

# J & J LUBRANO MUSIC ANTIQUARIANS



Item 58

## Catalogue 77

### CHAMBER MUSIC Part I: A-G

6 Waterford Way, Syosset, NY 11791 USA

Telephone 516-922-2192

info@lubranomusic.com

www.lubranomusic.com

## **CONDITIONS OF SALE**

Please order by catalogue name (or number) and either item number and title or inventory number (found in parentheses preceding each item's price).

Please note that all items are offered subject to prior sale. We thus suggest either an e-mail or telephone call to reserve items of special interest.

Orders may also be placed through our secure website by entering the inventory numbers of desired items in the SEARCH box at the upper left of our homepage.

Libraries may receive deferred billing upon request.

Prices in this catalogue are net. Postage and insurance are additional. An 8.625% sales tax will be added to the invoices of New York State residents.

We accept payment by:

- Checks in U.S. dollars drawn on a U.S. bank
- Credit card (VISA, Mastercard, American Express)
- PayPal to info@lubranomusic.com
- Electronic Funds Transfer (EFT), inclusive of all bank charges (details at foot of invoice)
- Automated Clearing House (ACH), inclusive of all bank charges (details at foot of invoice)
- International money order

All items remain the property of J & J Lubrano Music Antiquarians LLC until paid for in full.



Please visit our website at

**www.lubranomusic.com**

where you will find full descriptions and illustrations of all items

## **Fine Items & Collections Purchased**

### **Members**

Antiquarians Booksellers' Association of America  
International League of Antiquarian Booksellers  
Professional Autograph Dealers' Association  
Music Library Association  
American Musicological Society  
Society of Dance History Scholars  
&c.

Dr. Albrecht Gaub, Cataloguer  
Katherine Hutchings, Cataloguer  
Diana La Femina, Technical Assistant

*Please Note*

**ILLUSTRATIONS OF ALL ITEMS ARE AVAILABLE ON OUR WEBSITE**

[www.lubranomusic.com](http://www.lubranomusic.com)

*Simply enter the inventory number of the item (the 5-digit number preceding the price) in the SEARCH box at the upper left of the homepage*



**1. ABEL, Carl Friedrich 1723-1787**

[Op. 8, WK 61-66]. *Six Quartettos for two Violins, a Tenor, and Violoncello Obligati. Most humbly Dedicated To His Majesty... Opera VIII.* [Parts]. London: The Author; R. Bremner, [1769].

Folio. Disbound. Violino primo: [1] (publisher's catalogue), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-16 pp.; Viola: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violoncello: 1f. (title), 2, [i] (blank), 3-13, [i] (blank) pp. Engraved. The quartets are in F major, B-flat major, E-flat major, D major, A major, and F major respectively. "No. 1" in ink to upper left corner of all titles. Browned; some leaves, including titles, slightly foxed and soiled; occasional small stains; second leaf of Violoncello part misbound; title Violino primo part lacking.

**First Edition, probable first issue** (later issues list only Bremner as publisher). RISM A89. BUC p. 2.

*A composer and bass player, "during the 1758–9 season Abel went to London, the city where he was to spend most of his remaining years... The association with J.C. Bach began late in 1763... and led to the establishment of the Bach-Abel concert series... Abel's... symphonies, concertos, quartets... trios... and keyboard sonatas designed for the amateur were published from 1765 by Robert Bremner, who thereafter issued the first editions of almost all Abel's works and reissued those that had been printed before that date... [His] harmonic style is exceptionally rich and expressive. His melodies are often markedly instrumental in character, with broken chords, syncopation and appoggiaturas as common features; but he had a penchant for phrases of unusual lengths, and some of his music is refreshingly free from the two- and four-bar unit so common in the pre-Classical period. The slow movements usually have elegant, lyrical, highly ornamented melodies of considerable breadth; his finales are commonly in dance rhythm, often minuets (sometimes with variations but rarely with trios) or rondos. The result is a refined, urbane version of the Mannheim style with perhaps an Italian influence evident in the more vocal melodies and lighter moods. Burney remarked that his 'invention was not unbounded, and his exquisite taste and deep science prevented the admission of whatever was not highly polished'; he commented on a certain languor, and praised his harmony and 'selection of sounds' as models of perfection."* Walter Knape et al in *Grove Music Online*. (26987) \$550

**2. ABEL, Carl Friedrich 1723-1787**

[Op. 12, WK 67-72]. *A Second Sett of Six Quartettos for two Violins, a Tenor, and Violoncello Obligato... Op. XII.* [Parts]. London: Printed for the Author and Sold by R. Bremner, [ca. 1775].

Folio. Disbound. All parts 1f. (title), [1] (blank), 2-13 pp. Engraved. With manuscript numbering to upper margins of titles. Titles slightly browned and soiled.

**First Edition, second issue**, with the spelling "Sett" instead of "Set." Knape nos. 67-72, p. 109. BUC p. 2. RISM A98 (no copies recorded in North America). (22217) \$600

**3. ABEL, Carl Friedrich 1723-1787, Johann Christian BACH 1735-1782, and Felice de GIARDINO 1716-1796**

[WK 225-226; Warburton B57-59]. *Six Quartettos for A German Flute Violin Tenor and Bass or Two Violins a Tenor and Bass by Messrs Bach Abel & Giardini Price 10:6. [Parts].* London: Wm. Napier, [1776].

Folio. Disbound. Violino o' Flauto Primo: 1f. (title), [1] (publisher's catalogue), 2-14 pp.; Violino secondo: 1f. (title), [1] (blank), 2-15, [1] (blank) pp.; Viola: 1f. (title), [1] (blank), 2-13, [1] (blank) pp.; Basso/Violoncello: 1f. (title), 12 pp. Engraved. Authors credited in caption titles of Violino o' Flauto primo parts: No. 1 (D major): "I.C. Bach" [Warburton B57]; No. 2 (F major): "C.F. Abel" [WK 225]; No. 3 (C major): "I.C. Bach" [Warburton B58]; No. 4 (D major): "C.F. Abel" [WK 226]; No. 5 (A major): "I.C. Bach" [Warburton B59]; and No. 6 (E-flat major): "F. Giardini." The Basso/Violoncello part uses "Basso" as a header for the first five quartets; here, the part is figured; the sixth quartet uses "Violoncello" as a header and is not figured. "No. 9" in contemporary manuscript to head of each title. Edges browned; some leaves detached; occasional stains, especially to Basso/Violoncello part; final leaf of Flauto o' Violino primo part frayed and soiled at upper and inner edge.

**First Edition.** Warburton 1 p. 50. Hirsch III, 31. BUC p. 867. RISM BII p. 295 (2 copies only in the U.S., at the University of California, Berkeley and the Newberry Library). WorldCat (copies at the University of Pennsylvania, Colonial Williamsburg Foundation, and the Moravian Music Foundation). (26988) \$500

**4. AGUS, Giuseppe ca. 1725-?1803**

*Sonate a violino solo e basso [?Op. 1]... Dedicata a sua eccellenza Il Conte d'Haslang, Signore di Hohen Cammer, di Haslang Kreith, di Dissleng, e di Giebing; Gran Maestro Ereditario dell' Alta, e Bassa Baviera; Consigliere di Stato della fù Maestà Imperiale Carlo VII; Inviato Straordinario di S.M. Se.ma Elettorale di Baviera alla Maesta il Re della Gran Bretagna; e Gran Croce dell' Ordine di Sn. Georgio in Baviera. [Score]* [London]: [ca. 1760].

Folio. Disbound. 1f. (title with dedication), 25, [1] (blank) pp. Engraved. Violin part with basso continuo accompaniment. Some soiling, staining, and wear, heavier to title and final blank page; minor foxing and show-through; several small tears with slight loss to upper margin of title.

BUC p. 10 and RISM A454 (no copies in the U.S., 2 copies in Britain only, at the British Museum and the Royal College of Music). According to *Grove Music Online*, the Sonate, op. 1 were originally published as Six Solos in London in 1751. Cf. Six solos for a violin with a thoroughbass for the harpsichord... Opera 1st (25 pp.), London, John Johnson, [1751], BUC p. 10 and RISM A453.

*"Agus was an Italian composer and violinist. By 1748 he was in London, where his orchestral career lasted over half a century. He was particularly in demand as a composer of ballet music for the Italian opera, and by 1758 works by him were included in the anthology known as Hasse's Comic Tunes. A selection from the eighth volume is entirely by him, and between 1768 and 1788 he published no fewer than seven further books of opera dances. In addition to publishing collections of his own vocal and instrumental music, Agus edited Six Favourite Overtures in 8 Parts (London, 1762) containing works by Cocchi, Galuppi, Jommelli and Graun. His sonatas and trios are fluent essays in the Tartini idiom, with judicious use of double stopping. However, public taste was best suited by his flair for brief but tuneful dance movements in a variety of styles, the tambourin being especially favoured."* John A. Parkinson and Simon McVeigh in *Grove Music Online*. (26966) \$350

##### 5. ALARD, Delphin 1815-1888

[Op. 8]. *1er Quatuor pour deux Violons, Alto et Violoncelle dédié à Monsieur Chaix-d'Est-Ange Avocat et Député... Opera 8. Prix. [partially erased]...5 f. [net]. [Parts].* Paris: S. Richault [PN 7163. R.], [after 1862].

Folio. Original printed wrappers. 1er Violon: 1f. (title, with publisher's handstamp to lower right corner: "Richault & Cie. Succrs."), [1] (blank), 2-12, [ii] (blank) pp.; 2d Violon: [1] (blank), 2-[10] pp.; Alto: [1] (blank), 2-10 pp.; Violoncelle: [1] (blank), 2-9, [i] (blank) pp. Engraved. Small circular handstamp of Costallat & Cie, Paris, to foot of upper wrapper. Wrappers detached; most leaves separated; edges frayed; first digit of printed price (most probably "1") erased from both title and upper wrapper.

**First Edition, later issue.** Rare. The first issue was published in 1840, with a different address and price (WorldCat lists one copy only, at the Eastman School of Music). Address and price on the otherwise unchanged title and upper wrapper were re-engraved in 1862 or later. The Costallat handstamp postdates 1898, when Richault was taken over by that company. Devriès-Lesure II, p. 365. Hopkinson, p. 104. The style "Richault & Cie. Succrs." is not recorded in either Devriès-Lesure or Hopkinson.

*"French violinist and composer [Alard] entered Habeneck's class at the [Paris] Conservatoire in 1827 and won first prize in 1830. He continued to study composition with Fétiis (1831-3)... In 1831 he made his début as a soloist with the Société des Concerts du Conservatoire, earning the praise of Paganini, present in the audience, who subsequently dedicated to Alard his 6 Sonatas op.2... He also became known as a superb chamber music player, particularly with his own string quartet, which he had formed in 1835 with the cellist Pierre-Alexandre Chevillard... Alard's most enduring achievement was his long period (1843-75) as professor at the Paris Conservatoire... He transmitted the great Italian-French tradition of Viotti to a generation of violinists. His most famous student was Sarasate... Alard's teaching skill is evident in his excellent Ecole du violon: méthode complète et progressive (Paris, 1844), which was translated into several languages, and his numerous studies (among which is a set of caprices in all keys, op.41). His other compositions... have disappeared from the repertory... Through his father-in-law, the famous luthier Vuillaume, he owned some of the most beautiful violins, including the 'Alard' Stradivari and the incomparable 'Messiah' Stradivari."* Boris Schwarz and Cormac Newark in *Grove Music Online*. The present quartet, Alard's only work in this genre, dates from his early years. (25613) \$65

## 6. ALARD, Delphin 1815-1888

[Opp. 23 and 27]. *Collection progressive et méthodique de Duos pour deux Violons classés progressivement, adoptés pour les Classes du Conservatoire de Musique de Paris... Lettre [E to M].* [Parts]. Paris: Schonenberger [S 1722]; Lemoine [S 1722, S 1748], [1850-1900].

Two volumes. Folio. Dark red textured cloth-backed marbled boards, large octagonal paper label with manuscript titling and stenciled shelfmark "B 122" to upper. Duos op. 23 lettered E-H; op. 27 lettered J-M (I=J). E-H, L: engraved; J, K, M: transfer from original plates. Some titles and catalogues typeset or lithographed. With plate number "S. 1722" to op. 23; "S. 1848" to op. 27. Letters E-F are Schonenberger editions, with "HL" (= Henry Lemoine) handstamps to title. The Lemoine editions (letters G-K) have additional, individual plate numbers to first page of music: "15560-15561 HL [ligature]" for op. 23; "HL [ligature] 15734-15737" for op. 27. Publisher's handstamps and handstamps of various music dealers in Paris and Lyon to foot of titles. Manuscript annotations, some dated "1905" and "1910." Binding worn, rubbed and bumped. Slightly worn and foxed; impression occasionally light.

**Later issues (Titelauflagen) of early (?first) edition.** Letter E: an early issue, ca. 1853. Letter F: before 1875. Others: after 1877; issues printed by transfer possibly much later. Schonenberger was the original publisher. His business was purchased by Lemoine in 1875; the address given on the Lemoine titles was valid from 1877 to 1885. Devriès-Lesure II, pp. 278 and 395-96.

*Alard published twelve duos of increasing difficulty (lettered "A" through "M") in groups of four: "élémentaire" (op. 22), "facile" (op. 23), and "brilliant" (op. 26).* (25626) \$75

## The Rare First English Edition of Albinoni's *Trattenimenti Armonici*

### 7. ALBINONI, Tomaso 1671-1750/1751

*Trattenimenti Armonici Per Camera Divisi in Dodici Sonata A Violino Violine E Cembalo Da Thomaso Albinoni Opera Sexto. An Entertainment of Harmony Containing Twelve Solos or Sonatas for a Violin with a Through Bass for the Harpsicord or Bass Violino Compos'd by Thomaso Albinoni Opera Sexta.* [Score]. London: I. Walsh, [ca. 1732].

Folio. Half light tan morocco with marbled boards, paper label with manuscript titling to upper. 1f. (title in Italian and English), [1] (blank), 2-67, [i] (blank) pp. Engraved. Bass figured. "No. 342" printed to lower right corner of title. Signature, "Ino. Cracraft 1800," to label on upper board; "R. Cracraft 1829" to upper pastedown. Binding rebacked and recornered; label slightly defective with remnants of red sealing wax. Some minor soiling and occasional stains. A very good copy overall.

**First English edition, later issue.** Rare. Not in BUC. Walsh II, no. 29. RISM A732 (two copies of this issue only, one at the Library of Congress and one in the collection of André Meyer). The first issue was published in 1718 (with Walsh and Hare imprint; Walsh I, 541).

*"Albinoni's reputation has fluctuated, but is probably higher now than at any time since his own age, when his instrumental music was much in demand all over Europe, particularly among amateurs, and was ranked with that of Corelli, Vivaldi and (in France) Mascitti... Albinoni's earlier instrumental works in particular were reissued and reprinted as much as any in the first three decades of the century... His sonatas, which (with two exceptions) are in four movements, are conservative in layout... Albinoni's strongest asset is the pronounced*

*individuality of his music, to which the insularity of his life may have contributed.*" Michael Talbot in *Grove Music Online*. (26130) \$3,200

**8. AMÉ, Leonard fl. ca. 1780**

*Recueil d'Airs Choisis dans differens Operas Comiques Et Ariettes de diverses Auteurs arrangés Pour deux Violons ou Flûte et Violon... N. 1 [-10] Prix 1 [livre] 16s.* [First violin part only]. Paris: Frere Md. et Graveur de Musique, [ca. 1780].

Oblong octavo. Contemporary half leather with marbled boards, raised bands on spine. [i] (title), 2-11, [i] (blank), [i] (title), 2-11 (blank), 1f. (title), 9, [i] (blank), (title), 9, [i] (blank), 1f. (title), 9, [i] (blank) pp. Engraved. Several titles with "Gravé par Madame Frere" printed at lower margin. Some pages with partial watermarks at upper edge. With the manuscript name "De Gourvoux" to title of No. 1. With annotations in both ink and pencil to margins including numerical notation to inner margin of title. Includes music by Dalayrac, Dezède, Floquet, Grétry, Piccini, J.J. Rousseau, and others. Binding quite worn, with spine lacking at head and foot. Light foxing and soiling; some minor dampstaining; occasional slight loss, tears, and/or repairs to outer edges, not affecting music.

**Probable First Edition.** Rare. RISM BII, p. 302 (one copy only, at the Bibliothèque nationale). Collection Musicale André Meyer, p. 16.

*From the renowned collection of André Meyer, Paris.* (25069) \$400

**9. ANDRÉ, Johann Anton 1775-1842**

[Op. 15]. *Trois Quatuors pour deux Violons, Alto et Violoncelle concertans, dediés à Mr. Cherubini Administrateur du conservatoire de musique à Paris... Oeuvre 15 /:Deuxième Oeuvre des Quatuors:/ No. 1600 Prix f3.* [Parts]. Offenbach s/m: J. André [PN 1600], [1803 or later].

4 volumes. Folio. Early green wrappers with oval label to upper with titling in manuscript: "Nr. 18 [part name]" followed by stenciled owner's name: "W. Speyer." Violino Primo: [1] (title), 2-19, [i] (blank) pp.; Violino Secondo: [1] (title), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-13, [i] (blank) pp. Engraved. PN "1775.1600" to Violino Secondo, Viola, and Violoncello from p. 10 (i.e., to quartet no. 3). The three quartets are in E-flat, B-flat, and D major. Measure numbers in pencil in a modern hand throughout. Remnants of tape to head of Violino Primo part.

A later issue from plates of the first edition. Constapel pp. 133 and 358. The second plate number, "1775," refers to André's own arrangement of the quartet no. 3 for flute, violin, viola, and violoncello (1803; Constapel p. 141); the flute part (not present), replacing the first violin, was newly engraved. "Deuxième Oeuvre des Quatuors" refers to André's first set of three quartets, published simultaneously with the present set as his op. 14 (PN 1599). "W. Speyer" stands for Wilhelm Speyer (1790-1878), a violinist, composer, and collector based in Offenbach. (25630) \$225

**10. [ANON.]**

*Six Miscellaneous Quartetto's for two Violins a Tenor and Bass, or a Flute, Violin, Tenor and Bass Consisting of The most Favourite Airs selected from the English, Scotch, Irish, German,*

*Italian & French Music; Composed Adapted & Arranged by the most Eminent Masters. Set 1st. Price 9s. [Parts]. London: Wm. Napier [PN 55], [ca. 1780].*

Folio. Disbound. Violino o Flauto primo: [8] pp. Violino secondo: 1f. (fine decorative title), [1] (blank), 2-14 pp. Engraved. "No. 6" handstamped to blank upper margin of title. Slightly worn, soiled, and stained; margins slightly browned and moderately foxed; lacking tenor and bass parts as well as pp. 1-6 of the violino primo part.

**Probable First Edition.** BUC p. 867. RISM BII p. 238 (2 copies only of the first set in the U.S.). The first of two sets of six quartets. Composers represented include Barthelemon, Graf, Stamitz, and Vachon. (26980) \$40

**11. ARENSKY, Anton Stepanovich 1861-1906**

[Op. 35]. *Quatuor (La mineur) pour Violon, Alto et deux Violoncelles... Partition 1Rbl.50./6 frs. net. Parties 3 Rbl./12frs. net. [Parts]. Moscou: P. Jurgenson [PN 19311], [1894-1903].*

4 volumes. Folio. Stapled. Violino: [i] (title), [i] (incipits of the four main themes and comments [in French and Russian] on their origin—all are borrowed), [1] (dedication, "A la mémoire de P. Tschaikowsky." with lithographic illustration by Shul'gin, dated "94"), 2-15, [iii] (blank) pp.; Viola: 15, [i] (blank) pp.; Violoncello I: [1] (part title), 2-15, [i] (blank) pp.; Violoncello II: [1] (part title), 2-13, [i] (blank) pp. Transfer from engraved plates. Note to lower right corner of final page of music of each part: "Grave et impr. chez P.Jurgenson à Moscou." The first and third themes displayed on the verso of the title leaf are from Orthodox chant (Mass for the Dead) and printed in the archaic typeface still used by the Russian Orthodox Church. The second theme is from Tchaikovsky's song "Legend," op. 54, no. 5; the fourth is the well-known folksong "Slava." Performance-related annotations to all parts, in English; to Violoncello II part in red and blue crayon, to other parts in pencil. Browned; edges frayed; many leaves detached; first leaf of Violoncello I torn.

**First Edition, probable later issue,** of the work first published in 1894. G. Sennewald, listed on the title, remained Jurgenson's agent in Warsaw until 1903.

*Written in response to Tchaikovsky's death, the quartet replaces the second violin with a second violoncello. No other quartets for this "inverted" ensemble are known. It remains one of Arensky's best-known works. A later arrangement by the composer for standard string quartet (1899, as op. 35a; PN 24632) has never gained wide currency. The second movement, variations on the aforementioned theme by Tchaikovsky, also exists in a fairly popular version for string orchestra. (25631)* \$40

**12. ARMA, Paul 1905-1987**

*Phases contre phases pour saxophone soprano et piano. Couverture en relief de Marianne Fayol. [Score and part]. Paris: Editions Lemoine [PN 24 569 HL], 1979.*

Folio. Wrappers with Fayal's striking geometric design in relief on a cream background stapled at two points at upper margin and two points at lower to blank white upper wrapper. Score: 1f. (title), 13, [i] (catalogue of works by Paul Arma) pp. With separate part for soprano saxophone and piano laid in, 4 pp. Wrappers somewhat worn and soiled; staining to bottom edge of lower. Slightly worn; lower edge of two leaves just slightly stained.

## **First Edition.**

*Arma, a French composer, pianist and ethnomusicologist of Hungarian birth, studied the piano with Bartók from 1921-24. "Between 1924 and 1930 he gave many recitals in Europe and the USA and lectured on contemporary music at American universities... The advent of the Nazi regime in Germany forced his move to Paris, where he made his permanent home... he lectured at the Phonothèque Nationale and at the University of Paris (1949); from the 1950s he was associated with the RTF musique concrète group.... As a composer he is known chiefly for his experimental work." Vera Lampert in *Grove Music Online*. Marianne Fayol (1908-ca. 2003) was a French painter born in Strasbourg. "Her work is characterized by its long, clean vertical lines and musicality, as well as subtle harmonies of color... She was president of the Union of Female Painters from 1984-1987... Fayol's paintings are included in many private collections in France as well as abroad, and in public collections including the Centre Georges Pompidou, Musée de Strasbourg and the Picasso Museum in Antibes."* 1stdibs.com/art/paintings/figurative-paintings.marianne-fayol. (26956) \$225

### **13. BACH, Johann Christian 1735-1782**

[Warburton B51-56; op. 8]. *Six Quatuor a Deux Violons, ou une Flute, un Violin, Taille, et Basse... Œuvre IX[!]. Prix f.5. [Parts].* La Haye: Antoine Stechwey, [?1772].

Folio. Disbound. Oboe e Violino primo: 1f. (title), [i] (blank), 2-12, [ii] (blank) pp.; Violino secondo: 1f. (title), [i] (blank), 2-15, [i] (blank) pp.; Alto viola: 1f. (title), 3-12 pp.; Basso: 1f. (title), 3-12 pp. Engraved. Basso figured. "No. 19" in contemporary manuscript to head of each title. Some leaves completely or partially detached; edges browned; occasional show-through; titles of Oboe e Violino primo and Viola parts soiled and stained; binder's holes to title of Oboe e Violino Primo, first leaves dampstained at upper inner corner.

Second edition, published within months of first. Warburton 1 p. 48. BUC p. 76. RISM B309 (12 copies; three in the U.S.: University of Michigan; Eastman School of Music; Library of Congress). *The flute is mentioned only on the title, the oboe only in the header of the first partbook.* (26990) \$475

### **14. BAILLOT, Pierre Marie François 1771-1842**

[Op. 1, no. 4-6]. *Six Trios Pour Deux Violons & Basse Composées et Dédiés à Sa Mère... Œuvre 1er Livre [2] Prix 7 livres 10 s[olidus].* [Parts]. Paris: Momigny [PN b 13], [after 1815].

Folio. Disbound. Violino Primo: 1f. (title), [1] (blank), 2-17, [i] (blank) pp.; Violino Secondo: [1] (title), 2-13, [i] (blank) pp.; Basso: [1] (title), 2-13, [i] (blank) pp. Engraved. Publisher's handstamp to lower right corner of Violino Primo part. Printed metronome markings to each movement of Violino Primo part only. With different titles to Violino Secondo and Basso parts ("Six Trios Pour Deux Violons et Basse ou pour Violon seul et Piano Dédiés à sa Mère... Divisés en deux Livres. Œuvre 1er Livre [2] Prix 9f.") and different publisher's addresses ("Boulevard Montmartre No. 31, presqu'au coin du Faubourg Montmartre" to Violino Primo; "Boulevard [!Boulevard] Poissonnière", No. 20" to Violino Secondo and Basso). Edges slightly browned; impression occasionally light; final page of Basso part printed upside down.

**First Edition**, mixed issues, with the Violino Primo part being one issue and the Violino Secondo and Basso parts another. Dating the Violino Primo issue is difficult because of

contradictory criteria. The Violino Primo part has the title page of the first issue (1800), containing the publisher's earlier address (valid through 1805; see Devriès-Lesure I, p. 120) and making no reference to the arrangement with piano accompaniment; the correction to the final line of the title, where the original reading "Enreg[istr]é à la Bibliothèque Nationale" has been changed to "... Royale," however, points to a date after 1815 as do the added metronome markings. The plate number "13" is also a later addition; although "Livre 1," containing the first three trios of the collection, had the plate number "12" from the beginning, the first issue of "Livre 2" had only "b" (see digitized copies of the first issue at the University of Western Ontario and Eastman School of Music, both at IMSLP). The other two parts carry the publisher's address of 1807-24 and lack the metronome markings; it is likely that they were published before the Violino Primo part. (25651) \$125

#### 15. BARTHÉLEMON, François-Hippolyte 1741-1808

[Op. 9]. *Six Quartettos for Two Violins a Tenor [i.e., viola] and Violoncello; Composed & humbly Dedicated (by Permission) to His Royal Highness, The Duke of Gloucester &c. &c. &c... Op. IX. Pr. 10/6. [Parts]. London: Wm. Napier [PN 135], [ca. 1783].*

Folio. Disbound. Violino Primo: [1] (title), 2-16 pp.; Violino Secondo: [1] (title), 2-16 pp.; Viola: [1] (title), 2-15, [i] (blank) pp.; Violoncello: [1] (title), 2-15, [i] (blank) pp. Engraved. Secondary pagination added in ink; measure numbers added in pencil in a modern hand throughout. Quite browned at spine; slightly worn; occasional foxing; some leaves closely cropped at outer margin; all leaves detached.

**First Edition.** BUC p. 88. RISM B1114 (4 copies only, at the British Library, the University of Cambridge, the Library of Congress, and the Moravian Archives in Bethlehem, PA).

*Barthélémon, a French composer and violinist, lived in London from 1764. "He was clearly one of the best violinists of his time. Burney commented on Barthélémon's 'powerful hand and truly vocal adagio'... [His] compositions exhibit considerable charm..."* Neal Zaslaw and Simon McVeigh in *Grove Music Online*. (25646) \$325

#### 16. [BARTHÉLEMON, François-Hippolyte 1741-1808]

*A Miscellaneous Quartetto, for two Violins a Tenor and Bass, or a Flute, Violin, Tenor and Bass. Consisting of The most Favorite Airs, selected from the English, Scotch, Irish, German, Italian & French Music, Composed Adapted & Arranged by the most Eminent Masters. [No. 3]. Price 1s. 6d. [Parts]. London: Wm. Napier, [ca. 1777].*

Folio. Disbound. Violino o flauto primo: [1] (title), [2-3], [i] (blank) pp. Violino secondo: [1] (blank), [2-3], [i] (blank) pp. Viola: [1] (blank), [2-3], [i] (blank) pp. Basso: [1] (blank), [2-3], [i] (blank) pp. Engraved. With "N.B. There will be a Quartetto of this kind Published every fortnight" printed to lower margin of title. A quartet, here ascribed to Barthelemon, based on the airs "Why how now Madam Flirt," "Saw you my Father," "Lochaber," and "Hooly and Fairly." No. 3 of the series. Some foxing, staining, fraying, soiling, and wear, rather heavy to several pages; several leaves loose; some offsetting; binder's holes at inner margins; contemporary manuscript "8" (or "8 e 3") in black ink to first page of each part, slightly trimmed; new price in black ink over original price.

OCLC 311477703 (1 copy only). Not in BUC or RISM, but cf. BUC p. 867 and RISM BII, p. 238, "Six Miscellaneous quartetto's..." also published by W. Napier, ca. 1780. (26984) \$125

**17. [BARTHÉLEMON, François-Hippolyte 1741-1808]**

*A Miscellaneous Quartetto for two Violins a Tenor and Bass, or a Flute, Violin, Tenor and Bass. Consisting of The most Favourite Airs, selected from the English, Scotch, Irish, German, Italian & French Music, Composed Adapted & Arranged by the most Eminent Masters. No. [7] Price 2s: 0d. [Parts]. London: Wm. Napier [PN 55], [ca. 1777-1791].*

Folio. Disbound. Flauto o violino primo: [1] (blank), [2-3], [i] (blank) pp. Violino secondo: [1] (blank), [2-3], [i] (blank) pp. Viola: [1] (title within decorative border), [2-3], [i] (blank) pp. Basso: [1] (blank), [2-3], [i] (blank) pp. Engraved. With printed pagination "14-15" and "16-17" to Violin I and II, and Viola and Bass parts, respectively. A quartet, here ascribed to Barthelemon, based on the airs "Mi sento," "Tweed Side," and "Whistle and I'll come to you my Lad." No. 7 in the series. Edges slightly browned and frayed; minor soiling; binder's holes and light dampstaining to inner margins. "Music Lot. 2" and "9" in a contemporary hand to title and blank upper corner of second page of each part.

OCLC 827938449 (1 copy only). Not in BUC or RISM AI or BII, but cf. with BUC p. 867 and RISM BII, p. 238, "Six Miscellaneous quartetto's..." also published by W. Napier, ca. 1780, with the same plate number. (26989) \$95

**18. BEETHOVEN, Ludwig van 1770-1827**

[Op. 1]. *Trois Trios pour Le Piano-Forté Violon et Violoncelle. Composé & Dediés A Son Altesse Monseigneur le Prince Charles Lichnowsky... Oeuvre Ime. No. 37. Pr: Fl. 4. 30. Xr.: [Piano part only].* Bonn: N. Simrock [PN 37], [1797].

Oblong folio. Quarter mid-tan leather with purple boards with overlapping leather flap. [1] (title within decorative oval border), 2-51, [i] (blank) pp. Engraved. Upper board stamped "I v G 1808." Binding quite worn and shaken; boards considerably abraided and cracked; spine frayed. Guttered pouch for string parts laid down to inner lower board. Title slightly stained; small stab hole to upper inner corners throughout. In quite good internal condition overall.

Kinsky p. 5. (22914) \$450

**The First Edition of Beethoven's Op. 4 Quintet**

**19. BEETHOVEN, Ludwig van 1770-1827**

[Op. 4]. *Grand Quintetto per due Violini, due Viole, e Violoncello.* [Set of parts]. Vienne: [Artaria e] Comp. [PN] 627, [after 1796].

Folio. Sewn. [1] (title), 2-11, [i] (blank); 8, [ii] (blank); 7, [i] (blank); 7, [i] (blank), 7, [i] (blank) pp. Engraved. Watermark incorporating a star within a shield. Moderately worn and soiled; some light foxing, heavier to title of first violin part. First violin part with old paper reinforcement to spine. Portion of imprint removed from title.

**First Edition, later issue.** Kinsky-Halm p. 12 (first issue). Weinhold/Dorfmüller p. 256. Hirsch IV, 241. For other issues see Hoboken 2, 27-30. In the first issue the opus number is printed as "IV" and the price "f2." In the present issue "4" appears in manuscript and there is no printed price. In addition, the number "11-1/2B" is printed at the foot of the first page of music in the "Violino Primo" part, most probably a printer's notation referring to the number of sheets required to print the part.

*Opus 4 is an original work, drawing on material from Beethoven's then-unpublished Octet for Winds (op. 103), "... with revisions sufficient to warrant calling it a new composition."* Solomon: Beethoven, p. 102. "At some time before February 1791, probably when he was composing the C major Piano Sonata, Op. 2, no. 3, with its closely related opening theme, Beethoven re-cast the Octet (op. 103) as a String Quintet, Op. 4, and comparison of the two versions shows considerable light on his development as an instrumental composer during those four important formative years... The Quintet is by no means an arrangement of the Octet; unlike Mozart's parallel recasting of his Octet for the same combination of instruments (K.388) as a String Quintet (K.406), it is in many respects a new work. Everything has become more plastic; stiff formulae are softened; the texture is lightened in weight but enriched by polyphony and the devices of 'obbligato accompaniment'. The harmony, too, has become richer... Structurally everything is worked out in the Quintet on lines that are at the same time broader and subtler: the exposition of the first movement of the Quintet is 88 bars long as compared with the 69 of the Octet, the development 77 as compared with 56. The sixteen-bar periods that open minuet and trio of the Octet are expanded to 22 and 24 bars respectively in the Quintet, and the structure becomes much clearer, less fussy... All in all, it is hardly an exaggeration to say that the difference between Octet and Quintet represents the whole difference between the "al fresco," serenade music that was just going out of fashion and the new finely wrought quartet style of late Haydn with its 'openwork texture,' its so called 'durchbrochene Arbeit' ". Gerald Abraham in *The New Oxford History of Music Vol. VIII: The Age of Beethoven 1790-1830*, p. 260.

**The autograph of the work is untraced. (17607)** \$3,250

#### 20. BEETHOVEN, Ludwig van 1770-1827

[Op. 9 no. 2]. *3tes Terzett in D für Violine, Viola und Violoncello*. [Parts]. Wien: Tobias Haslinger, [ca. 1840].

Folio. Unbound. 1f. (title), 9; 8; 8 pp. Engraved. Worn and soiled; title separated at spine; edges frayed. Series X No. 3 (second issue?) in the series of Beethoven's works issued by Haslinger. (21493) \$50

#### 21. BEETHOVEN, Ludwig van 1770-1827

[Op. 23]. *Sonate pour Piano-Forte et Violon... Oeuv. 23*. [Violin part only.]. Mayence: Schott [PN 256], [?1818].

Folio. Disbound. [1] (blank), 2-7, [i] (blank) pp. Engraved. Titling in pencil to first blank page, in an unknown hand. Correction to p. 6 (finale) in pencil. Slightly worn, foxed and stained; occasional tears and paper repairs.

Kinsky p. 58. Not in Hoboken. (22927) \$100

#### The First Edition of Beethoven's Op. 29 Quintet

#### 22. BEETHOVEN, Ludwig van 1770-1827

[Op. 29]. *Quintetto Pour 2 Violons, 2 Altos et Violoncelle composé et dédié à Monsieur le Comte Maurice de Fries... Oeuv. 29*. [Set of parts]. Leipsic: Breitkopf & Härtel [PN 94], [December 1802].

Folio. Unbound, as issued. Preserved in a modern full dark green cloth folder with black leather label gilt to spine. [1] (title), 2-13; 9; 8; 8; 8 pp. Engraved. Early signature to title. Slightly browned throughout; repairs to spine of first violin part with slight paper loss.

**First Edition.** Rare. Kinsky-Halm, p. 71. Hirsch IV, 267. Dorfmüller-Weinhold, p. 211. Hoboken 2, 153.

*"Between the Op. 18 Quartets and those of Op. 59 lie about six or seven years and the 'Eroica.' A whole world, in Beethoven's terms... The bridge between the two worlds is built of works other than quartets, and the only piece of chamber music for strings belonging to this interim stage is the splendid Quintet in C, Op. 29 (with two violas), which lies nearer to the first than to the second period. This work, which may be in some ways regarded as a crown to Op. 18, is still shamefully neglected. As a whole it has greater breadth and economy of line than even the F major Quartet, Op. 18, No. 1... Although there is a sufficiency of accomplished five-part writing and one gets the strong impression for much of the time that the quintet is... an enriched quartet, Beethoven contrives also to create from time to time an almost orchestral richness and weight, especially in the vividly resourceful 'storm finale.'" Arnold and Fortune, eds.: *The Beethoven Reader*, p. 251. (26775) \$3,225*

### The First Edition of Beethoven's Op. 30 No. 1 Sonata

#### 23. BEETHOVEN, Ludwig van 1770-1827

[Op. 30 no. 1]. *Trois Sonates pour le Pianoforte avec l'Accompagnement d'un Violon, composées et dédiées à Sa Majesté Alexandre I, Empereur de toutes les Russies... Oeuvre XXX. N. [I.] [Parts].* Vienne... Londres: Bureau d'Arts et d'Industrie [PNs] 65, 80, [May 1803].

Oblong folio. [1] (title), 2-20, [ii] (blank) pp.; 6 pp. Engraved. Handwritten price: "1f48." PNs for all three sonatas (65, 80, 84) printed to foot of the title. Some dampstaining to piano part, with some leaves in slightly smaller format. In very good condition overall.

**First Edition.** Kinsky p. 75. Dorfmüller p. 306. Hoboken 2, 156. (22945) \$2,800

#### 24. BEETHOVEN, Ludwig van 1770-1827

[Op. 30 nos. 1-2 of 3 only]. *Trois Sonates pour le Piano-forte avec l'accompagnement d'un Violon; Composées et dédiées à Sa Majesté Alexandre I Empereur de toutes les Russies... Oeuvre XXX. [Nos. 1-2]. [Parts].* Bonn: N. Simrock [PN] 339, [1803].

Folio. Disbound. No. 1: 1 (title), 2-15, [i] (blank) pp.; 6 pp. No. 2: [i] (title), 16-38; pp. [7]-13, [i] (blank) pp. Engraved. Prices amended in manuscript to "3 fr. 25 cent." No. 1: Former owner's signature in ink, "Weber," to upper outer corner of title with "C 423a" (?shelfmark) at lower left; correction in red crayon to p. 3 of violin part; cue notes from violin part occasionally added to piano part in pencil in an unknown hand. No. 2: Slightly worn; occasional staining; fingering in pencil in an unknown hand to first two movements of violin part; annotation (?shelfmark) to lower left corner of title; title of piano part with edge tears; old repairs to outer leaves of piano part; minor imperfections. Trimmed, with occasional loss to annotations; handwritten headers added in pencil to first pages of violin parts: "Beethoven Op. 30 Nro. 1"; "Op. 30 Nro 2."

Published in the same year as the first edition. Kinsky p. 76. Not in Hoboken. (22947) \$850

**The First Edition of Beethoven's Op. 30 No. 3 Sonata  
Ex-Libris the Early Beethoven Collector, Nina Appony**

**25. BEETHOVEN, Ludwig van 1770-1827**

[Op. 30 no. 3]. *Trois Sonates pour le Pianoforte avec l'Accompagnement d'un Violon, composées et dédiées à Sa Majesté Alexandre I, Empereur de toutes les Russies... Oeuvre XXX N. [3].* [Parts]. Vienne... Londres: Bureau d'Arts et d'Industrie [PN] 84, [June 1803].

Oblong folio. Stiff wrappers. [1] (title), 2-21, [i] (blank); 6 pp. Engraved. Price, in ink: "1/48." Watermarks of an eagle and crescent. Owner's signature ("Nina Appony") to head of title. Small portion of upper edge slightly bumped. Appony signature trimmed.

**First Edition.** Kinsky p. 75. Dorfmüller p. 106. Hoboken 2, 166.

*Nina Appony was an early collector of Beethoven editions; items from her collection are held at the Beethoven Haus, in the Hoboken collection, and in other prominent institutions. She was possibly related to Count Anton Georg Appony (1751-1817) who, in 1795, reportedly suggested to Beethoven that he write in the string quartet genre (see Kerman: The Beethoven Quartets, pp. 7-9); Count Appony also commissioned Haydn's quartets opp. 71 and 74.* (22949) \$3,800

**26. BEETHOVEN, Ludwig van 1770-1827**

[Op. 36, arr.]. *Deuxième Grande Sinfonie... arrangée en Trio pour Pianoforte, Violon et Violoncelle par l'Auteur même.* [Piano part only]. Vienne: Bureau des arts et d'industrie [PN] 503, [1805].

Oblong folio. Sewn. [1] (title) 2-33, [i] (blank) pp. Engraved. Price: "f. [4.30]," digits in pencil. With "Leipsic: Breitkopf & Härtel" overpaste to blank area at foot of title. Corrections to accidentals in red crayon to p. 7. Foxing; staining; some offsetting; crease and small tear to upper margin of final leaf.

**First Edition of this arrangement.** Kinsky p. 90. Dorfmüller p. 307. Hoboken 2, 196. The authenticity of the arrangement is disputed (see Raab, critical report to NGA I, 1, p. 168). (22958) \$750

**27. BEETHOVEN, Ludwig van 1770-1827**

[Op. 38]. *Grand Trio Pour le Pianoforte avec l'accompagnement de la Clarinette ou Violon et Violoncelle concertans, d'après le Septette pour Violon, Alto, Clarinette, Cor, Basson, Violoncelle et Contrebasse... arrangé par lui-même et dédié à Monsieur Jean Adam Schmidt... Oeuvre 15 [/38].* [Piano part only]. Berlin... Amsterdam: J. J. Hummel [PN] 1333, [1805].

Oblong folio. Disbound. Sewn. [1] (title), 2-21, [i] (blank) pp. Engraved. Price: "f.3." Spine reinforced with paper tape; trimmed with resulting narrow margins; several small edge tears. A very good copy overall, with a strong, clear impression.

A later edition, published in the same year as the first. Kinsky p. 95 (with opus number in

Roman numerals and without dedication). Not in Hoboken. An identical copy is located in the H.C. Bodmer collection at the Beethoven-Haus. (22959) \$750

**An Interesting Copy of the First Edition of Beethoven's Op. 47 Sonata,  
Extensively Marked Up for Publication**

**28. BEETHOVEN, Ludwig van 1770-1827**

[Op. 47]. *Sonata per il Piano-forte ed un Violino obligato, scritta in uno stile concertante, quasi come d'un concerto. Composta e dedicata al suo amico R. Kreutzer [!Kreutzer]... Opera 47. [Parts]. Bonn: N. Simrock [PN] 422, [ca. 1805].*

Oblong and upright folio. Disbound. Piano part: 1f. (title), [3] (blank), 4-35, [i] (blank) pp. Engraved. Price: "6 Fr." Annotations to title page in French in faint red crayon, partly illegible: "44 planch[es] Simphonie même [?]retourner." Violin part: 12 pp.

**Piano part extensively marked up** for re-engraving in an unknown hand, occasionally in ink ("Commencer planche 2" and "Beethoven, op. 47" at head of p. 4); annotations to title in faint red crayon, partially illegible: "44 planch[es] Simphonie même [?]retourner;" additional annotations in red crayon and pencil; pagination amended to exclude blanks; references at page ends with custos function ("V.S.", "V. Var. 1," etc.) deleted; system rebreaks indicated; numerous errors in notation corrected; fingerings added (apparently in another hand, not for re-engraving). Violin part from another copy. The piano part of the present copy evidently served as a Stichvorlage for a later edition that remains to be identified. The French directives would suggest a French publisher, or at least a French engraver; the system rebreaks imply that the new edition was no longer to be in oblong format. Jacob Lateiner's catalogue card claims: "This copy used by Farrenc to publish his own edition." No edition of op. 47 by Farrenc has, however, been traced.

**First Edition, later issue**, with corrections to title consisting of "uno stile" instead of "uno stilo" in the 3rd line and the insertion of "per" before the composer's name. Kinsky p. 111. Dorfmüller plates 2 und 3. Hoboken 2, 228 (violin part could also be 227).

*Beethoven completed the Kreutzer Sonata in 1803. He had intended to dedicate it to the violinist George P. Bridgetower (1778-1860), for whom he wrote the work and who gave its first performance. Beethoven changed his mind and dedicated it to the French violin virtuoso and composer Rodolphe Kreutzer (1766-1831), "who had made a very favourable first impression on him. Ironically, Kreutzer then refused the play the sonata, which he reportedly found 'outrageously unintelligible.' " Kaplan: *The Cambridge Companion to Beethoven*, p. 138.*

*Bridgetower, an English violinist, was the son of a West Indian father and a European mother. "He appeared at court in Windsor, and at concerts in Bath and Bristol, before making his London début at the Drury Lane Theatre oratorio on 19 February 1790. His concerto performances here attracted the notice of the Prince of Wales (later King George IV)... During the next decade he played at many prestigious London concerts, appearing alongside Haydn at Salomon's series... It was through Prince Lichnowsky that Bridgetower met Beethoven in the spring of 1803 and that their famous concert (in the Augarten, On 24 May) was financed... There is no question that Beethoven, who spoke highly of Bridgetower both as a soloist and as a quartet player, intended to dedicate this sonata to the young violinist... But the two men later fell out of favour with one another, allegedly after a quarrel over a girl..."*

*George Grove in Grove online "The virtuosity and scale of this famous sonata proclaim it even more decidedly a middle-period work. In composing it in, as the original title-page says, 'a very concertante style, almost like a concerto', Beethoven transferred the violin sonata from the private salon to the concert hall (at a time when public concerts were becoming established in Vienna) and did for the medium what the 'Razumovsky' Quartets did for the string quartet and the 'Waldstein' and 'Appassionata' Sonatas for the piano sonata."* Arnold and Fortune: *The Beethoven Reader*, p. 220.

**A particularly interesting copy.** (22961) \$4,500

### **The Rare First Edition of Beethoven's Op. 70 No. 2 Trio**

#### **29. BEETHOVEN, Ludwig van 1770-1827**

[Op. 70 no. 2]. *Deux Trios Pour Pianoforte, Violon et Violoncelle composés et dédiés à Madame la Comtesse Marie d'Erdödy... Oeuv. 70 No. [2].* [Parts]. Leipsic: Breitkopf & Härtel [PN 1340], [August 1809].

Folio. Disbound. Piano: 1f. (title), 3-9, [10] (blank), 11-31, [i] (blank) pp.; Violin: 8 pp.; Violoncello: 7, [i] (blank) pp. Engraved. Price: "2 Rthlr." Annotations to violin part in pencil in an unknown hand. Some minor marginal staining; slightly creased; minor paper imperfections.

**First Edition.** Rare. Kinsky pp. 167-68 (the publisher records a print run of 100 copies only). Dorfmüller p. 218 (2 complete copies only, located at the Beethoven-Haus: Eller C op. 70 and C 70/16). Hoboken 2, 309. (22972) \$5,500

#### **30. BEETHOVEN, Ludwig van 1770-1827]**

[Op. 74]. *Quatuor pour deux Violons, Viola et Violoncelle composé et dédié à Son Altesse le Prince regnant de Lobkowitz Duc de Raudnitz... Oeuv. 74... Pr. 1 Thlr. 8 Gr.* [Parts]. Leipsic: Breitkopf & Härtel [PN 1609], [ca. 1810].

Folio. Sewn. Housed in a modern archival cloth box. Violino Primo: 1f. (title), 3-11, [i] (blank) pp. Violino Secondo: 7, [i] (blank) pp. Viola: 7, [i] (blank) pp. Violoncello: 7, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title. Professional repairs to inner margins of Violin I. Minor performance marks and fingerings in pencil and red crayon. Some soiling and staining. A good copy overall.

**First German edition, second issue.** LVB WV pp. 465-67. Del Mar P2. Hoboken Vol. 2 No. 333 (citing this edition as the first). The first edition was published in September 1810 by Clementi & Co. in London, shortly followed by the first Breitkopf edition in November.

*First performed at he home of Prince Lobkowitz in Vienna, November 1809.* (26694) \$1,250



The First Edition, First Issue of Beethoven's Op. 96 Sonata

31. BEETHOVEN, Ludwig van 1770-1827

[Op. 96]. Sonate für Piano=Forte und Violin. Sr. Kaiserl. Hoheit dem durchlauchtigsten Prinzen Rudolph Erzherzog von Oesterreich &c &c &c in tiefer Ehrfurcht zugeeignet... 96tes Werk. [Parts]. Wien: S. A. Steiner und Comp. [PN] S. et C. 2581, [July 1816].

Folio. Both parts bound together with original silk ribbon. Piano: 1f. (title), [1] (blank), 2-21, [i] (blank) pp.; Violin: [1] (blank), 2-11, [i] (blank) pp. Engraved. With the word "Preis" printed, the amount in manuscript, in ink: "1 fl. 16 st." Decorative title engraved by A. Müller incorporating an image of the double-headed eagle of the Austrian empire. Capital letter "L" added in pencil to final page of piano part. Browning to title and edges; slight offsetting; outer bifolium of piano part partially separated at spine. An untrimmed copy. In very good condition overall

First Edition, first issue. New Kinsky p. 619. Hirsch IV, 356. Hoboken 2, 411.

(22984)

\$4,500

**32. BEETHOVEN, Ludwig van 1770-1827**

[Op. 97]. *Trio für Piano-Forte, Violin [!Violine] und Violoncello. Seiner Kaiserl: Hoheit dem durchlauchtigsten Prinzen Rudolph Herzog von Oesterreich &c. &c. &c. in tiefer Ehrfurcht gewidmet... 97tes Werk.* [Parts]. Wien: Tobias Haslinger [PN] 2582, [after 1826].

Oblong folio and folio. Disbound. Piano: [1] (title), 2-50 pp. Violoncello: 12 pp. Engraved. Price printed in two currencies: "f. 5\_C.M." above, "[Reichsthaler sign] 3.8 gr." below. With "Amsterdam: Theune & Comp." overpaste. Decorative title with coat of arms surrounded by stylized sunrays and clouds. Edges browned and slightly dampstained; slight offsetting and bleeding of imprint; lower outer corner of cello part slightly creased; violin part lacking. With header "221" added in manuscript to all pages.

A later issue printed from plates of the first edition. Kinsky p. 273. (22986) \$500

**33. BEETHOVEN, Ludwig van 1770-1827**

[Op. 104]. *Quintett für 2 Violinen, 2 Bratschen und Violonzell.* [Parts]. Wien: Artaria und Comp. [PN] 2573, [ca. 1820].

Folio. Violin I: [1] (title), 2-11 pp.; Violin II: 9 pp.; Viola I: 7 pp.; Viola II: 7 pp.; Violoncello: 7 pp. (in copy). With handstamp "Milano Presso Giovanni Ricordi" to foot of title, price in manuscript. Lacking violoncello part, supplied in reduced colour copy.

**First Edition, later printing**, with "Bratschen" and "Op. 104" in title. Kinsky-Halm p. 287. Hoboken 2, 430.

Beethoven's own arrangement of the piano trio op. 1 no. 3. (21492) \$500

**34. BEETHOVEN, Ludwig van 1770-1827**

[Op. 121a]. *Adagio, Variationen und Rondo für Pianoforte, Violine und Violoncell...* 121tes Werk. [Parts]. Wien: S.A. Steiner und Comp. [PN] 4603, [May 1824].

Folio. Piano: [i] (title), 2-19, [1] (blank) pp. Price: "f:2 C.M." Violin: 1-5, [i] (blank) pp. Violoncello: 1-5, [i] (blank) pp. Engraved. Small label with calligraphic titling to upper wrapper of piano part: "L. Van Beethoven. Adagio, Varationen [!Variationen] und Rondo pour Piano, Violon & Violoncelle. Op. 121;" labels in the same style to head of first pages of string parts: "Adagio, Variationen und Rondo von L.Van Beethoven" with penciled note: "Beethoven op. 121." Handstamp to first page of all parts: "Valerie Hanquet." Early calligraphic signature to inner lower wrapper, upside down: "D. F. Crommelin." Marbled wrappers of piano part with red tape reinforcement to spine; spines of string parts reinforced with marbled paper. Slightly worn and soiled. A very good copy overall.

**First Edition.** Kinsky p. 353. Hoboken 2, 487 (now in the Beethoven-Haus, C121A/6). Hirsch IV, 388. Beethoven-Haus (2 copies). Beethoven Center, San José (1 copy).

*The variations are based on the song "Ich bin der Schneider Kakadu" (I am tailor Cockatoo) from Wenzel Müller's singspiel "Die Schwestern von Prag" (The sisters from Prague), 1794. Beethoven composed them many years earlier. The exact date is unknown.* (23006) \$2,800

## **First Edition, First Issue, of Beethoven's Op. 127 Quartet**

### **35. BEETHOVEN, Ludwig van 1770-1827**

[Op. 127]. *Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies par Louis v. Beethoven Oeuvre 127.* [Set of parts]. Mayence: fils de B. Schott [PN] 2351, [1826].

Folio. Sewn. Preserved in a custom-made russet cloth clamshell box with printed paper label to spine. 1f. (title, verso blank), [1] (blank), 2-13; [1] (title), 2-12; [1] (title), 2-11, [i] (blank); [1] (title), 2-11, [i] (blank) pp. Engraved. Slightly foxed; overpaste to imprint to first volume partially removed. A very good, wide-margined copy overall.

**First Edition, first issue.** Kinsky-Halm p. 385. Dorfmüller-Weinhold p. 232. Hirsch IV, 399. Hoboken 2, 510.

*"After completing the Ninth Symphony in early 1824, Beethoven spent the two and a half years that remained to him writing with increasing ease, it seems, and exclusively in the medium of the string quartet. The five late string quartets contain Beethoven's greatest music, or so at least many listeners in the 20th century came to feel. The first of the five, op. 127 in Eb of 1824-5, shows all the important characteristics of this unique body of music."* Joseph Kerman and Alan Tyson (with Scott G. Burnham) in *Grove Music Online*. (18860) \$3,200

## **Schott's First Paris Publication**

### **36. BEETHOVEN, Ludwig van 1770-1827**

[Op. 127]. *Grand Quatuor pour deux Violons, Alto et Violoncelle Composé et Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant-Colonel de la Garde de S. M. I. de toutes les Russies... Œuv. 127.* [Parts]. Paris: les Fils de B. Schott, Editeurs et Marchands de Musique [without PN], [March 1826].

Folio. Disbound. Violin I: 1f. (title), [i] (blank), 2-13, [i] (blank) pp.; Violin II: [i] (title), 2-12 pp; Viola: [1] (title), 2-11, [i] (blank) pp.; Violoncello: [1] (title), 2-11, [i] (blank) pp. Engraved. Price: "9f." Printed note: "Déposé à la Direction." Handstamp of publisher to title of Violin I part. Some soiling and foxing; lower outer corner of some leaves creased; dampstaining to Viola and Violoncello parts; stain to final leaf of Violin I part and title of Violin II part; minor paper imperfections. Annotations in pencil to Violoncello part: "tempo 1mo" to p. 9 (correction of error); "3" to p. 11.

**First French edition**, published shortly after the edition issued by Schott in Mainz. Kinsky pp. 385-86. Dorfmüller p. 350. Beethoven-Haus C 127/9 and C 127/10. Not in Hoboken or Hirsch. Rare.

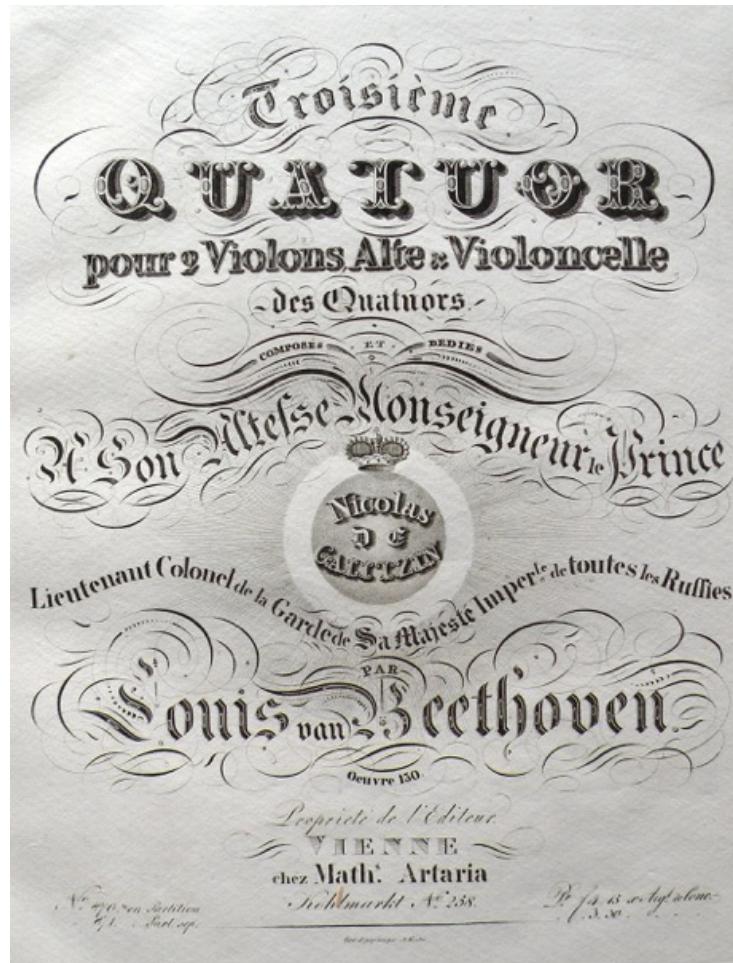
*The first publication of Schott's newly established Paris branch. Although the page and system breaks are the same, the so-called Paris and Mainz issues of the present edition are printed from different plates and thus, in fact, constitute two different editions.* (23011) \$3,500

37. BEETHOVEN, Ludwig van 1770-1827

[Op. 127]. *Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies... Oeuvre 127.* [Parts]. Mayence : les fils de B. Schott [PN] 2351, [March 1826].

Folio. Disbound. Violin I: 1f. (title), [i] (blank), 2-13, [i] (blank) pp.; Violin II: [i] (title), 2-12 pp; Viola: [1] (title), 2-11, [i] (blank) pp.; Violoncello: [1] (title), 2-11, [i] (blank) pp. Title lithographed, music engraved. Price: "3 fl 36 xr." Some soiling, foxing, and bleeding; slight browning to edges; lower corners of some leaves creased; worming to Violin II part; dampstaining to Violin II part and to spine of all parts; minor paper imperfections. Number "12" added in purple ink to upper left corner of first page of music to each part.

**First German Edition, early issue**, without Paris address to imprint. Kinsky p. 385. Dorfmüller p. 350 and plate 5a. Hoboken 2, 510. Hirsch IV, 399. Beethoven-Haus, H.C. Bodmer collection. (23012) \$2,800



The First Edition of the Full Score of Beethoven's Op. 130

**38. BEETHOVEN, Ludwig van 1770-1827**

[Op. 130]. *Troisième Partition du Quatuor pour 2 Violons, Alto & Violoncelle.* [Full score]. Vienne: chez Maths. Artaria [PN M.A. 870], [1827].

Folio. Newly bound in quarter dark red morocco with marbled boards, black leather label gilt to spine. 1f. (half title, verso blank), [1] (title incorporating crown above a stippled circle), [2] (blank), 3-67, [1] (blank) pp. Engraved. With handstamp of J.J. Ewer [London] to foot of half-title. A very little minor staining to upper blank margins. A fine copy overall, with clear, strong impression and wide margins.

**First Edition, rarely found with the half-title.** Kinsky-Halm p. 395. Dorfmüller-Weinhold p. 233. Hoboken 2, 515. Hirsch IV, 402.

*This, the third of the quartets dedicated to Prince Galitzin, was composed in 1825. "It is hard to resist the conviction, dangerous as superlatives must always be, that as a masterpiece of the sonata type of construction, the opening movement of this last and most mature of the Galitzin Quartets is unrivalled and unique, not only in Beethoven but possibly in all quartet literature."* Mason: *The Quartets of Beethoven*, p. 208.

*"The event that was personally important to Beethoven at this time was the first performance of his Quartet in B-flat, his "Leibquartett" as it [was] once called in the Conversation Books... The performance took place on March 21, 1826... [Matthias Artaria] had purchased the publishing rights of the Quartett and after the performance he went to Beethoven with the suggestion that he write a new finale and that the fugue be published as an independent piece... Beethoven complied, and the original finale was subsequently published as Op. 133."* Thayer-Forbes: *Beethoven*, pp. 974-975. (18861) \$2,850

**39. BEETHOVEN, Ludwig van 1770-1827**

[Op. 130]. *Troisième Quatuor pour 2 Violons, Alto & Violoncelle... dediés à Son Altesse Monseigneur le Prince Nicolas de Galitzin.* [Set of parts]. Vienne: Maths. Artaria [PN] 871, [1827].

Folio. 1f. (title), [i] (blank), 2-15, [i] (blank); 13, [i] (blank); 11, [i] (blank), 11, [i] (blank). Disbound. Slight dampstaining to upper inner corner of viola part and to outer margins, just affecting printed area of violoncello part. A very good, fresh, wide-margined copy overall.

**First Edition.** Kinsky p. 394. Beethoven Beiträge p. 233. Thayer 255. Hoboken 2, 516. Title reproduced in Bory: *Beethoven*, p. 208. (26771) \$1,200

**40. BEETHOVEN, Ludwig van 1770-1827**

[Op. 131]. *Grand Quatuor En Ut dièze [!dièse] mineur pour deux Violons, Alto et Violoncelle composé et dédié à Son Excellence Monseigneur Le Baron de Stutterheim... Oeuvre 131.* [Parts]. Mayence: les fils de B. Schott... Paris... Anvers: chez A. Schott [PN] 2628, [June 1827].

Folio. Disbound. Violin I: 1f. (title), 13, [i] (blank) pp.; Violin II: [i] (title), 2-13, [i] (blank) pp.; Viola: [i] (title), 2-13, [i] (blank) pp.; Violoncello: [i] (title), 2-13, [i] (blank) pp. Title lithographed, music engraved. Price: "4 fl 30 xr." Quite browned, most noticeably to outer

leaves; somewhat soiled; occasional paper imperfections; tape to spine of Viola part; some offsetting to Violoncello part; embossed "x" to left lower corner of Violin I part.

**First Edition, variant issue**, with printed price. Kinsky p. 399 (without price). Dorfmüller p. 233. Hoboken 2, 518. Hirsch IV, 405. Beethoven-Haus, H.C. Bodmer collection.  
(23015) \$1,500

### Inscribed by the Publisher to Violinist Edmund Singer

#### 41. BEETHOVEN, Ludwig van 1770-1827

[Opp. 132 and 135]. *Quatuor pour 2 Violons Alto & Violoncelle Composé & Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant Colonel de la Garde de Sa Majesté Impérial de toutes les Russies... Partition. Oeuvre posthume. Oeuv. 132. No. 12 des Quatuors.* [Full score]. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1447, [1827-33].

Octavo. Contemporary marbled boards 1f. (title), 3-54 pp. Engraved. Price: "1 2/3 Rtht[!]." **With a presentation inscription from the publisher to the noted violinist Edmund Singer** to head of title: "Herrn Concertmeister Edm. Singer der Verleger." Handstamp to lower left corner: "Schlesingersche Buch- u. Musikhandlung"; to right, in Fraktur: "E. S." [= Edmund Singer] and with Singer's small printed ownership label to lower left corner of upper board. Old paper repairs to title. Annotations in red crayon, most likely in Singer's hand: rehearsal letters throughout; decrescendo hairpins to p. 27; ties to p. 47 (redrawn due to weak impression); corrections in pencil to pp. 16 (one pitch, articulations), 17 (bowing), and 41 (ties, redrawn). Pp. 13, 41, 42, and 43 without plate number. **First Edition.** Kinsky p. 402. Hoboken 2, 520 (with watermarks absent from the present copy). Hirsch IV, 406 (with price "Rthl"). Beethoven-Haus, C 132/1.

#### Bound with:

BEETHOVEN. *Quatuor pour 2 Violons, Alto & Violoncelle Composé & Dédié à son ami Jean Wolfmeier... Partition. Oeuvre posthume. Oeuv. 135. No. 17 des Quatuors.* [Full score]. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1448, [after 1827]. 1f. (title), 3-34, [ii] (blank) pp. Engraved. Price: "1 Rthl." No PN to pp. 32-33. With presentation inscription to head of title: "Herrn Concertmeister Edm. Singer der Verleger." Handstamp to lower left corner: "Schlesingersche Buch- u. Musikhandlung." Binding worn, scuffed and bumped with some loss to spine. Some soiling and browning; occasional light impression; inscriptions slightly trimmed by binder. **First Edition.** Kinsky p. 409 (with price "1 Rthlr."); however, no such copies listed in Dorfmüller, Hoboken, Hirsch, or Beethoven-Haus, suggesting that Kinsky may have erred). Hoboken 2, 527. Hirsch IV, 411. Beethoven-Haus, C 135/2

*Edmund (originally Ödön) Singer (1830-1912) was a Hungarian violinist. He became concertmaster in Pest (1846), Weimar (1854), and finally Stuttgart (1861), where he also took a teaching position at the conservatory and evolved into a leading figure in the city's music life. In 1872, Richard Wagner selected him as concertmaster for the concert on the occasion of the laying of the cornerstone of the Bayreuth Festival Theater (Beethoven's Ninth symphony). See Ehrlich, ed., Berühmte Geiger der Vergangenheit und Gegenwart, pp. 214-18. Singer died in Stuttgart.*

*The date of the dedication (probably not before 1854) is unknown, as is the identity of the signer. According to "Musikverlagswiki" (Musikdrucke website) maintained by the Hochschule für Musik und Theater in Leipzig, Heinrich Schlesinger was the sole owner of the company from 1844 until 1865, when the company was sold to Robert Lienau. However, the signature is unlikely to read either "Schlesinger" or "Lienau."* (23016) \$2,500

### Complete Collection of Sets of Parts for All of Beethoven's String Quartets

#### 42. BEETHOVEN, Ludwig van 1770-1827

[Opp. 18, 59, 74, 95, 127, 130-133, 135]. *A very rare complete collection of sets of parts of all of the string quartets in first and early editions.*

##### 1. Op. 18

*1tes [-6tes] Quartett... 2 Violinen, Viola und Violoncello... 18tes Werk.* Wien: Tobias Haslinger [without plate number] [ca. 1840].

Vl I: 1f. (title), [1] (blank), 2-12; 1f. (title), [1] (blank), 2-11; 1f. (title), [1] (blank), 2-11; 1f. (title), 9; 1f. (title), 9; 1f. (title), 9 pp.

Vl II: 9; 8; 9; 8; 8 pp.

Va: 9; 7; 8; 8; 8 pp.

Vc: 9; 7; 8; 7; 8; 7 pp.

Engraved. Kinsky p. 44. Hoboken 2, 96 and 97.

*"It was to the set of String Quartets, op. 18, that Beethoven turned for the most ambitious single project of his early Vienna years. This set was begun in 1798, composed primarily in 1799 and 1800, and published in 1801 with a dedication to Prince Lobkowitz... All of them essentially accept the usual four-movement structure and all reflect the Viennese Classic style, with an occasional admixture of Italianate melody - perhaps under the influence of Salieri, to whom Beethoven had just dedicated his Sonatas, op. 12."* Solomon: *Beethoven*, p. 101.

##### 2. Op. 59

*[Trois Quatuors pour deux Violons, Alto et Violoncello... Oeuvre 59].* [Vienne: Au Bureau des arts et d'industrie A' Pesth chez Schreyvogel & Comp. [PNs 580, 585, 585] [1808].

Vl I: 2ff. (title, dedication to Count Razumovsky), [1] (blank), 2-13; [1] (blank), 2-11; 10 pp.;

Vl II: 10; 9; 9 pp.

Va: 10; [1] (blank), 2-9; [1] (blank), 2-10 pp.

Vc: 10; 9; [1] (blank) 2-9 pp.

Engraved. **First Edition of the Razumovsky quartets.** Kinsky-Halm, p. 141. Dorfmüller, p. 216. Hirsch IV, 299. Hoboken 2, 274.

*"The string quartets of op. 59 so strained the medium, as it was understood in 1806, that they met with resistance from players and audiences alike... Each quartet was supposed to include a Russian melody, for the benefit of the dedicatee Count Razumovsky, the Russian ambassador in Vienna. Here for the first time may be seen Beethoven's interest in folksong, which was to grow in later years. Folksongs did not much help the first two quartets, but Razumovsky's notion came to superb fruition in the third, where Beethoven gave up the idea of incorporating pre-existing tunes and instead wrote the haunting A minor Andante in what he must have conceived to be a Russian idiom."* The New Grove Vol. 2, p. 383.

### 3. Op. 74

*Quatuor pour Deux Violons, Viola et Violoncelle composé et dédié à Son Altesse le Prince Regnant de Lobkowitz Duc de Raudnitz... Oeuv. 74.* Leipzig: Breitkopf & Härtel [PN] 1609 [1810].

Vl I: [1] (title), [2] (blank), 3-11 pp.

Vl II: 7 pp.

Vla: 7 pp.

Vc: 7 pp.

Engraved. **First German edition, second issue** (distinguished by the presence of "Adagio" at the head of the slow movement in the first issue and "Adagio ma non troppo" in the second). Published very shortly after the Clementi edition (see Del Mar: Beethoven's String Quartets op. 74 op. 95 Critical Commentary, pp. 14-15). Kinsky p. 198; Hirsch IV, 320; Dorfmüller-Weinhold p. 220; Hoboken 2, 333 (all citing the Breitkopf edition as the first). Often referred to as the "harp" quartet; the name derives from the pizzicato effects in the first movement.

### 4. Op. 95

*Elfes Quartett für zwey Violinen, Bratsche und Violoncelle Seinem Freunde dem Herrn Hofsekretär Nik. Zmeskall von Domanovetz ... 95tes Werk.* Wien: S.A. Steiner und Comp. [PN S. et C. 2580] [1816].

Vl. I: 1f. (title, v. blank), [1] (publisher's announcement dated February 1816), 2-9 pp.

Vl II: [1] (blank), 2-9 pp.

Vla: [1] (blank), 2-9 pp.

Vc: [1] (blank), 2-9 pp.

Engraved. **First Edition, variant issue** (distinguished by the presence of a diminuendo sign in measure 21 and a crescendo sign in measure 22 in the third movement of the second violin part). Del Mar P 1-1/2, p. 17. Kinsky-Halm p. 268. Hirsch IV, 355. Dorfmüller-Weinhold p. 224. Hoboken 2, 409.

*"The Quartets in Eb and F minor were written about a year apart, then: an appreciable span of time, by Beethoven's earlier standards. But on this occasion, nothing of first importance appears to have occupied him in between. There would seem to be every reason to consider the two quartets together, in the same way that we naturally group together the six quartets, Op. 18, or the three of Op. 59. Indeed, the two share certain technical proclivities - in the attitude toward sonata form, for example, and toward the key sequence of movements - and both exhibit a poise and control that mark a decided advance over the earlier period (or sub-period). Nonetheless, between the two there is a cleavage in aesthetic stance unlike anything that differentiates the "Razumovsky" Quartets from one another. The Eb Quartet is an open, unproblematic, lucid work of consolidation, like some others written at this time. The F minor Quartet is an involved, impassioned, highly idiosyncratic piece, problematic in every one of its movements, advanced in a hundred ways. One work looks backward, perhaps, the other forward. Or to put it better, one work looks outward, the other inward. It would be hard to imagine any composer grouping these antipodes together as a single opus."* Kerman: *The Beethoven Quartets*, p. 156. We would like to thank Dr. Jonathan Del Mar for his kind assistance in the identification of this issue.

### 5. Op. 127

*Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas Galitzin... Oeuvre 127.* Mayence: les fils de B. Schott [PN] 2351 [March 1826].

Vl I: 1f. (title, v. blank), [1] (blank), 2-13 pp.

Vl II: [1] (title), 2-12 pp.

Va: [1] (title), 2-11 pp.

Vc: [1] (title), 2-11 pp.

Title lithographed, music engraved. **First Edition.** Kinsky-Halm p. 385. Hirsch IV, 399. Dorfmüller-Weinhold p. 232. Hoboken 2, 510. Schott also published this work in Paris at about the same time.

## 6. Op. 130

*Troisième Quatuor pour 2 Violons, Alto & Violoncelle des Quatuors composés et dediés A Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre 130... Ecrit et piquire par A. Kurka.* Vienne: Maths. Artaria [PN M.A. 871] [May 1827].

Vl I: [1] (title), 2-15 pp.

Vl II: 13 pp.

Va: 11 pp., with manuscript overpaste to page 7

Vc: 11 pp.

Engraved throughout. Small oval publisher's blindstamp to lower margins. Binder's holes to inner margin. **First Edition, variant issue**, with music commencing on verso of title to first violin part. Kinsky-Halm p. 395 (describing another printing with blank verso to title). Hirsch IV, 403. Hoboken 2, 516.

## 7. Op. 131

*Grand Quatuor En Ut dièze mineur pour deux Violons alto et Violoncelle composé et dédié à Son Excellence Monsieur Le Baron de Stutterhiem... Oeuvre 131.* Mayence: les fils de B. Schott [PN] 2628 [June 1827].

Vl I: 1f. (title, v. blank), 13 pp.

Vl II: [1] (title), 2-13 pp.

Va: [1] (title), 2-13 pp.

Vc: [1] (title), 2-13 pp.

Lithographic titles, music engraved. **First Edition.** Kinsky-Halm p. 399. Hirsch IV, 405. Dorfmüller-Weinhold p. 233.

## 8. Op. 132

*Quatuor pour 2 Violons, Alto & Violoncelle Composé & Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre posthume. Oeuv 132. No. 12 des Quatuors.* Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1443 [Sept. 1827].

Vl I: [1] (title), [2]-[3] (blank), 4-19 pp.

Vl II: [1] (title), 2-15 pp.

Va: [1] (title), 2-15 pp.

Vc: [1] (title), 2-15 pp.

Engraved throughout. Small oval publisher's stamp to lower corners of title. **First Edition.** Kinsky-Halm p. 402. Hirsch IV, 407. Dorfmüller-Weinhold p. 233. Hoboken 2, 521.

## 9. Op. 133

*Grande Fugue tantôt libre, tantôt recherché 2 Violons, Alto & Violoncelle. Dediée avec les plus profonde vénération A Son Altesse Imperiale et Royale Eminentissime Monseigneur le Cardinal Rodolphe... Oeuvre 133.* Vienne: Math. Artaria [PN M.A. 877] [May 1827].

Vl I: [1] (title), [2] (blank), 3-10 pp.

Vl II: [1] (blank), 9 pp.

Va: [1] (blank), 2-9 pp.

Vc: [1] (blank), 2-9 pp.

Engraved throughout. **First Edition.** Kinsky-Halm p. 405. Hirsch IV, 409. Dorfmüller-Weinhold p. 234. Hoboken 2, 524.

## 10. Op. 135

*Quatuor pour 2 Violons Alto & Violoncelle Composé & dédié à son ami Johann Wolfmeier... Oeuvre posthume. Oeuv. 135. No. 17 des Quatuors.* Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1444] [Sept. 1827].

Vl I: 1f. (title, v. blank), [2] (blank), 2-11 pp.

Vl II: 1f. (title, v. blank), 9 pp.

Va: 1f. (title, v. blank), 9 pp.

Vc: [1] (title), 2-8 pp.

Engraved throughout. With printed initials "FJ" to lower right corner of title, possibly those of the engraver. **First Edition.** Kinsky-Halm p. 410. Hirsch IV, 412. Dorfmüller-Weinhold p. 234. Hoboken 2, 528.

"[The late period quartets] carry not merely the string quartet but the art of music into new regions. Studies of them and commentaries on them are innumerable; like Hamlet they will never yield up their last secrets or admit of a 'final' solution. They are inexhaustible and all that can be done here is to indicate in what ways they advance the frontiers of the art of music. The first to be completed (in 1824), and the only one published during Beethoven's lifetime, was the E flat, Op. 127. Then came the A minor, Op. 132, and the B flat, Op. 130 (but with the afterwards separated Grosse Fuge, Op. 133, as its finale) (both 1825), the C sharp minor, Op. 131, the F major, Op. 135, and the present finale of Op. 130 (all in 1826). The immediate impulse to their composition may have been given by a commission from another quartet-playing Russian nobleman, the Prince 'von Galitzin' (more accurately 'Golitsin') to whom Opp. 127, 130, and 132 are dedicated... Beethoven's deafness and consequent spiritual isolation combined with certain specifically musical factors to make many things in the last quartets incomprehensible to contemporaries and not easily comprehensible to later generations." Abraham: *The Age of Beethoven 1790-1830*, Vol. VIII of *The New Oxford History of Music*, pp. 295-296.

Four volumes. Folio. 19th century quarter cloth with marbled boards, titling gilt to spines and upper boards. Each part with collection number stamped to upper outer margin throughout. 19th century thematic index to Volume I. With neat performance markings in pencil to first violin parts throughout and occasional additional markings in pencil and red crayon to other parts. Binding slightly worn, rubbed and bumped. Occasional foxing and wear. In very good condition overall.

**An important collection.** (26772)

\$18,500

## 43. BENINCORI, Angelo 1779-1821

[Op. 2, no. 1]. *Trois Quatuors Concertants pour deux Violons, Viole, et Violoncelle Composées et dediées à Mr Alonzo Dowell...* Oeuv: II Liv: [1re.] Pr: [1]f [20]x. Vienne: Thadé Weigl [PN 535], [1803].

Folio. Unbound. Violino Primo: [1] (blank), 2-7, [i] (blank) pp.; Violino Secondo: [1] (blank), 2-5, [i] (blank) pp.; Viola: [1] (blank), 2-5, [i] (blank) pp.; Violoncello: 1f. (title), [1] (blank), 2-5, [i] (blank) pp. Engraved. With plate numbers 135, 136, and 137 to title. Manuscript titling in blue pencil in German to all blank pages preceding music; note to foot of title in same hand and pencil: "Nur No. 1;" occasional corrections in lead and blue pencil. Impression occasionally light; some minor stains; Viola part dampstained at upper margin; inner bifolium of Violoncello part reinforced with tape with spine reinforced with paper tape.

Weinmann, Weigl p. 48. Van der Straeten II, p. 70.

"[Benincori] was one of the few Italian composers of the early nineteenth century devoted, under the spell of Haydn, to the composition of string quartets. His early quartets fuse influences from Giovanni Battista Viotti and Haydn with sometimes bizarre results, rather eccentric in harmony and melody, but significantly surpassing the average quartet production of their time." Alessandro di Profio in MGG 2. (25655) \$200

**44. BENNETT, William Sterndale 1816-1875**

[Op. 8]. *[Sextett für Pianoforte zwei Violinen, Viola, Violoncell u. Kontrabass (oder zwei Violoncelles) componirt und Herrn Carl Coventry (in London) zugeeignet... Op. 8. Pr. 31/2 Thlr.J. [Parts]. Leipzig: Fr. Kistner... London: Coventry & Hollier, [1846].*

Folio. Unbound. Laid into handmade leather-backed portfolio with original title laid down to upper. Piano: 3-35 pp.; Violin I: 8 pp.; Violin II: 8 pp.; Alto: 8 pp.; Violoncello I: 8 pp.; Violoncello II: 8 pp.; Contrabass: 8 pp. Engraved. Moderately browned; some staining; lacking title leaf; final leaf torn at inner margin and laid down to rear board of portfolio; each part with previous owner's signature "Chr. Dauer 15/7, 1927."

**First Edition.** Scarce. Williamson E.1. (23614) \$125

**45. BERG, Alban 1885-1935**

*Lyrische Suite für Streichquartett... Partitur.* [Study score]. Wien... Leipzig: Universal-Edition [PN U.E. 8780 W.Ph.V.173], [not before January 1928].

12mo. Original publisher's light green wrappers printed in dark green. [i] (title), [iv] (preface by Erwin Stein, with contents and notes on performance to lower part of last page), [i] (dedication to Alexander von Zemlinsky), 83, [i] (blank) pp. Printed note to lower right corner of final page of music: "Weag" [Waldheim-Eberle AG]. Tipped-in frontispiece with photographic reproduction portrait of Alban Berg from the studio Pietzner-Fayer. Printed footnote to p. 1: "In die 'Philharmonia'-Partiturensammlung aufgenommen." Titling identical to title page except for shortened imprint. Publisher's catalogue "Studienpartituren moderner Kammermusik und Orchesterwerke in der Universal-Edition," dated "I. 1928." to verso of lower wrapper. Former owner's signature in ink to upper right corner of upper wrapper: "Artur Holde." Spine frayed with some loss; verso of lower wrapper with partial inked fingerprints. Upper outer corner slightly bumped. Fingerprints to verso of lower wrapper.

**First Edition of the study score.** All copies in WorldCat are dated 1927 although the publisher's catalogue is dated 1928. The present edition is a photographic reduction of the full-size score, which was published in 1927. The second plate number refers to the Wiener Philharmonischer Verlag, a company founded by Universal executive Alfred Kalmus in 1923 and absorbed by Universal in 1925.

*Artur Holde (1885-1962) was a German conductor and music critic. Being Jewish, he emigrated to the United States in 1936. He became a staff editor at the German-Jewish exile journal *Aufbau*, then based in New York, and later worked for the U.S. State Department.*

*"George Perle's discovery... of a score in which Berg had annotated the details of the autobiographical programme, the Lyrische Suite... is the most completely documented*

*demonstration of the extent to which such extra-musical considerations act as compositional determinants... The annotated score reveals that the six movements of the Lyrische Suite document the love affair between Berg and Hanna Fuchs-Robettin, the wife of a wealthy Prague businessman and the sister of Franz Werfel.*" Douglas Jarman in *Grove Music Online*. (24599) \$120

**46. BERG, Alban 1885-1935**

*Violinkonzert Ausgabe für Klavier und Violine.* [Piano reduction and solo violin part]. Wien... Leipzig: Universal-Edition [PNs U.E. 10903 and 10903a], [November 18, 1938].

Small folio. Original publisher's light green wrappers printed in dark green. Piano: [i] (title), [ii] (contents and list of orchestral instruments), 1f. (dedication: "Dem Andenken eines Engels"), 5-55, [i] (blank) pp.; Violin: 15, [i] (blank) pp. Additional dedication printed to head of title: "Für Louis Krasner". Printed note "Made in Germany" to foot of title and to lower right corner of final page of music of piano reduction: "Druck der Waldheim-Eberle A.G." Publisher's catalogue "Werke von Alban Berg" dated "XI. 1938" with prices in Marks, to verso of lower wrapper. Wrappers partially detached. Slightly worn; upper outer corner dampstained throughout; occasional creases and small tears.

**First Edition, first issue of this arrangement.** According to Universal Edition, there was no earlier issue. Douglas Jarman's claim in the critical report to the full score of the work, within the complete edition of Berg's works, that the arrangement was first published in 1936 is unsubstantiated; only the full score was published in that year. It is notable that Berg's music was still published and advertised in post-Anschluss Greater Germany.

*The arrangement, not credited in the edition, is by the Austrian pianist Rita Kurzmann (née Pollak, 1900-1942). She premiered it with violinist Louis Krasner (1903-1995), who had commissioned the concerto. Kurzmann 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.* (24563) \$200

**47. BERG, Alban 1885-1935**

*Kammerkonzert für Klavier und Geige mit dreizehn Bläsern Klavierauszug (2 Klaviere und Geige)* von Fritz Heinrich Klein. [Piano reduction]. Wien... Zürich... New York: Universal-Edition [PN U.E. 8439], [February 1956].

Folio. Original publisher's light green wrappers printed in dark green. [i] (title), [ii] (note forbidding public performance), [iii] (dedication: "Arnold Schönberg zum fünfzigsten Geburtstag"), [iv] (notes on performance and list of instruments), 5-115 (music), [i] (blank), [i] (part title: "Anhang"), 118-20 (concluding measures for separate performance of first and second movements) pp. Double copyright notice to foot of p. 5, noting original (1926) and renewed (1954) copyright. Printed note to lower right corner of final page of music: "Waldheim-Eberle, Wien VII." Publisher's catalogue dated "II/56 [February 1956]" to verso of lower wrapper. Former owner's monogram "MF de R." in red ink to title and upper wrapper. Upper wrapper creased; remnants of tape to spine.

**First Edition, later issue** (the first issue was published in 1926).

*"The Kammerkonzert, more than any other work, demonstrates Berg's love of intricate formal designs and his interest in using apparently abstract, mathematical schemes as structural determinants. It is, perhaps, both the most forbidding and one of the most fascinating works in his output... Important structural elements are determined by extra musical programmatic considerations. Berg himself touched on some of these in his dedicatory 'open letter' to Schoenberg, in which he revealed that the motto theme which opens the work is built of the musical letters in the names 'Arnold SCHÖNBERG', 'Anton wEBERN' and ALBAN BERG', and that the number three, representing the three members of the Schoenberg school, was with its multiples a factor determining the length of sections, the metronome marks, the nature of the instrumental body and many other aspects of the work."* Douglas Jarman in *Grove Music Online*. (24934) \$50

#### 48. BÉRIOT, Charles-Auguste de 1802-1870

[Op. 4]. *Trio pour Piano-Forte, Violon & Violoncelle Composé sur des motifs de l'opéra de Ch. M. de Weber Robin des Bois (Der Freyschütz) & Dédié à Monsioes le Marquis de Louvois Pair de France.* [Piano score and parts]. Berlin: N. Simrock [PN 2546], [ca. 1860-70].

Folio. Original brown wrappers. Piano score: [1] (title), 2-21, [i] (blank) pp. Violino: 4 pp. Violoncello: 4 pp. Engraved. Measure numbers added in pencil in a modern hand throughout. Price in pencil to upper wrapper: "Preis 3 M." Wrappers worn and detached; frayed at edges. Uniformly browned; minor dampstaining to outer and lower margin.

**First Edition, probable later issue.** WorldCat (2 copies only). Price to upper wrapper added after 1872.

*The opera Der Freyschütz by Carl Maria von Weber (1786-1826) was first performed in Berlin in 1821.* (25660) \$65

#### 49. BOCCHERINI, Luigi 1743-1805

[Op. 1, Gérard 159-164]. *Six Quartettos for two Violins a Tenor and Violoncello Obligato... Opera Prima.* [Parts; fragment]. London: Welcker, [ca. 1775].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-12 pp.; Violino secondo: 1f. (title), [1] (blank), 2-12 pp.; Violetta: 1f. (title), [1] (blank), 2-12 pp.; Basso: 1f. (title), [1] (blank), 2-10 pp. Engraved. Publisher's catalogue to foot of each title. In C minor, B-flat major, D major, E-flat major, E major, and C major, respectively. "No. 27" in contemporary manuscript to head of each title. Some leaves detached; some browning and show-through; occasional stains and soiling, especially to titles. All parts incomplete: Violino primo lacks final leaf (p. 13; verso blank); Violino secondo lacks final leaf (p. 13; verso blank); Violetta lacks final blank leaf (music is complete); Basso lacks two final leaves (pp. 11-13; final verso bla).

A later edition. Gérard p. 174. BUC p. 117. RISM B3114 (4 copies only in the U.S., at Yale, Vassar, the Eastman School of Music, and the University of North Carolina, Chapel Hill).

*"A prolific composer, particularly of chamber music, with a distinctive and highly wrought style, [Boccherini] is the chief representative of Latin instrumental music during the Viennese Classical period."* Christian Speck and Stanley Sadie in *Grove Music Online*. (26992) \$100

**50. BOCCHERINI, Luigi 1743-1805**

[Op. 5, Gérard 25-30]. *Six Sonates Pour le Clavecin, avec L'Accompagnement d'un Violon... Oeuvre Cinquieme... Prix f5.-.* [Parts]. Amsterdam: J.J. Hummel [PN 212], [?1772].

Folio. 20th-century plain yellow wrappers with typed contents label to upper. Violino (laid in): 1f. (title within decorative border), [1] (blank), 2-13, [i] (blank) pp.; [Clavecin]: [1] (title), 2-42, [ii] (blank) pp. Engraved. Watermark "J.Kool." From the collection of Walter Lebermann. Handstamp, "Lebermann Karlsruhe," to upper wrapper and both titles. Occasional show-through and offsetting; outer bifolium of [Clavecin] part soiled, repaired, and reinforced at spine, with large stain to center of title.

A later edition. Gérard p. 34. Not in BUC. RISM B3030 (no copies in the U.S.).

"The most important product of [Boccherini's] visit to Paris [in 1767] was the set of six sonatas for keyboard with violin accompaniment op.5, which Boccherini dedicated to the amateur keyboard player Anne Louise Boyvin d'Hardancourt Brillon de Jouy, and which was distributed in numerous copies and editions into the 19th century." Christian Speck in *Grove Music Online*. (27023) \$850

**51. BOCCHERINI, Luigi 1743-1805**

[Op. 27, Gérard 189-194]. *Sei Quartetti Concertanti Per Due Violini Alto e Violoncello... Opera [27]* Prix 9... APDR. [Parts]. Paris: Sieber, [?1778].

Folio. Disbound. Violino primo: 1f. (title), [1] (publisher's catalogue), 2-13, [i] (blank) pp.; Violino secondo: [1] (title), 2-13, [i] (blank) pp.; Alto viola: [1] (title), 2-13, [i] (blank) pp.; Violoncello: [1] (title), 2-13, [i] (blank) pp. Engraved. Watermark coat of arms. The quartets are in E-flat major (Gérard 191), G minor (Gérard 194), C major, (Gérard 192), A major (Gérard 190), D major (Gérard 189), and C minor (Gérard 193) respectively. "No. 28" in contemporary manuscript to head of each title; calculations in ink to final blank page of Alto viola part. Title pages slightly soiled; minor staining; some leaves torn at edges; title of Violino seondo part with minor tears to margins; closely trimmed, with minimal loss to Violoncello part; holes to final leaf of Alto viola part with loss of several notes.

**Probable First Edition.** Gérard p. 192 (with plate number 436; mentions two issues but both with addresses different from the present copy). BUC p. 117 (first issue). Hirsch III, 132. RISM B3134 (2 copies only in the U.S., at the University of Michigan and the Eastman School of Music). (26993) \$650

**The Rare First Edition of Boccherini's Op. 33 Quartets**

**52. BOCCHERINI, Luigi 1743-1805**

[Op. 33, Gerard 201-206]. *Sei Quartetti per Due Violini Viola e Violoncello... Opera XXXIII.* [Set of parts]. Vienne: Artaria [PN 34], [ca. 1782].

Folio. Sewn. 1f. (title), [1] (blank), 4-29; [1] (title), 4-24; 1f. (title), [1] (blank), 4-23; [1] (title), 4-25 pp. Engraved. With occasional fingering in pencil. Some minor browning, foxing and soiling; title to first violin part with some minor tears and fading; minor staining to viola part; several manuscript annotations to title.

**First Edition.** Rare. Gerard 201-206. BUC p. 117. Lesure p. 56. RISM B3138 (one copy only recorded in the U.S.). (22795) \$1,500

**53. BOCCHERINI, Luigi 1743-1805**

[Op. 33, Gérard 201-206]. *Sei Quartetti per Due Violini Viola e Violoncello... Opera XXXIII.* [Parts]. London: John Kerpen, [ca. 1784].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Viola: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violoncello: [1] (blank), 2-13, [i] (blank) pp. Engraved. Secondary pagination in ink. Soiled; some show-through and offsetting; closely trimmed; most leaves of Violino primo and outer bifolium of Violino secondo parts detached and frayed at spine; small ink stain to title and slight loss to outer margin of final leaf of Violino primo part just touching notation; Violoncello part lacking title, dampstained and frayed at outer edge with some loss to music, remnants of tape to first page.

A later edition. Gérard p. 224. BUC p. 117. RISM B3140 (1 copy only in the U.S., at the University of North Carolina Chapel Hill). WorldCat (copies at Duke and the University of Missouri, Kansas City). Dating uncertain. Humphries and Smith note the publisher as active "c. 1782-85, or later" (p. 200); Gérard suggests the same time frame for the present edition; BUC notes "1784." The entries in WorldCat are dated either "1785" or "1790s." (27024) \$285

**54. BOCCHERINI, Luigi 1743-1805**

[Op 37, Gérard 356, 369, and 368]. *Vingt-quatre Nouveaux Quintetti Pour deux Violons, deux Violoncelles et Alto... La premiere partie de Violoncelle pourra être remplacée par l'Alto Violoncelle. Oeuvre 37. Livraison [blank] Prix 9 [francs].* [Parts]. Paris: Ignace Pleyel [PN 102], [after 1802].

Folio. Contemporary blue wrappers. Violino 1o.: 1f. (fine title-page incorporating a half-page pictorial engraving by J. Aubert), [1] (blank), 2-4, [i], 6-10, [i] (blank), 12-16, [i] (blank), 18-19, [i] (blank) pp.; Violino 2o.: [1] (blank), 2-13, [i] (blank) pp.; Viola: [1] (blank), 2-11 pp.; Violoncello 1o.: [1] (blank), 2-11, [i] (blank) pp.; Violoncello 2o.: [1] (blank), 2-11, [i] (blank) pp.; Alto Violoncello: [1] (blank), 2-11, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp to lower right corner of title. Overpaste of Benoit Pollet, Paris, to title. Early annotation, "Ch. Delisle, à Tours," in contemporary manuscript to blank p. [1] of each part. "Boccherini Quintetti [part name] 2e L[ivrais]on" in contemporary manuscript to each upper wrapper. Former owner's small handstamp (device with monogram "EG") to lower right corner of final page of each part. Wrappers somewhat worn and soiled. All parts except Violino 1o. slightly foxed; some soiling; occasional creasing to outer corners; Violino 1o. part slightly dampstained at lower outer corner; page 2 of Viola part heavily stained; upper wrapper of Violoncello 2o. part dampstained at upper inner quarter. An uncut copy.

**First Edition, later issue.** Second of eight volumes ("livraisons"). Not in BUC. RISM B3182 (1 complete set of parts in the U.S. only, at the Newberry Library). WorldCat (complete copies at the University of Illinois and Duke). According to Gérard (p. 408), the otherwise identical title page of the first edition, first issue reads "Douze" instead of "Vingt-Quatre." Following the issue of four volumes (twelve quintets) in 1798, the title was changed; four additional volumes were issued between 1802 and 1812. (27025) \$350

**55. BOCCHERINI, Luigi 1743-1805**

[Op. 40, Gérard 236-241]. *Six Quartettino Pour deux Violons Alto et Basse...Œuvre 40 Prix 9f.* [Parts]. [Paris]: [Ignace Pleyel] [PN 132], [?1798].

Folio. Unbound. Violino 2o.: 12 pp.; Viola: 11, [i] (blank) pp.; Violoncello: 8, [i] (blank), 10-11, [i] (blank) pp. Engraved. No watermark. Slightly soiled and browned at edges; dampstained at lower margin, especially to Violoncello part; occasional offsetting; Violino 1o. part lacking (supplied in photocopy). An uncut copy.

**First Edition.** Gérard p. 264. BUC p. 117. Hirsch III, 135. RISM B3143 (3 copies in the U.S., at the University of Michigan, the Eastman School of Music, and the Newberry Library. *The order of the quartets in Gérard is different* (240, 236–238, 241, 239). (27027) \$120

**56. BOCCHERINI, Luigi 1743-1805**

[Op. 47, Gérard 357, 360, 354, 338, 300, and 376]. *Douze Nouveaux Quintetti Pour deux Violons, Alto et deux Violoncelles... Opera 47. [1...2] Livraison. Prix: 12f. Na. La Partie du 1er Violoncelle peut être remplacée par l'Alto Violoncelle.* [Parts]. Paris: Jce. Pleyel [PNs 933, 934], [1813].

Folio. Sewn. Engraved. Vol. 1 ("[1ère] Livraison"): Violino 1o.: 1f. (title), [1] (blank), 2-19, [i] pp.; Violino 2o.: [1] (title), 2-15, [i] (blank) pp.; Viola: [1] (title), 2-8, [i] (blank), 10-15 pp.; Violoncello 1o.: [1] (title), 2-13, [i] (blank) pp.; Violoncello 2o.: 11, [i] (blank) pp.; Alto Violoncello: [1] (blank), 2-13, [i] (blank) pp. Vol. 2 ("2ème Livraison"): Violino 1o.: 1f. (title), [1] (blank), 2-14 pp.; Violino Secondo: [1] (title), 2-13 (with pp. 6 and 8 switched), [i] (blank) pp.; Viola: [1] (title), 2-14 pp.; Violoncello 1o.: [1], 2-13, [i] (blank) pp.; Violoncello 2o.: 9, [i] (blank) pp.; Alto Viola: [1] (title), 2-13, [i] (blank) pp. With publisher's facsimile signature handstamp to title of Violino primo part of both volumes; "livraison" number added in contemporary manuscript to all parts: as cardinal ("1" and "2") to Violino primo, as ordinal ("1ère" and "2ème") to other parts. Somewhat worn and soiled; quite dampstained and cockled, especially at outer margin; slightly to moderately foxed; some offsetting; first two leaves of "Livraison 1" torn at spine; loss to lower outer corner of title of Violino 2o. part, "2ème Livraison." An uncut copy.

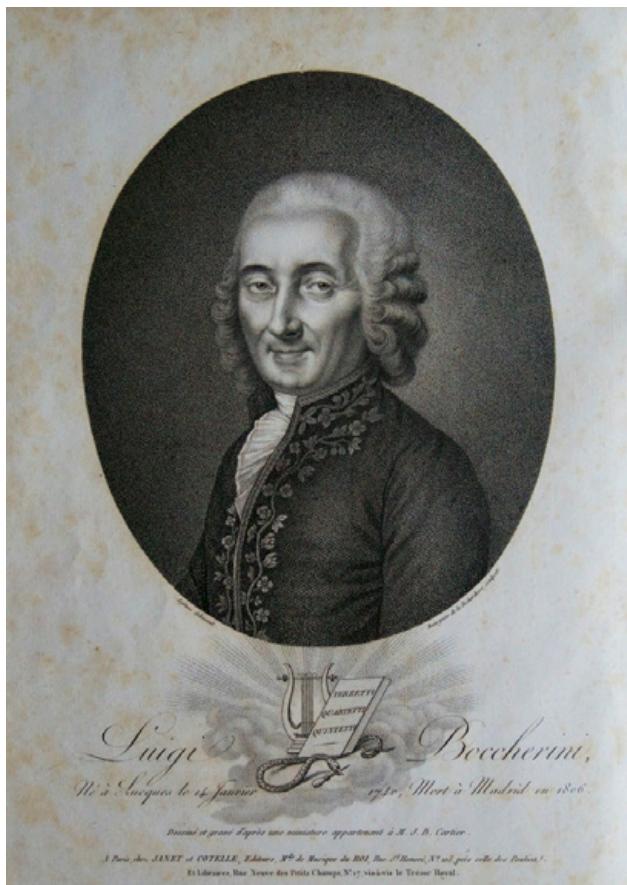
**First Edition.** First and second of four volumes. Gérard p. 406. RISM B3183 (1 complete copy in the U.S. only, at the Newberry Library). WorldCat (copies at Indiana University and Smith College). These works were composed between 1778 and 1795. (27032) \$250

**57. BOCCHERINI, Luigi 1743-1805**

[Op. 49, Gérard 301-306]. *Six Quintettini Pour deux Violons, Alto et deux Violoncelles... Le 1er Violoncelle peut être remplacé par l'Alto V[iolonc]elle Op. 49. Prix: 12f.* [Parts]. Paris: J. Pleyel [PN 1076], [1813].

Folio. Sewn. Violino primo: 1f. (title), [1] (blank), 2-17, [i] (blank) pp.; Violino 2o.: [1] (title), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-8, [i] (blank), 10-13, [i] (blank) pp.; Violoncello 1o.: [1] (title), 2-13, [i] (blank) pp.; Violoncello 2o.: [1] (title), 2-8, [i], 10-13, [i] (blank) pp.; Alto-Violoncello: [1] (title), 2-13, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp to foot of title of Violino primo part. Some soiling, foxing and dampstaining. An uncut copy.

A later edition. Gérard p. 339. RISM B3185 (2 copies only in the U.S., at the Newberry and the Library of Congress, with title spelled "Quintetti"). First published in 1782 by Zatta in Venice (as op. 33). (27037) \$100



### The First Collected Edition of Boccherini's Quintets 93 Quintets in Total

#### 58. BOCCHERINI, Luigi 1743-1805

*Collection des Quintetti... pour deux Violons, Alto et deux Violoncelles. La partie de premier Violoncelle peut être remplacée par l'Alto Violoncelle Tome [I and] II. [Parts].* Paris: Janet et Cotelle [PNS 1037, 1038] [1818-22].

2 “Tomes” in 6 volumes each for a total of 12 volumes. Folio. Early half olive-green leather with titling gilt to spines in decorative compartments gilt.

Tome I:

Violino primo: 1f. (fine full-page portrait engraving of Boccherini by Bourgeois de la Richardiere after Lefevre), 1f. (thematic index), [1] (blank), 2-253, [i] (blank) pp.

Violino secondo: [1] (blank), 2-235, [i] (blank) pp.

Viola: [1] (blank), 2-197, [i] (blank) pp.

Alto violoncelle: [1] (blank), 2-207, [i] (blank) pp.

Violoncelle primo: [1] (blank), 2-207, [i] (blank) pp.

Violoncelle secondo: [1] (blank), 2-189, [i] (blank) pp.

Tome II:

Violino primo: [1] (title within fine decorative border by Aubert Junior featuring putti playing chamber music and additional elements), 1f. (thematic index), 1f. (blank), [1] (blank), 2-212, [i] (blank) pp.

Violino secondo: 1f. (title), 1f. (blank), [1] (blank), 2-172, [i] (blank) pp.

Viola: 1f. (title, 1f. (blank), [1] (blank), 2-163, [i] (blank) pp.

Alto violoncelle: 1f. (title), 1f. (blank), [1] (blank), 2-163, [i] (blank) pp.

Premier violoncelle: 1f. (title), [1] (blank), 2-163, [i] (blank) pp.

Second violoncelle: 1f. (title), [1] (blank), 2-153, [i] (blank) pp.

Bindings somewhat worn and scuffed. Lacking list of subscribers and titles to some parts including to Tome I; minor foxing and staining; very small wormhole to blank margins of first 60 pp. of Alto violoncelle part and last 28 pp. of Viola part in Tome I; one leaf (pp. 43/44) detached in second violoncelle part of Tome II; other minor imperfections. A very good copy overall.

**Rare, particularly with the portrait.** RISM B3187.

**The first collected edition, published in two “Tomes,” the first containing 51 quintets in Books 1-9 and the second containing 42 quintets in Books 10-16 for a total of 93 quintets.**

*“[Boccherini] wrote his chamber music for himself and other virtuosos to play, always showing a sure grasp of string technique. The high, florid cello parts... and the elaborate violin parts inevitably represent a heterogeneous element texturally, no less so because Boccherini also assigned virtuoso passage-work to the viola and the second violin, and in quintets to the second cello... In a sensuous, wholly Latin way, he relished the sound of an ensemble of instruments for its own sake.”* TNG Vol 2 p. 828. (27208) \$2,800

#### 59. BOIELDIEU, Adrien 1775-1834

*Ouverture [Ma Tante Aurore; Jean de Paris; Les Voitures Versées]... Arrangée en Quatuor Pour deux Violons, Alto et Basse par Martinn Prix 4f 50c.* [Parts]. Paris: Boieldieu Jeune [PN 3s, 507, 909], [1811, ca. 1816, 1821].

Folio. Disbound. Engraved. *Ma Tante Aurore*: Violino 1o: 1f. (title), [1] (blank), 2-3, [i] (blank) pp.; Violino 2o.: [1] (blank), 2-3, [i] (blank) pp.; Alto: [1] (blank), 2-3, [i] (blank) pp.; Basse: [1] (blank), 2-3, [i] (blank) pp. *Jean de Paris*: Violino 1o: 1f. (title), 5, [i] (blank) pp.; Violino 2o.: [1] (blank), 2-3, [i] (blank) pp.; Alto: [1] (blank), 2-3, [i] (blank) pp.; Basse: [1] (blank), 2-3, [i] (blank) pp. *Les Voitures Versées*: Violino 1o: 1f. (title), [1] (blank), 2-3, [i] (blank) pp.; Violino 2o.: [1] (blank), 2-3, [i] (blank) pp.; Alto: [1] (blank), 2-3, [i] (blank) pp.; Basse: [1] (blank), 2-3, [i] (blank) pp. Handstamp of Janet & Cotelle to lower right corner of each title and number "3" to foot. Each overture with titling in ink and with its own plate number: "3" for Ma Tante Aurore"; "507" for Jean de Paris; and "909" for Les Voitures Versées. Printed caption titles to the beginning of each part: "Ouverture de [title follows] en quatuor par Martinn." Secondary pagination added ink. Slightly to moderately foxed; some offsetting; outer bifolium of Les Voitures Versées detached; Ma Tante Aurore browned, soiled, and frayed at edges; uncut.

**First Edition.** WorldCat (1 copy only, at the Houghton Library).

*The publisher "Boieldieu jeune" was Louis-Armand Boieldieu (1777-1840), the younger brother of the composer. Dated according to plate numbers; while the date for *Ma Tante Aurore* is certain, the other two could be one year earlier. The publisher's address on the titles was valid from 1811-1817. The handstamp of Janet & Cotelle was added after 1824, when Boieldieu sold his business to that company. Devriès-Lesure I, p. 35-36. The arranger Jacob-Joseph-Balthasar Martinn (Martin), born in Antwerp, was a violinist and composer active in Paris. Van der Straeten II, p. 80. (25640)*

\$185

**60. BORGHI, Luigi ?1745-ca. 1806**

[Op. 1]. *Six Solos for a Violin and Bass Humbly Dedicated to Sir Rowland Wynne Bart... Opera Prima.* Price 7s:6. [Score]. London: Longman & Broderip [PN 3], [ca. 1790s].

Folio. Disbound. [1] (title), 2-35, [i] (publisher's catalog) pp. Engraved. Violin part with basso continuo accompaniment. Slightly browned at margins; some light foxing and show-through; outer corners slightly bumped; minor soiling and small stains to title.

RISM B3700 (1 copy only, at the Bayerische Staatsbibliothek). OCLC nos. 367528103, 66397529 (2 copies only, at Brigham Young University and the Koninklijke Bibliotheek). Not in BUC, but cf. another edition with the same pagination, first published in London by William Napier, ca. 1772.

*Borghi, an Italian violinist and composer, "was a pupil of Pugnani and friend of Sir William Hamilton, and settled in London around 1769. A prominent orchestral violinist, he was leader of the second violins at the Handel Commemoration of 1784 and at the Professional Concert from 1785 until 1792, and played regularly with Cramer in quartets and other chamber music. He composed ballet music for the Italian opera, was assistant manager of O'Reilly's opera company at the Pantheon in 1791 and, shortly afterwards, married the prima donna Anna Casentini (fl 1787-96). His works, among which the violin concertos are notable examples of the galant style, were published both in England and on the Continent."* John A. Parkinson and Simon McVeigh in *Grove Music Online*. (26960)

\$185

**61. BORGHI, Luigi ?1745-ca. 1806**

[Op. 5]. *Six Sonates Pour Violon Et Basse... Op. 5. 2me. Livre de Sonates Prix. 9 [livres].* [Score]. Paris: Chez le Sr Sieber Musicien [PN 473], [ca. 1783-1792].

Folio. Sewn. 1f. (title), [1] (blank), 2-37, [i] (blank). Engraved. Violin part with basso continuo accompaniment. Publisher's signature in ink and overpaste of "Chez David, Luthier, Fecteur d'Isntrumens[!]... à Paris" to lower margin of title. Minor soiling, staining, and wear, heavier to title; minor foxing, offsetting, and show-through; occasional splits at gutter; a few contemporary manuscript corrections in orange pencil.

Possible reissue of the Sieber edition originally published (according to Lesure) in 1783. Scarce. Not in BUC. Other issues in RISM BB 3725a, B & BB 3728, Lesure p. 67, and Worldcat (OCLC nos. 498419058, 498419058). (26962)

\$235

**The Rare First Edition First Issue of Brahms's Op. 8 Trio  
Ex-Libris Edward Dannreuther**

**62. BRAHMS, Johannes 1833-1897**

[Op. 8]. *Trio für Pianoforte, Violine und Violoncell.* [Score and parts]. Leipzig: Breitkopf & Härtel [PN] 8953, [1854].

Folio. Disbound. [1] (title), 2-55; 12; 10 pp. Engraved. From the collection of the English pianist, conductor and writer **Edward Dannreuther**, with his oval handstamp to title and parts. Slightly worn; minor to moderate foxing; dampstaining to outer margins of parts just extending into printed area.

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

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

**63. BRAHMS, Johannes 1813-1897**

[Op. 25]. *Quartett für Pianoforte Violine Viola und Violoncello.* [Score and parts]. Berlin: N. Simrock [PN 6264], [1863].

Folio. Score disbound, parts unbound. [1] (title), 2-61; [1] (blank), 2-16; [1] (blank), 2-15; [1] (blank), 2-16 pp. Engraved. From the collection of **Edward Dannreuther**, with occasional performance markings and corrections in blue crayon and pencil, most likely in his hand. Slightly worn; minor to moderate foxing.

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

**64. BRAHMS, Johannes 1813-1897**

[Op. 25]. *[Erstes Quartett (G moll) für Pianoforte, Violine, Bratsche und Violoncell].* [Score and parts]. Berlin: N. Simrock [PN 6261], [after 1895].

Folio. [1] (publisher's catalogue "Neuere Werke für Kammermusik"), 2-61; [1] (blank), 2-16; [1] (blank), 2-15; [1] (blank), 2-16 pp. Transfer-printed. Slightly worn; spine to score reinforced with tape, handstamp to lower outer corner. (22086) \$50

**65. BREVAL, Jean-Baptiste 1753-1823**

[Op. 19]. *Six Duetts for a Violin & Bass... and humbly Dedicated to His Royal Highness the Prince of Wales... Op. XIX.* London: J. Cooper, [1786-87; after 1787].

Folio. Disbound. Violino: [1] (title), 2-13, [i] (blank) pp. Violoncello: [1] (title), 2-13, [i] (blank) pp. Viola: [1] (title), 2-13, [i] (blank) pp. Engraved.

The Viola part, not advertised on the title, is identical with the Violoncello part, transposed up an octave; it carries a different imprint and is identified as being part of a later (1787) edition: Cooper's address is no longer "No. 39 Whitcomb Street near Coventry Street" but "No. 7 Gerrard Street, Soho." Also, a price ("10s/6d") has been added, and the items advertised to the

foot of the title now include the present item, restyled "Six Duetts for a Violin, Violoncello, or Violin & Tenor [i.e., viola], Op. 19;" Breval's opus 28, published in 1787, is also advertised. Occasional notational corrections in pencil; annotation "good" in pencil to some pieces. All parts reinforced at spine with paper tape. Minor stains and paper imperfections.

A later edition; apparently a reprint of the slightly earlier edition of Longman & Broderip published in London ca. 1786. BUC I p. 134 (dated 1783). RISM B4384 (4 copies, one at the University of California, Berkeley). Dates based on publisher's addresses (see Humphries and Smith, p. 115 ("Cooper [James]"). The first edition was published by Burchard Hummel in The Hague and Amsterdam (1785).

*"[Breval was a] French composer and cellist. He studied with Jean-Baptiste Cupis, and may also have received lessons from Berteau... He made his début at the Concert Spirituel in 1778, playing one of his own sonatas... On the temporary cessation of the Concert Spirituel, he joined the Théâtre Feydeau orchestra from 1791 to 1800. Afterwards he assumed the administration of the Concerts de la rue de Cléry and became a member of the Paris Opéra orchestra, a position from which he retired in 1814. Bréval's compositions, written between 1775 and 1805, consist mostly of instrumental music and reflect contemporary Parisian musical taste: graceful melodies are propelled by energetic rhythms and supported by an unobtrusive harmonic structure... He was ranked among the best composers for amateur musicians by his contemporaries."* Barry S. Brook, Richard Viano, and Valerie Walden in *Grove Music Online*. (25638) \$185

#### 66. BRÉVAL, Jean-Baptiste Sébastien 1753-1823

[Op. 21]. *Six Duetts, for a Violin & Violoncello, or Violin & Tenor, Compos'd & Humbly Dedicated to Monsieur de Chastel fila Tresorier de la Guerre... Op. 21. [Parts].* London: J. Cooper, [ca. 1790-1795].

Folio. Disbound. Violino: [1] (title), 2-13, [i] (blank) pp. Viola: [1] (title), 2-13 [i] (blank) pp. Violoncello: [1] (title), 2-13, [i] (blank) pp. Engraved. Printed note to lower portion of title: "For the Accommodation of the Public the Author has adapted the Part of the Violoncello for the Tenor and Printed it seperately[!]." Some soiling, staining, and wear to margins; slightly foxed; minor offsetting and show-through; occasional fingerings and markings in pencil; several leaves of viola part partially detached; violin part with small tear to lower blank margin of first leaf, not affecting music.

Most probably a reprint of the slightly earlier edition of Preston & Son, published in London, ca. 1790 (BUC and RISM B4392, 1 copy each). This edition not in Worldcat, BUC, or RISM, but cf. BUC p.134 and RISM B4392-4395. (26948) \$250

#### 67. BRUNI, Antonio Bartolomeo 1757-1821

*Cinquante Etudes pour le Violon Composées & Dédiées au Cen. Vanrobais... Prix 12 fr.* [Parts]. Paris: Imbault [PN 32], [ca. 1807-1811].

Folio. Cloth-backed wrappers with later manuscript titling and part name in black ink to upper. Violino primo: 1f. (title), [1] (blank), 2-53, [i] (blank) pp. Violino secondo: [1] (title), 2-27, [i] (blank) pp. Engraved. Some browning, soiling, and staining, quite heavy to title, final leaf, and endpapers; some foxing and show-through, heavier to several leaves; binder's holes to upper inner blank margins; lower outer corners of several leaves with competent early

repairs; some loss, with somewhat crude repair to middle portion of final leaf of Violino secondo part affecting several measures; occasional annotations in pencil and red crayon; titles with manuscript dates in ink of Paris, 1912 (Violino primo) and 1913 (Violino secondo) parts.

**First Edition, probable later issue** (the first having been published ca. 1790). Scarce. CPM Vol. 9 p. 43. BUC p. 140. Hirsch III, 142. RISM B & BB4812 (1 copy only in the U.S., at the New York Public Library). Not in Lesure. Dated based on Devriès-Lesure I, p. 85.

*Bruni was an Italian violinist, composer, and conductor, active in France. Although he wrote numerous stage works, he is probably best remembered for his viola method, "a valuable work which was translated into several languages and has undergone many new editions to the present day."* Leland Fox et al in *Grove Music Online*. (26971) \$85

#### 68. CALL, Leonhard von 1767-1815

[Op. 140]. [2tes] Quartett für zwey Violinen, Viole und Violonzell [!Violoncell]... ([140]tes Werk). No. 2694-96. Pr. [blank] [Set of parts]. Wien: Verlag der k.k. priv. Chemie=Druckerey des S: A: Steiner und Comp. [PN 2695], [1817].

Folio. Unbound. Violino 1mo: [1] (title), 2-7, [1] (blank) pp.; Violino 2do: 4 pp.; Viola: 4 pp.; Violoncello: 4 pp. Lithographed. The publisher's numbers to the title, "2694-96," refer to a series of three quartets by Call, of which this is the second. Early owner's signature in ink to title ("Schle..."); measure numbers added in pencil in a modern hand throughout. Slightly to moderately foxed; some soiling; edges browned.

**First Edition.** Weinmann, Senefelder-Steiner-Haslinger I, p. 151. RISM CC72aI, 191 (2 copies only, at the Österreichische Nationalbibliothek and the Wienbibliothek). Additional copies in German and Swiss libraries; one copy in the U.S., at the Free Library of Philadelphia.

*"[Call] was employed as a liquidator's assistant in the Vienna court treasury and was active as a guitarist and composer, his works appearing in the Viennese publishing houses from 1802. His instrumental works suited the tastes and demands of amateur musicians who wanted pleasant chamber music that could be performed easily. Apart from songs with guitar or piano accompaniment (in a few cases, with string or wind accompaniment), he wrote collections of male choruses which contributed significantly to the early history of the genre."* Alois Mauerhofer in *Grove Music Online*. (25675) \$125

#### 69. CAMBINI, Giuseppe Maria 1746-1825

Six Quatuors Concertants A Deux Violons Viola et Violoncelle... Oeuvre IX. Prix f. 5. [Parts]. Berlin... Amsterdam: J:J: Hummel [PN 447], [1781].

Folio. Disbound. Violino primo: [1] (illustrated title), 2-15, [i] (blank) pp.; Violino secondo: [1] (title), 2-15, [i] (blank) pp.; Viola: 1f. (title), [3] (blank), 4-15, [i] (blank) pp.; Violoncello: [1] (title), 2-11, [i] (blank) pp. Engraved. Watermark fleur-de-lis. "No. 17" in contemporary manuscript to head of each title. Occasional stains, especially to title and final blank leaves.

**Probable First Edition.** Trimpert 85-90. Not in BUC. RISM C432 (no copies in the U.S.). WorldCat (1 copy, at the Newberry Library. It is not known with certainty whether the present edition or that of Durieu, Paris (as op. 24; ?1782; RISM C431) takes precedence.

An Italian composer mostly active in Paris, "[Cambini's] instrumental compositions... particularly the quartets and symphonies concertantes, were valued by his contemporaries, as



is clearly shown by their number and widespread multiple editions. Even Mozart admitted that Cambini's quartets were 'quite pretty'." Chappell White, Jean Gribenski, and Amzie D. Parcell in *Grove Music Online*.

**An attractive example of an illustrated music title page. (26994)**

\$675

**70. CAMBINI, Giuseppe Maria 1746-1825**

*Six Airs Variés Pour Violon Avec Accompagnement de Baſe... Lettre O. Prix 3 [Livres]. 12s.*  
Paris: Chez Sieber Musicien [PN] 1385, [ca. 1795].

Folio. Unbound. Sewn. 1f. (title), [1] (blank), 2-13, [i] (blank) pp. Engraved. Partially uncut. Publisher's signature in ink to lower margin of title. Comprised of variations on the following 6 airs: Quels accens quels transports; Defiez vous peuple français; Air sur le salpêtre – Descendons dans nos souterrains; Les vertus a l ordre du jour; Air moi jaime la montagne – ci devant la croisee; and Je suis montargnard moi.

In each of the 6 pieces, the melody is given with a bass accompaniment followed by a series of variations for solo violin. Some minor foxing to edges and margins, heavier to final bifolium; title and final blank page slightly soiled.

**Rare, possibly unique.** Not in Grove Music Online, BUC, Lesure, RISM, Worldcat, or KV.K.  
(26969) \$100

**71. CAMPAGNOLI, Bartolomeo 1751-1827**

[Op. 15]. *Concerto Pour le Violon avec accompagnement de grand Orchestre composé et dédié à Monsieur d'Augustowsky... Oeuv. 15 No. 1 de Concertos. Prix 1 Rthlr. 16 gr.* [Parts]. Leipsic: Breitkopf & Härtel [PN 1369], [ca. 1810].

Folio. Sewn. 15 parts. Complete. Violino principale: [1] (title), 2-11, [i] (blank) pp.; Violino primo: 4 pp.; Violino secondo: 4pp.; Viola: 4 pp.; Violoncello e Contrabasso: 6 pp.; Flauto primo: 2 pp.; Flauto secondo: 1, [i] (blank) pp.; Oboe primo: 1, [i] (blank) pp.; Oboe secondo: 1, [i] (blank) pp.; Clarinetto primo in B[-flat]: 2 pp.; Clarinetto secondo in B[-flat]: 2 pp.; Fagotto primo: 2 pp.; Fagotto secondo: 2 pp.; Corno primo in B[-flat]: 1, [i] (blank) pp.; Corno secondo in B[-flat]: 1, [i] (blank) pp. Engraved. Small oval publisher's handstamp to lower right corner of title with blindstamp of "Auguste Lavinée, Paris, Éditeur de Musique, Boule[vard] Haussmann 96, Paris." Price corrected in pencil to "1 Rthlr. 20 ngr." Title slightly browned and foxed; corners slightly bumped; minor paper imperfections to Violoncello e Contrabasso part. A very good copy overall.

**First Edition.** RISM C602 (7 copies, all in Europe, some incomplete). The Lavinée blindstamp includes that publisher's address from 1881-85 or later (see Devriès-Lesure II, p. 262). The correction to the price dates from after 1841 (Neugroschen currency).

*"Campagnoli scored successes as a virtuoso on the violin... His educational activity played an important role in his life... He was less lucky as a composer... In general, his compositions display a simplicity of form and a characteristic penchant for melodies with simple cantabile themes."* Giacomo Fornari in MGG 2. (25673) \$550

**72. CANAVAS, Joseph [Canavasso, Giuseppe] 1714-1776**

[Op. 1]. *Sei Sonata [!Sonate] á violino solo E Basso sia [!ossia] cimbalo Dedicata á s. A. Sma. Il Principe Di Carignano... Opera prima.* Musical manuscript score. [ca. 1740].

Folio (350 x 250 mm). Green cloth-backed marbled boards with titling gilt to spine. 28 pp. Notated in brown ink on 16-stave paper, with a watermark featuring a bunch of grapes. Includes elaborate bass figures. First sonata with caption title "Sonata 1er[!]." Sonata IIa begins on third staff of f. 4r.; "false start," also with heading "Sonata IIa" and apparently identical with the main text, to first two staves and pasted over; "Sonata iida" in ink to overpaste in a different hand. Some additional overpaste corrections. Some penciled slurs to slow movement of Sonata IIa; pagination and other annotations in pencil in a modern hand. Binding very slightly worn and rubbed. Closely trimmed, with slight loss to music and to headings of movements. Published in 1739 as Sei Sonate by Carlo and Giovanni Tessarini in Urbino, Italy (RISM C781; 1 copy, at the Bibliothèque nationale, Paris) and in the same year by Mlle. Monnet, Mme, Boivin, and Le Clerc (RISM C780; 5 copies, all in Europe). Manuscript copies of the third movement of Sonata no. 1 and the first movement of Sonata IV at the Henry Watson Music Library, Manchester, U.K. (RISM 806550137 and 806550138).

*"[Canavas] was an Italian violinist and composer... The date of his arrival in Paris cannot be determined with certainty... The first unequivocal reference to him is the privilege of 1739, connected with the publication of his first set of violin sonatas in Paris in the same year; the sonatas had just been published in Urbino, so it is possible that he only then arrived in Paris... His two sets of violin sonatas, separated by 24 years, are perhaps less interesting in themselves than as an indication of changing styles in the mid-18th century."* Michelle Fillion in Grove Music Online. (25663) \$750

**73. CANNABICH, Christian 1731-1798**

*Deux Quatuors Pour un Hautbois ou Clarinette Violon Alto Violoncelle ou Basson par M. Canabich Premier Violon et Maître des Concerts de S.A. S. Electeur Palatin. Prix 3 livres 12 solidus.* [Parts]. Paris: Madame Berault, [ca. 1776].

Folio. Disbound. Oboe o Clarinetto: 1f. (title), [1] (blank), 2-5, [i] (blank) pp.; Violino: [1] (blank), 2-5, [i] (blank) pp.; Alto: [1] (blank), 2-5, [i] (blank) pp.; Violoncello o Fagotto: [1] (blank), 2-5, [i] (blank) pp. Engraved. Various watermarks, including "?Cavuerdy." "No. 4" in contemporary manuscript to first page of all parts; "Canabich" to first page of Alto and Violoncello o Fagotto parts. Slightly browned, foxed, and soiled; occasional stains; some leaves reinforced at spine; Oboe o Clarinetto and Violino parts slightly dampstained at edges.

**First Edition.** Rare. BUC p. 159. RISM C835 (no copies in the U.S.).

*By one of the main representatives of the Mannheim school. "Cannabich's central importance is in his orchestral works... especially the treatment of the winds, first and foremost of the clarinets, which he added to the standard orchestra... Besides Cannabich's orchestral output, his chamber music pales somewhat although it appeared in print almost completely [in his lifetime]."* Stephan Hörner in MGG2. (26996) \$400

**74. CARTIER, Jean Baptiste 1765-1841**

*3 Recueils d'Airs Variés Pour le Violon, Avec Accomp. de Basse (ad libitum;) Dediés à Mr. De Vitré... Prix 3 [livres].* [Score]. Paris: Chez Frere, [ca. 1780].

Folio. Disbound. 1f. (title), 9, [i] (blank) pp. Engraved. Includes 8 airs, each with its own set of variations: De Lamitie au Village (with incipit "Lamour dont vente"); De Dardanus (with incipit "Soit que le ciel recompense"); De Lheureux Dépit (2 versions; with incipits "Toujour de tet rigueurs," and "Pourriez vous bien douter," respectively); Du Faux Serment (with incipit "Quand jeune veuve"); La Dot (with incipit "Jallois lui dire"); Fanfare du Bon Tems (with incipit "Nous navons quun tems avivre"); and Le Novice de la Trappe (with incipit "Lainval aimait Arsene"). In each of the pieces, the melody is given with a bass accompaniment followed by a series of variations for solo violin. Slightly browned; some soiling, foxing, and dampstaining, primarily to margins; lower and inner margins frayed, with occasional small tears not affecting music; impression to p. 7 light.

**Rare, possibly unique.** Not in Lesure, BUC, RISM, Worldcat, or KVK.

*Cartier was a French violinist and composer. "The son of a dancing-master, he studied with the Abbé Walraef. In 1783 he went to Paris, where he joined the select circle of students of Viotti. Two years later, Viotti recommended him for the post of accompanist to Queen Marie Antoinette. From 1791 to 1821 he was assistant leader of the Paris Opéra orchestra. In addition, he was a member of the court orchestra from 1804 to 1830, serving under both Napoleon and the Bourbon regime. He died in comparative obscurity." Cartier is best remembered for his *L'art du violon*, which contained "a comprehensive selection of sonatas and single movements composed by Italian, French and German masters of the 17th and 18th centuries."* Boris Schwarz and Michelle Garnier-Butel in Grove Music Online. (26952) \$100

- 75. CASTELBARCO [-VISCONTI], Cesare Pompeo 1782-1860**  
[Op. 10]. *Grand Quintuor pour 2 Violons 2 Altos & Violoncelle Composé et dédié à Monsieur Joseph de Bridi.* [Parts]. Milan: Louis Scotti [PN 80], [ca. 1826].

Folio. Violino Primo sewn; other parts unbound. Violino Primo: 1f. (title), [1] (dedication), 2-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-10 pp.; Viola prima: [1] (blank), 2-8 pp.; Viola seconda: [1] (blank), 2-8 pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. Engraved. Carefully executed notational corrections, erasures written over in ink; manuscript titling in German in pencil to all first blank pages; "Violine I" in blue ink in the same hand to dedication page of Violino primo part; fingering in pencil to Violoncello part; measure numbers in pencil in a modern hand throughout. Slightly foxed. A fresh and attractive copy overall.

**First Edition.** WorldCat (1 copy, at the Biblioteca Comunale in Trento, Italy; 2 additional copies, at the Milan Conservatory and the Biblioteca nazionale Marciana in Venice. Tentative date according to Antolini, article "Scotto, Luigi."

"[Cesare Pompeo Castelbarco] was a man of letters and patron of the arts. A violinist and composer, he strove for the dissemination of instrumental music. He was a member of various academies, including the Accademia Filarmonica di Bologna. He held various political offices." Italian Wikipedia. (25680) \$275

- 76. CASTILLON, Alexis de 1838-1873**  
[Op. 1]. *Quintette pour piano 2 Violons, Alto et Violoncelle... Prix net: 10 f.* [Parts]. Paris: Durand [PN P.S. 4068], [ca. 1870].

Folio. Unbound. 1f. (title), 59; 12; 9; 10 pp. Ex-libris Hermann Baron with his small handstamp to upper left corner of title. Slightly foxed; title torn and separated at spine; occasional fingering in pencil. (23612) \$40

- 77. CHERUBINI, Luigi 1760-1842**  
*Ouverture zur Oper: Der portugiesische Gasthof (L'Hotellerie[!] Portugaise.) für 2 Violinen, Viola und Violoncell eingerichtet von Jos. v. Blumenthal... No. 44. Pr. f1 15x.C.M.* [Parts]. Wien: Ant. Diabelli et Comp. [PN D. et C. No. 5382], [ca. 1834].

Folio. Unbound. Violino 1mo: [1] (title), [2] (blank), 3-7, [i] (blank) pp.; Violino 2do: 4 pp.; Viola: 4 pp.; Violoncello: 4pp. Engraved. Moderately foxed; Viola part dampstained at outer edge.

**First Edition of this arrangement.** Not in Weinmann; Diabelli. Not in RISM. More on Blumenthal in van der Straeten I, p. 196. All recorded arrangements in this series are by Blumenthal (1782-1856). Van der Straeten I p. 196. (25648) \$85

- 78. CHERUBINI, Luigi 1760-1842**  
*Trois Quatuors pour deux Violons, Alto & Violoncelle composés et dédiés à son ami Baillot... No. I...I[I]...I[II] Pr. 2 Rthlr \_Gr.* [Parts]. Leipsic: Fr. Kistner [PNs 1101, 1102, 1103], [March 1836].

Folio. Unbound. Engraved. **No. I [in E-flat major]:** Violino 1o.: [1] (title), 2-15, [i] (blank) pp.; Violino 2o.: [1] (blank), 2-15, [i] (blank) pp.; Alto: [1] (blank), 2-11, [i] (blank) pp.; Basso [violoncello]: [1] (blank), 2-11, [i] (blank) pp. Price to title changed in ink to "2 Rthlr. 8 Gr." Manuscript titling in German in pencil to all blank pages preceding music. **No. II [in C major]:** Violino 1o.: [1] (title), [2] (blank), 3-14, [ii] (blank) pp.; Violino 2o.: 12 pp.; Alto: 12 pp.; Basso [violoncello]: [1] (blank), 2-11, [i] (blank) pp. Price to title changed in ink to "2 Rthlr. 12 Gr." Manuscript titling in German in pencil to first blank page of Basso; "Cherubini" in the same hand to head of first page of music of the other parts. **No. III [in D minor]:** Violino 1o.: [1] (title), [2] (blank), 3-13, [i] (blank) pp.; Violino 2o.: 11, [i] (blank) pp.; Alto: 11, [i] (blank) pp.; Basso [violoncello]: 10 pp. "Cherubini" in pencil to head of first page of music of all parts except Violino 1o. Some wear, browning, soiling and foxing; some edges frayed; other minor defects; early owner's name, "Egger," in pencil to lower left corner of each title.

**Early (possibly the first) edition, most probably first issue.** RISM CC2028 I, 489 (ca. 10 copies, none in the U.S.). Price in Groschen (instead of Neugroschen) excludes any date after 1841. Wolfgang Hochstein, in his article "Cherubini" in MGG 2, postulates that the Parisian edition by Pacini (1836; RISM CC2028 I, 490) is the first, dating the present edition at 1837; the edition was, however, announced in Hoffmeister's Monatsbericht for March 1836. Which of the two editions is the earlier remains open to debate.

*"[In Cherubini's string quartets] the first violin dominates, almost invariably introducing the thematic material, but the other parts provide a harmonic foundation or, more often, participate in establishing and developing the theme. At times a high degree of virtuosity is demanded from all performers; the quartets are thus ostensibly to be played only by a professional ensemble... In Quartet no.1, his most popular quartet, movements are linked thematically and by emphasizing contrapuntal technique; its Scherzo is a 'Spanish' genre piece with refined texture and colourful instrumentation."* Michael Fend in *Grove Music Online*. (25665) \$485

### The First Edition of the Piano Part of Chopin's Op. 8 Trio

#### 79. CHOPIN, Frédéric 1810-1849

[Op. 8]. *Premier Trio pour Piano, Violon et Violoncelle* Dédié à Son Altesse Monsieur le Prince Antoine Radziwill... Œuv. 8. Prix: 12 f. [Piano part only]. Paris: [Brandus & Cie] Maurice Schlesinger [PN M.S. 1344], [1833].

Folio. Disbound. 1f. (title), [i] (blank), 2-28 pp. Engraved. Brandus et Cie facsimile signature handstamp to lower right corner of title. Occasional fingering and notational corrections (with French note names) in pencil. Slightly foxed; lower inner corners with very minor dampstaining; small tear to outer edge of one leaf; remnants of binding to inner edge of title.

**First Edition.** Grabowski-Rink 8-1-Sm. Chomiński-Turło p. 209. Kobylańska p. 17. Hoboken 4, 205 (with handstamp of Brandus & Dufour). (24884) \$1,000

#### 80. CHOPIN, Frédéric 1810-1849

[Op. 8]. *Premier Trio pour Piano, Violon et Violoncelle* Dédié à Son Altesse Monsieur le Prince Antoine Radziwill... Œuv. 8 . Prix: 12 f. [Violin and violoncello parts only]. Paris: [Brandus & Cie] Maurice Schlesinger [PN M.S. 1344], [ca. 1851-54].

Folio. Unbound. Original publisher's green printed wrappers. Violin: 5, [i] (blank) pp. Violoncello: 5, [i] (blank) pp. Engraved. Publisher's catalogue "Publié par Brandus & Cie... 1re série des Succès universels..." to verso of lower wrapper. Annotations in pencil to violin part. One extra blank leaf (detached verso) of same format. Wrappers partially detached, stained, and quite frayed, with loss to upper edge of upper. Leaves detached at head with slight loss; edges frayed; staining to foot of both parts and to head of violoncello part.

**First Edition, later issue.** Grabowski-Rink 8-1-Sm. Chomiński-Turł p. 209. Kobyłańska p. 17. Hoboken 4, 205 (with handstamp of Brandus & Dufour). Dated according to publisher's catalogue; see Grabowski-Rink p. 861, Version 1 of "Succès universels." (24866) \$90

**81. CLEMENTI, Muzio 1752-1832**

*Trois Sonates Pour Clavecin ou Forte Piano Avec Violon et Violoncelle Composées et Dediées A. M. Benn... Op XXX[!29]... Prix. 9tt. [Parts]. Paris: Sieber [PN 1353], [ca. 1793].*

Folio. Sewn, as issued. Clavecin: 1f. (title), [1] (blank), 2-27, [i] (blank) pp.; Violin: [1] (blank), 2-7, [i] (blank) pp.; Violoncello: [1] (blank), 2-5, [i] (blank) pp. Edges slightly dusty. A very good copy overall.

**First French edition** of the work first published in London in 1793. Rare. Not in Lesure, BNF, RISM, Karlsruhe or WorldCat. (23597) \$600

**82. COBELLI, Barthold fl. 1850-1880**

[Op. 50]. *Trio D-Dur pour Piano, Violon et Violoncelle... Op. 50. Prix 5 Francs. [Pianoforte score and parts]. Bonn: N. Simrock [PN 6398], [ca. 1865].*

Folio. Unbound. Pianoforte score: [1] (title), 2-17, [i] (blank) pp.; Violino: 4 pp.; Violoncello: 4 pp. Engraved. Measure numbers added in pencil in a modern hand throughout. Somewhat browned, especially at edges, and slightly foxed; frayed at outer edge; lower right corner dampstained.

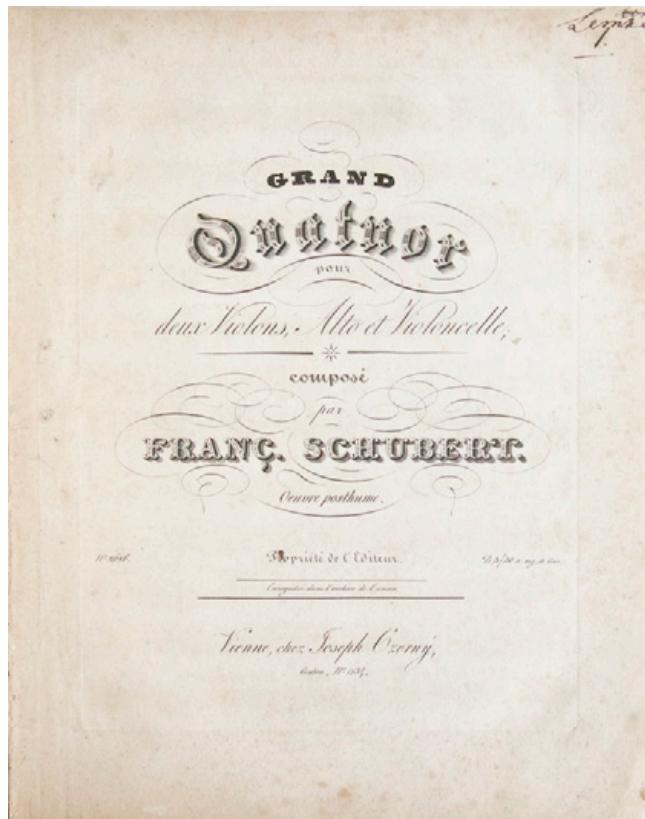
**First (and only) Edition.** Pazdírek C, p. 401. WorldCat (3 copies, at the Bayerische Staatsbibliothek, Munich, the Koninklijke Bibliotheek, The Hague, and Cornell University).

*Barthold Cobelli is a completely obscure composer; the standard reference works (including Eitner and Mendel) do not mention him. He is included in a "List of Jewish writers and artists born in Hamburg in the present [i.e., 19th] century who have been members of the congregation [i.e., Deutsch-Israelitische Gemeinde, Hamburg] at one time" in M. M. Haarbleicher, *Zwei Epochen aus der Geschichte der Deutsch-Israelitischen Gemeinde in Hamburg* (Hamburg: Otto Meissner, 1867), p. 317. A few editions of his music, from the 1850s to the 1870s, are held in German libraries. It appears that Cobelli mostly composed salon music and that the present trio was his most serious work.* (25706) \$125

**A Fine Collection of First and Early Editions of String Quartets by  
Leading German and Austrian Composers of the Early 19<sup>th</sup> Century**

83. [COLLECTION]

*A fine collection of first and early editions of string quartets by Schubert (Death and the Maiden), Mendelssohn, Haydn, Loewe, Spohr, and Fesca.*



**SCHUBERT, Franz 1797-1828**

[D810]. *Grand Quatuor pour deux Violons, Alto et Violoncelle... Œuvre posthume.* Pr. 3f 30x. arg. de Conv. Vienne: Joseph Czerný [PN J.Cz. 2686], [1831]. Violino primo: [1] (title), 2-17, [i] (blank) pp.; Violino secondo: [1] (blank), 2-13, [i] (blank) pp.; [1] (blank), 2-13, [i] (blank) pp.; Violoncello: [1] (blank), 2-12, [ii] (blank) pp. Engraved. **First Edition.** Deutsch p. 508. Hirsch IV, 655. Not in Hoboken. Slightly foxed; repairs to final leaf of Violino primo part. This quartet (counted as Schubert's no. 14) is known as ***Death and the Maiden***, as its second movement quotes Schubert's lied of the same title (D531).

Bound with:

**MENDELSSOHN BARTHOLDY, Felix 1809-1847**

[Op. 13, MWV R22]. *Quatuor pour deux Violons, Viola et Violoncelle... Œuv. 13.* Pr. 1 Thlr. 16 Gr. Leipsic: Breitkopf & Härtel [PN 4980], [1830]. Violino 1: 1f. (title), 3 ("Thema": song op. 9, no. 1, for voice and piano), 4-13, [i] (blank) pp.; Violino 2: 9, [i] (blank) pp.; Viola: 10 pp.; Violoncello: 8 pp. Title lithographed; music engraved. Somewhat foxed; dampstained at inner margin. **First Edition.** MWV p. 276. Hoboken 10, 132 (spelled "Quator" and with publisher's handstamp to title). "The main theme is derived from the solo song *Frage* (*Question*), "Ist es wahr?" K39 [published as op. 9, no. 1], composed in... 1827. In the first edition, the song precedes the Violino 1 part." Ralf Wehner in MWV.

Bound with:

**HAYDN, Franz Joseph 1732-1809**

[Op. 17 no. 1, Hob. III:25]. *Collection complète des Quatuors originaux pour deux Violons, Alto et Violoncelle...* Livr. [1]. Berlin: T. Brandenburg [PN 6], [ca. 1830]. Violino 1o.: [1] (title), 2-5, [i] (blank) pp.; Violino 2o.: 4 pp.; Viola: 3, [i] (blank) pp.; Violoncello: 3, [i] (blank) pp. Engraved. Browned; dampstained at inner margin. A later edition; first installment of a complete edition that remained unfinished. Rare. Hoboken Haydn catalogue III, p. 44. Not in Hoboken collection. No copies recorded in the U.S.

Bound with:

**LOEWE, Carl 1796-1869**

[Op. 24 no. 1]. *Trois Quatuors pour 2 Violons, Viola et Violoncelle... Oeuvre 24. Livr. I. Prix. 1 rth. 5 sgr.* Berlin: H. Wagenführ [PN 111], [1832]. Violino I: [1] (title), 2-8 pp.; Violino II: 6 pp.; Viola: 6pp.; Violoncello: [1], (blank), 2-7, [i] (blank) pp. Engraved. Publisher's handstamp to lower left corner of title. The key is G major. Heavily browned. **Probable First Edition.** Rare. First quartet of a set of three (the other two are in F major and B-flat major). WorldCat (3 copies of the G-major quartet in the U.S., at Harvard, the Eastman School of Music, and the Milwaukee County Library System). Grove erroneously identifies the G major quartet as the second of the set. Both Grove and MGG2 give "Leipzig" as place of first publication (of the entire set), with the dates "1827" (Grove) and "1833" (MGG2) but without mention of a publisher; we have not been able to locate any such publication.

Bound with:

**LOEWE, Carl**

[Op. 26]. *Quatuor Spirituel (Geistliches Quartett) pour Deux Violons, Viole[!] et Violoncelle...* O. 26. Pr. 1 5/12 Rthlr. Berlin: T. Trautwein [PN 398], [1831]. Violino I: [1] (title), 2-9, [i] (blank) pp.; Violino II: 8 pp.; Viola: 8 pp.; Violoncello: 8 pp. Engraved. Slightly smaller format. Slightly foxed. **First Edition.** Rare. WorldCat (2 copies in the U.S. only, at the Eastman School of Music and the Milwaukee County Library System). "In Loewe's relatively few instrumental works a frequent affinity with literary subjects and a blurring of genre boundaries is noticeable... Most unusual is the literarization in the string quartet *Quatuor spirituel*, op. 26 (1830), whose movements are based on biblical mottos and the chorale 'Mitten wir im Leben sind'." Peter Tenhaef in MGG2.

Bound with:

**SPOHR, Louis 1784-1859**

[Op. 58, no. 2]. *Trois Quatuors pour deux Violons, Viola et Violoncelle Composés et Dédiés à Son Ami Guillaume Speyer à Offenbach... Oeuv. 58. No. [II]. Rthlr. 1.16 gr. [Parts].* Leipzig: Bureau de Musique de C.F. Peters [PN 1714], [1823]. Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-10 pp.; Viola: [1] (blank), 2-10 pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. Engraved. Publisher's small handstamp to lower left corner of title of Violino primo part. Handstamp of R.A. Nötzel [Nötzel], Danzig, to foot of title. Slightly foxed. **First Edition.** Göthel p. 103. WorldCat (1 copy only in the U.S., at the Harvard Association of Music). R. A. Nötzel operated a music shop in Danzig from January 1835-1848 (see announcement in *Intelligenz-Blatt zur allgemeinen musikalischen Zeitung*, no. 1, February 1835, column 2 and Schulz: *Allgemeines Adreßbuch für den deutschen Buchhandel, den Antiquar-, Musikalien-, Kunst- und Landkarten-Handel...* Vol. 11, p. 101).

Bound with:

**SPOHR, Louis**

[Op. 65, arr.] Quatuor pour deux Violons, Viola et Violoncelle arrangé d'après le Double

Quatuor Oeuv: 65... Pr. 1 Rthlr. 12 Gr. Leipzig: Bureau de Musique de C.F. Peters [PN 2355], [1832]. Violino Primo: 1f. (title), 3-11, [i] (blank) pp.; Violino Secondo: 8 pp.; Viola: 8 pp.; Violoncello: 8 pp. Title lithographed, music engraved. Small publisher's handstamp to lower left corner of title of Violino primo part. **First Edition of this arrangement.** Rare. Göthel p. 115. WorldCat (copies at UNC-Greensboro and the British Library). The original op. 65 is the first of Spohr's four "double quartets," in D minor, written in 1823 and published in 1825 (Leipzig: Peters [PN 1831/1831II]). The arranger of the present version is not identified.

Bound with:

**SPOHR, Louis**

[Op. 68]. *Quatuor Brillant pour deux Violons, Viola et Violoncelle... Oeuv. 68. Rth. 1.12 Gr.* Leipzig: Bureau de Musique de C.F. Peters [PN 1864], [1825]. Violino primo: 1f. (title), [i] (blank), 4-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-7, [i] (blank) pp.; Viola: [1] (blank), 2-7, [i] (blank) pp.; Violoncello: [1] (blank), 2-7, [i] (blank) pp. Engraved. Somewhat browned and foxed; fingering in pencil to Violino primo part. **First Edition.** Göthel p. 118.

Bound with:

**SPOHR, Louis**

[Op. 74, no. 3]. *Trois Quatuors pour deux Violons, Viola et Violoncelle... Oeuv. 74 No. I[II.]* Pr. 1 Rthl. 20 gr. Leipzig: Bureau de Musique [PN 1946], [1827]. Violino primo: 1f. (title), [i] (blank), 4-17, [i] (blank) pp.; Violino secondo: [1] (blank), 2-12 pp.; Viola: [1] (blank), 2-11, [i] (blank) pp.; Violoncello: [1] (blank), 2-11, [i] (blank) pp. Engraved. Somewhat foxed; edges browned; some leaves frayed at lower edge. **First Edition.** Göthel p. 128.

Bound with:

**SPOHR, Louis**

[Op. 83]. *Quatuor brillant pour deux Violons, Alto et Violoncelle... Op. 83. Pr. 1 2/3 Rth.* Berlin: Ad. Mt. Schlesinger [PN 1595], [1830]. Violino 1mo.: 1f. (title), 3-14, [ii] (blank) pp.; Violino 2do.: 3-7, [i] (blank) pp.; Viola: 1f. (blank), 3-7, [i] (blank) pp.; Violoncello: 1f. (blank), 3-7, [i] (blank) pp. Engraved. Publisher's handstamp to lower left corner of title. Two tears to title (one repaired); additional repairs to final leaf of Violino 1mo. part; first leaf (probably blank) of Violino 2do. lacking. Slightly foxed; some offsetting. First Edition. Göthel p. 139.

Bound with:

**FESCA, Friedrich Ernst 1789-1826**

[Op. 12]. *Quatuor Pour deux Violons, Viola et Violoncelle composé et dédié à Monsieur Philippe d'Orville... Oeuv. 12. Pr. 1 Rthlr. 12 Gr.* Leipsic: Breitkopf & Härtel [PN 2928], [1819]. Violino 1mo.: [1] (title), 2-11, [i] (incipits of movements) pp.; Violino 2do.: 9, [i] (blank) pp.; Viola: 8pp.; Violoncello: 8 pp. Lithographed. Slightly browned and foxed. First Edition. Rare. Frei-Hauenschild pp. 478-479. WorldCat (1 copy only in the U.S., at UC Berkeley).

Bound with:

**FESCA, Friedrich Ernst**

[Op. 36]. *Quatuor pour deux Violons, Alto & Violoncelle... Op: 36. Prix 6 Frs.* Bonn et Cologne: N. Simrock [PN 2251], [1825]. Violino 1mo.: [1] (title), 2-11, [i] (blank) pp.; Violino 2do.: 7, [i] (blank) pp.; Viola: 7, [i] (blank) pp.; Violoncello: 7, [i] (blank) pp. Engraved. **First Edition.** Frei-Hauenschild pp. 554-555. WorldCat (copies at the Newberry Library and the Free Library of Philadelphia).

Four volumes. Folio. Contemporary marbled boards with green cut paper label to upper. Upper board of Violino part detached, spine lacking, signatures loose. Handstamps, "A. Glas Berlin" and "Max Henze," to front endpaper of each part and to first blank page of Viola part. Signature, "Lemke," to upper right corner of front endpaper and some titles of Violino I part. Manuscript table of contents in black ink to front endpaper of Violino I part; title pages numbered accordingly. Composer's name and part name added in different hands to most first pages of music in Violino II and Viola where not printed. Slightly worn, browned and foxed; other minor defects. In very good condition overall.

*A. Glas was a music dealer in Berlin; the business operated from 1838 until the 1960s. "Max Henze" is possibly the actor and journalist Max Henze von Starorypinski (1871-1903).*

**A fine collection of first and early editions of twelve string quartets by leading German and Austrian composers of the early nineteenth century. (27039) \$2,800**

**84. [COLLECTION]**

*Ouvertures arrangées pour deux Violons, Alto et Violoncelle... No. [7, 14, 20, 17 and] 26... Nouvelle Edition. [Parts]. Offenbach s/M: Jean André [PNs 5550, 6090, 6096, 7336, 10408], [?ca. 1870s].*

Each part contains the overtures to the following five operas and incidental music:

- **KREUTZER, Conradin (1780-1849).** *Der Nachtlager [in Granada].* Violino I: [1] (decorative title with a printed price of 1fl. 21kr.), 2-5, [i] (catalog) pp. Title and catalog lithographed, music engraved. Violino II, Viola, Violoncello: 4 pp. each. Lithographed. Das Nachtlager, to a libretto by Braun, after J.F. Kind, was first performed at the Theater in der Josefstadt in Vienna on January 13, 1834. Violino I part possibly from another issue. Probably first published ca. 1870. OCLC no. 254668348 (1 copy only, in Germany).

- **MOZART, W.A. (1756-1791).** *Titus [La clemenza di Tito].* Violino I: [1] (decorative title with a printed price of 54kr.), 2-3, [i] (blank) pp. Violino II: [1] (blank), 2-3, [i] (blank) pp. Viola and Violoncello: 2 pp. each. Lithographed. La clemenza di Tito, to a libretto by Pietro Metastasio, was first performed at the National Theatre in Prague on Septemeber 6, 1791. Most probably a reissue of an edition published by André, ca. 1830-35. OCLC no. 487239779 (2 copies only, none in the U.S.).

- **HEROLD, Ferdinand (1791-1833).** *Zampa.* Violino I: [1] (decorative title with a printed price of 1f. 30kr.), 2-5, [i] (catalog) pp. Violino II: [1] (blank), 2-5, [i] (blank) pp. Viola: 3, [i] (blank) pp. Violoncello: [1] (blank), 2-3, [i] (blank) pp. Lithographed. Zampa, to a libretto by Mélesville, was first performed at the Opéra-Comique (Ventadour) in Paris on May 11, 1830. Most probably a reissue of an edition originally published by André, ca. 1838. Constapel, p. 540. OCLC no. 487211601 (2 copies only, none in the U.S.).

- **ROSSINI, Gioachino (1792-1868).** *Otello.* Violino I: 1f. (decorative title), 3-7, [i] (catalog) pp. Violino II, Viola, Violoncello: 4 pp. each. Lithographed. Otello, to a libretto by Francesco Berio di Salsa, after Shakespeare, was first performed at the Teatro del Fondo in Naples on December 4, 1816. Mostly probably a reissue of an edition originally published by André, ca. 1853. Not in Worldcat or KVK.

- WEBER, Carl Maria von (1786-1826). *Preciosa*. Violino I: 3, [i] (blank) pp. Violino II: 2 pp. Viola: 4, [1] (decorative title with a printed price of 54kr.), 2-3, [i] (catalog) pp. Violoncello: 2 pp. Lithographed. *Preciosa*, to a text by P.A. Wolff, after Cervantes, was first performed in Berlin on March 14, 1821. Mostly probably a reissue of an edition originally published by André, ca. 1838. Rare. Constapel, p. 540. Jähns no. 279, p. 331. Grove Music Online Works List. OCLC no. 174985682 (1 copy only, in Germany).

Folio. Early cloth-backed mottled brown paper boards, manuscript labels with shelfmark, titling, and part name to upper. Boards worn, especially at outer corners; partially detached or tender at upper joint. Lower outer corners with minor to moderate soiling; several leaves detached, slightly browned, or with small stains; some minor offsetting; occasional fingerings, markings, or annotations in pencil. Vienna vendor's handstamp to lower blank margin of each title. (26995) \$75

#### 85. CONTIN, Francesco 1780-1860

[Op. 6]. *Quintuor pour deux Violons, deux Altos & Violoncelle, dédie à Monsieur Jansa... Oeuvre 6. Prix f.3.\_.* [Parts]. Offenbach s/m: J. André [PN 4254], [1821].

Folio. Unbound. Violino primo: [1] (title), [2] (blank), 3-11, [i] (blank) pp.; Violino secondo: [1] (title), 2-8 pp.; Viola prima: [1] (title), 2-7, [i] (blank) pp.; Viola seconda: [1] (title), 2-7, [i] (blank) pp.; Violoncello: [1] (title), 2-7, [i] (blank) pp. Lithographed. Manuscript note in brown ink to title of Violino primo: "Nro I. Hochfürstl. Hoforchester Haltenbergstetten." Slightly browned; small stains to title and final blank page of Violino primo part; measure numbers added in pencil in a modern hand throughout. Uncut. A very good copy overall.

**First Edition.** Constapel p. 254 and 543. One copy at Statsbiblioteket Aarhus, Denmark. Not in RISM. The music library of Haltenbergstetten castle, one of the residences of the house of Hohenlohe, was catalogued for RISM by Gertrud Haberkamp in 1970 and purchased by the Bayerische Staatsbibliothek, Munich, in 1975. Not all items became part of the Staatsbibliothek's collection, however: "The amount of prints of sheet music (recorded in RISM) that was sold to antiquarian dealers is unknown." Armin Brinzing, "Haltenbergstetten," RISM website.

*The composer, identified on the title as "François de Contin," is an obscure figure absent from standard reference works. He was the father of the violinist and composer Count Giuseppe Contin (1835-1899; Van der Straeten II, p. 356f.). His life dates follow those of the Italian online database Internet Culturale.* (25679) \$200

### A Fine Example of Early 18<sup>th</sup> Century Italian Music Engraving

#### 86. CORELLI, Arcangelo 1653-1713

[Op. 5]. *Sonate a violino e violone o cimbalo dedicate all'Altezza serenissima Elettorale di Sofia Carlotta Elettrice di Brandenburgo... Parte Prima [Parte Seconde Preludii Allemande Correnti Gighe Sarabande Gavotte e Follia]. Opera Quinta. Incisa de Gasparo Pietra Santa.* [Rome], [1700].



Oblong folio. Full contemporary vellum. 2ff. (title and dedication, printed on the recto of each leaf and numbered "1" and "2" respectively), 3-39 music; [40] (secondary title), pp. 41-68 pp. Engraved. With manuscript annotation to free front endpaper dated 1735 indicating that the present copy was formerly in the collection of Baron [Johann] Matthias de Ascheberg. Binding somewhat soiled and worn. First leaf soiled; moderate dampstaining to lower corners throughout. Lacking full-page frontispiece engraving. With strong clear impression.

**First Edition, second issue.** Marx p. 173. Hoboken Vol. 16, 55. Pincherle p. 209. BUC p. 220. RISM C3801 (two copies only of this issue in the U.S.).

*The first six sonatas are "church" sonatas, while the second six (with a separate title) are "chamber" sonatas, the last of which is actually the Follia, one of the most renowned compositions of Baroque string literature. "Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards. This influence, which affected form, style and instrumental technique in equal measure, was most closely felt in Italy, and in particular in Rome, where he settled in early manhood, but soon spread beyond local and national confines to become a European phenomenon. As a violinist, teacher of the violin and director of instrumental ensembles Corelli imposed standards of discipline that were unusually strict for their period and helped to lay the groundwork for further progress along the same lines during the 18th century. To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded."* Michael Talbot in *Grove Music Online*.

**An excellent example of the art and craft of Italian music engraving and printing of the period, continuing a tradition dating from the time of Frescobaldi. (20841)** \$2,500

**87. CROES, Henri-Jacques de 1705-1786**

[Op. 4]. *Six Sonates A Quatre Parties, Violino Primo, Violino Secondo, Alto Viola Et Basso Continuo, Qui peuvent être Executées en Trios. Dediées A Son Altesse Royale Madame la Princesse d'Orange et de Nassau, &c &c... Oeuvre 4me... Prix en blanc 7. florins de Brabant.* [Parts]. Brussel: L'Auteur, J.L. Krafft, [1747].

Folio. Disbound. Violino primo: 1f. (title), [i] (blank), [i] (frontispiece: coats of arms of Orange and [?]Nassau by Krafft dated 1747), [i] (dedication), [ii] (list of subscribers), 2-23, [i] (blank) pp.; Violino secondo: [1] (title), 2-23, [i] (blank) pp.; [1] (title), 2-17, [i] (blank) pp.; Basso continuo: [1] (title). 2-18, [i] (blank), 20-23, [i] (blank) pp. Engraved. With highly decorative engraved tailpieces. "No. 6" in brown ink to head of all title pages. Slightly browned and soiled; occasional minor stains; most leaves professionally reinforced at spine; title of Violino primo part soiled, with first two and final two leaves of detached; title of Basso continuo worn and stained. A very good copy and attractive copy overall.

**First Edition.** RISM C4499 (2 copies only, at the Zentralbibliothek Zurich and the Hofbibliothek Thurn und Taxis, Regensburg). Two additional works by de Croes were also published under opus number 4: Six Divertimento[!] for the same forces (Paris: Le Clerc, [after 1749], RISM C4497) and Six Divertissements (Paris: Le Clerc, Mme Boivin, [after 1750], RISM C4498).

"[A] Flemish composer, conductor and violinist... [de Croes's] style may be described as an interweaving of the French and Italian traditions... In [his op. 4] sonatas he conformed to a more modern Italian pattern: fast-slow-fast, with a lighter texture and more ornate melodic lines... De Croes was influenced by Corelli, Vivaldi, Tartini and even Handel, and his opening themes frequently bear close resemblance to their works." Suzanne Clercx-Lejeune in *Grove Music Online*. (25670) \$800

**88. CRUSELL, Bernhardt 1775-1838**

[Op. 6]. *Trois Duos Pour deux Clarinettes.* [Parts]. Paris: Gambaro [PN] 181, [ca. 1821].

Folio. Sewn. 1f. (title), [1] (blank), 2-17; 1f. (title), 13 pp. Engraved. Some minor soiling and browning. Untrimmed. Ricordi overpaste to title of first clarinet part.

*Crusell was a well-known Finnish clarinet virtuoso and composer.* (21905) \$225

**Ex-Libris André Meyer**

**89. CUPIS [DE CAMARGO], Jean-Baptiste 1711-1788**

[Op. 1]. *[6] Sonates A Violon Seul Avec la Basse Continue... Dediées A M. Le Duc Dantin Pair de France I.re Œuvre Prix 6 [livre] en blanc Gravés par Le Sr. Hue... Avec Privilege du Roy.* [Score]. Paris: L'Auteur... La Veuve Boivin... Le Sr. Le Clerc, 1738.

1f. (title), 1f. (dedication), 5, [6] (blank), 7-28, [29] (blank), 30-31, [32] (blank), 33-38, [i] (Privilege General dated December 20, 1737), [i] (blank). Engraved. Notated on two systems: violin and figured bass. **First Edition.** RISM C4586 (5 copies). Lesure p. 144.

Bound with:

### CUPIS DE CAMARGO

[Op. 2]. [6] Sonates Pour Le Violon, Composées Par Mr. Cupis. Dediées A M. Le Duc de Nivernois, Paire de France. Second Œuvre. Prix 9 [livre] en blanc. Gravée par Le Sr. Hüe... Avec Privilege du Roy. L'Auteur a adjoutés a Son premier Livrie les agréments nécessaires pou que l'on joue ses Ouvrages dans son goût. [Score]. Paris: L'Auteur, [?1738]. Signed by the composer. 1f. (title), 1f. (dedication), 44, [i] (Privilege General, dated December 20, 1737), [i] (blank). Engraved. Notated on two systems: violin and figured bass. Slight loss to music to upper outer corner of pp. 32-33; composer's signature somewhat faded. **First Edition.** RISM C4587 (7 copies). Lesure p. 144 (dated "c. 1745"). *"The Mercure de France of 1 June 1738 compared Cupis favourably with his contemporaries, predicting that his playing would unite the tenderness and feeling of Leclair with the fire and brilliance of Guignon. Rameau named a movement of his fifth concert (1741) after him. Cupis contributed to the evolution of violin playing through his use of 8th position, fourth-finger extensions and new bowing methods with extended phrases on single bow strokes. His violin sonatas (with one exception) each contain four movements, a slow movement followed by three faster ones. The allegro movements are characteristically monothematic and careful attention to dynamic nuance is evident throughout. The first sonata of op.2 contains the famous 'menuet de Cupis' praised by D'Aquin de Château-Lyon (1753)." Julie-Anne Sadie in Grove Music Online.*

Bound with:

### VERACINI, Francesco Maria 1690-1768

[12] Sonate A Violino Solo E Basso Dedicata A Sue Altezza Reale, Il Serenissimo Principe Reale Di Pollonia, Et Elettorale di Sassonia... Opera Prima Gravées par Le Sr Hue Prix 12 [livre]... Avec Privilege du Roy. Paris: Mr. Le Clerc le Cadet... Le Sr Le Clerc... Madame Boivin, [ca. 1742]. [Score]. 1f. (title), [1] (publisher's catalogue), 2-29, [30] (blank) 31-81, [i] (blank) pp. Engraved. Pages 23-24 (end of Sonata V and beginning of Sonata VI) and 35-end (end of Sonata VII and all of Sonatas VIII-XII) lacking; pp. 31-34 (beginning of Sonata VII) loosely inserted, trimmed and slightly frayed at edges. Slight loss to music to upper outer corner of pp. 7-8 and to fifth measure of p. 15. A later edition, later issue (first published in Dresden, 1721). RISM V1208 (7 copies). Lesure p. 623 (dated "1736"; apparently earlier issue). Dated according to publisher's catalogue, which corresponds closely to Devriès-Lesure catalogue no. 125. *"Veracini... dedicated a set of 12 solo sonatas to Prince Elector Friedrich August of Saxony. Though knowing that a violinist was not needed at the Dresden court... the prince persuaded his father to retain Veracini... Veracini travelled to Dresden where he was transferred from the prince's private employment to the regular court payroll on 20 November 1717. His salary was equal to Heinichen's, Volumier's and Johann Schmidt's, and far exceeded those of the other composers, J.G. Pisendel, Christian Pezold and J.D. Zelenka. In February 1719 Veracini was entrusted with hiring more singers for the court while he was in Bologna and Venice. He returned to Dresden where he remained until 1722, when on 13 August he leapt from a third-storey window in a fit of madness brought on by too much application to music and reading of alchemy, according to Mattheson. Veracini's treatise hints that there was a plot against his life inspired by jealousy, however... The op. 1 sonatas of 1721 are... contrapuntal, perhaps owing to the influence of the German composers at Dresden, from whom he certainly got the idea of beginning a suite of dances with a French overture (unheard of in Italian solo sonatas)." John Walter Hill in Grove Music Online.*

Folio. Modern quarter mid-tan calf with marbled boards, raised bands on spine in compartments gilt, red leather title label gilt. From the noted collection of André Meyer, Paris. Binding slightly worn. Some soiling and offsetting; occasional stains; many leaves wormed at gutter and dampstained at lower margin; extensive professional paper repairs to all leaves.

**A compilation of rare early French editions.**

*The Meyer collection, formed over a period of some 75 years, was one of the most important collections of printed music, musical autographs, and books on music of the 20th century.*  
(25129) \$1,000

**90. DALAYRAC, Nicolas 1753-1809**

*Ouverture des deux Savoyards... Arrangée Pour [deux violons alto & Basse] Prix 1 fr. 50 c.*  
[Parts]. Paris: Janet et Cottelle... Successeurs de Mr. Imbault [PN O.Q. 97], [after 1812].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-3, [i] (blank) pp.; Violino secondo: [1] (blank), 2-3, [i] (blank) pp.; Alto: [1] (blank), 2-3, [i] (blank) pp.; Basso: [1], [i] (blank) pp. Engraved. Publisher's handstamp to foot of title. Some browning, foxing, and bleeding; impression light; title partially detached; secondary pagination in ink to head to all pages except blanks.

Rare. Not in RISM, WorldCat, or KVK. The imprint suggests that the edition is a reprint/Titelaufage of Imbault's (cf. RISM D175, for string quartet with oboes and horns ad libitum, also with PN 97); Janet & Cottelle bought Imbault's business in 1812. The identity of the arranger is unknown. The title of the present copy is generic, to be used for all possible arrangements of the overture.

*"Before the Revolution [Dalayrac's] chief successes were [the operas] Nina (1786), Azémia (1786) and Les deux petits Savoyards (1789). Most of his output was published in full score; Beethoven possessed copies of Les deux petits Savoyards and La soirée orageuse... Dalayrac's work, almost totally within the opéra comique tradition, formed a logical continuation of Grétry's."* David Charlton in *Grove Music Online*. (26017) \$50

**91. DAVAUX, Jean-Baptiste 1742-1822**

[Op. 6]. *Six Quartettos for two Violins a Tenor and Violoncello... Opera VI.* [Parts]. London: W. Napier [PN 45], [ca. 1780].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-7, [i] (blank); Violoncello: 1f. (title), [1] (blank), 2-7, [i] (blank) pp. Engraved. Plate number printed to Violoncello part only. Advertisements for works by Vachon, Vanhall [!Vanhall], and Syrmen printed to foot of titles. Early initials "WCh" in ink to upper left corner of Violino Primo title, possibly those of the violinist/violoncellist William Churchill (?1760-1812), a member of the Royal Society of Musicians; erasure numbers added in pencil in a modern hand throughout. Outer bifolia of all parts except Viola detached. Browned at spine.

Early (?second) edition. BUC I p. 255. RISM D1122. Plate number not always printed to the same parts; the copy at the British Library has it to Violino Secondo and Viola parts only. RISM lists the collection as "op. 1," following the presumed first edition by Burchard Hummel, The Hague (RISM D1121), but all other early editions use the opus number 6. Both *Grove Music Online* and *MGG 2* list the collection as opus 6.

*"A composer of appealing chamber music for strings, Davaux published six duos, six trios, at least 25 quartets and four quintets. The quartets represent a significant contribution to the history of the genre, and featured prominently in the popular weekly concerts held, for many years, at his house each winter. In the quartet... there is a tendency for all four instruments to be treated soloistically."* Barry S. Brook, Joel Kolk, and Donald H. Foster in *Grove Music Online* "Barry S. Brook et al in *Grove Music Online*. (25685) \$275

**92. DAVAUX, Jean-Baptiste 1742-1822**

[Op. 6]. *Six Quartettos for two Violins Tenor and Violoncello Composed by R. Davaux Op. VI.* Pr. 8s. [Parts]. London: J. Betz, [ca. 1780].

Folio. Disbound. Violino primo: [1] (title within decorative border by Flyn incorporating musical instruments), 2-13, [i] (blank) pp.; Violino secondo: [1] (title), 2-12, [i] (blank) pp.; Viola: [1] (title), 2-7, [i] (blank) pp.; Violoncello: [1] (blank), 2-7, [i] (blank) pp. Engraved. "No. 8" in contemporary manuscript to head of each title. Slightly browned; occasional stains; titles and final blanks somewhat soiled.

A later edition of the work first published by Hummel in the Hague as op. 1, ca. 1773. BUC p. 255. RISM D1129 (no copies in the U.S.). WorldCat (1 copy, at the University of California, Berkeley). Betz's edition of *Six Grand Quartettos* by Friedrich Hartmann Graf (RISM G3361) has a publisher's catalogue to the title listing the present edition at its head. Both editions are commonly dated at ca. 1780, but the present edition is definitely earlier than that of the Graf. Betz was in business only from about 1775 to about 1780 (*Humphries and Smith*, p. 70). (26997) \$350

**93. DEVIENNE, François 1759-1803**

[Op. 75]. *Trois Trios pour deux Clarinettes & Basson composés et dédiés à son ami Charles Duvernoy... Oeuvre 75 (2e. Livre de Trios pour 2. Cl. et Bon.)... Gravés par Richome.* Paris: Sieber fils [PN] 66, [ca. 1801].

Folio. Sewn. 1f. (title), [1] (blank), 2-12; 12; [i] (title), 2-12 pp. Engraved. Somewhat worn and soiled; staining to inner margins slightly affecting printed area of first clarinet part; edges frayed. Untrimmed.

**First Edition.** Rare. RISM D1900 (1 copy only in the U.S., 1 in Austria, and 2 in France).

*A French flautist, bassoonist, composer and teacher, "Devienne's compositions did much to raise the musical level of works written for wind instruments in France in the late 18th century... The texture of Devienne's compositions is primarily that of a single melodic line with a subordinate accompaniment. The melodies are elegant and graceful, and the instrumental works are frequently interspersed with sections written to display the performer's technique."* William Montgomery in *Grove Music Online*. (21911) \$325

**94. DITTERS VON DITTERSDORF, Carl 1739-1799**

[Krebs 19]. *The Periodical Overture in 8 Parts... Number XXXVIII Price 2s. [Parts].* [London]: R. Bremner, [1773].

Folio. Unbound. 8 parts. A symphony in C major. Violino Primo: [i] (title), pp. 92-93, [i] (blank); Violino Secondo: [i] (blank), pp. 92-93, [i] (blank); Viola: [i] (blank), pp. 84-85, [i] (blank); Basso: [i] (blank), pp. 82-83, [i] (blank) [2 copies]; Corno Primo: [i] (blank), p. 38; Corno Secondo: [i] (blank), p. 38; Oboe Primo: [i] (blank), p. 44; Oboe Secondo: [i] (blank), p. 44. Engraved. Basso parts figured. Printed note to head of title: "To be continued monthly;" "Ditter's Number XXXVIII" printed from a smaller plate; caption title to head of each part: "Sinfonia XXXVIII." Signature in ink to upper right corner of title: "Wharton." Some browning and soiling; edges frayed; stain to p. 44 of Oboe Secondo part.

**Second edition.** Krebs 19. Grave C10/C-16. RISM D3280 (9 copies, some incomplete; the only complete copy in the U.S. is at the Eastman School of Music (also with two basso parts). The first edition was published by Venier in Paris in 1767.

*"Dittersdorf's symphonies span virtually his entire career, and his changing approach to the genre mirrors recognized patterns of evolution in 18th-century Viennese instrumental music. Apart from a group of early three-movement works, almost all are in four movements. While the earliest symphonies have small proportions, nervous energy and modest instrumentation, the later ones tend towards more extended structures, simpler themes, richer harmony and more elaborate orchestration."* Margaret Grave and Jay Lane in *Grove Music Online*.

(25681) \$685

## 95. DOTZAUER, Friedrich 1783-1860

*Trois Duos Concertants pour deux Violons composés et dediés à Mons. I. Kleinwächter à Prag.* Leipsic: Frédéric Hofmeister [PN 485], [ca. 1822].

Folio. Half dark green cloth with marbled boards. Violino I: [1] (title), 2-19, [i] (blank) pp.; Violino II: [1] (blank), 2-19, [i] (blank) pp. Lithographed. Bookplate to lower left corner of title: "Ex-Libris Theodor Hess," partially obscuring titling, including opus number. Manuscript addition to composer's name on title: "Justus, Johann Friedrich. 1783-1860." Comprehensive mark-up in pencil and blue and red crayon to both parts. Binding worn, rubbed and bumped; Violino II part sewn, with marbled spine reinforcement, and laid in. Somewhat worn, browned, and foxed; many leaves repaired with contemporary paper tape to outer edges and/or corners.

**First Edition.** Rare. WorldCat (1 copy only, at the Statsbiblioteket Aarhus, Denmark).

*Dotzauer was a celebrated violoncellist and teacher. He produced numerous compositions, often for pedagogical purposes and usually for the violoncello; works exclusively for other instruments, like the present one, are relatively rare. "I. Kleinwächter à Prag" refers to Ignaz Kleinwächter (1766-1845), a merchant and important patron of Prague's music life.*

(25687) \$135

## 96. DOTZAUER, Friedrich 1783-1860

*Trente Etudes ou Caprices de Dotzauer. Arrangés et Doigtés Pour le Violon par Henry. (Livre 1-2)* Prix: 12f. Paris: Richault [PNs1657 and 1658 R], [ca. 1827].

Folio. Sewn. Two volumes bound in one. Vol. I: 1f. (title), [1] (blank), 2-40 pp. Vol I: 1f. (title), 47, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of both titles. Slightly worn and soiled; minor to moderate foxing; some showthrough, heavier to several leaves; spine reinforced with paper tape.

**Possible First Edition of this arrangement for violin.** OCLC nos. 842201709, 879618373 (1 copy only in the U.S., at the New York Public Library).

*"Combining great musicianship with a technique advanced beyond contemporary standards, Dotzauer's work represented a milestone in the development of cello performance. His teaching ability and didactic publications resulted in the so-called 'Dresden School' of playing, which influenced such pupils as F.A. Kummer, C. Drechsler, C. Schuberth and his own son Karl Ludwig, and through them Grützmacher, Cossmann, J. Goltermann and their pupils. Although many of Dotzauer's 178 or so compositions were quickly forgotten, others have been revived and welcomed as the subject of recordings. The pedagogical works remain important teaching material, and extracts have frequently appeared in later composers' collections of exercises and studies."* E. Van Der Straeten and Lynda MacGregor in *Grove Music Online*. (26973) \$150

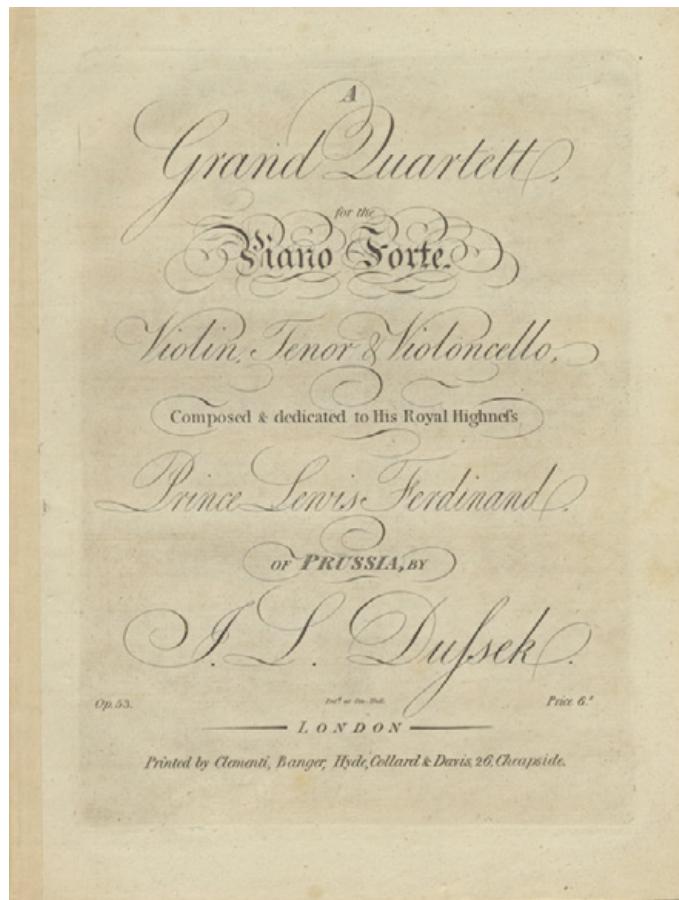
**97. DUSSEK, Jan Ladislav 1760-1812**

[Op. 51]. *Trois Nouvelles Sonates pour le Piano-Forte avec accompt. de Flute ou Violon...* Op. 51. [Keyboard part only]. Vienne: Artaria et Comp. [PN] 1906, [1807].

Oblong folio. [1] (title), 2-30 pp. Engraved. Slightly worn; title soiled and separated at spine, opus number partially erased.

Weinmann: Artaria p. 92. RISM D4277 (3 copies only).

*"Dussek is an unjustly neglected composer. Admittedly some of his more insignificant works... are trivial and deservedly forgotten, but there is a body of piano sonatas, piano concertos and chamber works that are of sufficient musical worth to be performed and enjoyed today. His music seems to have been received with enthusiasm in his own time; reviews of the original editions in the Allgemeine musikalische Zeitung praise Dussek's originality and expressiveness, and the appropriateness to the piano of his melody, harmony and scoring... As has been frequently observed, much of Dussek's music resembles that of other composers. Most often, however, these composers are later than Dussek, and such resemblances show him to have been very much ahead of his time in the development of a Romantic piano style... Dussek's works were remarkably popular in his lifetime; most were reprinted at least once, and some as many as ten times (some important works appeared in as many as three different editions by Breitkopf & Härtel alone, who issued a 12-volume collected edition of his works just after his death). He quickly fell into disregard, however, and his name does not appear at all in the letters of Beethoven, Mendelssohn, Schumann, Chopin or Moscheles. Between 1860 and 1880 a revival of interest in Dussek brought about new editions of the piano sonatas by Breitkopf & Härtel and Litolff, as well as many performances of them, particularly in London."* Howard Allen Craw et al in *Grove Music Online*. (21944) \$300



**98. DUSSEK, Jan Ladislav 1760-1812**

[Op. 56]. *A Grand Quartett, for the Piano-Forte, Violin, Tenor [i.e. viola] & Violoncello, Composed & dedicated to His Royal Highness Prince Lewis [!Louis] Ferdinand of Prussia... Op. 53[!].* Price 6s. [Parts]. London: Clementi, Banger, Hyde, Collard & Davis, [ca. 1803].

Folio. Four parts sewn in matching brown wrappers with titling typed to upper. [Pianoforte]: 1f. (title), 19, [i] (blank) pp.; Violino: 1f. (title), 5, [i] (blank) pp.; Viola: 1f. (title), 5, [i] (blank) pp.; Violoncello: 1f. (title), 5, [i] (blank) pp. Engraved. Footer: "Dusseks Op 53," printed to all pages of music. Watermark "1803" to Violino and Viola parts. "Dussek's Quartetto Op. 53" in ink to head of p. 1 of all string parts. Occasional notational corrections in pencil to Pianoforte part. Some leaves professionally reinforced at spine; small holes to some leaves.

An early edition, dating from the same year as the first edition. Craw 197. Not in RISM. WorldCat (2 copies only, at the British and the University of Cambridge. The work is usually listed as "op. 56" following the presumed first edition published by Breitkopf & Härtel in 1803. The editions by Magasin de musique (Cherubini et al.), Nägeli, and Richault use the opus number "46."

*There is no trace of the extended ossias for the right hand of the piano part, characteristic of the early French editions of this work. The ossias serve to make the work playable on instruments with a shorter keyboard. Pianos with a compass extending to C three octaves above middle C were apparently standard in London at the time.* (25686) \$285

**99. DUSSEK, Jan Ladislav 1760-1812**

[Op. 56]. *Quatuor pour Piano, Violon, Alto et Violoncelle [in E-flat major], dédié au Prince Louis Ferdinand de Prusse... Oeuvre 46[!]. Prix 12f. [Parts].* Paris: S. Richault [PN 237], [1825-1841].

Folio. Disbound. Pianoforte: 1f. (title), [1] (blank), 2-23, [24] (blank), 25-30 pp.; Violino: [1] (blank), 2-7, [i] (blank) pp.; Alto: [1] (blank), 2-3, [i] (blank), 5-7, [i] (blank) pp.; Basso: [1] (blank), 2-5, [i] (blank) pp. Engraved. Caption title to first page of music of all parts: "Quatuor de Forte-Piano." Titling "13 quatuor de Dussek" in brown ink to initial blank pages of string quartets; header "13" to most other pages, with "Dussek" added to caption titles of Alto and Basso parts in the same hand. Early occasional notational corrections and performance-related annotations in pencil to Basso part. Measure numbers added in pencil in a modern hand throughout. Slightly to moderately foxed; some leaves partially detached; small ink stain to initial blank page of Alto. part.

**A later edition.** Rare. Craw 197. RISM DD4087a (1 copy only, at Columbia University). No copies in WorldCat. Another copy, apparently of the same issue as the present one but less well preserved, in a private collection in France (see at IMSLP). Dated according to publisher's address (Devriès Lesure II, p. 365). Most probably a Titelaufage of the 1803 edition by Magasin de musique (Cherubini et al.), Paris, which has the same plate number (RISM D4091); the edition by Nägeli, Zurich, also has the same plate number (RISM D4087).  
(25683) \$165

**100. EGGERT, Joachim Nicolas 1779-1813**

[Op. 2, no. 2]. *Quatuor pour deux Violons, Viola et Violoncelle... Pr. I Rthlr. [Parts].* Leipsic: Breitkopf & Härtel [PN 2507], [1812].

Folio. Unbound. Violino 1: [1] (title), 2-9, [i] (blank) pp.; Violino II: 6 pp.; Viola: 6 pp.; Violoncello: 6 pp. Lithographed. The work is in G minor. Very slightly worn and soiled. An attractive uncut copy.

**First Edition.** WorldCat (2 copies, at University College Cork in Ireland, and the Eastman School of Music; an additional copy at the Staatsbibliothek Berlin).

"[Eggert was a] German composer and conductor, active in Sweden... [His] musical style is bold and original, with striking orchestration... considerable dynamic shadings and advanced harmonic language. His string quartets display exceptional knowledge of counterpoint and part-writing, in a style that is close to that of late Haydn and Beethoven. Many of his instrumental works were published by Breitkopf & Härtel during his lifetime." Bertil H. van Boer in *Grove Music Online*. (25690) \$275

**101. EICHNER, Ernst 1740-1777**

[Op. 4]. *Six Quatuors Pour une Flute Violon Alto et Basse Dedié A Mr. Ehrenholtz Trésorier Principal de S.A.S. Monseigneur le Duc Regnant des deux Ponts... Œuvre IV. Prix 9 livres.* [Parts]. Paris: Madame Berault, [1772].

Folio. Disbound. Flauto: 1f. (title), [1] (publisher's catalogue), 2-13, [i] (blank) pp.; Violino: [1] (title), 2-13, [i] (blank) pp.; Alto: [1] (title), 2-13, [i] (blank) pp.; Violoncello: [1] (title), 2-13, [i] (blank) pp. Engraved. "No. 3" in ink to each title. Some browning, bleeding, and

offsetting; minimally foxed; small stains to title and upper edge of Flauto part; Violoncello part slightly dampstained at outer margin.

**Probable First Edition.** BUC p. 313. RISM E534 (4 copies, none in the U.S.). This edition not in the thematic catalogue of Eichner's works in DTB 16, ed. Hugo Riemann (Leipzig: Breitkopf & Härtel, 1915), p. xv. Date according to Grove; BUC gives a date of 1770 and implies that the present edition is the first. Publisher's catalogue falls between Devriès-Lesure no. 6 (1769) and no. 7 (1773).

*"Although active as a composer only from 1763 to 1776, Eichner left a noteworthy corpus of symphonies, solo concertos, chamber music and vocal works."* Marianne Reissinger in *Grove Music Online*. (26998) \$450

#### 102. FELTON, William 1715-1769

[Op. 2]. *Six Concerto's[!] for the Organ or Harpsichord With Instrumental Parts... Opera Seconda.* [Parts for Violin II, Viola, Violoncello, Basso and Oboe II]. London: J. Johnson, [ca. 1747].

Folio. Sewn. 1f. (title), 13; [1] (title), 2-11; 1f. (title), 13; 1f. (title), 13; [1] (title), 2-11 pp. Engraved. Title slightly dusty. Fresh, uncut copies, very attractive overall. Lacking parts for Violin I, Flutes I and II, Oboe I, Horns I and II and solo keyboard.

**First Edition.** BUC p. 329 (most copies incomplete). RISM F221.

*"In [Burney's] Account of the Musical Performances ... in Commemoration of Handel (London, 1785/R) he related an anecdote about Felton's endeavours to persuade Handel to subscribe to his op.2 concertos through the violinist Abraham Brown; Handel started up angrily and said: 'A parson make concerto? Why he no make sarmon?'. Handel's name did, however, appear on the subscription list to Felton's op.1 concertos. Felton is chiefly known as a prolific composer of organ and harpsichord concertos; Burney pronounced that he 'produced two concertos out of three sets that were thought worthy of playing in London'. Despite this, Felton's concertos were widely acquired by music society libraries and private collectors, and his music frequently appeared in 18th-century domestic manuscript anthologies (see Harley)."* Gerald Gifford in *Grove Music Online*. (22216) \$400

#### Ex-Libris André Meyer

#### 103. FERRARI, Domenico 1722-1780

[Op. 1A]. *[Sei Sonate a Violino Solo e Basso dedicate A Sua Eccellenza Il Signor Principe Don Lorenzo Corsini... Gravee par Melle Vendome. Opera 1A.]* [Score]. Paris: Aux adresses ordinaires, [1758].

1f. (dedication), [i] (blank), 2-37, [i] (blank) pp. Engraved. Notated on two systems: violin and figured bass. Some staining and foxing; closely trimmed with slight loss to pp. 7 and 13; professional paper repair to two final leaves; title lacking. **First Edition.** RISM F 276 or 277 (exact identification impossible without title). Lesure p. 201. Hirsch III, 195 (different issue, with publisher's catalogue to p. [1] and no mention of dedication).

Bound with:

[Op. 3]. *VI Sonate A Violino e Basso... Mis au jour par Huberti. Opera III. Gravé par M.elle Bertin. Prix 7. [livre] 4. s. Avec Privilege du Roy. Imprimé par Tournelle.* [Score.] Paris: Mr. Bayard...Mr. de la Chevardiere... M.elle Castagneri...Mr. le Menu, [?1760]. 1f. (title), [i] (extract of Privilege du Roy, dated April 2, 1757; lower half: "Catalogue des Œuvres de M.r Huberty Ordinaire de l'Academie Royale..."), 2-25, [i] (blank) pp. Engraved. Paper repairs to inner margin. **First Edition.** RISM F 284. Not in Lesure. Publisher's catalogue is Johansson facs. 23, of 1760 (same plate, including Privilege du Roy). The placement of the words "Mis au jour... Par Huberti" to the left and right of "Opera III" (rather than among the publishers in the imprint) on the title suggests that they were added later and that there was an earlier issue without Huberti's (Huberty's) name; the inclusion of Ferrari's op. 4 in the catalogue would support this.

From the noted André Meyer, Paris collection, with handstamp "Provenant de la collection musicale d'André Meyer Décéde en Mai 1974 F. Meyer Octobre 84," to rear pastedown.

Folio. 18th century dark green quarter morocco with marbled boards, red edges. Binding worn, rubbed and bumped.

*Ferrari was "...considered one of Tartini's best Italian pupils... [He] composed only instrumental works, of which the most important are the violin sonatas with continuo. While his consistent use of a figured bass in these sonatas is characteristic of the Baroque, his treatment of form, melody and harmony associates him more closely with the emerging Classical style... Ferrari's use of harmonies [in op. 1, no. 5] is one of the earliest applications of this technique."* Virginia D. Kock in *Grove Music Online*.

*The Meyer collection, formed over a period of some 75 years, was one of the most important collections of printed music, musical autographs, and books on music of the 20th century.*  
(25148) \$650

#### 104. FESCA, Friedrich Ernst 1789-1826

[Op. 1]. *Trois Quatuors pour deux Violons, Alto, et Violoncelle composés et dédiés à C. A. Fesca par son frère... Oeuvre 1.* [Parts]. Vienne: Pierre Mechetti ci-devant Charles [PN 345], [after 1815].

Folio. Disbound, with some leaves tipped-in. Violino primo: [1] (title, with device to head incorporating putti notating and playing music), 2-23, [i] (blank) pp.; Violino secondo: [1] (blank), 2-17, [i] (blank) pp.; Viola: [1] (blank), 2-15, [i] (blank) pp.; Violoncello: [1] (blank), 2-15, [i] (blank) pp. Engraved. Publisher's address to title: "im Michaelerhaus der k.k. Reitschule gegenüber No. 1221." Early owner's dated signature, "G. Adensamer 20/8 1878," in pencil to title. Measure numbers added in pencil in a modern hand throughout. Minimally foxed and soiled; impression very slightly light in places.

**First Edition, later issue.** Frei-Hauenschild, p. 448. Weinmann, Mecchetti, p. 10. WorldCat (several copies, 5 of which are in the U.S., at the Newberry Library in Chicago, the Eastman School of Music, Harvard University, Duke University, and Brigham Young University, not distinguishing among issues. The first issue has a different address in the imprint: "Bürgerspital-Platz No. 1166" (see copies at the Eastman School of Music, the Bayerische Staatsbibliothek in Munich, the Russian State Library in Moscow (all at IMSLP), and Duke University (University website). The publisher moved to Michaelerplatz no. 1221 in late 1815;

according to Weinmann, p. vii, the first issue of an unspecified edition with the new address dates from November 13, 1815. The not entirely correct address of the present issue suggests that its title was engraved at approximately the time of the move.

*"Fesca's reputation as a composer was based primarily on his string quartets and quintets. Between 1816 and 1826 he was the most frequently reviewed composer in this genre in the Allgemeine musikalische Zeitung, and his works were highly regarded by Spohr, Nägeli and Rochlitz, among others. Weber based his ideas on progressive contemporary chamber music on Fesca's quartets, since they combined the detailed accompaniment figuring and complex thematic development of the Classical string quartet with the harmonic richness and virtuosity demanded at that time. Also characteristic is his gentle and amiable style, though the quartets opp. 7, 12 and 14 display the more extrovert manner of the quatuor concertant."* Markus Frei-Hauenschild in *Grove Music Online*. (25696) \$285

#### 105. FESCA, Friedrich Ernst 1789-1826

[Op. 2]. *Trois Quatuors pour deux Violons, Alto, et Violoncelle composés et dédiés à Monsieur Frédéric Schwager de Magdebourg par son Compatriote... Oeuv. 2me. [Parts].* Vienne: Pierre Mechetti ci-devant Charles [PN 345], [1815 or later].

Folio. Disbound, with some leaves tipped-in. Violino primo: [1] (title), 2-19, [i] (blank) pp.; Violino secondo: [1] (blank), 2-15, [i] (blank) pp.; Viola: [1] (blank), 2-17, [i] (blank) pp.; Violoncello: [1] (blank), 2-17, [i] (blank) pp. Engraved. Publisher's address to title: "im Michaelerhaus der k.k. Reitschule gegenüber No. 1221." Early owner's dated signature, "G. Adensamer 20/8 1878," in pencil to title. Measure numbers added in pencil in a modern hand throughout. Minimally foxed and soiled; impression very slightly light in places. A very good copy overall.

**First Edition.** Frei-Hauenschild, p. 452. Weinmann, Mecchetti, p. 14. WorldCat (several copies, 5 of which are in the U.S.: at the Newberry Library in Chicago, Harvard University, the Harvard Musical Association, the University of Illinois, and the University of North Carolina. Unlike the first issue of Fesca's op. 1, all recorded copies of op. 2 carry the publisher's new address. (25697) \$350

#### 106. FESCA, Friedrich Ernst 1789-1826

[Opp. 4, 14, 34, and 36]. *Quatuor pour deux Violons Alto & Violoncelle... Oeuv [4...14...34...36] Prix 9f.* [Parts]. Paris: Hanry [PN 130 D...G...H...I], [1824-1832].

Folio. Disbound. 4 volumes. Engraved.

Violino 1o.: 1f. (title op. 4), [i] (blank), 92-105, [i] (blank), 1f. (title op. 14), [i] (blank), 142-158, 1f. (title op. 34), 159-171, 1f. (title op. 36), [i] (blank), 172-183, [i] (blank) pp. Publisher's facsimile signature stamp to lower right corner of all title pages; additional price "7 50" added in pencil to all title pages, in same hand as opus numbers; secondary pagination in blue pencil (88-158; with "134" duplicated) to all pages, including blanks; rehearsal letters in blue pencil to op. 34.

Violino 2o.: [i] (title op. 4), 76-87, [i] (blank), [i] (title op. 14), 116-129, [i] (blank), 1f. (title op. 34), 130-139, [i] (blank), [i] (title op. 36), 140-149, [i] (blank) pp. Secondary pagination in

blue pencil (74-129) to all pages, including blanks; rehearsal letters in blue pencil to op. 34; small burn hole to pp. 147-48.

Viola: [i] (title op. 4), 72-83, [i] (blank), [i] (title op. 14), 114-127, [i] (blank), 1f. (title op. 34), 128-137, [i] (blank), [i] (title op. 36), 138-147, [i] (blank) pp. Secondary pagination in blue pencil (65-119) to all pages, including blanks; rehearsal letters in blue pencil to op. 34.

Violoncello: [i] (title op. 4), 60-69, [i] (blank), [i] (title op. 14), 96-106, [ii] (blank), 107-115, [i] (blank), [i] (title op. 36), 116-125, [i] (blank) pp. Secondary pagination in blue pencil (62-109) to all pages, including blanks; rehearsal letters in blue pencil to op. 34; op. 34 without title. Numbers printed as headers to all pages of music: "(10)" to op. 4, "(14)" to op. 14, "(15)" to op. 34, "(16)" to op. 36. Somewhat soiled and browned. A partially uncut copy.

**A later edition, part of a complete edition of Fesca's string quartets.** Rare. Frei-Hauenschild, p. 448 (erroneously citing the present edition as a reprint of Richault's, which is actually later). Copies of opp. 34 and 36 at Biblioteca nazionale centrale, Florence; no other copies of opp. 4 and 14 recorded. Hanry bought the business of Benoît Pollet in 1824, selling the company to Richault in 1832 (see Devriès-Lesure II, p. 209). Devriès-Lesure does not comment on plate numbers, neither of Pollet nor of Hanry, but as no copies of editions of Fesca's music by Pollet are known, it can be safely assumed that the present edition was newly engraved by Hanry. Pagination, plate numbers, and headers indicate that Hanry issued Fesca's quartets as a complete series; the gaps point to the opp. 1-3 quartets (nos. 1-9, with plate numbers 130 A-C) and the opp. 7 and 12 quartets (nos. 11-13, with plate numbers 130 E-F). The Richault edition of Fesca's quartets is not a reprint of the present edition. Op. 4 was first published by S.A. Steiner (Vienna, 1816), op. 14 by F. Hofmeister (Leipzig, 1819), opp. 34 and 36 by Simrock (Bonn, 1824; "1814" for op. 34 in Grove Music Online and MGG is an error, as confirmed by Markus Frei-Hauenschild, author of both articles). (25695) \$550

#### 107. FESCA, Friedrich Ernst 1789-1826

[Op. 7]. *Deux Quatuors pour deux Violons, Alto et Violoncelle composés et dédiés à Monsieur le Baron de Freydorff... Oeuv. VII. [Parts].* Leipzig: Bureau de Musique de C. F. Peters [PN 1292], [1817].

Folio. Unbound. Violino primo: [1] (title), 2-22 pp.; Violino secondo: [1] (blank), 2-17, [i] (blank) pp.; Viola: [1] (blank), 2-17, [i] (blank) pp.; Violoncello: [1] (blank), 2-15, [i] (blank) pp. Engraved. Publisher's round handstamp to foot, another round handstamp, partially illegible ("Vertrag..."), to lower right corner of title; blindstamp of Ewer & Co., London, to foot of title. Measure numbers added in pencil in a modern hand throughout. Slightly soiled and frayed at edges. An uncut copy.

**First Edition.** Frei-Hauenschild p. 469. WorldCat (ca. 12 copies, 3 of which are in the U.S., at the Newberry Library in Chicago, the Free Library in Philadelphia, and Indiana University in Bloomington. (25694) \$300

#### 108. FESCA, Friedrich Ernst 1789-1826

[Op. 14]. *Quatuor pour deux Violons, Viola et Violoncelle... Oe. 14 Pr. 1 Rth. 16 gr. [Parts].* Leipzig: Frédéric Hofmeister [PN 616], [November 1819].

Folio. Disbound. Violino primo: [1] (title), 2-12 pp.; Violino secondo: [1] (blank), 2-11, [i] (blank) pp.; Viola: 11, [i] (blank) pp.; Violoncello: [1] (blank), 2-10 pp. Engraved. Measure numbers added in pencil in a modern hand throughout. Slightly browned and foxed; some leaves frayed at edges; outer leaves of Violino primo part completely, several other leaves partially detached; reinforcements to spine and other paper repairs.

**First Edition.** Frei-Hauenschild, p. 483. WorldCat (4 copies only, at the Bayerische Staatsbibliothek in Munich, the Zentralbibliothek in Zurich, the Bibliothèque nationale in Paris, and the Newberry Library in Chicago; additional copies at the Sächsische Landesbibliothek in Dresden, the Österreichische Nationalbibliothek in Vienna, and Conservatorio di musica Giuseppe Verdi in Milan). (25698) \$250

**109. FIORILLO, Federico 1755-after 1823**

*Le Mariage Secret, ou Les Habitants du Chene, The favorite Ballet Composed by Mr. D'Egville, & performed at the King's Theatre, Haymarket, The Music Composed and arranged for the Piano Forte or Harp, with an Accompaniment for Flute. [Piano score].* London: Rt. Birchall, [ca. 1808].

Folio. Disbound. 1f. (pictorial title), [1] (blank), 2-60 pp. Engraved. Slightly worn and soiled.

Smith 367. Levy & Ward 684. (22224) \$400

**The Only Complete Copy Recorded**

**110. FODOR, Joseph 1751-1828**

*Xeme. Concerto a Violon principal deux Violons Alto et Basse Cors et Haut-bois ad libitum... Prix 4 livres 4 solidus.* [Parts]. Paris: Imbault, [1787].

Folio. Sewn. 9 parts. Complete. In D major. Violino principale: 1f. (title), [1] (publisher's catalogue), 2-8 pp.; Violino primo: [1] (title), 2-5, [i] (blank) pp.; Violino secondo: [1] (title), 2-5, [i] (blank) pp.; Alto: [1] (title), 2-3, [i] (blank) pp.; Basso: [1] (title), 2-4 pp.; Oboe primo and secondo: [1] (title), 2-3, [i] (blank) pp.; Corno primo and secondo: [1] (title), 2-3, [i] (blank) pp. Engraved. Publisher's signature in ink to lower right corner of title of Violino principale part. Slightly soiled; spine of outer bifolium of Violino principale part reinforced with paper tape; stains to Violino principale and Violino secondo parts; occasional minor imperfections.

**First Edition.** Rare. **The only complete copy recorded.** RISM F1284 (1 copy only, with incomplete Violino principale parts, at the Bibliothèque nationale, Paris). The publisher's catalogue corresponds closely to Johansson (facsimile 63), with some titles added as described in Johansson p. 56.

"Joseph [Fodor]'s violin concertos are mostly virtuosic but poor in harmonic nuances; they display frequently a thematism that is not very elaborate, and the orchestral accompaniment supports the solo part with emphasis." Dick van Heuvel in MGG 2. (25693) \$550

**111. GAMBARO, Vincent 1785-1828**

[Op. 10]. *Trois duos Concertans pour deux Clarinettes Dédiés à Mr. de Champmartin... 4me. Livre des Duos.* [Parts]. Paris: Gambaro [PN] 178, [ca. 1822].

Folio. Sewn, as issued. 1f. (title), [1] (blank), 2-13; [1] (title), 2-13 pp. Engraved. Minor to moderate foxing; portion of blank outer margin of first leaf of first clarinet part lacking with no loss to printed area. Italian music seller's overpaste to title of first part.

*Gambaro, a Neapolitan musician, settled in Paris in 1813, becoming active there as both a clarinettist at the Théâtre Italien and a music publisher.* Devriès and Lesure Vol. II p. 179. (21915) \$140

**The First Edition of Gavaniés's Op. 1, Signed by the Composer**

**112. GAVANIÉS, Pierre 1728-1800**

[Op. 1]. *Six Sonates a Violon Seul et Basse Dediées a Monsieur le Baron de Lathan... Ier. Oeuvre. Gravé par Mdme. Oger.* Paris: L'Auteur... Et aux Adresses ordinaires de Musique, [1760].

Tall folio. Sewn. 2ff. (title, dedication), [1] (blank), 2-27 (music), [i] (privilege) pp. Minor tears, soiling and browning; edges frayed and curled. **With the autograph signature of the composer** to foot of title.

**First Edition.** Lesure p. 225. RISM G736. Three copies recorded in the US.

*A French violinist and composer, Gavaniés was "Leclair's successor as leader of the French violin school... The early 1760s were perhaps the apex of Gavaniés's career. He published three sets of sonatas for violin and basso continuo, one set for two violins and six concertos. Several symphonies were performed at the Concert Spirituel, where he conducted the orchestra from his position as leader. In the winter of 1763–4, the Mozart family attended some of his concerts."* Jeffrey Cooper in *Grove Music Online*. (18948) \$500

**113. GELINEK, Josef 1758-1825**

[Op. 52]. *Sonate pour le Piano-Forte avec accompagnement d'un Violon oblige arrangée d'après le Quatuor de Mr. Haensel... et dediée A Mademoiselle Charlottye Steinmetz.* [Parts]. Vienne: Artaria et Comp. [PN] 2456, [1816].

Oblong folio. Unbound, as issued. 1f. (title), 19; 7 pp. Engraved. Slightly worn and foxed; title and edges slightly soiled. A wide-margined copy.

Weinmann: Artaria p. 114.

*A Czech composer, pianist and piano teacher, Gelinek met both Mozart and Haydn, and was a friend of Beethoven. "According to Dlabač, Gelinek met Mozart during the latter's visit to Prague in 1787, and after successfully improvising on a theme by Mozart in the composer's presence at the house of Count Philipp Kinsky, he was recommended by Mozart to the count... Gelinek went with Kinsky to Vienna... where for about 15 years he was a domestic chaplain, piano teacher and tutor for the Kinsky family... Most of [his] works are piano variations based on melodies from stage works..., instrumental compositions (Beethoven's Seventh Symphony,*

*second movement), Viennese folk tunes and his own themes. Their execution demands an advanced performer. They show considerable inventiveness and occasionally employ imitative counterpoint. They were appreciated by contemporaries both as agreeable music and for their pedagogical value..." Milan Poštolka in *Grove Music Online*. (21942) \$375*

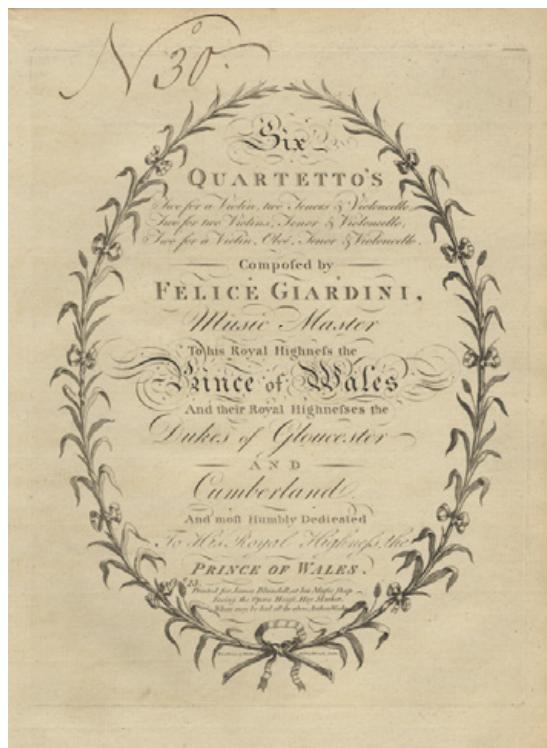
#### 114. GIARDINI, Felice 1716-1796

[Op. 22]. Six Quartetto's, for two Violins, a Tenor & Violoncello. Obligato. Composed and Dedicated To the Right Honourable the Earl of Aylesford... Opera 22. [Parts]. [London]: Blundell, [1779-1780].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-13, [i] (blank) pp.; Violoncello: 1f. (title), [1] (blank), 2-13, [i] (blank) pp. Engraved. Watermark "RG." "No. 29" in contemporary manuscript to each title. Some dampstaining and creasing to upper half of Violoncello part; stain to p. 5 of Violino secondo part.

**First Edition.** BUC p. 374. RISM G1966 (1 copy only in the U.S., at the University of North Carolina Chapel Hill). WorldCat (1 copy at the University of Illinois).

*Giardini was a noted violinist, called by Burney "the greatest performer in Europe." He settled in London from 1750 to 1784, where he was active in concert life and as a teacher and composer.* TNG Vol. 7 p. 351. (27001) \$450



#### 115. GIARDINI, Felice 1716-1796

[Op. 23]. Six Quartetto's Two for a Violin, two Tenors & Violoncello; Two for two Violins, Tenor & Violoncello; Two for a Violin, Oboé, Tenor & Violoncello... To his Royal Highness

*the Prince of Wales And their Royal Highnesses the Dukes of Gloucester and Cumberland.  
And most Humbly Dedicated To His Royal Highness, the Prince of Wales. Opa. 23. [Parts].*  
[London]: Blundell , [1782].

Folio. Disbound. Violino/Violino primo: 1f. (title within attractive oval border by Woodman & Mutlow, London), [1] (blank), 2-16 pp.; Viola prima/Violino secondo/Oboe: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Viola seconda/Viola: 1f. (title), [1] (blank), 2-14 pp.; Violoncello: 1f. (title), [1] (blank), 2-14 pp. Engraved. Watermark "RG."

"No. 30" in contemporary manuscript to each title. Closely trimmed at outer edge.

**First Edition.** BUC p. 374. RISM G1969 (2 copies only in the U.S., at the Library of Congress and UCLA). WorldCat (1 copy at Brigham Young University. (27000) \$450

116. [GIORDANI, Tommaso ca. 1730/3-1806]

*A Miscellaneous Quartetto, for two Violins a Tenor and Bass, or a Flute, Violin, Tenor and Bass. Consisting of The most Favorite Airs, selected from the English, Scotch, Irish, German, Italian & French Music, Composed Adapted & Arranged by the most Eminent Masters. No. [13]. Price 2s: 0d. [Parts].* London: Wm. Napier [PN 55], [ca. 1777-1791].

Folio. Disbound. Violino o Flauto: [1] (fine decorative title), [2-3], [i] (blank) pp. Violino secondo: [1] (blank), [2-3], [i] (blank) pp. Viola: [1] (blank), [2-3], [i] (blank) pp. Basso: [1] (blank), [2-3], [i] (blank) pp. Engraved. Printed pagination "32-33" and "26-27" to second and third pages of violins I and II, and viola and bass parts, respectively. A quartet based on *Non piu le vie secrete* by Giordani, *One day I heard Mary say* (a Scots tune), and *Je suis lindor* (a French air). Number 13 in the series. Some soiling and wear, heavier to basso and title of violino primo parts; moderate offsetting.

Rare. Only 2 known copies of this quartet in Worldcat (OCLC no. 16454090). Not in BUC or RISM BII, but cf. BUC p. 867 and RISM p. 238, "Six Miscellaneous quartetto's..." also published by W. Napier, ca. 1780, with the same plate number. (26982) \$135

117. GIORNOVICHI, Giovanni 1747-1804

[Op. 1]. *Trois Quatuors Concertants Pour deux Violons, Alto et Violoncelle Composés & dédiés Au Right Honble George Saville... Œuvre I. de Quatuors Prix [blank].* [Parts]. Hambourg: Günther & Böhme [without PN], [ca. 1800].

Folio. Disbound. Violino 1mo: [1] (title), 2-16 pp.; Violino 2do: [1] (title), 2-15, [i] (blank) pp.; Viola: [1] (title), 2-15, [i] (blank) pp.; Violoncello: [1] (title), 2-14 pp. Engraved. Watermark: "Van der Ley." Numbers "35," "36," and "37" in ink to upper left corner of first page of each quartet. Some soiling; edges browned and frayed, occasionally creased, with slight loss, not affecting music; most leaves detached; Violoncello part dampstained and rippled at outer edge.

**First Edition, later issue.** RISM G2410 (2 copies only in the U.S., at the New York Public Library and the Eastman School of Music.).

*"Giornovichi's most important compositions are his violin concertos, which evidently reflect his performing style... He did much to stabilize certain typical aspects of the French violin*

*concerto in the 1770s: he was a pioneer in the use of the romance, which quickly became the most characteristic type of slow movement, and he was influential in establishing the rondo as a finale. His first movements reflect the conventions of Classical sonata form more firmly and consistently than those of his contemporaries in the 1770s, excepting only Mozart.*" Chappell White in *Grove Music Online*. "His three extant string quartets (possibly, he composed another six) display the same soloistic treatment of the first violin and a formal and harmonic disposition similar to that of his concertos." Vjera Katalinić in MGG 2. "He draws a beautiful tone from his instrument, and he has pure intonation. He plays an allegro with precision and sings excellently in an adagio. Most beautiful of all, he plays easily, without affectation. In a word, he plays for art, and for the heart." Carl Ditters von Dittersdorf, autobiography.

(25699) \$285

#### 118. GIORNOVICHI, Giovanni 1747-1804

[Op. 3]. *Concerto [no. 15] a Violino Principale Violino Primo, Secondo Alto & Basso Deux Hautbois & Deux Cors de Chasse ad libitum... Oeuvre Troisieme Libro XIII Prix f2-10.* [Parts]. Berlin: J.J. Hummel... Amsterdam: Grand Magasin de Musique: [PN 744], [1789].

Folio. Sewn. 8 parts. Violino principale: [1] (decorative title), 2-7, [i] (blank) pp.; Violino primo: 4 pp.; Violino secondo: 4 pp.; Basso: 1, [i] (blank) pp. (2 copies); Oboe primo: 1, [i] (blank) pp.; Oboe secondo: 1, [i] (blank) pp.; Corno primo and Corno secondo: 1, [i] (blank) pp.; leaf cut in half. Engraved. Imprint includes note: "avec Privilège du Roi." Annotation in pencil to head of title. Slightly worn and browned; spine of Violino principale part reinforced with marbled paper; stains to title of Violino Principale and first leaf of Violino Primo parts; Alto part lacking.

**First Edition.** RISM G2389 (3 copies only, 2 of which are in the U.S., at the Library of Congress and the Moravian Archives in Bethlehem, PA [Oboe secondo lacking]). WorldCat (the Staatsbibliothek Berlin). (25704) \$500

#### 119. GLIÈRE, Reinhold Moritsevich 1875-1956

[Op. 2]. *Quatuor (La) pour deux Violons, Alto et Violoncelle.* [Parts]. Leipzig: M. P. Belaieff [PN 2351], 1902.

Folio. Unbound. Original gray wrappers with bilingual titling (Russian and French) within decorative border to upper; publisher's catalogue to both sides of lower. Violino I: [1] (title), 2-16, [ii] (blank) pp.; Violino II: 16 pp.; Viola: [1] (blank), 2-15, [i] (blank) pp.; Violoncello: [1] (blank), 2-13, [i] (blank) pp. Transfer. Watermark: "CGR\*8." With printed dedication to head of title: "à Monsieur Constantin Saradjeff." Handstamp of Augener, London, dated "15 Sep 08," to lower right corner of verso of lower wrapper. Fingering, bowing, and other annotations to violin parts in pencil, with literals in French. Wrappers worn and detached; spine of Violino I part reinforced with tape. Browned; frayed at edges, with small tears.

**First Edition, probable first issue.** Belaieff issued a miniature score (PN 2350) and an arrangement for piano four-hands (PN 2352) at the same time. The dedicatee is the Armenian conductor Konstantin Saradzhev (born Saradzhian; 1877-1954). (25710) \$90

120. **GLIÈRE, Reinhold Moritsevich 1875-1956**

[Op. 39, no. 1, 3, and 7; arr.]. *Prélude, Berceuse, and Scherzo for Violin and Violoncello.*

Musical manuscript with printed interpolations. Provenance: Adolfo Betti, first violinist of the Flonzaley Quartet, with his annotations. [After 1909].

*Prélude op. 39, no. 1*

Folio (347 x 268 mm). [1] (title: "Glière Prélude"), 2-3, [i] (blank) pp. Score notated by Adolfo Betti in black ink on bifolium of 12-stave printed paper by Durand, Paris. Instruments not identified. Signature "A. M. Betti" in black ink to upper right corner of title. Violoncello staff with markup in blue pencil and comprehensive fingering in lead pencil, apparently for a student. A manuscript copy based on the first edition published by Jurgenson in Moscow in 1909 (PN 11173). With occasional notational departures from the printed edition.

*Berceuse op. 39, no. 3*

Small folio (325 x 235 mm). Fragment of score, to be used as Violino part. [1] (title: "Glière[!] Berceuse"), [2] (blank), 3, [i] (blank) pp. Notated in black ink on 12-stave printed paper by Umberto Pizzi, Bologna. "Violino" in Betti's hand to upper right corner of title. Traces of adhesive to p. 2 and text of p. 3 indicating that p. 2 from the first edition was originally laid down to p. 2 of the manuscript; printed leaf lacking. With occasional notational departures from the printed edition.

*Scherzo op. 39, no. 7*

Folio (350 x 270 mm). Two scores, to be used as parts, notated in black ink on 16-stave printed paper, with fragments of two copies of the first edition pasted to blank music paper as interpolations. Violin (instrument not specified): [1] (title: "Scherzo" in red pencil, followed by cut label from the first edition, "par R. Glière. Op. 39."), 2-5, [iii] (blank) pp. Signature "Adolfo Betti" to upper right corner of title. Some markup in red and lead pencil, with final measures rewritten for greater effect. Instruction for copyist in pencil, in French, to head of first page of music. Violoncello: [1] (title: "Scherzo Glière"), [2-3] (blank), 4-7, [i] (blank) pp. Signature "A. M. Betti" to upper right corner of title; "Cello" in Betti's hand to center right of title. All music (manuscript or printed) heavily marked up in blue, lead, and occasionally red pencil, in at least two different hands, one of them in French. Comprehensive fingering in lead pencil, apparently for a student, with final measures rewritten for simplification.

Somewhat worn and browned; some edges frayed and with small tears; some leaves reinforced with tape; bifolia of music paper and printed overpastes partially detached; other minor defects.

*The 8 Pieces for Violin and Violoncello, op. 39, belong to the compositions that Glière wrote for educational purposes during his tenure at the Gnesin Institute in Moscow. Adolfo Betti (1875-1950) was first violinist of the Flonzaley Quartet throughout its existence (1902-1929).*  
**(25709)** \$125

121. **GNECCO, Francesco ca. 1769-1810/1811**

[Op. 2]. *Trois Trios Concertans Pour Clarinette Violon et Basse.* [Parts]. Paris: Sieber [PN] 1699, [1803-1805].

Folio. Sewn, as issued. Clarinet: 1f. (title), [1] (blank), 2-6; Violin: [1] (title), 2-6; Bass: [1]

(title), 2-5 pp. Engraved. Clarinet part signed by publisher at foot of title. Slightly worn and browned; occasional staining; edges somewhat soiled and frayed. Untrimmed.

*Gnecco was an Italian composer, reputedly a student of Cimarosa.* (21912) \$175

**122. GOLDMARK, Karl 1830-1915**

[Op. 8]. *Quartett für zwei Violinen, Viola und Violoncell... Op. 8. Pr. Fl. 4.20 Nkr/R.2.20 Ngr.* [Score and parts]. Wien: C.A. Spina [PN C.S. 18.309], [1865].

Folio. Sewn. All but Violoncello part in uniform early twentieth-century wrappers with stenciled lettering: "Carl Goldmark B dur Quartett." Score: [1] (title), 2-27, [i] (blank) pp.; Violino I: 12 pp.; Viola: 12 pp.; Violoncello: 12 pp. Engraved. Printed dedication to head of title: "Herrn Concertmeister Josef Hellmesberger gewidmet." Signature "Edouard Bron" in black ink to title of Violin I score and to first pages of parts; various handstamps, "Ed. Bron," to first pages of music and to upper wrapper of Violoncello part; occasional annotations and notational corrections in blue pencil and fingering in regular pencil. Browned, especially at edges; small portion of outer margin slightly defective.

**First Edition.** WorldCat (7 copies, only 2 of which are in the U.S., at Harvard University and the New England Conservatory). Dated according to various library catalogues and printed price: Austrian Neukreuzer currency was introduced in 1857; German Reichsthaler currency was abolished in 1872. Later issues carry the imprint of August Cranz and price in Marks. The format of this publication is somewhat unusual, as the first violinist plays from the score, which prints the other parts in reduced size; the second violinist, violist, and violoncellist play from the parts, as usual.

*"In Vienna, Goldmark made himself a name almost overnight with his String Quartet, op. 8 (1860), which was premiered by the Hellmesberger-Quartett in 1861.... It represents an important musical document from the surroundings of Brahms in Vienna."* Gerhard Winkler in MGG2. *Edouard Bron (d. 1955) was a French composer; he began publishing his music around 1900.* (25705) \$100

**123. GRAF, Friedrich Hartmann 1727-1795**

*Six Grand Quartettos for Two Violins a Tenor and Violoncello Obligato Compos'd by Federico Graff.* [Parts]. London: J. Betz, [1780].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Viola: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violoncello: 1f. (title), [1] (blank), 2-13, [i] (blank) pp. Engraved. Publisher's catalogue to foot of title. "No. 6" in contemporary manuscript to each title. Some show-through; occasional stains, including to title of Violoncello part.

**First Edition.** BUC p. 393. RISM G3361 (2 copies only, at the British Library and Harvard). The publisher's catalogue lists the six quartets by Jean-Baptiste Davaux (RISM D1129) as the first item, commonly dated "ca. 1780" but obviously preceding the present edition. Betz was in business only from about 1775 to about 1780 (Humphries and Smith p. 70).

*A composer and flautist, "after joining a Dutch regiment [Graf] was wounded and captured, but returned from internment in England in 1759 to take up a career as a flautist... In 1772 he*

succeeded Johann Gottfried Seyfert as music director of the Protestant church and St Anna's Gymnasium in Augsburg, where he organized the city's amateur concert series from 1779 and wrote a number of oratorios, cantatas and instrumental music. In 1777 Mozart and the Augsburg piano manufacturer Stein visited him at his home for informal music-making." Adolf Layer in *Grove Music Online*. (27002) \$500

#### 124. GRAF, Friedrich Hartmann 1727-1795

*Six Quartettos For two Violino A Violin and Hoboy of Tenor Bassoon and Violoncello Compos'd by F.H. Graaf. Price 10s=6d. [Parts].* London: J: Freeman, [?ca. 1790]. Folio. Disbound. Violino primo/Violino primo o Oboe/Violino o Oboe: [1] (title), 2-14 pp.; Violino secondo/Oboe o Flauto/Viola: [1] (title), 2-13, [i] (blank) pp.; Fagotto o Violoncello: [1] (title), 2-14 pp.; Violoncello: [1] (title), 2-13, [i] (blank) pp. Engraved. Watermark "R.G." "No. 26" in contemporary manuscript to each title.

With instrumentation as follows:

- No. 1 in E-flat major: Violino primo, Violino secondo, Fagotto o Violoncello, Violoncello
- No. 2 in B-flat major: Violino primo, Violino secondo, Fagotto o Violoncello, Violoncello
- No. 3 in C major: Violino primo, Oboe o Flauto, Fagotto o Violoncello, Violoncello
- No. 4 in F major: Violino primo, Violino secondo, Fagotto o Violoncello, Violoncello
- No. 5 in C major: Violino primo o Oboe, Violino secondo, Fagotto o Violoncello, Violoncello
- No. 6 in B-flat major: Violino primo o Oboe, Viola, Fagotto of Violoncello, Violoncello

**First Edition.** Rare. BUC p. 393 (ascribes edition to Christian Ernst Graf [1723-1804], Friedrich Hartmann's brother). RISM G3363 (2 copies, at the Royal Conservatory in Brussels and at the British Library). WorldCat 1 (1 copy, at the Royal Dutch Library. (27003) \$500

#### 125. GRILL, Franz ca. 1756-1792

[Op. 5]. *III Quatuors à deux Violons, Viola et Violoncelle... Oeuvre 5me. Prix f 2 1/2. [Parts].* Offenbach, sur le Mein [!Main]: J. André [PN 329], [1790].

Folio. Disbound. Violino primo: [1] title), 2-11, [i] (blank) pp.; Violino secondo: [1] (title), 2-9, [i] (blank) pp.; Viola: [1] (title), 2-7, [i] (blank) pp.; Violoncello: [1] (title), 2-7, [i] (blank) pp. Engraved. In F major, B-flat major, and A major. With fine engraved title within small decorative circular border to all parts. Occasional notational corrections and other markup in ink and pencil; measure numbers added in pencil in a modern hand throughout. Closely trimmed at outer edge with minimal loss to notation; occasional small stains; spines to all but Violino primo part reinforced with small strip of contemporary paper tape. A very nice copy overall.

Second edition. Matthäus, p. 198. RISM G4610 (8 copies, none in North America). Engraved after the first edition (in different order and as "op. 1") by Hoffmeister, Vienna (1788; RISM G4608 and 4609). See Weinmann, Hoffmeister, p. 99.

*Grill's life dates, long obscure, have become better known recently; he died in Sopron, Hungary, in 1792 at the age of thirty six. "Grill's catalogue of works includes only a small amount of chamber music whose dissemination was granted by well-positioned editions by Hoffmeister and André."* Ágnes Sas in MGG 2. (25707) \$300

**126. GYROWETZ, Adalbert 1763-1850**

[Op. 2]. *Six Quatuors Concertans Pour deux Violons Alto et Basse Dédiés au Célèbre Haydn... 2e. Livre de Quatuors. Prix 2 livres.* [Parts]. Paris: Imbault [PN 189], [1789].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-25, [i] (blank) pp.; Violino secondo: [1] (title), 2-25, [i] (blank) pp.; Viola: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-16, [i] (blank), 18-25, [i] (blank) pp.; Violoncello: [1] (title), 2-24 pp. Engraved. Publisher's signature to lower right corner of title of Violino primo. With overpaste of Longman & Broderip, London, to title of Violino primo. Numbers "46" to "51" in ink to head of first page of each quartet; flat added in pencil to m. 3 of Violino primo, p. 3. Slightly browned; some offsetting and occasional smudging; some leaves closely trimmed at outer margin; Violino primo part crudely trimmed at lower inner corner; Violoncello part very slightly dampstained at upper margin; publisher's signature partially abraided.

**First Edition.** RISM G5354 (3 copies only in the U.S., at the University of Michigan, Buffalo Public Library, and the Moravian Archives in Bethlehem, PA). WorldCat (2 copies, at the University of Chicago and the Peabody Conservatory).

*"A promising young composer, Gyrowetz... travelled to the principal music centres of Europe: Vienna, Italy, Paris, London, and then back to Vienna. During his first visit to Vienna, in either late 1785 or 1786, he made the acquaintance of Haydn, Dittersdorf, Albrechtsberger and Mozart; he developed a warm relationship with Mozart... During his last decades he was greatly admired by the younger generation, including Meyerbeer, who even assisted him financially. Gyrowetz served as a pall-bearer at Beethoven's funeral, and encouraged Chopin early in his career."* Adrienne Simpson and Roger Hickman in *Grove Music Online*.

(25701)

\$350

**127. GYROWETZ, Adalbert 1763-1850**

[Op. 16]. *Tre Quartetti per due Violini Viola e Violoncello... Opera 16... fl. 3.* [Parts]. Vienna: Artaria e Compagni [PN 662], [1796].

Folio. Unbound. Violino primo: [1] (title), 2-20 pp.; Violino secondo: 16 pp.; Viola: 16 pp.; Violoncello: [1] (blank), 2-15, [i] (blank) pp. Engraved. Separate blank leaf between Violino primo and Violino secondo; measure numbers added in pencil in a modern hand throughout. Some soiling and offsetting; dampstained at upper inner corner; outer bifolium of Violino primo part torn, partially detached, and creased, with slight loss, not affecting music; Viola part lacking and supplied in photocopy of the copy at the Bayerische Staatsbibliothek, Munich.

**First Edition.** Weinmann, Artaria, p. 44. RISM G5368 (1 copy only in the U.S., at the New York Public Library). WorldCat (1 copy, at Indiana University). (25702)

\$175

**128. GYROWETZ, Adalbert 1763-1850**

[Op. 29]. *Tre Quartetti per due Violini Viola e Violoncello... Opera [29]... 3 fl. 30x.* [Parts]. Vienna: Artaria e Compagni [PN 853], [1799-1800].

Folio. Disbound. Violino primo: [1] (title), 2-27, [i] (blank) pp.; Violino secondo: 20 pp.; Viola: [1] (blank), 2-19, [i] (blank) pp.; Violoncello: [1] (blank), 2-16 pp. Engraved. Two publisher's numbers to lower left corner of title: "734" and "853." Early annotation, "A.

Gyrowetz Oeuv. 29," in ink to caption titles of Violino II, Viola, and Violoncello parts; measure numbers added in pencil in a modern hand throughout. Occasional stains and foxing; Viola and Violoncello parts slightly wormed. An attractive copy.

**First Edition.** Weinmann, Artaria, p. 52. RISM G5368 (1 copy only in the U.S., at the University of California, Berkeley). The second plate number (734) relates to Gyrowetz's op. 21 quartets (1798), which use the same title. (25703) \$475

*To be continued...*

