

CATALOGUE 86 - MARCH 2020

100 YEARS OF HUNGARIAN MUSIC
PRESENTED IN 4 ACTS

FRANZ LISZT - NATIONALISM & FOLK IDENTITY - FRANZ LEHAR - OPERETTA & POPULAR SONG

HUNGARY

1840 - 1940



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WWW.LUBRANOMUSIC.COM

6 WATERFORD WAY SYOSSET, NY 11791

516 922 2192 • INFO@LUBRANOMUSIC.COM

Glossary

ajánlja	dedicated
ár [-a]	price
átirta	arranged
daljáték	singspiel
ének	voice
eredeti	original
és	and
felvonás [-ban]	act
fordít [-ás]	translate
fűzet	part
három	three
induló	march
irtá [-k]	written by
kéz [-re]	hand(s)
kiadás	issue, edition
kép [-ben]	scene
két	two
mesejáték	fairy tale
mű	work, opus
nagy	grand
népdal [-ok]	folk song
négyes	quadrille
nyitány	overture
színház	theatre
szöveg [-ét]	text, lyrics
vígjáték	comedy
zene	music
zeneműkiadó	music publisher
zeneszerző	composer
zongora	piano

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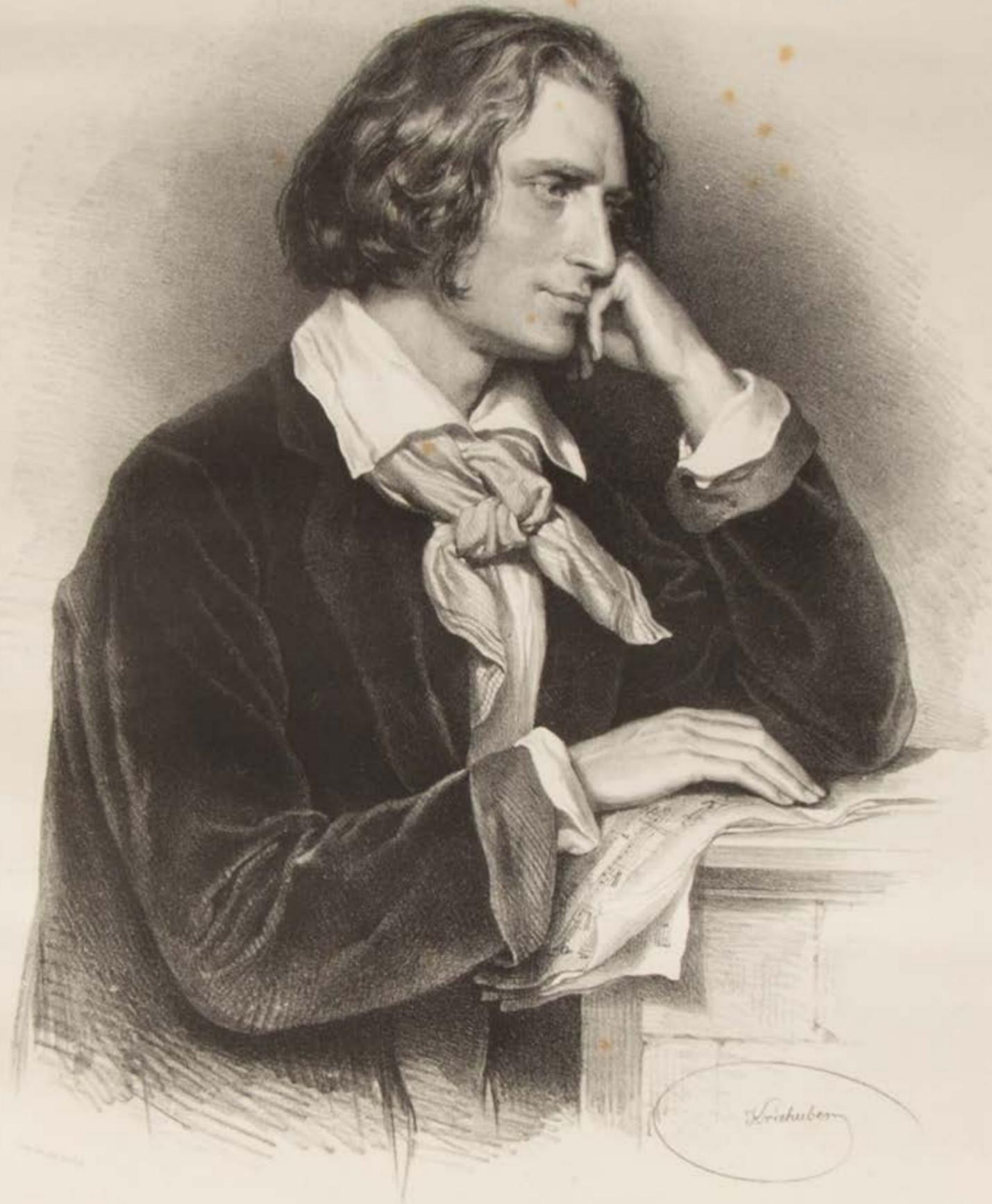
When the Magyars (Hungarians) settled in the Carpathian Basin in the Middle Ages, they brought with them a language and culture distinct from those around them. Centuries of socio-political dynamics brought influence from the Latin West, neighboring Slavs, occupying Turks, and one of the largest Romani populations in Europe. This unique combination helped to create the modern Hungarian identity that exists today.

The history of Hungarian music is intrinsically linked to this diversity of factors, leading to difficulty discerning and classifying what is truly “Hungarian” (a problem Liszt experienced, see item 68), and whether such distinction is possible or even desirable. Likewise, identifying clear beginnings and endings of individual styles and movements is impossible without imposing artificial boundaries and omitting transitional figures.

What we present here is a selection from one of the most significant eras, a “Potpourri on Hungarian Themes” if you will. The fame of Liszt is unquestionable, and Lehár is known to operetta fans the world over, but even major figures like Erkel are scarcely known outside Hungary, to say nothing of Ábrányi, Hubay, Kéler, Szirmai, Travnyik, and dozens of other composers that fill these pages. Researching this music has been a process of nearly constant discovery and delight. Our hope is that you too will find much to explore and enjoy.

Liszt Ferenc

1811-1886



Nearly every discussion of Hungarian music begins and ends with Franz Liszt. The piano virtuoso who took Europe by storm is undoubtedly the most famous Hungarian musician and composer of the nineteenth century. Yet Liszt spent the majority of his life outside his native country, and never spoke the language. In this way he is similar to other Central and Eastern European composers who served as emissaries to the West and helped to bridge their cultures.

“As president and spiritual leader of the Academy, [Liszt] will become permanently linked to the country, and while in touch with the domestic talent in the field of the highest artistic interpretation and practical instruction, his creative and inspiring flame-like soul will illuminate, first and foremost, the altar of Hungarian art.”

*Ferenc Erkel, Opening Address to the Royal Academy of Music, 1875
(Liszt served as the new institution's first president)*



*A significant manuscript representing
Liszt's final authorized version*

I.

[LW A141]. Deux transcriptions d'après Rossini. [Manuscript]

Autograph musical manuscript in the hand of Joachim Raff, with Liszt's autograph corrections and annotations. Signed ("F Liszt"). [ca. 1852].

Folio (357 x 308 mm). Contemporary heavy black textured cloth wrappers rebaked in modern dark brown cloth. Housed in a custom-made full charcoal gray clamshell box with black leather title label gilt to spine.

4 pages of music in two sewn gatherings, each titled in manuscript:

1. "Air du Stabat Mater (Cujus animam) de Rossini pour Piano par F. LISZT." *if. (recto title, verso blank), 7 pp., [1] (blank).*
2. "La Charité Transcription pour Piano d'après Rossini par F. LISZT." *if. (recto title, verso blank), 7 pp., [1] (blank).*

Notated in brown ink on heavy hand-ruled 12-stave paper: Liszt's inscription signed to verso of upper wrapper in pencil: "Ir titre (sure la couverture), qui sevirà pour les deux morceaux: Deux Transcriptions (d'après Rossini) pour le piano par F. Liszt - 1- Air du Stabat Mater 2- La Charité."

With Liszt's autograph markings in pencil and ink including annotations and corrections to dynamics, pedalling, expressive markings, and accents. Engraver's notations throughout, including Schott's plate numbers ("11618.1" and "11618.2") to foot of titles, and indications of page and stave breaks.

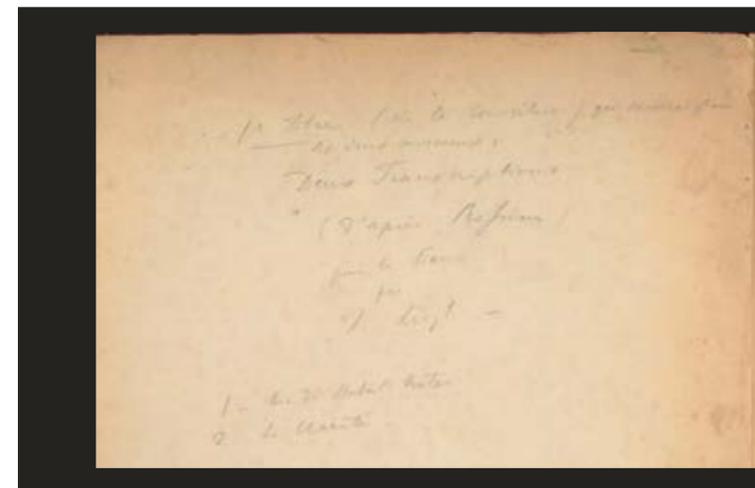
Later inscription in another hand to first page of music: "This music was bought at the Liszt house in Weimar, Germany & was said to be a manuscript of his."

Wrappers worn and rubbed. Slightly faded; minor browning and soiling throughout; scattered ink stains and smudges, not affecting music; occasional archival repairs.

LW A141. Searle 553. Raabe 238.

Autograph manuscripts and drafts of the present work are held at the Goethe- und Schiller-Archiv in Weimar (D-WRgs), GSA 60/ U 28, 47, 79.

Liszt is well known for his numerous transcriptions, arrangements, paraphrases, and fantasies for solo piano. Rossini was a perennial favorite, beginning



Item 1, detail

with one of his earliest compositions, the *Sept variations brillantes sur un thème de Rossini* (1824), written while still a teenage virtuoso.

The *Deux transcriptions* were composed in 1847, the end of Liszt's touring years, and the start of his new phase in Weimar. The transcriptions are of the famous tenor aria "Cujus animam" from the *Stabat Mater* (1842), and "La Charité" for women's voices and piano from *Trois choeurs religieux* (1844), foreshadowing Rossini's later *Petite messe solennelle*. These late works were written by Rossini over a decade following his retirement from opera, yet Liszt approaches them with no less enthusiasm, adding his characteristic embellishments to the vocal lines.

German composer Joachim Raff (1822-1882) was Liszt's student and assistant for over a decade. He later succeeded in establishing himself as a composer in his own right, well-regarded by his contemporaries.

The present manuscript was copied by Raff for publication by Schott in Mainz. Liszt went over the manuscript carefully, making corrections and changes before signing off and sending to the publisher. Schott's engraver then used it to prepare the printed edition issued in the Spring of 1852.

\$15,000 (31609)

Autograph Letters

2.

Autograph letter signed “F Liszt” to an unidentified male correspondent

2-1/2 pp. of a bifolium. Small octavo. No place, no date (“Jeudi matin”), but in all likelihood ca. 1830-1845. On light gray laid paper with “J Rump” watermark. In French (with translation).

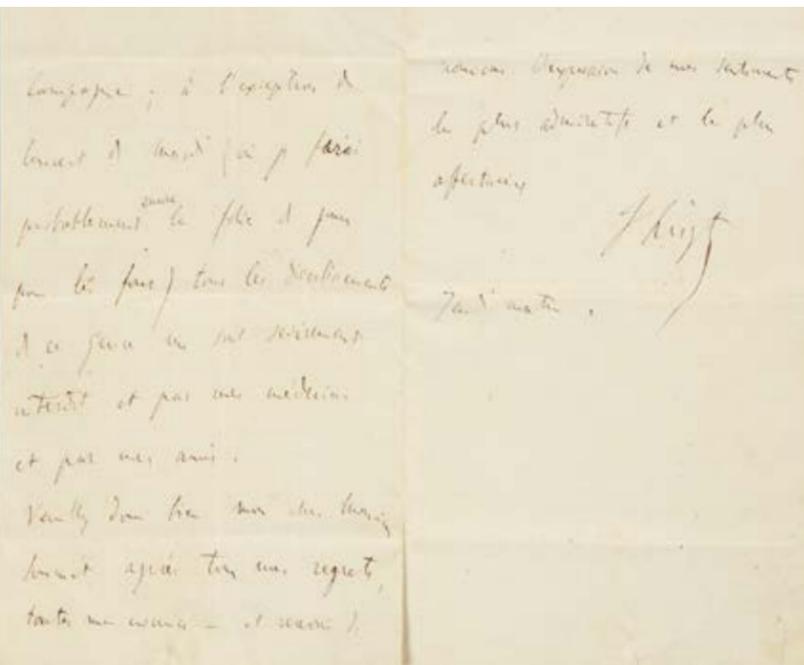
Slightly worn and soiled; two small tears to blank lower margin of second leaf; creased at folds and slightly overall.

Liszt apologizes for his delay in responding, because he felt his correspondent would be disappointed with his answer and because he has been ill. He mentions an upcoming concert and the fact that his activities have been restricted.

“The day after tomorrow I will leave for the country; with the exception of the concert on Tuesday (where I will probably once again commit the folly of playing for fools), all entertainments of this sort are strictly forbidden to me, both by my doctors and by my friends.”

James Rump is listed as proprietor of an English papermill in the 1830 and 1836 Norfolk directories, but neither he nor the mill are mentioned in 1845.

\$2,000 (31976)



Item 2, detail

3.

Autograph letter signed “F Liszt” to Belgian banker Charles Dubois

2 pp. of a bifolium. Small octavo. Dated April 10. Postmarked April 13, 1841. With integral address panel. In black ink. In French (with translation).

Slightly worn and browned; creased at folds with small splits, some repaired with tape; small portion of blank outer corner lacking; ink blots to address panel.

Liszt entreats his friend Dubois to come to Paris:

“... we must chat seriously about business, and more than business in Paris. Write to me. You will be received with open arms and open heart.”

In April 1841, Liszt was in Paris after returning from his concert tour in Britain in mid-March. On March 27, he gave a recital that included the highly successful premiere of his *Reminiscences on Meyerbeer's Robert le diable*.

Dubois asked the Belgian ambassador to introduce him to Liszt in April 1840 while visiting Paris. The two met again in Brussels in February 1841, and Dubois claims that he was the one to invite Liszt to perform in Liège. His memoirs include oft-repeated descriptions of the fervour surrounding Liszt's appearances in public. He writes: “People fought over him, they took his gloves, they cut pieces from his clothing; in the end he no longer dared go out on foot, but when he was seen in a carriage people would unharness the horses and pull the vehicle themselves. Wherever he went, he provoked both frenzy and folly.” Berger: *Franz Liszt A Chronicle of His Life in Pictures and Documents*, p. 147. Dubois's memoirs conclude with Liszt's tour of Belgium in 1842.

No other correspondence between Liszt and Dubois is documented.

\$2,800 (31355)

4.

Autograph letter signed “F. Liszt” to an unidentified female correspondent

3 pp. of a bifolium. Small octavo. Dated February 26, 1847. In French, with transcription and translation.

Slightly worn and browned; minor dampstaining to lower outer corner of first page; remnants of paper to central vertical fold of blank final page from former mount.

A rather cryptic letter in which Liszt mentions a “green book” entrusted to him by his correspondent in which she asks the composer to “allow the writing of those who have the honor of being known to you. I therefore did not dare to have inscribed (by your orders) two or three illustrious names, for fear of indiscretion. But perhaps I have ventured even more ... If you judge this to be so, I shall beg Mr. de Ziegesar, who shares perhaps equally in my indiscretion, to obtain your gracious pardon.”

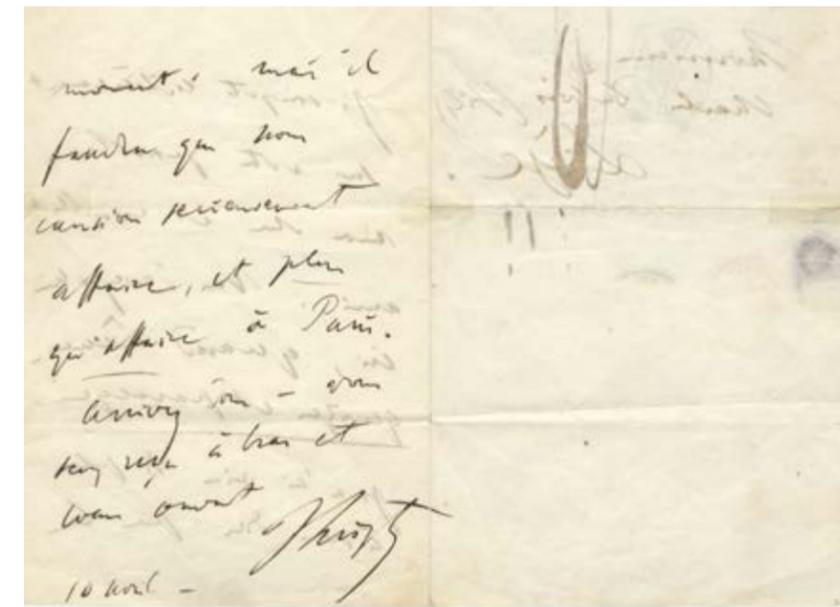
Together with:

A postcard photograph of an older Liszt printed by the Rotograph Company in New York City.

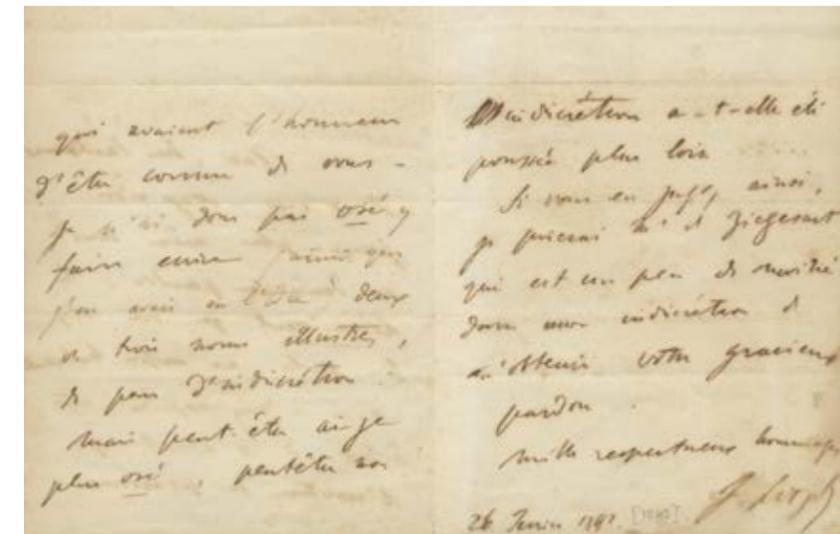
The “Mr. de Ziegesar” mentioned is Baron von Ziegesar, a friend of Liszt's, who became Intendant of the Weimar Theater in July of 1847.

Possibly “written from somewhere in southern Russia, after Liszt left Princess Carolyne's estate at Woroninee and was heading south through the Ukraine to Turkey by coach. It can't be Marie D'Agoult, whom he would have addressed as Madame; nor Carolyne Sayn-Wittgenstein, who would have been Madame as well, as would Cristina Belgiojoso. Marie Sayn-Wittgenstein was too young to get a letter like this; his daughters Blandine and Cosima, the same.” Professor Rena Mueller, New York University.

There is some ambiguity about the date of the present letter as “Liszt's handwriting, and especially his numbers, can be notoriously difficult to read. Such is the case with this letter, for which the date



Item 3, detail



Item 4, detail

can be read 1842 or 1847. Unfortunately, despite the interesting content of this letter, the text gives no clue as to which intrigue was afoot at the time of its writing.” op. cit., in an e-mail to William Meredith (former director of the Ira F. Brilliant Center for Beethoven Studies at San Jose State University) dated November 13, 1996.

\$3,200 (32071)

Printed Music

5.

[LW A6]. Allegro di Bravura

pour le Piano-Forte. Composé et Dedié a Monsieur le Comte Thadé d'Amadé Chambellan de S. M. l'Empereur d'Autriche, Roi de Hongrie ... Œuvre: 4. Prix: M 2.

Leipzig: Fr. Kistner [PN 181], [ca. 1875].

Oblong folio. If. (title), 3-15, [1] (blank) pp. Engraved. Slightly worn and browned; minor offsetting throughout; spine reinforced with tape.

First German Edition, later issue (reprint of the Probst edition with new title page). LW A6. Searle 151. Raabe 30.

Liszt's *Allegro di bravura* is one of his earliest compositions, written as a teenager and first published in Paris in 1825. He dedicated it to Count Thaddäus Amadé von Várkony (1783-1845), a Hungarian nobleman and pianist who was one of the composer's early benefactors.

\$50 (31532)

6.

[LW A84a]. Petite Valse Favorite

pour le Piano ... 1/3 rth.

Hambourg & Leipzig: Schuberth & Comp. [PN 634], [1843].

Folio. Disbound. If. (decorative title), 3-7, [1] (blank) pp. Engraved. Small circular decorative publisher's handstamp to foot of title.

Slightly worn; moderately foxed; occasional small stains.

First Edition. Scarce (no copies located in the U.S.). LW A84a. Searle 212. Raabe 35.

An enlarged version of this waltz would be published as *Souvenir de St Pétersbourg* (1843) and later serve as the basis for the *Valse-impromptu* (1852).

\$150 (31542)

7.

[LW A96]. Gaudeamus!

Chanson des Étudiants pour le Piano ... Prix: 7f. 50.

Paris: Brandus et Cie. [PN M.S. 4081], [ca. 1851].

Folio. Original publisher's brown printed wrappers. If. (title), [1] (blank), 2-17, [1] (blank) pp. Engraved. Publisher's catalogue to lower wrapper.

From the collection of pianist Mario Feninger (1923-2016), with his hand stamp to upper margin of upper wrapper. Publisher and music seller's handstamps to foot of title.

Wrappers worn, brown, and slightly frayed; spine reinforced with tape. Large dampstain to lower left corner; light foxing throughout; minor offsetting.

First French Edition, later issue (with Brandus title page). LW A96. Searle 240. Raabe 99.

The concert paraphrase *Gaudeamus igitur* (1843) was first published in Breslau and is unrelated to Liszt's later humoresque (S. 509, 1870).

\$60 (31544)

8.

[LW A97/2-6]. Buch der Lieder für Piano allein [Nos. 2-6]

Poésies pour Piano seul.

Berlin: Ad. Mt. Schlesinger [PNs S.3022-3026], [1844].

Folio. Modern full dark blue cloth with titling gilt to upper and spine. Some original wrappers bound in, all with publisher's catalogs. Poem texts printed before music. Engraved.

No. 2. Am Rhein im Schönen Strome. 2ff. (title, catalog), 3-8 pp., If. (lower wrapper).

No. 3. Mignon's Lied. If. (title), 3-10 pp., 2ff. (blank, lower wrapper).

No. 4. Es war ein König in Thule. [1] (title), 2-7, [1] (blank) pp., If. (lower wrapper).

No. 5. Der du von dem Himmel bist. If. (upper wrapper), If. (title), 3-6 pp., 2ff. (blank, lower wrapper).

No. 6. Angiolin dal biondo crin. If. (title), 3-8 pp., If. (blank).

Moderate browning throughout; trimmed; several small tears to blank margins repaired with tape; large tear to upper margin of No. 4, just touching music.

First Edition, later issue. LW A97. Searle 531. Raabe 209.

Liszt's *Buch der Lieder* consists of six of his songs arranged for solo piano. Texts include standards of the day by Heine and Goethe, as well as the poem "Angiolin dal biondo crin," written especially for Liszt by Césaire Boccella (1810-1877).

\$75 (31607)

9.

[LW A106]. Faribolo Pastour

Chanson tirée du Poème de Françonnetto de Jasmin et la Chanson du Béarn, transcrite pour piano.

Mayence: B. Schott [PN 8073], [1845].

Folio. If. (title within decorative border), [1] (blank) 2-7, [1] (blank) pp. Lithographed.

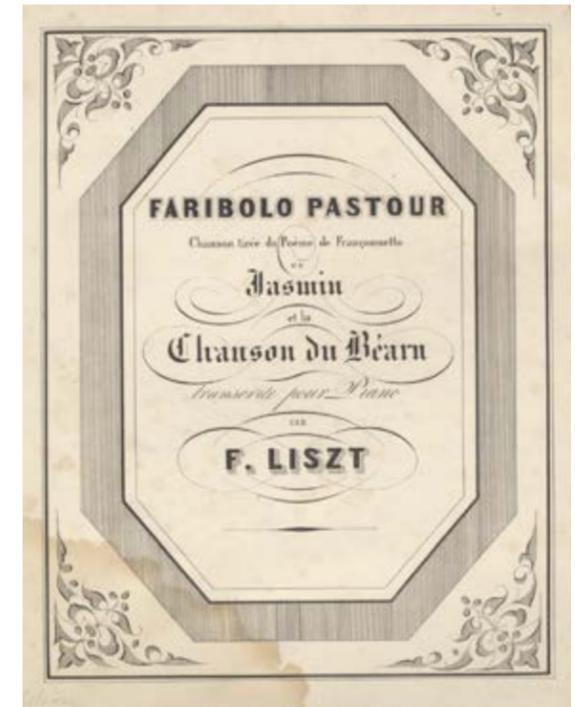
Originally issued with Chanson du Béarn (not present).

All leaves detached; large dampstain to lower left; small stains to upper corners.

First Edition. LW A106. Searle 236. Raabe 93.

Liszt's arrangements of Béarnese folksongs were dedicated to Countess Caroline d'Artigaux (1812-1872), his piano student and allegedly his first love interest. Faribolo Pastour is from the poem *Françonnetto* by French Occitan poet Jacques Jasmin (1798-1864).

\$85 (31548)



Item 9, detail

10.

[LW A111b]. Consolations

pour le Piano ... Pr.1Thlr. 5Ngr. Mk. 3.50.

Leipzig: Breitkopf & Härtel [PN 8085], [ca. 1874].

Folio. If. (title printed within decorative blue border), 3-23, [1] (blank) pp. Lithographed.

Music printed within decorative green printed border. Publisher's handstamp to lower right corner of title, music seller's to foot.

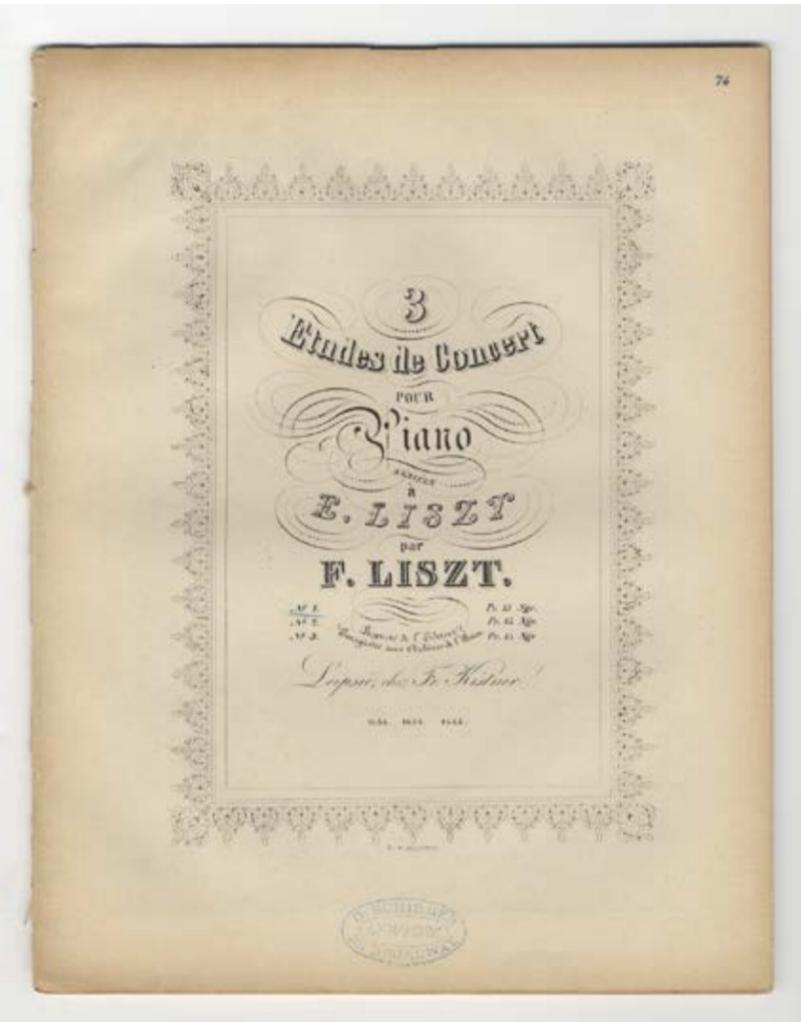
Browned; outer leaves detached, others split at spine; corners frayed; small tear to right blank margin.

First Edition, later issue. LW A111b. Searle 172. Raabe 12. Hoboken 10, 5 (first issue).

"The title appears to have been a suggestion from Marie Lamartine, citing the two 'consolations' Liszt as an artist had to offer the world, 'génie et La Charité'" Rena Charnin Mueller in *Grove Music Online*.

The much-loved *Consolations* (1844, rev. 1850) are often mentioned in discussions of Chopin's influence on Liszt as a composer.

\$50 (31546)



Item 11

11.

[LW A118]. 3 Etudes de Concert pour Piano dédiées à E. Liszt ... No. 1 [-3].

Leipzig: Fr. Kistner [PNs 1653-55], [1849].

3 volumes. Folio. [1] (title), 2-II, [1]; 1f. (title), 3-II, [1] (blank); [1] (title), 3-II, [1] (blank) pp. Engraved.

Disbound. Uniformly browned; occasional foxing; light cockling to upper inner portion of leaves. With small oval handstamp of G. Schirmer, New York to central lower margin.

First Edition. LW A118. Searle 144. Raabe 5. Hoboken 10, 4.

The *Trois études de concert* were composed 1845-49 and dedicated to Eduard Liszt. They became known by individual titles given to them later, but are not Liszt's: 1. Il lamento; 2. La leggierezza; 3. Un sospiro.

\$325 (17388)

12.

[LW A132/15a]. Marche de Rakoczy

Edition populaire pour Piano ... Pr. 15 Ngr.

Leipzig: Fr. Kistner [PN 1801], [1851].

Folio. Sewn. 1f. (decorative lithographic title by Krätzschmer), 3-II, [1] (blank) pp. Engraved.

Somewhat worn and partially disbound; remnants of paper reinforcement to spine. Moderate soiling to outer leaves; occasional foxing; slightly thumbed.

First Edition. LW A132/15a. Searle 244. Raabe 105/13.

Liszt featured the famous “Rákóczy March” in a number of his arrangements and rhapsodies. Ferenc II. Rákóczi (1676-1735), a Hungarian prince, led a rebellion against the Hapsburgs in the early 18th century. Although the uprising was unsuccessful, Rákóczi became a national hero and a number of songs were written in his honour, with this march becoming the most popular. A version of the theme was frequently performed by Romani violinist János Bihari (1764-1827), and became closely associated with Hungarian identity during the growing nationalist movement.

The Austrian leaders in Vienna were anxious of any potential uprising and restricted the Rákóczy work along with many other patriotic symbols. Upon Liszt's triumphant return home to Hungary in 1839, he wore a traditional Hungarian outfit and played the work in public, despite the Austrian ban. In a nation of people searching for heroes, Liszt was recognized and celebrated as their most prominent native son.

\$100 (31554)

See also items 73-75.

Liszt's Hungarian Rhapsodies, influenced by traditional Roma and Magyar folk music, were extremely popular when first published.

They became the source of some controversy in his native country, however, following the publication of his book *Des bohémiens* (1859) [see item 6], which showed that Liszt had conflated the sources and their origins. Yet they were never meant to be scholarly works of ethnomusicology, but works inspired by what music Liszt heard in Hungary. None other than Béla Bartók came to his defense in an essay from 1936: “I must stress that the rhapsodies—particularly the Hungarian ones—are perfect creations of their own kind. The material that Liszt uses in them could not be treated with greater artistry and beauty.”

13.

[LW A132/4]. Rapsodies Hongroises pour le Piano ... No. [4]

Vienne: Charles Haslinger ci-devant Tobie [PN 11,556], [after 1853].

Folio. Sewn. 1f. (title), 3-II, [1] (thematic index of Liszt's Rhapsodies 1-14) pp. Engraved.

Number, plate number, and price noted in ink on title.

Spine worn and soiled; repaired and reinforced with tape. Tape repair to upper blank margin of final leaf. Edges slightly worn and frayed.

First Edition, later issue. LW A132/4. Searle 244/4. Raabe 106/4.

\$85 (31549)

14.

[LW A132/5]. Rapsodies Hongroises pour le Piano ... No. [5]

Vienne: Charles Haslinger ci-devant Tobie [PN 11,557], [after 1853].

Folio. Sewn. 1f. (title), 3-II, [1] (blank) pp. Engraved.

Spine worn and soiled, repaired and reinforced with tape; some browning and minor offsetting; several leaves detached; number notated in pencil, price in ink, music seller's handstamp to foot of title.

First Edition, later issue. LW A132/5. Searle 244/5. Raabe 106/5. Hoboken 10, 6.

\$50 (31550)

15.

[LW B41/6]. Rapsodies Hongroises. No. 9

Le Carnaval de Pesth pour le Piano à 4 mains Pr. M.3.50.

Mayence: Fils de B. Schott [PN 12487bis], [ca. 1880].

Folio. Original publisher's dark ivory printed wrappers. [1] (title), 2-25, [1] (blank) pp. Engraved. Publisher's catalogue to lower wrapper.

Wrappers worn and browned with some minor paper loss to blank edges. Slightly soiled; occasional offsetting; small dampstain to lower right corner of first leaves. Upper wrapper and title with “No. 8 Capriccio”.

Re-issue from plates of the first edition. LW B41/6. Searle 621/6. Raabe 309/6.

\$75 (31551)

16.

[LW A143]. *Glanes de Woronince*
a S.A. La Princesse Marie de Sayn-Wittgenstein ...
Pr. 25 Ngr.

Leipzig: Fr. Kistner [PN 1652], [1849].

Folio. Sewn. If. (decorative lithographed title by Krätschmer), 3-19, [1] (blank) pp. Engraved.

Individual movements listed on title:

1. *Ballade Ukraine – (Dumka -)*
2. *Melodies Polonaises*
3. *Complainte – (Dumka -)*

Split at head and tail of spine. Underlining in blue pencil to title; large dampstain to lower left corner; occasional foxing; moderate offsetting throughout; several fingerings in pencil.

First Edition. Scarce. LW A143. Searle 249. Raabe 101.

Liszt met Princess Carolyne zu Sayn-Wittgenstein in February 1847. Their relationship would last until the end of their lives.

Liszt's *Glanes de Woronince* comprise three folksongs Liszt had supposedly heard Ukrainian peasants singing. The two dumkas are variously attributed to both Polish and Ukrainian melodies, and the *Melodies Polonaises* features a song also set by Chopin in his *Mädchen's Wunsch* (op.74/1). The suite was dedicated to Carolyne's daughter, Marie.

\$165 (31543)

17.

[LW A159]. *Au Bord d'une source*
pour piano ... 1re Année No. 4. No. 13377. Pr. [blank].

Mayence: Schott [PN 13377.1], [ca. 1904].

Folio. Publisher's dark ivory illustrated wrappers printed in dark green. [1] (title printed in green), 2-9, [i] (blank) pp., If. (advertisements). Music seller's handstamp to blank lower margin of title.

Slightly worn, browned, and soiled.

A later edition. LW A159. Searle 160. Raabe 10/4.

Number 4 from the first year of the "Années de Pèlerinage."

\$25 (32061)

18.

[LW A179]. *Klaviersonate h-moll*
[Facsimile]

München : G. Henle, 1973.

Folio. Original publisher's light blue boards with title label to upper. If. (blank), If. (half-title), If. (title), [ii], 26 pp. (facsimile), If. (blank), [iv] ("Zum Geleit"), 2ff. (colophon). With commentary by Claudio Arrau.

Binding very slightly worn and bumped.

\$100 (31702)

19.

[LW A207]. *Geharnischte Lieder*

Nach den Männer-Chorgesängen für das
Pianoforte ... Pr. 20 Ngr.

Leipzig: C. F. Kahnt [PN 787], [1861].

Folio. If. (title within decorative shield engraving), 3-11, [1] (blank) pp. Engraved. Music seller's handstamp to foot of title.

Contents:

1. *Vor der Schlacht*
2. *Nicht gezagt*
2. *Es rufet Gott uns mahndend*

Spine reinforced with tape; slightly worn and browned; corners and edges frayed; dampstaining to right margin, just touching music; title soiled; offsetting to caption titles.

Second Edition (with German titles). LW A207.
Searle 511. Raabe 202. LC Catalog 164.

Liszt's transcriptions of his three works for men's chorus (S. 560/4-6), originally published in 1845.

\$75 (31545)

20.

[LW A216/1]. *Alleluia pour Piano*

Paris: G. Brandus et S. Dufour [B. et D. 10,782], [1866].

Folio. If. (title), [1] (blank), 2-7, [1] (blank) pp. Engraved. With "Imp. Thierry, Cité Bergère 1" printed to foot of final page.

From the collection of pianist Mario Feninger (1923-2016) with his handstamp to upper and inscription in

ink to first blank page. Publisher's and music seller's handstamps to foot of title.

Outer leaves detached; corners and edges frayed; large dampstain to right margin, occasionally affecting music; soiled; moderate offsetting; occasional light foxing.

First French edition. LW A216/1. Searle 183/1.
Raabe 68/1.

\$75 (31547)

Symphonic Poems

"Around 1853 Liszt introduced the term 'Symphonische Dichtung' ('Symphonic Poem') to describe a growing body of one-movement orchestral compositions, programmatically conceived. 'New wine demands new bottles', he once declared. The language of music was changing; it seemed pointless to Liszt to contain it in forms that were almost 100 years old. In the symphonic poems there are shifts in structural emphasis: recapitulations are foreshortened while codas assume developmental proportions and themes are reshuffled into new and unexpected chronologies, with contrasting subjects integrated by means of thematic metamorphosis. ... Several of the symphonic poems deal with exceptional heroes – Hamlet, Mazeppa, Orpheus, Tasso, Prometheus – characters who confront overwhelming odds or find themselves in an impossible dilemma. Liszt identified with such protagonists throughout his life." Alan Walker in *Grove Music Online*.

21.

[LW B13]. *Fest-Klänge. [Piano*
4-hands]

Symphonische Dichtungen für grosses Orchester.
Arrangement für das Pianoforte zu vier Händen
vom Componisten.

Leipzig: Breitkopf & Härtel [PN 10294], [1861].

Folio. Original publisher's dark yellow printed wrappers. [1] (title), 2-23, [1] (blank) pp. Engraved. With arrangements and prices to upper wrapper and publisher's catalogue to lower. Contemporary signature ("E. J. Biederman") to upper right corner of upper wrapper. Publisher's handstamp to lower right corner of title, music seller's handstamp to foot.

Wrappers slightly soiled; minor chips to edges; spine reinforced with tape; archival tape repairs to verso of upper. Occasional light foxing and offsetting.

First Edition. LW B13. Searle 595. Raabe 321.

\$160 (31537)

22.

[LW B18]. *Prométhée. [Piano*
4-hands]

Symphonische Dichtungen für grosses Orchester.
Arrangement für das Pianoforte zu vier Händen
vom Componisten.

Leipzig: Breitkopf & Härtel [PN 10341], [1862].

Folio. Original publisher's brown printed wrappers. [1] (title), 2-29, [1] (blank) pp. Engraved. With arrangements and prices to upper wrapper and publisher's catalogue to lower. Contemporary signature ("E. J. Biederman") to upper right corner of upper wrapper. Publisher's hand stamp to lower right corner of title, music seller's handstamp to foot.

Wrappers with small early tape repair; spine reinforced with tape.

First Edition. LW B18. Searle 593. Raabe 319.

\$175 (31538)

23.

[LW C12]. Orphée. [2-piano score]
Symphonische Dichtungen für grosses Orchester
... Arrangement für zwei Pianofortes vom
Componisten.

Leipzig: Breitkopf & Härtel [PN 9189], [ca. 1875].

Folio. Original publisher's blue printed wrappers. 1f. (title), 1f. (preface in German and French), 3-15, [1] (blank) pp. Engraved. With list of all 12 symphonic poems to upper and publisher's catalogue to lower wrapper. Contemporary signature to upper outer corner of upper wrapper and title. Music seller's handstamp to foot of title.

Wrappers slightly frayed and chipped. Slightly worn and foxed throughout.

First Edition, later issue. LW C14. Searle 638. Raabe 360. LC Catalog 235.

\$100 (31540)

24.

[LW C14]. Prométhée. [2-piano score]
Symphonische Dichtungen für grosses Orchester
... Arrangement für zwei Pianofortes vom
Componisten.

Leipzig: Breitkopf & Härtel [PN 9315], [ca. 1875].

Folio. Original publisher's green printed wrappers. 1f. (title), 1f. (preface in German and French), 3-35, [1] (blank) pp. Engraved. With a list of all 12 symphonic poems to upper and publisher's catalogue to lower wrapper.

Contemporary signature to upper outer corner of upper wrapper. Music seller's handstamp to foot of title.

Wrappers slightly browned, frayed, and chipped at edges; splitting at spine. Occasional light foxing and offsetting.

First Edition, later issue. LW C14. Searle 639. Raabe 361. LC Catalog 236.

\$120 (31539)

25.

[LW C17]. Die Ideale. (nach Schiller)
[2-piano score] Symphonische Dichtungen
für grosses Orchester ... Arrangement für zwei
Pianofortes vom Componisten.

Leipzig: Breitkopf & Härtel [PN 9781], [ca. 1875].

Folio. Original publisher's light orange printed wrappers. 1f. (title), 3-55, [1] (blank) pp. Engraved. With a list of all 12 symphonic poems to upper and publisher's catalogue to lower wrapper.

Contemporary signature to upper outer corner of upper wrapper and title. Music seller's handstamp to foot of title.

Wrappers slightly creased, frayed and chipped at edges. Occasional light foxing, heavier to several leaves.

First Edition, later issue. LW C17. Searle 646. Raabe 368. LC Catalog 243.

\$120 (31541)

26.

[LW G1]. Ce qu'on entend sur la
montagne. (nach V. Hugo). [Full
score] Symphonische Dichtungen für grosses
Orchester. Partitur.

Leipzig: Breitkopf & Härtel [PN 9382], [1857].

Octavo. Full dark brown cloth with titling gilt to spine. 1f. (recto title, verso blank), 1f. (preface by Liszt), [6] (poem texts), 168 pp. Engraved. Text in German and French. Publisher's and music seller's handstamps to foot of title.

Binding somewhat worn, rubbed, and soiled; hinge split at front free endpaper. Some dampstaining; occasional light foxing; some signatures split.

First Edition. LW G1. Searle 95. Raabe 412. LC Catalog 17.

\$185 (31583)

27.

[LW G23]. Fest Marsch. [Full score]
nach Motiven von E.H.Z.S. für grosses Orchester
... Partitur Pr. 1rt.

Leipzig & New-York : J. Schuberth & Co. [PN 2581], [1860].

Octavo. Half cloth with marbled paper boards. 1f. (recto decorative lithographic title by Röder, verso blank), 43 pp. Engraved.

With the small handstamp of the Moravian musician and conductor Ladislav Vykoupil (1894-1970) to front free endpaper and first page of music.

Binding slightly worn and rubbed. Light foxing throughout; trimmed.

First Edition. LW G23. Searle 116. Raabe 436. LC Catalog 22.

Liszt composed his *Festmarsch* on themes from *Diana von Solange* (1858), an opera by Duke Ernst II of Saxe-Coburg-Gotha (1818-1893). Liszt made arrangements of the work for both solo piano and piano four-hands, and it is in these versions that the work is best known, although still relatively obscure.

\$200 (31585)



Item 27

28.

[LW C8]. 1tes Concert. [2-piano score]
für Pianoforte und Orchester. Henry Litolff
zugeeignet ... Solopartie m. Begl. eines zweiten
Pianof. Preis Fl. 3.- C.M.

Wien: Carl Haslinger quondam Tobias [PN C.H. 11,934], [1857].

Folio. Sewn. 1f. (decorative lithographic title in beige and gray by Krätzchmer), 3-47, [1] (blank) pp. Engraved.

With blindstamp of "Th. Stürmer Stuttgart" to foot of title and first several leaves.

Outer leaves detached; spine splitting at tail; worn and browned; edges and corners frayed and slightly soiled; minor offsetting; occasional performance annotations and fingerings in pencil.

First Edition. LW C8. Searle 650. Raabe 372. LC Catalog 246. Hoboken 10, 15.

Liszt's Piano Concerto No. 1 in E-flat major was first performed February 17, 1855 in Weimar with Liszt as soloist and Berlioz conducting. The work has received its fair share of criticism, but also has a number of prominent defenders:

"There is much to be learned from a study of its original, cyclic form, which shows conclusively the absurdity of saying that Liszt's music is formless. The work breaks new ground. For while it falls into four quite distinct movements, which are are nonetheless thematically linked, it is played without a break, the entire Concerto unfolding more than twenty minutes continuous music. Bartók regarded it as 'the first perfect realization of cyclic sonata form, with common themes treated on the variation principle'—the 'variation principle' being, of course, Liszt's own technique of the 'metamorphosis of themes'." Robert Collet in *Franz Liszt: The Man and his Music*, p. 260.

\$650 (31535)

29.

[LW C18]. *Concerto pathétique*.[2-piano score] pour deux Pianos ... Pr. 1
Thlr. 20 Ngr. Mk. 5.

Leipzig: Breitkopf & Härtel [PN 10770], [ca. 1874].

*Folio. 1f. (title), 3-35, [1] (blank) pp. Engraved.**Contemporary signature to upper outer corner of title ([?]Ferdinand von Rater), small circular publisher's handstamp to foot.**Slightly worn and browned; small tape repairs to verso of title; spine reinforced with tape.***First Edition, later issue.** LW C18. Searle 258. Raabe 356.Liszt's *Concerto pathétique* (1856) is an arrangement of his *Grand Solo de Concert* (1850), revised in 1885 in an orchestral version by Liszt and Eduard Reuss.

\$250 (31534)

30.

[LW C23]. *2tes Concert. [2-piano score]*Pianoforte und Orchester Hans von Bransart
gewidmet.

Mainz: B. Schott's Söhnen [PN 16617], [1878].

*Folio. Sewn. 1f. (decorative lithographic title), [1] (blank), 2-55, [1] (blank) pp. Engraved.**Common title page with plate numbers of the version for two pianos (16617) as well as for solo piano (22109). Music seller's handstamp to foot of title.**Partially disbound; outer leaves worn and frayed, with minor paper loss to blank right margin of title. Moderate soiling; corners slightly thumbed; occasional offsetting.***First Edition, later issue.** LW C23. Searle 651. Raabe 373. Hoboken 10, 16 (first issue).

Liszt's Piano Concerto No. 2 in A major was dedicated to pianist and composer Hans von Bransart (1830-1913), who premiered the work on January 7, 1857 in Weimar with Liszt conducting.

As with the first concerto, the second has both its detractors and admirers - in this regard, there is similarity to the concertos of Chopin.

"Like its predecessor, the A major Concerto is a continuously unfolding 'cyclic' structure, in which Liszt employs his 'metamorphosis of themes' technique to great advantage. Unlike the E flat major Concerto, however, it does not easily lend itself to a division into separate movements; neither does it conform to the opposite kind of structural pattern evinced by the B minor Sonata—a single, long movement constructed on the principles of sonata first-movement form. It is possible that Liszt was here aiming at a type of structure intermediate between the two, and this may explain why the Concerto may seem to have a certain ambiguity of form." Robert Collet in *Franz Liszt: The Man and his Music*, p. 267.

\$250 (31536)

31.

[LW E15]. *Evocation à la Chapelle**Sixtine Miserere von Allegri und Ave verum corpus von Mozart für Orgel, harmonium oder Pedal-Flügel ... Preis M. 1, 75.*

Erfurt: G. Wilh. Körner [PN 266], [ca. 1890].

*Oblong quarto. Original publisher's wrappers, with collective title "Neue Orgelcompositionen von Dr. Franz Liszt" and catalog to verso and lower. 1f. (title), 3-13, [1] (blank) pp. From the collection of organist and historian William A. Little (1929-2019), his signature to upper and annotations in pencil throughout. Previously from the collection of F. H. Young at Goddard Chapel at Tufts, his handstamp to upper.**Wrappers somewhat worn; nearly detached at spine. Many corners creased; light uniform browning.***First Edition, later issue.** LW E15. Searle 658. Raabe 400.

\$85 (32264)

32.

[LW H12]. *Fantasie über ungarische**Volksmelodien. [Piano part] für Pianoforte und Orchester ... Für Hans v. Bülow componirt u. von diesem in Concerten vorgetragen ... Klavierstimme: Thlr. 1. 5 Ngr.*

Leipzig: Gustav Heinze [PN G. 61 H.], [after 1864].

*Folio. 1f. (title), [3]-25, [1] (blank) pp. Lithographed.**Small oval music seller's handstamp to foot of title.**Slightly worn and browned; spine splitting.*

Lithographic re-issue of the first edition. LW H12. Searle 123. Raabe 458. LC Catalog 26.

Liszt's *Fantasie über ungarische Volksmelodien* was dedicated to Hans von Bülow, who premiered the work on June 1, 1853 in Pest, with Ferenc Erkel conducting. It is based on the same melody used for the Hungarian Rhapsody No. 14, which was written at the same time and also dedicated to Bülow.

\$40 (31533)

33.

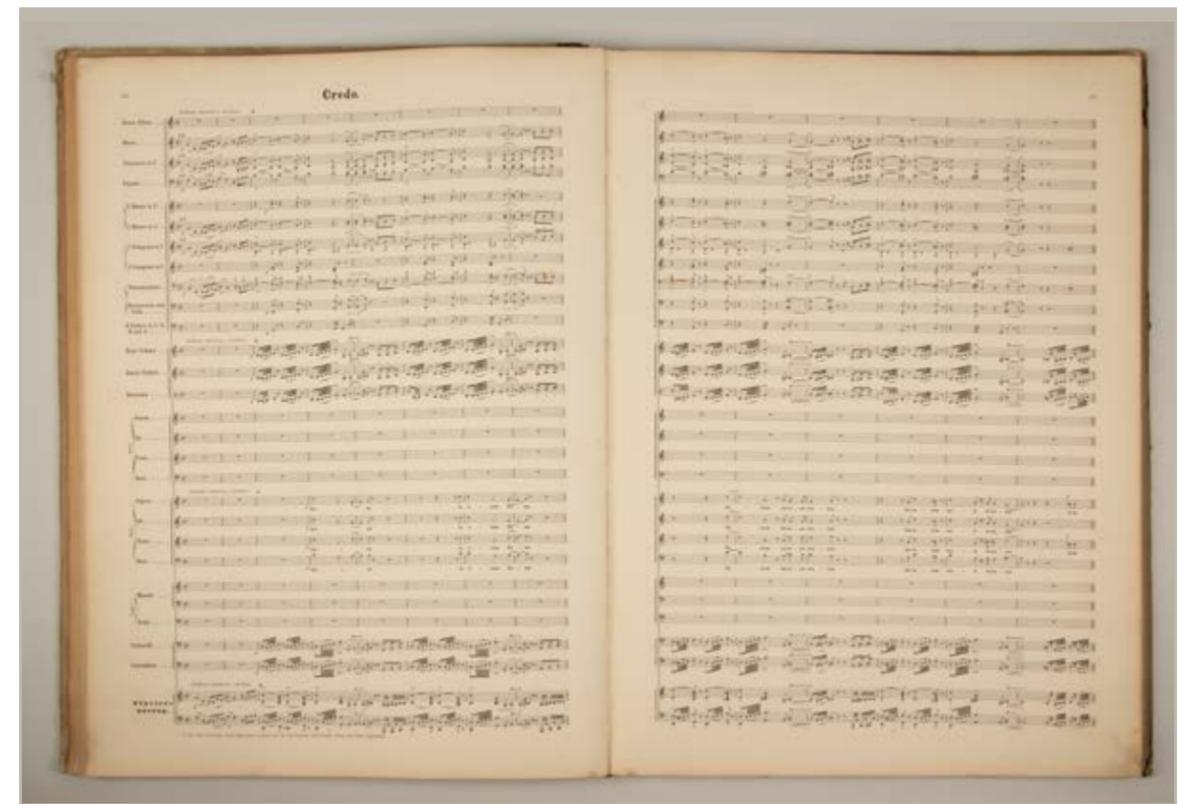
[LW I2]. *Missa Solennis. [Full score]*

Quam ad mandatum eminentissimi ac reverendissimi Domini Domini Joannis Scitovszky a Nagykér.

Viennae: Typis Caes. Reg. Status Officinae, 1859.

*Elephant folio, 545 x 390 mm. Original publisher's cloth-backed printed boards 1f. (title), 130 pp. Typeset.**Piano reduction printed below the orchestral score.**Binding worn and rubbed, with spotted staining; spine frayed and split. Minor soiling to corners throughout.***First Edition.** LW I2. Searle 9. Raabe 484. Hoboken 10, 38.

This Mass was composed for the consecration of the new basilica at Esztergom (Gran) in Liszt's native Hungary. It was first performed there, under the composer's direction, on August 31, 1856, to an audience of approximately 4,000 people.



Item 33

Writing to his friend Carl Gille, Liszt penned:

“You may be sure, dear friend, that I did not compose my work as one might put on a church vestment instead of an overcoat, but that it sprang from the truly fervent faith of my heart, such as I have felt since my childhood. Genitum non factum. I can truly say that my mass has been more prayed than composed.” Briefe I, p. 241.

“This music is religious to the point of converting Satan himself!” Walker II, pp. 403-406.

An important work, in large, striking format.

\$950 (32039)

34•

[LW I4]. Die Legende von der heiligen Elisabeth. [Piano-vocal score]

Oratorium nach Worten von Otto Roquette ... Klavier-Auszug Pr. [blank]. Partitur Pr. [blank].

Leipzig: C. F. Kahnt [PN 1156], [1867].

Quarto. Full lavender cloth boards with decorative stamping blind and gilt, titling gilt to upper and to spine, all edges gilt, ivory watered-silk endpapers. If. (recto presentation inscription within decorative floral border printed in green, verso blank), If. (recto decorative chromolithographic title by C. G. Röder heightened in gold, verso blank), If. (recto printed dedication to Ludwig II, verso blank), [I] (blank), 2-195, [I] (blank) pp. Engraved.

With handstamps of publisher and music dealer to foot of title.

Presentation inscription reads: “Aan Mevrouw A. Cuijpers geb. Alberdingk Thijm, ter herinnering aan de uitvoering van Das Paradies und die Peri op den avond van den 16den Maart 1869, uit erkenning aan geboden door de Utrechtsche Zangvereniging.” (To Mrs. A. Cuijpers born Alberdingk Thijm, in memory of the performance of Das Paradies und die Peri on the evening of March 16, 1869, in recognition, presented by the Utrecht Singing Association.) Signed by seven officers of the Zangvereniging.

Binding slightly worn, rubbed, and faded. Occasional foxing; small dampstain to outer blank margin of final leaves.

First Edition, [?]second issue (title of first issue includes prices, incorporates additional text at foot, and is printed within a coloured border); see Burger p. 223. Very scarce. LW I4. Searle 2. Raabe 477.

Liszt’s oratorio on St. Elisabeth of Hungary, to a libretto by Otto Roquette, was first performed August 15, 1865 in Pest at the Vigadó with Liszt conducting.

Liszt was strongly influenced by a set of frescoes depicting the life of St. Elisabeth painted in 1855 by Moritz von Schwind in the Wartburg Castle. With assistance from author János Danielik and composer Mihály Mosonyi, the composer located plainchant sources related to the Saint and used them as the basis for most of his themes. The vast oratorio is divided into two parts of three movements each, corresponding to the six frescoes by von Schwind.

Antoinette Alberdingk Cuypers (1829-1898) was the wife of architect Pierre Cuypers and brother of author J.A. Alberdingk Thijm. Pierre designed a piano as a wedding gift to Antoinette, a talented singer and pianist. He also created a plaster figure depicting her as St. Cecilia, the patron saint of music.

\$365 (31529)

35•

[LW I4]. Die Legende von der Heiligen Elisabeth Oratorium. [Piano-vocal score]

Leipzig: C. F. Kahnt Nachfolger [PN 2555.1156], [ca.1890].

Large octavo. Original publisher’s green cloth-backed green printed boards with titling to upper. If. (recto title, verso blank), If. (recto dedication, verso blank), 195 pp. Text in German.

Binding slightly worn and rubbed. Contemporary annotations in pencil to front free endpaper and contents page.

First edition, later issue.

\$75 (32197)

36•

[LW I4]. Die Legende von der Heiligen Elisabeth Oratorium. [Piano-vocal score]

Leipzig: C. F. Kahnt Nachfolger [PNs 2555.1156.4147], [ca.1890].

Large octavo. Original publisher’s purple wrappers with titling to upper. [i] (title), ii (“Inhalt”), iii (“Contents”), 2-205, [i] (publisher’s advertisements) pp. Text in German and English. With publisher’s advertisements to verso of upper wrapper and recto and verso of lower wrapper.

Wrappers slightly worn, faded and soiled; theatre and bookseller’s handstamps to upper (“Stadttheater Münster I. W.”; “Bispingsche Musikalein- u. Instrumentenhandlung.”). Contemporary annotations in pencil to flyleaf and “Inhalt.”

Later issue, with added English text.

\$75 (32199)

37•

Bound collection of 6 rare editions of early works for piano

1836-1837.

Folio. Full dark blue cloth with titling “Early Opuses” gilt to upper and spine. 158 pp. in total.

Contents:

[LW A24]. Divertissement pour Piano sur la Cavatine de Pacini (I tuoi frequenti palpiti) ... Op. 5. No. I. Leipzig: Fr. Hofmeister [PN 2185], [1837]. [I] (title within engraved border printed in red), 2-19, [I] (catalog) pp. Engraved. **First German edition**, published shortly after the French edition. Searle 419. Raabe 230.

[LW A21]. Fantaisie romantique sur deux mélodies Suisses ... Op. 5. No. II. Leipzig: Fr. Hofmeister [PN 2209], [1837]. [I] (title within engraved border printed in red), 2-23, [I] (blank) pp. Engraved. **First German edition**, published shortly after the French edition. Searle 157. Raabe 9.

[LW A32a]. Grande valse di bravura ... Op. 6. Leipzig: Fr. Hofmeister [PN 2173], [1836]. [I] (lithographic title by Krätzschmer featuring a vignette of a masked ball), 2-13, [I] (catalog) pp. Engraved. **An early edition**, published shortly after that of Breitkopf & Härtel. Searle 209. Raabe 32a.

[LW A20]. Reminiscences de La Juive Fantaisie Brillante ... [Op. 7]. Leipzig: Fr. Hofmeister [PN 2139], [1836]. [I] (lithographic title by Krätzschmer), 2-25, [I] (blank) pp. Engraved. **First German edition**, published shortly after the French edition. Searle 409a. Raabe 170. LC Catalog I13a.

[LW A25]. Sérenata e l’Orgia Grande Fantaisie ... sur des Motifs des Soirées musicales de Rossini ... Op. 8. Paris: E. Troupenas & Co. [PN T 304], [1837]. *If. (title), 17, [I] (blank) pp. Engraved. First French edition*, published shortly after the German edition. Searle 422. Raabe 234. LC Catalog I22.

[LW A27a]. Trois airs suisses ... Op. 10. N.1. Improvisata sur le Ranz des vaches N. 2. Un soir dans les montagnes Nocturne pastoral N. 3. Allegro Finale sur un Ranz de Chèvres. Milan: Jean Ricordi [PNs 10268, 10269, 10270], [1837]. [I] (title), 2-23, [I] (blank) pp.; *If. (title), 15, [I] (blank) pp.; 2ff. (title, catalog), 17, [I] (blank) pp. Engraved. First Italian edition*, published shortly after the Swiss edition. Searle 156. Raabe 8/10-12.

From the collection of pianist Mario Feninger (1923-2016), with his handstamp to several titles.

Trimmed. Light foxing and offsetting throughout; occasional markings in blue pencil; annotations in ink to verso of front free endpaper. An attractive collection.

All of these works were composed and published during Liszt’s “Years of Pilgrimage” that he spent with Marie d’Agoult following their elopement to Switzerland. During this period, Liszt traveled throughout Switzerland and Italy, teaching in Geneva, and befriending music publisher Giovanni Ricordi. The influence of these travels is seen in the present collection, containing compositions on Italian opera themes and Swiss folk songs.

\$750 (31579)

38.

Bound collection of 16 first and early editions for piano

Folio. Modern red cloth with "Lenrose D. Jabiel" gilt to upper, titling gilt to spine. 350 pp. in total.

Contents:

- [LW A218]. Zwei Concertetuden. 1) Waldesrauschen. 2) Gnomenreigen. für die grosse Clavierschule von Lebert u. Stark ... Berlin: T. Trautwein, [ca. 1871]. [I] (title), 2-9, [I] (blank), [I] (title), 2-9, [I] (blank) pp. **An early edition.** Searle 145. Raabe 6.
- [LW A55/4]. Tre Sonetti di Petrarca per il Piano Forte. [Sonetto 47]. [Mainz: Schott [PN 13378.4], 1858]. [I] (decorative title), 2-7, [I] pp. **Engraved. First Edition of the revised version.** Searle 161/4. Raabe 10b/4.
- [LW A55/7]. Une fantaisie quasi sonate après une lecture de Dante. [Mainz: Schott [PN 13378.7], 1858]. [I] (large tinted lithograph), 2-25, [I] pp. **First Edition of the revised version.** Searle 161/7. Raabe 10b/7.
- [LW C8]. Erstes Concert für Pianoforte und Orchester ... Solopartie m.Belt.g eines zweiten Pianoforte. Wien: Carl Haslinger q.m Tobias [PN C.H. 11,934], 1862. *If. (title), 2-47, [I] pp. Engraved. First Edition, later issue.* Searle 650. Raabe 372.
- [LW A186]. Berceuse für das Pianoforte ... Leipzig: Gustav Heinze, [ca. 1890]. *If. (title), 3-13, [I] (blank) pp. Second edition, later issue.* Searle 174. Raabe 57.
- [LW G3]. Les Préludes Poème symphonique pour grand Orchestre de F. Liszt. Partition de piano par K. Klauser, avec des additions de F. Liszt. Leipzig: Breitkopf & Härtel [PN 10835], [1866]. *If. (title), 3-29, [I] (blank). Engraved. First Edition of the piano arrangement.* Raabe 414.
- [LW A16c]. Marche au Supplice de la Sinfonie fantastique ... Leipzig: J. Rieter-Biedermann

[PN 466], [ca. 1875]. *If. (title), 3-15, [I] (blank) pp. First Edition, later issue.* Searle 470. Raabe 136.

[LW A84c]. Valse-Improptu Revised and fingered by Wm Scarfenberg. New York: G. Schirmer [PN 3385], 1883. *If. (title), 3-15, [I] (catalog) pp. Later edition.* Searle 213. Raabe 36.

[LW A103]. Tscherkessen-Marsch ... 2te revidirte und veränderte Ausgabe (vom Componisten) ... Edition 2 händig. Leipzig: J. Schuberth & Co. [PN 650], 1875. *If. (title), 3-13, [I] (blank) pp. Second edition.* Searle 406/2. Raabe 164.

[LW B41/1]. Ungarische Rhapsodien ... No.1 in F an Hans von Bülow ... Frei bearbeitet für das Pianoforte zu vier Händen vom Componisten. Leipzig: J. Schuberth & Co. [PN 5265], [after 1875]. [I] (title), 2-27, [I] (blank) pp. **Later issue of the first edition.** Searle 621/1. Raabe 309/1.

[LW B41/3]. Ungarische Rhapsodien ... No.3 in D an Graf Anton Apponyi ... Frei bearbeitet für das Pianoforte zu vier Händen vom Componisten. Leipzig: J. Schuberth & Co. [PN 5301], [after 1875]. [I] (title), 2-15, [I] (blank) pp. **Later issue of the first edition.** Searle 621/3. Raabe 309/3.

[LW A166]. Hochzeitmarsch und Elfenreigen aus der Musik zu Shakespeare's Sommernachtstraum von Felix Mendelssohn Bartholdy ... Leipzig: Breitkopf & Härtel [PN 8271], [1860]. *If. (title), 3-27, [I] (blank) pp. Engraved. First Edition.* Searle 410. Raabe 219.

[LW A146]. Overture zu Tannhäuser von Richard Wagner. Concertparaphrase für das Pianoforte ... Dresden: C.F. Meser [HM 832], [1849]. *If. (title), 3-37, [I] (blank) pp. First Edition.* Searle 442. Raabe 275.

[LW A22]. Reminiscences de Lucia de Lammermoor. Fantaisie dramatique pour le piano Leipzig: Frédéric Hofmeister [PN 2441], [1840]. [I] (title), 2-10, [I] (blank) pp. **First Edition.** Searle 397. Raabe 151.

[LW A230/2]. Illustrations de l'Opéra l'Africaine de G. Meyerbeer ... No.2. Marche Indienne. Paris: G. Brandus et S. Dufour [PN B&B 6884], [ca. 1875]. *If. (title), 3-25, [I] (blank) pp. Early edition.* Searle 415/2. Raabe 224/2.

[LW A43]. Grand Galop chromatique pour le Pianoforte ... Deuxieme Edition ... Leipzig: Fré Hofmeister [PN 2276], [1840]. [I] (title), 2-11, [I] (blank) pp. **Engraved. Second edition.** Searle 219. Raabe 41.

All spines reinforced. Large dampstain affecting much of volume; later issues brittle, with some leaves backed with Japanese paper; scattered stains, markings, and other defects.

\$300 (31589)

39.

Collection of 5 first editions for solo piano by Liszt, Charles Voss, and Sigismund Thalberg.

Folio. Contemporary dark brown leather-backed brown cloth boards with initials "W.R." gilt to upper and Erinnerung an U.S." gilt to lower within decorative blindstamped border, gilt and blindstamped outer rules, all edges gilt. 60 pp. total.

Contents:

- LISZT, Franz, 1811-1886. [LW A36/3]. Soirées Musicales de Rossini transcrites pour le Piano-Forte ... No. 3 L'invito. Bolero. Mayence et Anvers: Les fils de B. Schott [PN 4966. 3], [after 1838]. [I] (title), 2-5, [I] (blank) pp. *Lithographed.*
- LISZT, Franz, 1811-1886. [LW A36/5]. Soirées Musicales de Rossini transcrites pour le Piano-Forte ... No. 5 Il Rimprovero. Canzonetta. Mayence et Anvers: Les fils de B. Schott [PN 4966. 5], [after 1838]. [I] (title), 2-5, [I] (blank) pp. *Lithographed. First Editions.* Searle 424. Raabe 236. LC Catalog 123a.

VOSS, Charles, 1815-1882. [Op. 33]. Exaucement. Rhapsodie de Concert pour le Piano ... [dédiée] A Monsieur François Liszt. Leipzig: Breitkopf & Härtel [PN 6841], [1843]. *If. (title), 3-9, [I] (blank) pp. Engraved. First Edition.*

VOSS, Charles, 1815-1882. [Op. 76]. Regards d'Amour. Mélodie pour le Piano dédiée à Mademoiselle Marie Finck à Francfort s/M ... Berlin et Breslau: Ed. Bote & G. Bock [PN B. et B. 1065], [1847]. *If. (title), 3-9, [I] (blank) pp. Engraved. First Edition.*

THALBERG, Sigismund, 1812-1871. [Op. 33]. Fantaisie pour le Piano sur des thèmes de l'Opéra: Moïse de G. Rossini ... Leipzig: Breitkopf & Härtel [PN 5349], [1832]. *If. (title), 3-23, [I] (blank) pp. Lithographed. First Edition.*

Binding slightly worn, rubbed, and bumped. Trimmed; light foxing and offsetting throughout.

German composer and pianist Charles Voss had an initial streak of fame as a virtuoso in both Berlin and Paris, but this faded as the years progressed. He published hundreds of works in a popular salon style, although few are known today. He dedicated his *Exaucement*, Op. 33 to Liszt, but it does not appear that the two pianists were more than acquaintances.

Virtuoso pianist Sigismund Thalberg received wide acclaim when he began performing in Paris, so much so that Liszt returned from Switzerland in 1836 to defend his unofficial crown. With Fétis defending Thalberg, and Berlioz on the side of Liszt, a rather harsh battle took place in the Parisian music periodicals. Competition and differences were eventually set aside, however, after the two masters played a joint concert at the behest of Princess Cristina Belgiojoso (1808-1871). She famously declared that, "Thalberg is the finest pianist in the world – Liszt is the only one."

\$100 (31603)

Paraphrases and Transcriptions

BEETHOVEN, Ludwig van 1770-1827

40.

[LW A58]. Beethoven's Adelaide

Für das Pianoforte übertragen von F. Liszt ... Pr. 16 Gr.

Leipzig: Breitkopf & Härtel [PN 6266], [1840].

Folio. [1] (decorative lithographic title printed in green), 2-15, [1] (blank) pp. Engraved. Music printed within decorative blue borders.

Disbound. Slightly soiled and foxed; occasional performer's markings in pencil. Publisher's handstamp to foot of title.

First Edition. LW A58. Searle 466. Raabe 121. LC Catalog 146. Hoboken 10, 98.

Liszt's transcription of Beethoven's *Adelaide* (Op. 46; 1795) was the first of many arrangements he made of Beethoven's songs. He dedicated the work to the Marchese Maria Martellini, an Italian noblewoman who was one of Liszt's early supporters and patrons.

\$250 (31559)

41.

[LW H9]. Fantasie über Motive aus Beethoven's Ruinen von Athen. [Full score]

für Piano mit Orchesterbegleitung ...

Partitur Pr. 2rf. 15 Ngr.

Leipzig: C. F. W. Siegel [PN 2930], [1865].

Folio. 1f. (title), 1f. (printed dedication to Rubinstein), [3]-57, [1] (blank) pp. Engraved.

Musicseller's handstamp to foot of title. Conductor's markings in blue and red pencil indicating entrances.

Spine reinforced with cloth tape and stapled. Trimmed; several leaves loose; occasional light offsetting; repairs to outer leaves, especially to final leaf, not affecting music; a few small tears to blank margins repaired; small publisher's oval handstamp to foot of title.

First Edition. Scarce. LW H9. Searle 122. Raabe 454.

Liszt's *Fantasie über Motive aus Beethoven's Ruinen*

von Athen was dedicated to famed pianist Nicolay Rubinstein (1835-1881). It was premiered on June 1, 1853 in Pest, with Hans von Bülow at the piano and Ferenc Erkel conducting.

Liszt wrote several works utilizing Beethoven's incidental music to *Die Ruinen von Athen* (Op. 113; 1811). In addition to versions of the *Fantasie* for both two pianos and solo piano, his *Capriccio alla Turca* (1846) features the same themes.

"Apart from the Overture and the Turkish March, little is heard of Beethoven's score today. Liszt's delightful adaptation incorporates the priests' chorus *Schmückt die Altäre* and the 'Chorus of Dervishes' as well as the Turkish March, which is cleverly combined towards the close with the priests' chorus." Watson, p. 261.

\$185 (31558)

BELLINI, Vincenzo 1801-1835

42.

[LW A41]. Hexameron. Morceau

de Concert Grandes Variations de Bravoure pour piano sur la Marche des Puritains de Bellini. Composées ... par M.M. Liszt, Thalberg, Pixis, Henri Herz, Czerny et Chopin. f 3._C.M. F 2.

Vienne: Tob. Haslinger [PN T.H. 7700], [1839].

Folio. Disbound. 1f. (title), [1] (dedication), 2-31, [1] (blank) pp. Engraved.

With decorative title printed in blue and black, dedication to the Princess Christine de Belgiojoso to recto of second leaf printed in sepia.

Formerly in the collection of the Forbes Library in Northampton, Massachusetts, with their handstamp to upper out corner of title and several pages. Musicseller's handstamp to foot of title.

Occasional light offsetting and foxing; pagination in ink to upper right corners.

First Edition. LW A41. Searle 392. Raabe 131. LC Catalog 103. Kobylanska, p. 151. Grabowski-Rink:

Hex-1-Hat. Chomiński-Turlo p. 236.

"Hexameron... was written in 1837 for a charity concert given at the house of Princess Belgiojoso. Six composers took part in the work: Chopin, Pixis, Thalberg, Czerny, Herz and Liszt each contributed a variation, and in addition Liszt wrote the introduction, the piano arrangement of the theme, the bridge passages between the variations and the finale. The work is interesting in that it gives a conspectus in a small space of the various styles of piano writing at the time; one can see clearly how Liszt's technique stands out from that of his contemporaries, and though Chopin's contribution is admittedly not one of his greatest works, sufficient of his individual poetical personality emerges to prove his stature. But those who would like to see the kind of music that Thalberg, Herz and Pixis actually wrote may find much of interest here." Searle: *The Music of Liszt*, pp. 33-34.

\$1,350 (31577)

43.

[LW A74]. I Puritani, Introduction et Polonaise pour le Piano ... Pr. M2.

Mayence: Les fils de B. Schott [PN 6490], [ca. 1890].

Folio. 1f. (printed title), 9, [1] (blank) pp. Engraved.

Formerly in the collection of the Forbes Library in Northampton, Massachusetts, with their handstamp to upper corner of title and several pages. Musicseller's handstamp to foot of title.

Moderate offsetting; pagination in ink to upper corners; "Bellini's" in ink above title, with underlining in red ink.

First Edition, later issue. LW A74. Searle 391. Raabe 130.

Liszt composed his *Réminiscences des Puritains de Bellini* in 1836, and from this adapted the *Polacca* into the present *Introduction et Polonaise* in 1841.

\$40 (31557)



Item 42

44.

[LW A77]. Réminiscences de l'Opéra Norma Grande Fantaisie pour le Piano ... à 2 mains Pr M4,25.

Mayence: Les fils de B. Schott [PN 7416], [ca. 1890].

Folio. Disbound. 1f. (decorative title), 23, [1] (blank) pp. Engraved.

Common title with plate numbers for 2-hand version (7416) and later 2-piano version (8334).

Formerly in the collection of the Forbes Library in Northampton, Massachusetts, with their handstamp to upper outer corner of title and several pages.

Minor offsetting; pagination in ink to upper corners.

First Edition, later issue. LW A77. Searle 394. Raabe 133.

“The *Reminiscences of Norma* encompass the dramatic essence of Bellini’s opera in a most imaginative way. Liszt takes seven musical ideas from the drama and arranges their appearances to depict Norma’s tragic dilemma: the conflict between her human feelings of love, revenge and grief, and her spiritual calling as High Priestess. The melodies of Norma, especially the exquisitely sculpted, slow and elegiac lines of pathos, have a simple dignity and noble grandeur that Liszt mirrors to perfection.” Watson, pp. 206-207.

\$35 (31555)

45.

[LW A77]. *Réminiscences de Norma de Bellini* pour Piano ... Fr 5.

Mendrisio: C. Pozzi [PN 777], [1867].

Folio. Disbound. 1f. (title), 23, [1] (blank) pp. Engraved.

From the collection of pianist Mario Feninger (1923-2016), with annotation in his hand to head of title. Ricordi blindstamp “T.R. 67/7” to bottom left corner, and “Tito Digio. Ricordi” to bottom margin of first several leaves.

Slightly worn; small stain to title; occasional foxing.

First Swiss/Italian Edition, later issue. LW A77. Searle 394. Raabe 133.

\$45 (31556)

BERLIOZ, Hector 1803-1869

46.

[LW A16b]. *L'idée fixe*

Andante amoroso pour le piano d'après une Mélodie de H. Berlioz par Fr. Liszt. Vierte Beilage zur Wiener allgemeinen Musik-Zeitung. Sechster Jahrgang 1846.

Vienne: Pietro Mechetti q.m Carlo [PN P.M. No. 4164], 1846.

Folio. Sewn. 1f. (title lithographed by A. Grube), 3-7, [1] (blank) pp. Engraved.

From the collection of pianist Mario Feninger (1923-2016), with his handstamp to center of title, previous owner's signature (“Jüngling[?]”) in ink to foot.

Somewhat worn and soiled; scattered light foxing; small dampstain to blank lower margin.

First Edition. LW A16b. Searle 395. Raabe 135.

Liszt was a fervent champion of Berlioz while in Paris and transcribed a number of his works for piano, including a version of the entire *Symphonie fantastique*.

“A delightful lyric rarity.” Watson, p. 201.

\$165 (31561)

47.

[LW A205]. *Danse des Sylphes*

Valse de *la Damnation de Faust* de Hector Berlioz.

Transcrite pour Piano par F. Liszt. Prix: 6.f.

Paris: S. Richault [PN 15383 R], [1866].

Folio. Original publisher's light green printed wrappers. 1f. (title), 7, [1] (blank) pp. Engraved.

From the collection of pianist Mario Feninger (1923-2016), with his small handstamp to upper wrapper and head of first page. Publisher's handstamp to foot of title.

Wrappers detached. Somewhat worn and soiled; minor offsetting.

First Edition, co-published with Biedermann in Germany. LW A205. Searle 475. Raabe 142. LC Catalog 152.

Liszt was a fervent champion of Berlioz while in Paris and transcribed a number of his works for piano. It was Berlioz who first introduced Liszt to Goethe's Faust.

“A lucid and delicately laid-out scherzo of charming effect.” Watson, p. 201.

\$110 (31560)

CLEMENTI, Muzio 1752-1832

48.

[LW U1]. *Études et Préludes*

[Volume 2 only] gradnés dans tous les tons majeurs et mineurs pour Piano par M. Clementi. Edition corrigée doigtée et marquée au Metronome par F. Liszt. Livre [2] Prix: 12.f Chaque.

Paris: S. Richault [PN 13770. R.], [ca. 1865].

Folio. 1f. (title), [1] (blank), 34-67, [1] (blank) pp. Engraved.

Publisher's handstamp to foot of title.

Slightly browned; initials in ink to head of title; minor offsetting throughout.

Later edition. LW U1.

\$60 (31531)

CONRADI, August 1821-1873

49.

[LW A147]. *La célèbre Zigeuner-Polka de Conradi*

pour le Piano ... Pr. 3/4 Thlr.

Berlin: Ad. Mt. Schlesinger [PN S. 3527], [1849].

Folio. Sewn. 1f. (title printed within decorative green border), 3-12 pp. Engraved.

Moderately foxed; small circular stain to lower left of title, with publisher's and music seller's handstamps to foot; spine reinforced with tape.

First Edition. LW A147. Searle 481. Raabe 146.

German composer and conductor August Conradi was a close associate of Liszt, serving as his copyist for many years and even assisting with orchestral scoring. Conradi's *Zigeuner-Polkas*, Op. 5 (1844) were composed for orchestra and were quite popular at the time.

\$165 (31562)

DONIZETTI, Gaetano 1797-1848

50.

[LW A108]. *Marche funèbre de Dom*

Sébastien de C[?]. Donizetti variée pour le Piano par F. Liszt ... Pr fr. 15x A. de C.

Vienne: Pietro Mechetti qm Carlo [PN P.M. No. 3971], [1844].

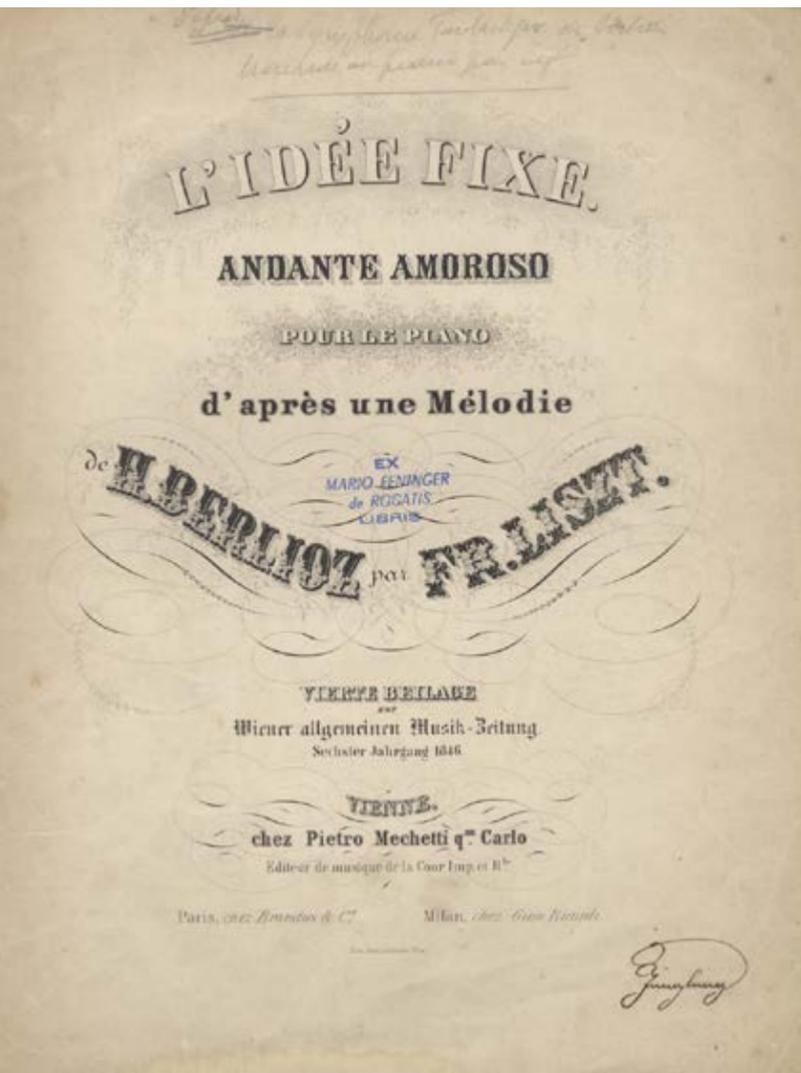
Folio. Sewn. Original publisher's light green printed wrappers. 1f. (title), 3-15, [1] (blank) pp. Engraved.

Slightly worn and soiled; occasional foxing and offsetting; dampstain to lower blank margin throughout; “5573” in purple pencil to title; spine reinforced with tape.

First Edition. LW A108. Searle 402. Raabe 156.

“Of Liszt's arrangement, Donizetti marvelled to a friend: ‘it will make your hair stand on end!’” Watson, p. 201;

\$175 (31563)



Item 46

FIELD, John 1782-1837

51.

[LW U7]. *Six Nocturnes* Pour le Piano par J. Field. Soigneusement revis et Doigtés par F. Liszt. Prix: 9.f.

Paris: Léon Escudier, [1851].

Folio. 1f. (engraved title within decorative border by A. Lafont), 15, [1] (blank) pp. Engraved.

Multiple music sellers' handstamps to title.

Slightly worn and browned; some offsetting; dampstaining to right margins throughout; initials in ink to head of title; spine reinforced with paper tape.

First French edition of Liszt's revision, published a year after the Schuberth edition. LW U7.

\$65 (31530)

MENDELSSOHN, Felix 1809-1847

52.

[LW A166]. *Hochzeitmarsch u. Elfenreigen* aus der Musik zu Shakespeare's Sommernachtstraum von Felix Mendelssohn Bartholdy, für das Pianoforte übertragen und Fräulein Sophie Bohrer gewidmet ... Pr. 1 Thlr. 10 Ngr.

Leipzig: Breitkopf & Härtel [PN 8271], [1851].

Folio. Disbound. 1f. (title), 3-27, [1] (blank) pp. Engraved.

Title detached and slightly foxed, with publisher's and music seller's handstamps to foot.

First Edition. LW A166. Searle 410. Raabe 219. LC Catalog H4.

Liszt's paraphrase of Mendelssohn's incidental music to *Midsummer Night's Dream* includes the fairies' music and the famous wedding march.

\$200 (31564)

MEYERBEER, Giacomo 1791-1864

Liszt made numerous transcriptions from the operas of Meyerbeer, including *L'Africaine*, *Le Prophète*, *Les Huguenots*, and *Robert le diable*.

53.

[LW A165/1]. *Illustrations du Prophète ... No.1 Prière, Hymne triomphal, Marche du Sacre de Meyerbeer*, pour Piano par F. Liszt. Prix: 12.F.

Paris: Benoit aîné [PN B. et C.1e 5187(1)], [after 1855].

Folio. 1f. (title), 29, [1] (blank) pp. Engraved.

Plate numbers and imprint of Brandus from their first edition of 1850.

From the collection of pianist Mario Feninger (1923-2016), with his handstamp to foot of title.

Slightly worn and browned; occasional moderate offsetting; outer leaves partially detached, frayed and torn at edges; music seller's handstamp to foot of title.

First French Edition, later issue (with Benoit title page). LW A165/1. Searle 414/1. Raabe 223/1.

\$65 (31566)

54.

[LW A206]. *Schiller-Marsch* de G. Meyerbeer. *Morceau de Concert* pour Piano par F. Liszt. Prix: 12.f.

Paris: G. Brandus et S. Dufour [PN B. et D. 10,336], [1861].

Folio. 1f. (title), 17, [1] (blank) pp. Engraved.

From the collection of pianist Mario Feninger (1923-2016), with his handstamp to foot of title.

Somewhat worn and browned; moderate offsetting; outer leaves nearly detached; large tear to title; publisher's and music seller's handstamps to foot of title.

First French Edition, co-published with Schlesiger in Berlin. LW A206. Searle 549. Raabe 226.

\$60 (31567)

55.

[LW A230/1]. *Illustrations de l'Opéra L'Africaine ... No.1 Prière des Matelots* de G. Meyerbeer, pour Piano par F. Liszt.

Berlin: Bote & Bock [PN B.&B. 6883], [after 1866].

Folio. Sewn. 1f. (coloured pictorial lithographic title by Simony), 3-15, [1] (blank) pp. Lithographed.

The fine title lithograph depicts the wreck of Dom Pedro's ship and portraits of both Vasco da Gama and Sélika.

Somewhat worn and browned; occasional offsetting; title browned and chipped, with minor paper loss to blank margins; "56562x" in blue pencil and music seller's handstamp to foot; spine reinforced with tape.

Re-issue of the first edition. LW A230/1. Searle 415/1. Raabe 224/1.

\$65 (31565)

PANTALEONI, Luigi 1815-1872

56.

[LW N2]. *Barcarole venetienne de Pantaleoni* avec Accompagnement de Piano ... a Madame Thérèse de Bacheracht. Prix 1/3 Thlr.

Hambourg et Leipsic: Schuberth & Comp. [PN 483], [1842].

Folio. [2] (title), 3-6, [2] (blank) pp. Engraved. Text in Italian and German. For solo voice and piano.

Inscribed to "Signor Carr" in ink and signed "Pantaleoni". With a 3-line poem in Pantaleoni's hand to upper margin of title.

Dampstain to blank right margin; moderate foxing.

First Edition. LW N2. Searle 684. Raabe 644.

Luigi Pantaleoni was an Italian composer of songs, and the father of opera singers Romilda (1847-1917) and Adriano (1837-1908).

\$300 (32305)

ROSSINI, Gioachino 1792-1868

57.

[LW A54]. *Ouverture de l'Opera Guillaume Tell* de G. Rossini Trascrite pour Piano ... Ga. 1. 20.

Naples: Clausetti et Co. [PN D 2814 D], 1858.

Folio. Sewn. [1] (title), 2-25, [1] (blank) pp. Engraved.

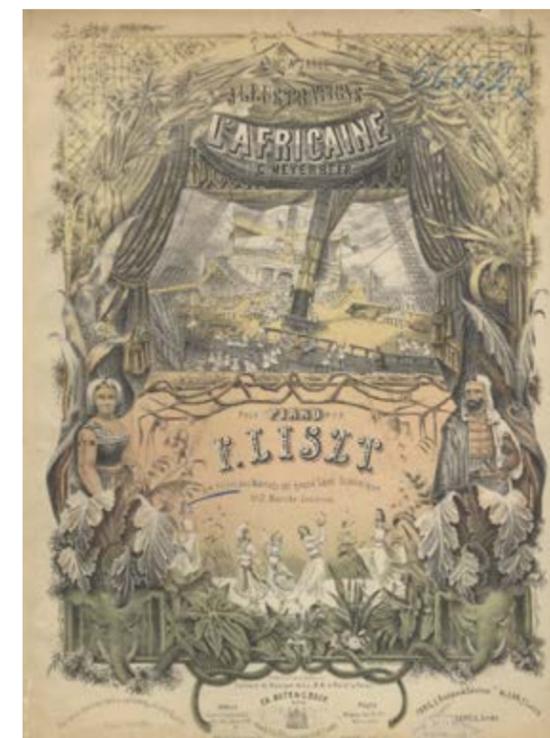
From the collection of pianist Mario Feninger (1923-2016).

Slightly worn and browned; moderate offsetting throughout.

Scarce. LW A54. Searle 552. Raabe 237.

Liszt's transcription of Rossini's overture to *Guillaume Tell* was first published in 1842 by Schott and by numerous other publishers over the next decades. The publisher Clausetti in Naples published only three editions of Liszt's works, all of them transcriptions of the works of Rossini. The present issue has the added curiosity of bearing a secondary imprint of Jean Le Brun in Malta.

\$100 (31568)



Item 55

SCHUBERT, Franz 1797-1828

Liszt transcribed nearly 150 songs for solo piano, including 44 of Schubert's Lieder.

"His response to poetic imagery, his conviction that purely musical images of poetic ideas are capable of projection to the listener, and his belief that he could illustrate such imagery without words, are keys to understanding Liszt's lifelong aesthetic. The musical image of the idea, the true symphonic poem, thus had its genesis in concept and form in Liszt's adoration of Schubert." Watson, p. 214.

58.

[LW A42/1-4]. Lieder ohne Worte [2]

Heft nach Franz Schubert ... Pr. 16 gr.

Braunschweig: G.M. Meyer [PN 361], [ca. 1840].

Folio. [1] (title), 2-19, [1] (blank) pp. Engraved.

Contents:

- Erlkönig [D 328]

- Sei mir gegrüsst [D 741]

- Du bist die Ruh [D 776]

- Auf dem Wasser zu singen [D 774]

Musicseller's handstamp to foot of title.

Slightly worn; very minor soiling, offsetting, and foxing throughout.

An early edition. LW A42. Searle 558. Raabe 243.

\$85 (31569)

59.

[LW A42/2]. Auf dem Wasser zu

singen (Barcarolle) Lied von Fr. Schubert. Für das Piano-Forte ... Pr. f 1. C.M.

Wien: A. Diabelli und Comp. [PN D. et C. No. 6532], [1838].

Large octavo. Disbound. [1] (title), 2-15, [1] (blank) pp. Engraved.

Occasional light offsetting.

First Edition. LW A42/2. Searle 558/2. Raabe 243/2.

\$100 (31571)

60.

[LW A42/11]. Der Wanderer

Lied von Fr. Schubert. Für das Piano-Forte übertragen ... Pr. 45x C.M.

Wien: Ant. Diabelli und Comp. [Friedrich Schreiber] [PN F.S. 6541], [ca. 1875].

Folio. [1] (title), 2-7, [1] (blank) pp. Engraved.

Somewhat worn and browned; slightly foxed.

Re-issue from first edition plates (with "F.S." preceding the plate number), with "Druck von A. Eckel in Wien" to lower left of first page of music. LW A42/11. Searle 558/11. Raabe 243/11.

\$40 (31570)

61.

[LW A45]. Lob der Thränen Lied von

Fr. Schubert für das Piano-Forte ... No. 25. Preis 30x C.M. 8 gr.

Wien: Tobias Haslinger [PN C.H. 7775], [ca. 1850].

Octavo. Original publisher's dark pink printed wrappers. [1] (title), 2-7, [1] (blank) pp. Engraved. Song text printed to p. 2

Wrappers with imprint of Carl Haslinger quondam Tobias.

Wrappers somewhat worn and soiled. Dampstain to lower inner margin; occasional offsetting.

First Edition, later issue. LW A45. Searle 557. Raabe 242. LC Catalog 183. Hoboken 10, 92.

\$80 (31576)

62.

[LW A49/1]. Die Stadt Lied aus Fr.

Schubert's Schwanengesang für das Piano-Forte ...

No. [1]. Preis 45x C.M. 12 gr.

Wien: Tobias Haslinger [PN T.H. 7751], [1840].

Octavo. Original publisher's green printed wrappers. If. (title), [1] (blank), 2-9, [1] (blank) pp. Engraved. Song text printed to p. 2.

Contemporary signature ("Henriette Del Moro") to upper margin of upper wrapper.

Wrappers slightly worn and soiled. Minor wear and browning; dampstain to lower right corner; minor offsetting throughout.

First Edition. LW A49/1. Searle 560/1. Raabe 245/1. LC Catalog 191. Hoboken 10, 67.

\$125 (31572)

63.

[LW A49/2]. Das Fischermädchen

Lied aus Fr. Schubert's Schwanengesang für das Piano-Forte übertragen von F. Liszt. No. [2]. Preis 45x C.M. 12 gr.

Wien: Tobias Haslinger [PN T.H. 7752], [1840].

Octavo. Original publisher's green printed wrappers. If. (title), [1] (blank), 2-9, [1] (blank) pp. Engraved. Song text printed to p. 2

Musicseller's handstamp to lower margin of upper wrapper.

Wrappers slightly worn and soiled. Some browning; dampstain to upper left and lower right corner.

First Edition. LW A49/2. Searle 560/2. Raabe 245/2. LC Catalog 192. Hoboken 10, 68.

\$125 (31573)

64.

[LW A49/14]. Kriegers Ahnung

Lied aus Fr. Schubert's Schwanengesang für das Piano-Forte ... No. [14]. Preis f 1.15x C.M. 20 gr.

Wien: Tobias Haslinger [PN T.H. 7764], [1840].

Octavo. Original publisher's green printed wrappers. If. (title), 15, [3] (blank) pp. Engraved. Song text printed to p. 1.

Wrappers slightly worn and soiled. Some browning; occasional performance annotations in pencil; minor offsetting throughout.

First Edition. LW A49/14. Searle 560/14. Raabe 245/14. LC Catalog 203. Hoboken 10, 81.

\$125 (31574)

65.

[LW A50/11-12]. Der Stürmische

Morgen. Im Dorfe Lieder aus Fr. Schubert's Winterreise. Für das Piano-Forte ... No. [24]. Preis f 1. C.M. 16 gr.

Wien: Tobias Haslinger [PN T.H. 7774], [ca. 1850].

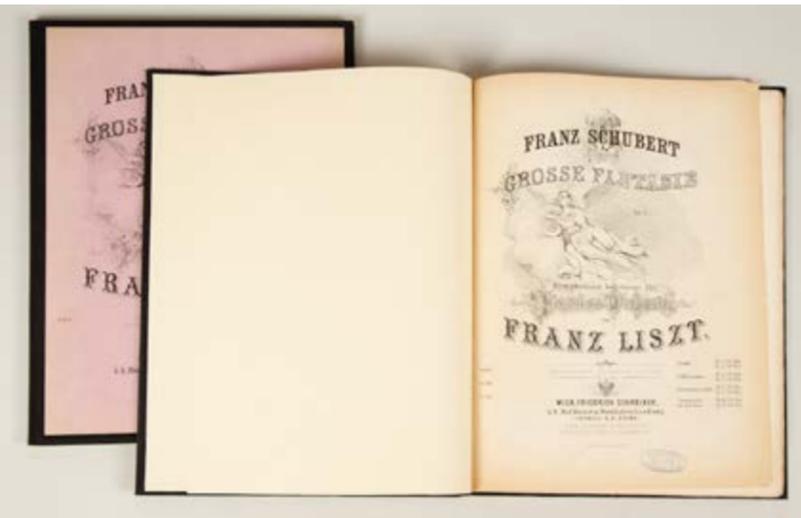
Octavo. Original publisher's dark yellow printed wrappers. [1] (title), 2-15, [1] (blank) pp. Engraved. Song texts printed to p. 2

Wrappers with imprint of Carl Haslinger quondam Tobias. Contemporary signature ("Amilie...") to upper outer corner of title.

Wrappers slightly worn and soiled. Dampstain to lower inner margin; occasional offsetting.

First Edition, later issue. LW A50/11-12. Searle 561/11-12. Raabe 246/11-12. LC Catalog 213b. Hoboken 10, 91.

\$85 (31575)



Item 66

66.

[LW H13]. Franz Schubert Grosse Fantasie (Op. 15) [Full score]

Symphonisch bearbeitet für Piano und Orchester ... Partitur Fl.5,54 kr.Ö.W. | Rt. 3.20 Ngr.

Wien: C. A. Spina [PN C.S. 15,974], [1862].

Folio. Modern full black cloth, original publisher's upper wrapper laid down to binding, lower wrapper bound in. If. (title), 3-86 pp. Engraved. Handstamp of G. Schirmer to upper wrapper and foot of title.

Blank margins lightly soiled and cockled; impression sometimes light; occasional offsetting.

First Edition, second issue. LW H13. Searle 366. Raabe 459. LC Catalog 96. Hoboken 10, 61. (first issue)

In black cloth slipcase with:

[LW C5]. Arrangement für zwei Piano.

Wien: Friedrich Schreiber [PN C.S. 17,233], [1874].

Modern full black cloth. If. (title), 3-35, 3-19 pp.

Engraved. Margins slightly browned; several small edge tears repaired.

First Edition. Re-issue. LW C5. Searle 366. Raabe 375.

Schubert's *Wandererfantasie* (D 760, 1822) is a landmark of the piano repertoire and "had a greater influence on Liszt than all the others..." Walker II, p. 310.

\$365 (32259)

WEBER, Carl Maria von 1786-1826

67.

[LW A152]. Einsam bin ich, nicht allein Volkslied von Weber für das Pianoforte übertragen von Fr. Liszt. Pr. 1/3 rf.

Hamburg & New York: Schuberth & Co. [PN 1233], [1848].

Quarto. If. (title), 3-6 pp., If. (blank). Engraved.

From the collection of pianist Mario Feninger (1923-2016), with annotation in his hand in blue ink to head of title; previously from the collection of composer Ralph Howard Pendleton (1877-1948), with his ownership label to upper left corner of title.

Detached, with spine reinforced with lined paper; moderately foxed; trimmed to just inside plate impression.

First Edition. LW A152. Searle 453. Raabe 286.

The song "Einsam bin ich, nicht allein" by Carl Maria von Weber is from Act II of his incidental music to *Preciosa*, Op. 78 (1821).

\$100 (31578)

Books & Iconography

68.

Des Bohémiens et de leur musique en Hongrie

Paris: Librairie Nouvelle... A Bourdilliat et Ce., 1859.

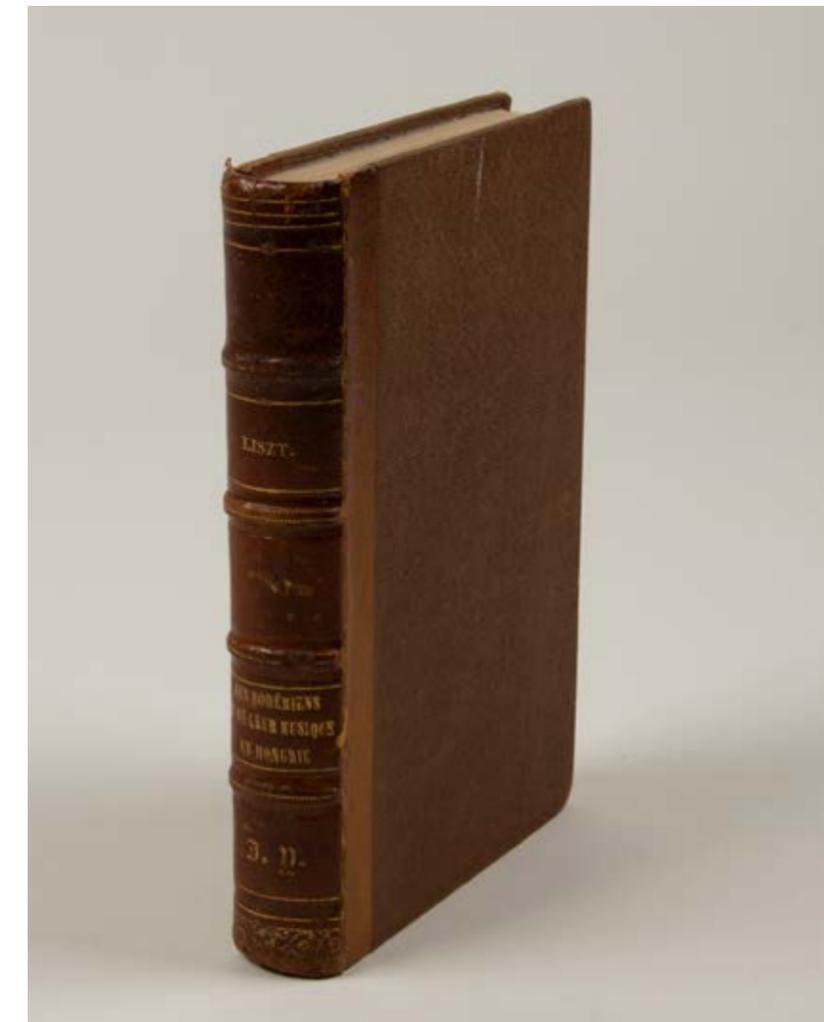
Small octavo. Quarter mid-brown leather with raised bands on spine in compartments gilt, titling gilt, marbled endpapers. If. (recto half-title, verso copyright), If. (recto title, verso blank), 348 pp., If. (errata), 4ff. (publisher's advertisements).

Binding somewhat worn and rubbed. Occasional light foxing.

First Edition. Wolffheim II, 540. Raabe, p. 195.

Liszt's writings on the music of the Roma in Hungary were meant to accompany his *Hungarian Rhapsodies* (1848-53), but they gradually evolved into a book-length study that was published in 1859. This was largely supervised by Princess Carolyne, who added controversial anti-Semitic statements to the second edition (1881). Even before this edition, however, the work was criticized in Hungary for crediting the Roma with the creation of "Hungarian" music. This severely damaged Liszt's reputation, and it was not until years later that he regained credibility in his home country. Ethnomusicologists have concluded that much of the music Liszt studied contained traditional Magyar folk melodies, although often heard through the interpretation and embellishment of Roma musicians.

"Modern scholars are wise to treat *Des Bohémiens* with caution. The book has been twice cursed: first by the Magyars and then by the Jews. Moreover, its various translations and competing editions have turned the text into a mare's nest in which more than one writer has become hopelessly ensnared. Yet this cannot be the final word. At its best *Des Bohémiens* offers irreplaceable insights into music and musicians. For Liszt, the Gypsy musician was a noble savage in whom nature itself had placed the wonderful gift of music. Without any formal training whatever, and without even the ability to read notation, music gushed forth from him like a fountain. How could such a thing happen?



Item 68

How could the Gypsy violinist become a virtuoso, a sovereign master of his instrument, without a teacher? It was one more proof for Liszt that music was God-given, part of a divine plan. He was so impressed by that central idea that he wanted to enshrine it in a book. This is the true message of *Des Bohémiens*, and we shall fail to understand it if we continue to look at it only as a flawed exercise in ethnomusicology. In fact, the text raises a topic of fundamental importance to all Lisztians, one which is rarely touched on, and one which we have a duty to illuminate." Walker II, pp. 389-90.

\$375 (31528)

69.

Poèmes symphoniques de F. Liszt

Weimar: Hof-Buchdruckerei, [1854].

Quarto. Early plain green wrappers. 15 leaves in total: 1f. (recto title with contents, verso blank), 1f. (*Ce qu'on entend sur la montagne*), 1f. (blank), 1f. (*Tasso*), 1f. (blank), 1f. (*Les Préludes*), 1f. (blank), 1f. (*Orphée*), 1f. (blank), 1f. (*Prométhée*), 1f. (blank), 2ff. (*Mazeppa*), 2ff. (*Héroïde funèbre*). Printed on light blue paper. Parallel text in French and German.

Wrappers slightly worn and browned. Very occasional foxing throughout. In exceptionally good condition overall.

A private printing of Liszt's original prefaces.

Rare (two copies only located in the U.S., at Eastman and NYPL; three copies in Germany).

Liszt apparently had this small booklet printed in 1854 to distribute to his friends and colleagues. It includes prefaces and the texts of Liszt's poetic inspirations in both French and German.

These prefaces sometimes differ from the versions that were included with the printed scores. In particular, the preface for *Les Préludes* is much longer, and there is a complete preface to *Mazeppa* in addition to Hugo's poem. These texts do not appear to have been printed elsewhere, except for in Theodor Müller-Reuter's *Lexicon der deutschen Konzertliteratur* (Kahnt, 1909); see pp. 266-267, 297-300, and 311-312.

The title page contains a list of the first series of nine symphonic poems: *Ce qu'on entend sur la montagne*, *Tasso*, *Les Préludes*, *Orphée*, *Prométhée*, *Mazeppa*, *Fest-Klänge*, *Héroïde funèbre*, and *Hungaria*; there is, however, nothing printed for either *Fest-Klänge* or *Hungaria*, confirmed by Müller-Reuter.

"Around 1853 Liszt introduced the term 'Symphonische Dichtung' ('Symphonic Poem') to describe a growing body of one-movement orchestral compositions, programmatically conceived. 'New wine demands new bottles', he once declared. The language of music was changing; it seemed pointless to Liszt to contain it in forms that were almost 100 years old. In the symphonic poems there are shifts in structural

emphasis: recapitulations are foreshortened while codas assume developmental proportions and themes are reshuffled into new and unexpected chronologies, with contrasting subjects integrated by means of thematic metamorphosis. ... Several of the symphonic poems deal with exceptional heroes – Hamlet, Mazeppa, Orpheus, Tasso, Prometheus – characters who confront overwhelming odds or find themselves in an impossible dilemma. Liszt identified with such protagonists throughout his life." Alan Walker in *Grove Music Online*.

\$600 (31307)

See also items 21-27.

70.

KRIEHLUBER, Josef 1800-1876 (artist)

Portrait lithograph of Franz Liszt

Wien: C.A. Spina, [ca. 1852].

Image ca. 320 x 255 mm. Sheet 560 x 410 mm. Lithograph; china paper laid down to heavy dark ivory paper. Half length, standing, in pensive pose, with sheets of music manuscript paper beneath his right hand. Signed in the stone by the artist at lower right and with "Gedr. bei Joh. Hofelich" printed at lower left. Facsimile signature ("F. Liszt") below image and imprint at center of lower margin.

Lithograph slightly foxed, primarily to upper right, with only a few spots affecting the image itself. Mount heavily browned where formerly matted; some slightly heavier foxing; several small tears to blank edges; lower right blank corner chipped.

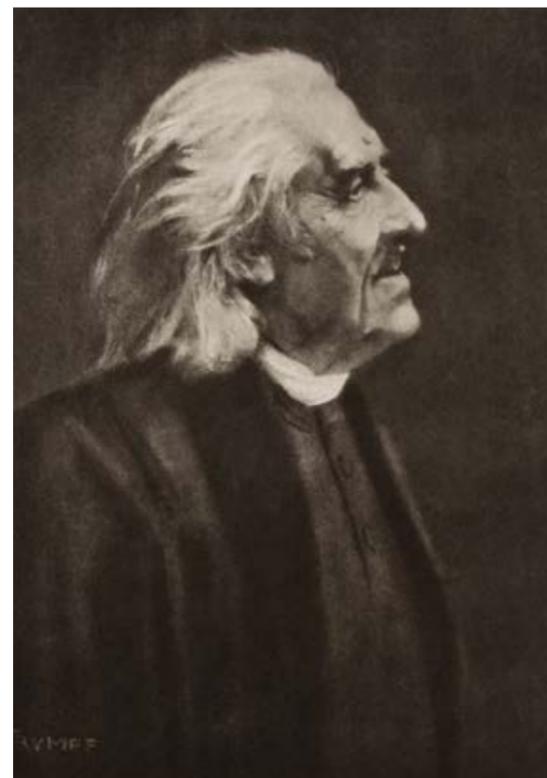
Second issue. Wurzbach 1204. László and Mátéka 170. Burger 320 (first issue, dated [1]846 in the stone).

An attractive portrait of a young Liszt, age 35.

Josef Kriehuber is regarded as the most important portrait lithographer of the Viennese Biedermeier period; both the Albertina and the Austrian National Library hold significant collections of his works.

\$750 (31153)

See illustration p. 4.



Item 71

71.

RUMPF, Fritz Heinrich 1856-1927 (artist)

Portrait photolithograph of Franz Liszt, after the painting by Rumpf

Zurich: Stehli Frères, [ca. 1930].

Image 320 x 216 mm; sheet 513 x 400 mm. Bust-length. On heavy wove paper. With "Serie 401 No.4" and "Fr. H. Rumpf pinx" along with facsimile signature "F. Liszt" printed below image.

Very light soiling to blank margins and verso. A clean, crisp, and attractive image.

While this print credits the painter as Fritz Heinrich Rumpf (1856-1927), the signature matches that of his son, Fritz Carl Georg Rumpf (1888-1949). The image is also very similar to the portrait by Franz von Lenbach, which likely served as a model.

\$90 (32036)

Item 72

PANTALEONI, Luigi 1815-1872

72.

Hommage à F. Liszt

With composer's autograph signature. Parole di Andr. Galvani ... Pr 1/3 Rth. Hambourg & Leipzig: Schuberth & Co. [PN 485], [1842].

Folio. [2] (title), 3-6, [2] (blank) pp. Engraved. Text in Italian and German.

For solo voice and piano.

Title with fine half-length lithographic portrait of Liszt, artist unidentified, but possibly after Kriehuber.

With an autograph inscription in ink to "Signor Carr" signed "Pantaleoni" to left margin of title.

Light dampstain to blank right margin.

First Edition. Scarce (1 copy only located in the U.S., at the Peabody).

\$300 (32957)

See also item 56.

Nationalism & Folk Identity



The Kingdom of Hungary had been under control of the Austrian Hapsburgs since the end of the Great Turkish War in 1699. German language and culture dominated the landscape for over a century until nationalist sentiment began to spread throughout all of Europe, culminating in the Revolutions of 1848. The Austrians crushed the Hungarian rebellion, but the movement did not subside, finally leading to the Compromise of 1867, which created the dual monarchy of the Austro-Hungarian Empire.

Cultural identity as expressed through language and the arts is a major factor in any national movement, and Hungary was no exception. Composers began to look within the country for inspiration, integrating traditional folk song and dances with classical styles to create distinctly Hungarian music to rouse the nationalist spirit. The Pesti Magyar Színház (Pest Hungarian Theatre) opened in 1837, and over a dozen music publishers began printing in the capital during the 1840s.

The “Rákoczy” March

Ferenc II. Rákóczi (1676-1735) was a Hungarian prince who led a rebellion against the Hapsburgs in the early 18th century. Although the uprising was unsuccessful, Rákóczi became a national hero and a number of songs were written in his honor, with this march becoming the most popular. A version of the theme was frequently performed by Romani violinist János Bihari (1764-1827) and became closely associated with Hungarian identity during the growing nationalist movement. The Austrian leaders in Vienna were anxious about a potential uprising and restricted the Rákóczy along with many other patriotic symbols. Many versions and arrangements of the march exist, including those by Berlioz and Liszt. *See also item 46.*

73.

Rákoczy Induló

Zongorára ára 15 Xr p.p.

Pesten: Treichlinger J. [PN J.T. 121], [1847].

Folio. [1] (title), 2-3, [1] (blank) pp. Engraved.

Publisher's blindstamp to foot of title. Edges worn and soiled, with some fraying to corners; light offsetting. Mona 519.

\$60 (32225)



Item 74

ERKEL, Ferenc 1810-1893

74.

Rákoczy Induló – Marche de

Rákoczy Művészileg alkalmazva Zongorára ...
N. 58o ... ara 8o uj. kr.

Pesten: Rózsavölgyi és társá [PN R & C. No 58o], 186o.

Folio. Disbound. [1] (decorative title by Lorber), 2-9, [1] (blank) pp. Engraved. *Publisher's handstamp to foot of title.*

Trimmed; scattered light soiling and foxing.

First Edition of this version. Mona 1459.

\$70 (32223)

75.

Rákoczy Indulója könnyű módzerben

Zongorára és Bátor Mária Indulója ... Ára 45 uj kr.

Pesten: Rózsavölgyi és társá [PN R. & C. No 29o], [1857].

Folio. [1] (title), 2-5, [1] (blank) pp. Engraved.

Somewhat worn, with creasing and light soiling to blank margins.

Mona 1272.

A simplified version together with the march from Erkel's first opera *Bátor Mária* (184o).

\$65 (32227)

ÁBRÁNYI, Kornél 1822-1903

76.

15 eredeti magyar népdal

Énekhangra zongorakiséret és átirattal ... A
"Kisfaludy Társaság" megbízásából kiadott
"Magyar népköltési gyűjteményből" vett
szövegekre ... Ára 2 frl.

Pesten: Rózsavölgyi és Társánál [PN 1823], [1872].

Folio. Sewn. [1] (title), 2-31, [1] (blank) pp. Engraved.

Fifteen songs for voice and piano.

Disbound. Slightly worn and soiled; two tears repaired with paper tape; occasional dampstaining.

Rare (no copies located outside Hungary).

Ábrányi is best known as a writer on music, co-founding the first Hungarian music periodical, *Zenészeti lapok*, in 186o and serving as its editor until 1876. He was close friends with both Liszt and Mosonyi, and was highly active in a variety of fields, teaching harmony and aesthetics as well as authoring important books on 19th century Hungarian composers and musical life.

His 15 Hungarian Songs are set to texts from the *Magyar népköltési gyűjtemény* (1872-1924), a series of volumes collecting authentic versions of folk poetry from throughout Hungary.

\$150 (32146)

BOHUS, Rezső fl. 1860-1870

77.

Két magyar ábránd ... 2 sz. "Ilka"
Majthényi Ilka úrhölgynek című
operák legkedveltebb dallamai fölött. – Deux
fantaisies hongroises sur les airs les plus favoris
des opéras ... Zongorára átirta ... Ára 75 kr. Pr. 15
Ngr.

Pest: Kugler László [PN 9], [1867].

Folio. Disbound. 1f. (title), 3-9, [1] (blank) pp. Engraved. *Bookseller's handstamp to foot of title.*

Light soiling and offsetting; fingerings in pencil throughout; tears to lower right corner of several leaves.

First Edition, second issue. Mona 26o4. Rare (no copies located outside Hungary).

A fantasy for solo piano on an aria from the opera *Ilka* (1849) by Franz Doppler. Several of Bohus's piano works of were published in the 186os, his only known works. It is not clear whether they were compositions of the educator and administrator of the same name (d. 1886).

\$50 (31775)

CSÁSZÁR, György 1813-1850

78.

A' Kunok. [Excerpts for solo piano]

Nagy Opera 4 felvonásban. Zongorára ... Összes
ára f 3. pp.

Pesten: Treichlinger J. [PN J. T. 163], [1848].

Folio. Full modern black cloth with titling gilt to upper. 1f. (title), 3-35, [1] (blank) pp. Engraved. *Previous owner's signature (?)"F Kopf"* to foot of title. *Handstamp ("A. Sendlein") to foot of title and first page of music.*

Occasional light soiling and foxing, heavier to title; trimmed; some edges reinforced.

First Edition. Mona 559. Rare (2 copies located outside of Hungary, at ÖNB and BnF).

Opera, 4 acts. Premiered Pest, National Theatre, 16 September 1848.

Hungarian composer, conductor, and violinist György Császár spent his career at the National Theatre in Pest, first in the orchestra, and later as music director.

A' Kunok (The Polovtsians) incorporated Hungarian themes and was quite popular in its day, remaining in the repertoire throughout the 19th century.

\$75 (31655)

See also item 88.

DOPPLER, Franz 1821-1883

79.

Ilka és a Huszár-Toborzó. [Excerpts for solo piano] Nagy eredeti opera 2. felvonásban szerzé és zongorára alkalmazza ... [IV.k Sz = vol. 4].

Pesten: Wagner Jos: [no PN], [1851?].

Folio. Original publisher's printed wrappers. *If.* (title), 3-19, [1] (blank) pp. Engraved. Parallel title in Hungarian and German.

Wrappers worn, frayed, and nearly detached. Dampstain to upper outer corner and light offsetting throughout; scattered foxing and soiling.

First Edition, later issue (without plate number). Mona 483.

Opera, 2 acts. Libretto by Johann Janotyckh von Adlerstein. Premiered Pest, National Theatre 29 December, 1849.

"*Ilka és a huszártoborzó* [Ilka and the Recruiting of the Hussars], the first Hungarian comic opera permitted by the censor, remained in the repertory for half a century. It is an innocent love story set around 1813 when the Russians and Habsburgs were allies; much of the music derives from folk material." Dezső Legány in *Grove Dictionary of Opera*.

\$75 (31670)

80.

Ilka és A' Huszár-Toborzó. [Excerpts for solo piano] Nagy eredeti opera 2. felvonásban szerzé és zongorára alkalmazza ...

Pesten: Rózsavölgyi és Társa [PN R & C. No. 302], [1857].

Folio. [1] (title), 2-25, [1] (blank) pp. Engraved.

Slightly worn, with moderate soiling to outer leaves and edges; occasional small stains and foxing; offsetting throughout.

An early edition. Mona 1285.

\$75 (31669)

81.

Ilka és a Huszár-Toborzó. Nyitány

[Pesten: Wagner, ca. 1851]

Folio. *If.* (blank, manuscript titling in pencil), 3-15, [1] (blank) pp. Engraved.

Wrappers lacking. Outer leaves somewhat worn and soiled; clear tape repair to spine; slight horizontal crease. Scattered foxing; moderate offsetting throughout.

First Edition, second issue (without plate number). Mona 483.

\$35 (33078)

82.

Vanda. [Excerpts for solo piano] Nagy eredeti opera 4. felvonásban szerzete és zongorára alkalmazá.

Pesten: Treichlinger J. [PN J. T. 220], [1852].

If. (title), 3-23, [1] (blank) pp. Engraved.

Folio. Modern full black cloth with titling gilt to upper. [1] (title), 2-25, [1] (blank) pp. Engraved.

Bound with:

DOPPLER. *Ilka és A' Huszár-Toborzó.* [Excerpts for solo piano] Nagy eredeti opera 2. felvonásban szerzé és zongorára alkalmazza. Pesten: Rózsavölgyi és Társa [PN R & C. No. 302], 1857.

Occasional light foxing and offsetting; trimmed; several leaves repaired and reinforced; occasional fingering in pencil.

Early editions. Mona 624 and 1285.

\$100 (31656)

DOPPLER, Karl 1825-1900

83.

"Alkonyodik a csillag" magán dal ...

Bignio Lajos kedves barátomnak. Ára 60 kr. | 12 sgr.

Pesten: Rózsavölgyi és Társa [PN N.G. 917], 1864.

Folio. Disbound. *If.* (decorative title by Wilhelm Tatzelt of a romantic scene, with a man in a boat serenading a woman in a castle tower), 3-5, [1] (blank) pp. Engraved. For voice and piano.

Slightly soiled.

First Edition. Mona 1800. Scarce (no copies located in the US or UK).

Karl (Károly) Doppler was the brother of Franz, with whom he made several concert tours before settling in Pest. While he composed a number of works, including the famous "Honfi dal" (1857), Karl was better known as a conductor, first at the National Theatre and then in Stuttgart.

\$60 (32230)

84.

Potpouri [?from the opera] Faust ...
[Manuscript]

[ca. 1870]

Oblong folio. Sewn. Notated in ink on 16-stave paper. Pagination in pencil in a later hand. If. (title), 21, [2] (unpaginated), 16, [2] (unpaginated) pp. For orchestra.

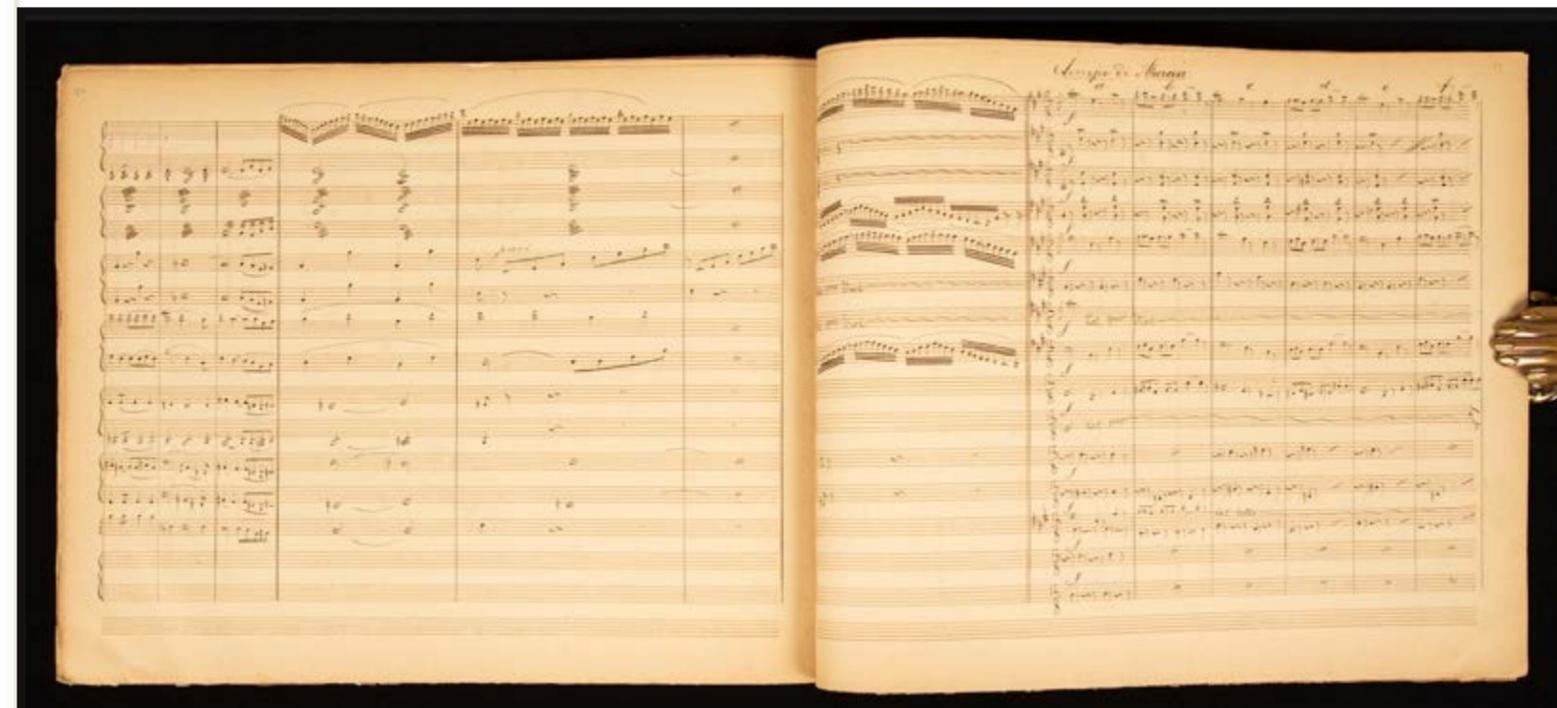
Previously from the collection of Austrian composer Raimund Brettner (1905-1968), with his handstamp to title.

Somewhat worn and lightly browned throughout; spine reinforced with red paper tape; occasional minor soiling to blank margins.

Undocumented.

Doppler published several versions of his *Potpourris sur l'Opéra Faust* (1864), but there is no record of an arrangement for orchestra. We have been unable to identify the arranger or copyist of the present manuscript.

\$300 (32953)



EGRESSY, Béni 1814-1851**85.****Ez a világ [a millyen nagy]**

Dalok zongora kísérettel – Gesänge mit Fortepianobegleitung.

Pesten: Rózsavölgyi és Társá [PN R & C. No 317], [1860].

*Folio. Disbound. [1] (collective title “Dalok - Gesänge”), 2-5, [i] (blank) pp. Engraved.**Light soiling to edges and corners; impression occasionally faint; final leaf detached.***An early edition.** Mona 1297. Scarce (no copies located in the U.S. or U.K.).“With his songs and dances for the theatre in particular, he soon found wide popularity throughout the country and came to be regarded as a pioneer of the Hungarian national popular song and csárdás.” Ferenc Bónis in *Grove Music Online*.**\$50** (32219)**86.****Klapka Induló**

[Pesten: Wagner József, 1849].

*Folio. [1] (blank), 2-3, [1] (blank) pp. Engraved. Manuscript titling (“Komáromi induló szerze Egressy Béni”) in pencil to recto of first leaf.**Moderately worn and soiled at edges; corners creased; light offsetting.***First Edition.** Mona 474. Scarce (no copies located in the U.S.).

Egressy composed his “Klapka March” while under siege in Komárno to honor General György Klapka, Minister of War during the Hungarian Revolution. It remains one of the official tunes of the Hungarian military.

\$50 (32270)**ELLENBOGEN, Adolf 1814-1886**

Composer and violinist Ellenbogen studied at the Vienna Conservatory and then returned to his home town of Miskolc where he organized and led the theater orchestra. He soon left to join the theater orchestra in Pest, where he also conducted the ballet. As a composer, Ellenbogen specialized in dances and fantasias on popular themes. In 1851, he founded the Magyar Zeneszerző-társulatot (Hungarian Composers Association).

87.**Bánk-Bán. Francia négyes**

Erkel Ferencz hasonnevű operájának dalaiból szerkesztette zongorára ... Ára 60 uj kr.

Pesten: Rózsavölgyi és társa [PN R és T. 705 Sz.], [1861].

*Folio. [1] (title), 2-7, [1] (blank) pp. Engraved.**Slightly worn and soiled; trimmed.*Quadrille based on themes from Erkel's *Bank Ban*.**First Edition.** Mona 1577. Rare (no copies located outside Hungary).**\$60** (31997)

See items 90-92.

88.**Francia négyes** Császár Ferencz Kunok czimü operájának kedveltebb dalaiból szerkeszté, és Hollósi Kornelia Kisasszonyak ... ára 30 x.p.p.

Pesten: Treichlinger J. [PN J.T. 170], [1849].

*Folio. [1] (title), 2-7, [1] (blank) pp. Engraved.**Spine repaired with paper tape; former owners' names to title in pencil (“A Mickerts”) and ink (“Otilie von Pilbach”) to title; light soiling and foxing throughout.*Five dances and a finale based on motives from Császár's *A' kunok*.**First Edition.** Mona 569. Rare (no copies in the U.S. or U.K.).

Kornelia Hollósy (1827-1890) was a Hungarian soprano of Armenian descent who became the leading operatic singer in Hungary. Erkel wrote roles specifically for her, and she frequently sang patriotic songs in her concerts during the rise of Hungarian nationalism.

\$50 (32000)

See item 78.

89.**Kornélia négyes** Zongorára a legkedveltebb Dalok után melyeket Hollosy Kornélia Kisasszony a nemzeti szinpadon énekelt ... Ára 30 k.p.p.

Pesten: Treichlinger J. [PN J.T. 249], [1852].

*Folio. [1] (title), 2-7, [1] (blank) pp. Engraved.**Leaves detached; left edge frayed; light soiling and offsetting.***First Edition.** Mona 650. Rare (no copies located outside Hungary).**\$50** (31998)**ERKEL, Ferenc 1810-1893****Bánk Bán (1861)***Opera, 3 acts.*

Libretto by Béni Egressy after the play by József Katona. Premiered Pest, National Theater, 9 March 1861.

“With its strongly national theme, its critical timing in relation to political events, and its readiness to draw on the world of folk melody and the formal principles of the Hungarian verbunkos, *Bánk bán* represents an important stage in the development of Hungarian opera. It is widely regarded as the most significant Hungarian opera of its time, for although not as widely popular in Hungary as *Hunyadi László*, it shows a broader command of dramatic characterization and greater skill in accommodating a national idiom. As the fruitof many years of idiomatic development, *Bánk bán* represents a high point in Erkel's output; his development thereafter took different directions and he never again succeeded in writing with such naturalness and vitality.” Dezső Legány, *Grove Opera*.**90.****Bánk Bán. [Piano-vocal score]**

Opera 3 felvonásban. Szövegét írta Egressy Béni. Deutscher Text von Peter Somogyi ... Magyar-német szöveges teljes zongora-kivonat Ára kor. 20.– Completer Clavier-Auszug mit ung.-deutschem Text Preis M. 20.–

Budapest: Rózsavölgyi és Társa [PN R & Co. 2792], [1902].

*Folio. Original dark red cloth-backed decorative boards printed in green, blue, silver, and black with small circular portrait gilt of composer in relief, decorative endpapers. 3ff. (title, preface by Péter Somogyi, cast list), 3-329, [2] (contents). Parallel texts in Hungarian and German. Bookplate to front pastedown.**Binding somewhat worn, rubbed, and bumped. Occasional light soiling; slightly browned; former owner's signature to first page of music.***First Edition.****\$85** (31624)**91.****Bánk Bán. [Piano-vocal score]**

Opera három felvonásban. Szövegét Katona József drámája után írta: Egressy Béni ... Zenéjét átdolgozta: Rékai Nándor. Szövegét átdolgozta: Nádasdy Kálmán és Oláh Gusztáv. A zongorakivonatot átnézte: Kenessey Jenő

Budapest: Zeneműkiadó Vállalat [PN Z. 1000], 1957.

Folio. Original full light green cloth with titling gilt to upper and spine. 5ff. (titles, foreword, cast list, contents), 3-215, [1] (colophon) pp. With appendix

ERKEL (cont.)

([24] pp. musical variants by Kenessey) laid in. Parallel texts in Hungarian and German.

Binding slightly worn and bumped. Slightly browned.

First Edition of the revised version.

The music was completely revised in 1939 by conductor and composer Nándor Rékai (1870-1943), incorporating a new libretto by Kálmán Nádasdy and Gusztáv Oláh. Further refinements were made in 1953 by Jenő Kenessey, who made the piano reduction; this is the only version that is recorded and widely performed.

\$75 (31621)



Item 93

92.

Bánk Bán. [Excerpts for piano solo]

Eredeti nagy dalmű 3 felvonásban szerző's zongorára két kézre alkalmazta.

Pesten: Rózsavölgyi és Társa [PN R. & C. 677], [1861].

Folio. Modern full dark blue cloth with titling gilt to upper. 1f. (decorative title), 3-95, [1] (blank) pp. Engraved.

Title slightly worn, soiled, and trimmed, with remnants of adhesive to inner margin and tape repairs to edges. Occasional markings in pencil; scattered light foxing and offsetting. Lacking pp. 43-46, supplied in photocopy.

Title lithograph by Ágost Canzi (1808-1866), featuring a three-quarters length portrait of the composer.

First Edition. Scarce (3 copies only located outside Hungary). A full vocal score was not published until 1902.

\$400 (31628)

See also items 87, 116.

Brankovics György (1874)

Opera, 4 acts.

Libretto by Ferenc Ormai and Lehel Odry after the play by Károly Obernyik. Premiered Budapest, National Theatre, 20 May 1874.

93.

Brankovics. [Excerpts for solo piano]

Opera négy felvonásban ... (Részletes kivonat) ...

Zongorára alkalmazta Erkel Sándor. Ára 2 fl. 1

Thlr. 10 Ngr.

Budapest: Táborosky és Parsch [PN T. & P. 506], [1875].

Folio. Modern dark blue cloth with titling gilt to upper. [1] (decorative title in black and red), 2-23, [1] (blank) pp.

Trimmed; slightly browned; outer leaves reinforced at spine.

Excerpts as listed on the title are:

“Induló, első finale (Kolo), románcz: ‘Mióta láttam őt,’ második finale: ‘Áldjon meg Isten,’ arioso: ‘De te sirsz atyám.’ és női kar.”

First Edition. The present excerpts represent the only music from the opera published until 1955.

Erkel collaborated with his sons Gyula (1842-1909) and Sándor (1846-1900) on the opera, as he did on many of his later works.

“In *Brankovics György*, composed to a prose libretto, Serbian and Turkish musical influences appear alongside Hungarian ones. The scale system employed is the major-minor one, although there are also derivations of the Hungarian scale and amalgamations of the different church modes ... The treatment of folk music foreshadows that of Bartók.” Dezső Legány in *Grove Music Online*.

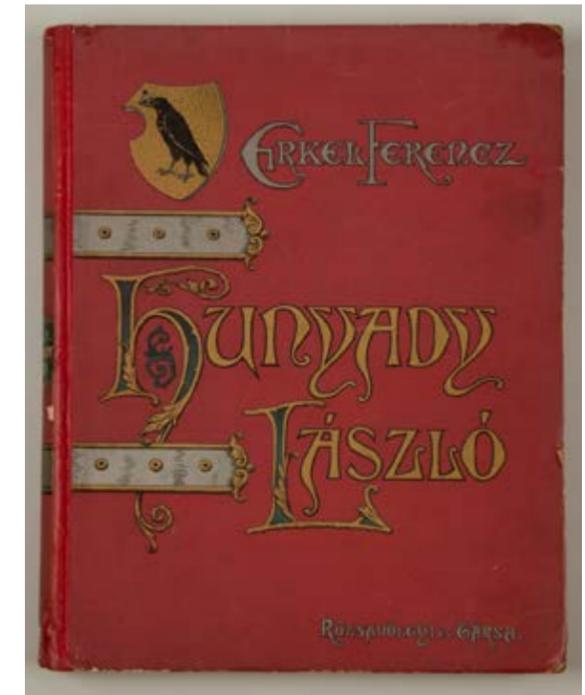
\$150 (31646)

Hunyadi László (1844)

Opera, 4 acts.

Libretto by Béni Egressy after the play by Lőrinc Tóth. Premiered Pest, National Theatre, 27 January 1844.

“Erkel, who conducted many French and still more Italian operas (especially those of Bellini and Donizetti), was of course influenced by them; he also had the greatest respect for Mozart and Beethoven. *Hunyadi László* includes numbers that clearly show Italian influence. More important, while some of the roles are mere types, several are well-characterized figures who are often differentiated by the use of motifs (among other devices). Erkel had considerable skill as dramatist and was able to employ a symphonic technique to achieve an organic unity. There is also a strikingly large amount of recitative, all of it accompanied; the motifs, used in both the lyrical music and the recitative to characterize situations, individuals and states of mind, to a large extent assure the dramatic coherence of *Hunyadi László*.” Dezső Legány in *Grove Dictionary of Opera*.



Item 94

94.

Hunyadi László. [Piano-vocal score]

Eredeti nagy opera négy Felvonásban ... szövegét írta Egressy Béni. Sajto alá rendezte és németre fordította Kern Aurél. Teljes zongora-kivonat Magyar és Nemet szöveggel és a szinpadai elrendezés pontos megjelölésével ...

Budapest: Rózsavölgyi és Társa [PN R. & Co. 2433], [1896].

Folio. Original dark red decorative boards printed in gold and silver, decorative endpapers. 1f. (half-title, colophon), 4ff. (title, foreword, cast list, contents), [3]-309 pp., 1f. (publisher's catalog). Parallel texts in Hungarian and German. Bookplate to front pastedown; former owner's signature to foot of title dated 1896.

Binding somewhat worn, rubbed, and bumped; rebacked with red cloth; tear to inner margin of front free endpaper. Slightly browned; some signatures split.

With three-quarter length frontispiece portrait of Erkel.

First Edition of the complete piano-vocal score.

\$120 (31640)

95.

Hunyadi László [Nyitány]. [Solo piano]
Zongorára részletes kivonatban és Méltóságos Gróf Fay István a' Málhthai kereszt rend Lovagjának mély tisztelettelajánlja.

Pesten: Treichlinger J. [PN J. T. 112], [1846].

Folio. Original publisher's dark ivory wrappers. If. (title), 3-14 pp., if. (blank). Engraved. Former owner's signature ("Gosztony Beata") to foot of title.

Significant wear with tape reinforcement to spine and nearly all edges, not affecting music. Occasional light stains, foxing, and offsetting.

First Edition, first issue. Mona 514.

\$100 (31642)

96.

Hunyadi László ... Nyitány. [Solo piano]

Pesten: Treichlinger J. [PN J. T. 112], 1861.

Folio. Original publisher's wrappers. If. (collective title), 3-14 pp., if. (blank). Engraved. Publisher's blindstamp to foot of title.

Spine slightly frayed; minor wear and browning; thumbed at corners.

First Edition, later issue.

\$60 (32272)

97.

ZAPF, Antal fl. 1840-1870 (arr.)

Ouverture de l'Opera Hunyady László. [Piano 4-hands]

Pesth: J. Treichlinger [PN J. T. 135], [1847].

Folio. [1] (title), 2-27, [1] (blank). Engraved.

Outer leaves lightly worn and soiled; spine reinforced with white tape. Occasional foxing and offsetting; small dampstain to upper right blank margin and upper corners throughout; impression to title page light.

First Edition of this arrangement. Mona 531. Scarce (no copies located in the U.S. or U.K.).

\$75 (31708)

98.

Hunyadi László ... Indulo. [Solo piano]

Pesten: Treichlinger J. [PN J. T. 155], [1848].

Folio. [1] (title), 2-3, [1] (blank) pp. Engraved.

Minor wear and soiling; slightly trimmed, not affecting text.

First Edition, first issue. Mona 550. Scarce (no copies located in the U.S. or U.K.)

\$65 (32273)

99.

Hunyadi László. [Excerpts for solo piano]

1848-1861

Folio. Modern full dark blue cloth with titling gilt to upper.

Contents:

Nyitány. Pesten: Treichlinger J. [PN J.T. 112], 1861. *If. (title), 3-14 pp. Engraved. First Edition, later issue.*

Schwanen Gesang Hattyúdal ... Pesten: Rózsavölgyi és Társa [PN R. & C. No. 407], [1860]. *If. (blank), if. (decorative title), 3-10 pp. Engraved. An Early Issue.* Mona 1326.

Induló. Pesten: Walzel A.F. [Treichlinger] [PN J.T. 155], [1848]. *If. (upper wrapper), [1] (blank), 2-3, [1] (blank) pp. Engraved. First edition, later issue.* Mona 550.

Minor soiling to margins; light foxing to Induló.

\$100 (31630)

100.

Hunyadi László. [Excerpts for solo piano]

Eredeti nagy opera négy Felvonásban ... szövegét írta Egressi Béni. Zongorakivonat két kézre szöveg nélkül Ára 10 korona.

Budapest és Lipcse: Rózsavölgyi és Társa [PN 1932], [ca. 1900].

Folio. Original decorative green wrappers printed in gold and silver. If. (portrait lithograph), if. (title), 3-64 pp. With "Magyar Aria De La Grange Asszonyinak"

[PN 1980; 3-7 pp.] tipped-in between pp. 30 and 31. With lithographic frontispiece of the composer by Ágost Canzi (1808-1866) dated 1861. Previous owner's decorative bookplate to upper outer corner of front pastedown.

Wrappers somewhat worn and rubbed; somewhat crudely rebaked. Slightly browned; several splits at hinge.

Later edition.

\$50 (31637)

101.

Hunyadi László. [Excerpts for solo piano] Opera ... Zongorakivonat 2 kézre

Budapest és Lipcse: Rózsavölgyi és Társa [PN 1932, 1936a], [ca. 1915].

Quarto. Original printed wrappers with decorative device to head of upper. If. (title), 3-64 pp. Bookseller's handstamp to upper wrapper and title.

Wrappers torn and nearly detached. Quite browned.

Later edition.

\$25 (31645)

See also item #130.

102.

István Király. [Libretto] Opera 4 felvonásban. Szövegét Dobsa Lajos »Első István Király« című tragédiája nyomán írta Váradi Antal.

Budapest, 1896.

Octavo. Cloth-backed decorative dark ivory printed boards printed in gold, with elaborate national seal of Hungary embossed to upper. If. (title), If. (named cast list), 5-47, [1] pp. Text in Hungarian; synopses in German, French, and English.

With "Díszelőadás a magyar állam ezer éves fennállásának ünnepe alkalmából 1896. május 2" [Ceremonial Presentation on the Occasion of the Millennium of the Hungarian State] printed to upper.

Binding slightly worn and soiled; small blue ink stain to upper. Light uniform browning.

Libretto by Antal Váradi after Lajos Dobsa.

Premiered Budapest, Royal Hungarian Opera, 14 March 1885.

While Erkel collaborated with his sons Gyula (1842-1909) and Sándor (1846-1900) on many of his later works, it is not clear how much, if any, of the elder Erkel's music ended up in the final version of the present work. It was extremely popular after its premiere and had a celebrated production for the 1,000th anniversary of the founding of Hungary.

\$75 (32256)

103.

KLEINECKE, Rudolf 1861-1940 (arr.)

Névtelen hősök. [Excerpts in piano-vocal score] Opera egyveleg zongorára átírta Kleinecke Rudolf

Budapest: Bárd Ferencz és Testvére [PN B.F.T. 1806], 1915.

Folio. Stapled. Decorative title with illustration of a World War I soldier printed in dark green. 2-18 pp. Text in Hungarian.

Title slightly worn and soiled; handstamp of publisher with date of January 6, 1919 and price stamps to title.

Contains 4 numbers from the opera.

Written in collaboration with his sons to a libretto by Ede Tóth. Premiered Budapest, National Theatre, 30 November 1880.

Névtelen hősök (Unknown Heroes) is set during the Hungarian revolution of 1848. This war theme led to a short revival in 1916.

\$45 (32207)

104.

BEYER, Ferdinand, 1803-1863 (arr.)

Ungarische Volkshymne ("Gott erhalte Ungarn") von Erkel Vaterlands-Lieder (Chants patriotiques) für das Piano-Forte bearbeitet von Ferdinand Beyer. Pr. 18 kr.

Mainz: B. Schott's Söhnen [PN 16433], [1861].

Quarto. Full modern cloth. [1] (title), 2-3, [1] (blank) pp. Lithographed.

1840-1867

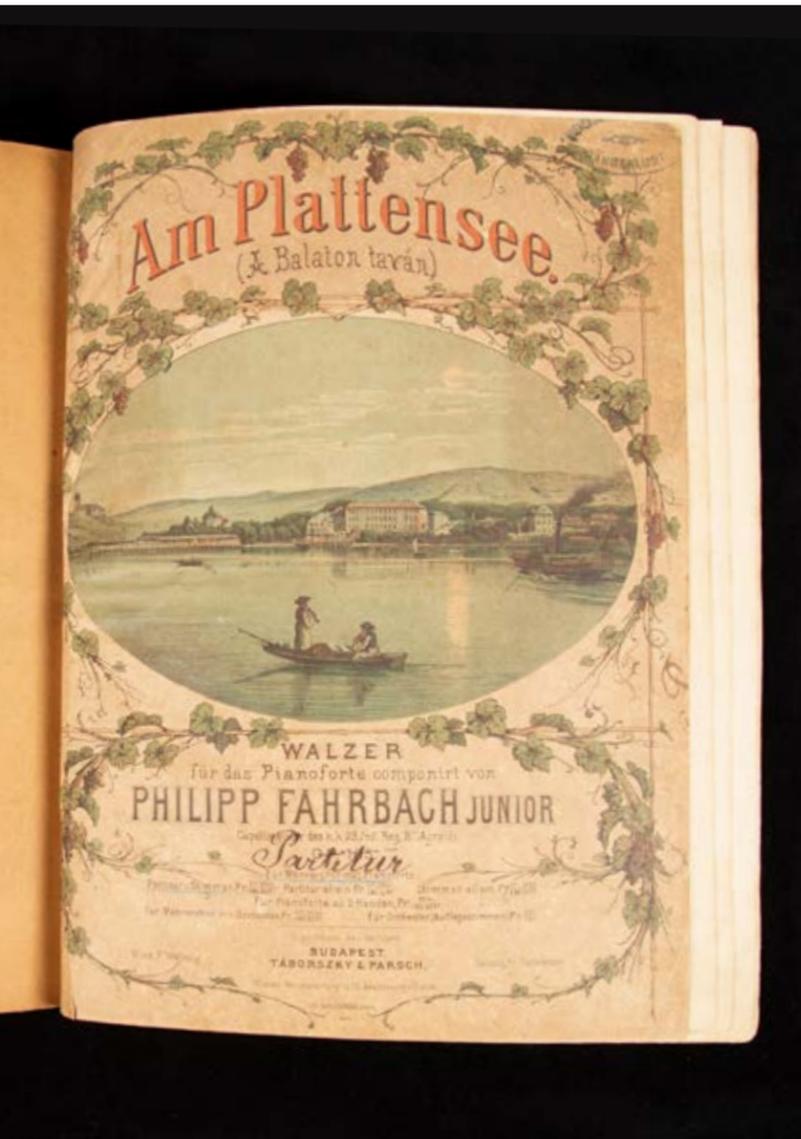
Spine reinforced. Lightly browned.

With decorative chromolithograph title featuring two Hungarian flags. No. 60 in the series Vaterlands-Lieder.

The “Himnusz” by Ferenc Kölcsey, set to music by Ferenc Erkel, has served as both the official and unofficial Hungarian national anthem since its composition in 1844.

Ferdinand Beyer was a German pianist and composer known for his many arrangements for piano as well as for his piano method.

\$80 (32014)



105.

ERKEL, Ferenc 1810-1893

Collection of opera excerpts

Budapest: Zeneműkiadó Vállalat, 1954.

3 volumes. Octavo. Original publisher's printed wrappers. Text in Hungarian and German.

Contains eight works from Erkel's best-known operas: *Bánk Bán*, *Brankovics*, *László Hunyadi*, and *Dózsa György*.

Az énekmondó románca a “Dózsa György” C.

Operából. [Z. 1815]. 8 pp.

Tenor-Áriák – Tenor-Arien. [Z. 1794]. 20 pp.

Bariton-Áriák – Bariton-Arien. [Z. 1795]. 16 pp.

Slightly worn; signature in ink to title; small tape repair to last leaf of Tenor volume.

\$25 (32262)

FAHRBACH, Philipp 1843-1894

106.

Am Plattensee (A Balaton taván)

Walzer ... Op. 105. Für Männerchor mit Pianoforte.

Budapest: Tábornszky & Parsch [PN T. & P. 618], [1876].

Folio. Heavy contemporary plain brown wrappers with manuscript titling to label to upper, original publisher's lithographic wrappers printed in colour bound in. 1f. (printed dedication to the Budapest Männergesangverein), 5-19 pp. Text in German and Hungarian. Former owner's handstamp (“Neubauer Männergesangverein Sängerkunst”) and inventory numbers to heavy outer wrapper.

Moderately worn and browned; title adhered down to outer wrapper at inner margin, slightly defective throughout; tears to lower portion of each leaf, not affecting music; annotations to text in pencil.

Title lithograph by Röder features two musicians on a boat on Lake Balaton.

First Edition. Scarce (no copies located in the U.S.).

Austrian composer and bandmaster Philipp

Fahrbach (Junior) followed in his father's footsteps, taking over his orchestra in 1855. The elder Fahrbach had worked closely with Johann Strauss in Vienna.

\$100 (32265)

FARKAS, Miska 1829-1890

107.

Collection of 4 csárdás for piano

[1857-60]

4 scores. Folio. Disbound.

Kálmán Csárdás. [Pest]: Hölgfutár, 1857. [1] (title), 2-3, [1] (blank) pp. Engraved. Not in Mona.

Irma Csárdás. [Pest]: Hölgfutár, 1857. [1] (title), 2-3, [1] (blank) pp. Engraved. Not in Mona. Published the same year by Rózsavölgyi.

Csornai Emlék Csárdás. Pesten: Rózsavölgyi és társa [PN R. & Co. 644], [1860]. [1] (title), 2-3, [1] (blank) pp. Mona 1499.

Egyesüljünk Csárdás. Bacsben: Intezseb, [1861]. [1] (title), 2-3, [1] (blank) pp. Published the same year by Rózsavölgyi.

Light offsetting to titles; scattered foxing.

Farkas was a celebrated Romani violinist who toured both Europe and America with his band of fellow musicians throughout the 1850s and 60s. He proudly claimed no knowledge of music notation and had others notate his original compositions.

\$100 (32233)

FRANK, Ignác 1824-1897

108.

Collection of 4 csárdás for piano

[1856-57]

4 scores. Folio.

Light wear; scattered foxing.

Laura Csárdás. Pest: Treichlinger J. [PN J.T. 361], 1856. [1] (title), 2-5, [1] (blank) pp. Engraved. Signature of Antal E. Zitrtsch to title. Mona 749.

Csárdás Beöthy Laszlo. Pesten: Rózsavölgyi; Wien: A.O. Witzendorf [PN A.O.W. 21], [ca. 1856], [1] (title), 2-3, [1] (blank) pp. Engraved. Handstamp of Ignác Frank and signature of A.E. Zitrtsch to title.

Kamilla Csárdás. Bécs: Glöggl Ferencz [PN F.G. 775], [ca. 1856]. [2] (title), 3-5, [1] (blank) pp. Engraved. Handstamp of Ignác Frank to title.

“Kocsmáros vagyok én!” Csárdás. [Pest]: Hölgfutár, 1857. [1] (title), [3] pp. Typeset. Mona 2926.

Violinist and composer Ignác Frank wrote a number of csárdás and other folk-inspired dances and tunes. Several of his works achieved greater fame in versions by Brahms, Massenet, Liszt, and Mosonyi.

\$85 (32234)

GYERTYÁNFFY, Matild 1838-1909

109.

Országgyűlési csárdás Koronázási Ünnepe Emlékére; szerző s a nagy hazafi Deák Ferencz-nek mély tisztelettel ajánlja Gróf Schmettow szül. Bobdai Gyertyánffy Matild.

[Pest]: Rózsavölgyi és társától [PN T], [1867].

Folio. [1] (lithographed title), 2-5, [1] (blank) pp. Engraved. Title incorporating a large lithographic illustration of the Hungarian national crest.

Trimmed, with partial loss of text to foot of title, price sticker to lower left. Slightly worn; occasional small stains and tears to blank margins; light foxing throughout.

First Edition. Mona 2306. Rare (no copies located outside of Hungary).

Hungarian composer Matild Gyertyánffy (Countess von Schmettow) wrote this “Országgyűlési” (National Assembly) csárdás in honor of the 1867 Coronation of Francis Joseph and Elisabeth of Austria, beginning the Dual Monarchy of Austria-Hungary.

\$85 (32271)

HÖSZLY, Jakab fl. 1860-1890**110.**

Ábránd a “Szózat” felett Zongorára ... Ára 80 uj kr.

Pesten: Rózsavölgyi és társa [PN R & C. No. 661], [1861]

Folio. Disbound. 1f. (title engraved by Wilhelm Tatzelt), 3-9, [1] (blank) pp. Engraved. For solo piano. Faint blindstamp to foot of title. Previous owner's handstamp (“Fuith Paula”) to upper right corner of title.

Blank lower inner corner lacking; light foxing throughout.

First Edition. Mona 1520. Rare (one copy located outside Hungary, at BnF).

Based on the Hungarian patriotic anthem “Szózat.”

\$50 (31774)

KÁLOZDY, János 1812-1882**111.**

Collection of works for piano in manuscript, including two autographs

Autograph manuscripts:

Induló Doppler Ferencz “Benyovsky” című dalműből szerkeszté zongorára ... Oblong folio. [1] (title), 2-5, [1] (blank) pp. Notated in ink on 10-stave paper. Initialed at conclusion with

flourish, and dated June 21, 1851, Aachen.

Külhangok eredeti Csárdások zongorára ... Oblong folio. [1] (title), [3] pp. Notated in ink on 10-stave paper. Initialed at end with flourish, and dated June 21, 1851, Aachen.

6 manuscripts:

Folio. Notated in ink on 12-stave paper in a single hand, most likely that of Béla Kéler, who signed and dated Klänge aus der Ferne. Later published by H. F. Müller and possibly used as the engraver's Stichvorlage based on the added titles and plate numbers in a different hand.

Neruda Csárdás. 4 pp. on six leaves.

Bécsi emlék Induló. 3 pp. of a bifolium.

Hazám emlekszem rád (Vaterland ich gedenke Dein) eredeti Csárdás. 3 pp. of a bifolium.

Marien-Polka. 3 pp. of a bifolium.

Klänge aus der Ferne. 4 pp. on six leaves. Dated Wien 12 Aug. [1]85. and signed “Kéler Béla”

Benyovsky-Marsch. 4 pp. on six leaves. Pašteover with two systems on p. 3, pencil annotations on p. 4.

Slightly browned; scattered minor soiling.

2 manuscripts:

Bécsi Emlék Induló. Oblong octavo. Title + 3 pp. of a bifolium. Notated in ink on 12-stave paper with printed staves in blue and decorative border in red. In an unknown hand. With numerous corrections and annotations in red ink, possibly in the hand of Kálozdy.

Marien Polka. Folio. Title + 3 pp. of a bifolium.

Notated in ink on 12-stave paper labelled Ernst ter Meer in Aachen. In an unknown hand.

János (Johann) Kálozdy was a Hungarian violinist and composer who led the Lóczer Hungarian Music Society, known for playing popular tunes and both Magyar and Romani folk music. Based on concert announcements, the group undertook a tour of Europe from 1850-52, corresponding to the publication of Kálozdy's music in Vienna as well as the present manuscripts.

The signature of composer Bélá Kéler indicating him as the copyist for six of the pieces is an interesting connection. Kéler lived in Vienna from 1845-54, and as a fellow Hungarian and violinist, it seems probable that he could have served as an intermediary between Kálozdy and the publisher H.F. Müller.

\$850 (32016)

KÉLER, Béla 1820-1882**112.**

Am schönen Rhein gedenk' ich dein!

Walzer – Aux bords du Rhin, je pense à toi. ... Op. 83. Für Pianoforte zu 2 Hdn. Pr.15 Sgr.

Berlin & Posen: Bote & G. Bock [PN 8083], [1869].

Oblong folio. Disbound. [1] (decorative title), 2-11, [1] (blank) pp. Lithographed. Large lithograph to title of a castle on the Rhine by H. Zartmann. Publisher's blindstamp to foot of title.

Heavy dampstaining to corners; soiling and foxing to outer leaves; repair to verso of last leaf.

First Edition.

Kéler studied the violin informally before moving to Vienna in 1845, where he joined the orchestra of the Theater an der Wien. He spent most of his career as a conductor, leading ensembles in Berlin, Vienna, and Wiesbaden. Although working outside of Hungary, Kéler never adopted a German name, and composed numerous works on Hungarian themes. Brahms based one of his Hungarian Dances on Kéler's *Bártfai emlék*, op. 31.

\$75 (31981)

113.

Dallam-Négyes Magyar népdalok után Zongorára ... 51dik mű. Farkas Károlyné született Bakody Elza asszonyságnak. Ára 60 kr.

Pesten: Rózsavölgyi és társa [PN G.N. 747 Sz.], [1862].

Folio. Disbound. 1f. (decorative title), 2-7, [1] (blank) pp. Engraved. For solo piano.

Engraved title by Wilhelm Tatzelt featuring a couple in traditional dress, the man holding a furulya [folk recorder].

Trimmed, with some loss to publication information at foot of title. Slightly worn and soiled; moderate offsetting.

First Edition. Mona 1625.

\$75 (32229)

KNAUER, István fl. 1860**114.**

Magyar menekültek indulója (Marche des émigrés hongrois.) Zongorára ... 10 dik mű ... Ára 80 új kr.

Kassán: Hartig Gustáv, 1861. Printed by J. Zabraczky in Kassa, with distributors' addresses in Pest, Paris, and London.

Folio. Illustrated title with engraving of a soldier holding a coloured Hungarian flag, [2] pp. Lithographed. For solo piano.

Slightly worn and foxed; central horizontal crease; trimmed, just touching illustration at right margin.

First Edition. Mona 3112. Rare (no copies located outside Hungary).

Knauer was from the city of Kassa (Košice, Slovakia), where his few known works were published. There were no specialized music publishers there at the time, and this is the only documented piece of music printed by either Zabraczky or Hartig.

A rare example of 19th century Hungarian music lithography.

\$250 (32151)



KNEIFEL, Antal 1819-1885

115.

Sarolta Négyes

Zongorára ... 4ik. mű: ára 30 k.p.p.

Pesten: Treichlinger J. [PN J.T. 288], 1853.

*Folio. Disbound. [1] (decorative lithographic title by Steger), 2-7, [1] (blank) pp. Engraved. For solo piano.**Slightly worn and soiled; moderate offsetting.*

Contains 6 dance movements for solo piano: Pantalon; Été; Poule; Trénis; Pastourelle; and Finale.

First Edition. Not in Mona. Rare (no copies located outside of Hungary).

Kneifel, a composer and conductor, was the director of music at the major Catholic school in Buda parish as well as a cantor in Krisztinaváros. A prominent proponent of the music of Liszt, Kneifel performed many of the composer's works throughout his career.

§85 (31992)

KOVALTSIK, Amát fl. 1860-1870

116.

Bánk Bán de Fr. Erkel Répertoire du théâtre national petites fantaisies faciles et instructives pour le Piano sur des motifs d'operas favoris hongroises ... No.1 ... Kor. I. 60.

Budapest: Rózsavölgyi és Társa [PN G. N. 743], [ca. 1900].

*Folio. Original publisher's wrappers with vignette of a building to upper, possibly the New theatre in Budapest. 3-10 pp. Publisher's catalogue with incipits to verso of lower wrapper. Hungarian bookseller's handstamp to foot of title.**Wrappers frayed at edges, with several tape repairs. Somewhat worn and browned.***First Edition, later issue.** Mona 1621. Rare (no copies located outside Hungary).A fantasy for solo piano on themes from the opera *Bánk Bán* (1861) by Ferenc Erkel. Kovaltsik appears to have been a prolific arranger and composer of piano music based on popular operas. Dozens of works were published in the 1860s and some, such as the present composition, were issued multiple times over decades.

§35 (31777)

See also items 90-92.

MOSONYI, Mihály 1815-1870

117.

Magyar zene melyet Palotasi János**“Galgóczi emlék” című műve után Zongorára Kidolgozott ... 5ik melléklet a “Zenészeti lapokhoz”**

Pesten: Rózsavölgyi és társá [PN G.N. 738], 1862.

*Folio. Disbound. 1f. (recto decorative lithographic title by Wilhellm Tatzelt, printed by George Lorber, verso blank), 2-11, [1] (blank) pp. Engraved.**Light scattered foxing and soiling.***First Edition.** Mona 1615.

János Palotási (1821-1878) was a violinist and composer who helped to promote Hungarian music and culture. His compositions were popular in their own right, and also as inspiration for others, such as Brahms and Mosonyi.

Mosonyi was born Michael Brand on the border between Austria and Hungary. In 1842 he moved to Pest, where he would live and work the rest of his life, dedicating himself to a national Hungarian style. To recognize his change of style and honor his heritage, he adopted his Hungarian name in 1859.

§135 (32228)

MÜLLER, József 1821-1876

118.

Négy magyar induló

Zongorára ... ára 45 k.p.p.

Pesten: Wagner József [PN W.I.], [ca. 1850]

*Folio. Disbound. [1] (title), 2-10, [2] (blank) pp. Engraved. Publisher's initial blindstamp and contemporary signature (“A E Zitrtrisch”) to title.**Scattered light foxing to outer leaves.*

Contents:

Magyar induló [Kossuth]

Toborzó induló

Pesti önkénytesek indulója

Jász-kun-kaszás induló

First Edition, third issue. Mona 365.

József Müller served as bandmaster to two Hungarian infantry regiments, in which capacity he composed a number of patriotic marches, many of which became quite popular in their versions for piano.

§65 (32236)

PÉKÁRY, József fl. 1850-1860

119.

Trovatore francia négyes Verdi Trovatore című operájából Zongorára ... 2.ik kiadás.

Pesten: Treichlinger J. [PN J.T. 298], 1854.

*Folio. Disbound. [1] (title), 2-9 pp. Engraved. Decorative lithographic title page by Steger. Publisher's blindstamp to foot of title.**Slightly soiled.***Second edition, with corrected title page.** Mona 692. Rare (no copies located).Contemporary to the first Hungarian performance. The first issue of this work was attributed to György Arnold (1781-1848), who died before *Trovatore* was

written. There is no record of József Pékár other than a few piano works and brief mentions as a musician in Pest.

§35 (32002)

REMÉNYI, Ede 1828-1898

120.

Eredeti magyar népdalok és**csárdások Zongorára ... [I-] III dik füzet. (szerző sajátka) Á három füzetnek bolti ára 3 fl.**

Wien: A.O. Hammer, [ca. 1867].

*Folio. 3-10 pp.; 3-10 pp.; 1f. (decorative title), 3-9, [1] pp. Three pieces in total. Engraved.**Somewhat worn and soiled; edges and corners frayed and creased; several leaves loose; minor offsetting throughout. title of third piece detached; titles of first two pieces lacking.*

First page of music of each piece contains lines of poetry by Sándor Petőfi (1823-1849).

With early signature of “Caroline [?]Brontz” to foot of title of third piece.

First Edition. Rare (no copies located in the U.S. or the U.K.).Hungarian composer and violinist Ede Reményi (Eduard Hoffmann) made his debut in Pest in 1846 but was then exiled following his involvement with the uprising against Austria. He toured Germany with Brahms, who introduced him to Liszt. The elder Hungarian became his friend and mentor, composing his *Epithalam* for Reményi's wedding.

Appearing throughout Europe as a virtuoso, Reményi was finally allowed back into Hungary in 1860. He continued to tour throughout his life and died at age 70 while giving a concert in San Francisco.

The *Eredeti magyar népdalok és csárdások* were published in three parts for solo piano and reflect his strong nationalistic feelings.

§150 (31986)

121.

“Repülj fecském ablakára” és “Ezt a kerek erdőt járom én” magyar népdalok Zongorára átírta és Csekonits Liphay Leona bárónő Ő Nagyságának legmélyebb tisztelettel ajánlja ... Ára fl 1.

Pesten: Treichlinger J., 1860.

Folio. 1f. (recto decorative title by Wilhelm Tatzelt, verso blank), [1] (performance note), 4-10, [2] (blank) pp. Engraved. “3ik Kiadás” printed to head of title; publisher’s blindstamp to foot.

Spine reinforced with paper tape. Small dark stain to upper right corner throughout.

First Edition, third issue. Mona 911.

\$65 (32235)

RIDLEY-KOHNE, Dávid 1812-1892

122.

Csárdás á Monsieur François Erkel.

[Parts] Varié pour violon avec accompagnement de piano ... Pr. 1 f.C.M.

Pest: Rózsavölgyi & Cie [PN R. et C. No. 28], [1852].

Folio. Sewn. 1f. (title), 3-11, [1] (blank) pp. + violin part (4 pp.). Engraved. Decorative lithographic title page with additional imprints of Whistling in Leipzig and Glöggel in Vienna. Bookseller’s handstamp to foot of title and first pages of music.

Outer leaves browned and soiled; moderate offsetting throughout; some corners creased; spine reinforced with tape.

First Edition, variant issue. Mona 961. Scarce.

Violinist and composer Ridley-Kohne spent the majority of his career performing and teaching in Pest. His compositions are almost exclusively dances and tunes for the violin.

The “Éljen!” Csárdás is the composer’s most popular work. The present copy has a variant title page that omits the patriotic Hungarian “Éljen!” (Long live!), in all likelihood due to the Vienna imprint.

\$85 (32001)

RÓZSAVÖLGYI, Márk 1789-1848

123.

Első magyar társas táncz mellyet Szöllősi Szabó Lajos, tánczművész allapterve szerint az 1842iki carnevál üneperé, Zongorára szerkesztett és Hazánk Lelkes Hölgyeinek mély tisztelettel ajánl ... ára 30 X.

Pesten: Wágner Jóséf [PN D], [1842].

Folio. 1f. (recto with small illustration of couples performing a social dance, verso blank), 3-7, [1] (blank) pp. Engraved.

Slightly worn, soiled, and browned; spine reinforced with paper tape. Moderate offsetting and scattered foxing throughout

First Edition. Mona 347. Scarce (4 copies only located outside Hungary).

Composer and violinist Márk Rózsavölgyi was one of the major figures in Hungarian music in the generation preceding Liszt.

Lajos Szabó Szöllősy (1803-1882) was one of the most important Hungarian dancers and choreographers of the 19th century, promoting folk and national dance styles.

\$100 (32143)

124.

Névnapi magyar Zongorára szerzé és Tekintetes ‘sujtai Némethy Sámuel urnak ... ára 15 kr.

Pesten: Wagner József, [1844].

Folio. [1] (title), 2-3, [1] (blank) pp. Engraved.

Slightly worn and browned.

First Edition. Mona 373. Rare (no copies located outside Hungary).

\$75 (31993)

RUPP, Zsigmond 1838-1917

125.

Marianna Csárdás Zongorára ... Nagyságos Walheim Marianna kisasszonyoknak mély tisztelettel 91k mü Ára 50 kr | 10 ngr.

Pesten: Rózsavölgyi és társá [PN N.G. 914], [1864].

Folio. 1f. (recto decorative title with illustration of two musicians and a couple dancing, verso blank), 3-6, [2] (blank) pp. Engraved. For solo piano.

Somewhat worn and soiled at edges; light foxing and offsetting; outer leaves detached.

First Edition. Mona 1797. Scarce (no copies located in the U.S. or U.K.).

Rupp spent his career as a prominent civil-law notary but published a number of csárdás and polkas in the 1860s.

\$90 (32231)

126.

Pesti-Nóta Eredeti csárdás Zongorára ... 7k mü. Ára 54 uj kr.

Pesten: Rózsavölgyi és társá [PN R. & Co 666], [1861].

Folio. 1f. (recto title, verso blank), 3-5, [3] (blank) pp. Engraved. For solo piano.

Somewhat worn and soiled; small tear to left margin, not affecting music; right corner chipped.

First Edition. Mona 1527. Rare (no copies located outside Hungary).

\$60 (32239)

STUBENBERG, Maria Anna 1821-1912

127.

Three works for solo piano

[1853-1859]

Quadrille für das Pianoforte ... Op. 7. Wien: F. Glöggel [PN F.G. 397, J.S. 100], [1853]. *Folio. [1] (title), 2-7, [1] (blank) pp. Engraved. Worn and soiled; dampstaining throughout; scattered foxing*



Item 127

and offsetting; annotation in ink to title; spine repaired with tape.

Valet-Polka für das Pianoforte ... 11tes Werk. Wien: F. Glöggel [PN F.G. 634], [1854]. *Folio. [1] (title), 2-3, [1] (blank) pp. Engraved. Slightly worn; minor offsetting.*

Hedervári Emlék Csárdás Zongorára ... 21dik Mü. Bécsben: F. Glöggel [PN F.G. 965], [1859]. *Folio. 1f. (decorative title with lithographic scene depicting a group of four people, one a young woman with a mandolin-like instrument being ferried in a boat close to an elegant home, signed in the stone by the artist; signature illegible), 3-6 pp. Engraved. Worn and soiled; slightly creased; minor foxing and soiling to blank margins; offsetting throughout; spine repaired with tape.*

First Editions. Scarce (no copies located in the U.S. or U.K.).

Countess Maria Anna von Stubenberg (-Zichy) was born in Graz but raised in Pest, where she developed her talents as a pianist, composer, and improviser. She composed over 160 works, primarily for solo piano, and was influenced by both Austrian and Hungarian culture.

\$135 (31780)

SZÉCHENYI, Ödön 1839-1922**128.****Ez az élet gyöngy élet**

Csilli csárdás Ára 50 kr | 10 ngr.

Pesten: Rózsavölgyi és társa [PN 893 sz], 1863.

*Folio. Disbound. 1f. (decorative title), 3-5, [1] (blank) pp. Engraved. For solo piano. Title lithograph featuring a dancing couple in a woodland scene; printed by Schneckenberger. Publisher's handstamp to foot.**Slightly trimmed; light soiling, foxing, and offsetting; small tear and paper tape repair to blank margins of last leaf.***First Edition.** Mona 1778.

Count Széchenyi was an amateur composer who published several dances for piano in the 1860s. His primary focus, however, was as the chief proponent and organizer of fire protection. He helped to found the National Hungarian Fire Brigade in 1870. He later advanced a similar measure in Turkey, for which he was given the title of Pasha, one of the few Christians to receive such an honor in the Ottoman Empire.

\$65 (32240)**SZÉKELY, Imre 1823-1887****129.****Souvenir de ma patrie.** [Magyar Ábrand No. 1]

Pest: Rózsavölgyi & Compagnie [PN R. et C. 73], 1869.

*Folio. [1] (collective title "Oeuvres pour le piano par Emerique Székely"), 2-19, [1] (blank) pp.**Somewhat worn and soiled; light dampstaining throughout; wear and soiling to margins; light foxing throughout.***First Edition, third issue.** Mona 1019.**\$60** (32263)**130.****Réminiscences de Hunyadi László**

[Magyar Ábrand No. 5]

[Pesten: Rózsavölgyi és társa [PN R. & C. 203], 1856].

*Folio. 3-19, [1] (blank) pp. For solo piano.**Slightly browned; scattered foxing; repairs to verso of final leaf; spine reinforced with tape. Title page lacking.*Based on themes from Erkel's *Hunyadi László*.**First Edition, later issue.** Mona 1182.

Hungarian composer and pianist Székely made his first appearance at the National Theatre in 1845 and then toured Paris and London before returning permanently to Pest in 1853. He taught piano to many noble families as well as performing concerts of his own works. Székely primarily wrote short piano works, including a series of "Magyar Ábrand" that were fantasies on well-known Hungarian themes.

\$25 (31985)

See also items 94-101.

THERN, Károly 1817-1886**131.****[Op. 19, No. 1]. Deux valse pour le Piano** Á Mademoiselle Andorine de Kiss ... 36 kr. M.d.C.

Pest: Lauffer & Stolp. [PN L.S. 1], [1858].

*Folio. [1] (decorative title), 2-7, [1] (blank) pp. Engraved. For solo piano.**Leaves detached; worn; edges somewhat frayed and soiled; moderate offsetting and light foxing throughout.***First Edition.** Mona 2672. Rare (no copies located outside Hungary).

Thern formed an orchestra in Miskolc, when he was just 17, before moving to Pest to study. His incidental music garnered significant praise and he was made assistant conductor of the National Theatre in 1841. Thern's sons studied with Reinecke, Moscheles, and Liszt, then toured Europe in the 1860s performing two-piano recitals.

\$75 (32015)**TRAVNYIK, János 1816-1864****132.****Hódolat Kör magyar Zongorára.** Bohus-Szögyény Antonia ... Ára 54 új xr.

Pesten: Rózsavölgyi és társánál [PN R. & C. No. 177], [1858].

*Folio. [1] (title), 2-7, [1] (blank) pp. Engraved. For solo piano.**Somewhat worn, browned, and soiled; outer leaves detached; central vertical crease with corresponding small splits to edges.***First Edition, second issue.** Mona 1150.

Travnyik was a composer and pianist active in the Hungarian nationalist movement of the mid-19th century. He published two collections of folk songs as well as numerous dances and folk settings for piano. His *Makói-csárdás* (1849) was utilized by both Brahms and Kodály.

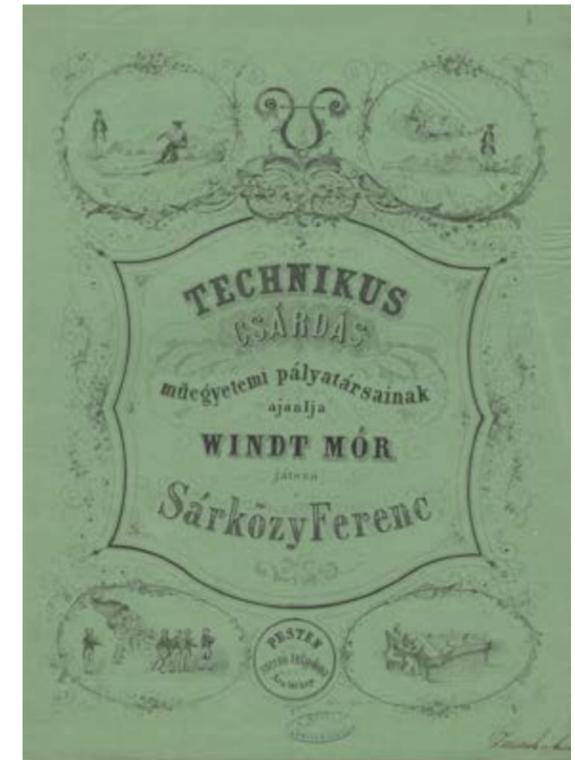
The work is dedicated to Antónia Szögyény-Bohus (1803-1890), who helped promote education, charity, and women's rights.

\$65 (31991)**WINDT, Mór fl. 1850-1870****133.****Technikus csárdás** Müegytani pályatársainak ajánlja ... játeza Sárközy Ferenc ... Ára 40 kr.p.

Pesten: Szerző [the Author], 1856.

*Folio. Original publisher's green printed wrappers. [1] (decorative title), 2-3, [i] (blank) pp. Engraved. "Technicus" to title, with "Technikus" to wrapper and head of first page of music. Music seller's handstamp and contemporary signature ("Antal E Zittritsch") to upper wrapper.**Wrappers splitting. Slightly trimmed; minor wear; slight show-through to first page of music.*

Title page by Stéger featuring four musically-themed vignettes, dated 1856.

First Edition, printed before the edition of

Item 133

Rózsavölgyi. Mona 2991. Rare (no copies located outside Hungary).

Windt was one of many composers who flourished in the nationalist spirit of the mid-19th century. His *Emma csárdás* (1858) achieved lasting fame as the basis for the Hungarian Dance No. 2 by Brahms.

A fine example of an Hungarian illustrated music title.

\$135 (32241)**ZAPF, Antal fl. 1840-1870****134.****L'idée fixe** Thème original varié pour le Piano ... A Mademoiselle Emma de Mokry.

Pest: Rózsavölgyi & Co. [PN R & C. No 109], [1853].

*Folio. 1f. (title), 3-15, [1] (blank) pp. Engraved. For solo piano**Outer leaves slightly worn and soiled; minor offsetting throughout.*

First Edition. Mona 1071. Rare (no copies located outside Hungary).

Zapf was a composer and pianist who taught at the National Conservatory in Pest. He composed a number of works for solo piano, but is virtually unknown today. The most frequent mentions of his name are in reference to his unauthorized arrangement of Berlioz's version of the Rákoczy March (Treichlinger, 1847).

\$65 (31673)

135.

Victoria Marsch

für das Pianoforte ... Op. 21 Pr. 30x.

Pest: Rózsavölgyi & Comp. [PN R & C. No 215], [1856].

Folio. 1f. (decorative title), 3-5, [1] (blank) pp. Engraved.

Slightly worn and soiled; minor offsetting; outer leaves nearly detached.

With printed dedication to title: "Sr Durchlaucht dem Fürsten Emerich Thurn Taxis Obrist des k.k. Uhlanen Regimentes Erzherzog Carl Ludwig."

First Edition. Mona 1194. Rare (no copies located outside Hungary).

\$65 (31709)

Bound Collections

136.

Bound collection of 8 rare works for piano

[1843-1855]

Folio. Light brown cloth-backed stiff marbled paper wrappers with oval paper label to upper with manuscript titling in ink. Manuscript table of contents to front free endpaper.

Contents:

KÉLER, Béla. [Op. 7]. *Original Ungarischer Eredeti Magyar.* Wien: H. F. Müller's Witwe [PN H.F.M. 438], [1851]. [1] (title), 2-3 pp. *Engraved.*

SUPPÉ, Franz von. *Ungarischer Tanz aus Der Dumme hat's Glück.* Wien: A. Diabelli et Comp. [PN D. & C. No. 9080], [1850]. 3-6 pp. *Engraved.*

RÓZSAVÖLGYI, Márk. *Honfihűség. Eredeti magyar Csárdás.* Pesten: Treichlinger J. [PN J.T. 142], [1847]. [1] (title), 2-3 pp. *Engraved.* Mona 540.

ERGRESSY, Benjámín. *Komáromi emlék. Magyar nota.* Pesten: Wágner József, [1843]. [1] (title), [2] pp. *Title engraved, music lithographed.* Mona 406.

ERKEL, Ferencz. *Hattyúdal. Hunyadi László című Operából.* Pesten: Wágner József [PN L], [1843]. *Octavo. 10 pp. Engraved.* Mona 352.

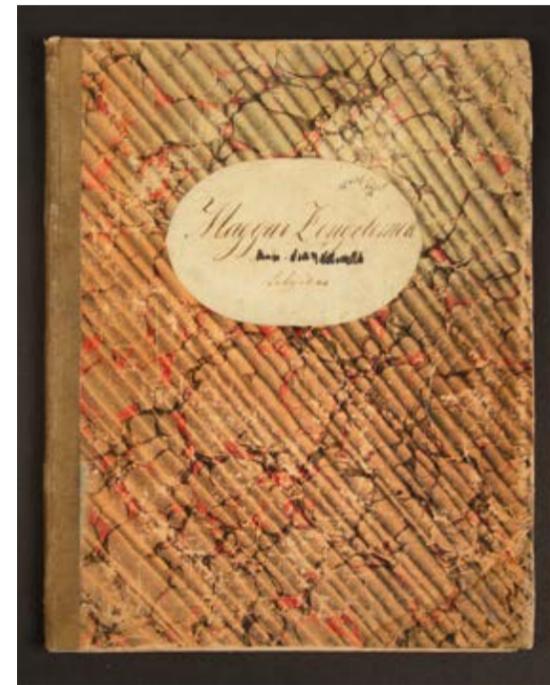
ELLENBOGEN, Adolf. *Jós induló.* Pesten: Treichlinger J. [PN J.T. 180], [1850]. [1] (title), 2-3 pp. *Engraved.* Mona 580.

MÜLLER, József. *Négy magyar induló.* Pesten: Wágner József [PN W.I.], [ca. 1855]. [1] (title), 2-10 pp. *Engraved. Title page bound in following p. 10. Third issue.* Mona 365.

ERKEL, Ferenc. *Hunyady László.* [Pesten: Treichlinger PN J.T. 112], [1847]. 3-14 pp. *Engraved. Title lacking.* Mona 514.

Binding somewhat worn and rubbed; minor dampstaining to front endpapers. Some foxing, staining, and offsetting, mostly minor. In good condition overall.

\$285 (32185)



Item 136

Hungarian Imprints of Foreign Music

ARDITI, Luigi 1822-1903

137.

KOVALTSIK, Amát fl. 1860-1870 (arr.)

Csók Keringő (Busserl Walzer) ... *Zongorára Két Kézre Ára 50 kr.*

Pesten: Rózsavölgyi és társa [PN N.G. 729], [1862].

Folio. [1] (title with engraving of a kissing couple by W. Tatzelt), 2-7, [1] (blank) pp. *Engraved. Arranged for piano by Amát Kovaltsik.*

Small split at head and tail of spine. Slightly worn, faded, browned, soiled, and foxed; minor fraying to edges.

First Hungarian edition. Mona 1607.

Italian composer and conductor Arditì had an extensive career that spanned numerous countries. In addition to his native Italy, he served as conductor in Cuba, Canada, the U.S., London, Dublin, and Vienna. Arditì is best known as the conductor that introduced many important operas to London. His own compositions never gained much favour, with the exception of his vocal waltz *Il bacio* (1861). This "kiss" waltz became an instant favorite and was published in dozens of different versions throughout Europe.

\$25 (31984)

BADARZEWSKA, Thekla 1834-1861

138.

La prière d'une vierge (Egy szüz imája)

Morceau de Salon pour Piano ... Op. 4. Pr. 55 uj k.

Pest: Rózsavölgyi & Co [PN R & C. No 475], 1858.

Folio. Disbound. 1f. (recto title, verso blank), 3-5, [1] (blank) pp. Engraved.

Light foxing, soiling, and creasing; slightly trimmed; small tear to right margin, just touching music.

First Hungarian edition. Mona 1340.

Polish composer Badarzewska achieved lasting international fame with her salon piece *Modlitwa dziewicy* (La prière d'une vierge – Maiden's Prayer), first published in Warsaw in 1856. The music has appeared in numerous forms over the years, from a variety of arrangements in the 19th century to country fiddle tunes in the American West.

\$65 (32237)

VERDI, Giuseppe 1813-1901**139.****Beliebter Marsch**

über Motive der Oper Rigoletto ... Pr 15 k. C.M.

Pest: J. Treichlinger, 1853.

*Folio. Disbound. [1] (lithographic title by Steger), 2-3, [1] (blank) pp. Engraved.**Worn, creased, soiled, and frayed; paper tape repairs to lower outer corners.*

Mona 905.

Verdi's opera *Rigoletto* was first performed March 11, 1851 in Venice. It appeared in Budapest in Hungarian translation on December 18, 1852.**\$25** (32005)**140.****“Hernani, Hernani, o rette mich”**

Scene und Cavatina aus Hernani.

Pesten: Rózsavölgyi és társánál [PN G.N. 754, N.G. 754a], 1864.

*Folio. Disbound. In contemporary heavyweight blue paper folder with octagonal paper label and titling in ink to upper. If. (recto publisher's catalog “Dalok zongora kísérettel,” with titles and prices, verso blank), 3-11, [1] (blank), 1-6 pp. Engraved. Text in Hungarian and German.**Dampstain to lower inner margin; light foxing and offsetting throughout.*

Mona 1635.

Verdi's opera *Ernani* was first performed in Venice on March 9, 1844. It appeared in Budapest first in German on August 6, 1846 and then in Hungarian on February 3, 1847.

The Cavatina “Ernani involami” is sung by Elvira in Act I, Scene 2.

\$35 (32004)**141.**

[OPERA OVERTURES]

Nyitányok Pour le Piano a deux mains – Zongorára két kézre.

Pest: Rózsavölgyi & Comp. [PN N.G. 1051-1075], 1864.

Folio. Publisher's original wrappers. If. (decorative lithographed title by Langen), 3-146 pp. Engraved. Each work with separate caption title and pagination.

25 overtures for solo piano:

AUBER: *Fra Diavolo*, *Der Maskenball*. (Báléj),*Die Stumme von Portici*. (Portici néma)BEETHOVEN: *Coriolan*, *Egmont*, *Fidelio*,*Leonore 1805*, *Leonore 1806*, *Prometheus*BELLINI: *Norma*, *Der Pirat*. (Piráták), *Die**Puritaner*. (Puritánusok), *Romeo et Julia*, *Die**Nachtwandlerin*. (Alva járó), *La Straniera*BOILDIEU: *Johann von Paris*. (Párisi János),*Die weisse Dame*. (Fehér Nő)CHERUBINI: *Lodoiska*, *Der Wasserträger*. (A vizhordó)DONIZETTI: *Belisar*, *Der Liebestrank*.(Bájital), *Lucia von Lammermoor*, *Lucrezia**Borgia*GLUCK: *Alceste*, *Armida**Wrappers worn and frayed; tape repairs to corners; spine reinforced with paper tape; previous owner's handstamp and ink titling to upper. Light foxing and offsetting throughout.*

Mona 1925.

\$75 (32020)**Post-Nationalism****AGGHÁZY, Károly 1855-1918****142.****1er Sonate pour le piano.****[?]Autograph musical manuscript**

1872.

Oblong folio. Sewn. Plain blue paper wrappers with octagonal white paper label with manuscript titling in ink (“Sonata zongorára szerzé Aggházy Károly”). Notated in black ink on 8-stave paper. Dated “au Conservatoire de Vienne 5/3 [1]872” at foot of final page of music. [1] (title), 42, [1] (blank) pp.

In 3 movements: I. Maestoso. II. Andante moderato. III. Allegro vivace.

With occasional annotations in pencil, including accidentals.

*Wrappers worn, soiled, and chipped; upper detached; notations in ink to upper and label. Lightly browned and thumbed; small tear to inner margin of first leaf; just affecting several notes.***Unpublished and apparently undocumented.**

Hungarian composer and pianist Károly Aggházy studied in Budapest and Vienna with Liszt and Volkmann, and was made professor of piano at the National Conservatory in 1882. As a pianist, he toured and performed frequently with violinist and fellow composer Jenő Hubay.

“Aggházy was not a prolific composer, but in the best of his piano music his attempt to unite a genuinely Hungarian idiom, under a French influence, with some stylistic features of the Baroque, represents a transition from Liszt to the new Hungarian music of the early 20th century ...” Dezső Legány in *Grove Music Online*.

The present manuscript is dated 1872, while Aggházy was a student in Vienna. We have been unable to locate any references to this early work, and it is not included in the list of works Aggházy compiled himself in 1907 (held in the Hungarian National Library).

\$800 (32095)

DOHNÁNYI, Ernő 1877-1960

“Next to Liszt [Dohnányi] ranks as the most versatile Hungarian musician, whose influence reached generations in all spheres of musical life. He is considered the first architect of Hungary’s musical culture in the 20th century.” Bálint Vázsonyi in *Grove Music Online*.

143.**[Op. 11, No. 3] Vier Rhapsodien für Pianoforte No.3 C Dur ... M. 2._**

Leipzig: Ludwig Doblinger [PN D. 3119], [ca. 1910].

Folio. Original publisher’s dark ivory wrappers printed in green. If. (title), 3-13, [1] (publisher’s catalog of Dohnányi’s works) pp.

Wrappers slightly worn and soiled; light browning to margins.

First Edition, later issue.**\$45** (32944)**144.****[Op. 20] Tante Simona. [Piano-vocal score] Komische Oper in einem Akt von Victor Heindl ... Klavier-Auszug mit Text M 8._n**

Berlin: Ahn & Simrock [PN B. 27], 1912.

Folio. Black leather-backed black cloth boards with original publisher’s ivory wrappers printed in purple bound in. If. (title), 3-99, [1] (blank) pp. Handstamp “B. 707” to title, handstamp of Hoftheater Dresden to p. 5 and rear endpaper, with withdrawn (“Ungültig”) overstamp.

Binding slightly worn and rubbed; small paper label to head of spine. Occasional annotations in pencil.

First Edition.

Comic opera, 1 act. Libretto by Victor Heindl. Premiered Dresden, Hoftheater, 22 January 1913.

\$80 (32038)**145.****[Op. 30] A vajda tornya. [Piano-vocal score]**

Romantikus opera három felvonásban ...

Budapest: Rózsavölgyi & Co. [PN R és Tsa 4274], 1925.

Folio. Original publisher’s dark ivory decorative wrappers, upper with titling in dark orange within decorative border. 3ff. (title, cast list, contents), 232 pp. Text in German and Hungarian.

First Edition.

Opera, 3 acts. Libretto by Viktor Lányi after Hanns Heinz Ewers and Marc Henry. Premiered Budapest, Király Színház, 18 March 1922.

“The opera follows Romantic traditions, but Dohnányi’s voice is unmistakable. It displays his outstanding melodic gift and the transparent orchestration is clearly the work of a master chamber musician. This is the only full-length Hungarian opera written in the first half of the 20th century.” Bálint Vázsonyi in *Grove Dictionary of Opera*.

\$120 (31768)**146.****[Op. 32b] Ruralia hungarica. [Study score] Fünf Stücke für Orchester ... Kleine Partitur.**

Budapest: Rózsavölgyi und Co. [PN R. & Co. 4370], 1925.

Small octavo. Original publisher’s wrappers with titling in red within decorative border printed in red and blue. If. (title), 3-104 pp. Former owners’ handstamps to wrappers.

Wrappers detached and worn, with some paper loss. Slightly browned throughout.

First Edition in this format.**\$25** (31771)**147.****[Op. 34] Der Tenor. [Piano-vocal score]**

Komische Oper in drei Akten ...

Budapest: Rózsavölgyi & Co. [PN R és T 4770], 1928.

Folio. Original publisher’s gray wrappers printed in dark red. 3ff. (half-title, title, cast list, contents), 200 pp. Distributors’ handstamps to upper wrapper and first pages.

Wrappers somewhat worn and soiled; spine slightly frayed. Light uniform browning throughout; occasional annotations in pencil and underlining in red pencil.

First Edition.

Comic opera, 3 acts. Libretto by Ernst Góth after Carl Sternheim’s Bürger Schippel (1913). Premiered Budapest, Király Színház, 9 February 1929.

“The composer offers his best work here: the music sparkles with wit and abounds in lyricism. The work was an instant success in Hungary and throughout Germany. Its run came to an end when Dohnányi refused to substitute a non-Jewish alternative for the Mendelssohn song quoted in the finale.” Bálint Vázsonyi in *Grove Dictionary of Opera*.

\$75 (32037)**FRICSAY, Richárd 1867-1945****148.****Pipiros. [Full score] Magyar népdal indulo ... vezérkönyv nagy katona fúvós-zenekarra**

[Budapest]: M. Kir. Állami Térképészet, 1926.

Folio. Original publisher’s decorative multi-coloured wrappers. 14, [2] (blank) pp. For large wind band.

Slightly worn and browned. Notation in pen, facsimile signature, handstamp to head of title; small handstamp indicating review copy (“Nem adható el!”) to center.

Rare (no copies located).

Richard Fricsay was born in Moravia and began

his career there teaching music. In 1896, he joined the Hungarian military, where he would spend nearly 40 years directing musical life of the armed forces, primarily as bandleader of the 1st Infantry Regiment (Honvéd) in Budapest from 1913 to 1934. His original marches and arrangements were exceptionally popular at the regular concerts given both in the city and on tour. His son was noted conductor Ferenc Fricsay (1914-1963).

\$75 (32420)**GOLDMARK, Karl 1830-1915****149.****Das Heimchen am Herd. [Piano-vocal score] Oper in 3 abtheilungen ...**

Text von A. M. Willner (frei nach Dickens’ gleichnamiger Erzählung). Vollständiger Klavierauszug mit Text fl.9.-

Leipzig, Paris, Wien: Emil Berté & Cie. [PN E. B. & Cie. 204], [ca. 1896].

Folio. Original publisher’s brown printed wrappers with stylized titling to upper and spine printed in dark red. If. (title), If. (lists of characters and scenes), 226 pp. Text in German.

Wrappers moderately worn, chipped, and creased; spine defective, reinforced with archival tape. Uniformly browned; slightly brittle.

First Edition, later issue.

Opera, 3 acts. Libretto by A. M. Willner after *The Cricket on the Hearth* (1845) by Charles Dickens. Premiered Vienna, Hoftheater, 21 March 1896.

“Stylistically *Das Heimchen* marks a departure from Goldmark’s earlier operas, with set numbers linked by secco recitative. The music is deliberately simple, alluding to folk music in the dances and choruses that accompany Tackleton’s discomfiture.” Alfred Clayton, *Grove Dictionary of Opera*.

\$40 (32187)

GOLDMARK (cont.)

150.

Die Königin von Saba. [Piano-vocal score] Oper in vier Akten (nach einem Text von Mosenthal) ... Op. 27 ... Clavierauszug mit Text.

Bremen: Schweers & Haake [PN H.P. 343], [after 1878].

Large octavo. Full black cloth boards with titling gilt to spine. If. (title), 276 pp. Text in German.

Boards somewhat worn, rubbed, and bumped; clear tape and adhesive residue; previous owner's name in manuscript to front free endpaper. Uniformly browned; occasional markings in pencil; first signature separated.

First Edition, later issue.

Opera, 4 acts. Libretto by Salomon Hermann Mosenthal. Premiered Vienna, Hoftheater, 10 March 1875.

“With its opulent and exotic sonority Die Königin von Saba seems to have hit the nerve of its time. It was taken as the musical counterpoint to the orientalist paintings of Hans Makart and the monumental Viennese fin-de-siècle buildings in the Ringstrasse. In this way Goldmark ranks as the true musical representative of the Austro-Hungarian monarchy in the last third of the 19th century.” Wilhelm Pfannkuch and Gerhard J. Winkler in *Grove Music Online*.

\$30 (32147)

151.

La Regina di Saba. [Piano-vocal score]

Opera in 4 Atti. Poesia di Mosenthal ... Versione ritmica di A. Zanardini canto con accomp. di pianoforte ... Netti Fr. 20

Milano: F. Lucca [PNs 26351-26372], [1878].

Large octavo. Modern full navy cloth boards with original light green wrapper printed in black laid down to upper. If. (decorative title printed in dark brown), If. (title and character list), 2-18 (libretto), If. (index), 393 pp. Engraved. Text in Italian.

Binding slightly worn and soiled. Slightly foxed; minor dampstaining.

First Italian Edition.

Italian version by Angelo Zanardini; Premiered Turin, 1 March 1879.

\$85 (32145)

152.

Landliche Hochzeit. [Full score]

Symphonie in 5 Sätzen ... für grosses Orchester ... Op. 26 ... Partitur Pr. M. 15.50

Mainz: B. Schott's Söhne [PN 22136], [1877].

Octavo. Original publisher's dark green cloth-backed blue-gray printed wrappers. If. (title), 180 pp. Title lithographed, music engraved. Ownership signature ("Jos: Bradley") to upper outer corner of upper wrapper.

Wrappers quite worn with some loss to corners; upper detached; small edge tears; small burn mark, slightly affecting imprint. Some foxing, browning, soiling and staining; title detached.

First Edition.

\$200 (26613)

153.

Suite für Pianoforte & Violine

... Op. 11. [Score and part] Ihrer Kaiserlichen Hoheit der Durchlauchtigsten Frau Großfürstin Helene von Russland ... Pr. M 6, 25.

Mainz: B. Schotts Söhne [PN 19621], [ca. 1880].

Folio. Sewn. Original publisher's green printed wrappers laid down to stiff dark green cloth boards. [1] (title), 2-39, [1] (catalog) pp. + Violin part ([12] pp.)

Handstamp of former owner (Oscar Endér) to both titles.

Wrappers slightly worn; spine to violin part reinforced with white tape. Light uniform browning.

First Edition, later issue.

\$65 (32260)

154.

Ein Wintermärchen. [Piano-vocal score]

Oper in 3 Akten. ... mit Text vom Komponisten.

Wien: W. Karczag & C. Wallner [PN V.T.W.107], [1907?].

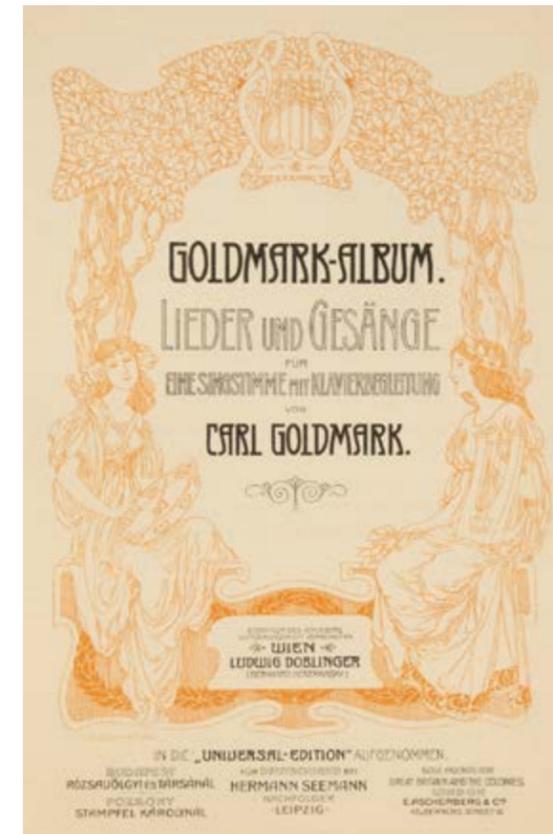
Folio. Original publisher's green printed wrappers with titling in black to upper. If. (title), If. ("Inhalt"), [1]-207 pp. Text in German.

Wrappers somewhat worn and chipped; upper detached. Slightly worn.

First Edition.

Opera, 3 acts. Libretto by A. M. Willner after Shakespeare. Premiered Vienna, Hoftheater, 2 January 1908.

\$90 (32149)



Item 155

155.

Goldmark-Album Lieder und Gesänge für eine Singstimme mit Klavierbegleitung

Wien: Universal Edition [PN U.E. 377], [1901].

Folio. Sewn. Original publisher's green printed wrappers with titling within decorative lavender border. [2] (title, contents), 3-63, [1] (blank) pp. Text in German. For middle voice.

Collection of 17 songs originally published by Doblinger:

Op. 18

- 1) Sonntagsruhe [D. 1066a]
- 2) Wenn die Lerche zieht [D. 1066b]
- 3) Das kahle Grab [D. 1066c]
- 4) Der Wald wir dichter [D. 1575]
- 5) Die Quelle [D. 1369]
- 6) Schlage nicht die feuchten Augen nieder [D. 1577]
- 7) Weinet um sie [D. 1578]
- 8) So lach' doch einmal [D. 1068a]
- 9) Wir gingen zusammen [D. 1068b]
- 10) Er sagt' mir so viel [D. 1068c]
- 11) O willst mich nicht mitnehmen [D. 1068d]
- 12) Herzeleid [D. 1068e]

Op. 20

- 1) Beschwörung [D. 1584]

Op. 21

- 1) Ström' leise [D. 1585]
- 2) Marie [D. 1586]
- 3) Wollt' er nur fragen [D. 1587]
- 4) Franz [D. 1588]

Wrappers slightly worn and soiled; minor fraying to spine. Light uniform browning.

Reissued from first editions.

\$65 (32261)

HUBAY, Jenő 1858-1937

“All of his operas were composed (or at least drafted) before the end of World War I, and the first two were influenced by French lyric opera. His greatest stage success, *A cremonai hegedűs* (*The Violinist of Cremona*), ...was the first opera from Budapest to be performed outside the country. Around 1900 Hubay responded to the challenge of nationalism in Hungary with two essays in ‘Hungarian’ romantic style, *A falu rossza* (*The Village Vagabond*) and *Lavotta szerelme* (*Lavotta's Love*). His later operas are more ambitious, and show more international influence.” Tibor Tallián in *Grove Dictionary of Opera*.

156.**Anna Karenina. [Piano-vocal score]**

Oper 3 felvonásban (4 képben) Szövegét írta: Góth Sándor ... Deutsche von Hans Liebstoekl ... Op. 112 Zongora kivonat Szikla A. tól.

Wien: Universal-Edition [PN U.E. 7189], 1922.

Folio. Original publisher's light green wrappers printed in dark green. 1f. (title, colophon), [2] (cast list, blank), 3-215, [1] (blank) pp. Parallel text in Hungarian and German.

Wrappers worn; upper detached; paper loss to spine. Blank corners of final leaves lacking, not affecting music; publisher's correction laid down to title.

First Edition.

Opera, 3 acts. Libretto by Sándor Góth after Tolstoy. Premiered Budapest, Magyar Királyi Operaház, 10 November 1923.

\$60 (32140)

157.**A falu rossza. [Piano-vocal score]**

Magyar Opera 3 Felvonásban. Szövegét Tóth Ede nepszínházi után írta Váradi Antal – Der Dorf Lump. Ein Ungarisches Bauerdrama Oper in 3 Acten

Budapest: Harmonia [PN H. 386], [1901].

Folio. Original publisher's dark green cloth-backed illustrated wrappers printed in colour. 2ff. (printed dedication, price list, cast list), 7-8 (index), 9-207, [1] (blank) pp. Text in Hungarian and German.

Wrappers somewhat worn and trimmed; small edges

tears and chips; minor loss to spine; former owner's handstamp to upper. Some signs of wear; occasional light markings in pencil.

First Edition.

Opera, 3 acts. Libretto by Ede Tóth and Antal Várady, Premiered Budapest, Magyar Királyi Operaház, 20 March 1896.

\$85 (31765)

158.**Der Geigenmacher von Cremona.**

[Piano-vocal score] Oper in 2 Acten – Le luthier de Crémone. Opéra en 2 Actes. Poème de F. Coppée et H. Beauclair. Vollständiger Klavierauszug mit deutsch und franz. Text. Mark 10 netto.

Budapest; Paris: Harmonia; Durdilly [PN D. 4648], 1895.

Folio. Half dark green leather with matching textured green cloth boards, original publisher's upper wrapper illustrated in colour laid down. 1f. (contents), 106 pp. Parallel text in German and French.

Binding slightly rubbed and bumped. Light uniform browning; lacking title leaf.

First Hungarian edition.

Opera, 2 acts. Original Hungarian version *A cremonai hegedűs*. Libretto by Emil Ábrányi from the poem by François Coppée and Henri Beauclair. Premiered Budapest, Magyar Királyi Operaház, 10 November 1894. German translation by Max Kalbeck; Leipzig, 22 September 1895.

\$40 (32141)

159.**Lavotta szerelme. [Piano-vocal score]**

Dalmű 3 felvonásban epilogussal. Szövegét írták Berczik Árpád és Farkas Imre ... Ára Kor.|Mk. 12.– netto

Budapest: Harmonia [PN H. 548], [1906].

Folio. Original publisher's wrappers. 2ff. (title, printed dedication, cast list), 3-185, [1] (blank) pp.

Wrappers somewhat worn and soiled; minor paper loss to head and tail of spine. Light uniform browning throughout.

First Edition. Scarce (2 copies located outside of Hungary, at the British Library and the Library of Congress).

Opera, 3 acts. Libretto by Árpád Berczik and Imre Farkas. Premiered Budapest, Magyar Királyi Operaház, 17 November 1906.

\$135 (31762)

160.**Moosröschen. [Piano-vocal score]**

Musikalische Novelle in vier Bildern und einem Vorspiele, mit Benützung der Grundidee von Ouida's "Zwei kleine Holzschuhe" (Two Little Wooden Shoes) von Max Rothauer ... Kr. Mr. 15 netto

Budapest: Harmonia [PN H. 474], 1921.

Folio. Original publisher's ivory wrappers printed in black. 2f. (title, dedication), [2] (cast list, contents), 3-211 pp. Text in German and Hungarian.

Wrappers somewhat worn and soiled; handstamp and numbering in ink to upper; minor paper loss to blank outer edge and spine. Signatures split at p. 132.

First Edition.

Opera, 4 acts. Libretto by Max Rothauer after Ouida's *Two Little Wooden Shoes* (1874). Premiered Budapest, Magyar Királyi Operaház, 21 February 1903.

\$65 (32132)

161.**Die Venus von Milo [Piano-vocal score]**

A milói Vénusz. Oper in 1 Akt und Vorspiel. Text nach Paul Lindau von Alexander Góth und E. Farkas ... Deutsche Übertragung von Jenő Mohácsi ... Op. 107. Klavierauszug von Anton Fleischer.

Wien: Universal-Edition [PN U.E. 10.230], 1934.

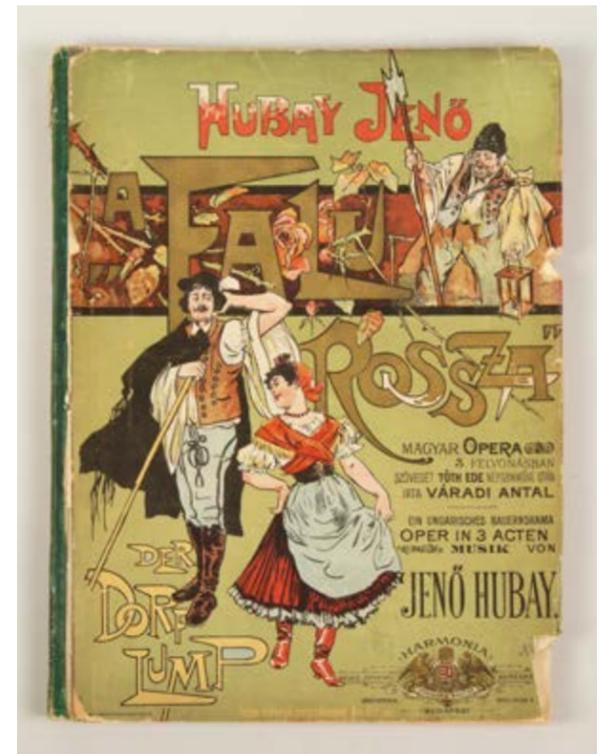
Folio. Original publisher's ivory wrappers printed in black. [2] (title, cast list, contents), 3-218 pp. Parallel text in German and Hungarian.

Wrappers detached, spine reinforced with brown paper tape. Slightly worn; some signatures split; occasional creasing; mispagination from p. 169 corrected in pencil; publisher's corrections laid down to title and pp. 48 and 70.

First Edition, corrected issue.

Opera, prologue and 1 act. Libretto by Alexander Góth and Imre Farkas after Paul Lindau. Premiered Budapest, Magyar Királyi Operaház, 1 March 1935.

\$65 (32138)



Item 157

KARDOS, István 1891-1975

Kardos was a composer and theater conductor active in his native Hungary, as well as in Berlin and Bern. His compositions include a number of songs and orchestral music.

162.

Három Petőfidal ... Petőfi Lieder

Ára: 6 Kor. netto

Budapest: Rózsavölgyi és Társa [PN 7735], [ca. 1920].

Folio. [1] (decorative title), 2-15, [1] (blank) pp. Text in Hungarian and German. Title stamped "Házi Példány" (review copy) at head.

Contents: Fönséges éj – Az erdőnek madara van – Halvány katoná.

Slightly worn and soiled.

First Edition. Rare (one copy only located outside Hungary).

The present set of songs are set to texts by renowned Hungarian poet Sandor Petőfi (1823-1849).

\$35 (32163)

MÖLLER, Heinrich 1876-1958 (ed.)

163.

Ungarische Volkslieder ausgewählt, übersetzt und mit Benutzung der besten Bearbeitungen. Herausgegeben von Dr. Heinrich Möller.

Mainz: B. Schott Söhne [PN 32089], [1928].

Folio. Stapled. Original publisher's light tan wrappers with titling in black and device in red within decorative teal blue borders. [1-5] (half title, series listing, title, foreword, contents), 6-68 pp. Lyrics in Hungarian and German, commentary in German.

Volume 12 of Schott's series Das Lied der Volker. Contains 44 songs for voice and piano.

Wrappers slightly chipped with some loss to spine.

\$40 (31988)

SCHMIDT, Franz 1874-1939

Schmidt was born to a German-Hungarian family in Pressburg (now Bratislava, Slovakia). After studies in Vienna, he became a highly respected cellist, pianist, composer, and conductor. In 1901, he began teaching at the Vienna Conservatory (later the Hochschule) where he remained until the late 1930s.

"He absorbed all the important elements of the Hungarian idiom to the point that it became a constant part of his personal style." Carmen Ottner in *Grove Music Online*.

164.

Fredigundis. [Piano-vocal score]

Oper in drei Aufzügen nach Felix Dahn von Bruno Warden und I. M. Welleminsky ... Vollständiger Klavierauszug mit Text und Regiebemerkungen von Komponisten

Leipzig: Joseph Weinberger [PN J.W. 2290], 1922.

Folio. Modern black boards with paper title label to spine. If. (title), 3-246 pp. Text in German.

Binding slightly worn and warped; wrappers trimmed. Uniformly browned; minor tear to pp. 27-30.

First Edition.

Opera, 3 acts. Libretto by Bruno Warden and J.M. Welleminsky after Felix Dahn's historical novel. Premiered Berlin, Staatsoper, 15 December 1922.

\$85 (32162)

165.

Notre Dame. [Piano-vocal score]

Romantische Oper in 2 Aufzügen nach dem gleichnamigen Roman des Victor Hugo von Leopold Wilk und Franz Schmidt ... Klavierauszug mit Text.

Berlin: Dreiklang - Dreimasken [PN D.M.V. 438], 1913.

Folio. Modern black boards with paper title label to spine. If. (title), [3]-191 pp. Text in German.

Binding slightly worn, rubbed and bumped. Slightly browned; one name on cast list underlined in red.

First Edition, later issue.

Opera, 2 acts. Libretto by Leopold Wilk and Schmidt after Victor Hugo's novel. Premiered Vienna, Hoftheater, 1 April 1914.

\$85 (32160)

[TARNÓCZY, Malvina 1843-1917]

166.

Institutionen Polca. [Manuscript full score and instrumental parts]

[ca. 1880].

Small oblong folio (240 x 318 mm). Sewn. Notated in black ink in a single hand on 18-stave paper. If. (recto title, verso blank). Full score: [9] pp.

Together with:

17 instrumental parts in another hand for viola, basso, piccolo, flute, oboe, clarinets I and II,

bassoon, horns I, II, and III, trombones I and II, and bombardon, and a combined part for timpani, tambourine, and triangle. Lacking parts for Violin I and II and apparently also for cassa cinelli

Score somewhat worn and slightly soiled; outer leaves detached; occasional spotting and small stains, not affecting legibility.

Apparently undocumented.

The present manuscript identifies the composer as "M v Tarnoczy" on the full score and "M. von Tarnóczy" on the parts. The most likely candidate is the poet and composer Malvina Tarnóczy, also known as the Duchess O'Donell following her marriage in 1870 to Duke Henrik O'Donell. She published her first book of poetry in 1861 at age 18, and continued to write and compose throughout her life, although little was published. Tarnóczy wrote the text and music to several operettas that were staged at the turn of the century.

\$350 (32216)



ZICHY, Géza 1849-1924

He lost his right arm as a teenager yet went on to become a well-known concert pianist and composer. He studied with Robert Volkmann and Liszt, who would become a dear friend. He worked at the Royal Hungarian Opera and then served as president of the National Conservatory from 1895 to 1918.

167.

L'Histoire d'un château – Egy vár története – Geschichte einer Burg

12 pièces caractéristiques pour grand orchestre ...
Edition pour piano á deux mains. Prix: 10 Fl._
[Piano score].

Budapest: Harmonia, [1890].

Folio. Full dark red textured cloth with painted illustration and titling gilt to upper, all edges gilt, gold and green patterned endpapers. If. (recto blank, verso photographic reproduction portrait of Zichy), [1] (decorative title printed in gold and black), [4]-75, [i] (blank) pp. Parallel texts in French, Hungarian, and German.

Each piece printed with a full page of corresponding texts and illustration by Árpád Molnár, interleaved with protective tissue guards.

Binding slightly rubbed and bumped. Some corners slightly creased. A very good copy overall.

First Edition. Rare (2 copies only located, at ÖNB and Debrecen).

Zichy composed both the music and the accompanying texts to his *Egy vár története* (1889).

Hungarian painted bindings appear to be quite rare.

\$200 (32218)

168.

Vier Lieder. [With autograph signature]

für eine Singstimme mit Begleitung des
Pianoforte.

Leipzig: C. F. Kahnt [PN 2166], [1878].

Folio. If. (decorative tinted title), 3-II, [1] (blank) pp.

Contents:

1. *Wo ist die Zeit*
2. *Im grünen Walde*
3. *Am Bache*
4. *Ich hab' dich überall gesucht*

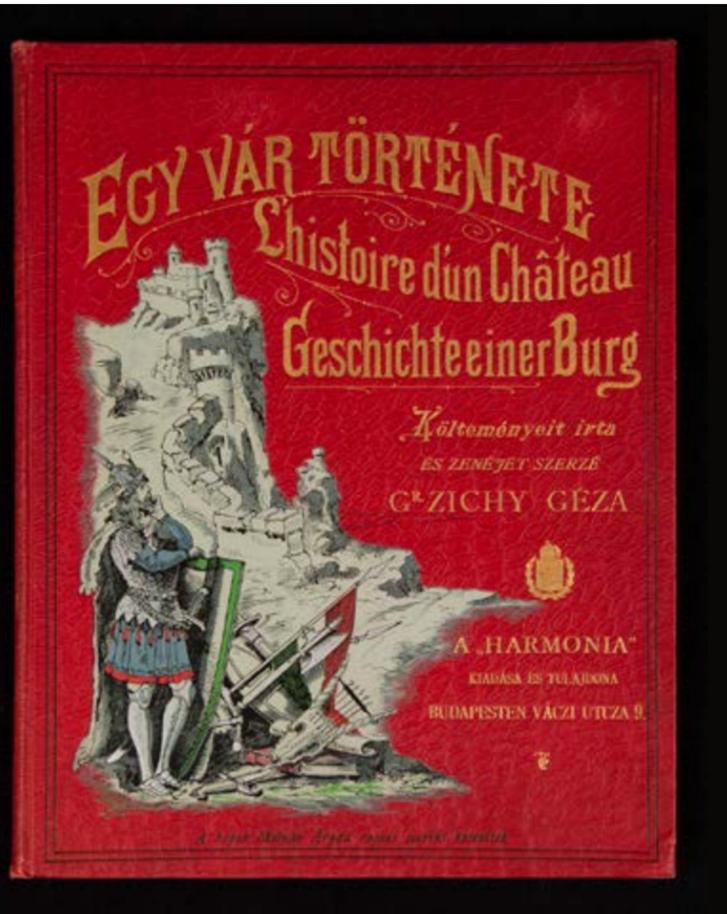
With elaborate autograph signature of the composer to upper outer corner of title.

Previously from the collection of Countess Mária "Misa" von Esterházy (1859-1926) with her signature ("Misa Eszterházy") to title.

Somewhat worn and browned; occasional light foxing and soiling; outer leaves splitting; small chip to outer edge of first two leaves.

First Edition.

\$100 (31779)



Item 167

Books**ISOZ, Kálmán 1878-1956**

Isoz worked at several of the major Hungarian cultural institutions, including the National Museum and the National Széchényi Library. His historical study *Buda és Pest zenei művelődése* [Music Education in Buda and Pest] covers the period up to the 19th century, with a planned second volume never published.

169.

Buda és Pest zenei művelődése

(1686-1873) I. kötet (A 18-ik század).

Budapest: Magyar Népszínházi Bizottmány, 1926.

Octavo. Original publisher's dark ivory printed wrappers with titling within decorative border printed in black and green. iv, 227, [1] pp. In Hungarian. With illustrations and facsimiles within text.

Wrappers slightly worn and soiled; spine mostly lacking. Occasional annotations in blue pencil.

First Edition. OCLC 44631976. Scarce (3 copies located in the U.S.).

\$45 (32257)

MOLNÁR, Géza 1870-1933

Molnár worked as an art and music critic while pursuing studies in musicology and theory, focusing on the national music of his country. He taught at various institutions in Budapest and published several studies, of which *A magyar zene elmélete* (1904) is the best known. Bartók took Molnár's class on Hungarian music, but would later criticize his teacher's work in his 1911 essay "A magyar zenéről" [On Hungarian Music].

170.

A magyar zene elmélete. [Theory of Hungarian Music]

Budapest: Pesti Könyvnyomda-Részvény-Társaság, 1904.



Item 170

Octavo. Half dark blue cloth with patterned paper boards. xxii, [2], 331, [1] pp. In Hungarian. Publisher's handstamp to foot of title.

Binding slightly worn; paper title label to spine mostly lacking. Trimmed, with minor loss to marginalia; light uniform browning; a few scattered small stains; occasional annotations in pencil.

First Edition. OCLC 42856701. Scarce (one copy located in the U.S., at NYPL).

"The most important aspect of Molnár's work ... is his well-nigh exhaustive treatment of Hungarian rhythm, which includes numerous tables demonstrating how complex patterns may be generated from and related to a few simple and commonly accepted Hungarian elements. Taken prescriptively, as it seems they were intended to be, Molnár's tables provide an impressively detailed method for ensuring the presence of a Hungarian essence in rhythms a good deal more complex and abstract than the style hongrois clichés on which they are based. In short, Molnár, like Bartók, was preoccupied with the question of how to elevate the Hungarian style without abandoning its national specificity." David Schneider in *Bartók, Hungary, and the Renewal of Tradition*, pp. 51-52.

\$250 (32254)

A black and white portrait of Lehár Ferenc, a man with a prominent mustache, wearing a dark suit and a white shirt with a high collar. The portrait is positioned on the left side of the page.

Lehár Ferenc

1870-1948

“Lehár was ultimately responsible more than any other composer for changing the course of Viennese operetta from its original dependence on satire and fantasy to romantic sentimentality. Near the 1930s this silver romance became obsolete, and when Lehár ceased composing, it seemed operetta as a theatrical form ceased as well.”

“If the nineteenth-century classics are vintage champagne, Lehár’s 1920s operettas are heady perfume, fragrant, even intoxicating.”

Richard Traubner, Operetta: A Theatrical History

Autographs

PORTRAITS, LETTERS, & POSTCARDS

171.

DOLBIN, Benedikt 1883-1971 (artist)

“Franz Lehár (Drawn from Life)”

[Vienna, ca. 1920].

343 x 250 mm. Pen, ink, and black chalk on a light yellow background wash.

Signed by Dolbin just below the portrait.

Dolbin (pseud. Fred Pollack) was born in Vienna and studied there. Trained as an engineer, he subsequently studied composition with Arnold Schoenberg and became a member of the Viennese group “Die Bewegung.” Beginning around 1917, he drew portraits of leading artistic personalities for Viennese newspapers and journals. Because of his Jewish origins, Dolbin’s work was banned in Austria in 1935, at which time he emigrated to the United States.

\$1,000 (23256)

172.

Portrait photograph with autograph inscription signed in full

Berlin-Charlottenburg: Adolf Eckstein Verlag, [ca. 1904].

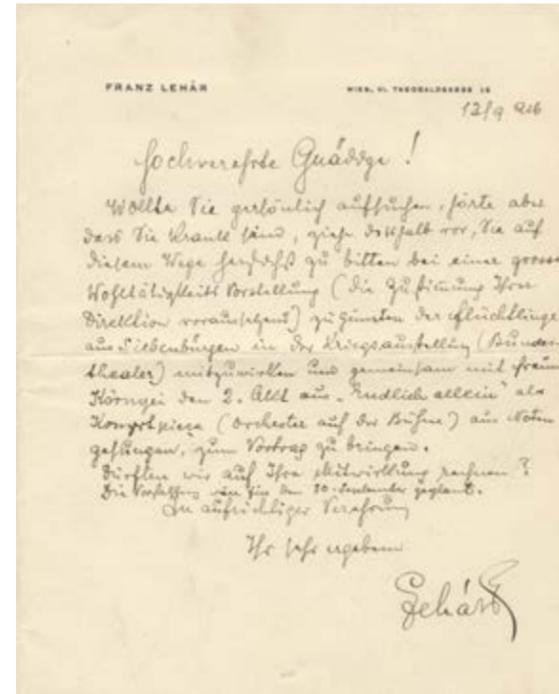
Image ca. 300 x 200 mm, overall 460 x 350 mm. Studio of W. Weiss in Vienna. On china paper laid down to publisher’s mount. Attractively matted, framed, and glazed.

Inscribed “Meinem liebsten Freund Alfred v. Schik!
Wien 19/II [1]904 Lehár Franz.”

Minor scratches to image. In very good condition overall.

The inscription is likely to author and librettist Alfred von Schik-Markenau (1868-1929).

\$425 (31250)



Item 173

173.

Autograph letter signed “Lehár Fr” to Maria Jeritza

One page of a bifolium. 188 x 150 mm. Dated Vienna, September 13, 1916. In black ink on personal letterhead with “Franz Lehár Wien, VI. Theobaldgasse 16” printed at head. In German (with translation).

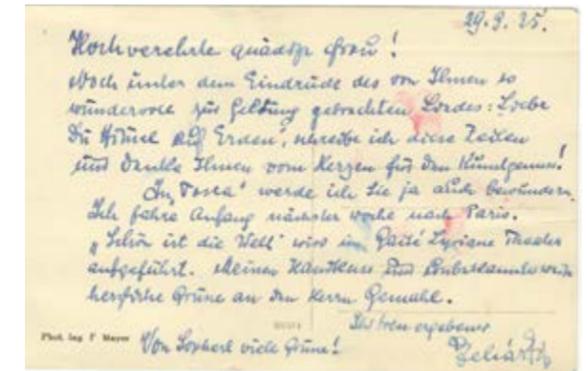
Lehár asks Jeritza to take part in a benefit event for wartime refugees from Transylvania:

“[I am asking you] most cordially to participate in a large show for the benefit of the refugees from Transylvania at the war exhibition (Bundestheater) and to perform the second act of ‘Endlich allein’ as a concert piece (orchestra on stage) together with [our] friend Környei, singing from the music. May we count on your participation? The performance has been scheduled for September 30.”

From the collection of Maria Jeritza.

Horizontal fold; some scratches; small brown stain to outer edge of second leaf.

Czech soprano Maria Jeritza (1887-1982) was one of the most celebrated singers of the early 20th century. She appeared regularly at the Metropolitan Opera



Item 174

in New York from 1921 on. “Freund Környei” is the Hungarian tenor Béla Környei (1875-1925), a member of the ensemble of the Vienna Hofoper at the time.

Transylvania, then part of Austro-Hungary, was invaded during the Romanian campaign of 1916 causing a flood of ethnic Hungarians to flee the territory. It is not known whether the performance mentioned in the letter actually took place.

\$400 (25302)

174.

Autograph postcard signed “Lehár Fr” to Maria Jeritza

In blue ink on the verso of a postcard with unidentified photo on recto; printed credits to “Phot. Ing. F Mayer.” Dated September 29, 1935. In German (with translation).

Lehár thanks Jeritza for her latest interpretation of his music:

“Still under the spell of the song ‘Liebe du Himmel auf Erden’ so wonderfully rendered by you ... I thank you cordially for the artistic enjoyment.”

Slightly worn, creased and smudged; faint red ink stains.

“Liebe, du Himmel auf Erden” is an aria from Lehár’s operetta Paganini (1926), made into a film in 1934. Maria Jeritza performed the song as part of a shortwave broadcast for an American audience in 1935.

\$500 (25305)



175.

Postcard portrait photograph signed “Lehár Fr” and inscribed to Maria Jeritza

133 x 83 mm. Three-quarters length. Blindstamped signature of photographer Setzer, note “Nachdruck verboten,” and “Wien” to lower portion of portrait.

Inscribed in ink “Innige Willkommgrüsse in Wien, wo man Sie schon sehnsüchtig erwartet. In Verehrung Lehár”

With studio handstamp and date “3. Mai 1923” in an unidentified hand to verso.

Slightly worn; horizontal crease to mid-section.

Franz Xaver Setzer (1886-1939) was a famous Viennese portrait photographer regularly active at the Salzburg Festival.

\$250 (25303)

176.

Autograph letter signed “Lehár” to Robert de Mackiels

1 page. Octavo. Dated Bad Ischl, August 8, 1929. In blue pencil on personal stationery, addressed on verso by Lehár with corrections by another hand. In German (with translation).

Lehár reports the mailing of a photograph to the conductor Charles Monchamont, mentions in passing a possible “sound film” project, and announces the forthcoming premiere of his operetta *Das Land des Lächelns* in Berlin with Richard Tauber and Vera Schwarz:

“... Today I sent another photograph to Monchamont ... I cannot say anything definitive about the interesting sound film offer at this time. On October 4 there will be my grand premiere ...”

Lightly worn and browned; creased at horizontal fold.

Librettist Robert de Mackiels (Machiels-Clinbourg; 1880-1965) and conductor Charles Monchamont (1870-1941) had staged the first French production of Lehár's operetta *Der Zarewitsch* in Lyon on April 16, 1929. The premiere of *Das Land des Lächelns* was postponed until October 10, 1929. The “sound film project” is probably a filmed version of one of Lehár's operettas.

\$400 (33079)

177.

Postcard photograph with autograph signature (“Lehár”)

Reproduction of a painting by J. V. Eicke-Gläsen depicting Lehár conducting.

Slightly worn.

\$150 (31824)

178.

Postcard photograph of Notre Dame Cathedral with autograph signature

Postmarked 1935. Studio Guy.

Signed in ink to verso and addressed to Walter Honig in Vienna in Lehár's hand.

Slightly worn.

\$100 (31813)

179.

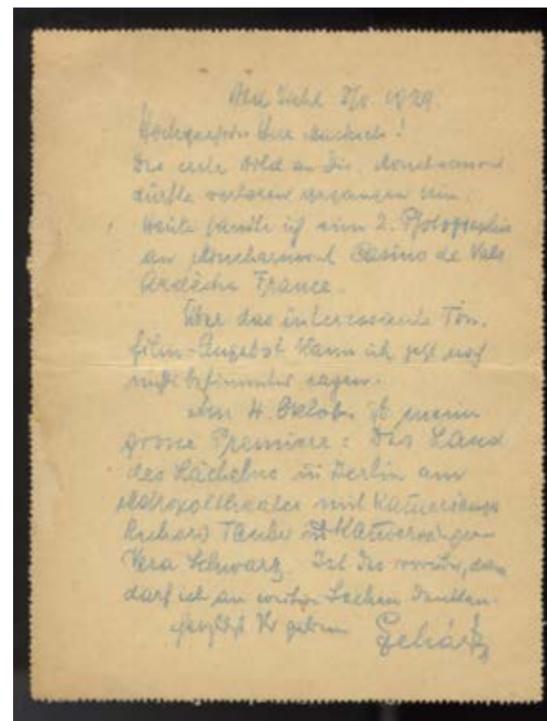
Postcard photograph signed

136 x 86 mm. Undated, but postmarked Vienna, April 17, 1911. Portrait photograph by Emil Bieber; three-quarters length; with facsimile incipits from “*The Merry Widow*” and “*The Count of Luxemburg*.”

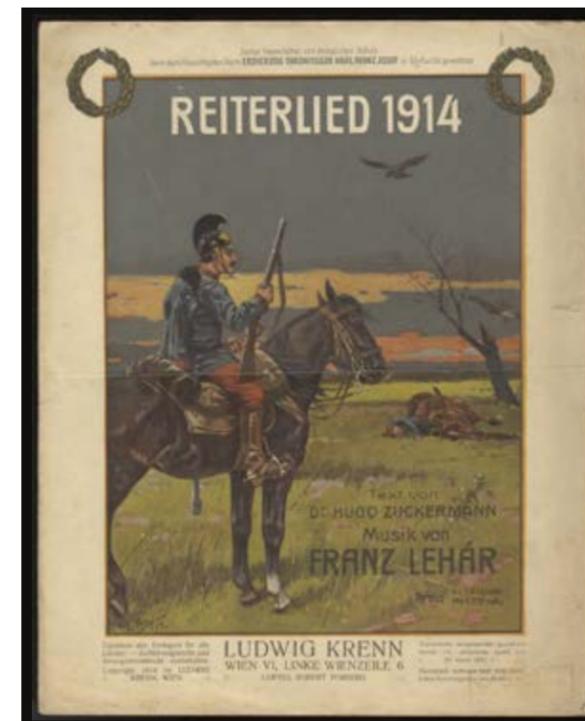
Signed “Lehár” on verso, addressed to Ludwig Kohn.

Slightly worn and browned.

\$100 (23688)



Item 176



Item 181

Printed Music

180.

Gold und Silver Walzer (L'or et l'argent)

... Klavier 2 hdg RM 2... Leipzig-Wien: Bosworth & Co. [PN B & Co. 6373], 1910, [1942].

Folio. [1] (illustrated title printed in dark red), 2-8, [4] (musical advertisements copyright 1935) pp. For solo piano. Revised by A. E. Lloyd. Music seller's handstamp dated 1942 to foot of title.

Edges slightly worn and soiled.

Princess Pauline von Metternich commissioned Lehár to write a waltz for her “Gold and Silver” Ball in 1902. While attracting little attention at the event itself, the work quickly became a smash hit on both sides of the Atlantic. It was the first major success for the fledgling composer, and a sign of what was to come.

Revised Edition, later issue.

\$20 (32943)

181.

Reiterlied 1914

Text von Dr Hugo Zuckermann ... Preis Kr. 1.44. Mk. 1.20 netto. Wien: Ludwig Krenn [PN F.L. 1], 1914.

Folio. [1] (title), 2-3, [1] pp. Text in German. For high voice and piano.

Title features a large multi-coloured illustration by E. May of a mounted soldier on a battlefield. Final page with advertisement for the complete song cycle *Aus eiserner Zeit*. Music seller's handstamp to foot of title.

Somewhat worn. Nearly detached at spine; horizontal crease; small tears to blank margins.

First Edition.

\$30 (32942)

Operettas

De blaue Mazur (1920)

Operetta, 2 acts.

Libretto by Leo Stein and Béla Jenbach.

Premiered Vienna, Theater an der Wien, 28 May 1920.

182.

Die blaue Mazur [with autograph inscription from Lehár to Maurice Jacquet] Operette in zwei Akten und einem Zwischenspiel von Leo Stein und Béla Jenbach ... Klavierauszug mit Text Mk. 16.- netto .

Leipzig, Wien: W. Karczag [PN W. K. 1480], 1920.

Folio. Original publisher's wrappers. If. (title, contents), 3-III pp. Text in German.

Inscription in ink to title:

"A Monsieur Maurice Jacquet aux mains expertes de qui je confie le succès de la Mazurka bleue bien sympathiquement!" Dated Vienna November 5, 1921 and signed "Lehár Fz".

Wrappers worn and chipped; spine reinforced with tape. Moderate browning throughout; chipping to corners and edges. Inscription is clear and bold.

First Edition.

French composer and conductor H. Maurice Jacquet (1886-1954) conducted at the Odéon in Paris before moving to the Americas, settling in New York by 1930. From the inscription it seems that Jacquet was planning a performance of Lehár's operetta, but it seems not to have come to fruition.

\$65 (32242)

183.

Die blaue Mazur. [Piano-vocal score]

Operette in zwei Akten und einem Zwischenspiel von Leo Stein und Béla Jenbach ... Klavierauszug mit Text Mk. 16.- netto.

Wien: W. Karczag [PN W. K. 1480], 1920.

Folio. Contemporary half-cloth with marbled boards. If. (title), 3-III pp. Text in German.

Binding somewhat worn, rubbed, and bumped. Uniformly browned; occasional tape repairs; some leaves reinforced at inner margin; title slightly soiled; "Hofoper Valerie" in manuscript to first page.

First Edition.

\$75 (32184)



Item 184

Cloclo (1924)

Operetta, 3 acts.

Libretto by Béla Jenbach.

Premiered Vienna, Bürgertheater, 8 March 1924. A slightly revised version was staged at the Johann Strauss Theater on September 4 of the same year.

184.

Cloclo. [Piano-vocal score] Operette in 3 Akten von Bela Jenbach ...

Berlin: Drei Masken-Verlag [PN D.M.V. 3160], 1924.

Folio. Modern dark red boards with titling gilt to spine, original publisher's pictorial wrappers printed in colour bound in. [2] (title, contents), 3-129 pp.

Moderate uniform browning.

First Edition of the revised version.

\$45 (32109)

La danza delle libellule (1922)

Operetta, 3 acts.

Libretto by Carlo Lombardo.

Premiered Milan, Teatro Lirico, 3 May 1922.

185.

La Danza delle libellule. [Piano-vocal score] Operetta in 3 atti di Carlo Lombardo ... canto e pianoforte.

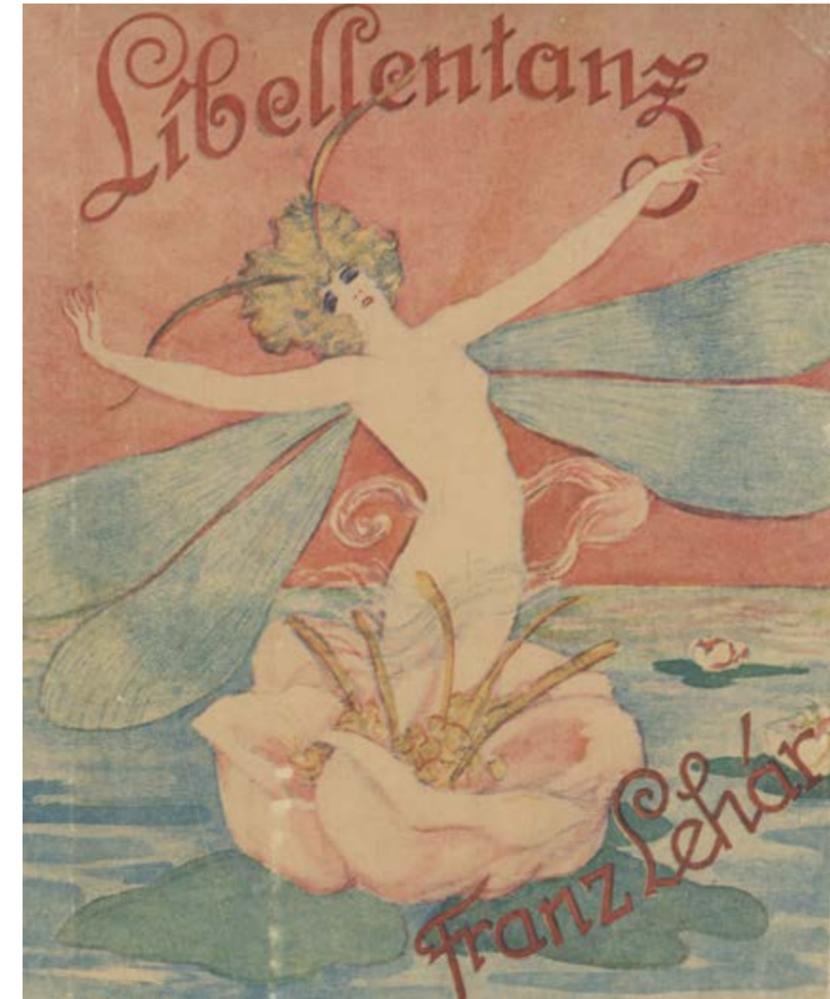
Milano: Carlo Lombardo, 1922.

Folio. Original publisher's printed wrappers with illustration and stylized titling to upper. If. (title), if. (recto photograph of Lehár, verso "Personaggi ... Indice ..."), 88 pp. Text in Italian.

Wrappers somewhat worn and foxed; some loss of paper to spine; partially disbound. Browned; occasional staining; blindstamp to frontispiece ("Libreria Musicale Gallini Via Gorani, 8 Milano"); publisher's handstamp to first page of music ("Carlo Lombardo").

First Edition. Scarce.

\$90 (32186)



Item 186, detail

186.

Libellentanz. [Piano-vocal score]

Operette in drei Akten von Carlo Lombardo und Dr. A. M. Willner ... Klavierauszug mit text. Leipzig

Wien: W. Karczag [PN W.K. 1604], 1923.

Folio. Modern black flexible boards with original publisher's wrapper illustrated in colour by Lilian Marischka-Karczag laid down to upper. If. (title), 3-93 pp. Text in German.

Boards slightly worn and warped; wrapper trimmed. Uniform browning; minor mark in red to p. 3.

First Edition.

Revised German version of *La Danza della libellule* by A. M. Willner. Premiered Vienna, 31 March 1923.

\$75 (32179)

*Eva (1911)**Operetta, 3 acts.*

Libretto by A.M. Willner and Robert Bodanzky.

Premiered Vienna, Theater an der Wien, 24 November 1911.

187.**Eva. [Piano-vocal score]***Operette in drei Akten von Dr. A. M. Willner, Robert Bodanzky, Eugen Spero ... Klavierauszug mit Text (Klavierpartitur).*

Leipzig: Ludwig Doblinger [PN D. 4789], 1911.

*Folio. Contemporary black cloth boards with original publisher's printed wrapper laid down to upper. If. (title), 3-155 pp. Text in German.**Binding somewhat worn, rubbed, and bumped; upper wrapper trimmed and slightly abraded with minor loss to text; spine partially split; previous owner's handstamp to front free endpaper and title ("Werner von Albrich Operettentenor ..."). First signature loose; markings in lead and red pencil throughout.***First Edition.****\$95** (32180)**188.****Eva. [Piano-vocal score]** A comic opera in three acts. English book and lyrics by Glen Macdonough ...

New York: G. Schirmer [PN 23800], 1912.

*Folio. Original publisher's dark ivory wrappers printed in dark red and green with titling within decorative border. If. (title), If. (named cast list), If. ("Contents"), 125 pp.**Wrappers slightly worn and browned.*

Revised English version by Anton Heindl; premiered New York, New Amsterdam Theatre, 30 December 1912.

\$40 (32181)**189.****Eva. [Miniature piano score with text overlay]** Operette in drei Akten von A. M. Willner, Robert Bodanzky ... Klavierauszug zu zwei Händen.

Leipzig: Ludwig Doblinger [PN D. 4803], [ca. 1912].

*Small octavo (168 x 120 mm). Original publisher's wrappers with decorative titling printed in light teal blue to upper. [2] (title printed in sepia, contents), 3-101, [1] (blank) pp.**Slightly worn and browned.***First Edition in this format.**

Issued to celebrate the 100th performance of the work at the Theater an der Wien.

\$35 (32035)*Frasquita (1922)**Operetta, 3 acts.*

Libretto by A. M. Willner and Heinz Reichert.

Premiered Vienna, Theater an der Wien, 12 May 1922. Revised version premiered Paris, Opéra-Comique, 5 May 1933.

190.**Frasquita. [Piano-vocal score]** Operette in drei Akten ... Neufassung Vollständiger Klavierauszug mit Text.

Berlin: Sikorski [PN J.W. 2287], [ca. 1950].

*Folio. Original publisher's dark ivory wrappers printed in black. [2] (title, contents), 3-154 pp.**Moderate uniform browning.***First Edition of the revised version, later issue.****\$30** (32070)*Friederike (1928)**Singspiel, 3 acts.*

Libretto by Ludwig Herzer and Fritz Löhner.

Premiered Berlin, Metropol, 4 October 1928 (often incorrectly cited as October 10).

191.**Friederike. [Piano-vocal score]***Singspiel in drei Akten ... Klavierauszug mit Text.*

Wien: Glocken-Verlag [PN G.V. 40], 1956.

*Folio. Original publisher's dark ivory wrappers printed in black. [2] (title, contents), 3-103 pp. + 1f. (errata) laid in.**Wrappers browned and with small edge chips and tears; titling in black marker to spine. Browned.***Later issue.****\$25** (32060)*Das Fürstenkind (1909)**Operetta, prelude and 2 acts.*Libretto by Victor Léon after *Le Roi des montagnes* (1856) by Edmond About.

Premiered Vienna, Johann Strauss Theater, 7 October 1909.

192.**Das Fürstenkind. [Piano score with text overlay]** Operette in einem Vorspiel und zwei Akten... von Victor Léon ... Klavierauszug zu 2 Händen mit unterlegtem Text netto Mark 5.-

Leipzig: Ludwig Doblinger [PN D. 4418], 1909.

*Folio. Original publisher's cloth-backed decorative light olive green wrappers. [1] (recto title with vignette by Öst. Kostüm-Atelier Blaschke & Co., Wien, verso cast list and table of contents), 3-74 pp. With small Karlsbad bookseller's label to lower margin of title.**Wrappers slightly worn. One signature partially split.***First Edition in this format.****\$85** (26933)*Giuditta (1934)**Musical comedy, 5 scenes.*

Libretto by Paul Knepler and Fritz Löhner

Premiered Vienna, Staatsoper, 20 January 1934.

After a pause of nearly 5 years, Lehár wrote what would be his last operetta: *Giuditta*. Staring Richard Tauber and Jarmila Novotna, the work was well-received by audiences, but lambasted by the critics. Yet Lehár considered it above the rest of his oeuvre, stating: "*Giuditta* is my favorite child; I have been able to put into it something created from my innermost being. With it I have given of my best." Quoted in Grun: *Gold and Silver*, p. 246.**193.****Giuditta. [Piano-vocal score]***Musikalische Komödie in 5 Bildern. Buch von Paul Knepler und Fritz Löhner. Klavierauszug mit Text Originalausgabe des Komponisten ...*

Wien: Glocken-Verlag [PN G.V. 364], [ca. 1950].

Folio. Original publisher's dark ivory wrappers printed in black. 2ff. (title, contents, playbill), 5-165, [1] (blank) pp.

Includes reproduction of the playbill for the premiere performance on January 20, 1934.

*Wrappers slightly worn and soiled. Paper quite browned.***Second edition.****\$30** (32028)**194.****Giuditta. [Piano-vocal score]***Musikalische Komödie in 5 Bildern. Buch von Paul Knepler und Fritz Löhner. Klavierauszug mit Text Originalausgabe des Komponisten ...*

Wien: Glocken-Verlag [PN G.V. 364], 1961.

Folio. Original publisher's light yellow printed wrappers. 2ff. (title, contents, playbill), 5-165, [1] (blank) pp. Distributor's handstamp to upper and title.

A later issue.

\$40 (32046)

*Der Göttergatte (1904)**Operetta, prelude and 2 acts.*

Libretto by Victor Léon and Leo Stein.

Premiered Vienna, Carltheater, 20 January 1904.

195.

*Der Göttergatte. [Piano-vocal score]**Operette in einem Vorspiel und 2 Akten von Victor Léon u. Leo Stein ... Klavierauszug mit Text netto K.12.- M 10.-.*

Wien: Ludwig Doblinger [PN D. 3111], 1904.

Folio. Half black cloth with black paper boards, titling gilt to spine. [2] (pictorial title, contents), 3-119, [1] (blank) pp.

Previously from the collection of conductor, composer, and accompanist Jary Kostka, with his handstamp to title and first page of music.

*Binding somewhat worn, rubbed, and bumped; large Haslinger label to front pastedown; wrappers lacking. Occasional markings in pencil; light soiling throughout.***First Edition.****\$85** (32063)

Item 197

*Der Graf von Luxemburg (1909)**Operetta, 3 acts.*

Libretto by A. M. Willner and Robert Bodanzky.

Premiered Vienna, Theater an der Wien, 12 November 1909.

“The work has many points of similarity with *Die lustige Witwe*, whose success it was obviously designed to recapture (which it did to a remarkable degree). Composed in some haste, it shows Lehár at his most fluent and melodic, with beguiling, sensuously orchestrated waltz melodies, if without quite the finished sophistication of its predecessor.” Andrew Lamb in *Grove Dictionary of Opera*.

196.

*Der Graf von Luxemburg. [Piano-vocal score]**Operette in drei Akten ... Klavierauszug mit Text M 10.- netto ...*

Wien: W. Karczag [PN K. & W. 361], 1909.

*Folio. Original publisher's light turquoise wrappers with color illustration by Robert Sedlacek. [2] (title, cast list, contents), 3-142 pp.**Wrappers rebaked with black cloth. Light uniform browning.***First Edition, later issue.****\$40** (32042)

197.

*Der Graf von Luxemburg. [Miniature piano score with text overlay]**Operette in drei Akten ... Klavierauszug zu 2 Händen K 6.- M 5.- netto.*

Wien: W. Karczag & C. Wallner [PN K. & W. 427], [ca. 1909].

*Small octavo (184 x 137 mm). Original publisher's wrappers with color illustration by Robert Sedlacek. [2] (title, contents), 3-76 pp.**Wrappers slightly worn and soiled. Minor wear; lower outer corners slightly creased.***First Edition in this format.****\$25** (32034)

198.

*Der Graf von Luxemburg. [Piano-vocal score]**Operette in drei Akten ... Klavierauszug mit Text ...*

Wien: Glocken-Verlag [PN G.V. 70], 1937 [1945].

*Folio. Original publisher's dark ivory wrappers printed in dark blue. [2] (title, cast list, contents), 3-163 pp.**With cast list of the Berlin performance to verso of upper wrapper. Handstamp of Waldheim-Eberle to upper along with date stamp of May 14, 1945.**Slightly worn and browned.***First Edition of the revised version, later issue.**

Revised version premiered Berlin, Theater des Volkes, 4 March 1937.

\$30 (32040)*Das Land des Lächelns (1929)**Operetta, 3 acts. Revision of Die gelbe Jacke (1923).*

Libretto by Ludwig Herzer and Fritz Löhner after Viktor Léon.

Premiered Berlin, Metropol, 10 October 1929.

The operetta was written especially for the Austrian tenor Richard Tauber (1891-1948), who frequently performed the song “Dein ist mein ganzes Herz” in recital. A successful film version of the operetta was made in 1930, with Tauber reprising his role and featuring Lehár himself in a small cameo.

199.

*Das Land des Lächelns. [Piano-vocal score]**Romantische Operette in drei Akten nach Viktor Léon von Ludwig Herzer und Fritz Löhner ... Originalausgabe des Komponisten.*

Wien: Glocken-Verlag [PN G.V. 111], 1957.

*Folio. Original publisher's light orange printed wrappers. [2] (title, cast list, contents), 3-115, [1] (blank) pp. Overture with plate number G.V. 111.110.***\$40** (32045)*Die lustige Witwe (1905)**Operetta, 3 acts.*Libretto by Victor Léon und Leo Stein after *L'attaché d'ambassade* (1861) by Henri Meilhac.

Premiered Vienna, Theater an der Wien, 30 December 1905.

“In the field of operetta, *Die lustige Witwe* remains a masterpiece. It has a fund of marvelous melodies that remain astonishingly fresh—ever inventive, ever graceful.” Andrew Lamb, *Grove Dictionary of Opera*.

200.

*Die lustige Witwe [Piano-vocal score]**Operette in drei Akten (teilweise nach einer fremden Grundidee) ... Klavierauszug mit Text. ... K 12. M 10. Netto.*

Wien: Ludwig Doblinger [PN D. 3366], [ca. 1906].

*Folio. Contemporary black half leather with black textured cloth boards boards, titling in Czech gilt to spine, decorative patterned endpapers. If. (pictorial title), [1] (contents), 4-142 pp. With handstamp of Czech distributor and music seller to title.**Binding slightly worn and rubbed, with evidence of past glue repairs. Occasional annotations in red and blue pencil; very small dampstain to upper blank margin throughout.***First Edition**, an early issue, but with #15 titled “Lippen schweigen.” Fuld, pp. 364-365.**\$75** (32030)

201.

*Die lustige Witwe. [Piano-vocal score]**Operette in drei Akten (teilweise nach einer fremden Grundidee) v ... Klavierauszug mit Text ...*

Wien: Ludwig Doblinger [PN D. 3366], [ca. 1936].

Folio. Original publisher's decorative light green wrappers printed in dark blue. If. (title), [1] (contents), 4-142 pp.

Handstamp and paper overpastes of Glocken-Verlag to title. Title and contents page signed “Dario Soria” and “D. Soria.” With performance annotations regarding timing, etc. in pencil.

Wrappers worn; old tape and glue repairs to spine. Slightly browned; upper outer corners creased.

First Edition, later issue.

Soria and his wife Dorle Jamel Soria founded Angel Records. They produced recordings of operatic works for EMI, Capitol, and RCA, and went on to establish the Spoleto Music Festiva with Gian Carlo Menotti. It would appear from the pencilled notes that the present score was used for recording.

\$50 (32029)

202.

Die lustige Witwe. [Piano-vocal score]

Operette in drei Akten (teilweise nach einer fremden Grundidee) von Victor Léon und Leo Stein ... Klavierauszug mit Text ... Wien: Musikverlag Doblinger [PN D. 3366], 1906 [ca. 1970].

Folio. Original publisher's light green wrappers printed in dark red. 1f. (title), [1] (contents), 4-142 pp.

Re-issue from plates of the first edition.

\$30 (32054)

203.

The Merry Widow. [Piano-vocal score]

New Musical Play Adapted from the German of Victor Leon and Leo Stein. Lyrics by Adrian Ross ... Arranged for the piano by H. M. Higgs. Vocal score \$2.00.

New York: Chappell & Co. [PN C. 6140], 1907.

Quarto. Original publisher's wrappers illustrated by Archie Gunn. 2ff. (title, named cast list, contents), 192 pp.

Named cast list from the New York production includes Robert Graham, Lois Ewell, Donald

Brian, and Ethel Jackson.

Wrappers slightly worn and soiled; rebacked; former owner's name and date to upper. Slightly worn and browned; publisher and distributor handstamps to title.

First English Edition.

The English version by Adrian Ross opened in London on June 8, 1907, and then in New York City on October 21, 1907.

\$75 (32051)

204.

The Merry Widow. [Piano-vocal score]

New Musical Play. Adapted from the German of Victor Leon and Leo Stein. Lyrics by Adrian Ross ... Vocal score Price 7s. 6d. Net. London: Chappell & Co. [PN 23260 M.W.], 1925.

Quarto. Original publisher's light blue wrappers with titling in dark blue. 2ff. (title, named cast list, contents), 210 pp. Publisher's advertisements to verso of upper wrapper and recto and verso of lower. "George Edwardes (Daly's Theatre) Limited" handstamp to title.

Named cast list from the London production includes Robert Evett, Elizabeth Firth, Joseph Coyne, and Lily Elsie.

Wrappers quite worn, creased and frayed. Light uniform browning; paper imperfection to blank outer margin of pp. 87-88.

First English Edition, later issue.

\$20 (32053)

205.

Die lustige Witwe. [Miniature piano-vocal score]

Operette in drei Akten von Victor Léon & Leo Stein ... Klavierauszug mit Text ... English Version by Christopher Hassall.

Wien, London: Doblinger, Glocken [PN D. 13405], [1970].

Small octavo (185 x 135 mm). Original publisher's dark red wrappers printed in ivory and black. [9] (dedication, facsimile handwritten dedication by Robert Stolz, titles, contents, characters, colophon), 10-148 pp. Parallel texts in German and English. Doblinger copyright 1906; English text copyright 1959, Glocken.

Wrappers somewhat worn, with paper loss to spine and lower.

Published on the 100th anniversary of Lehar's birth.

\$10 (32032)

Mitislav der Moderne (1907)

Operetta, 1 act.

Libretto by Fritz Grünbaum and Robert Bodanzky.

Premiered Vienna, Die Hölle, 5 January 1907. Hungarian version by Jenő Heltai; Budapest, Lipótváros Kaszinó; 16 March 1907.

206.

A Modern Mitislav. [Miniature piano score with text overlay]

Operette 1 felvonásban. Bodanzky és Grünbaum után magyarra fordította Heltai Jenő.

[Wien]: Karczag V. és Wallner K. [PN V.T.W. 99], [1907].

Small octavo (155 x 108 mm). Sewn with red yarn. Original publisher's decorative green wrappers printed in red and white. 4ff. (facsimile inscription, title, performance information, named cast list, contents), 3-25, [1] (blank) pp. Text in Hungarian. Breitkopf & Härtel copyright 1906 to foot of first page of music.

Facsimile inscription and signature of Lehar to first page.

Wrappers somewhat worn and soiled. Minor offsetting throughout; occasional light markings in red pencil.

Special souvenir printing for the Hungarian premiere.

\$40 (32417)

207.

A Modern Mitislav. [Piano score with text overlay]

Operette 1 felvonásban. Irta Grünbaum F. és Bodanzky R. ... Fordította Heltai Jenő. Zongora kivonat 2/ms ára netto 4,50 korona.

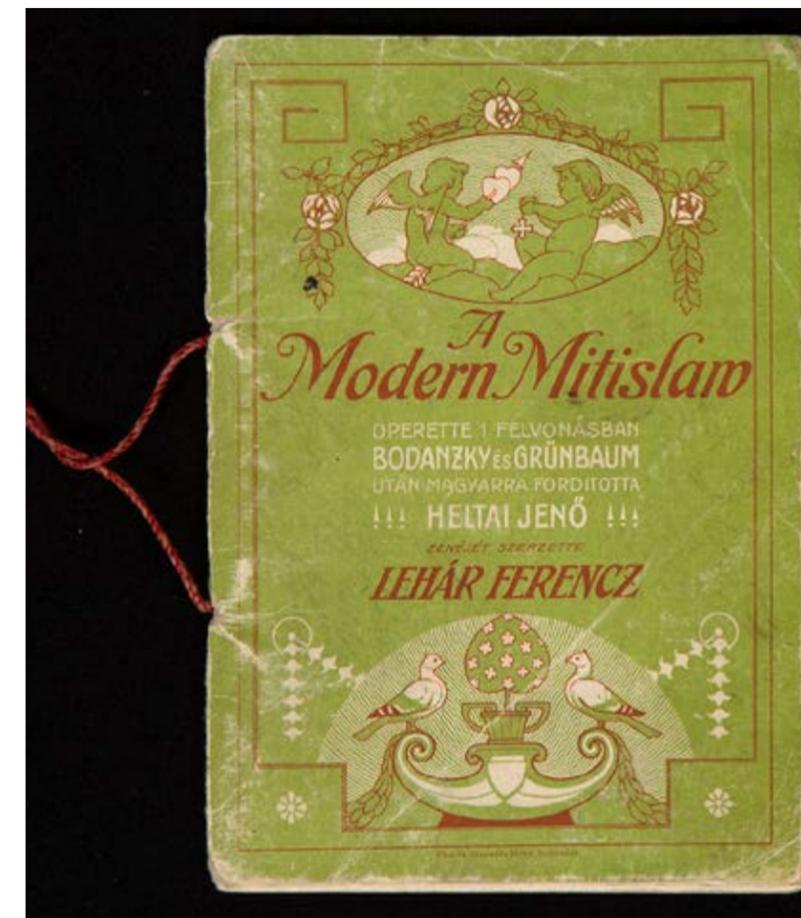
[Wien]: Karczag V. és Wallner K. [PN V.T.W. 99], [1907].

Folio. Original publisher's dark ivory wrappers printed in dark brown. 1f. (title), 3-25, [1] (blank) pp. Text in Hungarian. Breitkopf & Härtel copyright 1906 to foot of first page of music.

Wrappers slightly browned, soiled, and creased; separated at spine; small tape repairs. Occasional internal repairs; minor browning to margins.

First Hungarian edition.

\$25 (32090)



Paganini (1925)*Operetta, 3 acts.*

Libretto by Paul Knepler and Béla Jenbach.

Premiered Vienna, Johann Strauss Theater, 30 October, 1925

208.**Paganini. [Piano score with text overlay]***Operett három felvonásban. Irták: Knepler Pál és Jenbach Béla. Fordította: Kulinyi Ernő ... Ára P 4.– K 50.000.–.*

Budapest: Bárd Ferenc és fia [PN B.F.F. 2515], 1925.

Folio. Original publisher's ivory wrappers with large lithographic portrait of Paganini printed in green to upper with titling in dark red. [1] (title), 2-[28] pp.

Copyright Crescendo Theaterverlag, Berlin.

*Wrappers slightly worn and soiled; spine reinforced with tape. Browned throughout; occasional soiling to margins.***First Hungarian Edition.****\$25** (32091)**209.****Paganini. [Piano-vocal score]***Operette in drei Akten von Paul Knepler and Bela Jenbach ... Klavierauszug mit Text.*

Wien: Glocken-Verlag [PN G.V. 50], [ca. 1970].

*Folio. Original publisher's light green wrappers printed in black. [2] (title, contents), 3-III, [1] (blank) pp.**Wrappers slightly worn; small tear to head of spine.*

Re-issue of the edition of 1936.

\$20 (32111)**Peter und Paul im Schlaraffenland (1906)***Fairy tale operetta, prelude and 5 scenes.*

Libretto by Robert Bodanzky and Fritz Grünbaum

Premiered Vienna, Theater an der Wien, 1 December 1906.

Lehár's fairy tale about two boys visiting the magical Schlaraffenland became a standard Christmas play in Austria.

210.**Peter und Paul im Schlaraffenland.****[Piano-vocal score]** *Operette für Kinder in einem Vorspiel und Fünf Bildern von Robert Bodanzky und Fritz Grünbaum ...*

Wien: W. Karczag [PN K. & W. 81], 1907.

*Folio. Original publisher's wrappers 1f. (title, contents), 4-59, [1] (blank) pp. Copyright statement of Breitkopf & Härtel, New York. Handstamp of Glocken-Verlag to upper and title.**Binding slightly worn and soiled; spine reinforced with paper tape.***First Edition.****\$65** (32031)**Der Rastelbinder (1902)***Operetta, prelude and 2 acts.*

Libretto by Victor Léon.

Premiered Vienna, Carltheater, 20 December 1902.

211.**Der Rastelbinder. [Conductor's score]** *Operette in einem Vorspiel und zwei Akten von Victor Léon ... Conducteur.*

Wien: Josef Weinberger, [1903].

*Folio. Original publisher's dark ivory wrappers printed in black. 1f. (title), 232 pp. Facsimile of copyist's manuscript by C. Burian dated January 26, 1903; No.**9 (pp. 100-103) printed (plate number J.W. 1288).**Margins of upper wrapper chipped and torn, reinforced with clear tape; lower lacking; spine reinforced with blue cloth tape. Uniform browning; minor paper loss to final leaf, just touching music.*Conductor's score prepared for rentals from the first edition. **Rare (only one copy located, at the British Library)****\$250** (32069)**Le Roi des montagnes. (1913)***Opera, 3 acts.*

Libretto by Victor Léon after Edmond About. French version by Maurice Ordonneau and Jean Bénédict.

Premiered Brussels, Théâtre Molière, 21 December 1913.

212.**Le Roi des montagnes.****[Piano-vocal score]** *Opéra-comique en trois actes ... Partition complète Piano et Chant, net: 15 francs.*

Paris: Max Eschig [PN M.E. 449], 1913.

Folio. Original publisher's wrappers with color illustration by Clérice Frères. 2ff. (title, named cast list), 159, [1] (blank) pp. Text in French.

Named cast list for the French premiere in Brussels includes Guillot, Nandès, Eva Retty, and Alice Favier.

*Wrappers slightly worn and soiled.***First French edition.****\$65** (32064)**Schön ist die Welt! (1930)***Operetta, 3 acts. Revision of Endlich allein (1914).*

Libretto by Ludwig Herzer und Fritz Löhner.

Premiered Berlin, Metropol, 3 December 1930.

213.**Schön ist die Welt! [Piano-vocal score]** *Operette in 3 akten von Ludwig Herzer und Fritz Löhner ... Klavierauszug mit Text Originalausgabe des Komponisten ...*

Leipzig – Wien: W. Karczag [PN W. K. 921], 1930.

*Folio. Original publisher's printed wrappers with titling to spine and upper. 1f. (recto blank, verso frontispiece reproduction photograph of Lehár), 1f. (recto title, cast and index), 3-101 pp. Text in German. Glocken-verlag handstamp to upper.**Wrappers somewhat worn and soiled, detached. Uniformly browned.***First Edition, [?]later issue.****\$60** (32183)**214.****Schön ist die Welt! [Piano-vocal score]***Operette in 3 Akten ... Klavierauszug mit Text Originalausgabe des Komponisten Eingerichtet nach der Aufführung im Theater a.d. Wien.*

Wien: W. Karczag [PN W. K. 921], 1930.

Folio. Original publisher's light green wrappers printed in dark blue. 2ff. (title, named cast list, contents), 3-III, [1] (blank) pp.

With named cast list from the Vienna, December 21, 1931 performance directed by Hubert Marischka and featuring Gustav Charlé, Hans Heinz Bollmann, Mizzi Günter, and Adele Kern, among others.

*Slight wear to wrappers; music seller's handstamp to foot of upper; head and tail of spine repaired with glue. Lightly browned throughout.***First Edition**, revised issue from the Vienna performance.**\$35** (32026)

*Wo die Lerche singt... (1918)**Operetta, 3 acts.*Libretto by Ferenc Martos after the play *Dorf und Stadt* (1847) by Charlotte Birch-Pfeiffer.Original Hungarian version *A pacsirta* premiered Budapest, Király Theatre, 1 January 1918. German version by A. M. Willner and Heinz Reichert; premiered Vienna, Theater an der Wien, 27 March 1918.“The folkloristic part of the music is anything but stereotyped; the waltzes, fifteen in number, are without exception of striking originality... The score shows, too, a clear step towards the great transformation... which carries with it the promise of magnificent fulfilment.” Grun: *Gold and Silver*, p. 178.

215.

*Wo die Lerche singt... [Piano-vocal score]**Operette in drei Akten ... Klavierauszug mit Text Mk 12.– netto.*

Wien: W. Karczag [PN W.K. 1161], 1918.

Folio. Original publisher's light green wrappers printed in dark red. [2] (title, cast list, contents), 3-119 pp.

“Copyright 1917” to foot of first page of music.

*Wrappers slightly worn, soiled, and stained. Moderately browned; occasional markings in red pencil.***First Edition, later issue.**

\$35 (32044)

216.

*Wo die Lerche singt... [Piano-vocal score]**Operette in vier Bildern ... Klavierauszug mit Text.*

Wien: Glocken-Verlag [PN G.V. 90], 1937.

*Folio. Original publisher's gray printed wrappers. [2] (title, cast list, contents), 3-108 pp. Handstamp of Waldheim-Eberle to upper along with date stamp of July 8, 1950.**Wrappers lightly foxed at edges.***First Edition of the revised four-scene version, later issue.**

\$40 (32043)

*Zigeunerliebe (1910)**Operetta, 3 acts.*

Libretto by A. M. Willner and Robert Bodanzky.

Premiered Vienna, Carltheater, 8 January 1910.

“With [*Zigeunerliebe*] he brought out the full Magyar side of his musical nature: his melodies sounded like old folk-songs, and breathed like sad, beautiful fairy-tales the great melancholy of the Hungarian countryside.” Grun: *Gold and Silver*, p. 161.

217.

*Zigeunerliebe. [Piano-vocal score].**[Proof copy] Romantische Operette in drei Akten von A. M. Willner & Rob. Bodanzky ...*

New York [Vienna]: Breitkopf & Härtel [W. Karczag] [PN K. & W. 250], 1908.

*Folio. Half light green cloth with textured paper boards. 3-157 pp., printed single-sided. Engraved.**Binding scuffed and rubbed with some paper loss, especially to lower. Light uniform browning; occasional paper tape repairs to margins.***A rare proof copy, without title, in all likelihood pre-dating the first edition.**

\$165 (32025)

218.

*Zigeunerliebe. [Piano-vocal score]**Romantische Operette in 3 Bildern. ... Klavierauszug mit Text K 12.– M. 10.– netto.*

Wien: W. Karczag & C. Wallner [PN K. & W. 250], 1909.

*Folio. Newly bound in half olive green cloth with patterned paper boards with paper label to upper, titling in black to spine. [2] (title, contents), 3-165 pp.**With Breitkopf & Härtel, New York, copyright date of 1909 to foot of upper wrapper and 1908 to foot of title. With performance annotations in German throughout and markings in red and lead pencil.**Binding slightly bumped; upper wrapper slightly trimmed.***First Edition, later issue.**

\$85 (32116)

219.

*Zigeunerliebe. [Miniature piano score with text overlay]**... Klavierauszug zu 2 Händen K 6.– M 5.– netto.*

Wien: W. Karczag & C. Wallner [PN K. & W. 474], [ca. 1910].

*Small octavo. (190 x 142 mm). Original publisher's wrappers with color illustration by Othmar Fabro. [2] (title, contents), 3-108 pp. Breitkopf & Härtel, New York copyright 1909 to foot of title; 1910 to foot of first page of music.**Wrappers slightly worn and soiled; spine reinforced with tape; lower lacking.***First Edition in this format.**

\$25 (32033)

220.

*Gipsy Love. [Piano-vocal score]**New Musical Play in Three Acts. ... English Libretto by Basil Hood. Lyrics by Adrian Ross ... Vocal Score net cash 6s.od. (\$2.00).*

London: Chappell & Co. [PN 25150], 1912.

*Quarto. Full light green cloth with titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents), 216 pp., 2ff. (publisher's catalogs and advertisements).**Binding slightly worn and bumped. Minor internal wear and soiling; upper margins of many leaves cockled.***First English Edition.**

English version by Basil Hood and Adrian Ross; premiered New York, Globe Theatre 17 October 1911

\$40 (26946)

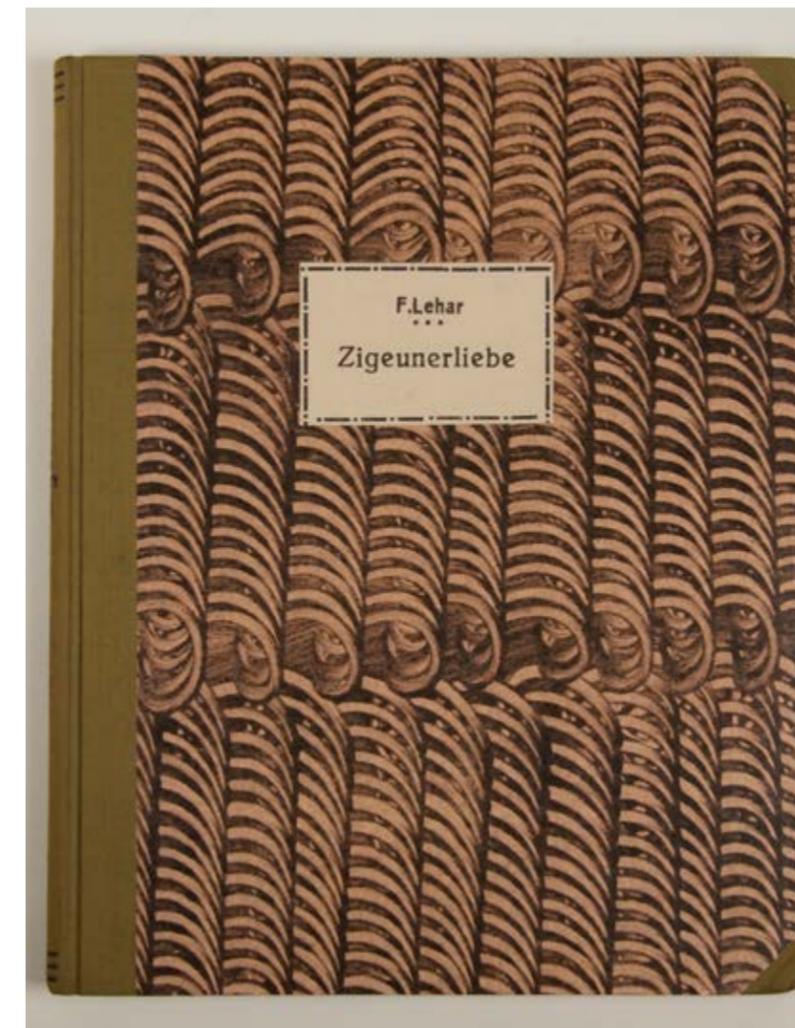
220.

*Zigeunerliebe. [Piano-vocal score]**Romantische Operette in 3 Akten von A. M. Willner und Robert Bodanzky ... Klavierauszug mit Text.*

Wien: Glocken-Verlag [PN G.V. 140], 1938.

*Folio. Original publisher's light gray wrappers printed in dark blue. [2] (title, contents), 3-162 pp.**Wrappers slightly worn and soiled. Light uniform browning.***Revised edition, later issue.**

\$25 (32115)



Item 218



Item 222, details

222.

Collection of operetta excerpts

[1907-1923].

For voice and piano unless otherwise noted.

Der Mann mit den drei Frauen ... Potpourri No. 1 [Piano with text overlay]. Wien: Ludwig Doblinger [PN D. 3794], 1907. *Original wrappers.* [1] (title), 2-15 pp.

Bienchen, summt nicht mehr. Lied aus der Operette Der Mann mit den drei Frauen. Wien: Ludwig Doblinger [PN D. 3798], 1908. [2] (title, lyrics), 3-7 pp.

Luxemburg grófja ... I. füzet. 6 numbers. Budapest: Bárd Ferencz és Testvére [PN B.F.T. 1318], 1909. [2] (title), 3-19 pp.

Csigányszerelem ... 2. füzet. 5 numbers. Budapest: Bárd Ferencz és Testvére [PN B.F.T. 1871], 1910. [1] (title), 2-19 pp.

A Tökéletes asszony ... I. füzet. 5 numbers. Budapest: Bárd Ferencz és Testvére [PN B.F.T.

1651], 1913. [1] (title), 2-19 pp.

Pacsirta ... I. füzet. 5 numbers. Budapest: Nádor Kálmán [PN M.B. 5487], 1918. [1] (title), 2-19 pp.

A Kék mazur ... I. füzet. 4 numbers Budapest: Bárd Ferencz és Fia [PN B.F.F. 2368], 1920. [1] (title), 2-11 pp.

A három grácia [Piano with text overlay]. 4 numbers. Budapest: Rózsavölgyi és Társa [PN R. és Tsa 4298], 1923. [2] (title), 3-11 pp.

Luxemburg Walzer aus der Operette "Der Graf von Luxemburg" [Piano solo]. Wien: W. Karczag & K. Wallner [K. & W. 372], 1909. [1] (title), 2-11, [1] pp.

Hab' ein blaues Himmelbett! Lied aus "Frasquita" Wien: Josef Weinberger [PN J.W. 2312]. 1922. [2] (title), 3-6, [2] pp.

Varying degrees of browning; occasional minor fraying or soiling, not affecting music. In good condition overall.

\$150 (32092)

223.

Lehár Melodien. [Excerpts in Piano-vocal score] 30 lieder und tänze in ungekürzter Originalausgabe für Klavier mit vollständigen Texten. Band I [-II].

Wien: Glocken [PN G.V. 120], 1938.

Two volumes. Folio. Original publisher's printed wrappers with titling in dark gold and illustration in colour to upper. 1f. (verso title, recto contents), 3-70, [1] (contents) pp.; 1f. (verso title, recto contents), 3-83, [1] (contents) pp.

Wrappers slightly worn and rubbed; bookseller's handstamp/label to title.

\$85 (32201)

224.

Operettjeiből I. [-IV] Füzet.

[Excerpts in piano-vocal score].

Budapest: Zeneműkiadó Vállalat [PN Z. 1830-1834], 1954.

4 volumes. Folio. Original publisher's dark ivory wrappers printed in dark blue. Stapled. Each volume with separate title page and listing of all volumes on final page. Text in Hungarian.

1. 27 pp. Excerpts from *Giuditta*, *Három grácia*, *Mosoly országa*, *Pacsirta*, *Vándordíák*, and *Végre Egyedül*

2. 31 pp. Excerpts from *Cárevics*, *Friderika*, and *Luxemburg grófja*

3. 27 pp. Excerpts from *Cigányszerelem*, *Frasquita*, and *Paganini*

4. 15 pp. Excerpts from *A Herceg-Kisasszony*, *Éva*, and *Víg özvegy*

Browned.

\$25 (32089)



Item 223, detail



Operetta & Popular Music

1850-1930

The popularity of operetta in Hungary has not waned over the years: the Budapest Operetta Theatre has performances nearly every day of the week. Operetta's spiritual successor, the Broadway musical, features prominently alongside the classics by Huszka, Kálmán, and a litany of other composers virtually unknown outside Hungary.

ABRAHAM, Paul 1892-1960

225.

Ball im Savoy. [Excerpts]

Operette in 3 Akten ... Heft I [-II].

Basel: Doremi [79], 1933.

2 volumes. Folio. Original publisher's wrappers with illustration by Herzig in colour to upper. 2-15; 2-15 pp. Publisher's catalogue to verso of lower wrappers. Text in German.

Wrappers quite worn and creased; spines reinforced with tape; previous owner's signature in ink to upper wrapper of one volume. Light uniform browning.

Contains 14 numbers.

Operetta, 3 acts. Libretto by Alfred Grünwald and Fritz Löhner-Beda. Premiered Berlin, Grosses Schauspielhaus, 23 December 1932. Hungarian version (Bál a Savoyban) by Jenő Heltai; Budapest, Magyar Színház, 23 December 1933.

"Abraham's operettas pandered openly to the popular musical idiom of the time, but contained strikingly effective numbers which have remained justly popular." Andrew Lamb in *Grove Dictionary of Opera*.

\$60 (32203)



Item 227

BERTÉ, Heinrich 1857-1924

226.

Kreolenblut. [Piano-vocal score]

Operette in 3 Akten ... Klavierauszug mit Text Mk. 10. kr. 12.

Leipzig: Erhard Schultz [L. 26 B.], 1911.

Folio. Contemporary blue cloth boards with printed label titled in manuscript to upper. 1f. (title), [3]-170 pp. Text in German.

Binding slightly worn, bumped and rubbed; joints splitting. Uniformly browned; minor foxing.

First Edition.

Operetta, 3 acts. Libretto by Ignaz Schnitzer and Emerich von Gatti. Premiered Hamburg, Neues Operettenhaus Theatre, 25 December 1910.

\$50 (32164)

227.

Lilac-Time. [Piano-vocal score]

A Play with Music in three acts ... Music from Franz Schubert. Arranged by Heinrich Berté and G.H. Clutsam.

London: Chappell & Co. [PN 27575], 1922.

Folio. Original pictorial wrappers with a reproduction photograph of a production by "The Stage Photo Company" to upper, titling in lavender. 1f. (title), 1f. (named cast list, synopsis and contents), 119, [1] (publisher's advertisements) pp.

Previous owner's handstamp to upper margin of upper wrapper; facsimile signature handstamp to title.

Wrappers slightly worn and soiled.

First English Edition.

Operetta, 3 acts. Original version in German: *Das Dreimädlerhaus*. Libretto by A.M. Willner and Heinz Reichart after the novel by R. H. Bartsch. Premiered Vienna, Raimund Theater, 15 January 1916.

English version (*Lilac-Time*) by Adrian Ross and G.H. Clutsam; London, Lyric Theatre, 22 December 1922.

\$45 (27360)

BUDAY, Dénes 1890-1963

228.

Csárdás. [Piano-vocal score]

Operette in 3 Akten von Ladislaus v. Szilágyi.

Wien: J.F. Bard, 1935.

Folio. Original publisher's wrappers with illustration by Madaras in colour to upper. [1] (title), [2]-57, [1] (blank) pp. Text in Hungarian.

Wrappers slightly worn and soiled; small handstamp "20" to upper and title.

First Edition.

Operetta, 3 acts. Libretto by László Szilágyi. Premiered Budapest, Budai Színház, 16 June 1936.

One of the best-known works by composer Dénes Buday, who also composed dozens of other operettas, the opera *Loreley* (1919), and many songs for films.

\$60 (32129)

BUTTYKAY, Ákos 1871-1935

Buttykay studied piano and composition at the National Conservatory in Budapest and continued his studies in Weimar. He performed throughout Germany and Austria as a concert pianist before returning to teach in Budapest. The majority of his compositions reflect a late Romantic and lyrical style, with few Hungarian influences evident.

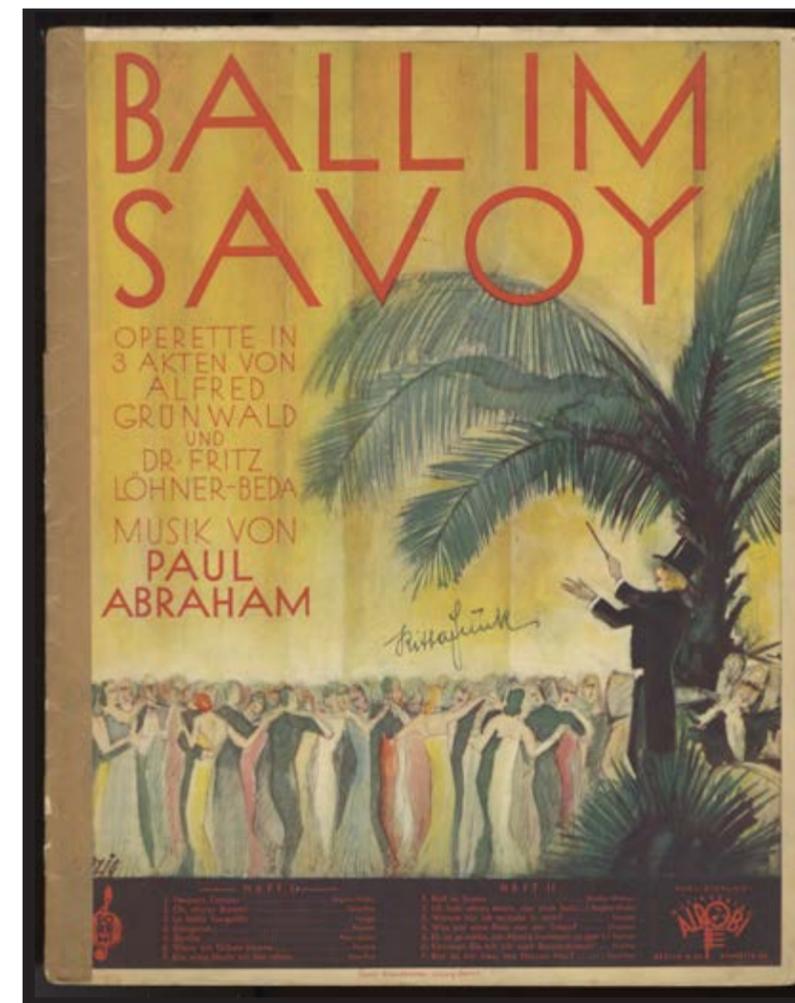
229.

Az Ezüst sirály. [Excerpts in piano-vocal score] Operett három felvonásban.

Szövegét írta: Földes Imre ... I. [-II] füzet ára: 12. kor. netto.

Budapest és Lipcse: Rózsavölgyi és Társa [PNs R. és Tsa 4016, 4017], 1920.

2 volumes. Folio. Original publisher's ivory wrappers printed in dark blue. I: 3-19 pp.; II: 3-19 pp. Text in



Item 225

Hungarian. Stamped "Házi Példány" (review copy) on front.

Wrappers slightly worn and soiled; upper with price in ink to lower left corner and minor annotations in pencil.

First Edition. No Hungarian full vocal score published.

Operetta, 3 acts. Libretto by Imre Földes. Premiered Budapest, Városi Színház, 6 February 1920. German translation by Robert Bodanzky (*Liebesrausch*) premiered that same year in Vienna; both productions starred Buttykay's wife, soprano Emmy Kosáry (1889-1964).

\$40 (32161)

230.

Liebesrausch. [Piano-vocal score]

Operette in 3 Akten von Földes Imre. Deutsch bearbeitet von Robert Bodanzky ... Klavierauszug mit Text netto Mk. 16._.

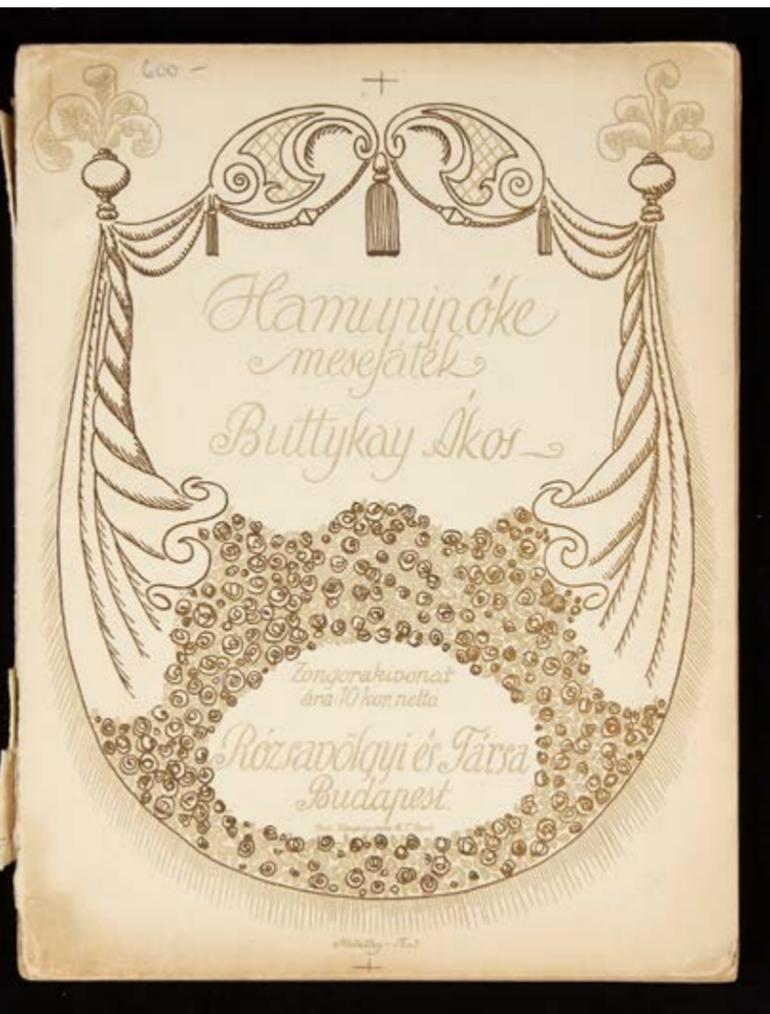
Leipzig – Wien: Eibenschütz & Berté [E. & B. 220], 1920.

Folio. Sewn. [2] (title, cast list/contents), 3-91, [1] (blank) pp. Text in German.

Wrappers somewhat worn and browned; spine reinforced with paper tape; some threads broken; several signatures loose. Small tears to outer leaves, one to title with tape repair.

First German Edition.

\$30 (31760)



231.

Csibézkirály. [Excerpts in piano-

vocal score] Operett 3 felvonásban. Szövegét írta: Szél Lajos ... I. [-II] füzet 3 kor. 60 f. netto.

Budapest: Zipser és König [PNs Z. & K. 470, 471], 1907.

2 volumes. Folio. Original publisher's dark yellow wrappers printed in dark blue. I: 3-15, [i] (blank) pp.; II: 3-14 pp. Text in Hungarian. With "II. kiadás" (2nd issue) printed to head of both titles.

Wrappers somewhat worn and with small tears; split at spine. Slightly browned.

First Edition, second issue. Scarce (no copies in the U.S. or U.K.).

Operetta, 3 acts. Libretto by Lajos Szél. Premiered Budapest, Király Theater, 21 February 1907. English translation by Anne Caldwell (*Pom-pom*) was staged in both Boston and New York in 1916.

\$35 (32165)

232.

Hamupipőke [Snow White]. [Piano-

vocal score] Mesejáték három felvonásban.

Irta Bakonyi Károly. Zongorakivonat K 10.– netto. Budapest: Rózsavölgyi és Társa [PN R.T.A. 1099], [1912].

Folio. Original publisher's wrappers with decorative title by György Kürthy. 2ff. (title, cast list, contents), 3-147, [1] (blank) pp. Offset. Music seller's handstamp to title.

Somewhat worn and shaken; paper loss to spine. Price in ink to upper.

First Edition.

Fairy tale operetta, 3 acts. Libretto by Károly Bakonyi. Premiered Budapest, Király 26 October 1912.

\$65 (32018)

GOLDFADEN, Abraham 1840-1908

Russian-Jewish poet, playwright, and composer Abraham Goldfaden is widely acknowledged as the founder of modern Jewish theatre. He established himself in Romania, first in Iași and then in Bucharest, staging numerous performances combining his popular Yiddish songs with basic plots and improvisation. After success with these light and vaudeville-style performances, Goldfaden wrote more extensive and cohesive plays and operettas, sometimes incorporating Zionist themes.

233.

Sulamith. [Excerpts in piano-vocal score]

Zsidó daljáték 4 képben. Szövegét írta és zenéjét összeállította Goldfaden Ábrahám. A "Magyar színház" átdolgozták Beöthy László és Makai Emil. Zongorára és énekhangra alkalmazta Hamvas Béla. A "Magyar színház" karnagya. I [-II] füzet ára 3 Kor.|Mk.

Budapest és Lipcse: Rózsavölgyi és Társa [PNs R. & Co. 2722, 2723], [ca. 1898].

2 volumes. Folio. Original publisher's wrappers with floral motive to title. Each volume 13 pp. Text in Hungarian. With publisher's catalogue "Opern-Fantasiën" to verso of lower wrapper.

Wrappers slightly worn; minor chipping to edges; spines reinforced with white tape. Minor wear; light browning throughout; occasional small tears to blank margins, not affecting music.

First Hungarian Edition. Rare (no copies located outside of Hungary).

Goldfaden's operetta *Shulamith* (1882) was written while he was in Bucharest and was likely premiered there or one of the smaller regional cities. It was performed in New York City the same year with Boris Thomashefsky, one of the first works of Yiddish theater to appear in America.



Item 233, detail

The present Hungarian version was staged at the new Magyar Színház in Budapest and directed by László Beöthy (1873-1931). Jewish poet and playwright Emil Makai (1870-1901) translated numerous Yiddish and Hebrew works into Hungarian, including over 100 operettas.

\$100 (32142)

HUSZKA, Jenő 1875-1960

Huszka studied with Jenő Hubay and Hans Koessler at the Budapest Academy of Music. His second operetta, *Bob herceg* (1902), was staged internationally and “successfully challenged the dominance of Viennese and British works and helped pave the way for a Hungarian school of operetta.” Andrew Lamb in *Grove Dictionary of Opera*.

234.

Bob herceg (Melodráma). [Piano-vocal score]

Budapest és Lipcse: Rózsavölgyi és Társa [PN R. & Co. 2483], [1903].

Folio. Original publisher's decorative wrappers. 3-13 pp. Text in Hungarian.

Slightly worn and browned; upper with small tape repair to verso.

Operetta, 3 acts. Libretto by Ferenc Martos. Premiered Budapest, Népszínház, 20 December 1902.

The present arrangement for narration with piano was issued as part of Rózsavölgyi's *Melodramák* series.

\$25 (32157)

235.

Gül Baba. [Excerpts in piano-vocal score] Daljáték 3 felvonásban ... I. [-II] füzet Kor. 3.– netto.

Budapest: Bárd Ferenc és Testvére [PN B.F.T. 938, 939], [1906].

2 volumes. Folio. Original publisher's wrappers illustrated in colour by Kovács. I: 3-19 pp. II: 3-17 pp. Text in Hungarian. Publisher's blindstamp and music seller's handstamp to both titles.

Wrappers somewhat worn, with moderate soiling and fraying to those of Vol. 2; spines reinforced with tape. Occasional light staining to blank margins.

First Edition, third issue.

Operetta, 3 acts. Libretto by Ferenc Martos. Premiered Budapest, Király Színház, 6 December 1905.

\$35 (32156)

236.

Lili Barónő. [Excerpts in piano-vocal score] Operett 3 felvonásban ... I. [-II] Füzet ára: 8k.netto.

Budapest és Lipcse: Rózsavölgyi és Társa [PNs R. és Tsa 3955, 3956], 1919.

2 volumes. Folio. Original publisher's wrappers. I: 3-25 pp.; II: 2-25 pp. Text in Hungarian. Publisher's handstamps to titles.

Wrappers slightly worn and soiled; volumes taped together at spine. Minor thumbing and creasing to corners.

First Edition. The full piano-vocal score was not published until 1979.

Operetta, 3 acts. Libretto by Ferenc Martos. Premiered Budapest, Városi Színház, 19 March 1919.

\$40 (32154)

237.

Collection of operetta excerpts

[1920-1942].

Folio. Text in Hungarian.

Mária főhadnagy II [vol. 2 of 3]. Budapest: Bárd Ferenc és Fia [PN B.F.F. 3787], 1942. [2] (title), 3-11 pp. 4 numbers.

Bob herceg ... I. füzet. Budapest: Bárd Ferenc és Testvére [B.F.T. 646], [ca. 1920]. *Decorative wrappers, [2] (title), 3-15 pp. 5 numbers.*

Aranyvirág. Budapest: Bárd Ferenc és Testvére, [ca. 1920]. *Decorative title with art-nouveau style illustration by Geza Faragó.*

II. füzet. [PN B.F.T. 700]. 2-19 pp. 5 numbers.

Cake Walk. [PN B.F.T. 709]. 2-5 pp.

Az ajkam kláris, keringő. [PN B.F.T. 710], 2-5 pp.

Kibontva szárnyunk, keringő. [PN B.F.T. 710], 2-5 pp.

Wrappers worn and browned with several tape repairs, not affecting music.

\$95 (32200)

JACOBI, Viktor 1883-1921

Jacobi studied composition with the noted teacher Hans Koessler alongside Kálmán and Szirmai. Several of his operettas achieved international success, particularly after moving to New York, where his works were staged on Broadway until his untimely death at age 37.

238.

Jánoska Zenés. [Excerpts in piano-vocal score] Vigjáték 3 Felvonásban. Irta: Martos Ferencz ... Ára: 3 Kor. Netto.

Budapest: Rózsavölgyi és Társa [PN R. és Ta 3268], [1909].

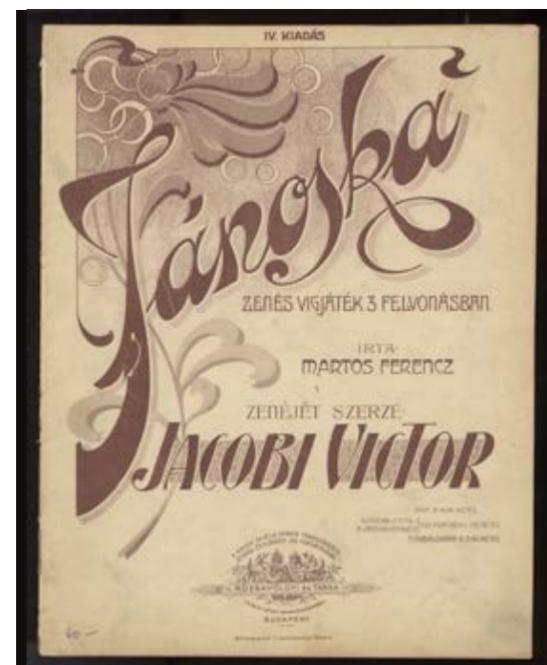
Folio. If. (recto decorative title printed in dark brown, verso blank), 3-19, [1] (blank) pp. Text in Hungarian. With "IV. kiadás" (4th issue) printed at head of title.

Wrappers slightly worn and soiled. Light uniform browning.

First Edition, fourth issue. Rare (no copies located outside Hungary).

Operetta, 3 acts. Libretto by Ferenc Martos. Premiered Budapest, Király Theater, 7 May 1909.

\$30 (32168)



Item 238

239.

Leányvásár. [Excerpts in piano-vocal score] Operette 3 Felvonásban. Irták: Martos Ferencz és Bródy Miksa ... Ára: I. [-II] Kor. 3.– Netto.

Budapest: Rózsavölgyi és Tsa [PNs R. és Ta 3473, 3474], [1912].

2 volumes. Folio. Original publisher's dark ivory wrappers printed in dark brown and yellow. I: 2-21, [i] (musical excerpt) pp.; II: 2-21 pp., [i] (musical excerpt). Text in Hungarian. Printed prices on titles over stamped "4.80 K. netto."

Wrappers quite worn and soiled; spines repaired with paper tape. Occasional light soiling and creasing to corners.

First Edition, later issue.

Operetta, 3 acts. Libretto by Ferenc Martos and Miksa Bródy. Premiered Budapest, Király Theater, 14 November 1911.

\$35 (32171)

240.

Mädchenmarkt. [Piano-vocal score]

Operette in 3 Akten nach dem Ungarischen von M. Brody und F. Martos. Deutscher Text von E. Motz Eugen Spero ... Klavierauszug mit Text M. 10.

Budapest - Leipzig: Rózsavölgyi & Co. [PN R. & Co. 3540], 1912.

Folio. Original publishers dark ivory wrappers with stylized titling within patterned border printed in dark red to upper. If. (title), 3-121 pp. Text in German.

Wrappers somewhat worn, soiled, stained, and partially detached; minor paper loss to spine; previous owner's handstamp ("Franz Manhalter") to upper and title. Slightly worn; occasional dampstaining.

First German Edition.

German version of *Leányvásár* by E. Motz and Eugen Spero. Premiered Vienna, 7 May 1913.

\$50 (32159)

241.

The Marriage Market. [Piano-vocal score] New Musical Play in Three Acts by M. Brody and F. Martos. Adapted for the English Stage by Gladys Unger. Lyrics by Arthur Anderson and Adrian Ross ... Arranged by H. M. Higgs. Vocal Score net cash 6s. od. (\$2.00).

London: Chappell & Co. [PN 25534], 1913.

Quarto. Original publisher's illustrated wrappers. 1f. (recto title, verso printer's note), 1f. (recto named cast list, verso contents), 217, [iii] (publisher's advertisements) pp. Facsimile signature handstamp to title.

Wrappers somewhat worn and soiled; spine defective; perforated library stamp to upper wrapper and first two leaves. Slightly worn and soiled; small tear to first eight leaves.

First English Edition.

English version of *Leányvásár* by Gladys Unger. Premiered New York, Knickerbocker Theater, 22 September 1913.

\$35 (28126)

242.

Szibill. [Excerpts in piano-vocal score]

Operett 3 felvonásban. Szövegét írta: Bródy Miksa és Martos Ferencz ... I. [-II] Füzet ára K. 3.60 netto.

Budapest: Rózsavölgyi és Tsa [PNs R. és Tsa 3664, 3665], 1914.

2 volumes. Folio. Original publisher's wrappers. I: 2-27, [i] (musical excerpt) pp.; II: 2-23, [i] (musical excerpts) pp. Text in Hungarian.

Slightly worn; volumes taped together at spine; price in ink to lower left corner of title of each volume. Corners slightly thumbed and soiled; some edges cockled.

First Edition.

Operetta, 3 acts. Libretto by Ferenc Martos and Miksa Bródy. Premiered Budapest, Király Theater, 27 February 1914. An performance in English translation premiered in New York on January 10, 1916, following Jacobi's emigration.

\$40 (32173)

JARNO, Georg 1868-1920

243.

Das Farmermädchen. [Piano-vocal

score] Operette in 3 Akten (Text von Georg Okonkovski) ... Klavierauszug mit Text M. 10.

Berlin: Verlag des Komponisten [PN G.J. 1], 1913.

Folio. Modern brown buckram with titling gilt to spine. 1f. (title), 1f. ("Personen"), 112 pp. Text in German.

Binding very slightly worn; library shelfmark to upper left corner of upper; bookplate to front pastedown. Uniformly browned; some leaves reinforced at inner margin; title creased.

First Edition.

Operetta, 3 acts. Libretto by Georg Okonkovski. Premiered Berlin, Grosses Operetten-Theater, 22 March 1913.

\$40 (32155)

244.

Die Förster-Christel. [Piano-vocal

score] Operette in drei Akten von Bernhard Buchbinder ... Klavier-Auszug mit Text von Gustav Volk.

Berlin: Harmonie [PN Ch.198], [1908].

Folio. Contemporary cloth boards with publisher's illustrated printed wrapper laid down to upper. 1f. (title), 193 pp. Text in German. With art nouveau-style illustration in colour to upper wrapper.

Binding somewhat worn; hinges splitting; contemporary manuscript and bookseller's handstamps to free front endpaper. Slightly browned and soiled; title reinforced at inner margin.

First Edition.

Operetta, 3 acts. Libretto by Bernhard Buchbinder. Premiered Vienna, Theater in der Josefstadt, 17 December 1907.

\$90 (32150)

245.

Das Musikantenmädel. [Piano-vocal

score] Operette in 3 Akten von Bernhard Buchbinder ... Vollständiger Klavierauszug mit Text (Klavierparticell).

Stuttgart: Julius Feuchtinger [PN J.F. 2082], 1910.

Folio. Modern half mid-brown cloth boards with original publisher's dark ivory upper wrapper printed in black laid down. 1f. (title), 3-141 pp. Text in German.

Corners slightly worn, rubbed, and bumped; wrapper trimmed and slightly soiled; bookseller's handstamp to upper "Musik-Antiquariat Musikmüller ..." Slightly browned; minor tears repaired with clear tape.

First Edition.

Operetta, 3 acts. Libretto by Bernhard Buchbinder. Premiered Vienna, Theater in der Josefstadt, 18 February 1910.

\$65 (32152)

246.

Der Richter von Zalamea. [Piano-vocal score] Oper in vier Akten Text frei nach Calderon von Victor Blüthgen ... Klavierauszug mit Text netto M 12.

Leipzig: Aug. Cranz [PN C. 40094], [1899].

Small folio. Original publisher's dark yellow wrappers with titling in black to upper and publisher's advertisement to lower. 1f. (title), 3-189 pp. Text in German.

Wrappers moderately worn and soiled; partially detached; clear tape to spine and upper from early repair. Slightly browned.

First Edition.

Opera, 4 acts. Libretto by Victor Blüthgen after the play by Pedro Calderon de la Barca. Premiered in Breslau at the Stadttheater on March 14, 1899.

\$60 (32153)

KACSÓH, Pongrác 1873-1923

247.

János Vitéz. [Excerpts in piano-vocal score] Daljáték 3 felvonásban. Petőfi költeménye után írta Bakonyi Károly. Zenéjét Heltai Jenő I. [-II].

Budapest: Zenemukiadó vállalat [PNs Z. 712, 713], 1952.

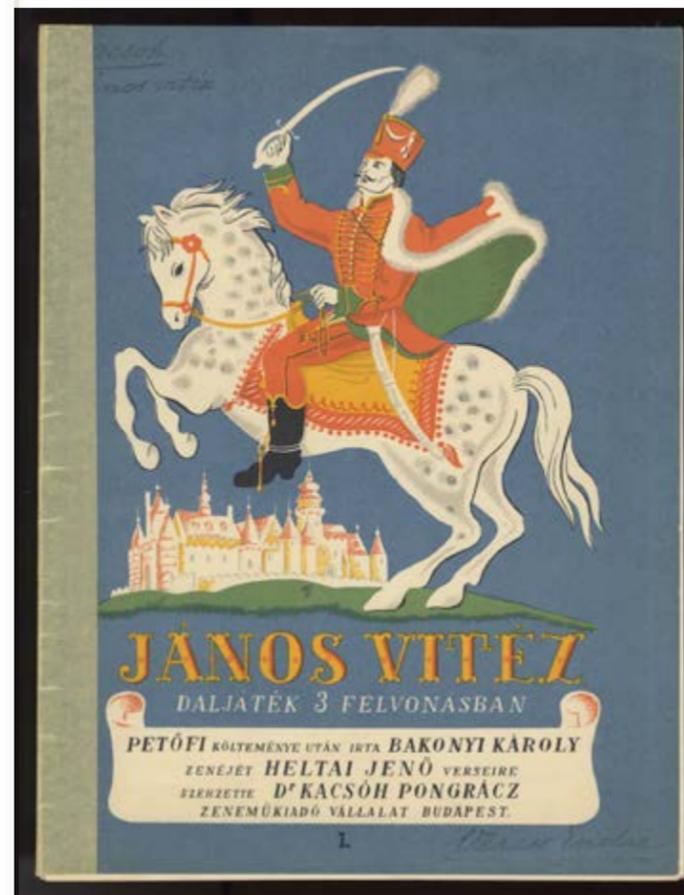
2 volumes. Folio. Original publisher's pictorial wrappers illustrated in colour. I: 3-15 pp.; II: 2-13 pp. Text in Hungarian. Publisher's catalogue to verso of lower wrapper of both volumes.

Wrappers slightly worn; volumes taped together at spine. Previous owner's markings in ink to wrappers and occasionally to music.

Later edition.

Singspiel, 3 acts. Libretto by Károly Bakonyi and Jenő Heltai after the poem by Sandor Petőfi. Premiered Budapest, Király Theater, 18 November 1904.

\$30 (32175)



Item 247

KÁLMÁN, Emmerich 1882-1953

"Kálmán's most successful and typical works are those in which the Viennese waltz is mixed with the Hungarian popular style. His major international operetta successes all had Hungarian settings, while other works had sub-plots with opportunities for music in the Hungarian manner. Even in his last work, set on a ranch in Arizona, the heroine is a Hungarian. Thus he was able to add to his fund of melody an almost obsessive taste for Hungarian popular rhythms, set off by a penchant for opulent orchestral colouring and instrumental counterpoint." Andrew Lamb in *Grove Dictionary of Opera*.



Item 249

248. **Az Obsitos. [Excerpts in piano-vocal score]** Szinjáték 3 felvonásban ... Szövegét írta: Bakonyi Károly. A dalszövegeket írták: Gábor Andor, Weiner István és Zerkovitz Béla. I [-II]. füzet ára: K. 3 netto.

Budapest: Rózsavölgyi és Társa [PNs R. és Tsa A. 1054, 1055], [1910].

Folio. 2 volumes. Original publisher's wrappers with decorative title printed in dark red. 3-19; 3-15 pp. Text in Hungarian. "II. Kiadás" (2nd issue) printed at head of vol. 2. Booksellers' handstamps to titles; previous owner's signature "Bossányi József 1910 Bpest" to titles and handstamp to first page of music.

Wrappers worn, frayed, and partially detached. Somewhat worn, soiled, and browned.

Contains 10 numbers from the opera.

First Edition. Scarce. A full piano-vocal score was not published.

Libretto by Károly Bakonyim. Premiered Budapest, Vígszínház, 16 March 1910.

\$90 (32205)

249. **Die Bajadere. [Piano-vocal score]** Operette in drei Akten von Julius Brammer und Alfred Grünwald ... Klaviersatz mit Text und Singstimme.

Berlin: Drei Masken-Verlag [PN D.M.V. 2400], 1921.

Folio. Original publisher's wrappers with illustration in colour by Wolfgang Ortmann to upper. If. (title), [2] (cast list, contents), 3-158 pp.

Wrappers slightly worn and soiled; slightly cropped, just touching text; small tear to blank outer margin repaired; dampstain to lower inner portion; minor paper loss and cracking to spine. Moderately browned.

First Edition.

Operetta, 3 acts. Libretto by Julius Brammer and Alfred Grünwald. Premiered Vienna, Carltheater, 23 December 1921.

\$60 (32127)

250. **Die Csárdásfürstin. [Piano-vocal score]** Operette in 3 Akten von Leo Stein und Bela Jenbach.

London: Josef Weinberger [PN J.W. 1988], 1944.

Folio. Original publisher's dark ivory wrappers printed in dark orange. [2] (title, contents), 3-132 pp.

Wrappers slightly worn and browned.

First Edition, later issue.

Operetta, 3 acts. Libretto by Leo Stein and Béla Jenbach. Premiered Vienna, Johann Strauss Theater, 17 November 1915.

\$50 (32126)

251. **Gräfin Mariza. [Piano-vocal score]** Operette in 3 Akten von Julius Brammer und Alfred Grünwald ... Klaviersatz mit Text (Particell).

London: Octava [PN (W.K.1641) O.Z.503], 1947.

Folio. Modern green half-cloth boards with original publisher's printed wrapper laid down to upper. If. (title), 3-132 pp. Text in German.

Wrappers slightly worn, trimmed, "Dirigent" in red pencil to upper. Performance markings in red and lead pencil throughout.

Operetta, 3 acts. Libretto by Julius Brammer and Alfred Grünwald. Premiered Vienna, Theater an der Wien, 28 February 1924.

Later issue.

\$50 (32170)

252. **[Gräfin Mariza. Excerpts]** Festaussgabe die Schlager aus dem Tonfilm Grafen Mariza ...

Wien: W. Karczag [PNs W.K. 2026, 2028, 1650, 1654, 1651, 1655], 1932.

Folio. Original publisher's folder with decorative titling and portrait of Emmerich Kálmán to upper.

Collection of song sheets including:

Wer hat Euch erdacht, ihr süßen Frau'n? 1932. [I] (title), 3 pp. Copyright 1932.

Du hast in deinen Augen den Himmel und das Glück. 1932. [I] (title), 3 pp., [I] (publisher's advertisement)

Komm mit nach Varasdin! Shimmy. 1924. [I] (title), 5 pp.

Sag' ja, mein Lieb', sag' ja! Walzer-lied. 1924. [I] (title), 5 pp.

Ich möchte träumen. Lied-foxtrot. 1924. [I] (title) 5 pp.

Behüt' dich Gott, komm gut nach Haus. Lied-foxtrot. 1924. [I] (title), 5 pp.

Folder slightly browned and soiled; tape reinforcement to head and tail of spine. Music slightly browned.

Special issue released after the 1932 film version directed by Richard Oswald and starring Hubert Marischka and Dorothea Wieck

\$50 (32188)



Item 252

KÁLMÁN (cont.)

253.

Maritza. [Piano-vocal score] A Musical Comedy in Three Acts. English Book by Robert Layer-Parker & Eddie Garr. Lyrics by Arthur Stanley, Additional Lyrics by Eddie Garr. Vocal Score (complete) price 12/6 net.

London: B. Feldman & Co., 1938.

Quarto. [1-6] (title, cast list, contents), 7-133 pp. Optional versions of some numbers with separate pagination inserted. 3 pp. of publisher advertisements at end.

Spine worn and torn with loss to head and tail. Upper wrapper lacking. Slightly worn.

First Edition of the London version.

The first English version (*Countess Maritza*) by Harry B. Smith appeared in New York at the Shubert Theater on September 18, 1926. Another English version (*Maritza*) with a revised book was produced in London at the Palace Theatre on July 6, 1938.

\$20 (28164)

254.

Ein Herbstmanöver. [Piano-vocal score] Operette in drei Akten von Karl von Bakonyi. Deutsche Übersetzung und Text der Gesänge von Robert Bodanzky ... Klavierauszug mit Text.

Leipzig, Wien: W. Karczag [PNs K. & W. 315; 315.343], ca. 1909.

Folio. Original publisher's dark ivory printed wrappers with titling to upper. *1f.* (title), 3-106 pp. Text in German.

Wrappers quite worn, creased, chipped, and torn; spine reinforced with brown tape; detached. Uniformly browned; some markings in pencil throughout.

First Edition, later issue.

Operetta, 3 acts. Libretto by Karl von Bakonyi and Robert Bodanzky. Premiered Vienna, Theater an der Wien, 22 January 1909.

\$25 (32176)

255.

Die Herzogin von Chicago. [Piano-vocal score] Operette in 2 Abteilungen (2 Akte mit einem Vor- und Nachspiel) von Julius Brammer und Alfred Grünwald ... Klavierauszug mit Text.

Wien: W. Karczag [PN W.K. 1895], [ca. 1928].

Folio. Original publisher's pictorial wrappers printed in silver, blue, and red. *1f.* (portrait of Kálmán with facsimile signature), [2] (title, contents), 3-186 pp.

Wrappers slightly worn and soiled. Slightly browned throughout.

First Edition, later issue,

Operetta, 2 acts. Libretto by Julius Brammer and Alfred Grünwald. Premiered Vienna, Theater an der Wien, 5 April 1928.

\$100 (32117)

256.

Kaiserin Josephine. [Piano-vocal score] Operette in 8 Bildern von Paul Knepler und Géza Herczeg ... Klavierauszug mit Text (Klavierparticell).

Zurich: Octava [PN O.Z. 520], 1936.

Folio. Original publisher's printed green wrappers with titling to upper. *1f.* (title), 3-164 pp. Text in German, with English translation in manuscript throughout.

Wrappers somewhat worn, soiled, and creased; paper loss to spine. Manuscripts notes and previous owner's handstamp to upper ("Dr. Edmond Pauker Capitol Theatre Building ..."). Slightly browned; performance markings in ink, lead, and red pencil throughout.

Libretto by Paul Knepler and Géza Herczeg. Premiered Zürich, Stadt Theatre, 18 January 1936.

Edmond Pauker (1888-1962), a Hungarian-born American theatrical agent, promoted productions of European plays in the United States.

\$40 (32174)

257.

Das Veilchen vom Montmartre. [Piano-vocal score] Operette in drei Akten von Julius Brammer und Alfred Grünwald ... Klavierauszug mit Text.

Berlin: Crescendo Theaterverlag [PN C.V. 198], 1930.

Folio. Original publisher's wrappers with illustration in colour by Erich Godal to upper. *1f.* (portrait of Kálmán with facsimile signature), [2] (title, contents), 3-156 pp.

Wrappers slightly worn and soiled; lower cockled. Distributor handstamps to title.

First Edition.

Operetta, 3 acts. Libretto by Julius Brammer and Alfred Grünwald. Premiered Vienna, Johann Strauss Theater, 21 March 1930. A revised version appeared at the Theater an der Wien on July 25, 1930.

\$100 (32125)

258.

Der Zigeunerprimas. [Piano-vocal score] Operette in drei Akten von Julius Wilhelm und Fritz Grünbaum ... vollständiger Klavierauszug mit Text Mk. 10. netto.

Leipzig: Josef Weinberger [PN J. W. 1868], 1912.

Folio. Original publisher's red wrappers with decorative titling in black and gold to upper. *1f.* (title), 3-160 pp. Text in German.

Slightly worn and rubbed; minor loss of paper to spine; bookseller's and library's handstamps to inner wrappers and title, "1,054 in Germany" in manuscript to title.

First Edition.

\$50 (32172)

259.

Der Zigeunerprimas. [Miniature piano score with text] Operette in drei Akten von Julius Wilhelm und Fritz Grünbaum ... Klavierauszug für Piano solo mit überdrucktem Text Mk. 5. netto.

Leipzig: Josef Weinberger [PN J. W. 1869], After 1912.

Small quarto. Original publisher's red printed wrappers with decorative titling in black and gold to upper. *1f.* (title), 3-80 pp. Text in German.

Wrappers slightly worn; minor loss of paper to spine. Uniformly browned; previous owner's name in manuscript to title "Karola Huber."

First Edition in this format.

Operetta in 3 acts. Libretto by Julius Wilhelm and Fritz Grünbaum. Premiered Vienna, Johann Strauss Theater, 11 October 1912.

Issued to commemorate the 100th performance at the Johann-Strauss Theatre in Vienna.

\$25 (32169)

260.

Collection of operetta excerpts [1908-1928].

Folio. Text in Hungarian.

Tatárjárás ... I. füzet. Budapest: Rózsavölgyi és Társa [PN R.T.A. 1003], [1908]. [1] (title), 2-15 pp. 5 numbers.

A cigányprimás ... II. füzet. Budapest: Rózsavölgyi és Társa [PN R.T.A. 1102], [1913]. [2] (title), 3-21 pp. 5 numbers.

A hollandi menyecske ... II. füzet. Budapest: Rózsavölgyi és Társa [PN R. és Tsa 4173], 1920. [1] (title), 2-16 pp. 5 numbers.

A csikágói Hercegnő ... I. füzet. Budapest: Rózsavölgyi és Társa [PN R. és T. 4833], 1928. [1] (title), 2-13 pp. 6 numbers.

Slightly worn and browned; edges frayed.

\$100 (32206)



Item 261

KOMJÁTI, Károly 1896-1953

Komjáti directed theaters and cabarets in Budapest and several cities in the Hungarian areas of Romania. From 1936 to 1942, he and actor László Békeffi ran the openly political and anti-Nazi Stage Writers' Cabaret in Budapest.

261.

Tango um Mitternacht. [Piano-vocal score] Operette in drei Akten und einem Vorspiel von Stefan Békeffi und László Vadnai. Deutsche Bearbeitung und Gesangstexte von Wilhelm Sterk. Vollständiger Klavierauszug mit Text.

Wien: Musikverlag Josef Weinberger [PN J.W. 2584], 1932.

Folio. Original publisher's wrappers. [1] (title), [2]-118 pp.

Wrappers somewhat worn and soiled; very small hole to upper wrapper, two small holes to lower. Slightly

worn; light uniform browning; very small hole to first few leaves.

First German edition.

Operetta, prelude and 3 acts. Original version in Hungarian: *Éiféli tango*. Libretto by Stefan Békeffi und László Vadnai. Premiered Budapest, Király Theater, 27 February 1932. German version by Wilhelm Sterk premiered Vienna, 7 April 1933.

\$75 (32130)

LAJTAI, Lajos 1900-1966

Hungarian-Jewish composer Lajos Lajtai achieved early success with his operettas in Budapest, but was forced to emigrate to Sweden due to the rise of Nazism. His music remained popular despite only writing a single work after 1935.

262.

Mesék az írógépről. [Excerpts; piano-vocal score] Operett 3 felvonásban. Irtak: Szomaházy István és ifj. Békeffy István I. [-II] Füzet.

Budapest: Bárd Ferenc és Fia [PN B.F.F. 2629, 2630], 1927.

2 volumes. Folio. Original publisher's dark ivory decorative wrappers printed in dark blue. I: 2-11 pp.; II: 2-11 pp. Text in Hungarian.

Wrappers somewhat worn and browned; price in ink to lower left corner of upper. Several edges frayed and corners creased.

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

Operetta, 3 acts. Libretto by István Szomaházy and István Békeffy. Premiered Budapest, Városi Színház, 8 October 1927.

\$40 (32178)

MOLNÁR, Ferenc 1878-1952

263.

RIPPL-RÓNAI, József 1861-1927 (artist)

Égi és földi szerelem Dráma 5 felvonásban. Rippl-Rónai József öt könyomatu képmellékletével Budapest: Pantheon irodalmi intézet R-T, 1922.

Quarto. Full dark brown morocco with titling and decorative device gilt to upper, raised bands and titling gilt to spine, highly decorative fuchsia silk endpapers. 2ff. (blank), 1f. (recto blank, verso signed limitation statement), 3ff. (half-title, title, and cast list), 11-159, [1] (blank) pp. Text in Hungarian.

With five illustrative plates by Rippl-Rónai tipped-in.

With the autograph signatures of both the author ("Molnar Ferenc") and the illustrator ("Rippl-Rónai Jz") to limitation statement.

Binding slightly worn and rubbed; endpapers slightly foxed. Some internal wear and foxing.

First Edition, limited to 500 copies, this no. 163, signed by both the composer and the illustrator

Molnár was the most important 20th century Hungarian playwright. His early plays found success abroad, including *Az ördög* (The Devil, 1907) and *Liliom* (1909), which served as the basis for Rodgers and Hammerstein's *Carousel* (1945). In 1940, he fled Hungary for New York, where he lived the rest of his life, deeply affected by the fate of his fellow Jewish countrymen.

The present play (Sacred and Profane Love) was first performed in Budapest in 1922. Unlike his earlier plays, it was not widely performed outside of Hungary and has not been published in English translation.

József Rippl-Rónai studied painting in Germany and France, adopting many of the artistic trends of the day and introducing them to his native Hungary.

\$250 (31772)

SULLIVAN, Arthur 1842-1900

Gilbert and Sullivan were very popular in Hungary, with many of their works appearing in Budapest shortly after their premieres in London.

264.

Fejő-Leány (Patience). [Excerpts for piano] Operette 2 felvonásban ... I [-II] Potpourri Ára Frt. 1._.

Budapest: Zipser és König [PN Z. & K. 23, 24], [1887?].

2 volumes. Folio. Original publisher's wrappers. I: 2-13 pp.; II: 2-13 pp. Title illustrated with floral motives and a woman in oval frame. Publisher's catalog with musical excerpts to lower. Bookseller's handstamp to both titles.

Disbound, with paper and adhesive remnants to spines. Scattered light thumbing.

First Hungarian Edition.

Gilbert and Sullivan's operetta *Patience* was first performed in London at the Opera Comique on April 23, 1881. It first appeared in Budapest at the Népszínház on November 5, 1887.

\$50 (32238)



Item 263

SZIRMAI, Albert 1880-1967

“Szirmai belonged, with Kálmán and Jacobi, to the trio of composers who at the beginning of the 20th century raised Hungarian operetta to international status. He was influenced chiefly by the music of Schumann and Mendelssohn. From the former he learnt depth of expression, from the latter elegant lightness of touch. The influence of German Romanticism was combined in his operettas with those of Hungarian popular music and the French chanson of the turn of the century. The resulting idiosyncrasy of style remained even in his late works: jazz was not reflected in his music, although in America he was one of Gershwin’s best friends and the editor of his musical estate, as well as music editor to such leading composers of shows as Kern, Porter and Rodgers.” Ferenc Bónis in *Grove Music Online*.

265.

Gróf Rinaldó. [Excerpts in piano-vocal score] Operett 3 felvonásban. Szövegét írta: Bakonyi Károly a verseket írta: Gábor Andor ... I. [-II] füzet ára: 7._ K. Netto.

Budapest és Lipcse: Rózsavölgyi és Társa [PNs R.T.A. 1232, 1233], 1918.

2 volumes. Folio. Original publisher’s ivory wrappers printed in dark brown. I: [3]-21, [i] pp.; II: 2-21, [i] pp. Text in Hungarian.

Wrappers slightly worn and soiled; minor fraying to spines; spine to vol. I reinforced with clear tape. Former owner’s name and markings in green and red pencil to vol. I; price in ink to lower left of title of vol. 2. Some edges frayed; occasional creasing to corners.

13 numbers in total.

Operetta, 3 acts. Libretto by Károly Bakonyi and Andor Gábor. Premiered Budapest, Király Theatre, 7 November 1918.

\$50 (32198)

266.

Mágnás Miska. [Excerpts in piano-vocal score] Operett 3 felvonásban. Szövegét írta: Bakonyi Károly. A verseket írta: Gábor Andor ... I. [-II] füzet ára: 3. kor. netto.

Budapest: Rózsavölgyi és Tsa [PNs R.T.A. 1154, 1155], 1916.

2 volumes. Folio. Original publisher’s dark ivory wrappers printed in dark brown. I: 3-25, [1] (musical excerpt) pp.; II: 3-23, [1] (musical excerpt) pp. Text in Hungarian.

Wrappers slightly worn and soiled. Minor wear.

The full piano-vocal score was issued in the same year as the present excerpts.

Operetta, 3 acts. Libretto by Károly Bakonyi and Andor Gábor. Premiered Budapest, Király Theatre, 12 February 1916.

\$60 (32144)

267.

Mágnás Miska. [Piano-vocal score; libretto] Operett három felvonásban ... szövegét írta Bakonyi Károly a verseket írta Gábor Andor; átdolgozta Békeffy István és Kaszó Elek. Teljes zongorakivonat szövegkönyvvel.

Budapest: Zeneműkiadó Vállalat [PN Z. 1907], 1955.

Folio. Original publisher’s dark ivory dark green cloth-backed printed wrappers. 2ff. (title, cast list, contents, illustration of set for Act I), 128 pp. + libretto (stapled; 40 pp.). Text in Hungarian.

Slightly worn. Score browned at margins; moderate uniform browning to libretto.

Later Edition. Scarce (no copies located in the U.S. or the U.K.).

\$35 (31661)

268.

Mézeskalács. [Piano-vocal score; libretto] Daljáték 3 felvonásban. Szövegét és verseit írta Emőd Tamás a szövegét átdolgozta Kardos György. Teljes zongorakivonat szövegkönyvvel.

Budapest: Zeneműkiadó Vállalat [PN Z. 1908], 1955.

Folio. Original publisher’s dark pink printed wrappers. 2ff. (title, contents, cast list, abbreviations), 123, [1] (colophon) pp. + libretto (stapled; 38 pp.) laid in. Text in Hungarian.

Wrappers slightly worn; price sticker to upper. Moderate uniform browning throughout.

First Edition. Scarce (no copies located in the U.K., and only one in the U.S., at Harvard).

Singspiel, 3 acts. Libretto by Tamás Emőd. Premiered Budapest, Király Theatre, 15 December 1923.

\$50 (31664)

VERŐ, György 1857-1941

Verő was a multifaceted artist, achieving success as a composer, playwright, actor, and director. In addition to leading the Népszínház for many years, he wrote a history of the company upon the celebration of its 50th anniversary.

269.

Leányka. [Piano-vocal score] Daljáték 3 felvonásban. Operette in three acts ... Revised and edited by Geo Pflugfelder.

Budapest: Bárd Ferencz és Testvére [PN B.F. és T. 952], 1906.

Folio. Original publisher’s dark ivory wrappers printed in ark brown. 1f. (title, cast list/index), 3-109, [i]

(blank) pp. Text in Hungarian and German. Inscribed in ink “A csöppségnek” (For the little one) and signed [unidentified].

Wrappers worn and soiled. Slightly browned; occasional soiling to margins; some signatures split.

First Edition. Rare (no copies located outside of Hungary).

Singspiel, 3 acts. Libretto by Tamás Emőd; premiered Budapest, Népszínház, 17 January 1906.

\$100 (31782)

ZELLER, Carl 1842-1898**270.**

A Madarász. [Excerpts in piano-vocal score] Operette 3 Felvonásban ... I. [-II] füzet Ára 1 fl. 80 | Mk. 3._.

Bécs; Budapesten: Kratochwill, V.; Nádor és Bárd [PN 180, 181], 1891.

2 volumes. Folio. Original publisher’s dark ivory wrappers printed in dark brown. I: 3-18 pp.; II: 2-18 pp. Text in Hungarian. Bookseller’s handstamp to both titles.

Wrappers somewhat worn and browned; volumes taped together at spine. Tape repairs to blank margins of several leaves.

First Hungarian Edition.

Operetta, 3 acts. Original version in German: *Der Vogelhändler*. Libretto by Moritz West and Ludwig Held, after *Ce que deviennent les roses* by Varin and Biéville. Premiered Vienna, Theater an der Wien, 10 January 1891. A Hungarian translation was staged in Budapest, Népszínház, 12 September 1891.

\$25 (32167)

271.

Collection of operetta excerpts

[ca. 1900-1950]

17 scores. *Folio. For voice and piano. Text in Hungarian unless otherwise specified.*

ABRAHAM, Paul, 1892-1960.

Viktoria und Ihr Husar. - I. Honvéd Banda. Berlin: Alrobi [PN 282], 1930. [1] (title), 2-3, [1] (catalog) pp.

- 2. *Good Night!* Berlin: Alrobi [PN 283], 1930. [1] (title), 2-3, [1] (catalog) pp. *Text in German.*

EISEMANN, Mihály, 1898-1966.

Fekete Péter. - [vol.] I. Budapest: Marnitz Frigyes [PN M.F. 301], 1943. [1] (title), 2-9, [1] (blank) pp. *II. Kiadás. Illustrated cover printed by Ottó Haas featuring a photo of Andor Ajtay. 4 numbers.*

FALL, Leo, 1873-1925.

Pompadour asszony. I. füzet. Budapest: Bárd Ferenc és Fia [PN B.F.F. 2505], 1922. [1] (title), 2-15, [1] (blank) pp. 4 numbers.

FÉNYES, Szabolcs, 1912-1986.

Maya. - 2. My Sweetheart. Budapest: Rózsavölgyi és Társa [PN R. és T. 5467], 1931. [1] (title), 2-3, [1] (blank) pp.

- 6. *Szeretnék egyszer kicsit boldog lenni.* Budapest: Rózsavölgyi és Társa [PN R. és T. 5475], 1931. [1] (title), 2-3, [1] (blank) pp.

JACOBI, Viktor, 1883-1921.

Jánoska. Budapest: Rózsavölgyi és Társa [PN R. és T. 3268], [1909]. [2] (title), 3-19, [1] (blank) pp. *V. Kiadás. 5 numbers.*

JACOBI, Viktor, 1883-1921.

Szibill. Budapest: Zeneműkiadó Vállalat [PN Z. 1773], 1954. [1] (title), 2-16 pp. 4 numbers.

KACSOH, Pongrác, 1873-1923.

János Vitéz. I. [füzet]. Budapest: Zeneműkiadó Vállalat [PN Z. 712], 1952. [2] (title), 3-15, [1] (blank) pp. 7 numbers.

KÁLMÁN, Emmerich, 1882-1953.

Operettjeiből. Budapest: Zeneműkiadó Vállalat [PN Z. 1517], 1953. [2] (title), 3-18, [2] (blank) pp. 6 numbers.

KOMJÁTI, Károly, 1896-1953.

Kóristalány. - II. Füzet. Budapest: Rózsavölgyi és Társa [PN R.T.A. 1210], 1918. [1-2] (title), 3-19, [1] (blank) pp. 6 numbers.

ROZSNYAI, Sándor, 1896-1944.

Lámpaláz. - I. Lámpaláz Tango. Budapest: Rózsavölgyi és Társa [PN R. és T. 5295], 1931. [1] (title), 2-3, [1] (blank) pp.

SZABADOS, Béla, 1867-1936.

Antonia. Budapest: Rózsavölgyi és Társa [PN R. és Tsa 4327], 1924. [1] (title), 2-5, [1] (blank) pp. 6 numbers.

VERŐ, György, 1857-1941.

A Syultán. - I. füzet. Budapest: Rózsavölgyi és Tsa [PN V.G. 1], [ca. 1910]. [1] (title), 2-23, [1] (catalog) pp. *VI-ik Kiadás. 5 numbers.*

- II. füzet. Budapest: Rózsavölgyi és Tsa [PN V.G. 2], [ca. 1910]. [1] (title), 2-23, [1] (catalog) pp. 12. *Kiadás. 5 numbers.*

ZERKOVITZ, Béla, 1881-1948.

Aranyeső. - I. Füzet. Budapest: Rózsavölgyi és Tsa [PN R.T.A. 1104], [1913]. [2] (title), 3-25, [1] (catalog) pp. 7 numbers.

ZERKOVITZ, Béla, 1881-1948.

Die schöne Marietta. Einmal noch spielen beim Tannenbaum. Budapest: Rózsavölgyi & Comp. [PN R. & Co. 3605], 1913. [2] (title), 3-5, [1] (catalog) pp. *Text in German*

Light wear and browning.

\$100 (32093)

Popular Music

ALBERT, Ferenc 1918-1999

272.

Tavaszi ibolyák. With an autograph inscription signed in full by the composer. (Keringő.) Hegedűre zongorakisérettel ... Edition "FAIB"

Budapest: Preszler Mihály, 1937.

Folio. Stapled. Original wrappers with decorative title illustration by E. Cservenka. 3, [1] (catalog of works) pp. + Violin part (verso of one leaf). Arranged by Imre Bocskai for violin and piano.

Inscribed to in ink on title, signed, and dated Budapest, March 9, 1940: "Zsidek Béla Barátomnak igaz szeretettel és hálas köszönettel" (To my dear friend Béla Zsidek, with love and sincere gratitude).

Together with:

TINKOVAI, M.G. *A Hegedű.*

Budapest: Cantate [C. 9], 1939. [4] pp.

Lithographed. Decorative color title with photo of Albert holding violin. 1 page of music, for voice and piano. Text in Hungarian.

Signed and inscribed to Zsidek as above.

Wrappers slightly browned and soiled; very minor rust stain from staples.

Rare (no copies located).

Hungarian composer and violinist Ferenc Albert (Franz/François d'Albert) was a popular performer and composer during the interwar period in Budapest. He left Hungary following the war, taught in Ireland for several years, and eventually settled in Chicago, where he became a prominent figure. He served as president of the Chicago Conservatory College from 1959 to 1980 and worked to promote the pedagogical methods of Zoltán Kodály.

\$65 (32947)

[BLAHA, Lujza 1850-1926]

273.

KÉRY, Gyula 1869-1912

Blaha Lujza Élete

Jókai Mór bevezeto soraival ...

Budapest: Rózsavölgyi és Társa, 1896.

Oblong octavo. Full dark blue cloth with blind ruled border. [160] pp. Text in Hungarian. Introduction by Mór Jókai.

A biographical work on the noted singer and actress, illustrated throughout with reproductions of photographic role portraits, musical excerpts, and autographs. With elaborate borders and decorations to margins printed in green.

Somewhat worn; spine defective. Slightly browned throughout; scattered soiling and small stains; significant repairs to final leaf, just touching text; outer margin of title reinforced with paper tape.

First Edition. Rare (2 copies located outside Hungary, at the British Library and Harvard).

Lujza Blaha (née Ludovica Reindl) was a famed Hungarian actress and singer known as "the nation's nightingale." She performed in hundreds of folk plays and operettas in both Budapest and Vienna, eventually gaining celebrity status. One of her final performances was the lead role in *A nagymama* (The Grandmother; 1916), one of the earliest films by Alexander Korda.

\$125 (31666)

MÁRKUS, Alfréd 1888-1946

274.

Down in Havanna. [Set of parts]

(Csak az eredeti valódi jó rumbára táncolj!) Rumba ...

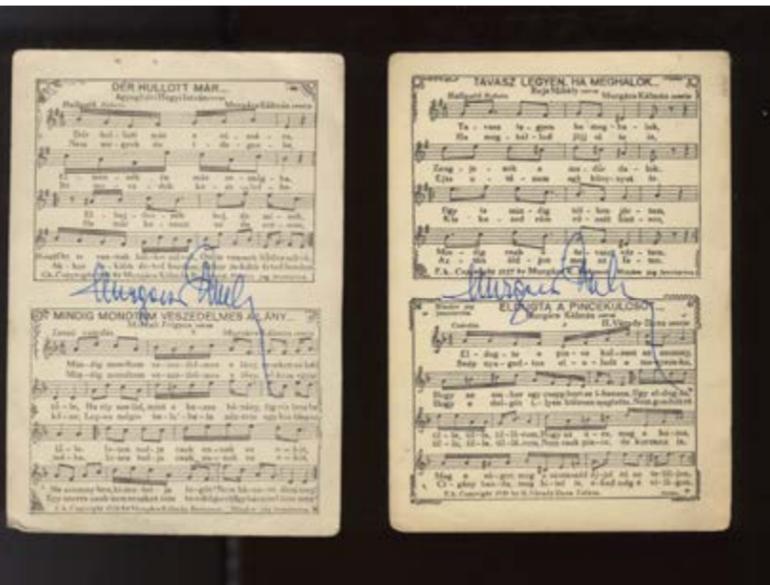
Budapest: Rózsavölgyi és Társa [415], 1932.

12 parts. Octavo. Original publisher's dark ivory printed wrappers. Arranged for jazz ensemble.

Includes: Piano, 3 saxophones (ATA), 2 trumpets, trombone, banjo, bass, drums, 2 Violin I (one printed on verso of wrapper). Plus 1 leaf with the text to the refrain printed four times and perforated laid in.

Moderately browned. Possibly lacking Violin II parts.

Alfréd Márkus (Fred Markush) grew up in Budapest and worked at the Népszínház from 1902 until its closure in 1908. During the interwar period he achieved great success with his stage comedies, film music, and popular songs. His Jewish heritage ended his career as a composer, but he served as a conductor for the Országos Magyar Izraelita Közművelődési Egyesület (Hungarian Jewish Educational Association) from 1940 to 1944.

\$50 (32419)

Item 276

275.

Katica. Te légy a párom (Tango)**[Set of parts] Operett 3 felvonásban. Szövegét írta: Dr. Martos Ferenc**

Budapest: Rózsavölgyi és társa [PN R. és T. 5061], 1930.

12 parts. Octavo. Original publisher's decorative wrappers printed in orange and blue illustrated by Róbert Byssz. Arranged for jazz ensemble.

Includes: Piano (printed on verso of wrapper), 3 saxophones (ATA), trumpets 1/2, trombone, tenor banjo, bass, drums, 2 Violin I, harmonica. Plus 7 copies of the lyrics printed on half sheets laid in.

*Moderately browned. Possibly lacking Violin II parts.***\$60** (32418)**MURGÁCS, Kálmán 1893-1966**

Kálmán Murgács was one of many popular song composers during the interwar period in Budapest. He wrote music and lyrics to over 300 songs before being banned from Budapest, only returning to the capital in 1958.

276.

Two postcards with printed music, signed in full

[ca. 1965]

Autograph signature on verso in blue ink.

With melodies and lyrics to 4 popular songs by Murgács:

- 1) Dér hullott már / Mindig mondtam veszedelmes a lány
- 2) Tavasz legyen, ha meghalok / Eldugta a pince kulcsot

*Worn and browned; slightly creased at edges.***\$50** (32939)**TARNAY, Alajos 1870-1933**Pianist Alajos Tarnay primarily wrote works for piano, but also achieved success with his popular songs. For *Mesék* [Fairy Tales], he set the texts of young poet Imre Farkas, who would go on to become a leading playwright and operetta composer.

277.

FARKAS, Imre 1879-1976

Mesék Farkas Imre szövegét megzenésítette Tarnay Alajos. Hegedüs László és Mühlbeck Károly rajzaival

Budapest: Singer és Wolfner Kiadása, [1904].

*Oblong quarto. Original publisher's dark ivory decorative wrappers printed in olive green and lavender. 1f. (title), 3-3r, [1] (blank) pp. Text in**Hungarian. For voice and piano. Budapest bookseller and collector's handstamps to title.*

Illustration to upper wrapper by Elek Falus (1884-1950). First and last pages with large illustrations by László Hegedüs (1870-1911). Profusely illustrated throughout with small printed drawings to margins by Károly Mühlbeck (1869-1943) in various colours.

Wrappers slightly worn; split at spine; small edge tears; corners chipped. Slight central vertical crease; light browning throughout.

Rare (1 copy located outside Hungary, at the ÖNB).

Artists Elek Falus, László Hegedüs, and Károly Mühlbeck are all representatives of the Hungarian Art Nouveau style, with its emphasis on folk and pastoral themes.

A beautiful volume combining Hungarian music and art.

\$250 (32945)

Item 277

ZERKOVITZ, Béla 1881-1948

Béla Zerkovitz was a leading popular song composer in prewar Hungary. Many of his first hits were made popular due to their inclusion in stage comedies, but went on to write over 70 operettas. His music has remained popular in Hungary, surviving during the Communist Era, as shown by the current collection, and still appearing on recordings to this day.

278.

Collection of 8 songs

[1912-1919].

8 scores. Folio. For voice and piano.

Látta-e már Budapestet éjjel?! Op. 50. Budapest: Zipsér és König [PN Z. & K. 490], [ca. 1915]. [2] (title), 3-5 pp. VI. kiadás.

Asszonykám, adj egy kis kimenőt! Op. 111. Budapest: Rózsavölgyi és Tsa [PN R. és Tsa 3464], [1912]. [2] (title), 3-5 pp.

Bitterlich möcht ich oft weinen! Op. 124. Budapest-Leipzig: Rózsavölgyi & Co [PN R. és Tsa 3619], [1913]. [2] (title), [3]-5 pp.

Darumadár ha elszállsz ... Op. 155. Budapest: Rózsavölgyi és Társa [PN R. és Tsa 3730], [1915]. [2] (title), 3-5 pp.

Egy egész elsőrangú tánc! Op. 180. Budapest: Rózsavölgyi és Társa [PN R. és Tsa 3874], 1917. [2] (title), 3-5 pp.

Nagysádkám! Op. 183. Budapest: Rózsavölgyi és Társa [PN R. és Tsa 3881], 1918. [1] (title), 2-3 pp.

Bözsi ne sirjon! Op. 185. Budapest: Rózsavölgyi és Társa [PN R. és Tsa 3892], 1918. [2] (title), 3-5 pp.

Egy szál cigánynyal huzatom! Op. 199. Budapest: Rózsavölgyi és Társa [PN R. és Tsa 3941], 1919. [2] (title), 3-5 pp.

Somewhat worn, scattered light soiling, generally in good condition. Ink inscriptions by former owners to some titles. "Egy egész ..." browned, with fraying edges.

\$100 (32204)

279.

Legnépszerűbb dalai [His Most Popular Songs]. Ének - Zongorára

Budapest: Zeneműkiadó Vállalat [PN Z. 2949], 1958.

Folio. Stapled. Original publisher's dark pink printed wrappers with small reproduction photograph of Zerkovitz to upper, contents to verso, publisher's catalog to verso of lower. 3-26 pp.

Contents:

Asszonykám, adj egy kis kimenőt (Op. 111)

Bözsi ne sirjon (Op. 185)

Hulló falevél (Op. 85)

Mi, muzsikus lelkek (Op. 151)

Minden csak komédia (Op. 181)

Mondják meg a legkisebbik Horváth lánynak (Op. 135)

Most amikor minden virág nyílik (Op. 83)

Nem tudom mi az oka (Op. 186)

Sokszor úgy szeretnék sírni (Op. 124)

Wrappers worn and loose, spine reinforced and repaired with old paper tape.

\$15 (31987)

280.

Bárd Karácsonyi Albuma 1921-22

Dalok - Divatos táncok – Operettek

Budapest: Bárd Ferenc és Fia, 1921.

Folio. Original publisher's dark ivory wrappers printed in red, blue, and black, with illustration of a woman in folk dress to upper. 64 pp. Text in Hungarian.

Collection of songs, dances, and operetta excerpts previously published separately. For either solo piano or voice and piano. Works by Abadez, Bakalainikov, Bányai, Benatzky, Dóczy, Geyer, Grósz, Planquette, Redlich, Stolz, Straus, Szlatinay, and Várady.

Slightly worn and soiled; varying degrees of browning, with some edges brittle; pp. 33-34 (Lehár) torn and partially missing.

Rare (no copies located outside Hungary).

Music publisher Bárd issued an annual Christmas album from 1918 through the 1930s compiling some of their newest publications.

\$40 (32946)

281.

Bound collection of 23 works, primarily popular songs

[1880-1910].

Folio. Half black cloth with matching textured paper boards. For voice and piano, with Hungarian text, unless otherwise specified.

Contents:

BAKA-BAITZ, Irma, 1867-1925. [Op. 38]. *Leány álom. Polka mazurka.* Budapest: Eberle József és Társa [PN B.B.I. 38], [1903]. [1] (title), 2-5, [1] (catalog) pp.

BAKA-BAITZ, Irma, 1867-1925. [Op. 39]. *Lángolt a hajnal... Dalkeringő.* Budapest: Eberle József és Társa [PN B.B.I. 39], [1903]. *1f.* (title), 3-7, [1] (catalog) pp.

TARNAY, Alajos, 1870-1933. *A legújabb magyar nóták remekei ... 8. füzet 15. Uj sír van a temetőben... 16. Gyere cigány vélem a rózsámhoz...* Budapest: Rozsnyai Károly [R.K. 47], [1905]. [1] (title), 2-3, [1] (catalog) pp.

Magyar Dalok és Népdalok ... 4ik Folyam ... 5. *Azt a gyűrűt, melyet adtam [Miska Lengyel]* 6. *Lányok, lányok a faluba [Lajos Berényi].* Budapest: Rózsavölgyi és társa [PN R. & Co. 2586], [1898]. [1] (title), 2-3, [1] (catalog) pp.

A legszebb magyar nóták ... 18. füz. 1. Tövisbokor Baka-Baitz Irma. 2. Mostan érik Illés Isván. Budapest: Bárd Ferencz [PN B.F.T. 245], [1901][1] (title), 2-3, [1] (catalog) pp.

A legszebb magyar nóták ... 10. füz. 1. A búbánatról [Mihály Szabolcska] 2. Korcsmárosné szobájába [Miska Lengyel]. Budapest: Bárd Ferencz [PN B. 97], [1901]. [1] (title), 2-3, [1] (catalog) pp.

NÁDOR, Gyula, 1860-1889. *Gyötör engem a szerelem nem táplál; Hej, be hangos a Beccsali csárda!* Budapest: Nádor Kálmán [PN N.K. 25], [1898]. [1] (title), 2-3, [1] (blank) pp.

MIHÁLY, Ignác, 1843-1886. *Cserebogár.* Budapest: Rózsavölgyi és társa [PN 1939], [ca. 1880]. [1] (title), 2-7, [1] (blank) pp. *Solo piano.*

GITANOS, Juan. *A Kreolnő (Die Creolin).* Budapest: Rózsavölgyi és társa [PN R. & Co. 2561], [ca. 1896]. [2] (title), 3-7, [1] (catalog) pp. *Text in Hungarian and German.*

CHORIN, Géza, 1872-1933. *Les Étoiles de Budapest No 3. Renée Valse.* Budapest: Rózsavölgyi & Cie [PN R. & Co. 2755], [ca. 1900]. [2] (title), 3-7, [1] (catalog) pp.

BAKA-BAITZ, Irma, 1867-1925. [Op. 31]. *"Pompéji" Dalkeringő.* Budapest: Rózsavölgyi és társa [PN R. & Co. 2841], [ca. 1900]. [2] (title), 3-7, [1] (catalog) pp.

BAKA-BAITZ, Irma, 1867-1925. [Op. 22]. *Csillagos éj Dalkeringő.* Budapest: Rózsavölgyi és társa [PN R. & Co. 2578], [ca. 1897]. [2] (title), 3-11, [1] (catalog) pp.

STRAUSS, Johann. *Der Zigeunerbaron ... Zigeunerlied: O habet Acht.* Leipzig: Cranz [PN C. 26793], [1903]. [1] (title), 2-7, [1] (catalog) pp. *Text in German.*

WALDTEUFEL, Emile, 1837-1915. *Amour et Printemps. Valse.* Mayence: B. Schott's Söhne [PN 25328], [1899]. [1] (title), 2-7, [1] (catalog) pp. *Piano solo.*

BEIER, Franz [?] (arranger). [Goldene Melodien-Sammlung Heft I-II]. [Budapest: Pirnitzer Frigyes [PN F.P. 34], 1880]. 3-14, 3-12 pp. Piano solo. Title pages lacking.

KALÁR, Károly. *Liebeszauber* (Szerelmi keringő). Budapest: Franz Bárd & Bruder [B.F.T. 270], [1899]. [2] (title, text), 3-7, [1] (catalog). Text in German.

LUTZ, Meyer. *Pas de quatre aus der Burlesque "Faust up to Date."* [London: Ascherberg [PN E.A. & Co. 364], 1899]. 3-6 pp. Piano solo. Title page lacking.

ZELLER, Károly. *A madarász ... 2ik füzet.* Budapest: Nádor Kálmán [PN 181], [1899]. [1] (title), 2-18 pp.

HUSZKA, Jenő. *Bob herczeg.* Budapest: Bárd Ferencz és testvére [PN B.F.T. 646], [1903], [2] (title), 3-15, [1] (blank) pp.

KACSOH, Pongrácz. *Janos Vitez ... II. füzet.* Budapest: Bárd Ferencz és testvére [PN B.F.T. 826], [1905], [2] (title), 3-15, [1] (catalog) pp.

LEHÁR, Franz. *A vig özvegy ... II. füzet.* Budapest: Bárd Ferencz és testvére [PN B.F.T. 1015], [1907], [1] (title), 2-19, [1] (catalog) pp.

SPROWACKER, Leopold. [Op. 101]. *Verlornes Glück.* Leipzig: Adolf Robitschek [PN 3261], 1899. [1] (title), 2-3, [1] (catalog) pp. Piano solo.

BAKA-BAITZ, Irma, 1867-1925. [Op. 32]. *Bohème-induló.* Budapest: Eberle József és Társa [PN B.B.I. 29], [1899]. [1] (title), 2-3, [1] (blank) pp.

Binding somewhat worn, rubbed, and bumped. Former owner's signature to front free endpaper. Occasional annotations in pen or pencil; varying degree of browning.

The present collection contains five works by pianist and composer Irma Baka-Baitz (1867-1925). Her songs and salon compositions were some of the most popular of the day. Operetta is represented with excerpts by Lehár, Huszka, Kacsoh, and Zeller.

\$120 (31989)

282.

Collection of 4 rare song scores

1915-1940.

4 scores. Folio. For voice and piano. Text in Hungarian.

Contents:

CSELÉNYINE FÓTHY, Frici, 1899-1978. *Ezüst haját. Hallgató – Vénasszonyok. Lassú csárdás.* Budapest: Toborzó [T. 633], [ca. 1940]. [1], 2-3, [1] pp.

CZEGLÉDY, Gyula. *Kabaré dalai. 1. Búcsúzó ...* Budapest: Nádor Kálmán [N.K. 2548], 1915. [1], 2-3, [1] pp.

MARTHON, Géza. *Vissza sirom lelkünk minden sóhaját.* Budapest: Rózsavölgyi és Társa [R. és Tsa 4046], 1920. [1], 2-3, [1] pp.

WEINER, István, 1875-1940. *Húgocskám, tyúkocskám. Fox Trot.* Budapest: Rózsavölgyi és Társa [R.T.A. 1198], 1917. [1], 2-3, [1] pp.

Somewhat worn and browned.

Rare (no copies of any of these songs located outside Hungary).

\$60 (32949)

283.

Collection of 4 scores of popular songs from films

1935-1953.

Folio. For voice and piano. Text in Hungarian.

Contents:

FÉNYES, Szabolcs, 1912-1986. *Májusban bolond a szív... "Álomkeringő"*. Budapest: Rózsavölgyi és Társa [R. és T. 6941], 1943. [1] (title with photo of János Sárdy), 2-3, [1] (blank) pp.

HORVÁTH, Dezső, 1886-1958. *Szeretem a kertem... Szőke kislány két szemednek. 2 dal az "Iglói diákok"* Budapest: Magyar Muzsikaszó [M.M. 421], 1935. [1] (title), 2-3, [1] (blank) pp.

KEREKES, János, 1913-1996; POLGÁR, Tibor, 1907-1993. *A Déryné.* Budapest: Zeneműkiadó vállalat [Z. 821], 1951. [1] (title), 2-11, [1] (blank) pp. 6 numbers.

KEREKES, János, 1913-1996. *Állami áruház.* Budapest: Zeneműkiadó vállalat [Z. 1412], 1953. [1] (title), 2-15, [1] (blank) pp. 4 numbers.

Moderate wear, soiling, and browning. Horváth brittle; considerable chipping to edges.

Music from the films: *Iglói diákok* (1935), dir. István György; *Álomkeringő* (1943), dir. Félix Podmaniczky; *Déryné* (1951), dir. László Kalmár; *Állami áruház* (1953), dir. Viktor Gertler

\$40 (32951)



Item 281

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Bárd Ferenc (Budapest)	103, 208, 222, 228, 235, 237, 262, 269
Benoît (Paris)	53
Bosworth (Leipzig)	180
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Preszler Mihály (Budapest)	272
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