

J & J LUBRANO MUSIC ANTIQUARIANS



MENDELSSOHN

First & Early Editions

6 Waterford Way, Syosset, NY 11791 USA
Telephone 516-922-2192
info@lubranomusic.com
www.lubranomusic.com

"One of the most gifted and versatile prodigies, Mendelssohn stood at the forefront of German music during the 1830s and 40s, as conductor, pianist, organist and, above all, composer. His musical style, fully developed before he was 20, drew upon a variety of influences, including the complex chromatic counterpoint of Bach, the formal clarity and gracefulness of Mozart and the dramatic power of Beethoven and Weber.

Mendelssohn's emergence into the first rank of 19th-century German composers coincided with efforts by music historiographers to develop the concept of a Classic–Romantic dialectic in 18th and 19th-century music. To a large degree, his music reflects a fundamental tension between Classicism and Romanticism in the generation of German composers after Beethoven." R. Larry Todd in Grove Music Online



1. [Op. 9]. **Zwölf Lieder** mit Begleitung des Pianoforte (Erstes Heft: Der Jüngling. Zweites Heft: Das Mädchen.) ... Heft I Op. 9 ... Pr. 2/3 Rthl.: Berlin: in der Schlesinger'schen Buch- und Musikhandlung [PNs 1580, 1581], [ca. 1830].

Oblong folio. Disbound. [1] (title), [2] (blank), 3-13 pp. Engraved. Plate number "1581" to title, with both "1580" and "1581" to score. Minor wear, browning, foxing, and soiling; several edges ragged; numerous tears, some repaired with early plastic or paper tape; two leaves (pp. 5-8) trimmed, with slight loss to printed area; title creased at inner margin.

First Edition, [?]later issue. MWV SD3, K39, 41, 42, 52, 38, and 50. Hoboken 10, 122. Mendelssohn Papers III, 705.

Together with:

Zwölf Lieder ... Heft [II] Op. 9. Berlin: in der Schlesinger'schen Buch- und Musikhandlung. [PN 1581], [ca. 1840]. Oblong folio. Disbound. [1] (title), [2] (blank), 3-12 pp. Engraved. Significantly trimmed and with numerous tears and repairs; some leaves browned; minor staining; tear to pp. 3/4, with loss of a portion of two measures. **First Edition**, later issue. MWV SD3, K51, 53, and 54 plus 3 songs by Mendelssohn's sister Fanny Hensel. Hoboken 10, 122. Mendelssohn Papers III, 706 (?a different issue). (36193) \$200

2. [Op. 12]. **Grand Quatuor concertant** pour deux Violons, Alto et Violoncelle. [Parts]. Leipzig, Paris: Frédéric Hofmeister, Simon Richault [PN] 1515, [1830].

Folio. Unbound, as issued. 9; 9; 9; 7 pp. Engraved. Title to viola part. Some very light wear and soiling; two small binder's holes to inner blank margins. In very good condition overall.

First Edition. Not in Krause. Mendelssohn Papers III, 604. Hoboken 10, 130.

"... Between 1827 and 1847 [Mendelssohn] composed six string quartets, and had begun work on a seventh at the end of his life ... The first two, op. 13 in A minor (1827) and op. 12 in Eb (1829), show a rapprochement with the late quartets of Beethoven. To the Swedish musician Adolf Lindblad Mendelssohn explained his concern for the organic relationship of the various movements to the whole. In op. 12 the opening of the first movement is brought back to conclude the finale ... " R. Larry Todd in Grove Music Online. (18718) \$450

3. [Op. 13]. **Quatuor** pour deux Violons, Viola et Violoncelle ... Oeuv. 13. Pr. 1 Thlr. 16 Gr. [Parts]. Leipsic: Breitkopf & Härtel [PN 4980], [1830].

Folio. Disbound. Violino 1: 1f. (title), 3 ("Thema": song op. 9, no. 1, for voice and piano), 4-13, [i] (blank) pp.; Violino 2: 9, [i] (blank) pp.; Viola: 10 pp.; Violoncello: 8 pp. Title lithographed; music engraved. Somewhat soiled and foxed; dampstained and with binder's holes to inner margin; contemporary signature ("Lemke") in ink, trimmed, and "2" in manuscript at upper right corner of title; "F. Mendelssohn" in ink in another hand to upper right corner of first page of each part.

First Edition. MWV R22, p. 276. Hoboken 10, 132 (spelled "Quator" and with publisher's handstamp to title).

"In op. 13 the quintessential thematic material is drawn from the lied Frage (op. 9 no. 1), with explicit quotations from the song in the outer and more hidden references in the inner movements of the quartet."
R. Larry Todd in Grove Music Online. (28108) \$425

4. [Op. 13]. **Quatuor** pour deux Violons, Viola et Violoncelle ... Op. 13. Pr. 1 Thlr. 20 Ngr. [Parts]. Leipzig: Breitkopf & Härtel [PN 4980], [ca. 1850].

Folio. Unbound, as issued. [1] (title), [2] (blank), 3-13, [i] (publisher's catalogue; 9, [i] (blank); 10; 8 pp. Engraved. The first page of the first violin part (page 3) contains the song "Ist es Wahr?" for voice and piano; the violin part begins on page 4. Wrappers slightly worn. Minor stain to title.

Re-issue of the first edition. MWV R22. Wehner p. 276. Not in Hoboken. Krause 177. (36199) \$135

5. [Op. 14]. **Les Favorites** Compositions modernes et brillantes pour le piano ... Rondo capriccioso ... Op. 14. [Piano solo]. Copenhagen: Horneman & Erslev, [ca. 1860].

Folio. Disbound. [1] (collective title listing within decorative lithographic border by Ch. M. Tegners), 2-9 pp. Engraved. Collective title lists 19 numbers by various composers. Slightly browned and soiled.

MWV U67. (36191) \$25

6. [Op. 14]. **Rondo capriccioso** pour le Pianoforte ... Nouvelle Edition. [Piano solo]. Vienne: Pietro Mechetti qm Carlo [PN P.M. No. 2133], [ca. 1840].

Small folio. Disbound. 1f. (recto title, verso blank), 3-11 pp. Engraved. Disbound. Slightly worn and soiled; browning to edges; light scattered foxing.

Second German edition. MWV U 67, p. 312. Published before the *Neue rechtmässige Original-Ausgabe* published in 1854, Krause, 212. Ward Jones III, 381. (35290) \$60

7. [Op. 14]. **Rondo capriccioso** E-dur für Pianoforte ... Neue rechtmässige Original-Ausgabe. 14s. Werk. 15 Ngr. / 45 kr. C.M. Wien ... London ... St. Petersburg: Pietro Mechetti sel. Witwe ... Beale & Comp ... Jacques Jssakoff [PN P.M. 2133], [ca. 1855].

Folio. Disbound. [1] (decorative title), [2] (blank), 3-11 pp. Engraved. With title advertising editions for 4-hands arranged by Czerny and for violin and piano arranged by Baptist von Hunyady. Moderately browned and foxed.

MWV U67. Krause 212 (issue without St. Petersburg publisher). (36197) \$35

8. [Op. 15]. **Fantaisie sur une Chanson irlandaise** [Piano solo]. Vienne: Pietro Mechetti qm Carlo [PN P.M. No. 2134], [after 1831].

Small folio. Disbound. [1] (title), 2-7 pp. Engraved. Small handstamp of Jacob Erslev to blank foot of title. Some wear and soiling; first leaf separated; plates quite worn resulting in light impression.

First German edition, likely later issue. MWV U 74, p. 315. Not in Krause. Ward Jones III, 381. Hoboken 10, 137.

Erslev (1819-1902) may be the Danish publisher and son of organist Poul Erslev. (35289) \$45

9. [Op. 16]. **Trois Fantaisies** ou Caprices pour Piano ... Nouvelle édition originale. Oeuvre 16. ... 15 Ngr. /45 xr. A. de C. [Piano solo]. Vienne: Pietro Mechetti veuve [PN P.M. No. 2135], [1855].

Folio. [1] (decorative title), 2-11, [i] (blank) pp. Engraved. C. Breusing New York music seller's stamp to lower margin of title. Disbound. Slightly worn, soiled, and stained; outer leaves detached, with inner edges slightly ragged.

MWV SD4, U70-72. Krause 214. (36214) \$60

10. [Op. 18]. **Quintuor** pour deux Violons, deux Altos et Violoncelle ... Oeuvre 18 Prix 9 Francs. [Parts]. Bonn: N. Simrock [PN 3045], 1833.

Folio. Unbound. Violino 1mo: [1] (title), 2-13, [i] (blank); Violino 2do: 11, [i] (blank); Viola 1ma: 11, [i] (blank); Viola 2da: 11, [i] (blank); Violoncello: 11, [i] (blank) pp. Engraved throughout. Slightly worn and browned; binder's hole to upper inner margin; early manuscript initial "A" and the number "5" to first page of music of each part.

First Edition. Scarce. Wehner p. 275. Catalogue of the Mendelssohn papers III, 634. Hoboken 10, 144.

"Of the two string quintets the first, op. 18 in A, begins with a graceful Mozartian theme somewhat reminiscent of the Clarinet Quintet K581. The use of fugal writing and, in the original minuet, intricate double canons, imbued the first version of this work with a severely academic quality; in 1832, Mendelssohn replaced the minuet with the emotionally charged Intermezzo in memory of Eduard Ritez." R. Larry Todd in Grove Music Online. (29636) \$425

11. [Op. 19a]. **Zwei Romanzen** von Lord Byron für eine Singstimme mit Begleitung des Pianoforte ... Aus dem musikalischen Album besonders abgedruckt ... Pr. 8 Gr. [Voice and piano]. Leipzig: Breitkopf & Härtel [PN 5809], [1837].

Folio. 1f. (recto title, verso blank), 3-7, [i] (blank pp. Engraved. Text in German and English. No. 1: *There be none of beauty's daughters*; No. 2: *Sun of the Sleepless*. With small oval publisher's and Ludecus & Wolter, New York, handstamps to blank lower margin of title. Disbound. Light scattered foxing.

First Edition, first separate issue. Wehner MWV K 76, p. 156; K 85, p. 160; SD 12, p. 473. Krause 107 (later issue). Ward Jones III, 639 (later issue). Hoboken 10, 320. (35284) \$100

12. [Op. 19b]. **Sechs Lieder ohne Worte** für Piano Forte... 19tes Werk. Preis 3 Frs. Bonn: N. Simrock [PN 3041], [1833].

Folio. Disbound. [1] (title), 2-17, [i] (blank) pp. Engraved. With overpaste of *Magazyn van Muziek en Instrumenten von L. Plattner, Rotterdam*. Signature, "B. [?]P. Manus," to upper right corner of title. Occasional fingering in pencil. Slightly soiled and browned; minimally foxed; spine frayed; small stains to title; stain to lower margin of final blank page; signature very slightly trimmed.

First German edition, first issue. Rare. Wehner Sammeldruck 5 (individual pieces listed as U86, U80, U89, U73, U90, U78). Not in the Catalogue of the Mendelssohn Papers in the Bodleian Library Vol. III. The first edition was published by Novello in London in 1832.

Two collections of works by Felix Mendelssohn-Bartholdy were published with this opus number by different publishers: the present *Lieder ohne Worte* and six songs published in Leipzig by Breitkopf & Härtel in 1833. Beginning with the complete edition by Rietz (1874-1877), scholarship has assigned "op. 19a" to the songs and "op. 19b" to the *Lieder ohne Worte*, contradicting chronology. (26802) \$400

13. [Op. 21]. **Drei Concert-Ouverturen No. 1. Der Sommernachtstraum** ... componirt und Seiner Königlichen Hoheit dem Kronprinzen von Preussen ehrfurchtsvoll zugeeignet ... Preis: N. 1. 2 Rthlr. [Full score]. Leipzig: Breitkopf & Härtel [PN 5542], [ca. 1850].

Octavo. 1f. (recto title, verso blank), 78 pp. Engraved. Disbound. Title and several signatures detached; some wear and soiling to edges.

First Edition, later issue. Wehner MWV P 3, p. 242; SD 10, pp. 472-3. Krause 135. Ward Jones III, 658. Hoboken 10, 155 (first issue).

Mendelssohn composed his concert overture *Ein Sommernachtstraum* (A Midsummer Night's Dream) when he was just 17 years old. It was an instant success, one in a series of triumphs for the young composer. The work was inspired by Shakespeare's play, but was originally intended simply as an independent orchestral overture. Only years later did Mendelssohn write incidental music (Op. 61) to accompany Ludwig Tieck's production of the play in 1843, incorporating the now famous overture. Decades later, upon hearing a performance of the overture in London, George Bernard Shaw called it "*the most striking example I know of a very young composer astonishing the world by a musical style at once fascinating, original, and perfectly new.*" *The World*, 1 June 1892. (35142) \$100

14. [Op. 21]. **Scherzo, from a Midsummer Night's Dream**, for the Piano Forte ... Price 3/. London: Metzler & Co. [no plate number], [ca. 1860].

Folio. Unbound. [1] (title), 2-11 pp. Oval handstamp to foot of title ("Warne & Cos. Musical Library South Norwood"). Early signature of "E. Buttore" to upper outer corner of title. Slightly worn, browned, and soiled; spine reinforced with tape; tear to upper margin of final leaf repaired with tape to verso.

MWV M13. (36200)

\$20

15. [Op. 23 No. 2]. **Ave Maria**, A Motett, Arranged for Two Performers on the Organ or Piano Forte ... Price 2s/6. London: Addison & Hollier, [1860].

Folio. [1] (title), 2-7, [i] (blank) pp. Publisher's dated blindstamp to upper left of title: "A.H.L. 30.5.60." Disbound. Slightly worn and browned.

MWV B19. (36213)

\$25

16. [Op. 25]. **Concert für das Pianoforte** mit Begleitung des Orchesters componirt und Fräulein Delphine von Schauroth zugeeignet ... 25stes. Werk ... Pr. für Pfrte allein 1., 15 Ngr. [Piano solo]. Leipzig: Breitkopf & Härtel [PN 5425], [ca. 1862].

Folio. [1] (title), [2]-[3] (blank), 4-31, [i] (publisher's catalogue) pp. Music engraved. Small publisher's oval handstamp and Schuberth & Co. New York music seller's stamp to lower margin of title. Contemporary signature of J. Mosenthal to upper outer corner of title. Disbound. Slightly worn and soiled; title and last leaf detached, stained, and frayed at inner margin.

Partially re-engraved using first edition plates. MWV 07. Krause 160.

Joseph Mosenthal (1834-1890), a German-born American musician, conducted the Mendelssohn Glee Club in New York from 1867-1896. (36210)

\$65

17. [Op. 26]. **Drei Concert-Ouverturen ... No. 2. Die Fingals-Höhle** ... componirt und Seiner Königlichen Hoheit dem Kronprinzen von Preussen ehrfurchtsvoll zugeeignet ... Preis: ... No. 2. 1 Rthlr. 10 Ngr. [full score]. Leipzig: Breitkopf & Härtel [PN 5543], [ca. 1850].

Octavo. Dark ivory cloth-backed marbled boards with titling gilt to spine. 1f. (recto title, verso blank), 52 pp. Engraved. With small publisher's and Theune, Amsterdam to foot of title. Binding slightly worn. Minor internal wear, browning, soiling, and foxing; contemporary signature (illegible) to blank upper margin of title.

First Edition, later issue. Wehner MWV P 7, p. 244; SD 10, pp. 472-3. Krause 141. Ward Jones III, 401. Hoboken 10, 167 (first issue).

Mendelssohn began work on the *Hebrides* overture in August 1829 while on the west coast of Scotland. There he visited the famous Fingal's Cave in the Inner Hebrides, named after the mythological Gaelic hero

Fingal, largely a creation of Scottish poet James Macpherson. Mendelssohn revised portions of the overture numerous times, including the title. It was first performed as *The Isles of Fingal* by the Philharmonic Society in London, 14 May 1832. Although Mendelssohn finally settled on *Die Hebriden* as the title, the first editions were published as *Fingals-Höhle*. (35152) \$125

18. [Op. 28]. **Phantasie** für das Piano Forte Componirt und seinem Freunde I. Moscheles zugeeignet ... Op: 28. Preis 3 Frs. 50 Cs. [Piano solo]. Bonn: N. Simrock [PN 3129], [after 1834].

Folio. Disbound. [1] (title), 2-19, [i] (blank) pp. Engraved. Small oval handstamp of 19th century musicseller "Schuberth & C" to foot of title. Minor staining to first leaf.

First Edition, later issue. MWV U92. Hoboken 10, 171. Krause 218. Wehner p. 321. (36189) \$125

19. [Op. 33]. **Trois Caprices** pour le Pianoforte composés et dédiés à Monsieur C. Klingemann À Londres ... Op. 33 ... Pr. 1 Thlr. 15 Ngr. Leipzig: Breitkopf & Härtel [PNs 5668, 5668a], [ca. 1855].

Folio. [1] (title), 2-31, [i] (publisher's catalogue) pp. Music engraved. Disbound. Slightly worn, soiled, creased, and stained; outer leaves detached.

MWV SD11. (36211) \$50

20. [Op. 35]. **Six Préludes et Fugues** Pour le Piano ... Op. 35. Pr. 12f. Paris: Maurice Schlesinger [PN M.S. 2350], [ca. 1840].

Folio. Sewn. 1f. (recto title, verso blank), [1] (blank), 2-47, [i] (blank) pp. Engraved. Small handstamp of the publisher Brandus and New York musicseller Schuberth & C. to foot of title. With contemporary signature of [Joseph] Mosenthal to lower portion of title and lengthy inscription in German to upper blank margin, presumably to Mosenthal, dated 6 September 1879 and signed Gustav Salter. Minor wear, foxing, and thumbing; outer leaves detached; spine slightly frayed; inner margin of final leaf ragged.

First French edition, a re-issue of the edition first published in 1837. MWV SD14, U116, U66, U129, U105, U131, U91, U122, U108, U126, U106, U135, U128, p. 474. Not in Krause, Hoboken, or Mendelssohn papers.

Mosenthal (1834-1890), a German-born American musician, conducted the Mendelssohn Glee Club in New York from 1867-1896. (36215) \$150

21. [Op. 36]. **Paulus** Oratorium nach Worten der heiligen Schrift ... Opus 36. [Piano-vocal score]. Bonn: N. Simrock [PN 3281], [ca. 1840].

Folio. Full 19th century dark green morocco with titling within decorative borders gilt to upper and decorative blindstamp to central portion of lower, spine in gilt-ruled compartments, all edges gilt, white moire-patterned endpapers. 1f. (recto decorative title, verso blank), 1f. (lithographically-printed libretto),

[1] (blank), 2-197, [i] (blank) pp. Text in German. Engraved. Overture arranged for two pianos. With attractive bust-length lithographic frontispiece portrait of Mendelssohn by E. Penning after the painting by Theodor Hildebrandt. Binding very slightly worn, rubbed, and bumped; edges of endpapers and gutter stained; previous dealer's description laid down to front pastedown. Light scattered foxing; occasional minor showthrough. An attractive copy.

First Edition, later issue (with new title page and portrait variant). Wehner MWV A 14, p. 19. Krause 24. Ward Jones III, 532 (earlier issue). Hoboken 10, 187 (first issue).

Paulus, an oratorio to a libretto by Julius Schubring after *Acts*, was first performed as part of the Niederrheinische Musikfest in Düsseldorf, 22 May 1836. Simrock printed the first edition of the piano-vocal score in December of 1836, and the full score the following Spring.

Mendelssohn distinguished himself in many fields, and his contributions to sacred choral music are no exception. He was the most prominent advocate for the music of J.S. Bach, reviving the St. Matthew Passion in 1829, and helped to reestablish the oratorio by providing two superb examples: *St. Paul* (1836) and *Elijah* (1846).

"From Bach's Passions and Handel's oratorios Mendelssohn borrowed the use of the traditional narrator, to relate in recitatives the dramatic action of the work. Conspicuously Bachian are the chorales, interspersed throughout the oratorio to demarcate the principal structural divisions, diffusing, according to Carl Klingemann, 'a calmness through the whole'. On the other hand a debt to Handel is revealed in the rich variety of the choruses, which include several that directly engage in the dramatic action and several cast in a variety of fugal styles. Prefacing the oratorio is an overture that evokes Paul's struggle for spiritual awakening by means of the chorale Wachet auf and a dissonant fugue, with its subject derived from the first strain of the chorale." R. Larry Todd in Grove Music Online. (35202) \$600

22. [Op. 36]. **S. Paolo** Oratorio Sopra parole del Sacro Testo ... e voltato dal Tedesco in versi italiani dal marchese Domenico Capranica. [Piano-vocal score]. Roma: Litografia Martelli, 1844.

Folio. Original publisher's boards with title within decorative border. 1f. (title within decorative border), [1] (blank), 2-116, 96 pp. Text in Italian. Lithographed. With price printed to upper board ("Prezzo Sc. 6 50.") and with "A. Gualtieri inc." and "so trovano presso A. Tosi al Corso 139 e 140" to foot of title. Binding worn and soiled with significant defects to upper; endpapers somewhat soiled and foxed. Interior clean and crisp, with only minor soiling to some edges and blank margins. Printed on quality paper, resulting in a strong and clear impression.

First Italian edition. MWV A14. Ward Jones III, 149. Gaspari III, p. 14. Rare (1 copy located outside of Italy, at Oxford).

An interesting example of Italian music lithography of the time. (33410) \$275

23. [Op. 36]. **Paulus** Oratorium nach Worten der heiligen Schrift. [Full score]. Leipzig: Breitkopf & Härtel [PN M.B. 85], [1878]. Edited by Julius Rietz (1812-1877).

Folio. Original publisher's gray wrappers with titling within decorative border. 1f. (recto title, verso blank), 1f. (contents), 328 pp. Engraved. Text in German. In the series *Felix Mendelssohn Bartholdy's Werke*.

Kritisch durchgesehene Ausgabe von Julius Reitz. Mit Genehmigung der Originalverleger. Serie 13. Oratorien. Partitur. From the Breitkopf edition of *Mendelssohn's Complete Works*, No. 85. From the library of composer Horace Middleton (1879-1961), with his small handstamp to upper wrapper and title. Small oval handstamp of Novello to upper wrapper and blank foot of title. Wrappers rather worn; corner of upper lacking; lower detached. Occasional light foxing, heavier to some leaves; edges somewhat soiled; some signatures split.

Wehner MWV A 14, p. 19.

Horace Middleton was a British-born musician who served on the faculty of Bennett College from 1919 to the mid-1930s. He was best known for the music he composed for the Greek plays performed at the college. See obituary, Millbrook Round Table, November 23, 1961. (35280) \$100

24. [Op. 39 No. 3]. **Drei Motetten** für weibliche Stimmen mit Begleitung der Orgel für die Nonnen auf Trinitá de Monti in Rom ... Op. 39 No. [3]. Preis No. I. 2 Fr: ... II. 3 " 50 ... III 4." [Score and parts] Bonn: N. Simrock [PN 3441], [after 1838].

Folio. 21 pp. + 4 parts of 4 pp. each, title and price to Soprano I part. Engraved. Text in Latin and German. SSAA with organ. From the library of composer E.J. Biedermann (1849-1933), with his signature in pencil to head of score and each part; small oval handstamp of G. Schirmer to foot of title and each part. Split at spine; minor creasing; edges slightly worn and cockled.

First Edition, later issue. Wehner MWV B 23, p. 51. Not in Krause. Ward Jones III, 488, 490. Hoboken 10, 193. (35281) \$125

25. [Op. 42]. "**As the Hart Pants**," The 42nd. Psalm Set to Music ... The Accompaniment for the Piano Forte, Arranged by the Author ... Price [7/6]. [Piano-vocal score]. London: J. Alfred Novello ... 69, Dean Strt. Soho, & 24, Poultry [PN 550], [1849].

Folio. Unbound. 1f. (recto title, verso blank), 41, [i] (publisher's catalogue) pp. Engraved throughout. With "Novello's Edition of the Works of Felix Mendelssohn Bartholdy, Op. 42" printed to head of title. Publisher's blindstamp to title dated "20 9 49" (20 September 1849). Slightly worn; small edge tears; minor soiling to outer leaves; abrasion to final leaf with small hole; significant tear to pp. 5/6, with no loss.

Scarce early edition. MWV A15. (36217) \$135

26. [Op. 44]. **Trois Grands Quatuors** pour Deux Violons, Alto et Basse composés et dédiés À Son Altesse Royale Monseigneur Le Prince Royal De Suède ... Oeuv. 44. No. I [II and III]. [Parts]. Leipsic: Breitkopf & Härtel [PNs 6022, 6023, 6024], [1839].

Folio. Unbound, as issued. Engraved. I: 13, 11, 11, 9 pp.; II: 13, 11, 11, 11 pp.; III: 15, 13, 13, 13 pp. With fine decorative titles printed in sepia to each quartet. Staining (mostly marginal) to first few leaves of first quartet, including title, and outer edges of third quartet, otherwise very good copies.

First Editions. Very scarce. Not in Krause. Müller-Reuter I, pp. 131-133. Hoboken 10: 201, 202, 203.

"The three quartets op. 44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency." R. Larry Todd in Grove Music Online. (18717) \$1,200

27. [Op. 52]. **Lobgesang** Eine Symphonie-Cantate nach Worten der heiligen Schrift ... Klavierauszug zu zwei Händen ohne Worte ... Op./ 52 ... Pr. 3 Thlr. [Piano solo]. Leipzig: Breitkopf & Härtel [PN 6862], [1843].

Folio. Publisher's original green printed wrappers with titling within decorative ruled border. 1f. (recto title, verso blank), 3-63, [i] (blank) pp. Engraved. With vocal incipits in German. Publisher's catalog of Duvernoy's piano works to verso of lower wrapper. From the library of composer Horace Middleton (1879-1961), with his small handstamp to blank upper right corner of upper wrapper. Small oval publisher's and C. Breusing, New York handstamps to blank lower margin of title. Wrappers slightly worn and soiled. Minor internal wear; a few leaves detached. A clean and attractive copy overall.

First Edition of this arrangement. Wehner MWV A 18, 24. Not in Krause, Ward Jones, or Hoboken. Scarce (no copies located in the U.S.).

Horace Middleton was a British-born musician who served on the faculty of Bennett College from 1919 to the mid-1930s. He was best known for the music he composed for the Greek plays performed at the college. See obituary, Millbrook Round Table, November 23, 1961. (35285) \$275

28. [Op. 54]. **17 Variations sérieuses** pour le Piano ... Oeuvre 54. Prix fl. 1.15kr A. de C. Vienne ... Londres: C.A. Spina ... J.J. Ewer & Cie. [PN P.M. No 3604], [ca. 1857].

Folio. Unbound. [1] (title within decorative floral border by Federz. v. Berndt), [2] (blank), 3-15 pp. Engraved. Very slightly worn and soiled; spine reinforced with narrow strip of paper tape.

Re-issue of the first edition of 1842. MWV U156. Krause 230. (36201) \$130

29. [Op. 54]. **17 Variations sérieuses** pour le Piano ... Oeuvre 54. Vienne: C.A. Spina [PN P.M. No. 3604], [ca. 1866].

Small folio. 1f. (recto title, verso blank), 3-15, [i] (blank) pp. Engraved. Small oval handstamp of Beer & Schirmer, New York, to blank foot of title; small circular embossed stamp of Essex Institute to upper outer corner of first several leaves. Disbound. Somewhat worn, browned, and foxed; plates quite worn resulting in poor impression; upper inner corners dampstained; first leaf detached; tears to title repaired with old tape.

Spina re-issue from first edition plates. MWV U 156, p. 343. Krause 230. Not in Ward Jones. Hoboken 10, 223 (first edition). (35286) \$50

30. [Op. 55]. **Musik zu Antigone** von Sophokles [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN M.B.114 Kl.A], [1876].

Folio. Modern mid-blue cloth-backed marbled boards with original publisher's light blue printed upper wrapper with titling within decorative border laid down to upper board, titling to spine in black. 1f. (title), 62 pp. Engraved. Text in German. Edited by Julius Rietz. In the series *Felix Mendelssohn Bartholdy's Werke. Kritisch durchgesehene Ausgabe von Julius Rietz. Mit Genehmigung der Originalverleger Serie 15. Grössere weltliche Gesangswerke. Klavier-Auszug*. From the Breitkopf edition of Mendelssohn's *Complete Works*, No. 114. With small oval handstamp of Viennese musicseller Ludwig Doblinger and very small publisher's handstamp to foot of title. Binding very slightly worn, rubbed, and bumped. Occasional light wear and foxing; gutter of title reinforced with narrow strip of paper tape.

Wehner MWV M 12, p. 207.

Antigone was staged for the court at Potsdam in Berlin on 28 October 1841. (35158) \$60

31. [Op. 56]. **Symphonie No. 3** ... Ihres Majestät der Königin Victoria von England zugeeignet ... Partitur. Op. 56. Eigentum der Verleger. Pr. 5 Thlr. 15 Ngr. [Full score]. Leipzig: Breitkopf & Härtel [PN 6823], 1843.

Octavo. Quarter dark green morocco with matching cloth boards, titling and date gilt to spine. 1f. (recto title, verso blank), 1f. (recto performance notes, verso blank), 2ff., 240 pp. Engraved throughout. Small oval publisher's handstamp ("B & H") to blank lower outer corner of title. Edges very slightly dusty. In exceptionally good condition overall.

First Edition of the "*Scotch*" *Symphony*. Not in Krause or Hoboken. Ward Jones III, 740.

The "*Scotch*" *Symphony*, inspired by Mendelssohn's visit to Scotland in 1829 but not completed until 1842, was first performed in Leipzig on March 3rd of that year. "*In a letter to his family dated 30th July he gives an account of a visit to Holyrood Palace: 'In the evening twilight we went to-day to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room ... and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything is broken and mouldering and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch Symphony.'* The romantic approach to his subject is evident in the terms of the letter just quoted and in his other letters describing the view from Arthur's Seat and his visit to the Hebrides." Hill: *The Symphony*, p. 165. (34903) \$1,600

32. [Op. 56]. **Symphony, No. 3** Composed and Dedicated (by Permission) to Her most Gracious Majesty Queen Victoria ... Op. 56. Arranged for Piano-forte Solo. London: Ewer & Co., [ca. 1860].

Folio. 1f. (recto title within decorative border printed in light red, verso blank), 37, [i] (publisher's catalogue) pp. With contemporary inscription to upper outer portion of title: "*Edith Allcard from R Willis in remembrance of her Pianoforte playing on the Evening of January 7th, 1869.*" Disbound. Minor foxing to title.

First English edition, later issue, of this arrangement. Wehner MWV N 18, p. 227. Not in Krause, Ward Jones, or Hoboken. Scarce. (35157) \$65

33. [Op. 57]. **Sechs Lieder** mit Begleitung des Pianoforte componirt und Frau Livia Frege zugeeignet ... Op. 57 ... Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 6929], [1843].

Oblong folio. Disbound. [1] (lithographic title within decorative floral border), [2] (blank), 3-17 pp. Engraved. Small oval publisher's stamp to lower margin of title; early signature in pencil to lower outer corner. Slightly worn and soiled; trimmed; spine and inner margins of outer leaves reinforced with paper tape; publisher's stamp incomplete.

[?] **First Edition**. Published in the same year as editions in France and England, with precedence unestablished. MWV SD26, K104 103, 93, 106, 114, and 108. Hoboken 10, 228 (title illustrated on p. 117). Krause 122. (36196) \$275

34. [Op. 61]. **The Music to Shakespeare's[!] Midsummernights Dream** ... Op. 61. Price 15/-. [Piano four-hands]. London: J.J. Ewer & Co., [1844].

Folio. Quarter dark blue leather with marbled boards, paper label with titling in manuscript to upper. 1f. (recto title, verso blank), [1] (blank), 2-88 pp. Engraved. With additional pagination to numbers 4/5, 7, and 9. Text in English. Binding quite worn; spine lacking; upper detached. Uniformly browned; title soiled, torn, and repaired.

First Edition of this arrangement (the overture is not included). Wehner M13, p. 210. Ward Jones: Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford, Vol. III, 668. Not in Krause. (29801) \$135

35. [Op. 62]. **Sechs Lieder ohne Worte** für das Pianoforte. Vtes Heft. Bonn: N. Simrock [PN 4343], [after 1844].

Folio. Disbound. 19 pp. Engraved. Lithographic title with decorative blue background and border. Moderate foxing and browning.

First Edition, later issue. Fuld, p. 525. Krause 231. Hoboken 10, 237. Mendelssohn Papers III, 444.

This volume of the *Songs Without Words* contains Mendelssohn's *Spring Song*. (18508) \$125

36. [Op. 62 No. 6]. **That Mesmerizing Mendelssohn Tune** Mendelssohn Rag Successfully Sung by Johnny Daley Words and Music by Irving Berlin. [For voice and piano]. New York: Ted Snyder Co., ©1909.

Folio. Unbound. [1] (pictorial title in color), 2-5, [i] (publisher's advertisement) pp. Slightly worn; small stains to first leaf. Inspired by Mendelssohn's *Spring Song*. (36209) \$15

37. [Op. 65]. **Six Grand Sonatas**, for the Organ, Composed & Dedicated to Dr. F. Schlemmer ... Price £ 1 11. 6. London: Messrs. Robert Cocks. & Co ... [PNs 9621-9626], [1851].

Oblong folio. Full 19th century teal blue cloth with publisher's yellow printed rectangular title label to upper. 1f. (recto title, verso blank), 88 pp. Engraved, with "Engraved by W. Davidson" printed to foot of final page. Binding quite worn, rubbed, bumped, and shaken; spine frayed; bookplate removed from front pastedown. Slightly worn, browned, and soiled; small hole to blank upper margin of title with manuscript date of 1937 and flourish beneath.

Re-issue of the first edition published by Coventry & Hollier in 1845. MWV SD31, W56, 57, 58, 59, 60, 61. Not in Mendelssohn Papers Vol. III. Wehner W56-61. OCLC (one copy only in the U.S., at the Eastman School of Music, and 3 copies in the U.K.).

"Mendelssohn was one of the finest organists of his day ... The Six Organ Sonatas op.65 (1845), teeming with artful fugues and chorales, summarize and epitomize Mendelssohn's rediscovery of Bach, and may have inspired Schumann's six fugues on B-A-C-H op. 60." R. Larry Todd in Grove Music Online. (36203) \$450

38. [Op. 65]. **Six Sonatas and Three Preludes and Fugues** Composed for the Organ ... Edited by W.T. Best ... Price 5/-. London & New York: Novello, Ewer & Co., [1871].

Oblong folio. Contemporary dark green flexible leather boards with titling gilt to upper. 1f. (recto title, verso blank), 1f. (recto "Prefatory Remarks," verso editor's notes), 115, [i] (publisher's catalogue) pp. From the collection of the British organist Edward Stanley Jones, with his stamp to upper corner of free front endpaper. Extensively marked up for performance including notes on stops, pedalling, etc., in pencil throughout. Binding worn; spine lacking and reinforced with brown tape; endpapers defective. Somewhat worn, soiled, and thumbled; occasional minor tears.

MWV SD15, W21-23; SD31, W56-61. (36218) \$125

39. [Op. 68]. **Festgesang an die Künstler** nach Schillers Gedicht, für Männer-Chor und Blechinstrumente, zur Eröffnung des ersten Deutsch-Vlaemischen Sängersfestes in Cöln ... Partitur Op. 68. Preis 8 Frs 2 Thlr 4 Sgr. [Full score]. Bonn: N. Simrock [PN 4603], [1847].

Folio. Unbound. 1f. (recto title, verso blank), 3-41, [i] (blank) pp. Engraved. Text in German. From the library of composer E.J. Biedermann (1849-1933), with his signature in pencil to upper outer corner of title. Small oval handstamp of Carl Heuser, New York, to foot of title. Spine somewhat worn and soiled; minor wear to edges; light offsetting throughout; occasional markings in ink or blue pencil.

First Edition, later issue, with price added in Thaler. Wehner MWV D 6, p. 80. Krause 61. Not in Ward Jones. Hoboken 10, 247. (35283) \$175

40. [Op. 68]. **Festgesang an die Künstler** nach Schillers Gedicht ... für Männer-Chor und Orchester (Letzeres von M.C. Eberwein übertragen). [Score and parts]Berlin: N. Simrock [PN 4717], [ca. 1880]. Arranged by M.C. Eberwein (1814-1875).

Folio. 35 pp. score + 18 parts, with imprint Bonn: N. Simrock [PN 4710], 8 Frs. | 2 Thlr 4 Sgr. Engraved. Text in German. From the library of composer E.J. Biedermann (1849-1933), with his signature in pencil

to head of violin I part; small oval handstamp of G. Schirmer to all parts. With performance letters in blue pencil to parts. Score slightly worn; Violin I part quite worn; split and frayed at spine; other parts slightly worn.

First Edition of this arrangement. Score is a re-issue following Simrock's move to Berlin; parts are an earlier issue. Wehner MWV D 6, p. 80.

Maximilian Carl Eberwein, son of composer Franz Carl Eberwein, was a noted pianist and pedagogue. His arrangement of the present work for full orchestra was first published in 1848. (35282) \$165

41. [Op. 70]. **Elijah**, an Oratorio. The Words, selected from the Old Testament, The English Version by W. Bartholomew, Esqr. ... Op. 70. Piano-forte arrangement by the Author ... Price, 36/ Separate Voice parts. / 24. [Piano-vocal score]. London: Ewer & Co., [1847].

Large folio. Half dark blue morocco with marbled boards; spine with titling, rules, and decorative devices gilt; all edges gilt; marbled endpapers. 1f. (recto engraved title within decorative border, verso blank), 1f. (recto index, verso blank), [iv] (typeset libretto), 279, [i] (blank) pp. Text in English. Engraved. With a fine frontispiece engraving of Mendelssohn by A.H. Payne and W.C. Wrangmore; small format single-page errata list bound in following title. With performance note in pencil to margin of p. 121. Binding slightly worn, rubbed, and bumped. Uniform light browning; minor soiling to frontispiece and title; frontispiece, title, and gutters of pp. 5/6 reinforced with cloth tape; minor creasing to four leaves (pp. 237-242 and 275-276).

First English edition, first issue, with "Newgate Strt." address, published in the same year as the first edition published by Simrock in Bonn. MWV A25. Mendelssohn Papers III, 362. Hoboken 10, 253.

Elias, an oratorio to a libretto by Julius Schubring after *Kings*, was first performed in Birmingham on 26 August 1846. Mendelssohn made major revisions to the work following this performance, introducing the new and final version in London on 16 April 1847.

Mendelssohn distinguished himself in many fields, and his contributions to sacred choral music are no exception. He was the most prominent advocate for the music of J.S. Bach, reviving the St. Matthew Passion in 1829, and helped to reestablish the oratorio by providing two superb examples: *St. Paul* (1836) and *Elijah* (1846).

"Based largely on the account in 1 Kings, Elijah relates the chief events in the prophet's life: the curse of the Lord and the seven-year drought, Elijah's miraculous revival of the widow's son, his confrontation with the Baal worshippers and the lifting of the drought, his confrontation with Ahab and Jezebel, his flight to the wilderness and encounter with the Lord, and his journey to Mt Horeb and ascension to heaven in a flaming chariot. As in St Paul, Mendelssohn employed chorales and relied heavily upon choral numbers; noteworthy is the sheer diversity of choruses ... In contrast to St Paul, Mendelssohn dispensed with the narrator, allowing the characters themselves to deliver the dramatic action. Elijah diverges from St Paul, too, in its broadly conceived musical cohesiveness; in no other work did Mendelssohn concern himself with musical structure on such a large scale." R. Larry Todd in Grove Music Online. (36192) \$650

42. [Op. 70]. **Elias** Ein Oratorium nach Worten des alten Testaments ... Clavierauszug mit Text Pr. M. 25. 50. [Piano-vocal score]. Berlin: N. Simrock [PN 4648], [ca. 1880].

Folio. Full black cloth with original publisher's light green printed wrapper with titling within decorative border laid down to upper board. 1f. (recto title, verso blank), 3-207, [i] (blank) pp. Text in German. Small circular handstamp of the Musik-schulen Kaiser, Wien, to wrapper, title, and several pages throughout. Binding slightly worn, rubbed, and bumped; wrapper slightly trimmed and lightly foxed, with several minor chips and abrasions to margins. Impression to title slightly light; title and final leaf reinforced with paper tape to gutter and outer edge. Light scattered foxing throughout.

First German edition, later issue. Wehner MWV A 25, p. 35. Not in Krause. Ward Jones III, 361 (earlier issue). Hoboken 10, 251 (first issue). (35203) \$125

43. [Op. 73]. **Lauda Sion** für Chor und Orchester componirt für die Kirche St. Martin in Lüttich zur Feier des 11ten Juni 1846 ... Klavierauszug von Julius Rietz (nach der Originalpartitur) No. 1 der nachgelassenen Werke Op. 73. [Full score]. Mainz Antwerpen und Brüssel bei B. Schott's Söhnen: [PN 9916], [1848-49].

Folio. Modern red half morocco with marbled boards, gilt titling to spine, with original publisher's red printed upper wrapper trimmed and mounted to front endpaper. 1f. (title within decorative border printed on a yellow ground), [ii] (text in three columns: Latin, German, and, with numbering and indication of performing forces, in English), 77, [i] (blank) pp. Title lithographed; text typeset; music engraved. Signature of former owner, "Ferd. ?Mesch...[illegible]," in ink to lower right corner of upper wrapper and title; additional annotations to lower edge of upper wrapper; movement numbers added in pencil in roman numerals to Latin column of text page. Some soiling and offsetting; edges browned; text leaf and first page of music dampstained; annotations to wrapper trimmed and mostly illegible; price to upper wrapper erased; professional repairs to upper outer corner of title leaf. An attractive uncut copy.

First Edition. MWV A 24. Hoboken 10, 256. Krause 63. Mendelssohn Papers III, 427. The first edition does not include the sixth movement, a choral fugue (not published until 1996).

Mendelssohn composed this work on commission. The Latin text, *Lauda Sion Salvatorem*, is the sequence for the feast of Corpus Christi, traditionally ascribed to Thomas Aquinas. While the German text is a translation, the English text, while fitting the music, is newly written and unrelated to the original; the specifically Roman Catholic liturgical text was apparently considered unacceptable. (25004) \$800

44. [Op. 74]. **Athalia von Racine** ... Op. 74. No. 2 der nachgelassenen Werke. Klavierauszug ohne Worte ... Pr. 2 Thlr. 10 Ngr. [Piano solo]. Leipzig: Breitkopf & Härtel [PN 7884], [ca. 1852].

Folio. Original publisher's yellow wrappers. 1f. (recto title, verso blank), 3-51, [i] (blank) pp. Engraved. Overture with plate number 7899, from the piano-vocal score. With publisher's catalog "Publications Nouvelles pour le Pianoforte" to verso of lower wrapper. Wrappers somewhat worn, soiled, and split. Slightly worn and browned; occasional foxing.

First Edition. Wehner MWV M 16, p. 213. Not in Krause, Ward Jones, or Hoboken. Scarce (1 copy only located in the U.S., at the Carnegie Library, Pittsburgh)

Mendelssohn composed his incidental music for a production of Jean Racine's *Athalie* (1691) commissioned by King Friedrich Wilhelm IV of Prussia. It was staged for the court at the Charlottenburg Palace in Berlin on 1 December 1845.

"Though little-known today, the music for Athalie merits performance. Especially striking are Mendelssohn's paraphrases of chorales, including Ach Gott, vom Himmel sieh' darein and, in a scene in which the high priest Joad describes a vision of the New Jerusalem, Vom Himmel hoch." R. Larry Todd in Grove Music Online. (36207) \$220

45. [Op. 74]. **Athalia von Racine** ... Op. 74. No. 2 der nachgelassenen Werke. Klavierauszug ohne Worte ... Pr. 2 Thlr. 10 Ngr. [Piano solo]. Leipzig: Breitkopf & Härtel [PN 7884], [ca. 1852].

Folio. Original publisher's light blue wrappers. 1f. (recto title, verso blank), 3-51, [i] (blank) pp. Engraved. Vocal incipits in German and French. Overture with plate number 7899, from the piano-vocal score. With publisher's catalog *Felix Mendelssohn Bartholdy's grössere Gesang-Werke* to verso of lower wrapper. Wrappers somewhat worn, soiled, and split. Slightly worn and browned; occasional foxing.

First Edition, later issue of this arrangement. Wehner MWV M 16, p. 213. (35154) \$135

46. [Op. 74]. **Athalia von Racine** ... Op. 74. No. 2 der nachgelassenen Werke. Clavierauszug nach der Original-Partitur bearbeitet von J. Rietz ... Pr. 5 Thlr. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 7899], [ca. 1851]. Arranged by Julius Rietz.

Folio. Modern half brown morocco with marbled boards, decorative cut paper label to upper with manuscript titling in dark red ink. 1f. (recto title, verso blank), 3-93, [i] (blank) pp. Engraved. Text in German and French. Small publisher's handstamp to blank lower margin of title. Binding slightly worn and rubbed; hinges reinforced with narrow strip of black tape. Slightly browned; edges of title reinforced with archival tape.

First Edition. Wehner MWV M 16, p. 213. Krause 8. Ward Jones III, 316. Not in Hoboken. (35153) \$300

47. [Op. 74]. **Athalia von Racine** ... Op. 74. No. 2 der nachgelassenen Werke. Clavierauszug nach der Original-Partitur bearbeitet von J. Rietz ... Pr. 5 Thlr. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 7899], [ca. 1851]. Arranged by Julius Rietz.

Folio. Original publisher's brown wrappers with titling within decorative border. 1f. (recto title, verso blank), 3-93, [i] (blank) pp. Engraved. Text in German and French. Scharfenberg & Luis, New York handstamp to blank lower margin of upper wrapper and again to lower margin of title along with publisher's stamp. Wrappers quite worn and chipped; spine reinforced with tape. Slightly browned; edges of some leaves chipped.

First Edition, later issue. Wehner MWV M 16, p. 213. Krause 8. Ward Jones III, 316. Not in Hoboken. (36208) \$225

48. [Op. 74]. **Kriegsmarsch der Priester** ... Für das Pianoforte zu 4 Händen Pr. 10 Ngr. [Piano 4-hands]. Leipzig: Breitkopf & Härtel [PN 7867], [ca. 1852].

Folio. Disbound. [1] (title), 2-7, [i] (publisher's catalogue). Title and music engraved. With secondary pagination. Small oval embossed stamp to upper margin of title, with small oval publisher's handstamp to lower margin. Spine and leaves reinforced with clear plastic tape; slightly worn and foxed; trimmed at inner margin. (36198) \$35

49. [Op. 82]. **Andante with Variations**, in E flat major for the Pianoforte, Op. 82 Posth: Works, No. 10. [Solo piano]. London: Ewer & Co., [1850].

Folio. Disbound. 1f. (recto title within decorative borderprinted in light red, verso blank), 13 [i] (blank) pp. Engraved. Small embossed stamp of English musicseller Etherington to foot of title. Minor offsetting.

First English edition. MWV U 158, p. 344. Not in Krause or Hoboken. Ward Jones III, 771. (35288) \$75

50. [Op. 83a]. **Andante und Variationen** für das Pianoforte zu vier Händen ... Op. 83.a. (No. 12 der nachgelassenen Werke.) Eigene Bearbeitung des Componisten nach dessen Op. 83. [Piano 4-hands]. Leipzig: Breitkopf & Härtel [PN 8228], [1850].

Folio. Original publisher's blue printed wrappers. [1] (title), 2-31, [i] (blank) pp. Engraved. From the library of composer Horace Middleton (1879-1961), with his small handstamp to upper wrapper and title. Wrappers somewhat worn and soiled; partially split at spine. Light thumbing throughout; small dampstain to upper blank margin.⁴⁵

First Edition. MWV U 159, p. 344. Not in Krause or Ward Jones. Hoboken 10, 273. (35287) \$135

51. [Op. 86]. **Sechs Gesänge** mit Begleitung des Pianoforte ... No. 15 der nachgelassenen Werke ... Pr. 25. Ngr. Leipzig ... London: Breitkopf & Härtel ... Ewer & Co. [PN 8319], [1851].

Oblong folio. Disbound. [1] (title within elaborate decorative border), [2] (blank), 3-15 pp. Engraved. With a printed note in the score below the title of the final song, *Altdeutsches Frühlingslied*, citing this as the Mendelssohn's last work, composed on 7 October 1847; Mendelssohn died on 4 November of that year. Slightly soiled; trimmed; lower outer corners frayed, some torn and with early repairs; two leaves trimmed to plate mark at outer edge; paper tape to inner margin of final leaf.

First Edition. MWV SD47, K29, 123, 66, 78, 122, and 127. Krause 128. Hoboken 10, 277. (36194) \$300

52. [Op. 89]. **Heimkehr aus der Fremde** Liederspiel in einem Akt ... Op. 89. No. 18 der nachgelassenen Werke. Clavierauszug zu zwei Händen ohne Worte ... Pr. 2 Thlr. 10 Ngr. [Piano solo]. Leipzig: Breitkopf & Härtel [PN 8335], [1877]. Edited by Julius Rietz.

Folio. Original publisher's dark brown wrappers with titling within decorative border. [1] (recto title, verso blank), 3-57, [i] (blank) pp. Engraved. Wrappers slightly worn and soiled. Occasional light foxing; some leaves detached and frayed at edges.

First Edition of this arrangement. Wehner MWV L 6, p. 196. Not in Krause, Ward Jones, or Hobokenb. Rare (no copies located outside of Germany).

Heimkehr aus der Fremde, to a libretto by Karl Klingemann, was first performed privately in Berlin on 26 December 1829; its first public performance took place in Leipzig on 10 April 1851.

"Mendelssohn's deft command of orchestral colour is evident throughout the work and his ability to create charming effects with the simplest of means is impressive." Clive Brown in Grove Dictionary of Opera. (36206) \$275

53. [Op. 89]. **Heimkehr aus der Fremde** Liederspiel in 1 Acte. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN M.B.122 Kl.A], [1877]. Edited by Julius Rietz.

Folio. Original publisher's full dark red cloth with titling gilt to upper within decorative blindstamped border, titling gilt to spine; dark ivory endpapers. [1] (title) 2-83. [i] (blank) pp. Engraved. Text in German. With "Breitkopf & Härtels Musikbücher Nr. 181" to head of upper wrapper. With Hungarian translation in ink along with marked cuts to No. 6. *Terzett O wie verschweig' ich*. In the series *Felix Mendelssohn Bartholdy's Werke. Kritisch durchgesehene Ausgabe von Julius Rietz. Mit Genehmigung der Originalverleger Serie 15. Grössere weltliche Gesangwerke. Klavier-Auszug*. From the Breitkopf edition of *Mendelssohn's Complete Works*, No. 122.

Together with:

An invitation to the 1931 production of the opera from the Budapest Choral and Orchestra Association (Ének- és Zenekaregyesület) partially laid down to front free endpaper signed by István Eisler for the commissioning group and with his name in ink along with a date of December 1930 to upper outer corner and handstamp of Hungarian publisher/music seller Rózsavölgyi és társa dated December 12, 1930 to lower outer corner of endpaper.

Together with:

Heimkehr aus dem Fremde. Leipzig: Breitkopf & Härtel, [1885]. [Libretto]. 16mo. Original publisher's light gray printed wrappers. 1f. (recto title, verso blank), 12, [2] pp. (publisher's catalogue of piano-vocal scores and libretti), with additional publisher's catalogue to verso of upper and recto and verso of lower wrapper. Later printing. Wehner MWV L 6, p. 196. (35155) \$75

54. [Op. 90]. **Symphonie No. 4** für Orchester... Op. 90. No. 19 der nachgelassenen Werke. Partitur... Pr. 4 Thlr. 15. Ngr. [Full score]. Leipzig: Breitkopf & Härtel [PN] 8347, [1851].

Octavo. Early half dark red calf with marbled boards, spine in gilt-ruled compartments with titling gilt. 1f. (title), 193, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title; ownership signature in black ink of Florence Bertha Thomas dated February 1863 (or 1868?) to front free endpaper; two additional dates in the same hand to front pastedown, possibly referring to performance dates. Binding rubbed; lower portion of upper hinge slightly cracked. Occasional very light foxing.

First Edition of the "Italian" Symphony. Hoboken 10, no. 284. Catalog of the Mendelssohn Papers in the Bodleian Library, Oxford III, no. 734. Felix Mendelssohn Bartholdy Leipzig catalog, no. 152. Wehner MWV, pp. 225-226, no. 16. Muller-Reuter I p. 73. Fuld p. 556.

The *"Italian" Symphony* (No. 4, Op. 90) was composed following Mendelssohn's visit to Italy and first performed in London on 13 May 1833 with the composer conducting. Mendelssohn revised the symphony in the following year, but it remained unpublished at the time of his death. This leads to some confusion surrounding the order of Mendelssohn's symphonies, as both it and the *"Reformation" Symphony* (No. 5, Op. 107) were composed and performed prior to Symphonies 2 and 3. The chronological order of Mendelssohn's symphonies is as follows:

- Symphony No. 1, Op. 11 (1824)
- Symphony No. 5, Op. 107 *"Reformation"* (1830)
- Symphony No. 4, Op. 90 *"Italian"* (1833)
- Symphony No. 2, Op. 52 *"Lobgesang"* (1840)
- Symphony No. 3, Op. 56 *"Scottish"* (1842)

(26616)

\$1,650

55. [Op. 90]. **Symphonie No. 4** ... für Orchester ... Op. 90. No. 19 der nachgelassenen Werke. Klavierauszug zu vier Händen ... Pr. 2 Thlr. 15 Ngr. [Piano 4-hands]. Leipzig: Breitkopf & Härtel [PN 8361], [1851].

Oblong folio. Original publisher's green printed wrappers with titling within decorative border. [1] (title), 2-55, [i] (blank) pp. Engraved. With publisher's catalog of works for piano 4-hands to verso of lower wrapper. From the library of composer Horace Middleton (1879-1961), with his small handstamp to blank upper corner of title and page 3; small publisher's and Scharfenberg & Luis, New York handstamps to foot of title. Wrappers slightly worn and soiled; Scharfenberg & Luis handstamp to blank lower margin of upper wrapper. Upper outer corners dampstained.

First Edition of this arrangement. Wehner MWV N 16, p. 226. Not in Krause, Ward Jones, or Hoboken. Scarce.

Horace Middleton was a British-born musician who served on the faculty of Bennett College from 1919 to the mid-1930s. He was best known for the music he composed for the Greek plays performed at the college. See obituary, Millbrook Round Table, November 23, 1961. (35156) \$200

56. [Op. 99]. **Sechs Gesänge** für eine Singstimme mit Begleitung des Pianoforte ... No. 28 der nachgelassenen Werke ... Pr. 25 Ngr. [For voice and piano]. Leipzig: Breitkopf & Härtel [PN 8527], [1852].

Oblong folio. Disbound. [1] (title within elaborate decorative border), [2] (blank), 3-15 pp. Engraved. Slightly worn and soiled; outer leaves detached; spine reinforced with paper tape; lower edges slightly ragged; lower outer corners frayed and with early repairs.

First Edition. MWV SD50, K110, 19, 61, 109, 121, 112. Hoboken 10, 299. Krause 130 (a later issue). (36195) \$250

57. [WoO 3]. **Scherzo a Capriccio** Composé pour L'Album des Pianistes ... Price at the reduced rate of sixpence pr. sheet ... 1/6 ... New Edition. [Piano solo]. London: Ewer & Co., [1852-59].

Folio. Disbound. [1] (title within decorative border printed in red), [2] (blank), 3-11, [i] (publisher's catalogue) pp. Engraved throughout.

MWV U113. (36190)

\$35

Composite Volumes (*Sammelbände*)

58. [Opp. 19 = 19a, 34, 47, 57, 71, etc.]. **Volume of first and early editions of vocal music.**

Oblong folio. Full 19th century mid-brown cloth with "Mendelssohn Bartholdy I." gilt to upper within decorative blindstamped borders.

- **Sechs Gesänge** mit Begleitung des Pianoforte ... Op. 19[a] Pr. 20 Ngr. Leipzig: Breitkopf & Härtel [PN] 5281, [after 1841]. [1] (lithographic title within decorative border), [2] (blank), 3-15 pp. Engraved. With occasional markings in pencil and red crayon. Small oval publisher's handstamp to foot of title. Slight soiling and browning to title. **First Edition**, later issue. Wehner SD6. Hoboken 10, 147. Krause 116.

- **Sechs Gesänge** ... Fräulein Julie Jeanrenand zugeeignet... Op. 34. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN] 5783, [after 1841]. [1] (lithographic title within decorative border), [2] (blank), 3-15 pp. Engraved. Minor soiling; small marginal tear to pp. 13/14. **First Edition**, later issue. Wehner SD13. Not in Hoboken. Krause 118.

- **Sechs Lieder** ... Frau Constanze Schleinitz zugeeignet ... Op. 47. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN] 6210, [after 1841]. [1] (lithographic title within decorative border), 2-15 pp. Engraved. Minor thumbing to lower outer corners. **First Edition**, later issue. Wehner SD20. Not in Hoboken. Krause 120.

- **Sechs Lieder** ... Frau Livia Frece zugeeignet ... Op. 57. Pr. 25 Ngr. Leipzig: Breitopf & Härtel [PN] 6929, [1843]. [1] (lithographic title within decorative green floral border), [2] (blank), 3-17 pp. Engraved. **First Edition**. Wehner SD26. Hoboken 10, 228 and illustration no. 18. Krause 122.

- **Sechs Lieder** ... Op. 71. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN] 7736], [1847]. [1] (lithographic title within decorative border), [2] (blank), 3-15 pp. Engraved. **First Edition**. Wehner SD35. Hoboken 10, 254. Krause 49.

- **Lieder und Gesänge** mit Begleitung des Pianoforte. Leipzig: Breitkopf & Härtel [PNs 8302, 8319, 8527 (e.1-2), 8527, [ca. 1852]. Group of 15 separately published lied, each with series title listing a total of 45 lieder. 15; 15; 3; 15 pp. Engraved.

No.

31. *Da lieg'ich unter den Bäumen* (Op. 84)

32. *Herbstlied. Im Walde rauschen dürre Blätter*

33. *Jaglied. Mit lust thät ich ausreiten*

34. *Es lauschte das Laub, von C. Klingemann. Es lauschte das Laub so dunkelgrün*

35. *Orgenlied. Erwacht in neuer Stärke*

36. *Die Liebende schreibt, von Goethe. Ein Blick von deinen Augen*

37. *Allnächtlich im Traume seh ich Dich, von H. Heine*

38. *Der Mond, von Geibel. Mein Herz ist wie die dunkle Nacht*

39. *Altdeutsches Frühlingslied, von Spee. Der trübe Winter ist vorbei*

40. *Erster Verlust, von Goethe. Ach wer bringt die schönen Tage*

41. *Die Sterne schau'n, von Graf von Schlippenbach Die Sterne schau'n in stiller Nacht*

42. *Lieblingsplätzchen, aus des Knaben Wunderhorn* *Wisst ihr wo ich gerne weil?*
 43. *Das Schiffllein, von Uhland. Ein Schiffllein ziehet leise*
 44. *Wenn sich zwei Herzen scheiden, von Geibel*
 45. *Es weiss und räth es doch Keines, von Eichendorff*

Binding slightly worn and frayed; slightly shaken; spine splitting, with minor loss to head and tail of spine; hinges partially split. Minor internal wear and soiling. In very good condition overall. (30834) \$750

59. [Opp. 19 = 19b, 30, 38, 53, 62, and 67]. **Sechs Lieder ohne Worte** für das Pianoforte ... Op. 19. Ites Heft Preis 3 Frs. Bonn ... Londres ... Paris: N. Simrock ... J.J Novello ... M. Schlesinger [PN 3041], [ca. 1850-60]. [1] (title), [2] (blank), 3-17 [i] (blank) pp. Lithographed. **First German edition**, later variant issue.

With:

- [Op. 30]. **Sechs Lieder** ... componirt und Fräulein Elise von Woringen zugeeignet ... Op. 30. Iites. Heft Pr. 3 Frs - 24 Sgr. Bonn ... London ... Paris: N. Simrock ... N. Mori ... M. Schlesinger [PN 3205], [ca. 1845]. [1] (title), [2]-[3] (blank), 4-17, [i] (blank) pp. Engraved. **First Edition**, later issue. Hoboken 10, 177.

- [Op 38]. **Sechs Lieder** ... componirt Fräulein Rosa von Woringen zugeeignet ... Op. 38. IIItes. Heft Preis 3 Frs. - 24 Sgr. Bonn: N. Simrock [PN 3383], [ca. 1850-60]. [1] (title), [2] (blank), 3-19, [i] (blank) pp. Later edition.

- [Op. 53]. **Sechs Lieder** ... componirt und Fräulein Sophy Horsley zugeeignet ... Op. 53. IVtes. Heft Preis 4 Frs. Bonn: N. Simrock [PN 3935], [ca. 1860]. [1] (title), [2] (blank), 3-21, [i] (blank) pp.

- [Op. 62]. **Sechs Lieder** ... componirt und Frau Dr. Clara Schumann geb. Wieck zugeeignet ... Op. 62. Vtes. Heft Preis 3 Frs 50c. Bonn: N. Simrock [PN 4343], [ca. 1850]. [1] (title), [2]-[3] (blank), 4-19 , [i] (blank) pp. Engraved.

- [Op. 67]. **Sechs Lieder** ... componirt und Fräulein Sophie Rosen zugeeignet ... Op. 67. VItes. Heft Preis 3 Frs 50c. Bonn: N. Simrock [PN 4478], [ca. 1860].

6 volumes. Folio. Titles printed on blue ground within decorative blue border. Handstamp of 19th century New York musicseller Scharfenberg to foot of titles of all but one volume. Disbound; spines reinforced with tape. Slightly worn; moderate browning and foxing throughout. (36216) \$150

60. [Opp. 21, 26, 27, 32, 95]. **Drei Concert-Ouverturen No. 1. Der Sommernachtstraum** [Op. 21]. **No. 2. Die Fingals-Höhle** [Op. 26]. **No. 3. Meerestille und glückliche Fahrt** [Op. 27] componirt und Seiner Königlichen Hoheit dem Kronprinzen von Preussen ehrfurchtsvoll zugeeignet ... Preis: No. 1. 2 Rthlr. No. 2. 1 Rthlr. 10 Ngr. No. 3. 1 Rthlr. 20 Ngr. [Full scores]. Leipzig: Breitkopf & Härtel [PNs 5542, 5543, 5544], [after 1841].

1f. (recto lithographic title, verso blank), 78; 1f. (recto lithographic title, verso blank), 52 pp.; 1f. (recto lithographic title, verso blank), 66 pp. Music engraved throughout.

First Editions, later issues, of all three works. MWV P3 (op. 21); MWV P7 (op. 26); MWV P5 (op. 27). Krause 135, 143, 146. Hoboken (first issues only).

Bound with:

[Op. 32]. **Ouverture zum Märchen von der schönen Melusine** ... Partitur ... Pr. 1 Rthlr. 20 Ngr. Leipzig: Breigkopf & Härtel [PN 5688], [ca. 1857]. 1f. (recto title, verso blank), 72 pp. Engraved. **First Edition**, later issue. Hoboken 10, 181. Krause 149.

Bound with:

[Op. 95]. **Ouverture zu Ruy Blas** für grosses Orchester ... Op. 95. Pr. 2 Thlr. Partitur (No. 24 der nachgelassen Werke.). Leipzig: Fr. Kistner [PN 1837], [1851-52]. 1f. (recto title, verso blank), 64 pp. Engraved. **First Edition**. Hoboken 10, 290. Krause 153.

19th century mid-tan morocco-backed dark brown textured paper boards, raised bands on spine with titling gilt, marbled edges, light blue endpapers, narrow blue silk ribbon marker. Binding slightly worn, rubbed, and bumped. Minor internal wear. An attractive copy of all five of Mendelssohn's concert overtures. (36202) \$685

61. Oeuvres Complètes pour le Piano

[Volumes I, II, IV and V of 5]. Moscou: P.J. Jürgenson, [ca. 1865-1875].

Folio. Original publisher's mid-blue decorative printed wrappers. Vol. I: 125 pp. (3rd edition); Vol. II: 126-262 pp. (2nd edition); Vol. IV: 263-399 pp. (?2nd edition); and Vol. V: 536-608 pp. (2nd edition). Each volume includes a collective title and index. With the signature of the American composer and pianist E[dward] J[ulius] Biedermann (1849-1933) to upper wrappers of three volumes, inscribed "To my old friend Chas. B. Hughes." Partially disbound; wrappers torn or lacking. 4 of 5 volumes (lacking Vol. III). Some minor wear, browning, and staining. (36204) \$100

62. Portrait lithograph of Mendelssohn by Charles Blair Leighton (1823-1855) after Leighton's painting of the composer. London: Leighton Bros.; T. Boosey & Co., [ca. 1850].

Image ca. 285 x 230 mm (oval), sheet 481 x 360 mm. Bust length portrait. Lithograph on wove paper; laid down to cardstock within decorative border printed in teal blue. With "Drawn on stone by C. B. Leighton" to left and "Printed by Leighton, Bros. 19 Lamb's Conduit Street" to right just beneath border; titling "Felix Mendelssohn Bartholdy" to center beneath image with Boosey imprint below; "Proof" stamped to lower right corner. From the collection of the distinguished American mezzo-soprano Marilyn Horne (b. 1934). Edges worn and browned; minor paper loss to blank lower corners; small crease to lower right margin.

A striking portrait of Mendelssohn, **apparently undocumented**. According to Dr. Ralf Wehner of the *Leipziger Mendelssohn Ausgabe*, the original painting on which this lithograph is based, seems to have been lost.

Charles Blair Leighton was an English painter, engraver, and lithographer. He married Caroline Boosey in 1849, and presumably painted his portrait of Mendelssohn for his father-in-law, music publisher Thomas Boosey. Leighton's portrait is known only through the engraved copy by Conrad Cook, published in numerous reproductions. The present lithographic proof is attributed directly to Leighton himself and shows minor variations from the engraved version by Cook, due primarily to the technical differences between the engraving and lithographic processes. See Wasserman: Mendelssohn Portrait Iconographies in Music in Art 33, nos. 1-2 (2008), p. 344. (31485) \$800

CONDITIONS OF SALE

Please order by catalogue name (or number) and either item number and title or inventory number (found in parentheses preceding each item's price). Please note that all material is in good antiquarian condition unless otherwise described.

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

Orders may also be placed through our secure website by entering the inventory numbers of desired items in the SEARCH box at the upper right of our homepage. We ask that you kindly wait to receive our invoice to ensure availability before remitting payment. Libraries may receive deferred billing upon request.

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

We accept payment by:

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

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



Please visit our website at

www.lubranomusic.com

where you will find full descriptions and illustrations of our entire inventory



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

