Mainz: B. Schott's Söhne [PN 39487; 4935], ©1957.

Folio. Original publisher's textured paper wrappers. 6ff., 300, [8] pp.

Small Berlin music seller's label to foot of German title. Former owner's signature, "F. Cohen 1957," in ink to upper right corner of title and upper right corner of upper wrapper; likely the composer Frederic Cohen (1904-1967).

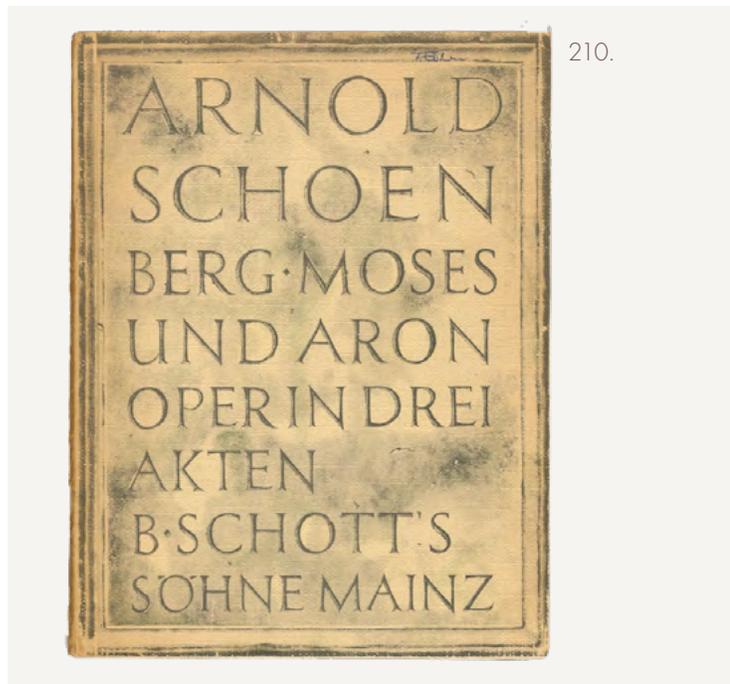
Binding slightly worn and fragile; tear to spine; lower corners slightly bumped. Very slightly browned.

First Edition, first issue. Rufer (E), p. 82. Druckbücher Schott, Bd. 26.

The full score was published a year later.

Schoenberg planned *Moses und Aaron* as an opera in three acts, crafting the libretto himself, but the third was never completed. It was premiered in this incomplete state first in concert, Hamburg, 12 March 1954, and then staged in Zürich at the Stadttheater, 6 June 1957.

"From every point of view, whether musical, religious or philosophical, the opera is Schoenberg's most comprehensive masterpiece. The ideas that gave rise to it occupied him for many years before its composition, and their dramatic expression called forth music of immense power and diversity... About 1922-3 he began planning two works in which conflicting aspects of spiritual revelation were to be symbolized by *Moses and Aaron*. In the first, the prose drama *Der biblische Weg* (1926-7), which deals with political aspirations in a modern setting, the downfall of the chief protagonist comes about through his attempt to combine the principles of both *Moses and Aaron*. The second, a cantata to be called *Moses am brennenden Dornbusch*, was expanded to a full-scale oratorio text entitled *Moses und Aron* (1927-8), and transformed into an opera libretto in 1930. The first two



210.

acts were composed between 1930 and 1932, but the third hung fire, and although to the end of his life Schoenberg frequently spoke of setting it, he never did so." O.W. Neighbour in *Grove Music Online*.

\$350

[\[24931\]](#)

211. Texte: *Die glückliche Hand* – *Totentanz der Prinzipien* – *Requiem* – *Die Jakobsleiter*

Wien: Universal Edition [PN Nr. 7731], ©1926.

Octavo. Original publisher's dark gray wrappers with titling in gold to upper. 65 pp., 1f. (contents), 1f. (blank). Printed on fine ivory laid paper.

Wrappers slightly worn. Small Presser handstamp to lower margin of free front endpaper.

First Edition of this compilation. Scarce. Rufer (E), pp. 153-54. Satoh p. 57, 15.

The texts of *Totentanz der Prinzipien* and the *Requiem* appear here for the first time. The libretto of *Die glückliche Hand* was previously published in the periodical *Der Merker* 2, vol. 3 (April-June 1911), pp. 718-21, and as a separate print by Universal

Edition in 1917; Universal also published the libretto of *Die Jakobsleiter* in 1917.

Schoenberg wrote the four texts between 1910 (*Die glückliche Hand*) and 1923 (*Requiem*). The preface states: "These are texts, that is: they will yield something complete only in connection with music." Only *Die glückliche Hand*, however, was ever completed as a musical work. The oratorio *Die Jakobsleiter* remained unfinished at the time of Schoenberg's death; the music to *Totentanz der Prinzipien* and the *Requiem* survives in fragments only.

\$150 [\(33263\)](#)

212. Bound collection of 13 works for voice and piano. 1911-1925

Small folio. Full dark green cloth, titling gilt to spine.

Contents:

- [Op. 8] *Sechs Orchesterlieder ...*
Klavierauszug mit Text von Anton Webern.
Wien: Universal Edition [PN 3041-3046], 1911.

1. *Natur*. 7 pp.
2. *Das Wappenschild*. 11 pp.
3. *Sehnsucht*. 5 pp.
4. *Nie ward ich, Herrin, müd*. 7 pp.
5. *Voll jener Süsse*. 8 pp.
6. *Wenn Vöglein klagen*. 7 pp.

First Edition, later issue of these arrangements by Webern. Nos. 2-6 with decorative art nouveau titles, likely first issues.

- [Op. 10]. III [-IV]. *Satz des II*.
Streichquartetts ... Klavierauszug von Alban Berg.
Wien: Universal Edition [PN 6862, 6863], 1921.

Litanei. III. *Satz*. 9 pp.
Entrückung. IV. *Satz*. 14 pp.
First Edition, later issue of this arrangement.

- [Op. 12]. *Zwei Balladen*. Wien: Universal Edition [PN 6207, 6208], 1920.
Nr. 1. *Jane Grey*. 7 pp. First Edition.
Nr. 2. *Der Verlorene Haufen*. 7 pp.

First Edition, later issue.

- [Op. 14]. *Zwei Lieder*. Wien: Universal Edition [PN 6205, 6206], 1920.
Nr. 1. *Ich darf nicht Dankend*. 3 pp.
Nr. 2. *In diesen Wintertagen*. 5 pp.

First Edition, second issues.

- [Op. 20]. *Herzegewächse ... Klavierauszug mit Text von Felix Greissle*. Wien: Universal Edition [PN U.E. 7927], 1925. 7 pp.

First Edition of this arrangement.

Binding slightly rubbed. Minor browning to some leaves.

Rufer (E), pp. 27, 29, 30, 31, 38.

\$220 [\(33289\)](#)

213. Bound collection of 6 works for piano. 1923-1941

Small folio. Full dark green cloth, titling gilt to spine.

Contents:

[Op. 11]. *Three Piano Pieces (Drei Klavierstücke)*. [New York]: Associated Music Publishers [U.E. 2991], [1942], ©1938. 3-14 pp.

First American Issue of the revised edition. GA B/4, pp. 6-7.

[Op. 19]. *Six Little Piano Pieces (Sechs kleine Klavierstücke)*. [New York]: Associated Music Publishers [U.E. 5069], [1946], ©1941. 3-9 pp.

American reissue of the first edition. GA B/4, pp. 18-19.

[Op. 23]. *Fünf Klavierstücke*. København & Leipzig: Wilhelm Hansen [PN 18298], [1924], ©1923. 20 pp.

First Edition, second issue (with photo of Schoenberg to title instead of engraving). GA B/4, p. 25.

[Op. 25]. *Suite für Klavier*. Wien: Universal Edition [PN U.E. 7627], ©1925. 24 pp.

First Edition, later issue. GA B/4, p. 34.

[Op. 33a]. *Klavierstück*. Wien: Universal

Edition [PN U.E. 9773], [after 1930],
©1929. 6 pp.

First edition, later issue. GA B/4, p. 41.

[Op. 33b]. Klavierstueck. [San Francisco:
New Music Society of California], 1932. [1]
(title), 7 pp.

First Edition. GA B/4, p. 45.

Binding lightly rubbed; minor staining to
lower board. Op. 19 heavily browned; opp.
11 and 19 lacking titles.

Rufer (E), pp. 30, 38, 42, 45, 57.

This collection includes all of Schoenberg's
works for solo piano composed between
1909 and 1931. The progression of
Schoenberg's style and compositional
procedure can be seen in them, from the
groundbreaking dissonance of Op. 11, the
first serialist works of Op. 23 and 25, to
further developments of form in Op. 33.

\$100 [\[33287\]](#)

[SCHOENBERG] BERG, Alban 1883-1935

214. *Gurrelieder Führer*

Leipzig-Wien: Universal Edition [Nr. 3695],
[ca. 1920], ©1913.

Octavo. Original publisher's wrappers with
titling within decorative art nouveau lavender
border. 1f., 100 pp. Includes cast lists for the
premieres and the full libretto.

Browned. Wrappers somewhat foxed and
frayed at spine and edges. Upper wrapper
creased to lower right corner.

First Edition, later issue.

Alban Berg wrote this extensive analytical
guide ("Führer") to Schoenberg's *Gurrelieder*
for the program of the work's 1913 premiere.

\$150 [\[24343\]](#)

215. *Gurrelieder Führer ... (Kleine Ausgabe)*

Leipzig-Wien: Universal Edition [Nr. 5275],
[1929], ©1914.

Octavo. Original publisher's printed
wrappers. Frontispiece reproduction
photographic portrait of Schoenberg. 45 pp.

Wrappers somewhat browned.

Later edition.

Berg arranged the "Kleine Ausgabe"
because the original "Führer" to *Gurrelieder*
was deemed far too long. This shorter
format became the model for his later
analyses of *Pelleas und Melisande* and the
Kammersymphonie.

\$40 [\[24342\]](#)

216. *Arnold Schönberg Kammersymphonie ... Thematische Analyse*

Wien-Leipzig: Universal Edition [Nr. 6140],
[1921].

Octavo. Original publisher's printed
wrappers. 14 pp. Folded sheet with music
examples ("Thementafel") laid in.

Browned.

First Edition.

\$60 [\[24335\]](#)

217. *Pelleas und Melisande ... Kurze thematische Analyse*

Wien-Leipzig: Universal Edition [Nr. 6368],
[1921].

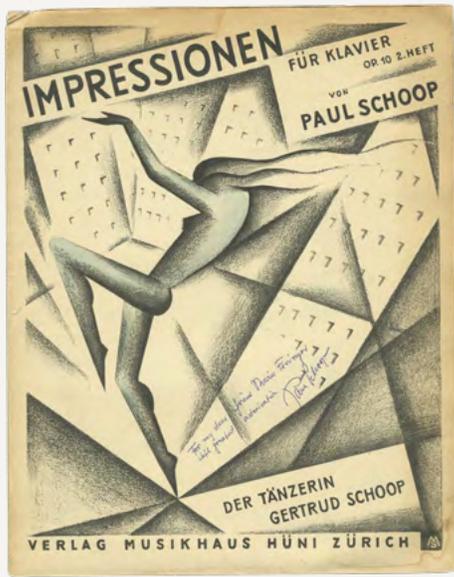
Octavo. Original publisher's printed
wrappers. [12] pp. Folded sheet with music
examples ("Thementafel") tipped-in.

Browned. Slightly creased; bumped at upper
inner corner.

First Edition.

\$80 [\[24339\]](#)

218.



SCHOOP, Paul 1909-1976

218. [Op. 10; Op. 12]. *Impressionen* [Solo piano]. Signed by the composer

Zürich: Musikhaus Hüni [PNs M.H.Z. 214-215], ©1929.

2 volumes. Folio. Heft 2: 9, [1] pp. Heft 3: 8, [2] pp. With stylized cover illustration of the dancer Trudi [Gertrud] Schoop to upper, signed "MS."

Contents:

Heft 2, Op. 10: Vagabund – Ich freue mich über mich selbst – Der Einfall – Metier – Traum – Das grosse Nein – Das Geschäft oder Nichts zu machen

Heft 3, Op. 12: Gemeinheit – Einsamkeit – Variété-Sängerin – Excentric-Dance – Wut – Bitte sehr, bitte gleich – Notturmo

With autograph inscription to pianist Mario Feninger (1923-2016) signed in full to upper wrapper of Heft 2.

Slightly worn and browned; occasional minor staining to lower outer corners.

First Edition. Rare (no copies located outside Switzerland).

Swiss composer Paul Schoop wrote the majority of his works to accompany the dances of his sister, Trudi Schoop (1904-1999), a noted mime, was also a pioneer in the field of dance therapy.

\$60

[\(34271\)](#)

SIBELIUS, Jean 1865-1957

219. [Op. 52]. *Symphony №. 3 C major* [Study score]

London: Ernst Eulenburg [No. 531; S. 9432], [ca. 1960].

Small octavo. Wrappers. 70 pp.

\$8

[\(35567\)](#)

220. [Op. 63]. *Symphonie Nr. 4 A moll* [Study score]

Wiesbaden: Breitkopf & Härtel [Partitur-Bibliothek 3326], ©1940.

Small octavo. Wrappers. 1f., 68 pp.

\$8

[\(35565\)](#)

221. [Op. 68, no. 2]. *Zwei Rondinos für klavier zu zwei händen ... Nr. 2. Cis moll*

Wein: Universal Edition A.G. [PN U.E. 3849], ©1913.

Small folio. Original publisher's wrappers. 7 pp. Publisher's catalogue to verso of lower wrapper dated June 1913.

Wrappers slightly worn and browned; minor chipping to spine; minor markings in ink to publisher's catalogue.

First Edition, likely first issue. Dahlström, p. 303.

\$75

[\(34444\)](#)

222. [Op. 82]. *Symphony №. 5 in E flat major* [Study score]

London: British & Continental Music Agencies [17539], ©1921.

Small octavo. Wrappers. 136 pp.

\$8

[\(35566\)](#)

223. [Op. 87]. **Humoresques I-II [Study score]** pour violon seul avec orchestra
 København: Wilhelm Hansen [26419; Nr. 3787b], [ca. 1960], ©1942.
 Small octavo. Wrappers. 1f., 28 pp.
 \$8 [\(35571\)](#)
224. [Op. 104]. **Symphonie Nr. 6 [Study score]**
 København: Wilhelm Hansen [Nr. 3343b], [ca. 1960].
 Small octavo. Wrappers. 87 pp.
 Lightly worn; wrappers detaching at spine.
 \$10 [\(35570\)](#)
225. [Op. 105]. **Symphonie Nr. 7 [Study score]**
 København: Wilhelm Hansen [18658; Nr. 2426b], [ca. 1960], ©1926.
 Small octavo. Wrappers. 76 pp.
 Revised and edited by Julia A. Burt.
 \$10 [\(35568\)](#)
226. [Op. 109]. **Aus der Musik zu Shakespeares "Der Sturm" [Study scores]** Vorspiel – Erste Suite – Zweite Suite
 København: Wilhelm Hansen, [ca. 1960].
 3 volumes. Small octavo. Wrappers.
 Nr. 1. Vorspiel. Hansen Edition Nr. 2738b. 25 pp.
 Nr. 2. Erste Suite. Hansen Edition Nr. 3207b. 77 pp.
 Nr. 3. Zweite Suite. Hansen Edition Nr. 3208b. 50 pp.
 Light uniform browning.
 \$25 [\(35573\)](#)



227.

SIBELIUS, Jean 1865-1957
 FRANKO, Sam (arr.)

227. **Valse triste [Arranged for violin and piano].** Inscribed and signed by the arranger

New York: Breitkopf & Härtel, 1923.

Quarto. 8 pp. + violin: 2 pp. (to inner wrappers).

With an autograph inscription from the arranger Sam Franko to violinist Albert Spalding (1888-1953) dated New York, October 1923 to upper outer corner of p. [1].

\$20 [\(33687\)](#)

SKALKOTTAS, Nikos 1904-1949

228. **10 Piano Pieces [Solo piano]** (Taken from "32 Piano Pieces")

London: Universal Edition [U.E. 12958 LW], ©1965.

Quarto. Wrappers. 2ff. (title, preface, foreword), 44 pp.

\$15 [\(35436\)](#)

231.



229. 15 Little Variations [Solo piano]

London: Universal Edition [U.E. 12792 LW], [1960], ©1958.

Quarto. Wrappers. 11 pp.

\$10 [\(35435\)](#)

SMYTH, Ethel 1858-1944

230. Two Interlinked French Folk Melodies [Score and parts] for Flute, Oboe, (or Violin, or Viola) and Piano

London: Oxford University Press, 1928.

Small folio. Original publisher's wrappers. 11 pp. + Flute: 3 pp. Oboe/Violin: 3 pp. Viola: 3 pp.

Publisher's handstamp to verso of upper.

Wrappers slightly worn; detached; very minor tears to edges. Slightly browned.

First Edition.

Arranged from the intermezzo of Smyth's opera *Entente cordiale* (1925).

\$25 [\(34108\)](#)

SORABJI, Kaikhosru 1892-1988

231. Opus Clavicembalisticum MCMXX [Solo piano]

London: J. Curwen and Sons [K.S. 16; Curwen Edition 999021], ©1931.

Oblong folio. Original publisher's light brown printed wrappers. 252 pp.

Wrappers slightly worn; lower outer corner slightly creased; minor fraying to head and tail of spine. Slightly browned throughout.

First Edition. KSS 50.

"In the 1920s [Sorabji] began to distance his music from ordinary performers and listeners. It became more intricate in detail, more fluid in rhythm and phrasing, more complex in counterpoint and harmony, and more extreme in length and difficulty. This culminated in the longest of the piano works published in his lifetime, *Opus clavicembalisticum*, which remained unperformed for over 50 years after Sorabji's rushed first performance in 1930. Modelled after Busoni's *Fantasia contrappuntistica*, it lasts over four hours." Paul Rapoport in *Grove Music Online*

\$160 [\(35826\)](#)

232. Organ Symphony

London: J. Curwen and Sons [K.S. 13; Curwen Edition 999.009], ©1925.

Oblong folio. Wrappers. 107 pp.

With inscription to American musicologist [William] Bill Little in ink from American organist George Faxon (1913-1992).

Wrappers somewhat worn; vertical crease and some dampstaining to upper; minor loss to tail of spine. Slightly browned throughout.

First Edition. KSS 39.

\$110 [\(35825\)](#)

233. Sonata II for Piano. Signed by the composer

[London]: F. and B. Goodwin [PN K.S. 6], 1923.

Oblong folio. Publisher's heavy gray printed wrappers. 65 pp.

With a signed inscription to "Monsieur Borowsky" by the composer ("l'auteur") to title and with the printed address of the publisher crossed out and corrected in Sorabji's autograph to both title and upper wrapper.

From the collection of pianist Mario Feninger (1923-2016), with his small handstamp to upper wrapper and head of first page of music.

Wrappers somewhat worn and soiled; spine reinforced with old paper tape. Some signs of wear; light uniform browning; dampstaining to outer lower margins throughout, occasionally just touching music.

First Edition. KSS 28.

\$225 [\(34336\)](#)

STRAVINSKY, Igor 1882-1971

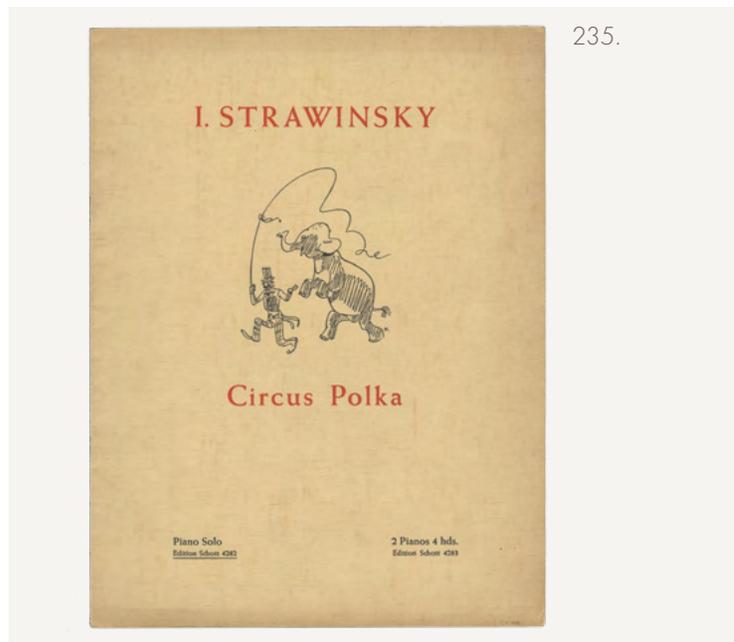
234. Canticum Sacrum [Study score] Ad honorem Sancti Marci nominis, for tenor and baritone soli, chorus and orchestra

London: Boosey & Hawkes [PN B. & H. 18168], [1964], ©1956.

Small octavo. Wrappers. 40 pp.

Hawkes Pocket Scores 691.

\$12 [\(35360\)](#)



235. Circus Polka [Solo piano]

Mainz: B. Schott's Söhne [PN B.S.S 37841], [1950], ©1942.

Quarto. Original publisher's dark ivory illustrated wrappers printed in dark red red and black. 9 pp.

Slightly browned.

First German edition. Kirchmeyer 64-10, p. 393.

\$25 [\(33668\)](#)

236. Dumbarton Oaks [Study score]

Concerto en Mi \flat pour Orchestre de chambre

Mainz: B. Schott's Söhne [B.S.S. 35383; Edition Schott 3527], ©1966.

Small octavo. Wrappers. 2ff., 43 pp.

\$8 [\(35562\)](#)

238.



237. **The Fairy's Kiss [Study score]** Le baiser de la fée. Ballet in Four Scenes. Revised 1950 version

London: Boosey & Hawkes [PN B. & H. 16669], [1953], ©1952.

Octavo. Wrappers. [vi], 144 pp.

Hawkes Pocket Scores 679.

\$12

[\(35369\)](#)

238. **Feuerwerk [Full score]. Signed in full by the composer** Eine Fantasie für grosses Orchester

Mainz: B. Schott's Söhne [PN 28616], [1910].

Folio. Original publisher's gray wrappers printed in black; publisher's advertisement to lower. 1f. (title), 31 pp.

With the composer's autograph signature to upper wrapper.

Bookseller's handstamp to blank lower margin upper "O. Flaschner Music Co. ... New York."

Wrappers worn, faded, and chipped; upper detached. Uniformly browned; minor creases and tears to edges of most leaves, more significant to first four leaves.

First Edition, later issue. Kirchmeyer 7-1, p. 61.

\$450

[\(33665\)](#)

239. **Jeu de Cartes [Piano score]** Ballet en trois donnes – A Card Game: Ballet in three deals – Das Kartenspiel: Ballett in drei Runden

Les mouvements scéniques réalisés par l'auteur en collaboration avec M. Malaiëff. Couverture et croquis par Théodore Strawinsky.

Mainz: B. Schott's Söhne [PN B.S.S 34890; Edition Schott 3296], 1937.

Quarto. Original publisher's gray illustrated wrappers printed in black. 1f. (title), v, [2]-45 pp.

Very slightly worn and browned.

First Edition. Kirchmeyer 59-2, p. 371.

Stravinsky's ballet *Jeu de cartes* premiered in New York at the Metropolitan Opera, 27 April 1937.

\$300

[\(33669\)](#)

240. **Persephone [Piano-vocal score]** Mélodrame en 3 parties d'André Gide. Réduction pour chant et piano par Sviatoslav Strawinsky

Berlin: Édition Russe de Musique – Russischer Musikverlag [PN R.M.V. 581], 1934.

Folio. Original publisher's wrappers with illustration of Persephone to upper. 1f. (title), 1f. (facsimile inscription by Stravinsky), 82 pp.

From the collection of composer and pianist Ray Green (1908-1997), with his autograph signature to corner of upper wrapper in red pencil.

Wrappers slightly worn and stained; minor creases and tears to spine. Slightly browned.

First Edition. A full score was not published until 1950. Kirchmeyer 56-1, p. 358.

Persephone, a melodrama in 3 parts to a libretto by André Gide, was premiered at the Paris Opéra, 30 April 1934, conducted by Stravinsky.

\$200 [\(33666\)](#)

- 241. Petrouchka [Study score]** Burlesque in Four Scenes (Scènes Burlesques en quatre Tableaux) by Igor Stravinsky and Alexandre Benois. Revised 1947 version

London: Boosey & Hawkes [PN B. & H. 16236], 1965, ©1947.

Small octavo. Wrappers. 76 pp.

Hawkes Pocket Scores 639.

Light creasing to spine; a few pages loose.

\$10 [\(35363\)](#)

- 242. Pulcinella Suite [Study score]** For Orchestra, after J.B. Pergolesi, revised 1949 version

London: Boosey & Hawkes [PN B. & H. 16332], [1967], ©1949.

Small octavo. Wrappers. 76 pp.

Hawkes Pocket Scores 632.

\$12 [\(35362\)](#)

- 243. Septet [Study score]** for Clarinet, Horn, Bassoon, Piano, Violin, Viola and Violoncello

London: Boosey & Hawkes [PN B. & H. 17447], [1965], ©1953.

Small octavo. Wrappers. 1f. (title), 29 pp.

Hawkes Pocket Scores 682.

\$10 [\(35364\)](#)



240.

- 244. Sonate pour deux pianos.**

Paris: Chappell, [ca. 1945].

Quarto. Original publisher's orange wrappers with titling in maroon to upper, publisher's advertisement to verso of lower. 24 pp.

Upper wrapper detached. Browned.

Kirchmeyer 67-3, 1950.

\$25 [\(34488\)](#)

- 245. Svadebka – The Wedding [Full score]** Russian Choreographic Scenes with Singing and Music. For Solo Singers, Mixed Chorus and Chamber Ensemble

Moskva: Izdatel'stvo "Muzyka" [9141], 1977.

Quarto. Publisher's cloth-backed boards with titling to upper and spine. 4ff., 182 pp. Parallel title in English. Preface by Galina Grigor'eva and sung text in Russian.

Boards lightly worn, discolored, and soiled; corners bumped and rubbed.

Scarce Soviet Edition.

\$75 [\(35582\)](#)

248.



246. Symphonie de Psalms [Study score] New Revision 1948

London: Boosey & Hawkes [PN B. & H. 16328], [1962], ©1948.

Small octavo. Wrappers. 2ff. (title, instrumentation), 63 pp.

Hawkes Pocket Scores 637.

\$12 [\(35361\)](#)

247. Three Songs from William Shakespeare [Piano-vocal score] for Mezzo-soprano, Flute, Clarinet and Viola

New York: Boosey & Hawkes [PN B. & H. 17494], ©1954.

Quarto. Original publisher's gray wrappers printed in dark red; publisher's advertisement to lower. 12 pp. Lower wrapper dated December 1953.

Wrappers slightly creased and faded; partial split to spine. Performance annotations in pencil throughout.

First Edition, likely first issue. Kirchmeyer 81-2, p. 467.

\$45 [\(33664\)](#)

SZYMANOWSKI, Karol 1882-1937

248. [Op. 13, nos. 1 and 4]. Fünf Gesänge – Pięć pieśni [Voice and piano]

Kraków: A. Piwarski i ska. [PNs A.P. i Ska 233; 236], 1911.

2 volumes. Folio. Original publisher's wrappers with decorative floral motif in art nouveau style signed "SF" [Sefan Filipkiewicz] printed in olive green and black on a gold ground.

Nr. 1. Stimme im Dunkeln – Głos w mroku. 5 pp.

Nr. 4. Zulejha – Zulejka. 5 pp.

Wrappers slightly worn.

First Edition. Michalowski, p. 58.

\$70 [\(33691\)](#)

249. [Op. 24]. Des Hafis Liebeslieder

Nachdichtungen von Hans Bethge (Erste Reihe)

Wien-London: Universal Edition [UE 3867], [ca. 1960], ©1913.

Small folio. Wrappers. 21 pp. Text in German and Polish.

\$10 [\(35633\)](#)

250. [Op. 27]. III Symfonia "Pieśń o nocy" [Study score]

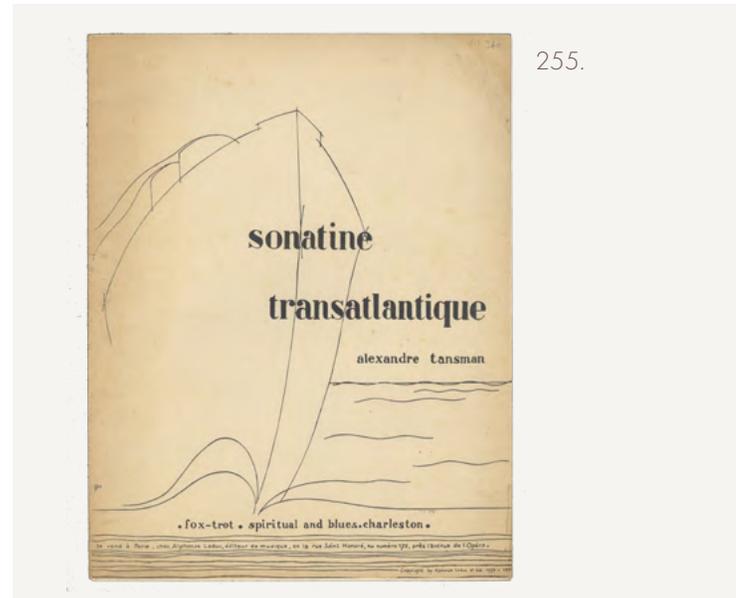
Kraków: Polskie Wydawnictwo Muzyczne [PWM - 5363], 1985, ©1973.

Quarto. Wrappers. 90 pp.

Offprint from the Complete Works A/II. Second issue.

\$25 [\(35477\)](#)

251. [Op. 35]. **Concert pour Violon et Orchestre [Piano reduction]** Réduction pour Violon et Piano par Dr. Ernst Kanitz
Wien–New York: Universal Edition [PN U.E. 6624], [1924], ©1921.
Quarto. Publisher's green wrappers. 45 pp. + 8 pp. violin part.
Lower wrapper dated March 1924.
Former owner's signature "Charles Haubiel" to upper.
Wrappers somewhat worn and soiled; split at spine. Signatures mostly disbound.
First Edition, later issue. Michalowski, p. 130.
\$25 [\(34748\)](#)
252. [Op. 41]. **Vier Gesänge für mittlere Frauenstimme** Worte aus Der Gärtner von Rabindranath Tagore. Deutsch von Hans Effenberger
[Wien]: Universal Edition [UE 5932], [1981], 1920.
Small folio. Wrappers. 19 pp. Text in German and Polish.
\$10 [\(35630\)](#)
253. [Op. 42]. **Lieder des verliebten Muezzins** Gedichte von Jaroslaw Iwaszkiewicz. Sechs Lieder für hohe Singstimme und Klavier
[Wien]: Universal Edition [UE 6999], [1981], ©1922.
Small folio. Wrappers. 27 pp. Text in German, French, and Polish.
\$12 [\(35632\)](#)
254. [Op. 61]. **Deuxième Concerto pour violon et orchestre [Piano reduction]**
Paris: Editions Max Eschig [PN M.E. 4465], 1934.
Folio. Original publisher's dark wrappers printed in red. 1f., 30, [4] pp. + 12 pp. violin



part. With printed dedication: "A la mémoire du Grand musicien, mon cher et inoubliable ami Paul Kochansk."

Price stamps to upper. Moderately browned throughout; occasional markings in pencil to piano part.

First Edition of the piano-violin reduction. Michalowski, p. 254.

\$30 [\(33690\)](#)

TANSMAN, Alexandre 1897-1986

255. **Sonatine transatlantique [Solo piano]**

Paris: Alphonse Leduc [PN A.L. 17,720], 1956.

Folio. Original publisher's heavy ivory wrappers with stylized illustration of transatlantic liner to upper, publisher's catalogue to verso of lower. Unbound as issued. 1f., 12 pp.

Wrappers slightly soiled; small bookseller's handstamp to blank lower outer corner of title; corners slightly dampstained.

First Edition, later issue.

\$25 [\(33826\)](#)

TRILLAT, Ennemond 1890-1980

255. Napolitanes: Trois melodies [Voice and Piano]

Lyon: Le Luth, [1937].

Oblong quarto. Unbound. Original publisher's dark ivory illustrated wrappers with titling to upper. [6] pp.

Text by Joseph Trillat. With printed dedication to Ninon Vallin to upper margin of first page of music.

Original landscape woodcut to upper with additional linecut illustrations to head of each piece.

Wrappers slightly browned and soiled at edges; inscription in manuscript to upper wrapper.

\$15 [\(34181\)](#)

VAUGHAN WILLIAMS, Ralph 1872-1958

256. Benedicite [Piano-vocal score] For Soprano Solo, Chorus and Orchestra. The words taken from 'The song of the three Holy Children' and a poem by J. Austin (1613-1669)

London: Oxford University Press, ©1929.

Octavo. Wrappers. 1f., 48 pp. Includes tonic sol-fa notation. No title page, as issued.

From the collection of noted musicologist Stanley Boorman, with his signature to upper together with former owner's signature "L. Palmer" dated 1932

Wrappers lightly worn; very small ink stain to upper.

First Edition, likely first issue. Kennedy, p. 133.

\$35 [\(35518\)](#)

257. Concerto Accademico [Violin and piano]

London: Oxford University Press, ©1927.

Quarto. Wrappers. 26 pp. + violin part: 12 pp.

Formerly owned by the Washington Square College String Orchestra, their name written to

upper and title.

Wrappers nearly split at spine. Light uniform browning.

First Edition, likely first issue. Kennedy, p. 116.

\$25 [\(35520\)](#)

258. Five Variants of 'Dives and Lazarus' [Full score] For String Orchestra and Harp

London: Oxford University Press, ©1940.

Quarto. Wrappers. 19 pp.

Upper wrapper detached. Light uniform browning.

First Edition, likely first issue. Kennedy, p. 176.

\$35 [\(35519\)](#)

259. Pastoral Symphony [Nº. 3]. [Full Score]

London: J. Curwen & Sons Ltd. [PN: F. & B. G. 1.], 1924.

Folio. Original publisher's black cloth-backed printed boards. 105 pp.

Binding worn; corners worn and cracked; spine frayed at head and tail. With performance markings in pencil.

First Edition. Kennedy p. 92.

\$125 [\(34124\)](#)

260. Serenade to Music [Study score]

Words by Shakespeare (The Merchant of Venice)

London: Oxford University Press, ©1961.

Octavo. Wrappers. 2ff. (title, notes), 44 pp.

From the collection of noted musicologist Stanley Boorman, with his signature to title.

Wrappers slightly worn.

Out of print. Study score no longer available for sale, full score rental only.

\$10 [\(35402\)](#)

263. Fantasia Concertante pour piano, clarinette et basson [Parts]

Paris: Max Eschig [PN M.E. 6741], ©1956.

Folio. Original publisher's wrappers with titling in red to upper, publisher's catalogue of Villa-Lobos's works to verso of lower. 34 pp. + Clarinet: 7 pp. Bassoon: 7 pp.

Wrappers worn, soiled, chipped, and slightly torn. Browned throughout.

First Edition. Appleby W517.

\$25

[\(34418\)](#)

264. Modinhas e Canções primeiro album (Canto e Piano)

Rio de Janeiro: Casa Arthur Napoleão, 1942.

Quarto. Original publisher's ivory printed wrappers, publisher's advertisement to verso of lower. 19 pp.

Contents:

- I. Canção do Marinheiro [PN 1024]
- II. Lundú da Marquiza de Santos [PN 1023]
- III. Cantilena [PN 1087]
- IV. A Gatinha Parda [PN 1021]
- V. Remeiro de S. Francisco [PN 1084]
- VI. Nhapôpé [PN 1017]
- VII. Evocação [PN 1063]

Wrappers slightly soiled; bookseller's handstamp to upper.

First Edition. Appleby W365 (this edition not listed).

The Eschig edition was not published until 1957.

\$35

[\(34413\)](#)

265. Premier Trio en do mineur pour violon, violoncelle et piano [Parts]

Paris: Max Eschig [PN M.E. 6704], 1956.

Folio. Original publisher's wrappers. 63 pp. + Violin: 15 pp. Cello: 15 pp.

Wrappers worn, soiled, and chipped; upper detached.

First Edition, later issue. Appleby W041.

\$35

[\(34419\)](#)

266. Quinteto em forma de chôros [Score and parts] pour flûte, hautbois, cor anglais, clarinette et basson

Paris: Max Eschig [PNs M.E. 2903-2904], ©1953.

Folio. Original publisher's wrappers. 1f., 20 pp. + 5 parts: 6 pp. each.

Wrappers worn and soiled; partially split at spine; minor edge tears; price stamp to outer corner. Worming to blank edges of title and several leaves, with no loss. Minor annotations in pencil throughout.

First Edition, later issue. Appleby W231.

The chronology of the plate numbers would indicate a date of 1930, but there is no evidence of Eschig publishing the work prior to 1953.

\$30

[\(34414\)](#)

267. Quinteto instrumental [Dyeline copy of autograph working manuscript, score and parts] de L'Orchestra Nacional. Quintette pour G. Flûte, Violon, Viola, Cello, et Harpe

Paris, 1957.

Paris, 1957.

Score sewn, parts stapled.

Flute: 9 pp. Violin: 9 pp. Viola: 8 pp. Cello: 8 pp. Harp: 21 pp.

Dedication to foot of p.1 ("Sux[!] Rochut, Bronschwak, Focheux, Neilz, et Cariven"), most likely for [?]Rochut, flute; Henri Bronschwak, violin; André Focheux, viola; Jacques Neilz, cello; and Edith Cariven-Martel, harp.

Dated ("H.V. Fin 1957-Paris") on final page of score. Annotations in pencil throughout, especially to harp part.

Uniformly browned; minor soiling to edges; light dampstaining to some leaves.

Appleby W538.

First published in Paris by Max Eschig (PN M.E. 7854), 1970.

The present work premiered in Rio de Janeiro at Auditório da ABL, 16 November 1962, by

Mariuccia Iacovino, Henrique Nirenberg, Peter Dauselberg, Maria Celia Machado, and Moacyr Lisella.

\$120

[\[34427\]](#)

268. Sexteto Místico [Dyeline copy of autograph working manuscript, score and parts] (Flauta, Oboé, Saxofone alto mi [flat], Guitarra, Celesta e Harpa)

Rio de Janeiro, [ca. 1940].

Score: Narrow folio (360 x 230 mm). 56 pp.

Flute: Quarto. 5 pp. – Oboe: Quarto. 5 pp – Eb Alto Saxophone: Quarto. 4 pp.

– Guitar: 4 pp. – Celeste: Quarto. 7 pp. – Harp: Folio. 9 pp.

Quarto. Parts printed on Circle Blue Print brand paper.

Uniformly browned; minor soiling to edges; light dampstaining to some leaves.

Appleby W131.

Begun in 1917, Villa-Lobos did not complete this work until "some time during World War II." (Peppercorn, p. 75). It was not published until 1957 (Max Eschig, M.E. 6821).

The Sexteto premiered in Rio de Janeiro, 16 November 1962, by Moacyr Liserra, José Cocarelli, Sebastião de Barros, Romeu Fassate, Maria Célia Machado, and Turíbio Santos.

\$120

[\[34429\]](#)

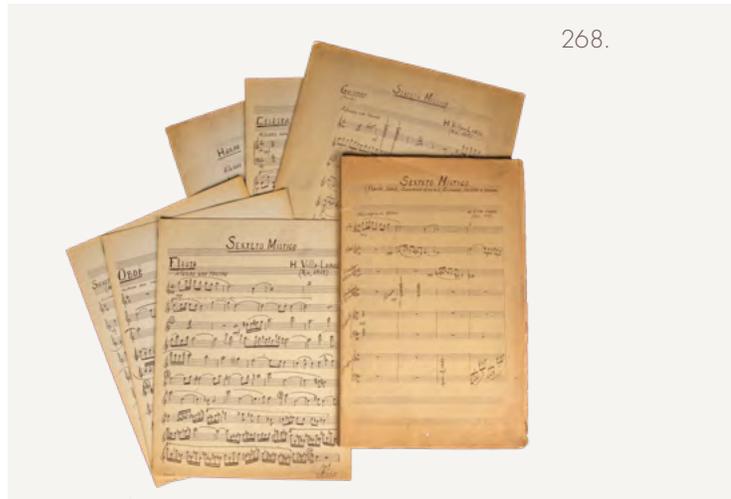
269. Solfejos originais e sobre temas de cantigas populares, para ensino de Canto Orfeônico. 1.o [-2.o] Volume. Adotado nos cursos do serviço de educação musical e artística da prefeitura do distrito federal e no externato Pedro II.

Rio de Janeiro: Casa Arthur Napoleão, 1940-1946.

2 volumes. Octavo. Original publisher's light gray printed wrappers.

I: 1f. (recto title, verso blank), 2ff. (preface), 3ff. (introduction), 59, [i] (blank) pp.

268.



II: 1f. (recto title, verso blank), 3ff. (notice by Villa-Lobos, guidelines from the Ministry of Education), 48 pp. With publisher's advertisement to verso of lower wrapper, with facsimile signature handstamp "H. Villa-Lobos."

Text in Portuguese.

Arrangements of various short works by Villa-Lobos and other composers.

Slightly worn; quite browned and brittle.

First Edition. Appleby, p. 157.

\$40

[\[34420\]](#)

WEBERN, Anton 1883-1945

270. [Op. 6]. Sechs Stücke für grosses Orchester op. 4. [Full score]

[Vienna]: Im Selbstverlag des Komponisten [without PN], [1913].

Folio. Original publisher's blue/green wrappers. [ii], 24 pp. Facsimile of the composer's autograph manuscript. Titling to upper wrapper identical with title. Opus number "4" reiterated in caption title to head of p. 1. "A. 698" printed to foot of first page of music.

Wrappers slightly worn and browned.

First Edition. Moldenhauer, pp. 706-7 (152-157). The work was re-numbered op. 6 in 1920.

"This work, composed 1909, applies the newly explored possibilities of atonal instrumental composition to the largest orchestra for which Webern ever wrote ... But these immense masses of sound are hardly ever used as a whole... Like many of his early works, op. 6 was conceived in reaction to the death of Webern's mother (1906)." Manfred Angerer, Universal Edition.

\$950 [\(24506\)](#)

**271. [Op. 11]. Drei kleine Stücke.
Violoncell und Klavier**

Wien: Universal Edition [PN U.E. 7577], 1924.

Small folio. Full dark brown cloth, titling gilt to spine, original publisher's ivory wrappers bound in. 3 pp. + 1 leaf (second copy for cello) laid in.

Bound with:

[Op. 7]. Vier Stücke für Geige und Klavier. Wien: Universal Edition [PN U.E. 6642], 1922. 3-7 pp.

Binding slightly rubbed. Title lacking to Op. 7.

Op. 11: First Edition. Moldenhauer, pp. 710-1 (203-205).

Op. 7: First complete edition. Moldenhauer, pp. 708-9 (161-164). The first piece, "Der Ruf," was first published in 1912.

\$90 [\(33361\)](#)

**272. [Op. 14]. Sechs Lieder nach
Gedichten von Georg Trakl [Score]**

für eine Singstimme, Klarinette, Bass-Klarinette, Geige und Violoncell

Wien: Universal Edition [PN U.E. 7578], ©1952/1924.

Small folio. Original publisher's wrappers printed in green. 16 pp.

Wrappers slightly worn and creased. Distributor's handstamp to upper.

Reissue of the first edition. Moldenhauer, pp. 710-11 (251, 240, 237, 222, 239, 238).

\$45 [\(24478\)](#)

273. [Op. 15]. Fünf geistliche Lieder

[Score] für Gesang, Flöte, Klarinette (auch Baß-Klarinette), Trompete, Harfe und Geige (auch Viola)

Wien–Leipzig: Universal Edition [PN U.E. 7629], [1928], ©1924.

Small folio. Original publisher's printed wrappers. 14 pp. Publisher's catalogue dated February 1928 to verso of lower wrapper.

Wrappers slightly browned at edges. Distributor's handstamp to title.

First Edition, later issue. Moldenhauer, pp. 712-13 (252, 256, 253, 257, 224).

\$75 [\(24485\)](#)

274. [Op. 16]. Fünf Canons nach

lateinischen Texten [Score] für hohen Sopran, Klarinette und Bassklarinette

Wien: Universal Edition [PN U.E. 9522], ©1928.

Large octavo. Full dark brown cloth; titling gilt to spine. 13 pp.

Binding slightly rubbed. Distributor's handstamp to title.

First Edition. Moldenhauer, pp. 712-13 [259, 260, 261, 269, 270].

\$125 [\(33355\)](#)

275. [Op. 18]. Drei Lieder für Gesang, Es-Klarinette und Gitarre Op. 18 [Score]

Wien–Leipzig: Universal Edition [PN U.E. 8684], [1927], ©1924.

Small folio. Original publisher's green wrappers printed in dark green. 7 pp. Publisher's catalogue dated April 1927 to verso of lower wrapper.

Wrappers slightly browned at edges and rippled and frayed at spine. Distributor's handstamp to title.

First Edition, later issue. Moldenhauer, pp. 712-13 (281, 282, 283).

\$85 [\(24490\)](#)

276. [Op. 19]. Zwei Lieder für gemischten Chor [Full score] mit Begleitung von Celesta, Gitarre, Geige, Klarinette und Bassklarinetten

Wien–Leipzig: Universal Edition [PN U.E. 9536], ©1928.

Large octavo. Original publisher's green wrappers. 20 pp. Publisher's catalogue dated April 1928 to lower wrapper.

Wrappers somewhat browned and slightly frayed at spine; stained at lower inner corners.

First Edition, likely first issue. Moldenhauer 286-287, pp. 714-15.

Both the full score and piano-vocal score were published in the first half of 1928.

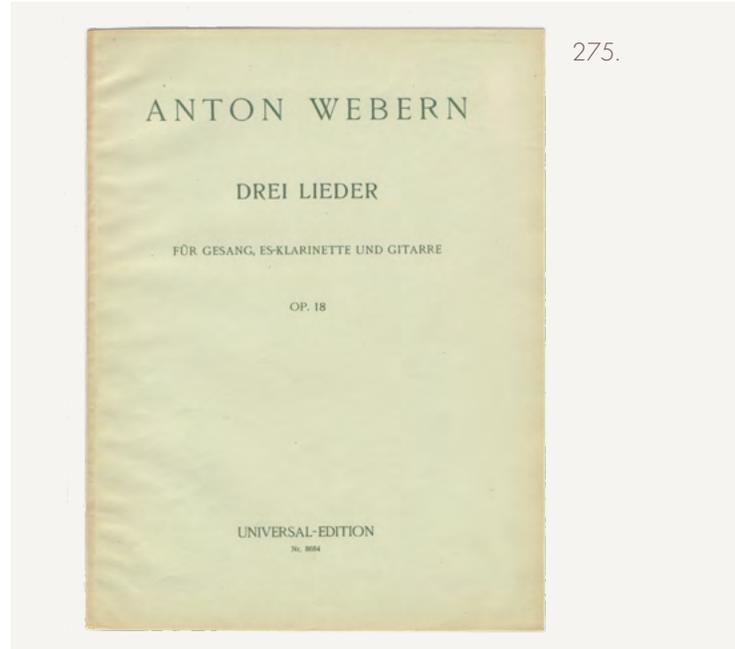
The texts are by Johann Wolfgang von Goethe (1749-1832).

\$165 [\(24946\)](#)

277. [Op. 19]. Zwei Lieder für gemischten Chor [Piano-vocal score]

Wien: Universal Edition [PN U.E. 9537], ©1928.

Small folio. Full dark brown textured cloth. 12 pp.



275.

Very slightly browned; title slightly stained.

First Edition. Published at the same time as the full score. Moldenhauer pp. 744-45 [286-287]

No performances prior to 1958 are documented.

\$125 [\(35086\)](#)

278. [Op. 21]. Symphonie [Score]

Wien: Universal Edition [PN U.E. 9752], [1929].

Folio. Full dark brown cloth, titling gilt to spine. 15 pp.

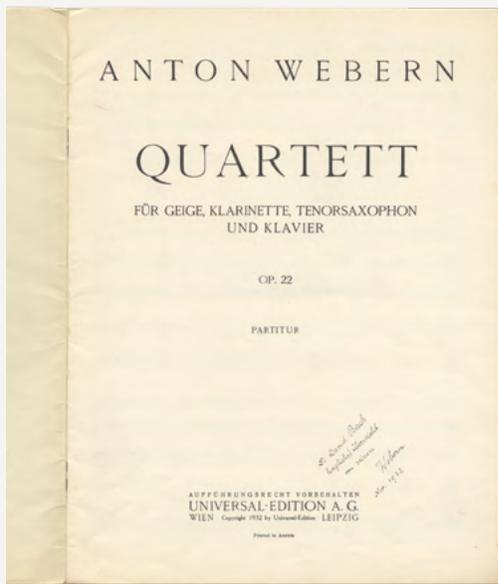
Occasional performance markings in lead and red pencil.

Binding slightly rubbed; small defect to right edge of upper. Slightly worn; title lacking.

First Edition. Moldenhauer, pp. 714-5 (293-294).

\$250 [\(33356\)](#)

279.



279. [Op. 22]. Quartett [Score. Inscribed by the composer] für Geige, Klarinette, Tenorsaxophon und Klavier

Wien–Leipzig: Universal Edition [PN U.E. 10.050], [1932].

Small folio. Original publisher’s wrappers. 1f., 13 pp. Publisher’s catalogue dated July 1932 to verso of lower wrapper.

Autograph inscription from the composer to title in black ink: “Dr. David Bach herzlich überreicht von seinem Webern Nov. 1932.”

From the collection of the pianist and teacher Jacob Lateiner (1928-2010), with a note laid in from the distinguished music antiquarian Albi Rosenthal (1914-2004).

Wrappers slightly worn and soiled.

First Edition, likely first issue. Moldenhauer pp. 714-15.

“Alban Berg repeatedly assured the composer of his special admiration for this work. On 19 August 1932 he wrote: ‘This Quartet is a miracle. What amazes me above all is its originality...’ Schoenberg was equally impressed. On receipt of the printed score he thanked Webern for the ‘fabulous piece.’ Today theorists recognize the Quartet

as a masterpiece of formal construction.” Moldenhauer, pp. 426-27.

Dr. David Josef Bach (1874-1947) was a significant patron of the arts, an academic, and a writer who championed the dissemination of the arts to the masses. Many important musical and visual artists were indebted to his patronage and support, including Webern, Schoenberg (who wrote an atonal birthday canon of 21 measures for him in 1934) and Oskar Kokoscha (who executed a portrait of him).

\$3,500 [\(26554\)](#)

280. [Op. 23]. Drei Gesänge

[Wien]: Universal Edition [U.E. 10255], [1966], ©1936.

Quarto. Wrappers. 12 pp.

\$8 [\(35820\)](#)

281. [Op. 25]. Drei Lieder

[Wien]: Universal Edition [U.E. 12418], [1966], ©1956.

Quarto. Wrappers. 10 pp.

\$8 [\(35821\)](#)

282. [Op. 26]. Das Augenlicht [Piano-vocal score] von Hildegard Jone;

für gemischten Chor und Orchester. Klavierauszug von Ludwig Zenk

Wien: Universal Edition [PN U.E. 11004], [after 1938].

Small folio. Full dark brown cloth, titling gilt to spine. 1f., 14 pp.

Binding slightly rubbed.

First Edition, later issue. Moldenhauer, pp. 716-717 [324].

A full score was not published until 1956.

\$90 [\(33360\)](#)

283. [Op. 27]. Variationen für Klavier

Wien: Universal Edition [PN U.E. 10881],
[after 1937].

Small folio. 11 pp.

Binding slightly worn. Light browning.

First Edition, later issue. Moldenhauer pp.
716-17 [325-27].

\$60 [\(33358\)](#)

284. [Op. 27]. Variationen für Klavier

Wien: Universal Edition [Nr. 16845], ©1979.

Small folio. Wrappers. vii, [22] pp. First
edition of the score printed facing Peter
Stadlen's version, with page numbers 3a-11a.
Preface by Stadlen in German and English.
His markings printed in red and green.

"Webern's ideas on the work's interpretation
set out for the first time by Peter Stadlen, with
the aid of the facsimile of his working copy
containing Webern's instructions for the
world première."

Wrappers lightly worn; small price sticker to
upper.

\$12 [\(35822\)](#)

**285. [Op. 31]. II. Kantate [Piano-vocal
score]**

Worte von Hildegard Jone; für
Sopran- und Baß-Solo, gemischten Chor und
Orchester. Klavierpartitur

Wien: Universal Edition [PN U.E. 11885],
1951.

Small folio. Full dark brown cloth; titling gilt to
spine. 32 pp.

Binding slightly rubbed.

First Edition. Moldenhauer, pp. 744-745
[346].

A full score was not published until 1956.

\$135 [\(33359\)](#)

286. Bound collection of works for voice

1924-1936.

Small folio. Full dark brown cloth, titling gilt
to spine.

All published by Universal Edition unless
otherwise specified.

Contents:

- [Op. 12]. Vier Lieder. [PN U.E. 8257],
1925. 9 pp. Moldenhauer 212, 217, 213,
216 (the first song published previously in
Musikblätter des Anbruch, May 1922).

- [Op. 14]. Sechs Lieder. [PN U.E. 7578],
1924. 16 pp. Moldenhauer 251, 240, 237,
222, 239, 238.

- [Op. 15]. Fünf geistliche Lieder. [PN U.E.
7629], 1924. 14 pp. Moldenhauer 252,
256, 253, 257, 224.

- [Op. 18]. Drei Lieder für Gesang, Es-
Klarinette und Gitarre. [PN U.E. 8684],
1927. 7 pp. Moldenhauer 281, 282, 283.

- [Op. 23]. Drei Gesänge ... aus *Viae Inviae*
von Hildegard Jone. [PN U.E. 10255], 1936.
12 pp. Moldenhauer 314, 313, 312.

- [Op. 17, no. 2]. Geistlicher Volkstext [Liebste
Jungfrau]. San Francisco: New Music Edition,
1930. 7 pp. Moldenhauer 275.

Binding slightly rubbed. Small handstamps
to some titles; several penciled markings to
violin part of last work. Lacking wrappers to
individual works.

First Editions.

Op. 17, no. 2 published separately before
the complete Op. 17 issued by Universal in
1955.

\$400 [\(33362\)](#)

287. Collection of 10 study scores

Small octavo. Wrappers.

[Op. 5]. 5 Sätze für Streichquartett. Universal [UE 5888], ©1922. 11 pp.

[Op. 6]. Sechs Stücke. Universal [UE 12415], ©1956. 29 pp.

[Op. 9]. 6 Bagatellen für Streichquartett. Universal [UE 7575], ©1952. 8 pp.

[Op. 21]. Symphonie. Universal/
Philharmonia [W.Ph.V. 368; UE 12198],
©1956. 16 pp.

[Op. 24]. Konzert. Universal [UE 12487],
©1948. 16 pp.

[Op. 26]. Das Augenlicht. Universal [UE
12500], ©1956. 20 pp.

[Op. 28]. Streichquartett. Universal [UE
12398], ©1955. 19 pp.

[Op. 29]. I. Kantate. Universal [UE 12485],
©1957. 40 pp.

[Op. 30]. Variationen. Universal [UE 12417],
©1956. 30 pp.

[Op. 31]. II. Kantate. Universal [UE 12486],
©1956.

From the collection of noted musicologist
Stanley Boorman, his signature to uppers and
occasional annotations in pencil.

All lightly worn.

Reprints.

\$60 [\(35815\)](#)

WELLESZ, Egon 1885-1974

**288. [Op. 45]. Kantate [Mitte des Lebens]
[Piano-vocal score]** Für Sopransolo,
Chor und Orchester, über geistliche Texte ...
English translation by H.H.C.

Wien–Leipzig: Universal Edition [PN U.E.
10.387], ©1932.

Small folio. Wrappers. 3ff., 64 pp. Text in
German and English. Publisher's catalogue of
Wellesz's compositions dated August 1932
to verso of lower wrapper.

Wrappers somewhat worn and browned;
small tears to spine and right margin.

First Edition, likely first issue.

Egon Wellesz had a wide-ranging career
as both a composer and a musicologist.
He studied Baroque opera, wrote a
biography of Fux, and undertook pioneering
researching into Byzantine chant. His operas
experienced great success in both Vienna
and Weimar Germany, and his symphonies
followed in the tradition of Bruckner and
Mahler.

The cantata *Mitte des Lebens* was composed
in 1931 and dedicated to Oxford University,
which had recently bestowed upon him
an honorary doctorate. The spiritual texts
are taken from medieval and Baroque
sources and reflect his recent conversion to
Catholicism.

\$125 [\(34285\)](#)

WOLFSOHN, Juliusz 1880-1944

**289. Paraphrasen über altjüdische
Volkswesen [Solo piano]**

Wien–New York: Universal Edition [PNs U.E.
6931-6932], ©1921.

2 volumes. Small folio. Publisher's illustrated
wrappers. 23; 23 pp.

Illustration by Eichhorn of a man playing a
violin with a menorah in the foreground.

Contents:

Bd. 1: Aff dem Pripetschek brennt a Faierl
– Oj Awrum – Du Maidele, du fain's –
Wiegenlied

Bd. 2: Oj Brajne – Mahlzeitslied – Ich stei
mir un klär – Hochzeitslied

Inscription to title of Band I to "Melle. G.
Sanmelle" from "David Pimnei[?]"

Wrappers lightly worn; creased at corners.

First Edition.

Juliusz Wolfsohn was a Russian-Jewish
pianist and composer whose music was
heavily influenced by traditional Jewish
styles and Yiddish folk songs. He studied in
Warsaw, Moscow, and in Vienna, where he
was a pupil of Theodor Lescheitzyk.

\$45 [\(34267\)](#)

[MUSIC PERIODICALS - 20th Century]

290. *Pro Musica* [14 volumes, complete]

Organ für neue Musik – Organ for contemporary music – Organe de musique moderne

Kopenhagen; Wolfenbüttel: Wilhelm Hansen; Georg Kallmeyer, 1932-1933.

14 volumes. Edited by Fritz Jöde, Ernst-Lothar von Knorr, and Herman Reichenbach. Original publisher's wrappers, many with original belly-bands, subscription cards, and advertisements. Biographical notes in German, English, and French.

Contains short works and excerpts for various instrumental and vocal combinations. Over 40 contemporary composers are represented, including Paul Hindemith, Frank Martin, Carl Orff, John Ireland, Ernst Pepping, Werner Egk, Willy Burkhardt, and Hugo Distler.

1932. Heft I-X. 122 pp. Includes cumulative index for 1932.

1933. Heft I-IV. 48 pp.

Ceased publication in 1933 with Heft 4.

Wrappers somewhat worn and faded, with occasional chipping. Light browning throughout.

Scarce (only 4 complete copies located in the U.S.)

The interwar period in Germany saw an increased emphasis on music education. This *Jugendmusikbewegung* (youth music movement) also promoted communal music-making by amateurs and a renewed interest in folk music, which went hand-in-hand with the concepts of both *Hausmusik* and *Gebrauchsmusik* (music for use). It developed alongside, and was later subsumed by, the almost mythical ideal of the "Volk" that would have disastrous consequences as the decade progressed.



Pro Musica is one example of the numerous musical publications that emerged to support and promote this type of music. Its chief editor, Fritz Jöde, was a major proponent, founding amateur music societies (*Musikantengilde*) and serving as director of the school affiliated with the Berlin Akademie für Kirchen- und Schulmusik. Jöde is a controversial figure, however, as he subsequently worked for the Hitler Youth movement, adapting his ideas to fulfill Nazi ideology.

Pro Musica consists largely of excerpts from larger works, but many were never published in their complete form. This short-lived journal serves as a snapshot of an important movement in 20th-century German music.

\$125

[\(34274\)](#)

291.



291. New Music [6 issues] A Quarterly of Modern Compositions

San Francisco: New Music Edition, 1928-1935.

Folio. 6 issues, each in original publisher's decorative colored wrappers with titling to upper.

October 1928: Four Preludes for Piano by Ruth Crawford. 15 pp.

October 1931: "Statuettes" for Piano by Joseph Achron. 16 pp.

January 1933: Sonata for Piano by Carlos Chavez. 19 pp.

April 1933: Suite for Piano by Richard Donovan; Prelude no. 4 by Arthur E. Hardcastle. 19 pp.

July 1934: Piano works by Jose Ardevol, Alejandro G. Caturla, Gerald Strang. 11 pp.

January 1935: Seven Theses for Piano by Paul Creston. 12 pp.

Very slightly worn. In very good condition overall.

New Music Editions was an "American publishing and recording venture, founded in California by Henry Cowell. The quarterly publication *New Music*, issued first in 1927, was the only series of its day dedicated solely to the publication of new scores. These pieces, described by Cowell as 'non-commercial works of artistic value', often embraced advanced and innovative compositional techniques for which publishing houses had little sympathy. The main series was supplemented by an Orchestra Series (1932-9) and occasional Special Editions. Many of the published pieces were also heard in San Francisco at concerts of the New Music Society (1925-36; founded by Cowell)." Emily Good and David Nicholls in *Grove Music Online*

\$135

[\(34180\)](#)

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Set in Futura PT after the original designed by Robert Renner in 1927. Endeavoring to embody the “spirit of modernity,” Renner rejected earlier sans-serif models that had been based on sign-painting techniques, taking inspiration instead from simple geometric forms: near-perfect circles, triangles, and squares. Futura was marketed with the German slogan *die Schrift unserer Zeit*: the typeface of our time.

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