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Cover illustration

*Joseph Haydn by Thomas Hardy, 1792
Royal College of Music, London*

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Listed by Hoboken classification



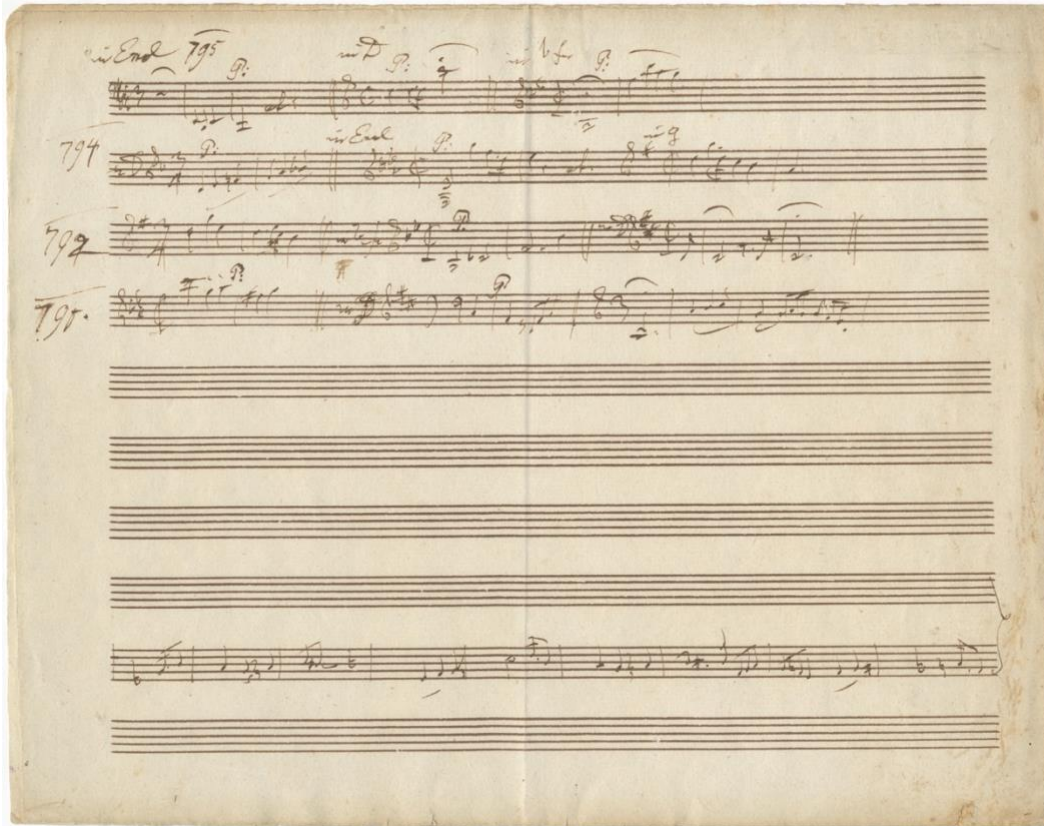
Hoboken, Anthony van
Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis. Band I [-III]
Mainz: B. Schott's Söhne, [1957, 1971, 1978]

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SYMPHONIES

Hob. I

Items 1 - 22



**Autograph Manuscript
of Musical Incipits from the 12 London Symphonies
by "The Father of the Symphony"**

1. [Hob. I:93-104; XV:25]. *Autograph musical manuscript, consisting of musical incipits of the composer's 12 London Symphonies, together with an autograph musical sketch of the slow movement of the "Gypsy Rondo" from Haydn's Piano Trio No. 39. London, 1795. Unsigned.*

Large oblong quarto (241 x 309 mm.). Notated in dark brown ink on the verso of the second leaf of a bifolium (i.e., page 4) on 10-stave rastrum-ruled paper of British manufacture. Watermark dated 1794. Late spring or early summer, 1795 (see H.C. Robbins Landon: Haydn Chronicle and Works, Volume III, p. 495). With pencilled note in another hand to first page: "Haydn autograph notes of the 12 English Symphonies. Haydn misquotes the 2nd." Very slightly worn, browned, and soiled; minor foxing and very short splits to central fold; vertical crease to center of bifolium; lower edge with several miniscule tears.

In addition to noting the musical incipits, which comprise 25 measures spread out over 4 staves, Haydn identifies the key, time signature, and year in which each

symphony was first performed (in noting the performance date of Symphony 97, however, Haydn makes an error and cites 1791 instead of 1792).

The sketch for the piano trio Hob. XV:25 is notated 5 staves below the symphonic incipits and consists of 9 measures of melodic material for the famous third movement.

Provenance

Leo Liepmannsohn auction catalogue, Berlin, 1907, lot 91; Sotheby's auction catalogue, The Westley Manning Collection, London, 12 October 1954, lot 207; J. A. Stargardt, Marburg; Elkin Mathews, London.

The *London* symphonies were commissioned by the London impresario and violinist Johann Peter Salomon (1745-1815) and composed over the period 1791-95. Salomon was responsible for bringing Haydn to London where he became immensely popular, largely through performances of his music at Salomon's concerts.

"Haydn's London symphonies (nos. 93-104) crown his career as a symphonic composer. Not only do they outdo the Paris symphonies stylistically, but he produced them in person for rapturous audiences; this interaction stimulated him to ever bolder and more original conceptions. ... The last six [London] symphonies are even more brilliant [than the first six]. ... Haydn's determination to conquer new territory with each work is palpable." James Webster in *Grove Music Online*

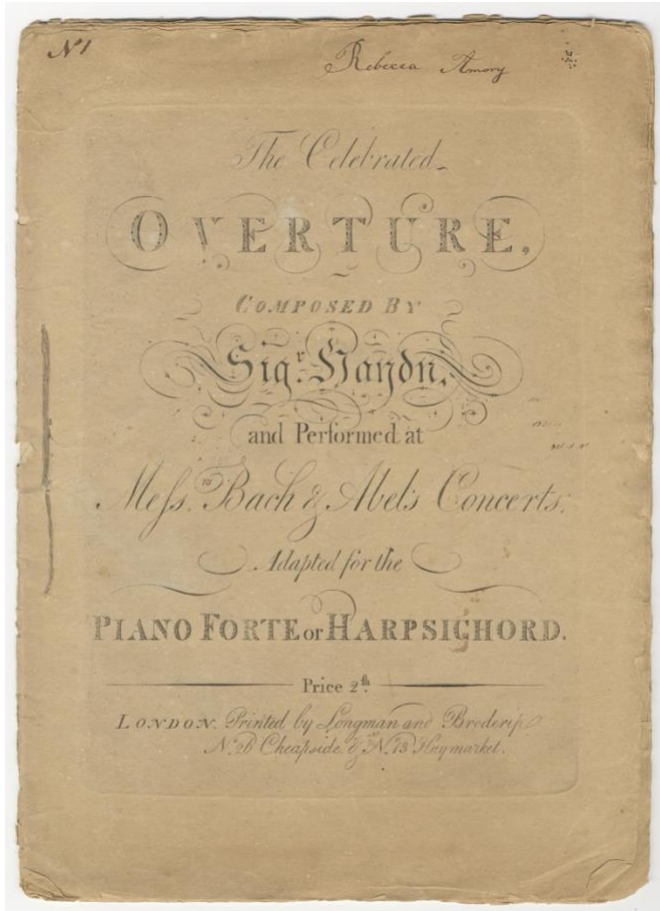
"The finale of Hob. XV:25 is the famous rondo 'in the Gypsies Style.' It seems that a composer's most popular works, if not spurious, are at least unusual manifestations of his style, and this rondo fits this characterization. ... Even though this finale was best known during the eighteenth century as a separate piece in many different settings, its impact is best appreciated within the context of this keyboard trio cycle, for the Andante and Poco Adagio (the first and second movements) hardly prepare one for its burst of energy." A. Peter Brown: *Joseph Haydn's Keyboard Music Sources and Styles*, p. 377.

"... the G major Trio (39) turned out to be Haydn's most popular piano piece, because of the 'Gypsy Rondo' Finale. ... [It] became an enormous favourite, first in England and immediately afterwards on the Continent." Robbins Landon III, pp. 431-32.

A unique and interesting manuscript, being a virtual catalogue of all the London Symphonies and including music from the famous Gypsy Rondo, some of Haydn's best music from his important London period. (39430) \$38,000

2. [Hob. I:53]. *The Celebrated Overture ... Performed at Messrs. Bach & Abels Concerts ... Adapted for the Piano Forte or Harpsichord. Price 2 sh.* Longman and Broderip, [after 1782].

Folio. Sewn. 1f. (recto title, verso blank), [i] (publisher's catalogue: "The Musical Publications Printed and Sold by Longman & Broderip"), 2-13, [i] (blank) pp. Engraved. "No 1" in brown ink and "Rebecca Amory" in black ink, in another hand, to title, possibly



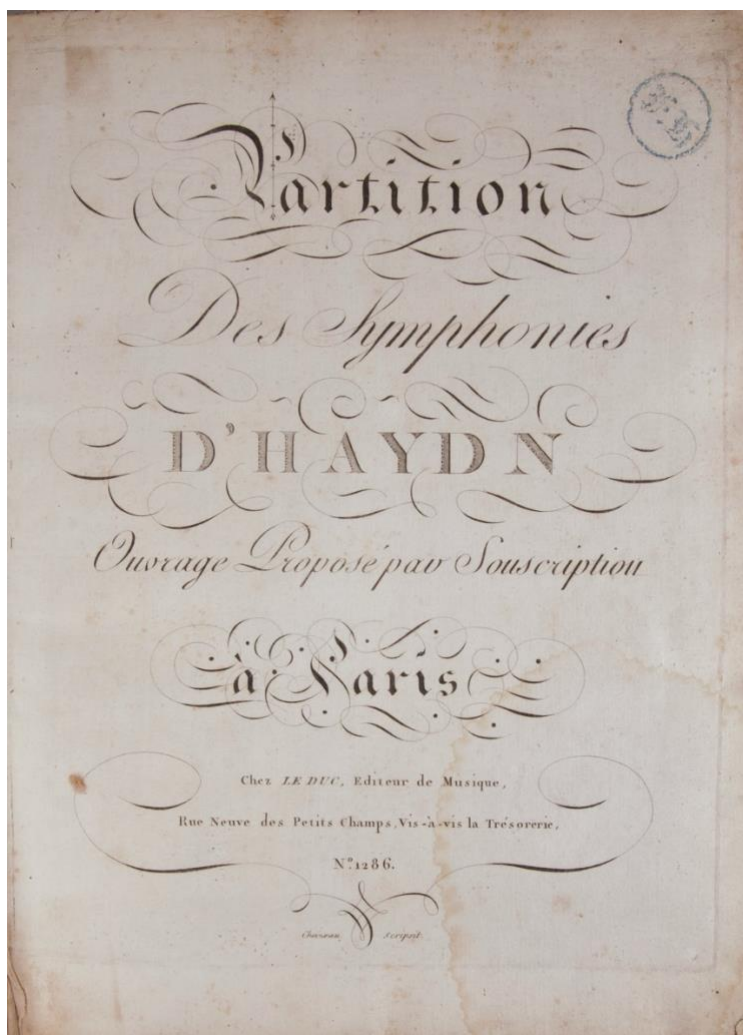
Rebecca Amory (Payne) Gore (1759-1834), wife of Christopher Gore (1758-1827), U.S. Senator & 8th Governor of Massachusetts. Some wear and foxing; title moderately browned with small tears to edges; tear to blank margin of second leaf; pp. 11 and 12 misbound; p. 9 blank, as issued.

Hoboken Catalogue Vol. 6, 44. CPM Vol. 27, p. 293. BUC, p. 460. RISM H4252. (40143) \$250

Rare Complete Set of 26 First Editions of Symphonies in Full Score

3. [Hob. I:57, 44, 83, 51, 66, 69, 53, 85, 45, 90, 92, 91, 93, 14, 48, 70, 41, 95, 98, 6, 64, 71, 63, 67, 75, 61]. *Partition des Symphonies ... Ouvrage Proposé par Souscription ... No. 1286. Choiseau Scripsit.* [Symphonies in full score]. Paris: Chez Le Duc, Editeur de musique, Rue Neuve des Petits Champs, Vis-à-vis la Trésorerie, [1801-1804].

2 volumes. Folio. Contemporary quarter mid-tan calf with marbled boards, black leather title labels to spines gilt. Engraved throughout. Handstamp "F.G." to upper outer corner of title to Vol. I and first page of music to Vol. II. Livre numbers printed at foot of most pages, in Vol. I starting from Hob I:83 (3) and continuing to Hob I:93 (13), and in Vol. II starting from Hob Ia:14 (14), with Hob I:6 amended in manuscript from "21" to "20" and continuing to Hob I:61 (26). Binding worn, rubbed, and bumped; partially rebacked; endpapers lacking; loss to spine of Vol. I; "13 À 26" to spine of Vol. II. Occasional signs of wear, foxing, soiling, staining, and dampstaining; some small tears with minor loss. In very good internal condition overall.



Vol. I

- 1) *Symphony No. 57 in D major*. 33, [i] (blank) pp. [Hob. I:57]. Robbins Landon, p. 702.
- 2) *Symphony No. 44 in E minor*. 33, [i] (blank) pp. [Hob. I:44]. Robbins Landon, p. 683.
- 3) *Symphony No. 83 in G minor*. 36 pp. [Hob. I:83]. Robbins Landon, p. 734.
- 4) *Symphony No. 51 in Bb major*. 33, [i] (blank) pp. [Hob. I:51]. Robbins Landon, p. 693.
- 5) *Symphony No. 66 in Bb major*. 38 pp. [Hob. I:66]. Robbins Landon, p. 714.
- 6) *Symphony No. 69 in C major*. 39, [i] (blank) pp. [Hob. I:69]. Robbins Landon, p. 717.
- 7) *Symphony No. 53 in D major*. 35, [i] (blank) pp. [Hob. I:53]. Robbins Landon, p. 697.
- 8) *Symphony No. 85 in Bb major*. 37, [i] (blank) pp. [Hob. I:85]. Robbins Landon, p. 736.
- 9) *Symphony No. 45 in F# minor*. 33, [i] (blank) pp. [Hob. I:45]. Robbins Landon, p. 686.
- 10) *Symphony No. 90 in C major*. 46 pp. [Hob. I:90]. Robbins Landon, p. 743.
- 11) *Symphony No. 92 in G major*. 48 pp. [Hob. I:92]. Robbins Landon, p. 745.
- 12) *Symphony No. 91 in Eb major*. 42 pp. [Hob. I:91]. Robbins Landon, p. 744.
- 13) *Symphony No. 93 in D major*. 44 pp. [Hob. I:93]. Robbins Landon, p. 747.

Vol. II

- 14) *Overture to the opera Armida in Bb major*. [Hob. Ia:14b, p. 291]. 16 pp.
- 15) *Symphony No. 48 in C major*. 30 pp. [Hob. I:48]. Robbins Landon, p. 690.
- 16) *Symphony No. 70 in D major*. 28 pp. [Hob. I:70]. Robbins Landon, p. 718.

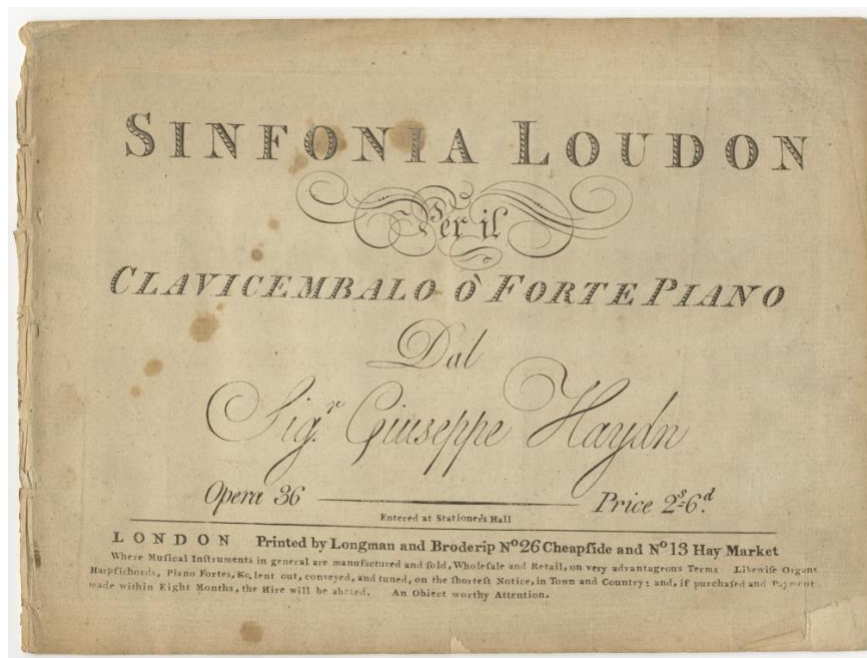
- 17) *Symphony No. 41 in C major*. 36 pp. [Hob. I:41]. Robbins Landon, p. 678.
- 18) *Symphony No. 95 in C minor*. 41, [i] (blank) pp. [Hob. I:95]. Robbins Landon, p. 753.
- 19) *Symphony No. 98 in Bb major*. 61, [i] (blank) pp. [Hob. I:98]. Robbins Landon, p. 765.
- 20) *Symphony No. 6 in D major*. 32 pp. [Hob. I:6]. Robbins Landon, p. 625.
- 21) *Symphony No. 64 in A major*. 25, [i] (blank) pp. [Hob. I:64]. With "Symphonie d'Haydn No. XXI. Prix 5 tt." to head of first page. Robbins Landon, p. 711.
- 22) *Symphony No. 71 in Bb major*. 34 pp. [Hob. I:71]. With "Symphonie d'Haydn No. XXII. Prix 6 tt. 16 s." to head of first page. Robbins Landon, p. 719.
- 23) *Symphony No. 63 in C major*. 41, [i] (blank) pp. [Hob. I:63]. With "Symphonie d'Haydn No. XXIII. Prix 8 tt. 4 s." to head of first page. Robbins Landon, p. 711.
- 24) *Symphony No. 67 in F major*. 36 pp. [Hob. I:67]. Robbins Landon, p. 715.
- 25) *Symphony No. 75 in D major*. 27, [i] (blank) pp. [Hob. I:75]. With "Symphonie d'Haydn No. XXV. Prix 5 tt. 8 s." to head of first page. Robbins Landon, p. 724.
- 26) *Symphony No. 61 in D major*. 50 pp. [Hob. I:61]. Robbins Landon, p. 707.

First Editions in full score of many of Haydn's most notable symphonies. Hoboken Vol. 3, Coll.Sy.8a, p. 19. Hoboken Collection Vol. 6, 60. RISM H3037a (most copies incomplete).

Hoboken identifies two issues of the Le Duc edition, of which he dates the present first issue at 1802-1804 and the second (Coll.Sy.8b) at 1807-ca.1810. The Robbins Landon dating of ca. 1810 of some of these works in the Le Duc edition would thus appear to relate to the second issue of the edition.

A rare complete set. (40134)

\$6,500

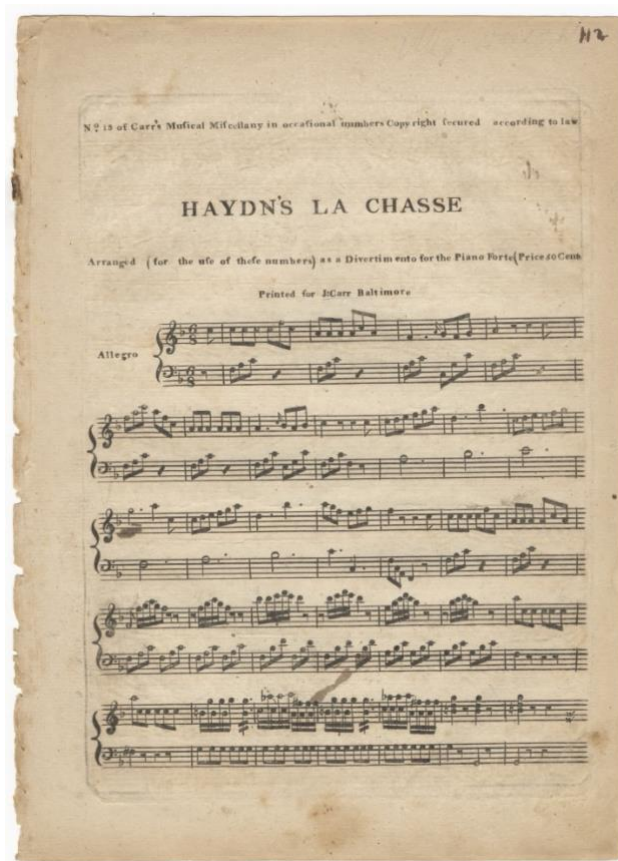


4. [Hob. I:69]. *Sinfonia Loudon Per il Clavicembalo ò Fortepiano ... Opera 36. Price 2s=6d.* London: Longman and Broderip, [ca. 1787].

Oblong folio. Disbound. 1f. (recto title, verso blank), [1] (blank), 2-11 pp. Engraved throughout. With extensive early fingerings in pencil, the thumb represented by the letter "x." Slightly browned and soiled; minor staining to blank margins; small wax stains to title, with small tears to blank lower margin; minor loss to lower outer corner of title and blank upper margin of final leaf.

Hoboken Collection Vol. 6, 101. BUC, p. 461. RISM H4282 (one copy only in the U.S., at the Library of Congress).

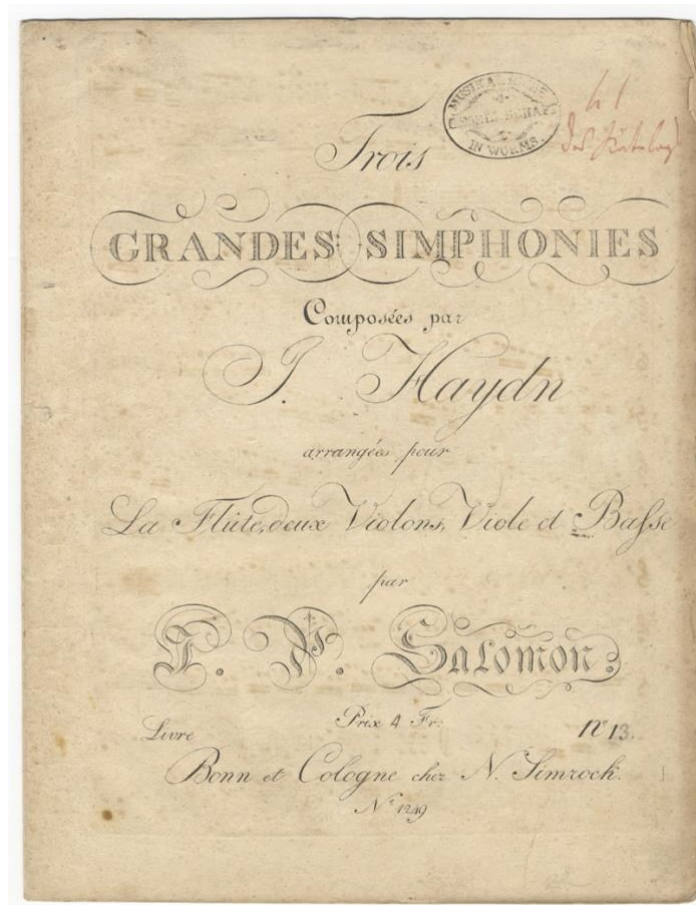
The early fingerings offer a fascinating window into keyboard performance practice of the period. (40135) \$400



5. [Hob. I:73 (arrangement)]. *Haydn's La Chasse Arranged (for the use of these numbers) as a Divertimento for the Piano Forte (Price 50 Cent. Baltimore: Printed for J. Carr, [ca. 1813].*

Folio. Disbound. 4 pp. With "No. 13 of Carr's Musical Miscellany in occasional numbers Copyright secured according to law" printed at head of first page. Worn, browned, and foxed; short tear to blank outer margin repaired with archival tape; small tears to gutter from disbinding; page numbers in early manuscript to blank upper outer corners of rectos.

Wolfe 3492 (4 copies). Not located in RISM. (40478) \$50



6. [Hob. I:85]. *Trois Grandes Symphonies ... arrangées pour La Flûte, deux Violons, Viole et Bass par J. P. Salomon. Prix [4] Fr. Livre No. 1[3].* [Set of parts]. Bonn et Cologne: N. Simrock [PN 1249], 1816-1817.

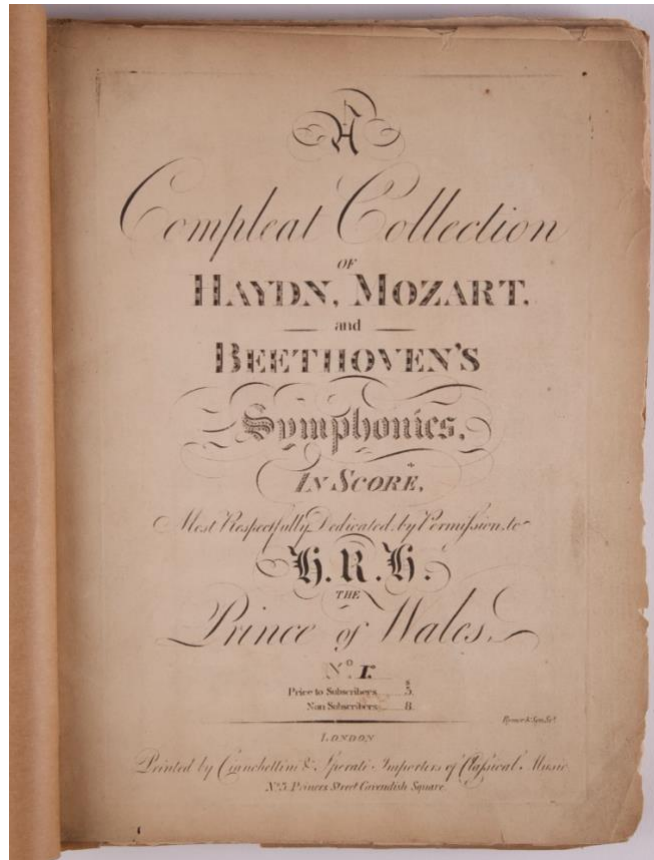
Folio. Unbound as issued. Laid into early mid-blue stiff paper folder with dark blue ties, decorative cut-paper manuscript title label to upper and additional label to spine. With small oval handstamp of the Musikalische Gesellschaft in Worms to folder and each part; early signature in dark pink ink to blank upper outer corner of violin I part; identification in early manuscript to blank upper outer corner of violin II part; "41" in dark pink ink to violin II and flute part. Folder worn, with small portion of spine lacking. Slightly worn, soiled, foxed, and browned internally.

Violin I: [i] (title), 2-7 pp.
 Violin II: [i] (blank), 2-7 pp.
 Viola: [i] (blank), 2-5 pp.
 Violoncello: 5 pp
 Flute: 3 pp.
 Engraved throughout.

Coll.Sy.17b-4. Not in Hoboken Collection. RISM H4101 (one complete copy only).

An arrangement of the *Paris Symphony No. 85 in Bb major*, "La Reine," 1785, one of a group of six symphonies commissioned by the Count d'Ogny, Grandmaster of the Masonic

Loge Olympique, and performed in the Salle des Gardes du Corps of the Tuileries conducted by Joseph Bologne, the Chevalier de Saint-Georges (1745-1799). (40469) \$250



Collection of 8 Symphonies, Two in First Edition

7. [Hob. I:91, 69, 83, 41, 85, 53, 71, 75]. *A Compleat Collection of Haydn, Mozart, and Beethoven's Symphonies, in Score, Most Respectfully Dedicated by Permission to H.R.H. The Prince of Wales No. I* [II, IV, V, VI, XXI, XXIII, XXIV] *Price to Subscribers ... 5s Non Subscribers ... 8s.* Rymer & Son Sct. [Full scores]. London: Cianchettini & Sperati, [1807-1809].

4 volumes. Large octavo. Disbound. Engraved throughout. Foxing, staining, soiling, and browning to numerous leaves; some small tears and losses to edges; several leaves detached, including titles.

Contains 8 works, each with identical title excepting work number.

1) *Symphony in E-flat major*. 1f. (recto title No. [I], verso blank), 42 pp. Hob. I:91. Robbins Landon, p. 744.

2) *Symphony in C major "Laudon."* 1f. (recto title No. [II.]" verso blank), 39, [i] (blank) pp. Hob. I:69. Robbins Landon, p. 717.

3) *Symphony in G minor "La Poule."* 1f. (recto title No. [IV], verso blank), 36 pp. Hob. I:83. Robbins Landon, p. 734.

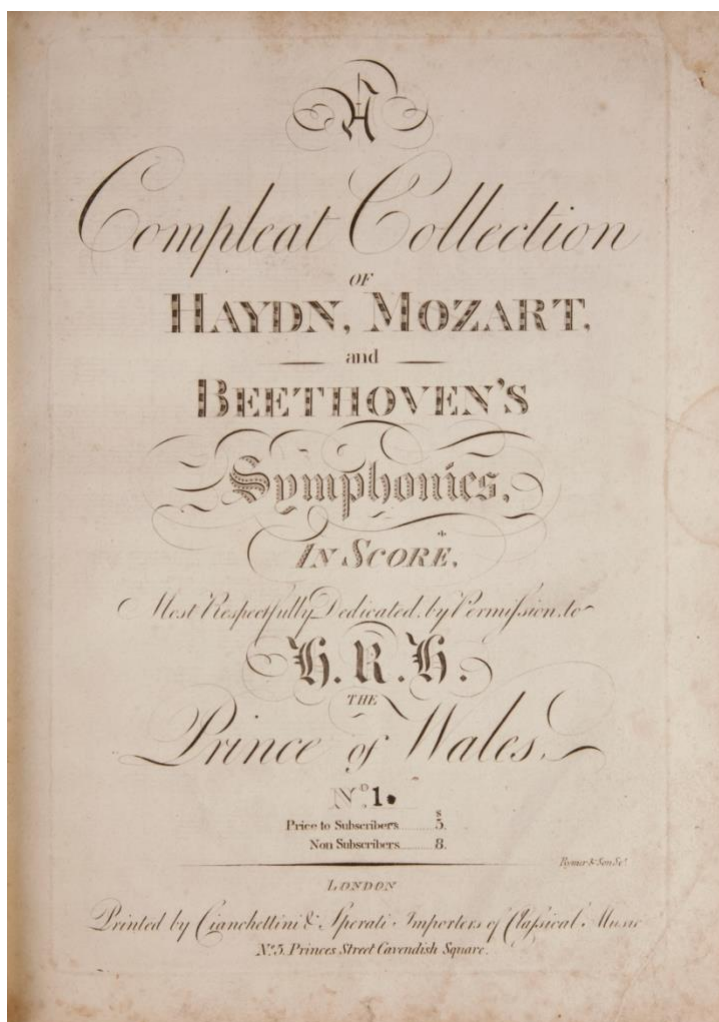
4) *Symphony in C major No. 41.* 1f. (recto title No. [V], verso blank), 23, [i] (blank) pp. Hob. I:41. Robbins Landon, p. 678.

5) *Symphony in B-flat major "La Reine."* 1f. (recto title No. [VI], verso blank), 37, [i] (blank) pp. Hob. I:85. Robbins Landon, p. 736.

6) *Symphony in D major "L'Impériale."* 1f. (recto title No. [XXI], verso blank), 40 pp. **First Edition.** Hob. I:53. Robbins Landon, p. 696.

7) *Symphony in B-flat major.* 1f. (recto title No. [XXIII], verso blank), 33, [i] (blank) pp. Hob. I:71. Robbins Landon, p. 719

8) *Symphony in D major.* 1f. (recto title No. [XXIV], verso blank), 27, [i] (blank) pp. **First Edition.** Hob. I:75. Robbins Landon, p. 724. (40096) \$550



Collection of 11 Symphonies

8. [Hob. I:91, 69, 92, 83, 41, 85, 70, 45, 66, 44, 57]. *A Compleat Collection of Haydn, Mozart, and Beethoven's Symphonies, in Score, Most Respectfully Dedicated by Permission to H.R.H. The Prince of Wales No. 1 [II-XI] Price to Subscribers ... 5s Non Subscribers ... 8s. Rymer & Son Sct. [Full scores]. London: Cianchettini & Sperati, [1807-1809].*

11 works bound in 2 volumes. Large octavo. 19th century half dark tan calf with marbled boards, spines in decorative compartments gilt with titling gilt. Engraved throughout. With early manuscript inscription "Eugene Spinney from Mrs. Huxtable Sutton

Waldron Dorset June 1862" in ink to free front endpapers of both volumes. Bindings worn, rubbed, and bumped. Light marginal foxing. In very good condition overall.

Contains:

1) *Symphony in E-flat major*. 1f. (recto title No. [I], verso blank), 41, [i] (blank) pp. Hob. I:91. Robbins Landon, p. 744.

2) *Symphony in C major "London."* 1f. (recto title No. II, verso blank), 39, [i] (blank) pp. Hob. I:69. Robbins Landon, p. 717.

3) *Symphony in G major "Oxford."* 1f. (recto title No. [III], verso blank), 48 pp. Hob. I:92. Robbins Landon, p. 745.

4) *Symphony in G minor "La Poule."* 1f. (recto title No. [IV], verso blank), 36 pp. Hob. I:83. Robbins Landon, p. 734.

5) *Symphony in C major*. 1f. (recto title No. [V], verso blank), 23, [i] (blank) pp. Hob. I:41. Robbins Landon, p. 678.

6) *Symphony in B-flat major "La Reine."* 1f. (recto title No. [VI], verso blank), 37, [i] (blank) pp. Hob. I:85. Robbins Landon, p. 736.

7) *Symphony in D major*. 1f. (recto title No. [VII], verso blank), 28 pp. Hob. I:70. Robbins Landon, p. 718.

8) *Symphony in F-sharp minor "Farewell."* 1f. (recto title ... No. [VIII], verso blank), 33, [i] (blank) pp. With note to head of first page of music: "NB: This is the Fantastical Symphony in which the Performers retire one after the other." Hob. I:45. Robbins Landon, p. 686.

9) *Symphony in B-flat major*. 1f. (recto title ... No. [IX], verso blank), 38 pp. Hob. I:66. Robbins Landon, p. 714

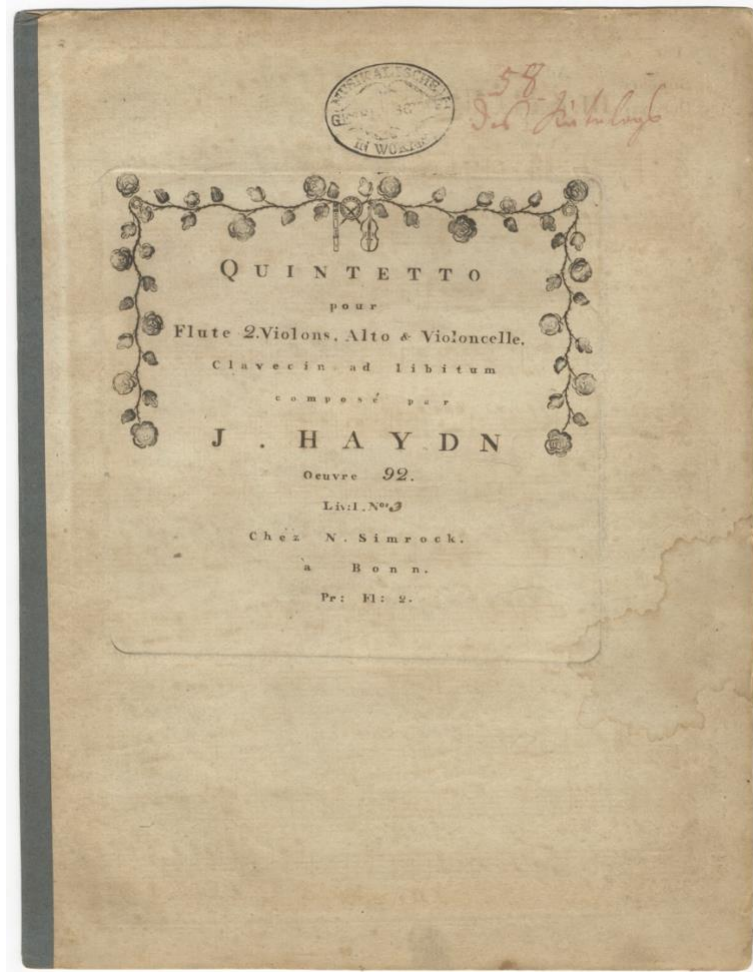
10) *Symphony in E minor "Trauer-Symphonie."* 1f. (recto title ... No. [X], verso blank), 33, [i] (blank) pp. Hob. I:44. Robbins Landon, p. 683

11) *Symphony in D major*. 1f. (recto title ... No. [XI], verso blank), 33, [i] (blank) pp. Hob. I:57. Robbins Landon, p. 702.

"From about 1775 (in some respects 1773) to 1781 Haydn again changed his orientation. Symphonies nos. 53, 61–3, 66–71, and 73–5 are primarily in a light, even popular style (only no.70 is an exception), perhaps reflecting his resumption of operatic composition in 1773; indeed nos. 53, 62, 63, and 73 include adaptations of stage-music ..." Georg Feder, and James Webster in Grove Music Online

"No. 45, the Farewell [Symphony] ... had a purpose, which explains its extraordinary form. Briefly, the story, as found in the authentic biographies, is this: the Prince, so attracted by Esterháza, that splendid palace erected on a wild and remote Hungarian marsh, tarried there longer and longer each year. The musicians, not being allowed - with the exception of Haydn - to have their families with them, were restless after a long season and naturally

wished to rejoin their wives and children. Towards the end of the season in 1772, the musicians became desperate and went to their beloved Capellmeister for help. The result was the Farewell symphony, in which the regular Presto finale was broken off and a long Adagio began. During the course of this movement, one player after another blew out his candle and departed, leaving at the end two violins, presumably Tomassini and Haydn himself. As these were about to leave, the Prince, having grasped the idea, is supposed to have said 'Well, if they all leave we might as well leave, too.' And the whole court departed the next day." Robbins Landon: *The Symphonies of Joseph Haydn*, p. 338. (40074) \$1,200



The “Surprise” Symphony

9. [Hob. I:94]. *Quintetto pour Flute, 2 Violons, Alto & Violoncelle. Clavecin as libitum ... Oeuvre 92. Liv: I. No: [3] ... Pr: Fl: 2. [Set of parts]. Bonn: N. Simrock [PN 81], 1799.*

Folio. Unbound as issued. Laid into early mid-blue stiff paper folder with olive green ties, decorative cut-paper manuscript title label to upper and additional label to spine. With small oval handstamp of the Musikalische Gesellschaft in Worms to each part; early signature in dark pink ink to blank upper outer corner of violin I part; identification in early manuscript to most parts; "58" in dark pink ink to most parts.

Folder worn, with portions of spine and ties lacking. Slightly worn, soiled, foxed, browned, and dampstained internally.

Flute: [i] title), 12-16 pp.

Violin I: [i](blank), 16-23, [i] (blank) pp.

Violin II: [i] (blank), 14-19, [i] (blank) pp.

Viola: [i] (blank)(2 copies in 19th century manuscript)

Piano: 23-31, [i] (blank) pp.

Engraved throughout.

Coll.Sy.17b-3. Hoboken Collection Vol. 6, 439. Not in RISM (but see H4085 for related edition).

An arrangement of *Symphony No. 94 in G major*, the *Surprise* symphony, the second of the twelve *London* symphonies, composed in London in 1791 and first performed there at the Hanover Square Rooms on 23 March 1792 with Haydn conducting. (40463) \$275

10. **[Hob. I:94]**. *The Surprise ... Celebrated Symphony, Composed for & Performed at Mr. Salomon's And the Opera Concerts, Newly Adapted for the Piano Forte With Accompaniments for a Flute, Violin & Violoncello Ad Lib[itu]m by Muzio Clementi No. 3 Price 4s.* [Piano part only]. London: Clementi, Banger, Collard, Davis & Collard, [WM 1811].

Folio. Disbound. 1f. (recto title, verso blank), [1] (blank), 2-16 pp. Occasional fingerings in pencil. Slightly browned; minor soiling to blank lower outer margins.

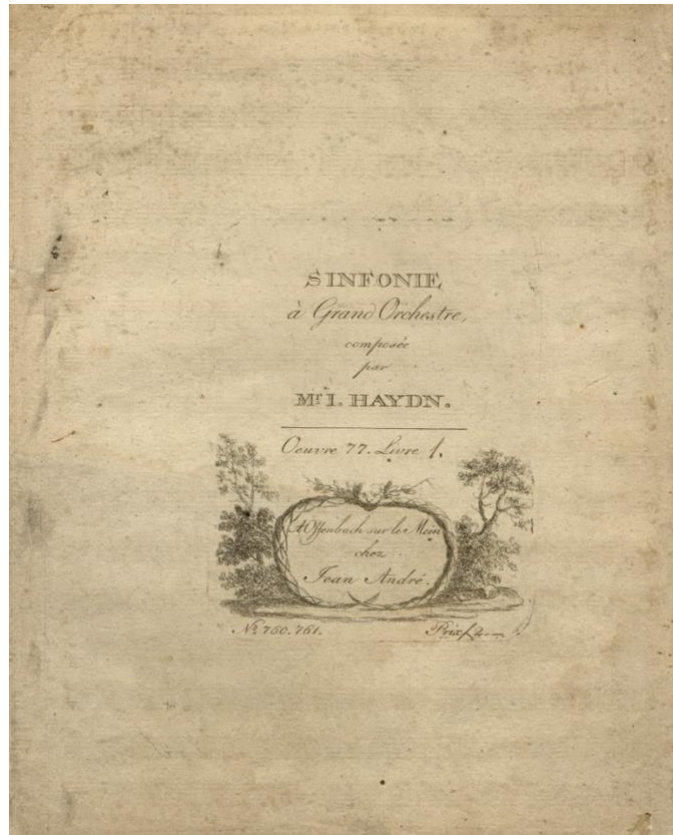
This arrangement not in HWV. OCLC 960142000, 1179430400, 1314102877.

Skeletal arrangements of larger-scale works, built around the upper- and lowermost parts of a score, were frequently created by instrumentalists in the two centuries preceding this publication. Examples include orchestration-flexible harpsichord suites of Dieupart and Le Roux, the arrangements of solos and trios by Corelli et al. published by Etienne Roger for harpsichord plus ad libitum violin and cello, and the numerous transcriptions of Lully orchestral dances. This flexibility of ad libitum arrangement continued to be practiced in the early 19th century and beyond. (40148) \$75

Possibly Pre-Dating the First Edition

11. **[Hob. I:95]**. *Sinfonie à Grand Orchestre ... Oeuvre 77. Livre [1] ... Prix f 2.* [Incomplete set of parts]. Offenbach sur le Mein: Jean André [PN 760], [1795].

Folio. Unbound. Preserved in a custom-made reddish brown linen clamshell box with dark brown leather title gilt to spine. Slightly worn and soiled; uniformly trimmed. Lacking Fagotti, Corno primo, Clarino primo and secondo, and Timpani parts.

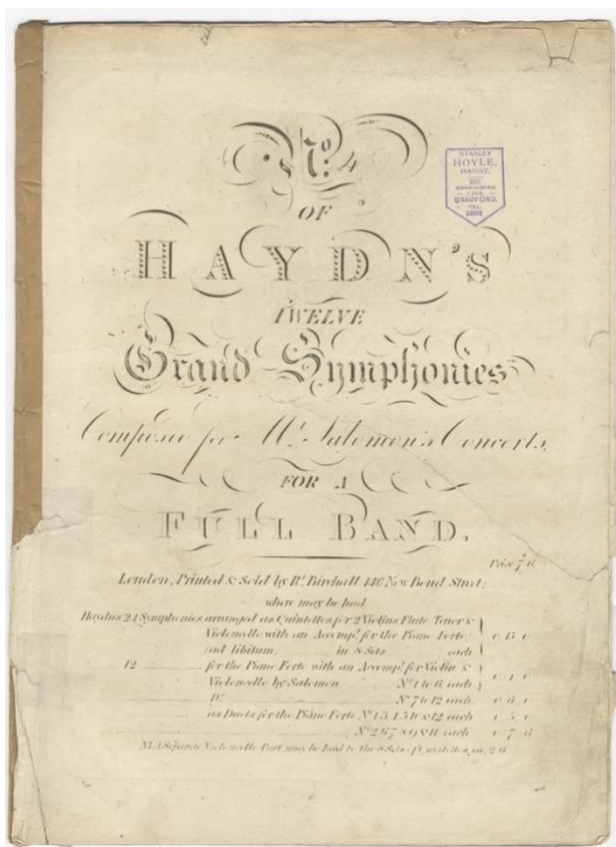


Violino primo: [1] (title incorporating engraved vignette), 2-5 pp.
 Violino secondo: 4 pp.
 Viola: 3 pp.
 Basso è violoncello: 4 pp. (2 copies)
 Flauto: 2 pp.
 Oboe primo: 2 pp.
 Oboe secondo: 2 pp.
 Corno secondo in Es: 2 pp.
 Engraved throughout.

One of the *London* symphonies. Published in the same year as the first "authentic edition" issued by Artaria and possibly pre-dating such. HWV Vol. I, p. 95 considers this, the André edition, to take precedence. Robbins Landon, p. 752. RISM H3188 and HH3188 (no copies in the U.S.). (40395) \$750

12. [Hob. I:98]. No: [4] of Haydn's Twelve Grand Symphonies Composed for Mr. Salomon's Concerts, for a Full Band. Price 7s. 6d. [Parts]. London: Printed & Sold by Rt. Birchall, 140 New Bond Street, [WM 1827].

Folio. Disbound. Purple ink handstamp of "Stanley Hoyle Pianist" and "John Curtie" to each part. Quite worn; large tear to title, some fraying, tears, and soiling. Lacking parts for Oboe secondo, Horns, and Trumpets.



Violino primo: 1f. (recto title, verso blank), 7 pp.
 Violino secondo: 6 pp.
 Viola: 4 pp.
 Violoncello é basso: 4 pp. (2 copies)
 Flauto: 4 pp.
 Oboe primo: 4 pp.
 Fagotti: 3 pp.
 Timpani in B. F.: 1 p.

HWV Vol. I, p. 199, Coll.Sy.3a.
 (40402) \$200

13. [Hob. I:99, 101, 100]. *Trois Quintuors pour la Flûte, 2 Violons, Alto & Violoncelle (avec accompagn: de Piano Forte ad libitum) arrangés des grandes Simphonies composées pour les Concerts de Mr. Salomon à Londres.* Bonn et Cologne: N. Simrock. Propriété de l'éditeur. 81, [ca. 1818].

Folio. Unbound and untrimmed, as issued. With separate title to each quintet. Occasional signs of wear; small stab hole to upper inner margin; edges of Nos. 10, 11, and 12 soiled. Attractive copies overall, in original state.

Arrangements of the following three symphonies:

Symphony 99

Prix [blank], Liv [4], No. [10,11,12], [PN 163]

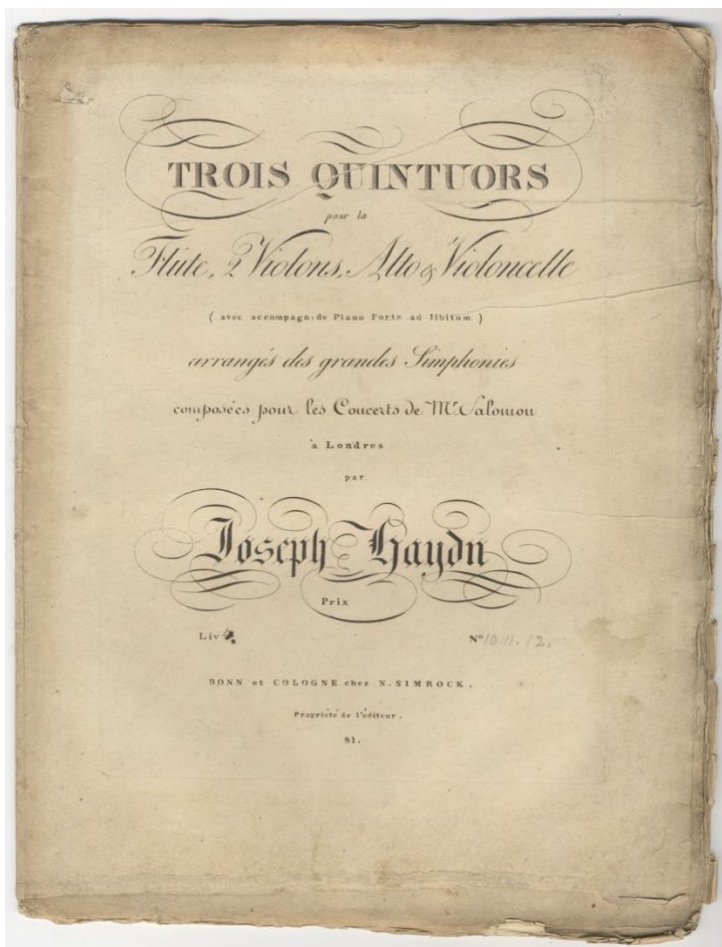
Violin I: [i] (title), [ii] (blank), 2-21 pp.

Violin II: [i] (blank), 2-19, [i] (blank) pp.

Viola: [i] (blank), 2-19, [i] (blank) pp.

Violoncello or bass: 16 pp.

Flute: [i] (blank), 2-15, [i] (blank) pp.



Together with:

Symphony 101

Prix [4] frcs. Liv [blank]

No. [14], [PN 1447]

Violin I: [i] (title), 2-7, [i] (blank) pp.

Violin II: [i] (blank), 2-7, [i] (blank) pp.

Viola: [i] (blank), 2-5, [i] (blank) pp.

Flute: 3, [i] (blank) pp.

Bass: [i] (blank), 2-5, [i] (blank) pp.

Together with:

Symphony 100

Prix [4 frcs], Liv [blank],

No. [15], [PN 1449]

Violin I: [i] (title), 2-7, [i] (blank) pp.

Violin II: [i] (blank), 2-7, [i] (blank) pp.

Viola: 5, [i] (blank) pp.

Flute: [i] (blank), 2-5, [i] (blank) pp.

Bass: 5, [i] (blank) pp.

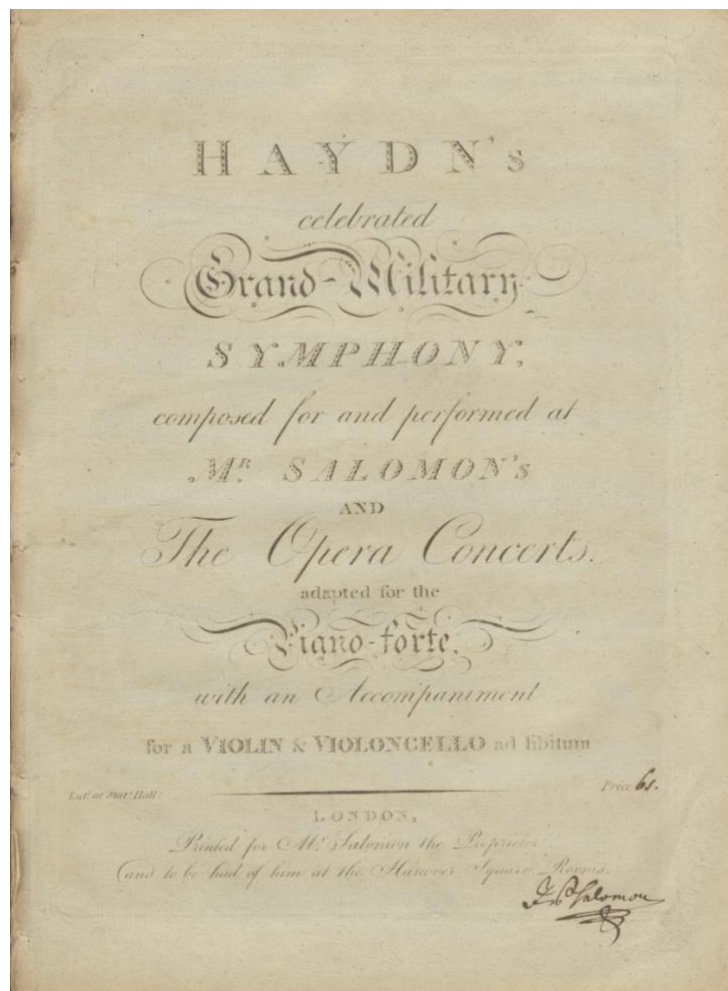
Arrangements of
\$300

symphonies 99, 100, and 101. RISM H4088 and HH4088 (no copies recorded in the U.S.)
(40476)

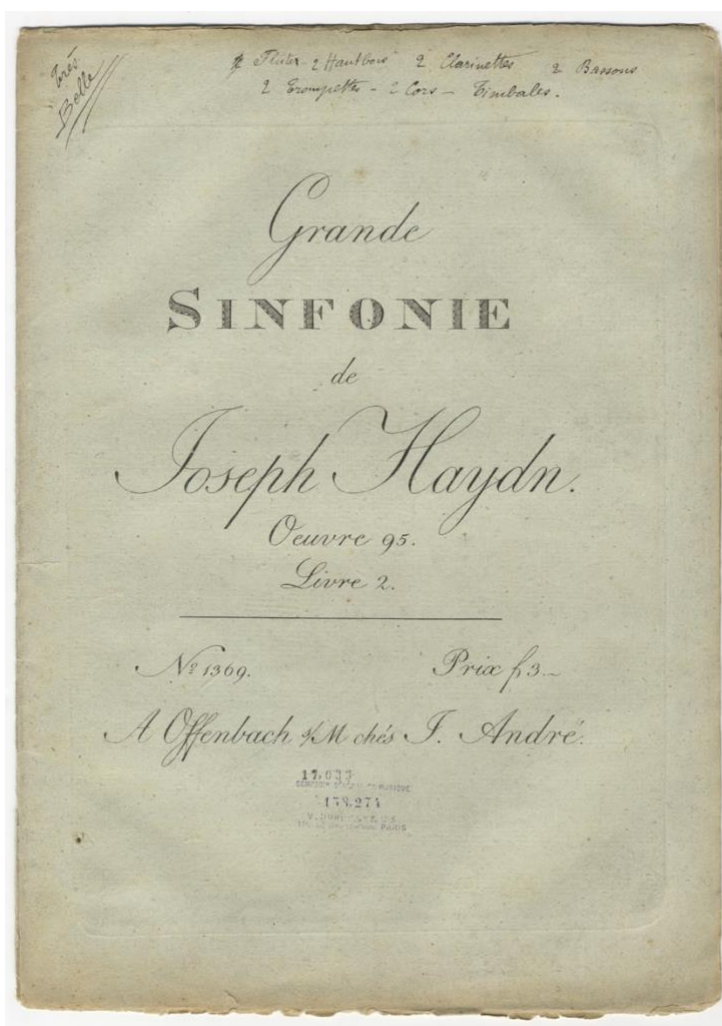
14. [Hob. I:100]. *Haydn's celebrated Grand-Military Symphony composed for and performed at Mr. Salomon's and The Opera Concerts, adapted for the Piano-forte, with an Accompaniment for a Violin & Violoncello ad libitum. Price [6s]. [Chamber music arrangements]. [Piano part only]. London: Mr. Salomon, [1797].*

Folio. Disbound. [i] (title), 98-115 pp. Engraved. Watermark 1796. "Sinfonia XII" printed at left of first system. With autograph control signature "J Salomon" with flourish to lower outer corner of title. Slightly worn and browned; very small tear to blank outer margin of title.

First Edition of this arrangement by Johann Peter Salomon (1745-1815), entered at Stationer's Hall on 2 October 1797. HWV Vol. I, p. 208 and appendix, Coll.Sy.15b. Hoboken Collection Vol. 6, 265 (lacking string parts). RISM H4522 (no complete sets of parts; copy in the Österreichische Nationalbibliothek [ex-Hoboken] lacks the Violoncello part; separate piano parts at Österreichische Nationalbibliothek and Royal Danish Library, Copenhagen). WorldCat records two complete sets of parts only, at the University of Oxford (OCLC 28445245) and the Sächsische Landesbibliothek, Dresden (OCLC 315930218), and a piano part only (OCLC 41830929) at Princeton University.



Johann Peter Salomon, a German violinist, impresario and composer, "played a leading part in English musical life, not only in London but in the provinces as well. Having made his name as a brilliant violinist, he made progressively fewer solo appearances and turned his attention to conducting and especially promoting concerts. He mounted subscription concerts from 1783, featuring such international artists as the soprano Mme Mara, and his greatest triumph was to secure Haydn's visits to London in 1790–91 and 1794–5, for which the two sets of six 'Salomon' or 'London' symphonies (h I:93–104) were written. Haydn's esteem for his impresario and orchestral leader can sometimes be seen in the symphonies (for example, the phrase marked 'Salomon solo ma piano' in the trio of no.97, and the florid violin part of no.103, second movement); the Concertante in B♭ (h I:105) was composed for Salomon, who played the solo violin part; and the six string quartets opp.71 and 74 (h III:69–74), written between the two London visits in 1793, though dedicated to Count Apponyi, were clearly designed for the public performances that Salomon's quartet gave in London. Salomon is also said to have had a hand in providing Haydn with the original model for the text of *The Creation*." Hubert Unverricht in *Grove Music Online* (40149) \$650



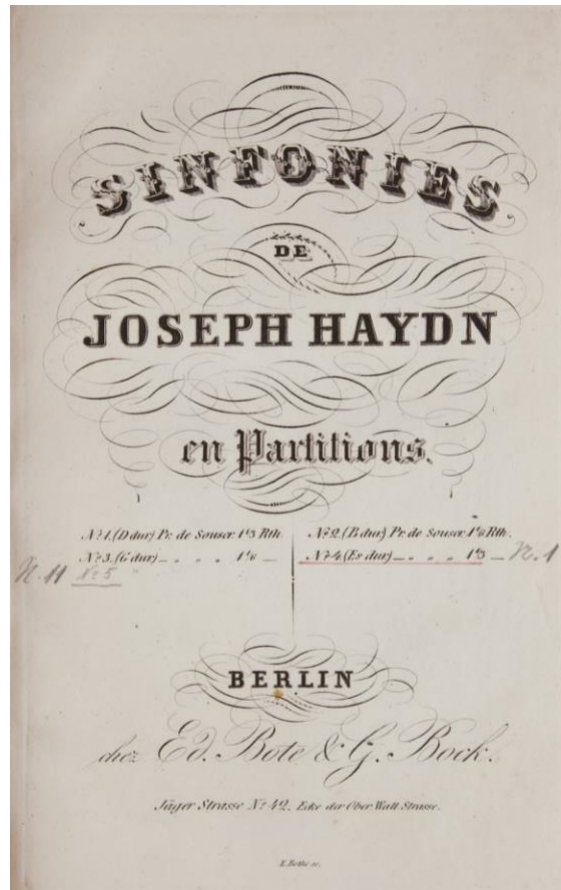
Early Edition of the Complete Set of Parts of the *Clock Symphony*

15. [Hob. I:101]. *Grande Sinfonie* [No. 101] ... *Oeuvre 95. Livre 2. No. 1369. Prix f 3.* [Complete set of parts]. Offenbach s/m: J. André [PN 1369], [1799].

Folio. Unbound. Small binder's hole to upper inner margin; early manuscript note regarding instrumentation to upper margin of title, with "Comptoir Général de Musique" stamps to lower margin; "Salomon's Concert" printed to foot of first page of music of each part.

Violino primo: [1] (title), 2-7 pp.
 Violino secondo: [1] (blank), 2-6 pp.
 Due viole: 4 pp.
 Basso e violoncello: 4 pp.
 Flauti: 4 pp.
 Oboe primo: 3 pp.
 Oboe secondo: 2 pp.
 Clarinetto primo: 2 pp.
 Clarinetto secondo: 2 pp.
 Fagotti: 3 pp.
 Clarino primo in D: 2 pp.
 Clarino secondo in D: 2 pp.
 Corno primo in D: 2 pp.
 Corno secondo in D: 2 pp.
 Timpani in D: 2 pp.
 Engraved throughout.

Early edition of Haydn's *Clock* symphony. Robbins Landon, p. 772 (10), giving precedence to the Artaria edition of [?]Autumn 1799 as the first "authentic" edition and suggesting that the present edition was most probably derived from the first edition published by Gombart in 1798 or 1799. Hoboken Catalogue 6, 266. RISM H3199 and HH 3199 (no copies in the U.S.). (40334) \$1,450

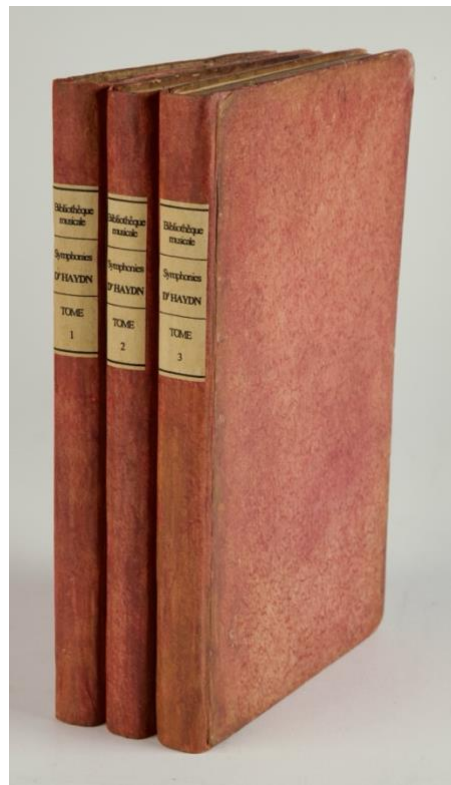
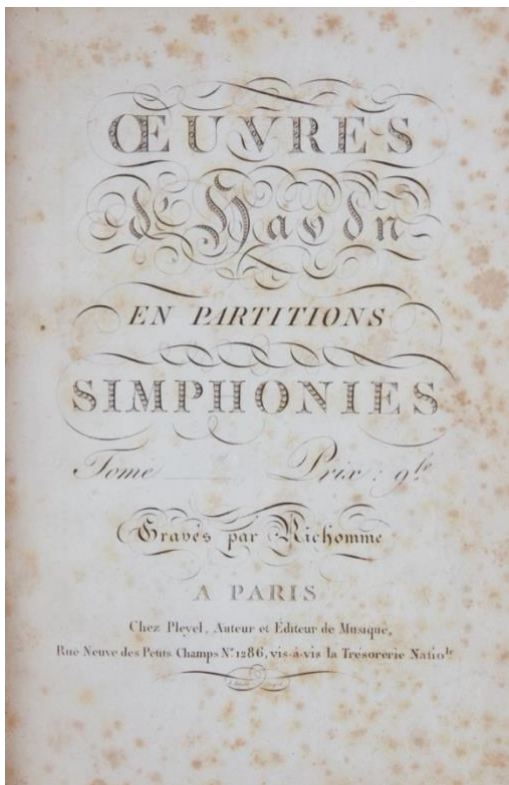


First Edition of the Full Score of the *Military* Symphony

16. [Hob. I:103, 100]. *Sinfonies ... en Partitions ... No. 4 (Es dur) ... 1 1/3 [Rth.], No. 5. (Sinf. milit.) G dur ... 1 1/3 [Rth.]*. [Full scores of Symphonies nos. 103 and 100]. Berlin: Ed. Bote & G. Bock. [PNs B. et B. 184 and 185], 1839.

Octavo. Quarter dark brown cloth with marbled boards, titling gilt to spine. 1f. (recto title, verso blank), 3-116; 1f. (recto title, verso blank), 3-122 pp. Engraved throughout. With decorative bookplate of German musicologist Fred Hamel (1903-1957) to front pastedown; ownership signature and brief notes to upper outer corner of free front endpaper. Binding slightly worn, rubbed, and bumped. Minor wear and foxing; gatherings split following title of second work.

First Edition of the full score of the *Military* symphony, no. 100. HWV I, p. 208, and Coll.Sy.5. Hoboken Collection Vol. 6, p. 263. (40388) \$400



17. [Hob. I:103, 102, 104]. *Oeuvres d'Haydn en Partitions. Symphonies Tome [1, 2, and 3 of 4] Prix: 9 fr. Gravés par Richomme*. [Full scores]. Paris: Pleyel, [ca. 1802-1803].

3 volumes. Octavo. Uniformly bound in 19th century dark-pink cloth-backed dark pink marbled boards with dark ivory printed paper title labels to spines. Preserved in a custom-made dark beige linen clamshell box with dark ivory printed title label to spine. Bindings slightly worn and bumped, edges foxed. Scattered internal foxing, heavier to first few leaves of each volume; minor staining; some penciling to Vol. I. Lacking Tome 4, which contains Symphony No. 99. An attractive set overall.

Vol. I: 1f. (recto series title "Bibliothèque Musicale," verso blank), 1f. (recto title, verso blank), 140 pp.

Vol. II: 1f. (recto series title, verso blank), 1f. (recto title, verso blank), 144 pp.

Vol. III: 1f. (recto series title, verso blank), 1f. (recto title, verso blank), 156 pp.
Engraved throughout.

First Editions of the full scores of three of Haydn's *London* symphonies including the *Drumroll* and the *Salomon*. Hoboken Collection Vol. 6: 449, 450, and 451. Benton: Pleyel 3. Robbins Landon, p. 775 (16), p. 773 (14), and p. 776 (12). RISM H3246. (40375) \$800



Collection of 14 Symphonies

18. [Hob. I:103 104, 99, 101, 93, 94, 97, 98, 95, 86, 100, 102, 88, 9]. *Symphonien ... Partitur ... Pr: 1 Thlr. 10 Ngr.* [Full scores]. Leipzig: Breitkopf & Härtel [PNs 8871-76, 9055, 9149-50, 9506-08, 11060, 11063], 1854-66.

3 volumes. Large octavo. Uniformly bound in quarter light brown calf with marbled boards, raised bands on spine in compartments with decorative blindstamped elements, dark red leather labels gilt. Engraved throughout except for numbers 1 (Symphony 103) and 7 (Symphony 97). With decorative bookplate of New York collector Dr. Andrew J. Werner to front pastedowns and "Tobin" in ink to fore-edges. Bindings slightly worn. Publisher's small circular handstamp to titles. Occasional wear and foxing. In very good condition overall.

Contains 14 symphonies in total.

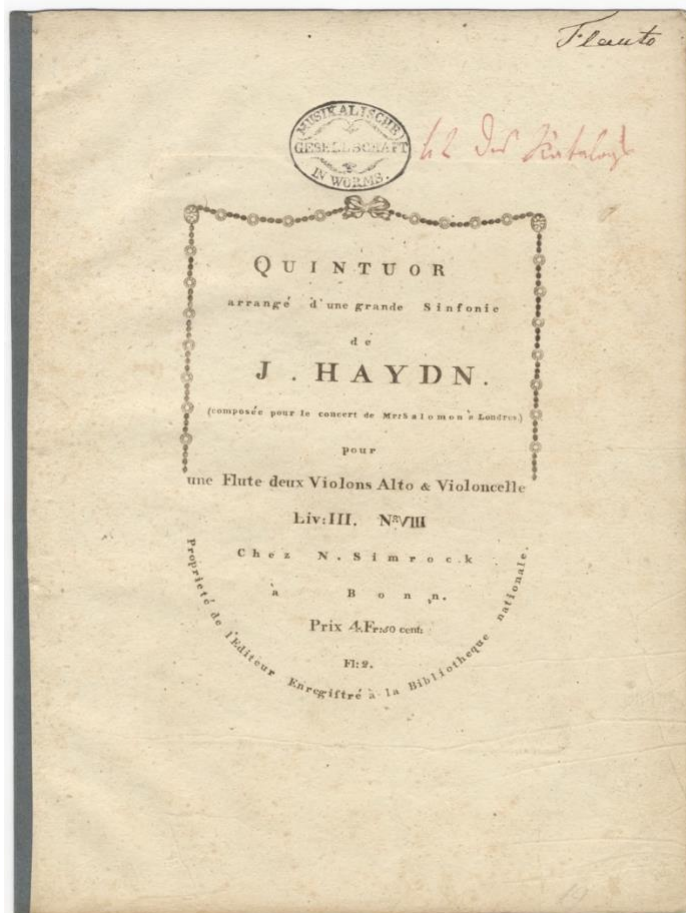
Vol. I: 1f. (recto title, verso blank), 57, [i] (blank); 1f. (recto title, verso blank), 55, [i] (blank); 1f. (recto title, verso blank), 53, [i] (blank); 1f. (recto title, verso blank), 1f. (recto publisher's note, verso blank), 69, [i] (blank); 1f. (recto title, verso blank), 49, [i] (blank) pp.

Vol. II: 1f. (recto title, verso blank), 52; 1f. (recto title, verso blank), 59, [i] (blank) pp.; 1f. (recto title, verso blank), 65, [i] (blank); 1f. (recto title, verso blank), 47, [i] (blank); 1f. (recto title, verso blank), 59, [i] (blank) pp.

Vol. III: 1f. (recto title, verso blank), 99, [i] (blank); 1f. (recto title, verso blank), 1f. (recto publisher's note, verso blank), 60; 1f. (recto title, verso blank), 48; 1f. (recto title, verso blank), 48 pp.

Coll.Sy.7a,b,c. (40462)

\$275



19. [Hob. I:104]. *Quintuor arrangé d'une grande Sinfonie ... (composée pour le concert de Mr: Salomon à Londres) pour une Flute, deux Violons, Alto & Violoncelle. Liv: III. No. VIII ... Prix 4. Fr: 50 cent: Fl: 2. Propriété de l'Editeur Enregistré a la Bibliotheque nationale.* [Set of parts]. Bonn: N. Simrock [PN 125], 1800.

Folio. Unbound as issued. Laid into early mid-blue stiff paper folder with dark blue ties, decorative cut-paper manuscript title label to upper and additional label to spine. With small oval handstamp of the Musikalische Gesellschaft in Worms to folder and each part; early signature in dark pink ink to blank upper outer corner of flute part; identification in early manuscript to blank upper outer corner of all parts; "42" in dark pink ink to all parts except flute part. Folder worn, with small portion of spine lacking. Slightly worn, soiled, foxed, and browned internally.

Flute: 1f. (recto title, verso blank), [i] (blank), 6-9 pp.

Violin I: [i] (blank), 8-14 pp.

Violin II: [i] (blank), 8-15, [i] (blank) pp.

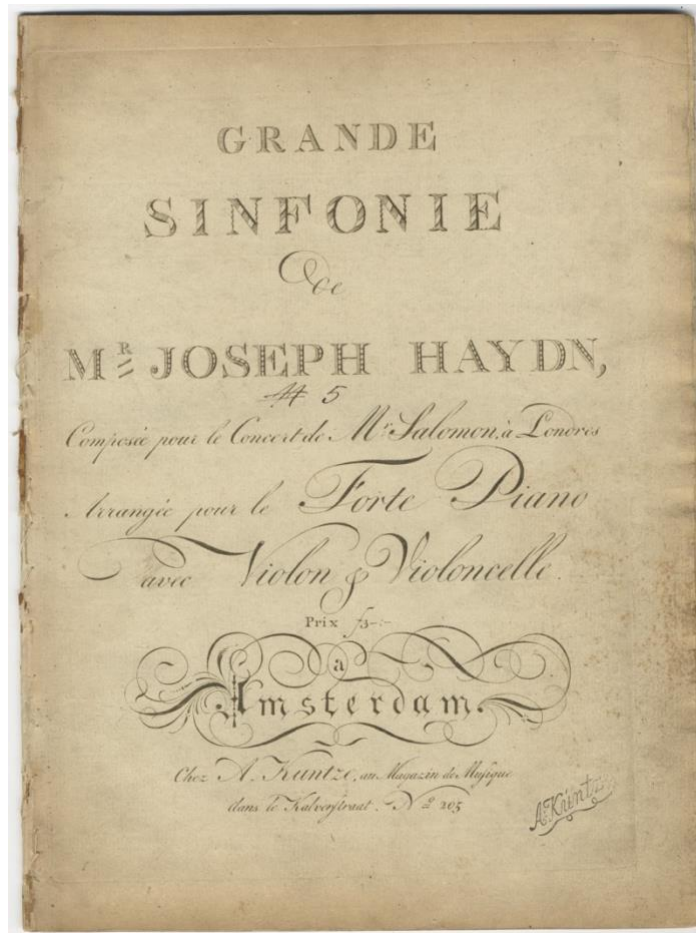
Viola: [i] (blank), 8-13, [i] (blank) pp.

Violoncello: [i] (blank), 8-13, [i] (blank) pp.

Engraved throughout.

Coll. Sy.17b-3. Hoboken Collection Vol. 6, 443. RISM H4089. (40468)

\$375



20. [Hob. I:104]. *Grande Sinfonie ... [# 5] Composé pour le Concert de Mr. Salomon à Londres Arrangé pour le Forte Piano avec Violon & Violoncelle Prix f3-:-*. [Piano part only]. Amsterdam: A. Kuntze [PN 9], [ca. 1800].

Folio. Disbound. 1f. (recto title, verso blank), [1] (blank), 2-16 pp. Publisher's facsimile handstamp to lower outer corner of title. Moderate browning; some soiling, primarily to lower outer corners; title slightly soiled and foxed.

OCLC 1461784514. Worldcat (one copy only, at the Staatsbibliothek zu Berlin).

An arrangement of *Symphony No. 104 in D major*, the last of the twelve *London* symphonies, composed in 1795 and first performed in London at the King's Theatre on 4 May 1795 in a concert devoted exclusively to Haydn's works, directed by the composer.

"No. 104 begins with a massive dotted motif on the 5th D–A, which some commentators describe as dominating the entire symphony; the first movement is one of Haydn's freest and the finale has greater relative weight than that in any other of the London symphonies. ... In no. 94 the famous outburst in the Andante is actually the least remarkable 'surprise'; the opening Vivace reaches new heights of tonal wit and expansive brilliance, and the concluding sonata-rondo masterfully combines large scale (sonata-rondo form), rhythmic vitality, playful surprise, and underlying cogency of argument." James Webster in *Grove Music Online* (40144)

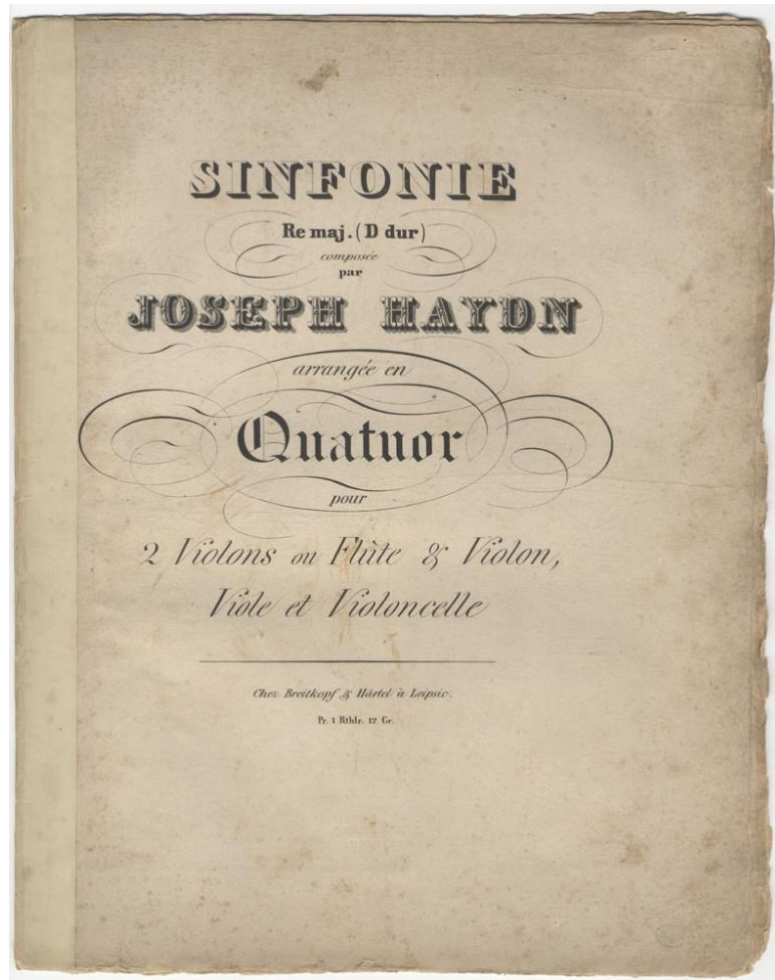
\$250



21. [Hob. I:104]. *Sinfonie ... Partition No. 2 ... Pr. 16 gr.* [Full score]. Leipzig: Breitkopf & Härtel [PN 390], [1807].

Folio. Sewn. Plain dark ivory contemporary wrappers with titling in contemporary manuscript to upper. [i] (title with two-bar incipit), 21, [i] (blank) pp. Occasional annotations in faint pink pencil, including dynamics. Handstamp "J Hill No. 7 Grove Place Brompton" and with "Frank E. Bastick from F. J. Salwey 5/1/16" in contemporary manuscript to head of upper wrapper. Wrappers quite worn, soiled, and with edge tears and chips; detached. Some internal wear, browning, soiling, and small stains.

Second edition. Coll.Sy.7a. Hoboken Collection Vol. 6, 342. RISM H3265 and HH3265 (no copies in the U.S.). Robbins Landon: *The Symphonies of Joseph Haydn*, p. 776 (13). OCLC 17713865 (2 copies, both at Yale). (40146) \$350



22. [Hob. I:104]. *Sinfonie Re maj. (D dur) ... arrangée en Quatuor pour 2 Violons ou Flûte & Violon, Viole et Violoncelle ... Pr. 1 Rthlr. 12 Gr.* [Set of parts]. Leipzig: Breitkopf & Härtel [PN 4920], 1829-1830.

Folio. Unbound and untrimmed, as issued. Title reinforced with old paper tape at spine. Some minor soiling, foxing, and staining.

Violin I: 1f. (recto title, verso blank), 3-9 pp.

Violin II: 7, [i] (blank) pp.

Viola: 5, [i] (blank) pp.

Violoncello: 5, [i] (blank) pp.

Flute: 7, [i] (blank) pp.

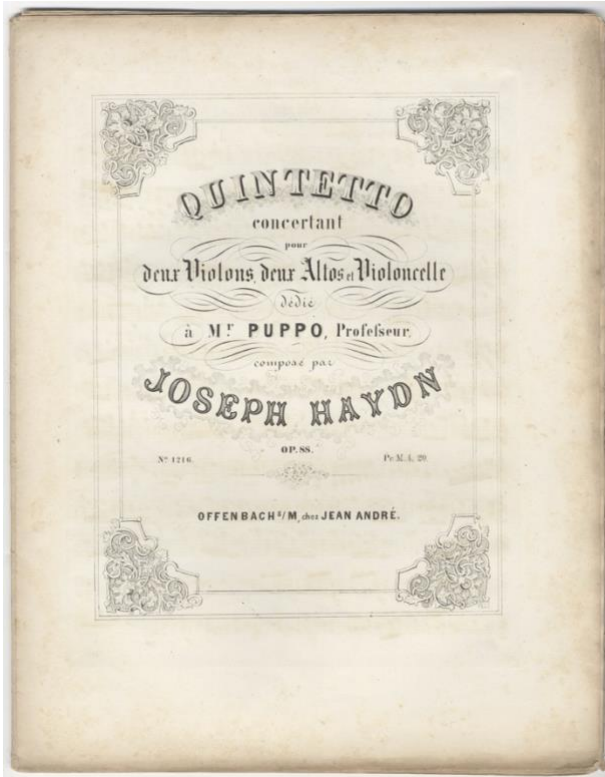
Engraved throughout. (40470)

\$135

QUINTETS

Hob. II

Item 23



23. [Hob. II:C9]. *Quintetto concertant pour deux Violins, Deux Altos et Violoncelle dédié à Mr. Puppo, Professeur ... Op. 88 ... Pr. M. 4. 20. Offenbach s/M: Jean André [PN 1216], [after 1874].*

Folio. Unbound, as issued. Slightly worn and soiled, especially at edges.

Violin I: [i] (title printed within ruled border with decorative cornerpieces), 2-7, [i] (blank) pp.

Violin I: 5, [i] (blank) pp.

Viola I: [i] (blank), 2-7, [i] (blank) pp.

Viola II: [i] (blank), 2-6 pp.

Violoncello: [i] (blank), 2-5, [i] (blank) pp.

Engraved throughout.

Reprint of the edition first published in 1799. HWV Vol. I, p. 336. See RISM H3339. (40475). \$60

QUARTETS

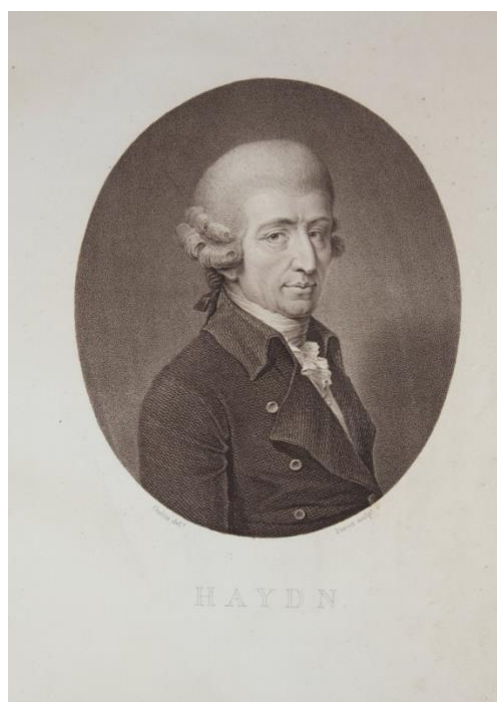
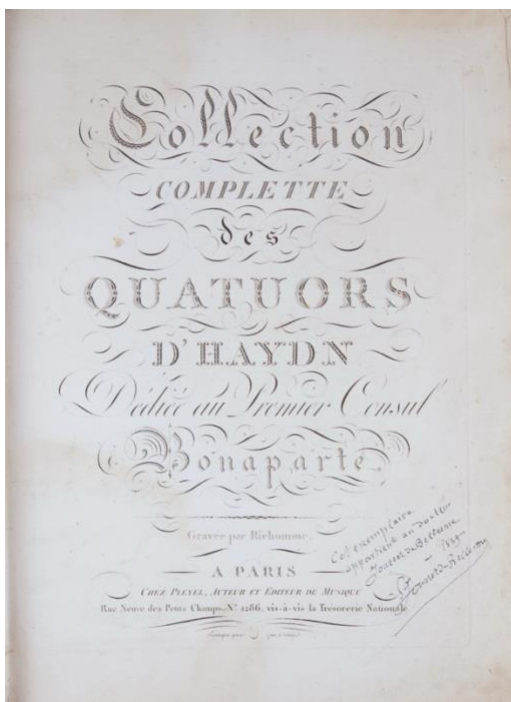
Hob. III

Items 24-29

With Fine Authentic Portrait of the Composer

24. [Hob. III:1-83]. *Collection Complète des Quatuors ... Dédiée au Premier Consul Bonaparte. Gravée par Richomme ... Frontispiece gravé par Aubert.* [Set of parts]. Paris: Chez Pleyel, Auteur et Editeur de Musique Rue Neuve des Petits Champs, No. 1286, vis-à-vis la Trésorerie Nationale [PNs. 361, 330, 362, 294, 296, 295, 197, 379, 301B, 313, 209, 210, 297, 298, 29, 37, 273, 305, 519, 730], [ca. 1806].

4 volumes. Folio. Contemporary full dark green leather with part designations within double rules gilt to uppers, dark red leather title labels gilt to spines. Binding slightly worn and scuffed; corners slightly bumped. Occasional minor staining and foxing; edges of first few leaves slightly soiled. Early markings in pencil and crayon to several pages of violoncello part. A very good, clean copy in excellent state of preservation overall.



Violin I: 1f. (recto title, verso blank), 1f. (portrait) , [ii] pp. subscribers list, [i] thematic catalogue of the 82 quartets contained in the collection, [i] (blank), 2-383 pp. With fine engraved bust-length oval portrait of Haydn by Louis Darcis after the lost drawing by Pierre-Narcis Guérin.

Violin II: 1f. (recto title, verso blank), 1f. (recto contents, verso blank), 325 pp.

Viola: 1f. (recto title, verso blank), 1f. (recto contents, verso blank), [i] (blank), 2-285 pp.

Violoncello: 1f. (recto title, verso blank), 1f. (recto contents, verso blank), [i] (blank), 2-273 pp.

The distinguished subscribers in Paris include Adam, Bailleau, Baillot, Cherubini, Gardel, Grétry, Herold, Kreutzer, Lesueur, Méhul, Momigny, Rode, and Rouget de Lisle; in Hamburg ,Wölfl; in Lyon, Boscha; in London, Bartolozzi, Cramer, Clementi, Solomon, and Viotti; in Madrid, Bocherini[!] and Fettis[!]; in Nuremberg, Vogel; and, in Vienna, Count Esterhazy, Baron de Swieten, and Princess Thurn et Taxis, for a total of 266 subscribers.

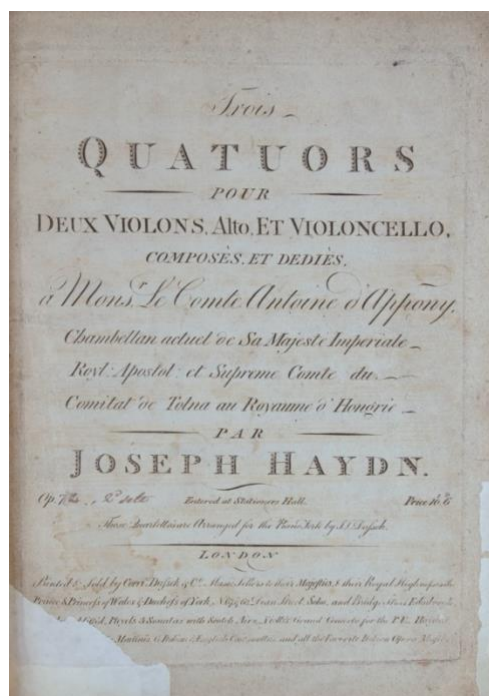
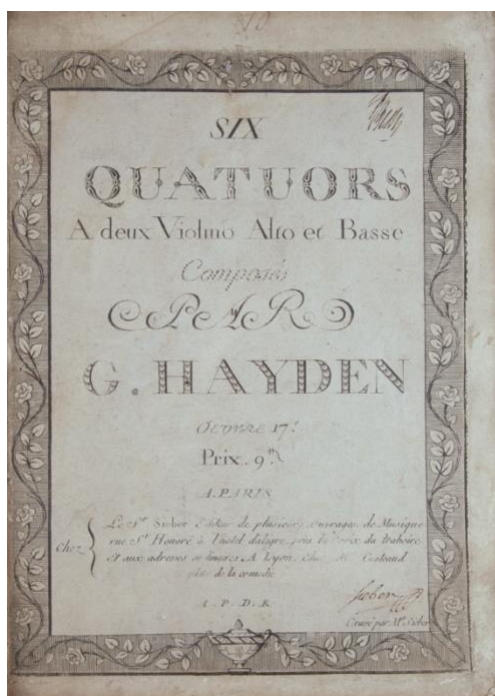
Provenance

Belgian archaeologist Dr. Jousset de Bellesme (1839-1925), with his small circular collection stamp and inscription to title in ink relative to his ownership, with an additional note in pencil in the same hand to foot of thematic index.

First collected edition, second issue. Hoboken Coll.Qu.5a-2. Hoboken Catalogue 7, 732-750. RISM H3354 and HH3354 (one copy only in the U.S.). The first issue contains 80 quartets; the second issue added three additional quartets; the thematic catalogue does not, however, include the 83rd.

The fine portrait present in the first violin part is one of the portraits of Haydn recognized as being authentic. See Somfai: *Joseph Haydn: His Life in Contemporary Pictures*, p. 217, no. 24.

"Haydn's chamber music centres on his 68 string quartets, a genre of which he was more nearly the literal 'father' than the symphony. (The traditional figure of 83 included the spurious op. 3, three genuine early works that are not quartets, op. 1 no. 5 and op. 2 nos. 3 and 5, and the Seven Last Words, but omitted the early hII:6, 'op.0'.) His earlier quartets were composed in three discrete groups separated by long pauses: the ten early works for Baron Fürnberg (in the mid- to late 1750s), opp. 9, 17, and 20 (in the years about 1770), and op. 33 (1781). Each group offers a different solution to the technical and aesthetic aspects of the genre while cumulatively enlarging the resources of quartet style. The Fürnberg quartets already take the soloistic ensemble for granted, including solo cello without continuo." James Webster in *Grove Music Online* (40480) \$2,000



25. [Hob. III:25-30]. *Six Quatuors Pour a deux Violono, Alto et Basse ... Oeuvre 17e. Prix. 9th. ... Gravé par Md. Sieber. Paris: Chez Le Sr Sieber ... Et aux Adresses ordinaires; A Lyon, chez Mr. Casteaud, [1773]*

Violino primo: 1f. (recto title with decorative engraved border incorporating floral motifs, verso blank), 3-19, [i] (blank) pp.

Violino secondo: [i] (title), 2-15, [i] (blank) pp.

Alto: [i] (title), 2-13, [i] (blank) pp.

Basso: [i] (title), 2-15, [i] (blank) pp. With figured bass.

Sieber's control signature to title of violino primo part; contemporary numbering to head of pages. Slightly soiled, foxed, and stained; dampstain to first two leaves of violino secondo part extending into border of title; stain to final leaf of cello part, mainly affecting final blank page. An early edition, published one year after the first. Rare. Hoboken III:25-30. Hoboken 7, 544. BUC, p. 465. RISM H3461.

"During the late 1760s and early 1770s Haydn continued to compose instrumental works ... He also took up the string quartet, not cultivated since the 1750s, producing three increasingly imposing opera in rapid succession: op. 9 (c1769–70), op. 17 (1771), and op. 20 (1772). The reason is unknown: there is no documentation of quartet performances at the Esterházy court, and it has been speculated that he composed them for Viennese patrons (Burney described the audience's transports at a performance of Haydn quartets in Vienna in September 1772)." George Feder, and James Webster in *Grove Music Online*

Bound with:

[Hob III:72-74]. *Trois Quatuors pour Deux Violons, Alto, et Violoncello. Composés, et Dediés, à Monsr. Le Comte Antoine d'Appony, Chambellan actuel de Sa Majesté Imperiale Royle: Apostol: et Supreme Comte du Comitad de Tolna au Royaume d'Hongrie ... Op. 72. Entered at Stationers Hall. Price 10s. 6d. Those Quartetto's are Arranged for the Piano Forte by J.L. Dussek.* London: Printed & Sold by Corri, Dussek & Co. [PN 535], [1802].

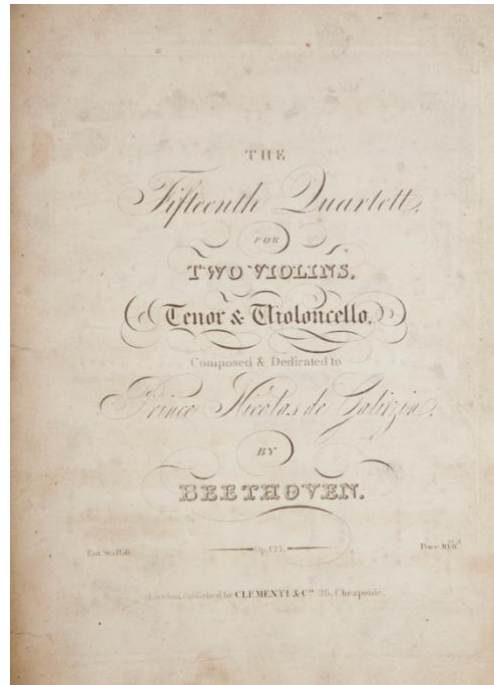
Violino primo: [i] (title), 2-19 pp.

Violino secondo: [i] (title), 2-19 pp.

Viola: [i] (title), 2-15, [i] (blank) pp.

Violoncello: [i] (title), [ii] (blank), 13, [i] (blank) pp.

Slightly soiled, foxed, and stained; violino primo part with loss to outer margin and blank lower outer corner of title, repaired and reinforced; repairs to outer margin of final leaf, with minor loss to lower outer corner; minor loss to lower outer corner of title of violino secondo part. Possible First Edition, second issue. Hoboken III:72-74. Hoboken 7, 632. RISM H3542 (no copies in the U.S. of this, the second, set, the first being Hob III:69-71).



Bound with:

MOZART. *Three Quartets for Two Violins Tenor & Violoncello Composed & Dedicated to Dr. Haydn ... Pr. 10s. 6d. [1st] Book.* London: Sold by P. H. Cardon, No. 1. Lisle Street, Leicester Square, [ca. 1796]. [K. 387, 421, 458 "Hunt"]

Violino primo: [i] title, [ii] (blank), 2-19, [i] (blank) pp.

Violino secondo: [i] title, 2-14 pp.

Viola: [i] title, 2-14 pp.

Violoncello: [i] title, 2-13, [i] (blank) pp.

Publisher's control signature "P.H. Cardon" to lower outer corner of violino primo part. Marginal staining, soiling, and occasional moderate browning; paper repair to blank outer margins of pp. 9 and 11; paper repair to blank outer margins of pp. 7 and 13. BUC, p. 708 (both books). OCLC 1206293942 and 497540047. Worldcat (2 copies, at the Royal College of Music and the British Library. RISM M6121 (no copies in the U.S.).

"Mozart performed some or all of his six new 'Haydn' quartets for 'my dear friend Haydn and other good friends' on January 15, 1785, and the last three again on February 12; the latter occasioned Haydn's famous remark to Leopold Mozart that Wolfgang was the greatest composer he knew, 'either by name or reputation'. And Mozart's dedicatory letter in Artaria's edition of the quartets (September 1785) is headed: 'To my dear friend Haydn'. In the winter of 1789-90 he invited Haydn to rehearsals of Così fan tutte, and Haydn organized a quartet party in which Mozart's participation can be inferred." Georg Feder, and James Webster in *Grove Music Online*

Bound with:

BEETHOVEN. *The Fifteenth Quartett, for Two Violins, Tenor & Violoncello, Composed & Dedicated to Prince Nicolas de Galitzin ... Op. 127. Price 10s/6d.* London: Clementi & Co., 26, Cheapside, [WM 1827].

Violino primo: [i] (title). 2-15, [i] (blank) pp.

Violino secondo: [i] (title), 2-12 pp.

Viola: [i] (title), 2-13, [i] (blank) pp.

Violoncello: [i] (title), 2-4, 9-12 pp.

Slightly soiled and stained; occasional browning; paper repairs to blank inner margins of violino primo part and pp. 2 and 13; cello part lacking pp. 5-8.

First English edition, published one year after the first edition. New Kinsky, p. 844. Wrappers somewhat worn and soiled; spines separating.

"It seems unlikely that anyone could have predicted that the remaining years of Beethoven's life would be devoted to works in a single medium – that of the string quartet. Since 1810 he had composed no quartets. In the miraculously fertile year of 1822, however, he had written to the publisher Peters on 5 June quoting his price (50 ducats) for a string quartet 'which you could have very soon'. A letter of a month later explained that the quartet was 'not yet quite finished, because something else intervened'. It is unlikely, however, that by then he had even started to work on the Quartet in E♭ (op.127). The impetus to complete it and to compose others was provided by a commission from Prince Nikolay Golitsin, a music lover and cellist of St Petersburg. In a letter of 9 November 1822 Golitsin invited Beethoven to compose 'one, two or three new quartets' for whatever fee

was thought proper; they were to be dedicated to the prince. In his reply of 25 January 1823 Beethoven accepted the invitation, fixing his honorarium at 50 ducats per quartet and promising to complete the first by the end of February or by the middle of March at latest. But he had not allowed for the claims of the mass and the symphony; not until after the concerts of May 1824 was the work resumed in earnest. The quartet was finished in February 1825, nearly two years after it had been promised, and was privately rehearsed before being sent to Golitsin. In the meantime Golitsin, who had been among the princely subscribers to the manuscript copies of the mass that Beethoven had advertised in 1823, gave the first performance of that work at St Petersburg on 7 April (26 March, Old Style) 1824 – a whole month before the partial performance in Vienna.

The Eb Quartet was performed by the Schuppanzigh Quartet on 6 March 1825, but did not please the Viennese audience. Later performances, however, in which Joseph Boehm led instead of Schuppanzigh, were well received." Joseph Kerman and Alan Tyson, assisted by Scott G. Burnham in *Grove Music Online* (40120) \$1,400



26. [Hob. III:37-42]. *VI Quartetti a due Violini, Viola, e Violoncello*. [Copyist manuscript]. [Set of parts]. [?]Italy, [ca. 1800].

4 volumes. Small folio (218 x 291 mm). Early flexible dark orange marbled boards with manuscript title label to uppers within decorative printed border. Notated in a professional hand on fine quality 112-stave rastrum-ruled laid paper.

Contents in order of appearance: 41(no. 5), 38 (no. 2), 37 (no. 1), 39 (no. 3), 42 (no. 6), and 40 (no. 4).

Violino primo: [i] (title), 40 pp.

Violino secondo: [i] (title), 38 pp.

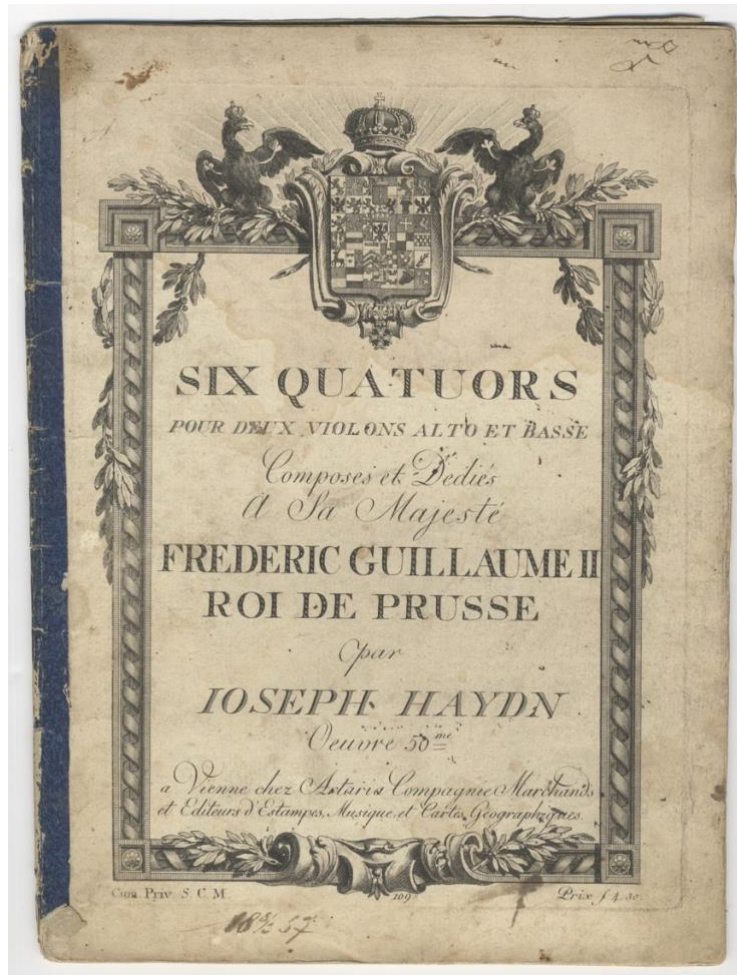
Viola: [i] (title), 36 pp.

Violoncello: [i] (title), 36 pp.

With several additional leaves of blank rastrum-ruled paper.

Boards worn, faded, and abraded, with very small portions of spine lacking. Occasional showthrough. In very good internal condition overall.

"A decade or so after the *Op. 20* set came the fateful *Op. 33*, again comprising six quartets. It wasn't so much Haydn's fate of which these works proved full as a Mozart's: they prompted him to return to the string quartet and write his own first six masterpieces in the medium - the set that bear a more affectionate and admiring dedication to Haydn than does any great composer's dedicated to any other great composer ..." Hans Keller: *The Great Haydn Quartets*, p. 64. (40069) \$500



First Edition of the *Prussian Quartets*

27. [Hob. III:44-49]. *Six Quatuors pour deux violons alto et basse ... Dediés A Sa Majesté Frederic Guillaume II Roi de Prusse ... Oeuvre 50me. Prix f 4.30. Cum. Priv. S.C.M.* [String quartets]. [Set of parts]. Vienne: Artaria [PN 109], [1787].

Folio. Sewn. Occasional fingerings in contemporary ink to first violin part. 19th century annotation: "Tenor - Fundament" and "[?]Anton Kulhanek" to head of blank page preceding music to second violin part with hand-drawn stave and scale with note names and, on the same page, a small chart with note or string names and [?]transpositions and the name "Franz Rücker." Some dynamics modified in ink in viola part transforming "f" to "sf." Somewhat worn, foxed, soiled, and stained; spines reinforced with early dark blue paper tape; edge tears with minor loss to blank margins of first violin part; outer and lower margin of final leaf reinforced, just touching staff lines.

Violino primo: 1f. (recto title with elaborate engraved border incorporating coat of arms, crowned eagles, crown, and floral and architectural motifs, verso blank), [i] (blank), 2-25 pp.

Violino secondo: 1f. (recto title, verso blank), [i] (blank), 2-21, [i] (blank) pp.

Viola: 1f. (recto title, verso blank), [i] (blank), 2-21, [i] (blank) pp.

Violoncello: 1f. (recto title, verso blank), [i] (blank), 2-21, [i] (blank) pp.

Engraved throughout.

First Edition. Hob. III:44-49. Hoboken Catalogue Vol. 7, 574. BUC, p. 465. RISM H3494 (two copies only in North America, one in Britain, and none in France or Italy).

The fourth quartet in this group in F sharp minor is regarded as one of Haydn's finest. "It shows for the first time [in the quartets] Haydn's definite renunciation of tragic ends to sonata movements, and his now typical association of the minor mode with a passionate, somewhat blustering temper, ending with a recapitulation (in these circumstances regular) in the tonic major, so that everything turns out well. ... In striking contrast to the happy end of the first movement, the final fugue, quietest and deepest of all the ... instrumental fugues since Bach, strikes a note so tragic that Beethoven's C sharp minor quartet is the first thing that one can connect with it." Tovey in Landon: *Haydn Chronicle and Works II*, p. 627. (40066) \$4,200

28. **[Hob. III:76].** *Gott! Erhalte Franz den Kaiser und Streichquartett Op. 76, Nr. 3: Variationensatz Vollständige Faksimile-Ausgabe im Originalformat der Sammelhandschrift aus dem Besitz der Musikammlung der Österreichischen Nationalbibliothek (Mus. Hs. 16.501) Herausgegeben und kommentiert von Günter Brosche. [Facsimile].* Graz: Akademische Druck-u. Verlagsanstalt, 1982. Oblong folio. Original publisher's boards. 25 pp. textual commentary, 13 pp. facsimile of the composer's autograph musical manuscript. Commentary loosely laid in to inner pocket of front pastedown.

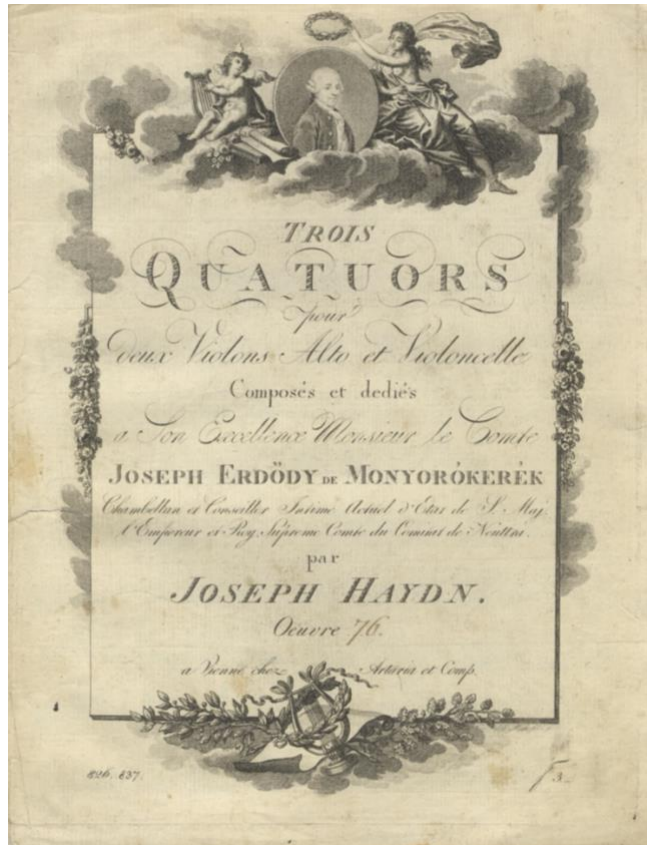
An "overtly political composition," the *Emperor's Hymn* dates from the winter of 1796-1797.

"Although one later account has Swieten manipulating things, the immediate impetus came from Count Joseph Franz Saurau, the president of Lower Austria and later Minister of the Interior: 'I have often regretted that unlike the English we had no national anthem suited to display before the entire world the devoted attachment of the people to their Landesvater ... This seemed especially necessary at a time when the Revolution in France was raging at its strongest ... I had a text fashioned by the worthy poet [Lorenz Leopold] Haschka; and to have it set to music, I turned to our immortal compatriot Haydn, who, I felt, was the only man capable of creating something that could be placed at the side of ... 'God Save the King'." Georg Feder and James Webster in *Grove Music Online* (34723) \$50

With the Attractive Title Featuring a Portrait of Haydn

29. **[Hob. III:78-80].** *Trois Quatuors pour deux Violons, Alto, et Violoncelle ... dédiés à Son Excellence Monsieur le Comte Joseph Erdödy de Monyorókerék Chambellan et Conseiller Intime Actuel d'Etat de S. Maj. l'Empereur et Roy Supreme Comte du Comitatus de Neutra ... Oeuvre [76] f. 3. [String quartets]. [Set of parts].* Vienne: Artaria et Comp. [PN 837], [1799-1800].

Folio. Preserved in a custom-made full dark brown linen clamshell box with black leather label with titling gilt to spine. Slightly worn; occasional soiling and small stains, primarily



to blank margins; small tear to blank inner margin of title to first violin part extending slightly into border.

Violino primo: 1f. (recto title, verso blank), 19, [i] (blank) pp. Title within elaborate border engraved by J. E. Mansfeld incorporating a portrait of Haydn at head, a muse holding a flute and trumpet, and an angel playing a lyre.

Violino 2o.: 17, [i] (blank) pp.

Viola: 17, [i] (blank) pp.

Violoncello: 17, [i] (blank) pp.

Engraved throughout.

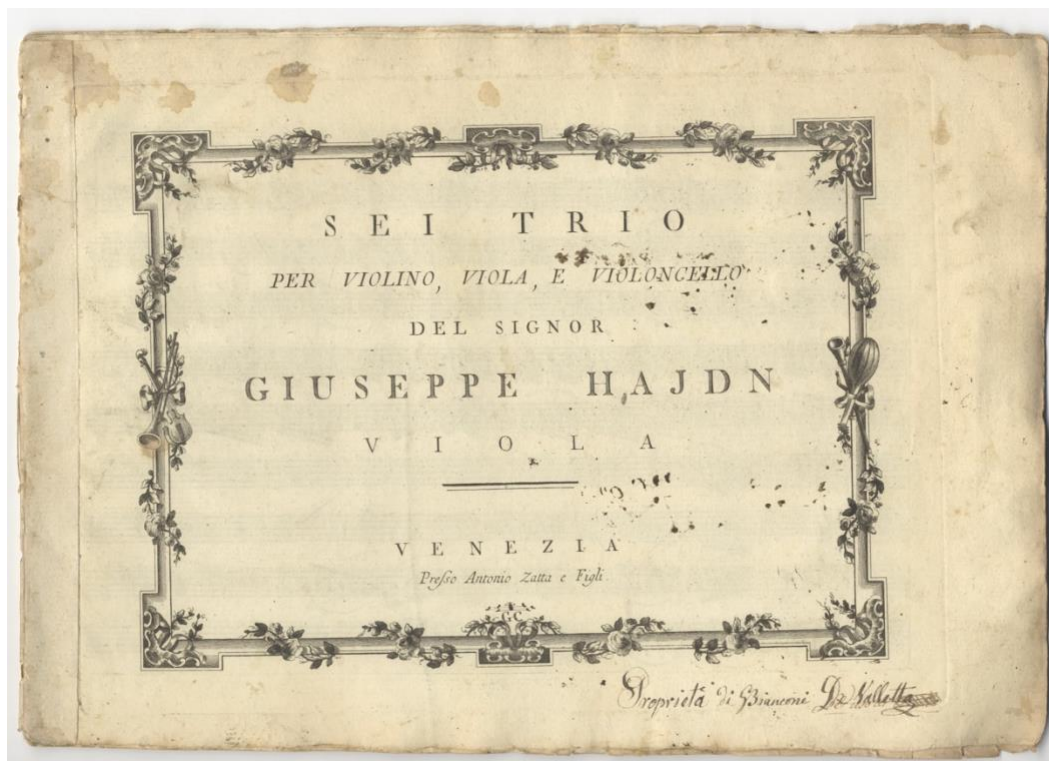
First Edition, with the famous title page incorporating a portrait of the composer.
Hob. III:78-80. Hoboken Collection Vol. 7, 647. BUC p. 466. RISM H3574.

"The last of Haydn's six great E-flat quartets (1797) is perhaps - dare one compare on this level? - the greatest of them all; in any case, it is among the greatest of the his great quartets as well as being the very greatest of the 'celebrated', which status it no doubt again owes to its symmetrical themes - the only aspect of the work, one is tempted to suggest, which is not drastically innovatory. On hardly knows where to start when listing its lasting innovations ... but inasmuch as they affect one's performance of the work, one can concentrate on them with a quiet conscience." Keller: *The Great Haydn Quartets*, p. 228.
(40068) \$3,200

STRING TRIOS

Hob. XI

Item 30



30. [**Hob. XI:57-62**]. *Sei Trio per Violino, Viola, e Violoncello*. [Set of parts]. Venezia: Antonio Zatta e Figli, [ca. 1787].

Oblong folio. Sewn. Three parts, each with identical title (excepting instrument names). Engraved throughout. With "Proprietà di Bianconi de Valleta" in contemporary ink to lower outer corner of title to viola part: "Per uso di [cancelled]," and, in another hand, to lower outer corner of each title. Violin: Title detached, soiled, foxed, and stained, with some marginal dampstaining, losses to edges, and small holes; light dampstaining, mainly to upper outer quadrant of first and final leaves; occasional small stains. Viola: Staining and soiling to title; stain to blank outer upper corner of all leaves; occasional stains and soiling. Violoncello: Some foxing and small stains, mainly to blank margins; final blank leaf stained and soiled.

Violino: [i] (title incorporating decorative engraved border with floral motifs and musical instruments including lute, recorder, trumpet, and violin), 15 pp.

Viola: [i] (title), 14, [i] (blank) pp.

Violoncello: [i] (title), 12, [i] (blank) pp.

First Edition. Rare. Hoboken 7, 966. RISM H3816.

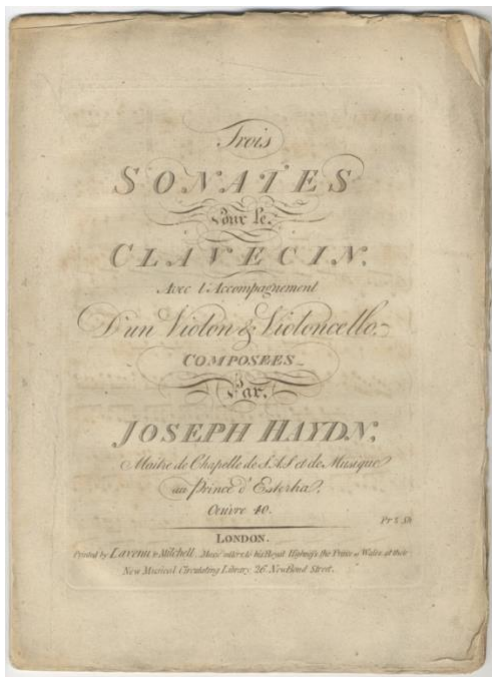
Originally composed for baryton trio in 1768 during Haydn's period of service to Nikolaus I, Prince Esterházy (1714-1790), here cast in a version for violin, viola, and cello.

Antonio Zatta, fl. late 18th century, was an Italian printer and publisher. "He was in business with his sons under the name 'Antonio Zatta e figli Librai e Stampatori veneti,' with premises in Venice 'al traghetto di S Barnaba'; theirs was the largest engraving works in the city, their activity dating back to about 1750. ... From 1786 the firm began printing, on its own press from engraved plates, a weekly piece of instrumental music for sale by subscription; in the following years this initiative expanded to include trios, duos, quartets, symphonies or sonatas for various instruments, and even vocal pieces, issued on a monthly basis. In the letters circulated to 'professori e dilettanti di musica,' inviting them to become subscribers, the firm explained the preponderance of instrumental music by the fact that Italy 'abounds without doubt more in professional and amateur players than in singers.' Instrumental works by Corelli, Bertoni, Boccherini, Capuzzi, Andreozzi, Cirri, Cambini, Pichl, Fodor, Stabinger, Grazioli, Haydn, Mozart and Salieri, and vocal pieces (arias by Cimarosa, Guglielmi, Paisiello, Anfossi, Naumann, Gazzaniga, Borghi, Traetta and Piccinni) were printed and published. Many of Zatta's editions were reprints from German or Viennese publications, especially of Hoffmeister's, a publisher with whom Zatta had connections. Zatta also published didactic methods (Pfeiffer, *La bambina al cembalo*) and music theory. After 1788 all editorial activity ceased, but Zatta continued to trade in music publications. One of Antonio's daughters, Marina, married the publisher Sebastiano Valle, who continued the work of the Zatta family until about 1806." Mariangela Donà in *Grove Music Online* (40113) \$1,750

PIANO TRIOS

Hob. XV

Items 31 - 32

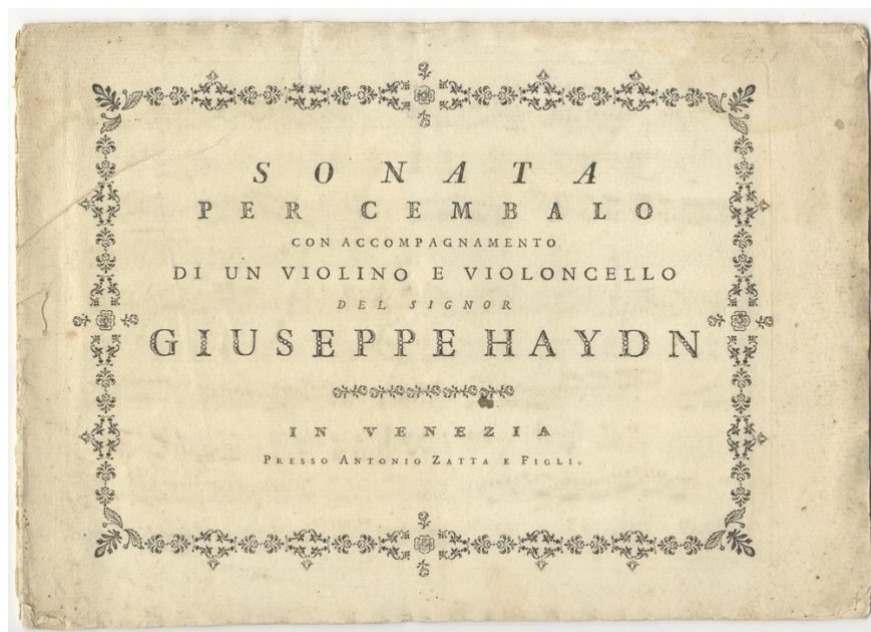


31. [**Hob. XV:3-5**]. *Trois Sonates Pour le Clavecin, Avec l'Accompagnement d'un Violin & Violoncello, composees par Joseph Haydn, Maitre de Chapelle de S.A.S. et de Musique au Prince d'Esterha, Oeuvre 40. Pr. 8 Sh.* London: Printed by Lavenue & Mitchell, Music sellers to his Royal Highness the Prince of Wales at their New Musical Circulating Library, 26, New Bond Street, [WM 1810].

Folio. Unbound and untrimmed, as issued. Somewhat worn, browned, and soiled, a bit more heavily to outer leaves; some corners creased; two small stab holes to blank inner margins; several leaves detached, including title, with small tears to margins. Lacking violoncello part.

Keyboard: [i] (title), 2-33, [i] (blank) pp.
Violin: 9 pp.

Later issue of the edition first published in 1805-1808. HWV I, p. 685. RISM H3629 (one copy of the piano part only). (40477) \$85



32. [Hob. XV:6]. *Sonata per Cembalo con accompagnamento di un violino e violoncello*. [Set of parts]. Venezia: Antonio Zatta e Figli, [after 1786].

Oblong folio. Sewn.

Keyboard: 7 pp.

Violin: [i], 2-3 pp.

Violoncello: [i], 2-3 pp.

Engraved, with title within decorative borders.

Slightly worn, soiled, and stained.

Zatta also published numbers 7 and 8 in this series. RISM H3656 (two copies in Italy; no copies in the U.S., Austria or Germany; one copy only in the U.K.). (40459) \$650

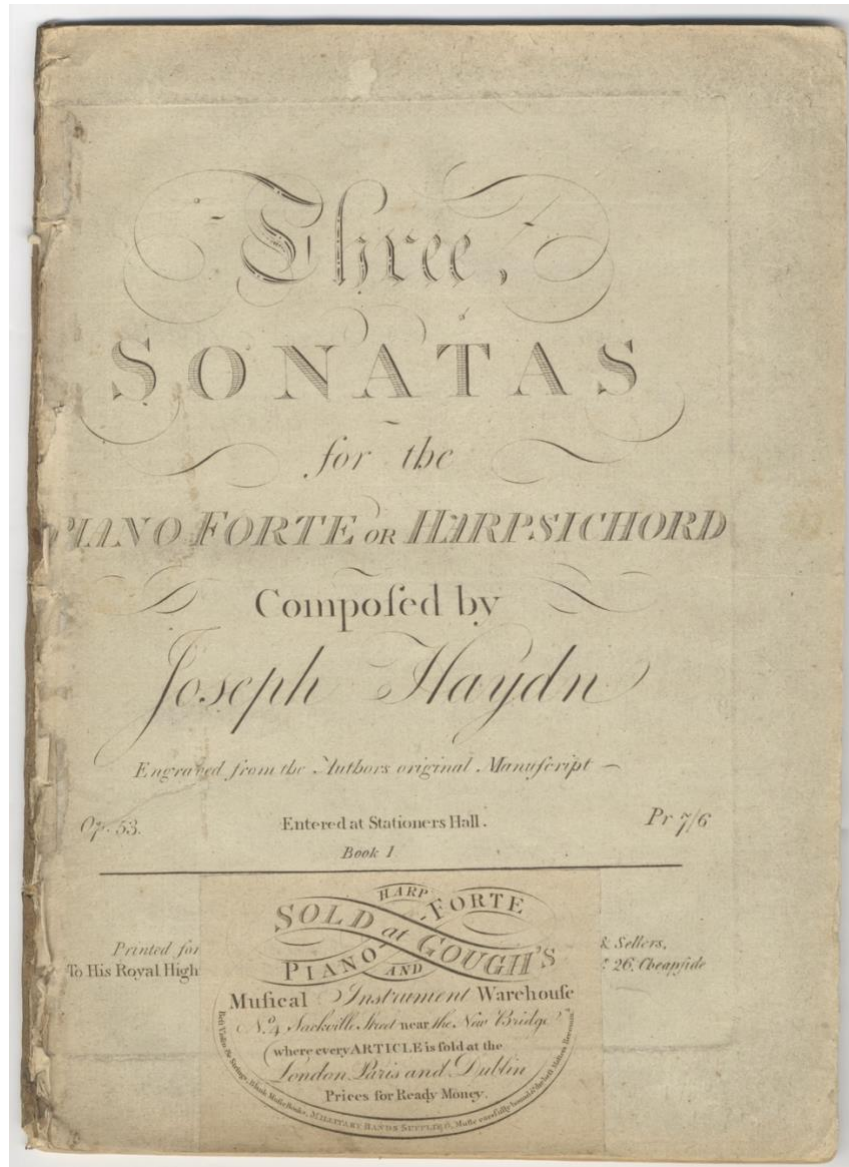
PIANO SONATAS

Hob. XVI

Items 33 - 37

33. [Hob. XVI: 17, 19, 8]. *Three Sonatas for the Pianoforte or Harpsichord ... Engraved from the Authors original Manuscript. Op. 53. Entered at Stationers Hall. Book 1 Pr 7/6*. London: Longman & Broderip, [1788].

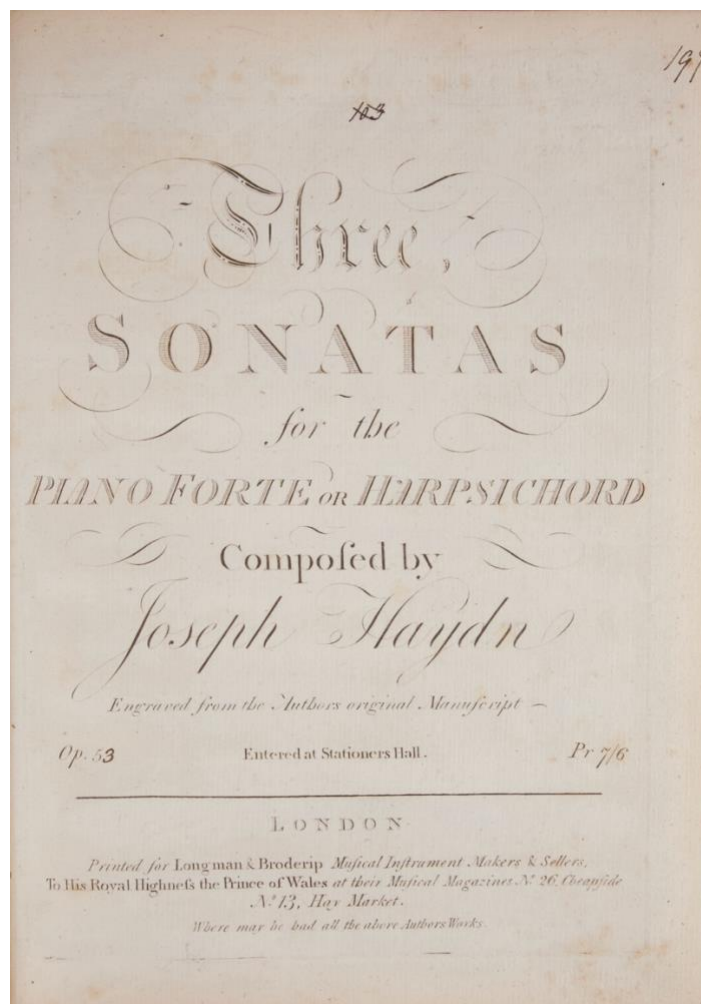
Folio. Disbound. 1f. (recto title, verso blank), [i] (blank), 2-23, [i] (blank) pp. Engraved throughout. With contemporary London instrument dealer's overpaste to foot of title: "Sold at Gough's Harp and Piano-Forte Musical Instrument Warehouse, No. 4 Sackville Street near the New Bridge ..." Occasional light wear and foxing; several small tears with minor



loss to edges; title and final leaf slightly soiled; repair to inner margin of blank verso of title.

Published in the same year as the edition published in Vienna by Artaria. BUC, p. 469. RISM 3850 (one copy only in the U.S., at the University of Michigan). OCLC 34921913. Worldcat (one copy only in the U.S.).

Hob. XVI:17 is most probably by Johann Gottfried Schwanenberger (1737-1804), "although authenticated by Haydn in ca. 1799-1803." Larson and Feder: *The New Grove Haydn*, p. 187. (40118) \$650



34. [Hob. XVI: 17, 19, 8, 44, 45, 46]. *Three[!6] Sonatas for the Piano Forte or Harpsichord ... Engraved from the Authors original Manuscript. Op. 5[3]. Entered at Stationers Hall. [Books I & II]. Pr 7/6.* London: Printed for Longman & Broderip Musical Instrument Makers & Sellers, To His Royal Highness the Prince of Wales at their Musical Magazines No. 26, Cheapside No. 13, Hay Market, [1788].

Folio. Full modern black cloth with titling gilt to spine. Additional manuscript pagination and notations. Occasional minor foxing. In very good condition overall.

Book I: 1f. (recto title, verso blank), [i] (publisher's catalogue), 2-23, [i] (blank) pp.

Book II: 1f. (recto title, verso blank), [i] (blank), 24- 34, [i] (blank), 36-53 pp.

Engraved throughout.

[?] **First Edition.** Published in the same year as the edition published in Vienna by Artaria. Hoboken Collection 8, 1108, 1145. BUC, p. 469. RISM 3850 (one copy only in the U.S., at the University of Michigan). OCLC 34921913. Worldcat (one copy only in the U.S.). (40454) \$1,200



35. [Hob. XVI:35-39, 20]. *Sei Sonate per il Clavicembalo, o Forte Piano ... Opera XXX. Dedicate Alle Ornatissime Signore Caterina e Marianna D'Auenbrugger dalli umilismi. ed ossequiosismi, loro Servidori.* Vienna: Artaria Compag. [PN 7], 1780.

Oblong folio. Sewn. 1f. (recto title with elaborate engraved border incorporating floral motifs, verso blank), [i] ("Avertimento"), 2-57, [i] (blank) pp. Engraved throughout. With French music publisher LeDuc's label to foot of title. Title worn and soiled, with tear repaired and small tears to blank edges with minor loss; some wear, soiling, and staining, primarily to blank lower margins; corners turned; occasional light foxing; small wax stains to p. 15.

First Edition. Rare. Hoboken 8, 1126 and plate 11. BUC, p. 469. Leipzig catalogue, p. 14. RISM H3886 (two copies only in the U.S.).

The *Avertimento* (publisher's notice) explains that the *Allegro scherzando* of the *Sonata II* [Hob. XVI:36] and the *Allegro con brio* of *Sonata V* [Hob. XVI:39] begin with very similar opening bars. The notice explains that this was, in fact, the composer's intention. In each of these movements Haydn develops what is more or less the same theme in a novel manner.

"In contrast to London, Paris, and elsewhere, where unauthorized editions of his music had been appearing steadily since 1764 (as far as is known without his participation or even knowledge), there was no music publishing industry to speak of in the Habsburg realm; most music circulated in manuscript copies. This situation changed in 1778, when Artaria & Co., hitherto primarily art dealers and mapmakers, expanded into music printing; other firms soon followed. Artaria and Haydn must have made contact in 1779

(it is not known who took the initiative); their first publication was a set of six keyboard sonatas, HXVI:35–9, 20 (delivered in winter 1779–80, published in April 1780), dedicated to the virtuoso sisters Katharina and Marianna von Auenbrugger. Dozens of Viennese publications of Haydn's music followed over the next decade." Georg Feder, and James Webster in *Grove Music Online*

"Concerning Katharina (1755 or 1756-1825) and Marianna (1759-1782), Leopold Mozart remarked: 'Both of them, and in particular the elder, play extraordinarily well and are thoroughly musical.' About 1781 Artaria published a keyboard sonata by Marianna together with an ode by Salieri, with whom she studied counterpoint. She died, possibly of consumption, on 25 August 1782. At the age of ten or eleven, Katharina was mentioned in the 1766 listing of Viennese musicians in Hiller's *Nachrichten*. She has been described as a 'fiery beauty,' and in 1796 was still considered 'one of the foremost artists on the Fortepiano, which she played not only with accomplishment but also with taste.'" A. Peter Brown: *Joseph Haydn's Keyboard Music*, p. 25. (40097) \$4,500



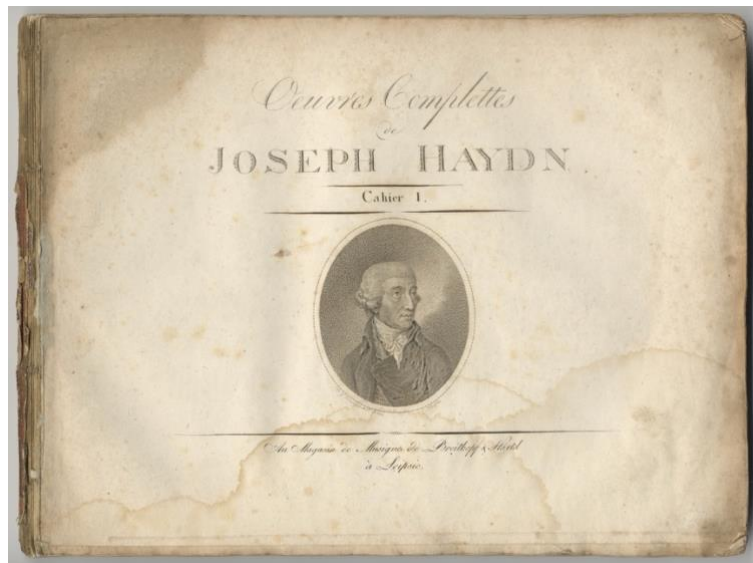
36. [Hoboken XVI:35-39, 20; XVII: 6, 4, 1, 5, 3]. *XI Pièces pour le Pianoforte ... [Oeuvres de Haydn. Cahier II]*. Leipsic: Breitkopf et Härtel, [1800-1801].

Oblong folio. Original publisher's dark orange wrappers with titling within decorative border. 1f. (recto series title, verso blank), [i] (thematic index with incipits), 6-104 pp. Typeset throughout. Series title with an engraved vignette incorporating two putti in an Arcadian landscape, one seated on a rock beside the ivy-topped remnant of a wall holding a panpipe, the other handing him a flute. Wrappers worn; split at spine; slightly soiled at margins. Occasional moderate browning and mostly marginal foxing; some signatures partially detached; small dampstain to lower corner of first three leaves; loss to blank lower outer corner of p. 27.

HWV III, Coll.Div.1, p. 62. RISM H2463

Cahier II contains six sonatas (Hob. XVI:35-39, 20), three sets of theme and variations (XVII:6, 5, 3), a fantasia (XVII:4), and a capriccio (XVII:1).

"Of Haydn's few keyboard works outside the sonatas, the most important are two capriccios – *Acht Sauschneider müssen sein in G* (hXVII:1, 1765), a variation rondo with an immense tonal range, and hXVII:4 in C (1789), another tonally wide-ranging work with elements of sonata-rondo form, perhaps stimulated by a *Fantasia* from C.P.E. Bach's sixth collection of *Clavier-Sonaten ... für Kenner und Liebhaber* (1787) – and the *F minor Variations for piano* hXVII:6 (1793), arguably Haydn's most original and concentrated double-variation movement, with a coda (added in revision) of Beethovenian power." Georg Feder, and James Webster in *Grove Music Online* (40072) \$500



37. [Hob. XVI: 52, 34, 49, 44, 45, 46, 19, 18]. *8 Sonates pour le Pianoforte*. Leipsic: Breitkopf et Härtel, [1799].

Oblong folio. Disbound. 1f. (recto series title, "Oeuvres Complètes ... Cahier I," verso blank), 1f. (recto title with thematic index, verso blank), [i] (composer's note dated "Wien, den 20. December, 1799"), 6-103, [i] (blank) pp. Typeset throughout. With bust-length oval stipple engraving of Haydn by C. Pfeiffer after V.G. Kininger to series title. Some wear, foxing, and soiling; outer corners slightly turned; dampstaining throughout, affecting blank lower margins and lowest two systems; series title soiled, a bit heavier at margins.

HWV III, Coll.Div.1, p. 61. Hoboken Catalogue 8, 1293. RISM H2462.

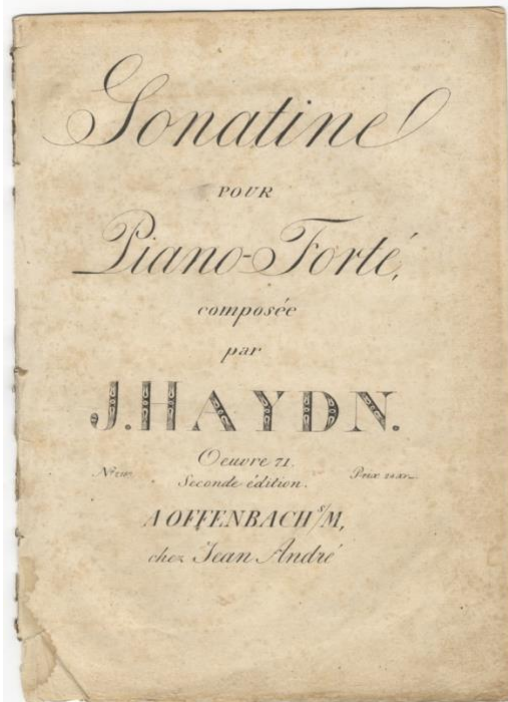
"Haydn's keyboard works comprise solo sonatas (hXVI), trios (hXV), and quartet-divertimentos (hXIV). In 18th-century thought and practice these constituted a single, loosely defined genre, destined primarily for private performance and orientated on the topic of sentiment, seen as the natural expressive mode for music performed solely or primarily by an individual at the keyboard. ... Haydn's early keyboard works are both

serious and galant. ... Many works are small and unpretentious and were presumably written for students and amateurs. At least 12 weighty connoisseurs' sonatas originated in the late 1760s and early 1770s, including nos. 19, 20, 45, 46, and seven lost works." James Webster in *Grove Music Online* (40117) \$275

PIANO WORKS OTHER THAN SONATAS

Hob. XVII

Item 38



38. [**Hob. XVII:5**]. *Sonatine pour Piano-Forte ... Oeuvre 71. No. 2187. Seconde édition. Prix 24Xr-. Offenbach s/M: Jean André [PN 2187], [1805].*

Folio. Disbound. [i] (title), 2-5, [i] (blank) pp. Lithographed throughout. Moderate wear, browning, soiling, and foxing; small tear extending through blank lower inner margin of all leaves, not affecting music; small tear to blank outer margin of title, with small dampstain to lower outer corner.

HWV I, p. 789. OCLC 930999647. Worldcat (one copy only, at the Staatsbibliothek zu Berlin)

An imaginative variation set, incorporating rapid florid runs, syncopations, paired thirds, and a distinctive theme with six-bar phrases (a departure from the usual four-bar phrases most common at the time). (40150) \$85

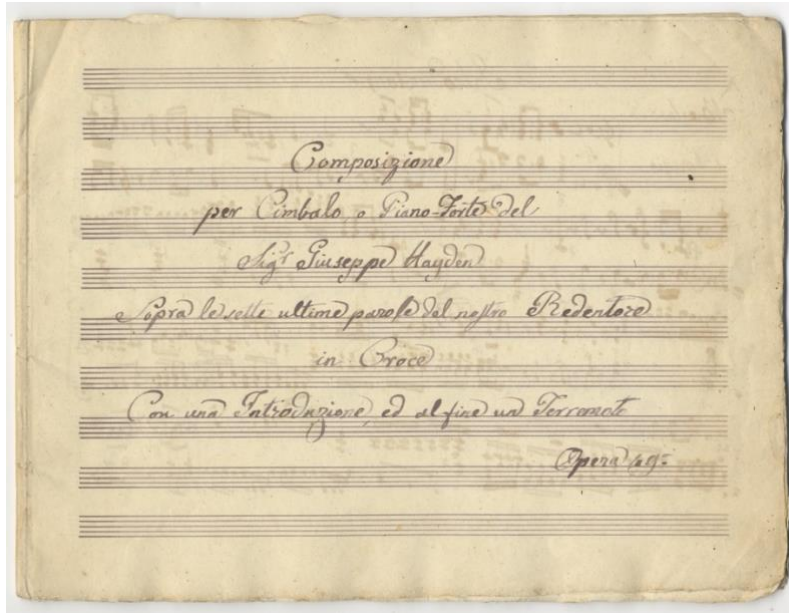
THE SEVEN LAST WORDS

Hob. XX

Item 39

39. [**Hob. XX/1**]. *Composizione per Cimbalo o Piano-Forte ... Sopra le sette ultime parole del nostro Redentore in Croce Con una Introduzione ed al fine un Terremoto Opera 49. [Copyist manuscript of an excerpt from a piano transcription of *The Seven Last Words*]. Italy. Early 19th century.*

Oblong folio (222 x 288 mm). Unbound. [i] (title), 26, [vi] (blank) pp. Notated in black ink on 10-stave rastrum-ruled paper. Occasional small stains and light showthrough



An incomplete manuscript copy of the piano arrangement of the work published by Artaria in 1787, terminating near the end of *Sonata VI*.

The *Seven Last Words* were commissioned for a Lenten service in a church in Cadiz, Spain; the original work was scored for orchestra and the parts issued in 1787; the arrangements for string quartet and for piano, both overseen by Haydn, were published shortly thereafter. The choral version was first performed in 1796, and published in 1801.

The unusual form of the work was dictated by the structure of the religious service: an introduction, then adagios lasting approximately ten minutes each, following the recitation of each of the seven "last words," and the whole ending with a depiction of the earthquake at the death of Christ. It produced a great impression; Robbins Landon quotes the following contemporary review: "*The idea of expressing these thoughts by purely instrumental music is curious and daring and only a genius like Haydn would take such a risk ... but every movement, even without the Latin superscriptions, is most interesting and entirely worthy of a Haydn.*" Haydn: *Chronicle and Works II*, p. 618. (40271) \$200

ORATORIOS

Hob. XXI

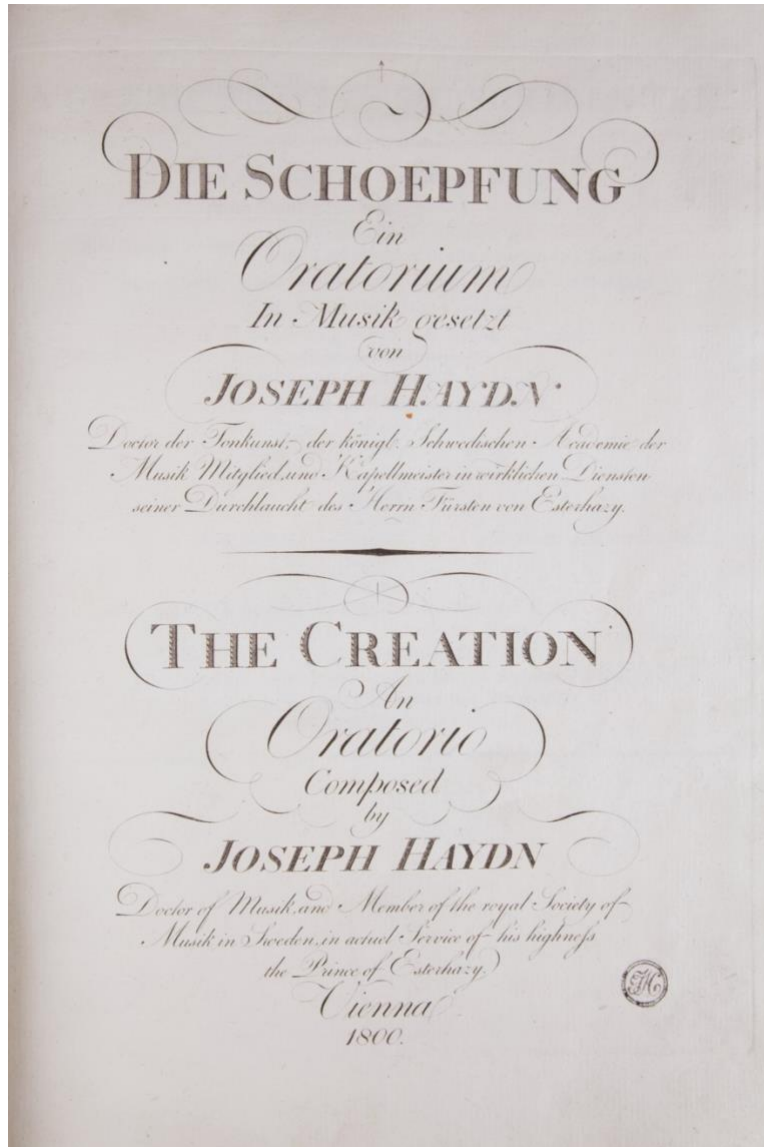
Items 40 - 55

THE CREATION

The Creation, to a libretto by Gottfried von Swieten, was first performed at the Palais Schwarzenberg in Vienna on 29 and 30 April 1798; its first public performance took place on 19 March of the following year at the Burgtheater in Vienna.

"There is hardly any doubt in the mind of the average music-lover that Haydn's Oratorio The Creation is, tutto sommato, his greatest single accomplishment, and certainly ranks as

one of the greatest products of any eighteenth-century mind. It occupies a central position in choral literature and its composition and first performances were the dominant features of Haydn's life in the late 1790s." Robbins Landon: *Haydn Chronicle and Works Vol. IV: Haydn The Years of 'The Creation' 1796-1800*, p. 12.



**Rare First Edition of the Full Score of *The Creation*
Complete with Subscribers List
From the Collection of Haydn's Friend and Pupil, Joseph Leopold Eybler**

40. [Hob. XXI:2]. *Die Schoepfung Ein Oratorium ... The Creation An Oratorio*. [Full score]. Vienna: [The Composer], [1800].



Folio. Full contemporary mid-tan tree calf with raised bands on spine in decorative compartments gilt, dark green, red, and brown labels: "Die Schoepfung von J. Haydn. 1.2.3. Wien 1800. J. Eybler," green patterned endpapers. 1f. (recto title, verso blank), 4ff. (subscribers list), 303, [i] (blank) pp. Text in German and English. Title and music engraved, subscribers list typeset. Preserved in a green cloth clamshell box with "Frank J. Black" gilt to upper, dark red leather title label gilt to spine. **With Haydn's small circular monogrammatic handstamp ("JH") to foot of title.** Binding slightly worn, rubbed, and bumped; minor loss to tail of spine; box slightly worn; cloth frayed. In very good internal condition overall.

Provenance

Austrian composer and Haydn's friend and pupil, **Joseph Leopold Eybler** (1765-1846), with his [?]autograph signature in pencil to foot of free front endpaper; American vaudeville composer and conductor, Frank J. Black (1894-1968).

First Edition. HWV Vol. II, p. 36. Hirsch IV, 799. Leipzig catalogue, p. 19. Vecsey 303. Eitner V, p. 66. Fuld (5), p. 271. BUC, p. 456. RISM H2521.

"During several difficult years of apprenticeship Joseph Haydn helped [Eybler] as a friend and teacher; in 1787 Haydn recommended three of Eybler's piano sonatas to the publisher Artaria. Eybler was also befriended by Mozart, who commissioned him to help coach the singers for the first performance of Così fan tutte. On this occasion Eybler experienced the intrigues of the opera house, which, he later confessed, determined him against a career as a theatre composer. Towards the end of his life Mozart came into even closer contact with Eybler, and seems to have greatly valued his honesty, modesty and devotion. Eybler later wrote: 'I had the good fortune to keep his friendship without reservation until he died, and carried him, put him to bed and helped to nurse him during his last painful illness' (AMZ, 1826). After Mozart's death his widow commissioned the completion of his Requiem to Eybler. However, after completing the instrumentation of large parts of the Sequence he was apparently hindered by respect and awe from continuing the 'Lacrimosa', and having added only about ten notes to the soprano part he gave up the task, which then passed to Süßmayr. He later presented the Court Library with those parts of Mozart's autograph which were still in his possession." Eva Badura-Skoda, and Hildegard Herrmann-Schneider in Grove Music Online

Copies of the first edition of this monumental work containing the subscribers list are very scarce to the market.

An attractive association copy of the first edition. (40479)

\$12,000

First Edition of the Full Score of *The Creation*

41. [Hob. XXI:2]. *Die Schoepfung Ein Oratorium ... The Creation An Oratorio*. [Full score]. Vienna: [The Composer], [1800].

Folio. Contemporary quarter dark tan mottled calf with ivory vellum-edged marbled boards, titling gilt to spine. 1f. (recto title, verso blank), 4ff. (subscribers list), 303, [i] (blank) pp. Text in German and English. Title and music engraved, list of subscribers typeset. **With Haydn's small circular monogrammatic handstamp ("JH") to foot of title.** Binding worn, rubbed, and bumped; minor loss to head and tail of spine. Occasional small stains and moderate browning; some signatures partially split at lower portion. In very good internal condition overall.

First Edition. HWV Vol. II, p. 36. Hirsch IV, 799. Leipzig catalogue, p. 19. Vecsey 303. Eitner V, p. 66. BUC, p. 456. RISM H2521. (40127)

\$9,500



42. [Hob. XXI:2]. *Die Schöpfung, Oratorium ... Klavierauszug von A.E. Müller ... Pr. 3 Thaler.* Leipzig: Breitkopf und Härtel [PN 2916], [1819].

Oblong quarto. Contemporary mid-blue paper boards with original publisher's printed wrappers with titling within decorative border laid down. 1f. (recto title, verso blank), 3-120 pp. Lithographed. Markings and annotations in lead and red pencil, including instrumental indications. Binding quite worn, rubbed, bumped, and abraded, with minor paper loss; endpapers worn and foxed. Light uniform browning; occasional creasing and staining; scattered foxing and occasional heavier browning, primarily to margins; lower outer corners of a number of leaves creased and torn, with minor loss to blank areas. Lacking pp. 73-80.

Not in Hoboken Collection. RISM H4649 and HH4649 (one copy only in the U.S.).
(40452)

\$120



43. [Hob. XXI:2]. *The Creation ... Arranged for the Piano, accompanied with Song, by A. André ... Die Schöpfung. Ein Oratorium ... Klavier-Auszug von Anton André.* [Piano-vocal score]. Offenbach: J. André [PN 4768], [1824].

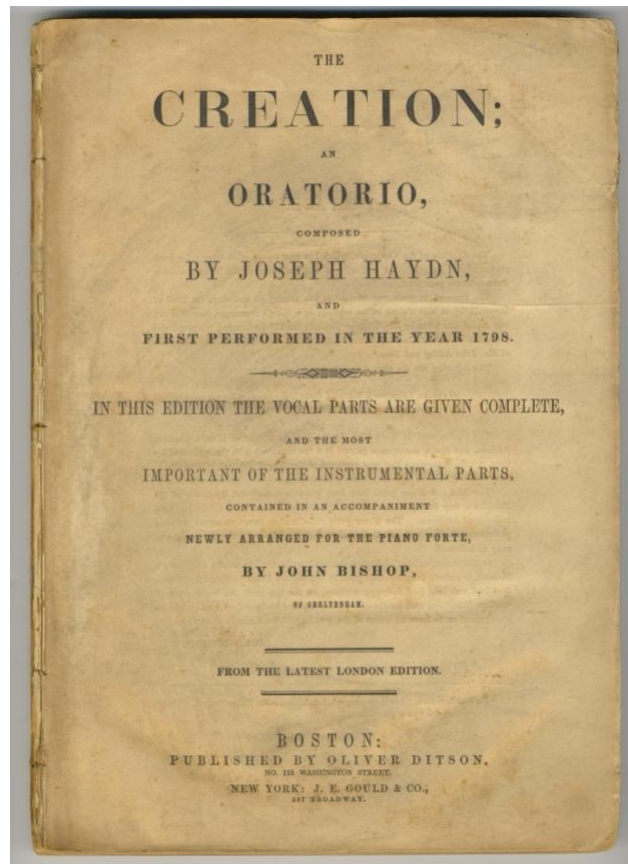
Oblong folio. Maroon leather-backed cloth boards with decorative cut paper label titled in manuscript in German to upper. 1f. (recto title, verso blank), 1f. ("Notice for the

Singers," verso blank), 3-115, [i] (blank) pp. Text in English and German. Lithographed. Slightly browned and foxed, slightly heavier to first and last leaves; title and final leaf

reinforced at inner margin with archival tape, final leaf with additional tape to upper margin of recto and outer margin of verso.

Constapel p. 270. Not in Hoboken Collection. RISM H4645. (40450)

\$275

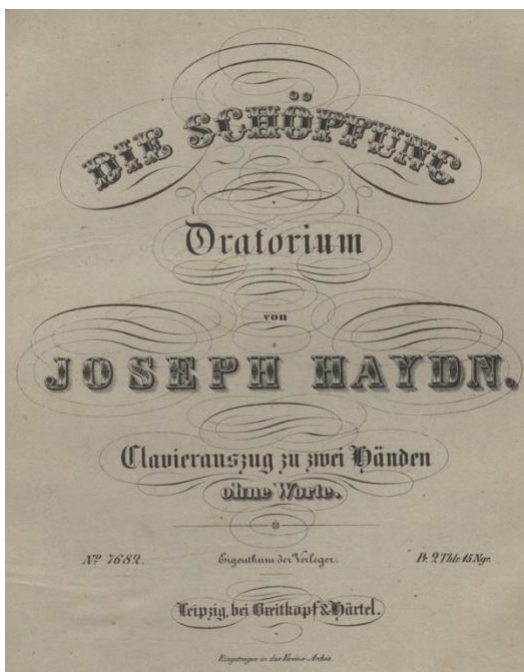


44. [Hob. XXI:2]. *The Creation; an Oratorio, composed by Joseph Haydn, and first performed in the year 1798. In this edition the vocal parts are given complete, and the most important of the instrumental parts, contained in an accompaniment newly arranged for the piano forte, by John Bishop, of Cheltenham. From the latest London edition.* Boston, New York: Oliver Diston, No. 115 Washington Street; J.E. Gould & Co., [1842].

Folio. Mid-green printed boards. 1f. (recto title, verso preface, with printed date, "Nov. 1842"), [7]-180 pp. Boards quite worn, rubbed, bumped, and stained; detached; manuscript notes in pencil to front pastedown. Some wear, soiling, and foxing; some edges slightly dusty and frayed.

Early American Haydn imprint. (38922)

\$120



45. [Hob. XXI:2]. *Die Schöpfung* Oratorium ... Clavierauszug zu zwei Händen ohne Worte. Pr. 2 Thlr. 15 Ngr. [Piano solo]. Leipzig: Breitkopf & Härtel [PN 7682], [ca. 1849].

Folio. Original publisher's gray printed wrappers. [1] (title), 2-67, [i] (blank) pp. Engraved. Text incipits (in German) as captions; text underlay in the initial recitative. Small publisher's handstamp to foot of title. Publisher's catalogue to verso of lower wrapper: "Friedrich Kalkbrenner's Pianoforte-Werke" listing works up to op. 190 (1849). With handstamps of "C. Breusing New York 701 Broadway" and "Horace Middleton South Millbrook, N.Y." to upper wrapper and title. Wrappers slightly stained and partially detached; minor loss to head of spine. Title detached.

A later arrangement. Not in HWV, WorldCat, or RISM.

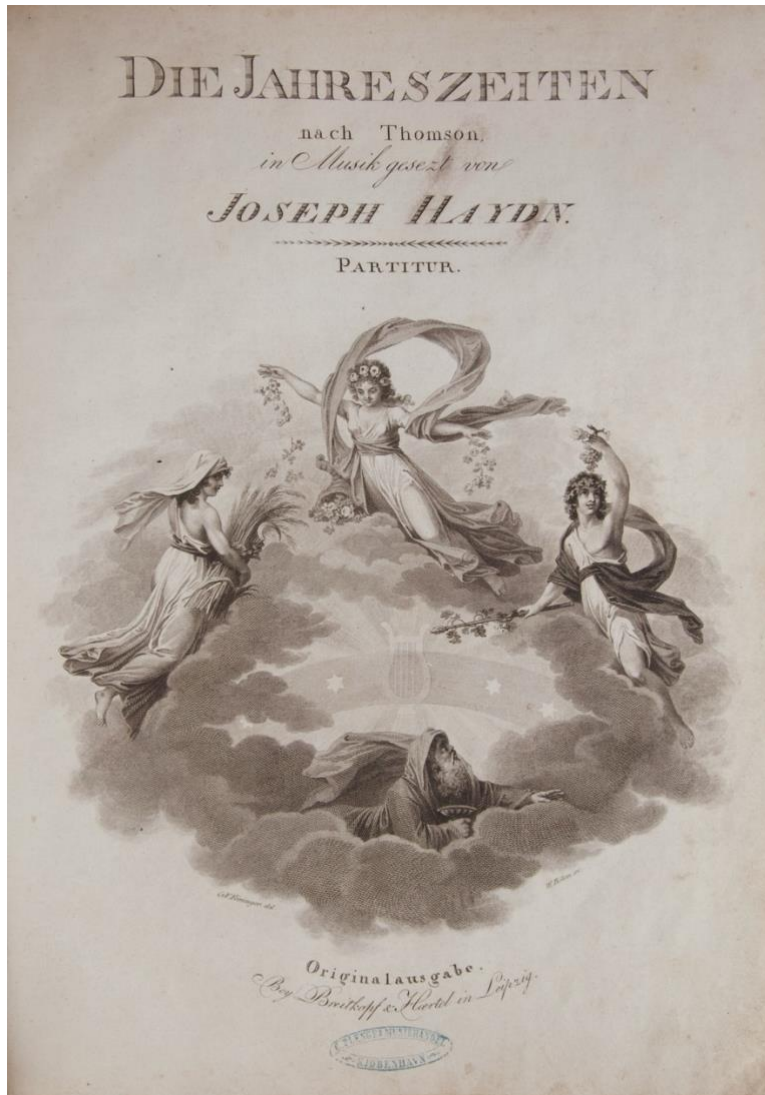
The company of Charles Breusing, New York, was active from 1854 to 1861. Horace Middleton (1879-1961), a British-born musician who served on the faculty of Bennett College from 1919 to the mid-1930s, was best known for the music he composed for the Greek plays performed at the college. Obituary, *Millbrook Round Table*, 23 November 1961. (25485) \$75

THE SEASONS

This second collaboration between Haydn and the librettist Gottfried von Swieten was based on the poem by James Thomson (1700-1748) published in 1730. The work was first performed on 24 April 1801 in a private première at the Schwarzenberg Palace in Vienna; the first public production took place on 29 May 1801.

"Although the initial reception of The Seasons was favourable – Haydn wrote to Clementi that it had enjoyed 'unanimous approval' and that 'many prefer it to The Creation, because of its greater variety' – critical opinion soon became mixed, owing in part to its perceived 'lower' subject, in part to a growing aesthetic resistance to its many pictorialisms. Haydn himself contributed to both strands of criticism: he supposedly said to Francis II, 'In The Creation angels speak and tell of God, but in The Seasons only Simon speaks' (Dies); and he indiscreetly criticized Swieten's croaking frogs ('Frenchified trash') and the absurdity of a choral hymn to toil (Fleiss). Nonetheless he maintained that it would join The Creation in assuring his lasting fame. For the publication he took the path of lesser resistance, selling the rights to Breitkopf & Härtel." James Webster and Georg Feder in *Grove Music Online*

The music is "of wonderful freshness and unflinching originality." TNG Vol. 8, p. 347.



First Edition of the Full Score of *The Seasons*

46. [Hob. XXI:3]. *Die Jahreszeiten nach Thomson ... Partitur ... Originalausgabe.* [Full score]. Leipzig: Breitkopf & Haertel, [1802].

2 volumes. Folio. Contemporary marbled boards. Typeset throughout. Text in German and French.

Part I

1f. (recto title with elaborate vignette engraved by W. Böhm after G.V. Kiminger incorporating allegories of the seasons floating on a bed of clouds with lyre and six-pointed stars, verso blank), [iii]-vi (list of subscribers) pp., 1f. (recto secondary title "Erste Abtheilung," verso "Personen"), 251, [i] (blank) pp.

Part II

[i] (secondary title "Zweite Abtheilung"), 252-496 pp.

Part I with annotations in black ink to upper outer corner of free front endpaper "Carl Schütz ... [?]" and foot "Bene est, nihil amplius oro / Maia nate, nisi ut propria haec mihi munera faxis! Horats 6 Sat. [?] Mai 1857 Helsingör [?] af Stoen [?]," with same dating and signature to free front endpaper of Part II. Occasional annotations in pencil and ink including indications of instrumentation. Binding worn, rubbed, and bumped; spine partially lacking and repaired with tape. Some wear; occasional foxing, browning, staining, and dampstaining; tear to lower margin of pp. 83/84 extending into two lowermost staves repaired; inkstain affecting one note on lowermost system, p. 420.

First Edition, issue with parallel text in German and French. Hoboken Katalog Vol. 9, 1412. Hirsch IV, 795. RISM H2543. (40119) \$2,000

47. [**Hob. XXI:3**]. *Die Jahreszeiten nach Thomson ... Partitur ... Originalausgabe*. [Full score]. Leipzig: Breitkopf & Haertel, [1802].

2 volumes. Folio. Half olive green leather with marbled boards, rules and titling gilt to spine. Typeset throughout. Text in German and English. Binding worn, rubbed, and bumped, with minor loss to spines; small oval handstamp of bookseller "J. Sellick ... Plymouth" to lower inner corner of front pastedowns. Slightly worn, foxed, and stained; moderate browning, heavier to some leaves; minor loss to blank outer margin of pp. 61/62 in Part I repaired with tape; very minor loss to blank outer margins of pp. 321-338.

Part I

1f. (recto title with elaborate vignette engraved by W. Böhm after G.V. Kiminger incorporating allegories of the seasons floating on a bed of clouds with lyre and six-pointed stars, verso blank), 1f. (recto secondary title "Erste Abtheilung," verso "Personen"), 251, [i] (blank) pp.

Part II

[i] (secondary title "Zweite Abtheilung"), 252-496 pp.

With metronome markings and indications of instrumentation in purple pencil.

First Edition, issue with parallel text in German and English. Hoboken Collection Vol. 9, 1411. Hirsch IV, 796. RISM H2542. (40129) \$1,750

48. [**Hob. XXI:3**]. *Die Jahreszeiten nach Thomson ... Partitur ... Originalausgabe*. [Full score]. [Part I only]. Leipzig: Breitkopf & Haertel, [1802].

Folio. Contemporary full dark brown suede with tooling in black to outer edges of boards. 1f. (recto title with elaborate vignette engraved by W. Böhm after G.V. Kiminger incorporating allegories of the seasons floating on a bed of clouds with lyre and six-pointed stars, verso blank), 1f. (recto secondary title "Erste Abtheilung," verso "Personen"), 251, [i] (blank). Typeset throughout. With occasional indications of instrumentation in pencil. R. Cocks & Co. handstamp to foot of secondary title. Binding worn, rubbed, and bumped, with minor loss to lower outer corner of upper board and spine; upper partially detached.

Some wear, soiling, staining, foxing, and browning; occasional minor loss to blank lower margins; worming to blank inner margin of first five leaves.

First Edition, issue with parallel text in German and English. Hoboken Catalog Vol. 9, 1411. Hirsch IV 796. RISM H2542. (40133) \$500



Contemporary Copyist Manuscript Full Score

49. [Hob. XXI:3]. *Die Jahreszeiten nach Thomson*. [Full score copyist manuscript]. Germany, ca. 1801-1803.

Folio (213 x 348 mm). Mid-blue boards with blank octagonal paper label to upper. Notated in brown ink on various 16-stave rastrum-ruled laid papers. 1f. (recto title, verso "Personen"), 329, [i] (blank) pp. With German text. Watermarks include "Wildenfels" (or "Wildenfels"), "GH," and "IV-WR." Binding worn, rubbed, and bumped. Slightly worn;

light uniform browning; occasional minor stains, primarily to blank margins. In very good condition overall.

1f. (recto title, verso "Personen"), 329, [i] (blank) pp.

With occasional cancellations and corrections. Most blank measures numbered, indicating the manuscript may have been intended for publication, or for the production of parts.

This interesting manuscript appears to comply with the first edition of the full score published in Leipzig by Breitkopf und Härtel in 1802 (published in two issues, one with German and French text and the other with German and English text), the exception being that the present manuscript includes German text only. We have not located any contemporary published full scores with German text only. (40112) \$3,200



**First Edition of Piano-Vocal Score of *The Seasons*
"Of Wonderful Freshness and Unfailing Originality"**

50. [Hob. XXI:3]. *Die Jahreszeiten ... Klavierauszug*. [Piano-vocal score]. Leipzig: Breitkopf & Hartel, 1802.

Oblong folio. Original publisher's dark orange decorative printed wrappers with "Die Jahreszeiten von J. Haydn. [double rule] Klavierauszug" within thick decorative rule to upper. Preserved in a custom-made full dark orange cloth folder with black leather title label gilt to spine. 1f. (recto title with engraved vignette by Heinr. Schmidt after Schubert, verso blank), 176 pp., with publisher's catalogue to lower portion of p. 174 and pp. 175-176. **Text in German and French.** Typeset throughout. The title-page vignette depicts an allegory of the seasons, with four women floating on a cloud background strewing flowers.

With decorative bookplate of noted music collector David Wolman to front pastedown. Wrappers slightly worn and rubbed. Light to moderate foxing; several leaves soiled at edges.

First Edition. HWV II, p. 59. Hoboken Catalogue Vol. 9, 1419. RISM H4690. (40455)

\$1,000



51. [Hob. XXI:3]. [*Die Jahreszeiten ... Klavierauszug*]. [Leipzig]: [Breitkopf & Härtel], [1802].

Oblong quarto. Half green cloth with modern marbled boards, decorative cut paper label with manuscript titling to upper. 174 pp. Typeset. **Text in German and French.** With first part of publisher's catalogue to foot of final page of music. With "Haydn's J.Z." printed to lower margin of some pages. Light uniform browning, heavier to some leaves; some minor foxing and staining; very slightly trimmed at upper and lower margins, not affecting text or notation but very occasionally just touching or cropping pagination. Somewhat tightly bound, occasionally just slightly affecting ease of legibility at extreme inner margins. Lacking title leaf and one leaf containing continuation of publisher's catalogue at conclusion.

HWV II, p. 59. Hoboken Collection 9, 1419. RISM H4691. (40453)

\$400

52. [Hob. XXI:3]. *Die Jahreszeiten ... Klavierauszug*. [Piano-vocal score]. Leipzig: Breitkopf & Hartel, 1801.

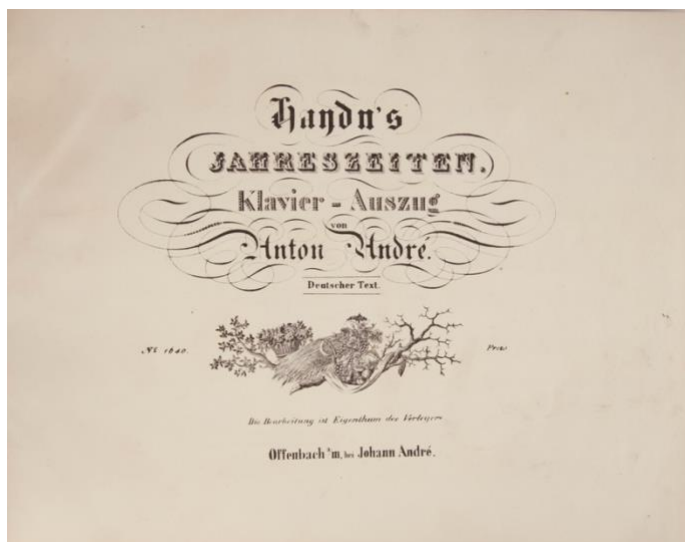
Oblong folio. Quarter dark brown leather, with cloth boards, spine with titling gilt. 1f. (recto title with engraved vignette by F.W. Nettling after Schubert depicting an allegory of the seasons, verso blank), 176 pp., with publisher's catalogue to lower portion of pp. 174-176 + tipped-in leaf in smaller format with errata to recto ("Verbesserungen"), verso



blank. **Text in German and English.** Typeset throughout. Pedal markings in pencil in lowermost system, p. 90. Early signature "J. Weber" in ink to upper outer corner of free front endpaper; R. Cocks & Co. handstamp to lower margin of title. Binding worn; spine mostly lacking. Slightly worn; title foxed, with occasional foxing and staining throughout; minor loss to lower outer blank corner of one leaf.

First Edition. HWV II, p. 59. Hoboken Catalogue Vol. 9, 1417. RISM H4690.
(40128)

\$850



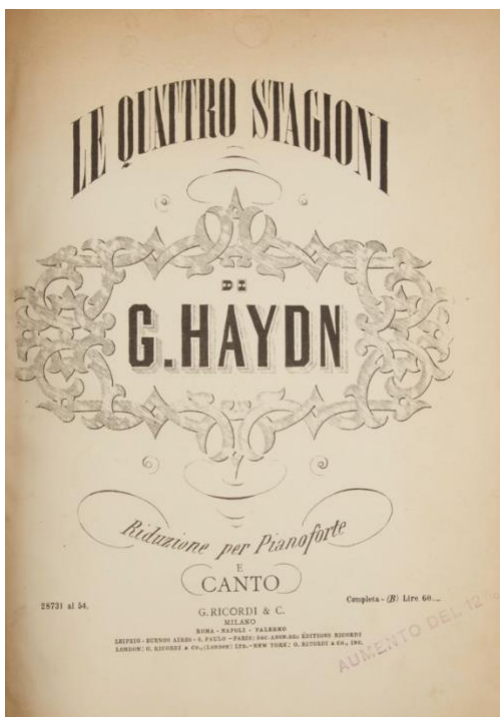
53. [Hob. XXI:3]. *Haydn's Jahreszeiten. Klavier-Auszug von Anton André. Deutscher Text. ... Preis [blank].* [Piano-vocal score]. Offenbach a/m: Johann André [PN 1640], [ca. 1820].

Oblong folio. 19th century light purple cloth with titling gilt to upper within gilt-ruled borders with decorative cornerpieces gilt, decorative blindstamping to lower. 1f. (recto title incorporating a horticultural vignette; verso

"Personen"), 3-166 pp. Lithographed. Binding slightly worn, rubbed, and bumped; slightly shaken; upper hinge slightly split. Occasional browning.

HWV II, p. 59. (40449)

\$250



54. [Hob. XXI:3]. *Le Quattro Stagioni ... Riduzione per Pianoforte e Canto ... Completa-(B) Lire 60.* [Piano-vocal score]. Milano: G. Ricordi & C. [PNs 28731-54], [1934].

Folio. Blue cloth-backed patterned paper boards, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto table of contents, verso blank), 5-300 pp. Binding slightly rubbed and bumped. Slightly worn; light uniform browning; very occasional markings in lead and red pencil; pp. 17/18 with small tear to blank lower margin.

From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981).

First Italian edition (1856), later issue (based on publisher's blindstamp). (31315) \$50



55. [Hob. XXI:3]. *Die vier Jahreszeiten. Cantate in Musik gesetzt ... (Preis 2 ggl.).* [Libretto]. Celle: Schweiger und Pick, [after 1813].

Octavo (204 x 114 mm). Sewn. 1f. (title), 3-20 pp. Typeset. Signature "Greiling" in ink to lower outer corner of title. Slightly worn and soiled; spine reinforced with green tape.

The company of Schweiger & Pick was founded in 1813. It is still active, publishing the local newspaper of Celle. (25033). \$70

MASSES
Hob. XXII
Items 56 - 59

"Vocal music constitutes fully half of Haydn's output. Both his first and last completed compositions were mass settings, and he cultivated sacred vocal music extensively throughout his career except during the later 1780s, when elaborate church music was inhibited by the Josephinian reforms, and the first half of the 1790s in London. ...

*"Notwithstanding their semi-private function for the Esterházy court, Haydn's six late masses are consummate masterworks that exhibit no trace of provinciality or the 'occasional'. He exploits the complementary functions of soloists and chorus with inexhaustible freedom and telling effect; owing to his London experience the orchestra plays a newly prominent role. Four are in B, perhaps because Bb was Haydn's usual highest pitch for choral sopranos (he employed the same key for the final choruses of Parts 2–3 of *The Creation* and Part 1 of *The Seasons*). The other two are the only ones for which he provided descriptive titles: the *Missa in tempore belli* ('Mass in Time of War', 1796) in C features the bright, trumpet-dominated sound typical of masses in this key; the *Missa in angustii* ('Mass in [times of] Distress', later nicknamed 'Nelson Mass', 1798) in D minor and major is scored for a dark orchestra comprising only trumpets and timpani, strings and organ. Both invoke the travails of the Napoleonic wars. The *Agnus Dei* of the former includes threatening timpani motifs and harsh trumpet fanfares, while the *Benedictus* of the latter culminates in another harsh fanfare passage 'out of context'; both influenced the *Agnus Dei* in Beethoven's *Missa solemnis*. On the other hand, except for the sombre *Kyrie* and *Benedictus* of the 'Nelson Mass', both are otherwise firmly optimistic; the ending of the latter is downright jaunty." James Webster in *Grove Music Online**

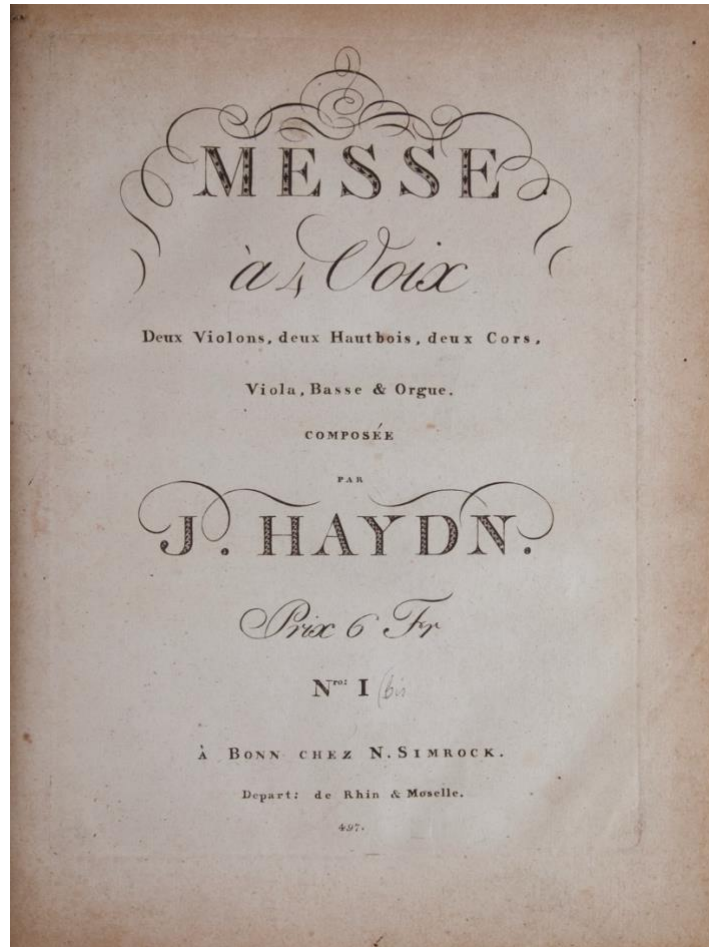
First Edition of the Full Score of the *Nicolaimesse*
"A Certain Rapturous Quality"

56. [Hob. XXII:6]. *Messe à 4 Voix Deux Violons, deux Hautbois, deux Cors, Viola, Basse & Orgue ... Nro: I. Prix 6 Fr.* [Full score]. Bonn: N. Simrock départ: de Rhin & Moselle [PN 497], [1806].

Folio. Half dark red leather with matching marbled boards, titling gilt to spine. 1f. (recto title, verso blank), 3-45, [i] (blank) pp. Engraved. Occasional light foxing and soiling to blank margins; some moderate browning; library deaccession stamps to front pastedown and blank verso of title.

First Edition of the *Nicolaimesse*. Rare. Hoboken Collection Vol. 9, 1430. RISM H2504 (one copy only in the U.S.).

"In Germany and Austria, this work is sometimes referred to as the 'Mass in six-four time', referring to the very unusual metre of the Kyrie. This highly unconventional beginning gives to the work its pastoral character, which is further exploited in many of the other movements, including the equally unconventional Sanctus and the intensely lyrical, rhapsodic Benedictus - the latter another highly developed ensemble piece. This was now a form that so fascinated Haydn that there is hardly a multi-voiced vocal piece of this period in which we cannot find at least one fine example. Another of the characteristic



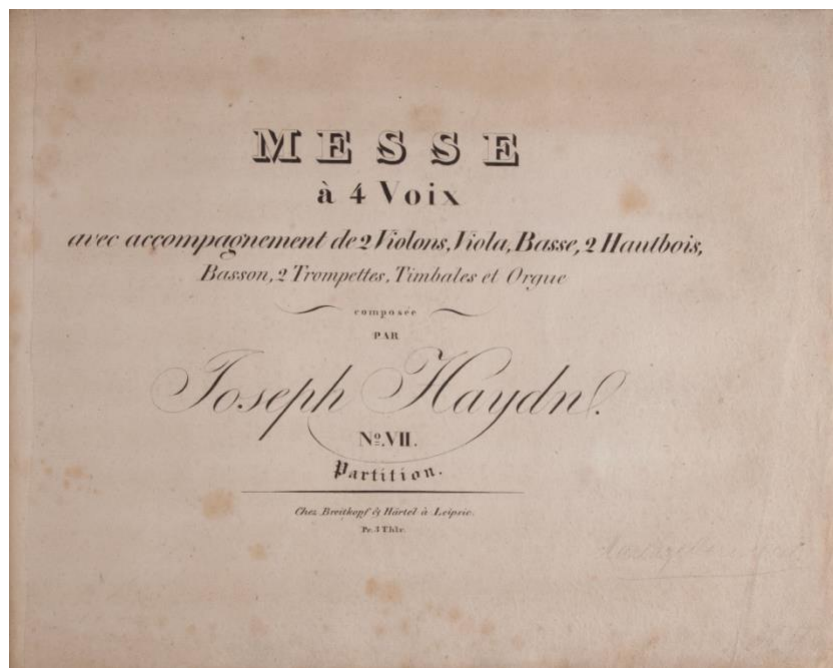
features of the *Missa Sancti Nicolai* is a certain rapturous quality in much of the vocal writing: the *Benedictus* is perhaps the finest case in point, but also the end of the *Credo* and even the end of the terse fugue 'Amen' at the end of the *Gloria's* conclusion. We find the characteristic tenor solo for the 'Et incarnatus', but once again, the predilection for the solo voices rather than choir is found in the extraordinary 'Crucifixus', with its composer's newly found delight in complex ensemble writing marvellously and subtly displayed." Robbins Landon II, p. 251. (40071) \$800

Full Score of the *Mariazeller Messe*

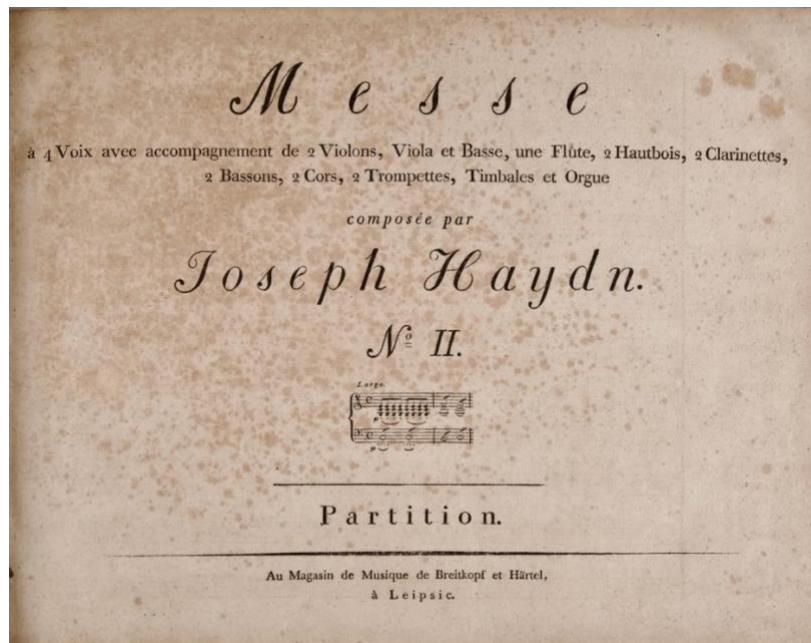
57. [Hob. XXII:8]. *Messe à 4 Voix avec accompagnement de 2 Violons, Viola, Basse, 2 Hautbois, Basson, 2 Trompettes, Timbales et Orgue... No. VII. Partition... Pr. 3 Thlr.* [Full score]. Leipzig: Breitkopf et Härtel [PN 3454], [1823].

Oblong folio. Newly bound in quarter dark blue morocco with marbled boards, title label gilt to spine. 1f. (recto lithographic title, verso blank), 96 pp. Typeset throughout. Some minor foxing. An attractive copy.

First Edition of the *Mariazeller Messe*. Hoboken Collection Vol. 9, 1432, plate 9. RISM H2503



"The 'Mariazellermesse' in C (1782) resembles the Missa Cellensis in key, scoring and purpose, although it is more compact and more closely allied with sonata style." James Webster and Georg Feder in *Grove Music Online* (40446) \$1,000

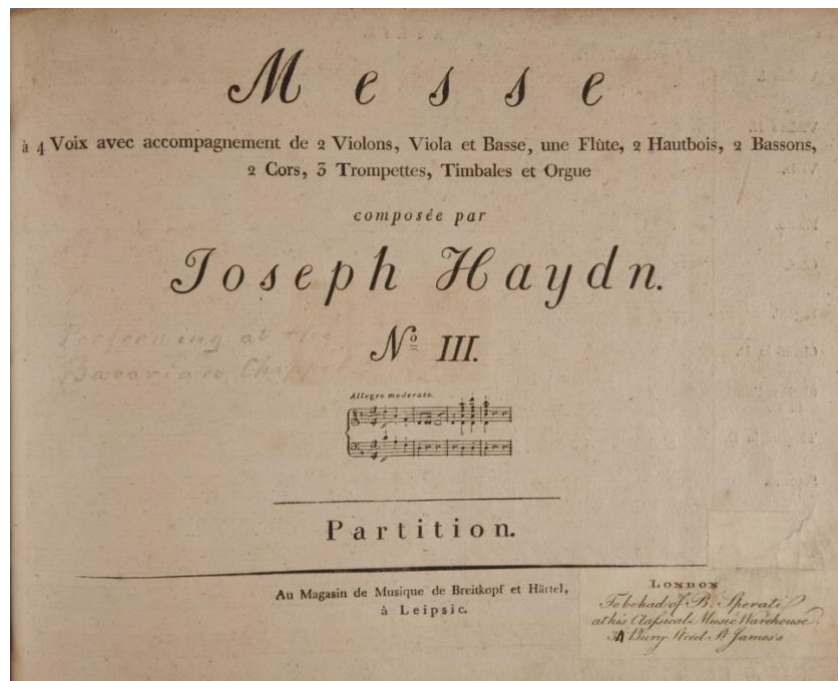


Full Score of the *Missa in Tempore Belli*

58. [Hob. XXII:9]. *Messe à 4 Voix avec accompagnement de 2 Violons, Viola et Basse, une Flute, 2 Hautbois, 2 Bassons, 2 Cors, 3 Trompettes, Timbales et Orgue ... No. II.* [Full score]. Leipzig: Breitkopf et Härtel, [1802].

Oblong folio. Nineteenth-century marbled boards, rebacked and recornered in dark olive half calf, spine in gilt-ruled compartments with dark red title label gilt. [i] (title), 2-114 pp. Typeset throughout. Dark red leather title label to front pastedown removed but with lettering ("W. Russell 1806") visible in impression to free front endpaper. "Charles Beevor 41 Upper Harley St." in nineteenth century black ink to upper outer corner of free front endpaper; additional bibliographical notes in blue ink. Binding worn and rubbed. Intermittent moderate foxing and browning.

First Edition of the *Missa in tempore belli*, one of six masses written by order of Prince Esterházy between 1796 and 1802. Hoboken Collection Vol. 9, 1433. RISM H2498. (40095) \$1,100



**Full Score of the *Nelsonmesse*
A "Consummate Masterwork"**

59. [Hob. XXII:11]. *Messe à 4 Voix avec accompagnement de 2 Violons, Viola et Basse, une Flûte, 2 Hautbois, 2 Bassons, 2 Cors, 3 Trompettes, Timbales et Orgue ... No. III.* [Full score]. Leipsic: Breitkopf et Härtel, [1803].

Oblong folio. Nineteenth-century marbled boards rebacked and recornered in dark olive green calf, spine in gilt-ruled compartments with dark red leather title label gilt. [i] (title), 2-116 pp. Typeset throughout. Dark red calf ownership label to front pastedown with "W. Russell 1806" gilt, English organist and composer, William Russell (1777-1813). Publisher's label to lower outer corner of title "London To be had of B. Sperati at his Classical Music Warehouse 3[A] Bury Street St. James's." With annotation in contemporary black ink to upper margin of free front endpaper: "Books The First [...] W. R. Russell 1806" and, in a different hand, "Memorandum Thos. Jones;" "Performing at the Bavarian Chappel" in contemporary pencil to title. Boards worn; rebacked and recornered.

Moderate uniform browning; occasional foxing; offset from ownership label to free front endpaper. In very good condition overall.

First Edition of the *Nelsonmesse*, one of six masses composed for Prince Esterházy between 1796 and 1802. Hoboken Collection Vol. 9, 1440. RISM H2499.

William Russell "was the son of Hugh Russell, London organ builder and organist at St Mary Aldermary, Bow Lane. At the age of eight he studied the organ with William Cope, organist of Southwark Cathedral, William Shrubsole, and later with John Groombridge, organist of Hackney. From 1797 to 1800 he studied composition with Samuel Arnold. From 1789 to 1793 he was the organist of the chapel in Great Queen Street, Lincoln's Inn Fields, and, after deputizing for some time at St Mary Aldermary, in 1798 he was appointed organist of St Anne's, Limehouse, at an annual salary of £45. From 1800 to 1804 he was pianist and composer at Sadler's Wells Theatre, where he worked with Charles Dibdin the younger and composed pantomimes in the popular style of the day. In 1801 he acted as accompanist to Braham, Elizabeth Billington and Nancy Storace at Covent Garden. On 1 April 1801 he was appointed organist of the Foundling Hospital; he continued as organist of St Anne's and probably held other posts simultaneously with the help of deputies.

In 1808 Russell matriculated at Magdalen Hall, Oxford receiving his degree as an external student there at about the same time. In 1809 he inspected the organ at Covent Garden (which had been restored after its destruction by fire), and soon became much in demand as an organ inspector, even for his father's instruments. After his death at the age of 36, benefit performances of his works, including his oratorio *Job*, were organized by Samuel Wesley and other friends for his widow at the Foundling Hospital. His music library was sold in 1814: some of it is now in the British Library.

Russell was considered by his contemporaries to be an admirable player of keyboard instruments. His obituary in *The Monthly Magazine* (1814) stated 'As a performer of the pianoforte and organ he has few equals', and Wesley praised him highly in his memoirs. ... He pioneered organ improvements, which were carried out by his father. The new pedals and extended tonal features are exploited in his voluntaries, which represent his most forward-looking compositions; many of them are large-scale, multi-movement works reflecting his fine technique and profound interpretations. He was also noted for his oratorios, in which he combined classical style with the contemporary English melodic idiom." Charles Cudworth, revised by Gillian Ward Russell in *Grove Music Online* (40092) \$1,500

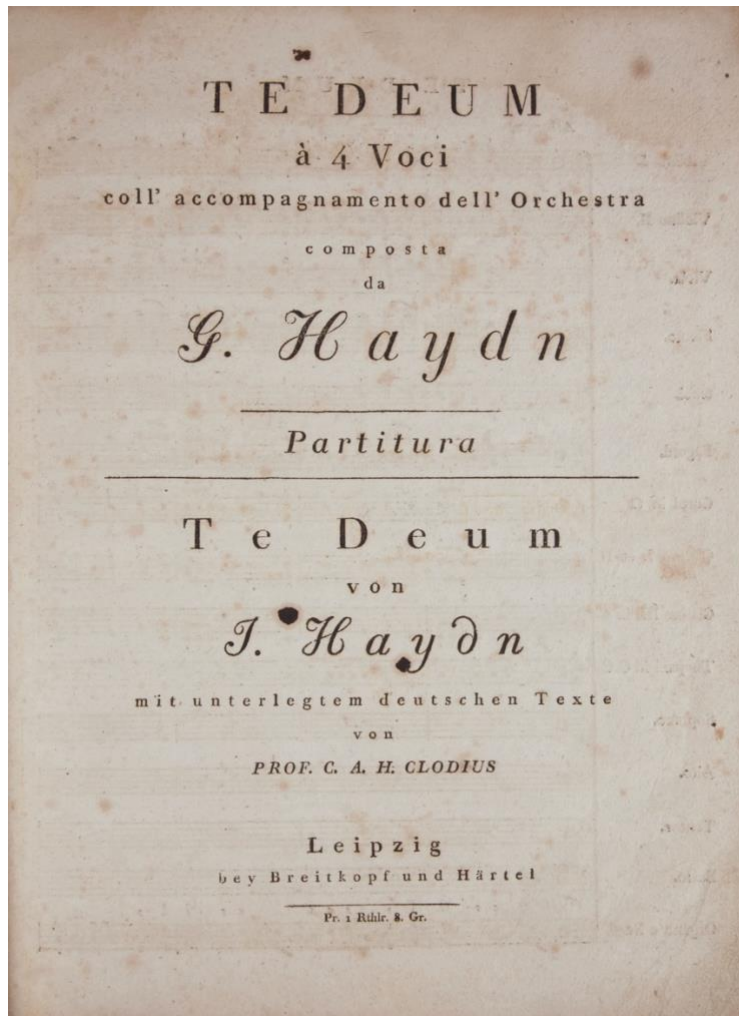
OTHER SACRED VOCAL WORKS

Hob. XXIII

Item 60

"Of Great Power and Terseness"

60. [Hob. XXIIIc:2]. *Te Deum à 4 Voci coll' accompagnamento dell' Orchestra ... Partitura ... mit unterlegtem deutschen Texte von Prof. C. A. H. Clodius ... Pr. 1 Rthlr. 8. Gr.* [Full score]. Leipzig: Breitkopf und Härtel, [1802].



Folio. Modern half mid-brown calf with ivory linen boards with leather title label gilt to upper, spine with titling gilt. [1] (title), [2]-42 music, [ii] (text) pp. Typeset throughout. With text in Latin and German. With occasional early accidentals added in early manuscript. Some browning and foxing; minor staining.

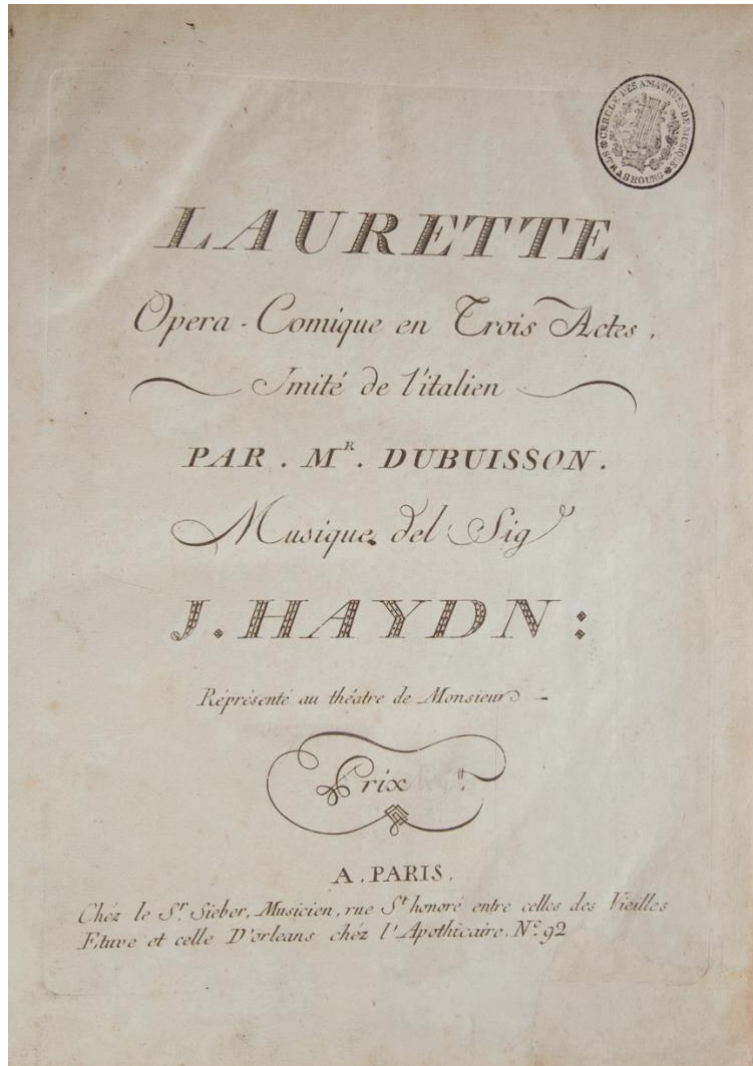
First Edition. Hoboken Collection Vol. 9, 1478. RISM H2517.

"The late Te Deum 'for the empress' ..., for chorus and very large orchestra, is an ABA construction of great power and terseness; it whirls through the very long text in little more than eight minutes, while still finding time for a double fugue and an immense climax at the end." Georg Feder, and James Webster in *Grove Music Online*

The autograph of the present work has been lost. (40447)

\$950

OPERA
Hob. XXVIII
Item 61



First Edition of a Work Lost in the Eszterháza Opera Theater Fire of 1779

61. [Hob. XXVIII:8a]. *Laurette Opera-Comique en Trois Acte, Imité de l'italien Par Mr. Dubuisson ... Réprésenté au théâtre de Monsieur Prix [blank]. [French-language version of 'La vera costanza']*. [Full score]. Paris: Sr. Sieber, Musicien, rue St honoré entre celles des Vieilles Etuve et celle D'orleans chez l'Apothiciare, No. 92 [PN 1171], [1791].

Folio. Ivory vellum-backed marbled boards, dark red leather label to spine with titling gilt. 1f. (recto title, verso blank), 254 pp., with "Personnages" to lower portion of p. 12, following overture. Engraved throughout. Overture and arias with spoken dialogue provided as text; *Laurette* was performed without recitatives. Handstamp of "Cercle des amateurs de musique Strasbourg" incorporating lyre and floral motif to upper outer corner of title and first page of music. Binding worn, rubbed, and bumped. Light uniform

browning; occasional small stains and foxing; abrasion to p. 101 affecting several bars of music; price erased from title.

First Edition. Hoboken Collection Vol. 8, 1615. Lesure, p. 299. RISM H2563,

Laurette, to a libretto by Francesco Puttini, was first performed on 25 April 1779.

"Contrary to claims made by Haydn's early biographers, insufficient evidence supports the hypothesis that Haydn wrote this opera to fulfill an imperial commission for Vienna. The libretto represents a considerably shortened version of Puttini's text for Anfossi (1776, Rome), already somewhat condensed, especially in Act 3, for performances later that year in Venice (as La pescatrice fedele) and in Vienna (1777). Andrea Totti, who sang Count Errico in Venice, also performed in Haydn's opera at Eszterháza. ... The opera was subsequently performed as Der flatterhafte Liebhaber, oder Der Sieg der (or Die wahre) Beständigkeit in Pressburg (Bratislava, 1786–7), Budapest (1789), Vienna (1790), and Brno (1792), and (with numerous changes) as Laurette in Paris (1791)." Caryl Clark in Grove Music Online

"La vera costanza (1778–9) is the subject of implausible and conflicting anecdotes in Griesinger and Dies, according to which it was originally commissioned for the Burgtheater in Vienna but scuttled by intrigue (neither Joseph II nor his musicians were well-disposed towards Haydn); in fact it had its première at Eszterháza, on April 25, 1779. It was lost in the fire that largely destroyed the Eszterháza opera theatre on November 18, 1779; the surviving version represents Haydn's reconstruction of the work from 1785." Georg Feder and James Webster in *Grove Music Online* (40111) \$3,600

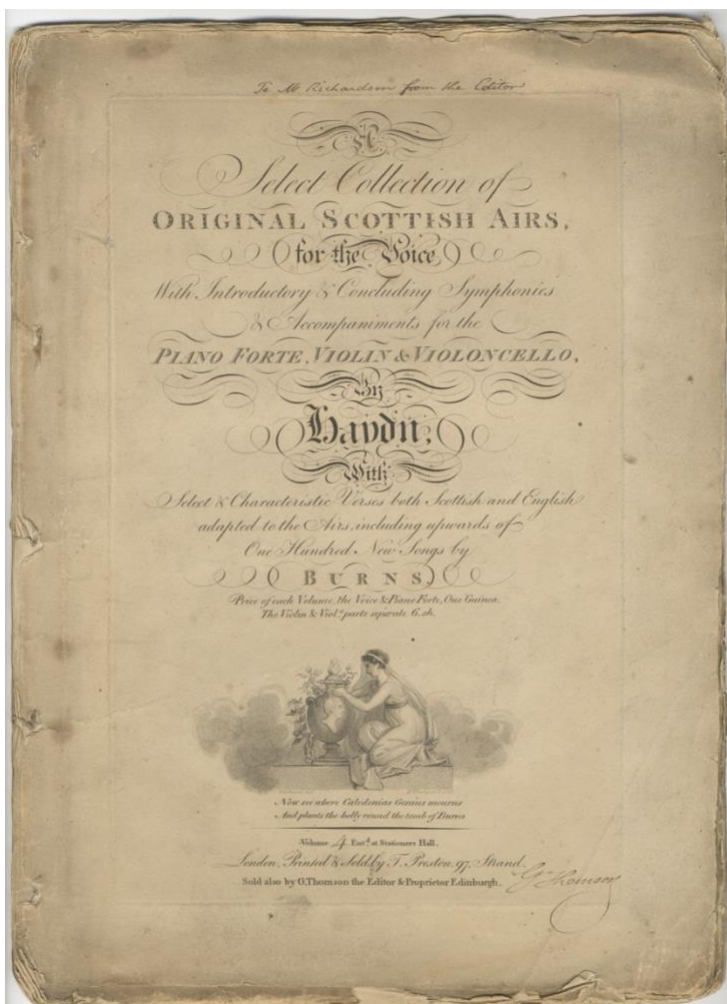
SCOTTISH SONGS

Hob. XXX

Item 62

62. [**Hob. XXX:1a, etc.**]. *A Select Collection of Original Scottish Airs for the Voice. With Introductory & Concluding Symphonies & Accompaniments for the Piano Forte, Violin & Violoncello ... With Select & Characteristic Verses both Scottish and English adapted to the Airs, including upwards of One Hundred New Songs by Burns. Price of each Volume, the Voice & Piano Forte, One Guinea. The Violin & Violo. parts separate 6.sh.* London: Printed & Sold by T. Preston, 97, Strand. Sold also by G. Thomson the Editor & Proprietor Edinburgh, 1805.

Large folio. Sewn. 1f. (recto portrait of Burns, verso blank), [i] (title with engraved vignette), 98 pp. numbered 151-200, with each page number duplicated and music and poetry alternating on engraved and typeset pages respectively, [i] (blank). Oval stipple engraved portrait of Robert Burns by Paton Thomson after Nasmyth and engraved vignette to title by Thomson after Stothard depicting an urn with Burns's portrait in relief, floral motifs, and a kneeling maiden in Classical garb, with verse "Now see where Caledonias Genius mourns / And plants the holly round the tomb of Burns." Manuscript inscription to upper margin of title "To Ms. Richardson from the Editor" and signature of the editor "G Thomson" to right of imprint. Some wear, browning, foxing, and soiling; portrait of Burns detached, soiled, and torn at edges with paper loss; losses and tears to margins. Lacking 2-page index and 5-page glossary.



First Edition.

Hopkinson & Oldman, p.
19. RISM H2737.

Hoboken XXX1a: 226,
4bis, 227, 228, 8bis,
61bis, 229, 122bis, 230.
231, 149bis, 232, 233,
89bis, 234, 221bis, 235,
236, 76bis, 237, 238,
60bis, 239, 240, 241,
81bis, 242, 145bis, 243,
244, 245, 148bis, 246,
24bis, 247, 115bis, 20bis,
22bis, 248, 249, 46bis,
52bis, 250, 69bis, 70bis,
31bis, 251, 252, 253A,
253B, 254. RISM 2737.
(40142) \$350

WORKS BY OTHER COMPOSERS

Items 63 - 64

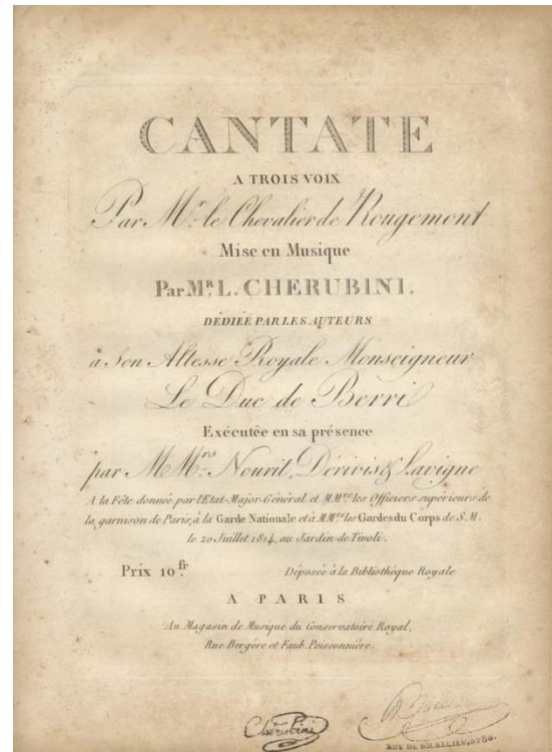
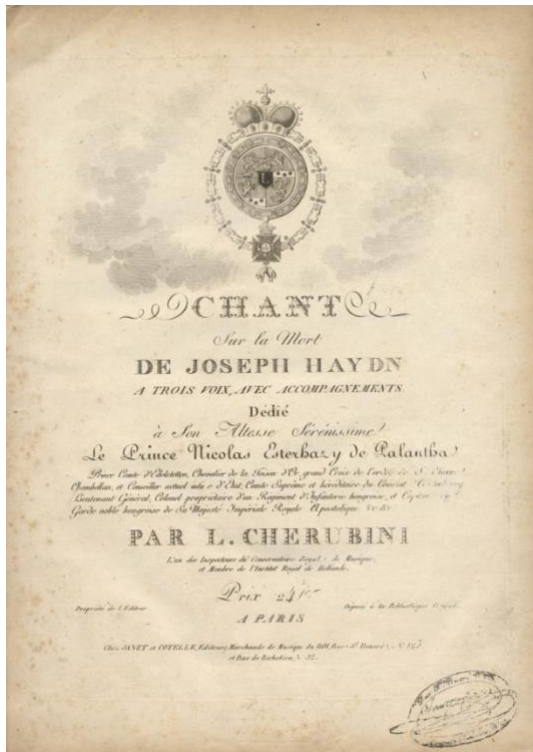
Cherubini Commemorates Haydn's Death Prematurely

63. [HAYDN]. Cherubini, Luigi 1760-1842

Chant Sur la Mort de Joseph Haydn a trois voix, avec accompagnements Dédié à Son Altesse Serenissime Le Prince Nicolas Esterhazy de Palantha[!] ... Prix 24fr. [Full score]. Paris: Janet et Cotelle ... rue St. Honoré, No. 123 et Rue de Richelieu, No. 12 [PN 671], 1810.

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [i] (blank), 2-61, [i] (blank) pp. Engraved. With Janet et Cotelle oval handstamp and blindstamp of the Imprimerie du Conservatoire to lower margin of title.

Early re-issue of the edition first published by the Magasin de Musique. RISM CC2028 I, 452. See Hirsch IV, 729 for the first issue.



Cherubini "fostered an affectionate relationship" with Haydn ... "whose rumoured death earlier in 1805 he had prematurely commemorated in a *Chant sur la mort de Haydn*." Michael Fend in *Grove Music Online*

Bound with:

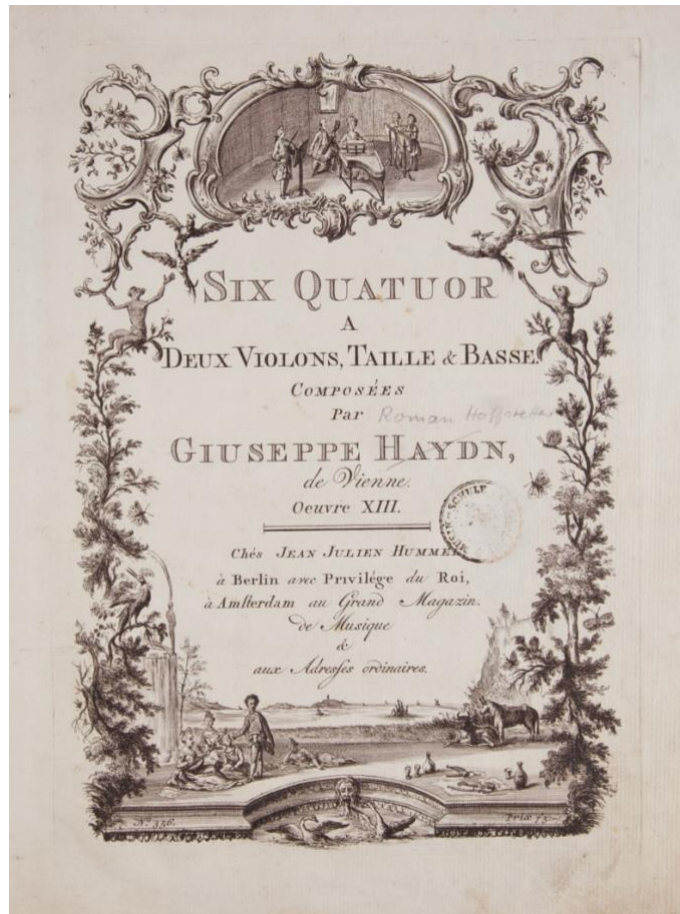
Cantate a trois voix par Mr. le Chevalier de Rougement Mise en Musique par Mr. L. Cherubini. Dédiée par les Auteurs à son Altesse Royale Monseigneur Le Duc de Berri Exécutée en sa présence par Mmrs. Nourrit, Dérivis & Lavigne A la Fête donnée par l'Etat-Major-Général et MMrs. les Officiers supérieurs de la garnison[!] de Paris, à la Garde Nationale et à MMrs. les Gardes du Corps de S.M. le 20 Juillet 1814, au Jardin de Tivoli. Prix 10fr. [Full score]. Paris: Au Magasin de Musique du Conservatoire Royal, Rue Bergère et Faub. Poissonnière.

1f. (recto title, verso blank), 42 pp. Engraved. With Cherubini's facsimile signature handstamp and additional handstamp "Rue de Richelieu, No. 80" to blank lower margin of title. Folio. Contemporary dark brown leather-backed speckled boards. Binding considerably worn, rubbed, and bumped; upper detached; spine lacking; endpapers worn and browned. Some signs of wear; light uniform browning; some foxing; two small binder's holes to inner margins.

First Edition. RISM CC2028 I, 461 (one copy only, at the British Library).

Composed in honor of the National Guard and Royal Bodyguards (Rougement). (40451)

\$450



Quartets Earlier Attributed to Haydn

64. [HAYDN]. Hoffstetter, Roman 1742-1815

Six Quatuor A Deux Violons, Taille & Basse. Composées par Giuseppe Haydn, de Vienne. Oeuvre XIII ... No. 356. Prix f 5:-. [Set of parts]. Berlin avec Privilège du Roi, à Amsterdam: Jean Julien Hummel [PN 356], [ca. 1775].

4 volumes. Folio. Quarter dark tan mottled calf with marbled boards, decorative cut paper label to uppers with titling in contemporary manuscript.

Violino primo: 1f. (recto title, verso blank), 3-15 pp.

Violino secondo: 1f. (recto title, verso blank), 3-14 pp.

Viola: 1f. (recto title, verso blank), [i] (blank), 4-15 pp.

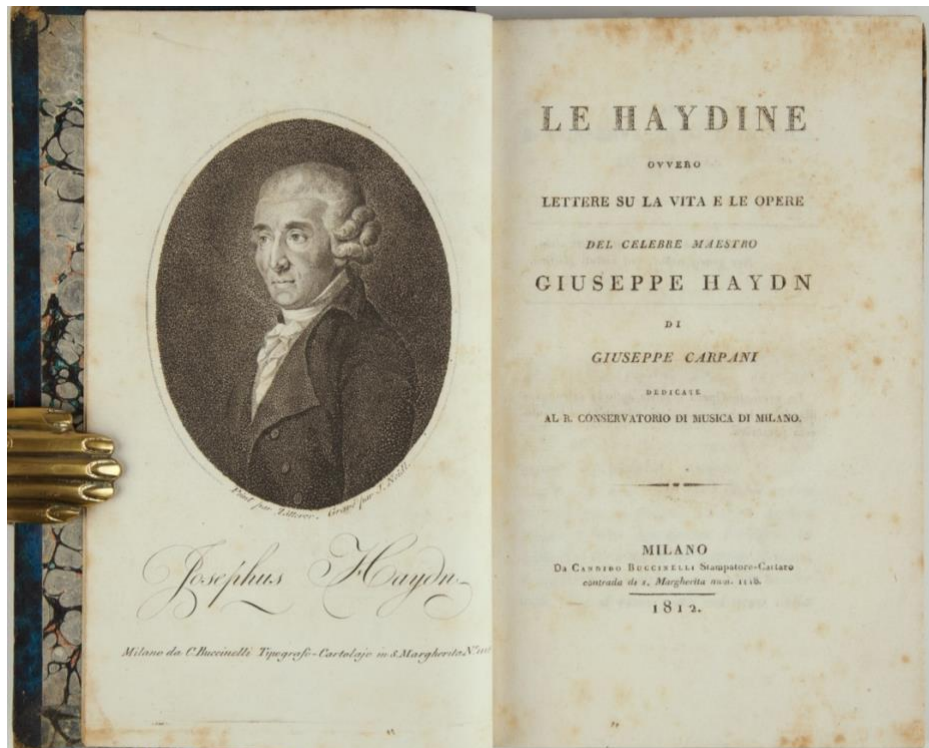
Basso: 1f. (recto title, verso blank), [i] (blank), 4-15 pp.

With a fine illustrated title to each part depicting two groups musicians within an elaborate border incorporating vegetation and animals. Engraved throughout. Small circular handstamp of the "Musik=Schule des Cantons" of [?] Solothurn, Switzerland to to each title. Binding slightly worn, rubbed, and bumped; upper hinges slightly split; "Oberlin 1812" in contemporary manuscript to front pastedown of each part. Minor signs of wear, soiling, and staining; some annotations in pencil. A very good, crisp and attractive copy. Rare. RISM H 6244 (three holdings, all incomplete). These quartets were formerly thought to be by Haydn.

"Hoffstetter's musical ideas are memorable, easily accessible and popular in style, but his working out of material does not attain Haydn's concentration. Apart from three viola concertos, which might suggest that he was himself a viola player, he composed various pieces of church music. His masses show some uncertainty in tonal structure. Writing to F.S. Silverstolpe on 11 January 1802 he confessed as much, and acknowledged that 'everything that flows from Haydn's pen seems to me so beautiful and remains so deeply imprinted on my memory that I cannot prevent myself now and again from imitating something as well as I can'. Appropriately, several of his works became known under Haydn's name." Hubert Unverricht in *Grove Music Online* (40401) \$650

EARLY BIOGRAPHIES OF HAYDN

Items 65 - 66



One of the First Biographical Accounts of Haydn

65. [HAYDN]. Carpani, Giuseppe

Le Haydine ovvero lettere su la vita e le opere del celebre maestro Giuseppe Haydn di Giuseppe Carpani dedicate al R. Conservatore di Musica di Milano. Milano: Candido Buccinelli ... contrada di s. Margherita num. 1118., 1812.

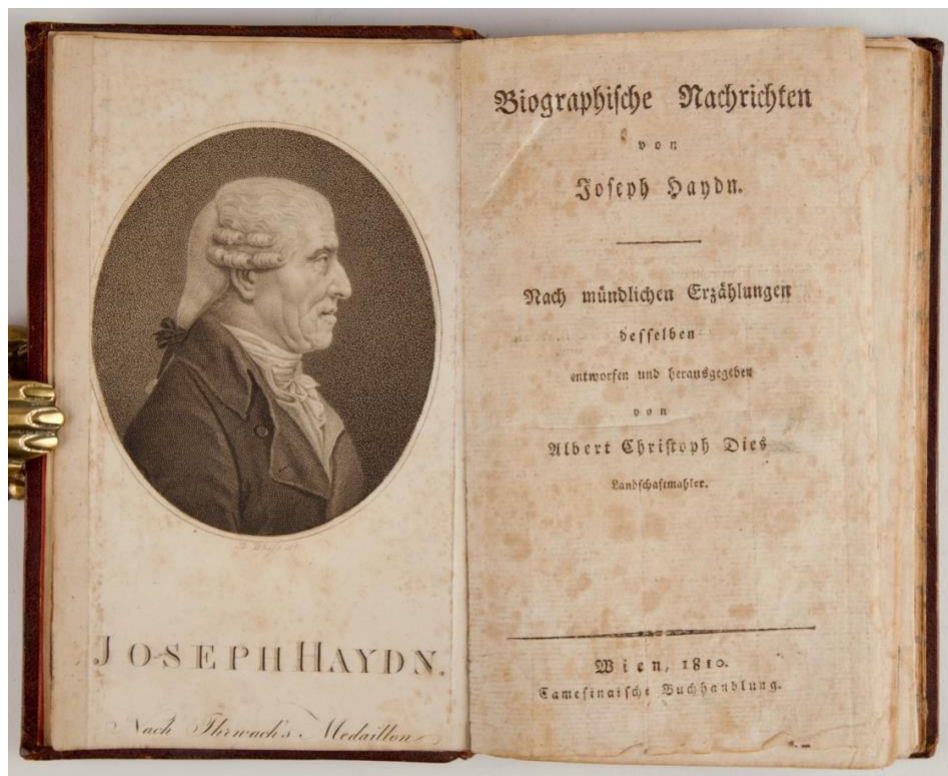
Octavo. Dark blue calf-backed marbled boards, spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto title, verso publisher's note), [v]-viii, 298, [i], (errata), [ii] ("Contorni delle Medaglie") [i] (blank) pp. Binding slightly worn, rubbed, and bumped. Some minor wear and foxing but in very good condition overall.

First Edition of one of the first biographical accounts of Haydn, preceded only by the far less important biographical pieces by Framery and Le Breton. Wolffheim II, 523. The present work was translated into English in 1839 as *The Life of Haydn in Letters*.

Carpani was an Italian librettist, critic and poet. "*Among various writings, two books are particularly important: Le Haydine ... and Le Rossininane ossia lettere musico-teatrali. ... The former was plagiarized by Stendhal and this created a lively controversy. These books show that Carpani was very knowledgeable about all contemporary music and an astute judge of the renewal movement in the early 19th century. He was in touch with all the major composers of his period, and accompanied Rossini on his celebrated visit to Beethoven in 1822.*" TNG Vol. 3, p. 818.

Bound with:

Majer, Andrea 1765-1837. *Discorse sulla Origine Progressi e Stato Attuale della Musica Italiana*. Padova: Minerva, 1821. 1f. (recto title, verso quotation from Quintil), 3-173, [i] ("Avvertimento"), 1f. (recto "Indice," verso colophon "Della Nuova Società Tipografica in Ditta N.Z. Bettoni e Compagni, 1821"). First Edition. OCLC (copies in France and Italy only). With the fine engraved half-length frontispiece portrait of Haydn by J. Neidl after Zitterer often lacking. (39523) \$650



Early Biographical Account of the Composer

66. [HAYDN]. Dies, Albert Christoph 1755-1822

Biographische Nachrichten von Joseph Haydn. Nach mündlichen Erzählungen desselben entworfen und herausgegeben. Wien: Camesinische Buchhandlung, 1810.

Octavo. Full 19th century dark red calf with gilt rules and blindstamping to boards, titling gilt to upper, dark red doublure endpapers. Preserved in a modern quarter brown mid-tan leather clamshell box with dark ivory linen boards, titling gilt to spine. 1f. (fine engraved frontispiece portrait of Haydn by D. Weiss after Ihrwack's medallion), 1f. (recto title, verso 3-line verse by D. Tomas de Yriarte), 1f. (recto dedication, verso blank), [v]-x, [11]-220 pp. + 1 folding plate of engraved music. Binding slightly worn, rubbed, and bumped. Minor to moderate foxing throughout; small tear to lower outer corner of pp. 157/158 with no loss of text; frontispiece loose.

First Edition. Catalogue of the Printed Books in the British Museum. Accessions Third Series ... Books in the Hirsch Library. P. 118. Eitner III, p. 197.

Dies was a German writer, composer and painter. *"Esterhazy sponsored the publication of his Biographische Nachrichten von Joseph Haydn ... for which Dies collected material from 30 conversations with the aged composer. Because of its factual tone and the typically Classical standpoint of its aesthetic judgments, this work occupies a significant position in early Haydn literature alongside Griesinger and Carpani. ... Many Haydn documents appeared for the first time in the Nachrichten, and it contains a 'list of all the works Haydn composed in London', taken from the lost London notebook."* Horst Seeger in *Grove Music Online* (40444) \$850

ICONOGRAPHY

Items 67 - 78

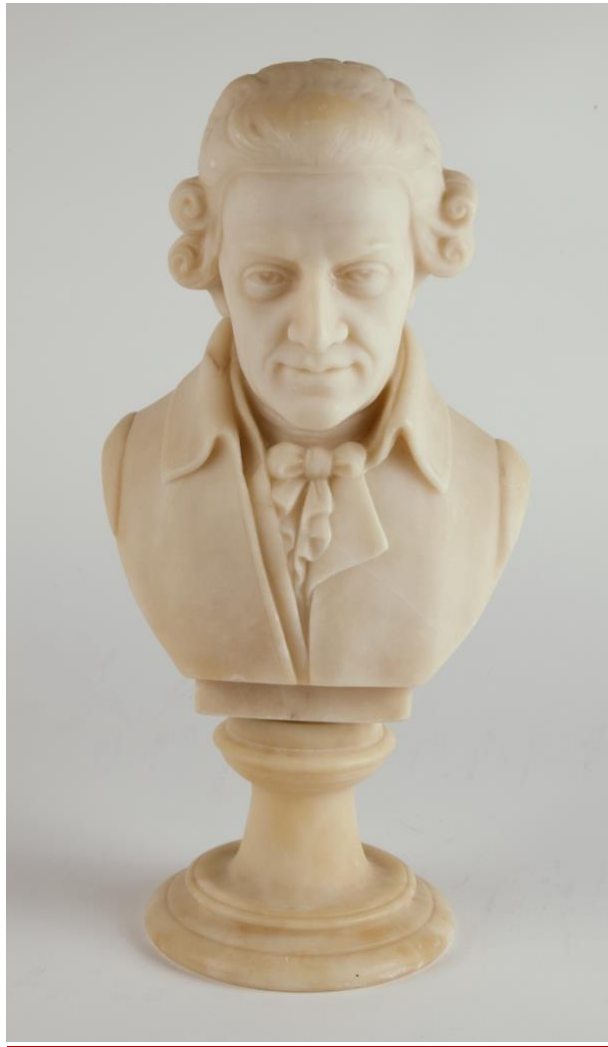


PAINTING

67. *Original small oval portrait painting on ivory.* [?]Paris, late 19th century. Signed [?]"Tegner."

The composer is depicted quarter-length, turned left. He wears a wig tied with a ribbon at back, a wide-lapeled jacket with buttons, and a jabot. Painting ca. 84 x 64 mm, overall size 141 x 123 mm. Inset into a thin oval frame with floral motifs surrounded by small pieces of ivory over wood with decorative lined border; excerpt of old newspaper or magazine article to verso with "Josef Haydn 1732-1809" in manuscript to upper margin. Slightly worn; several pieces of ivory slightly lifted.

Quite a delicate and attractive rendering, possibly based on the engraving by Pierre-Narcis Guérin published by Pleyel after the lost drawing from 1800/1801 by Louis Darcis. See Somfai: *Joseph Haydn: His Life in Contemporary Pictures*, p. 217, 24. (40488) \$150



BUST

68. *Fine [?]19th century marble bust sculpture of the composer possibly after the wax portrait bust by Franz Christian Thaller of ca. 1799.*

Head and shoulders, facing forward and wearing a wig tired at back, open collared coat, blouse and jabot. Height 9.5". Marble circular base 3.8". Overall height 13". Weight 11 lbs. Attractive patina. Incised on front at the bottom: "Haydn." Small repair to upper right collar. Several minor abrasions. Very good overall.

For an illustration of the Thaller bust, see Robbins Landon: *Haydn A Documentary Study*, p. 149. (40482) \$400



PRINTS

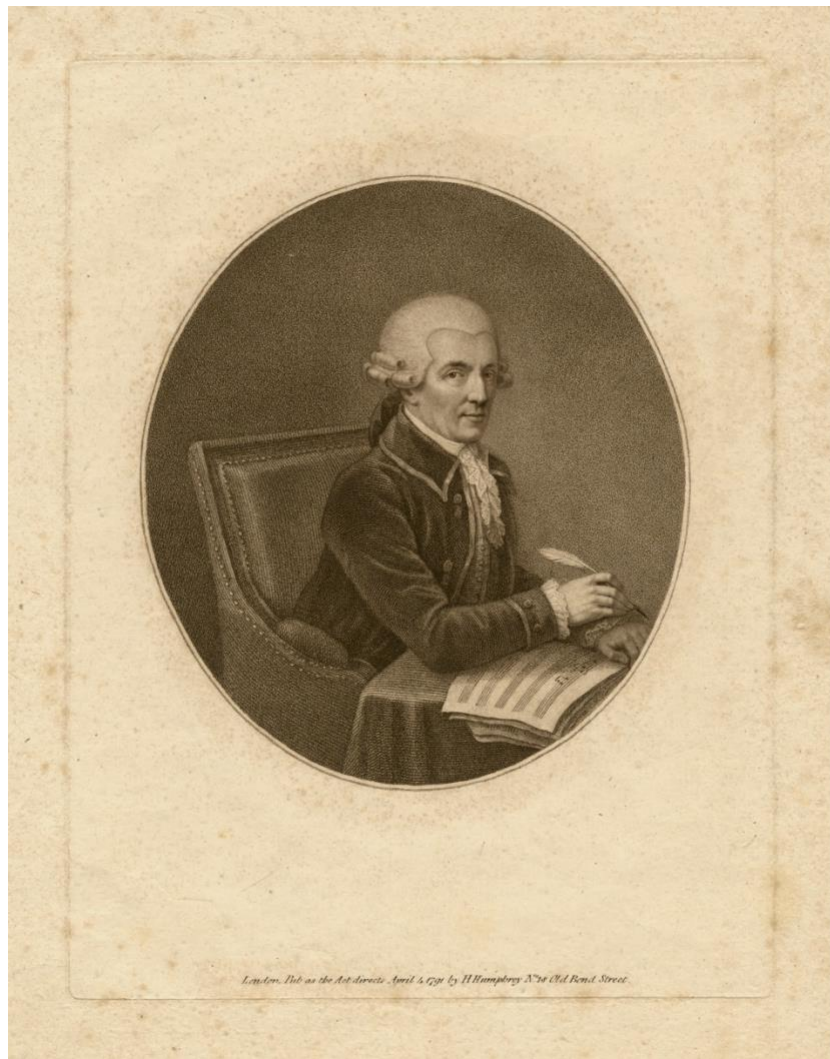
69. *Haydn, The Celebrated Musician.* Portrait engraving of Joseph Haydn by Page. [?]London, [after 1781].

The composer is depicted within a circular frame, half-length, turned quarter right. He wears a wig, a buttoned jacket, waist coat, shirt, and jabot. Musical instruments, manuscript music, and a wreath lie atop a large stone structure below the border, with a female figure ([?]Euterpe) holding a flute in the background surrounded by trees and draper. Sheet size 190 x 113 mm. On laid paper.

Trimmed to within platemark; remnant of mounting tape to blank verso.

Somfai: *Joseph Haydn: His Life in Contemporary Pictures*, pp. 83 and 213. V & A Museum accession number S.429-2015.

A reworking in reverse of the engraving by Johann Ernst Mansfield published by Artaria in Vienna in ca. 1781 after a lost painting sent to Vienna from the Eszterháza Palace. It represents Haydn at the age of 49. (40492) \$265

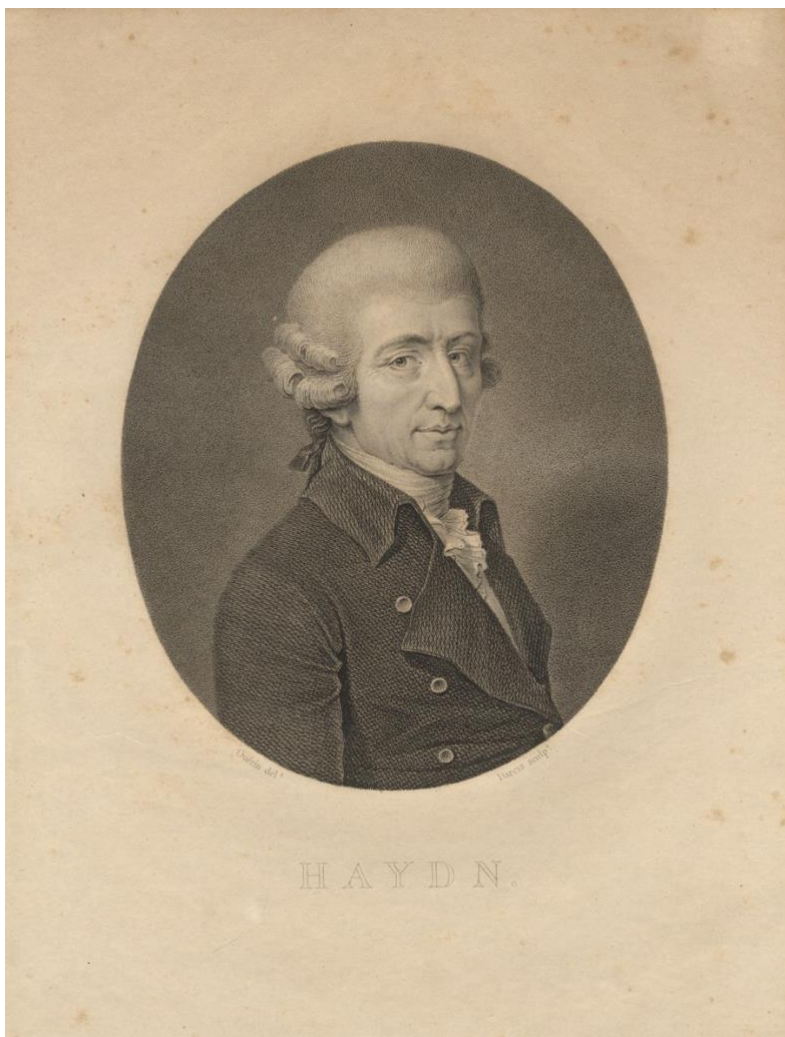


70. *Fine circular stipple-engraved portrait by Francesco Bartolozzi after the lost miniature painting by A. M. Ott. London: Pub. as the Act directs April 4, 1791 by H[annah] Humphrey No. 18 Old Bond Street, 1791.*

Folio. Image size 51 x 189 mm, sheet size 333 x 228 mm. On laid paper. Watermark indecipherable. The composer is depicted seated in a plush high-backed chair, turned left, with head turned slightly right towards the viewer. He wears a wig, high-collared jacket, waistcoat, shirt, and jabot. His left hand rests on a sheaf of musical manuscripts while his right holds a quill pen. Slightly foxed; remnants of mounting paper to upper blank margin of verso. Proof copy, with printed publication details but before additional details as found in the copy at the Yale Center for British Art: along lower left border of oval image "A. M. Ott pinxt. Painter to the Duke of Orleans;" along lower right border of oval image: "F. Bartolozzi sculpt. Historical Engraver to his Majesty;" and at lower center: "GIUSEPPE HAYDN."

Somfai: *Joseph Haydn: His Life in Contemporary Pictures*, p. 213, 7a. British Museum registration number K.67.217 (proof copy before letters).

Bartolozzi (1728-1815), a noted engraver and etcher, was born in Florence and worked there as well as in Rome and Venice. He moved to London in 1764 where he became quite well known, producing fine engravings including book illustrations and concert tickets.
(40490) \$600

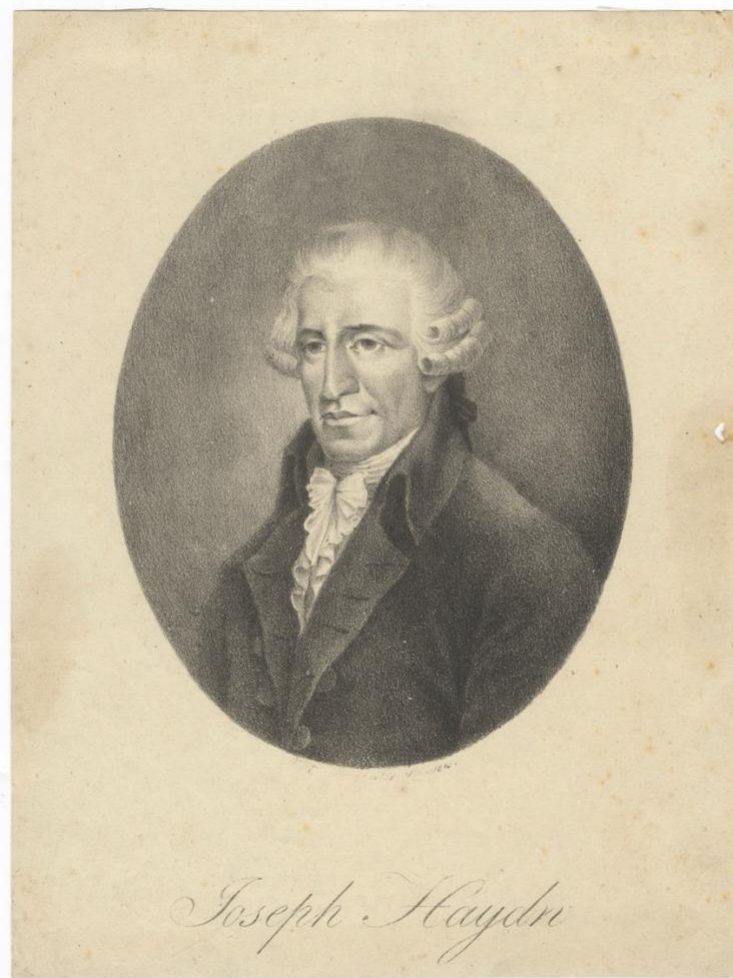


71. *Oval portrait engraving by Louis Darcis after a drawing by François Guérin. Paris, ca. 1800-1810.*

The composer is depicted half-length, turned quarter left with his head turned slightly right towards the viewer. He wears a wig tied with a ribbon at back, a high collared wide-lapelled jacket with buttons, and a jabot. With "HAYDN" printed below the image. Image size 170 x 143 mm, sheet size 273 x 212 mm. On wove paper. Minor browning and foxing, more evident to verso; trimmed to just within plate mark.

Somfai: *Joseph Haydn: His Life in Contemporary Pictures*, pp. 186 and 217, 24.

This image appears in the early 19th century Pleyel edition of the complete quartets. (40493) \$300



72. *Oval lithographic portrait.* [?]Paris, ca. 1815.

The composer is depicted quarter-length, turned right. He wears a wig tied with a ribbon tie at back, an open high-collared jacket with buttons, and a jabot. With "Joseph Haydn" printed below image. Image size 80 x 145 mm, sheet size 270 x 223 mm. Some minor foxing; small hole to blank right margin; staining and remnants of mounting paper to verso. Letters, possibly with artist's name, have dropped out, with only the date of 1815 visible immediately below the portrait. (40489) \$125

73. *Two hand-colored lithographic illustrations depicting Haydn's birth and death places.* Vienna, 1840.

Excerpted from the scarce publication *Denkschrift zur 25 jährigen Jubelfeier der Gesellschaft der Musikfreunde des Oesterreichischen Kaiserstaates, durch die Aufführung der Schöpfung am 5 November 1837. Von einem Kunstfreunde (J. Ritter von Lucam)*, Wien 1840.



The first plate is a rendering by Berndt depicting the house and environs in the Austrian village of Rohrau in Lower Austria near the Hungarian border where Haydn was born on 31 March 1732. Image size 90 x 164 mm, sheet size 122 x 180 mm. The second plate depicts Haydn's home in Gumpendorf, an area of Vienna, where Haydn lived for the last 10 years of his life and where he died on 31 May 1809. Image size 92 x 167 mm, sheet size 134 x 203 mm. With contemporary hand coloring. Both plates slightly worn, foxed, and stained.

See Somfai: *Joseph Haydn: His Life in Contemporary Pictures*, pp. 2 and 167. (40491)

\$150

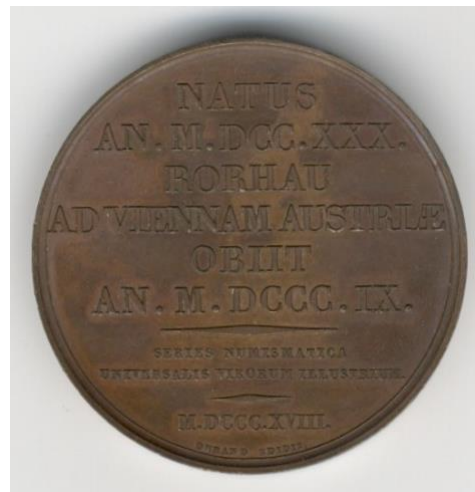
MEDALS



74. *Small commemorative iron medal designed by C. Voigt issued upon the composer's death in 1809.*

28.5 mm. Recto: Bust profile portrait, looking left, with text IOSEPH HAYDN GEBOR. D. 31 MAERZ 1733[!], signed in smaller letters G. L. DIR. Verso: Lyre design and text ZUR HEIMAT DER TOENE D. 31. MAY 1809. Slightly worn.

Rare variant without artist's name and with an incorrect birth year. Andorfer and Epstein: *Musiker in Nummis*, 135. Niggel: *Musiker Medaillen*, 899. (40486) \$125



75. *Fine portrait medal in bronze by French sculptor and medal engraver Jacques-Édouard Gatteaux (1788-1881). [Paris], 1818.*

41 mm. Recto: Bust profile portrait in relief depicting the composer head-and-shoulders, facing left, with text JOSEPHUS to left and HAYDN to right of portrait, artist's name E.

GATTEAUX to foot. Verso: Text NATUS / AN. M.DCC.XXX[!]. / RORHAU / AD VIENNAM AUSTRIÆ / OBIIT/ AN. M. DCCC.IX / - / SERIES NUMISMATICA / UNIVERSALIS VIRORUM ILLUSTRUM. / - / M.DCCC.XVIII with DURAND EDIDIT in smaller font below. Slightly worn.

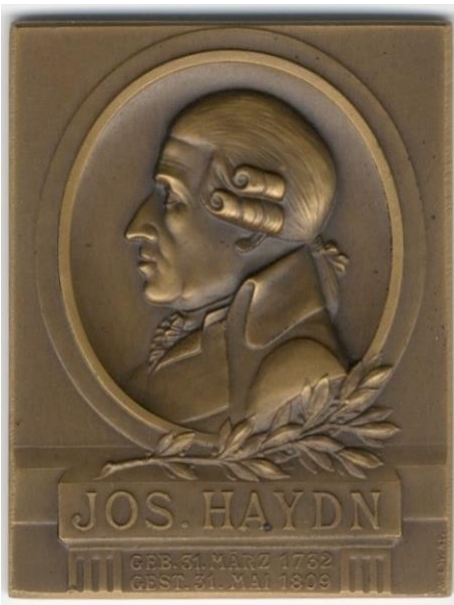
Rare. Andorfer and Epstein: *Musica in Nummis*, 137. Niggel: *Musiker Medaillen*, 865. (40483) \$275



76. Fine portrait medal in bronze of the composer by French sculptor and medal engraver Jacques-Édouard Gatteaux (1788-1881). [Paris], ca. 1818.

42 mm. Recto: Bust profile portrait in relief depicting the composer head-and-shoulders, facing left, with text JOSEPHUS to left and HAYDN to right of portrait, artist's name E. GATTEAUX F[ecit] to foot. Verso: Text to outer border NE EN 1732 A ROHRAU (AUTRICHE) and to lower border MORT EN 1809; text within border: SURNOMME / LE PERE / DE LA SYMPHONIE / - / QUATUORS. CONCERTOS. SONATES / PLUS DE CENT SYMPHONIES/ OPERAS ITALIENS ET ALLEMANDS / DEUX TE DEUM / MESSES ET ORATORIOS / LE RETOUR DE TOBIE / LE STABAT. LE CREATION / LES SEPT DERNIERES PAROLES / DE JESUS-CHRIST / LES SAISONS. With GUIVERE incised to side of medal. Minor wear and discoloration.

Rare variant version. Andorfer and Epstein: *Musica in Nummis*, 462. Niggel: *Musiker Medaillen*, 866. (40484) \$200



77. *Single-sided rectangular bronze medal with a profile portrait of the composer by J. von Rudolf Mayer and Franz Wilhelm. [?]Stuttgart, ca. 1900.*

50 x 38 mm. Head-and-shoulders portrait, looking left, dressed in a high-collared coat and jabot and wearing a wig. A laurel branch is at the lower edge of the circular frame, with "JOS. HAYDN" and his birth and death dates beneath the portrait and the artists' initials along lower right edge.

Niggel 883. (40485)

\$90



78. *Single-sided portrait medal in bronze. Ca. 1950.*

40 mm. Bust profile portrait, looking right, with text "JOS. HAYDN" to left of figure. No artist or designer name. Slightly worn.

Not located in Niggel. (40487)

\$45



