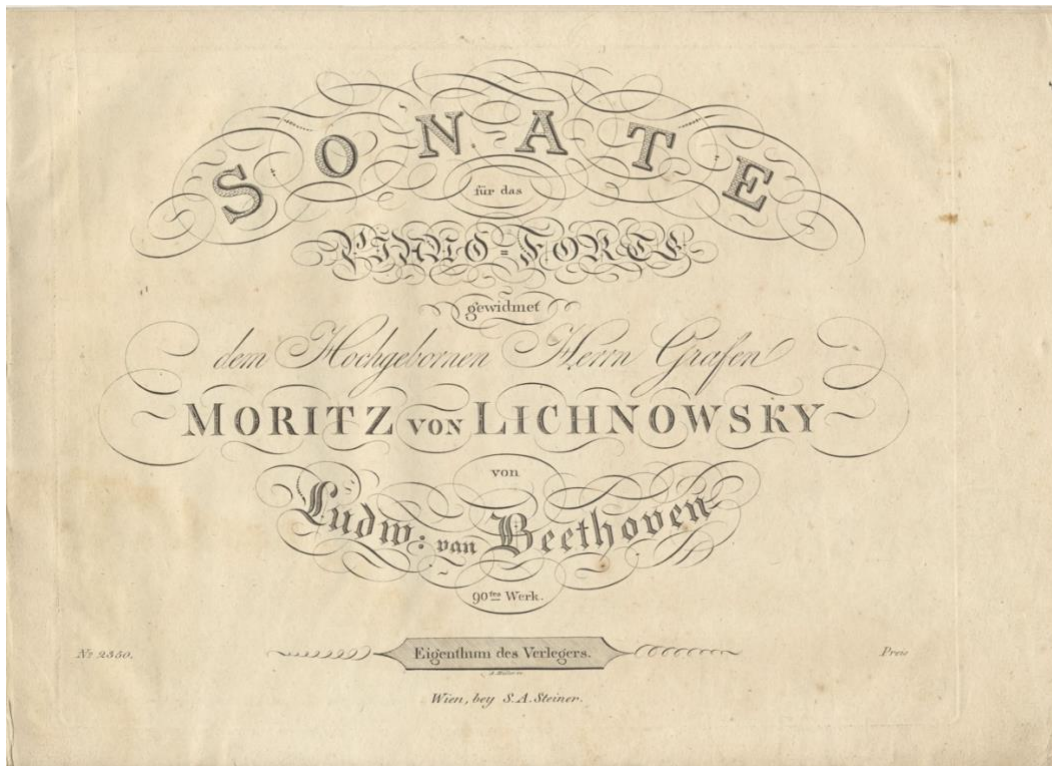


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Item 29

Catalogue 111

BEETHOVEN

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FIRST AND EARLY EDITIONS

Items 1-40

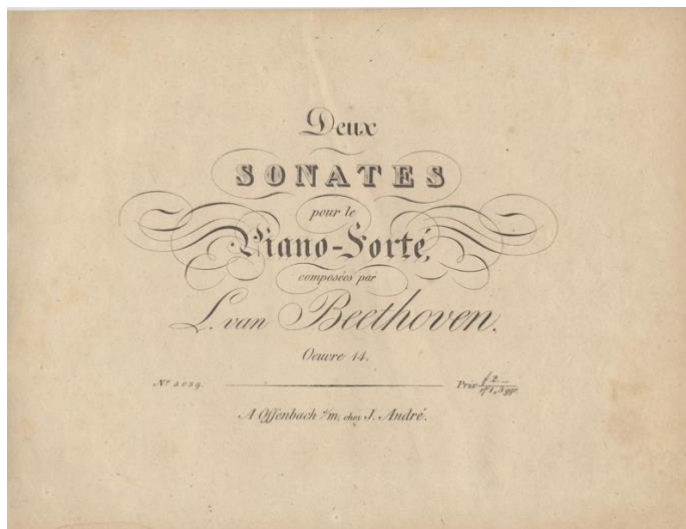
1. [Op. 4]. *Grand Quintetto ... arrangé pour le Piano à quatre mains ... Op. 4. Pr. 2 Thlr.* [Piano 4-hands].

Leipzig: Breitkopf & Härtel [PN 7457], [ca. 1865].

Oblong folio. [1] (title), 2-43, [1] (publisher's catalog) pp. Engraved. Handstamps of publisher ("B&H") and music seller ("Edw. Schuberth & Co") to foot of title. Spine frayed reinforced with brown paper tape. Lower margin of outer leaves slightly frayed; light browning to margins; occasional offsetting.

Later edition, later issue.

Beethoven's Op. 4 was first published in 1796 by Artaria in Vienna. Breitkopf published a 4-hand piano arrangement by J. P. Schmidt in 1827 (PN 4256). The present edition was first published in 1846, arranger unknown. (33109) \$50



2. [Op. 14, nos. 1 and 2]. *Deux Sonates pour le Piano-Forte ... Oeuvre 14 ... Prix f2. _ r11., 3ggr.*

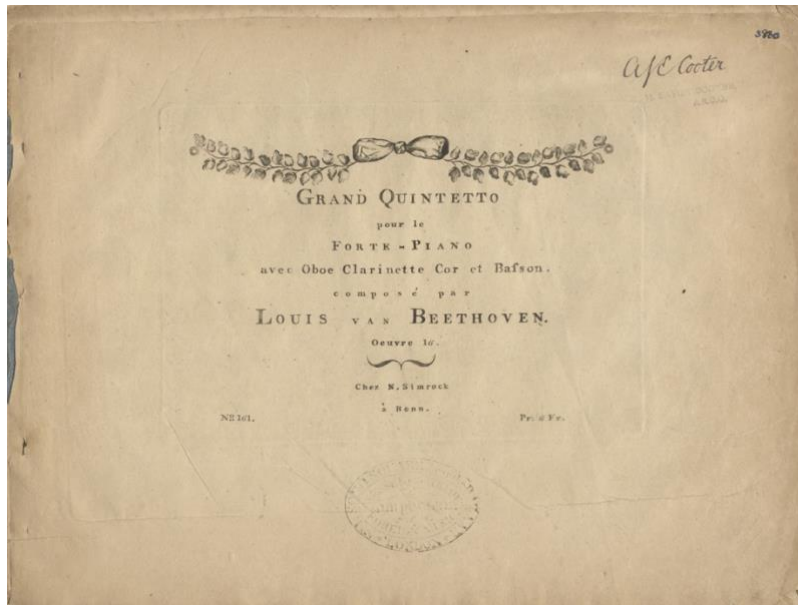
Offenbach a/m: chez J. André [PN 3059], ca. 1830.

Oblong folio. Disbound. 1f. (recto title, verso blank), [i] (blank), 4-27, [i] (blank) pp. Lithographed throughout. Occasional fingerings added in pencil to first sonata. Slightly worn and foxed.

Later edition, second issue. LvBWV I, p. 75.

The first edition was published by T. Mollo & Comp. in 1799. The first sonata was dedicated to Prince Lichnowsky and the second to Baroness Josefine von Braun.

The sonatas are in E and G major; in 1802, Beethoven arranged the first of these sonatas for string quartet transposing it from E to F major. (40823) \$150



“Invites Comparison With a Similar Work by Mozart”

3. [Op. 16]. *Grand Quintetto pour le Forte-Piano avec Oboe Clarinette Cor et Basson ... Oeuvre 16. ... Pr: 6 Fr.* [Set of parts].

Bonn: Chez N. Simrock [PN 161], [1802].

Piano part oblong folio, other parts upright folio. Sewn. Engraved throughout.

Forte-Piano: 1f. (recto title, verso blank), 3-21, [i] (blank) pp. Oval handstamp to blank foot of title.

Oboe: 4 pp.

Clarinetto in B: 4 pp.

Corno in Es: 4 pp.

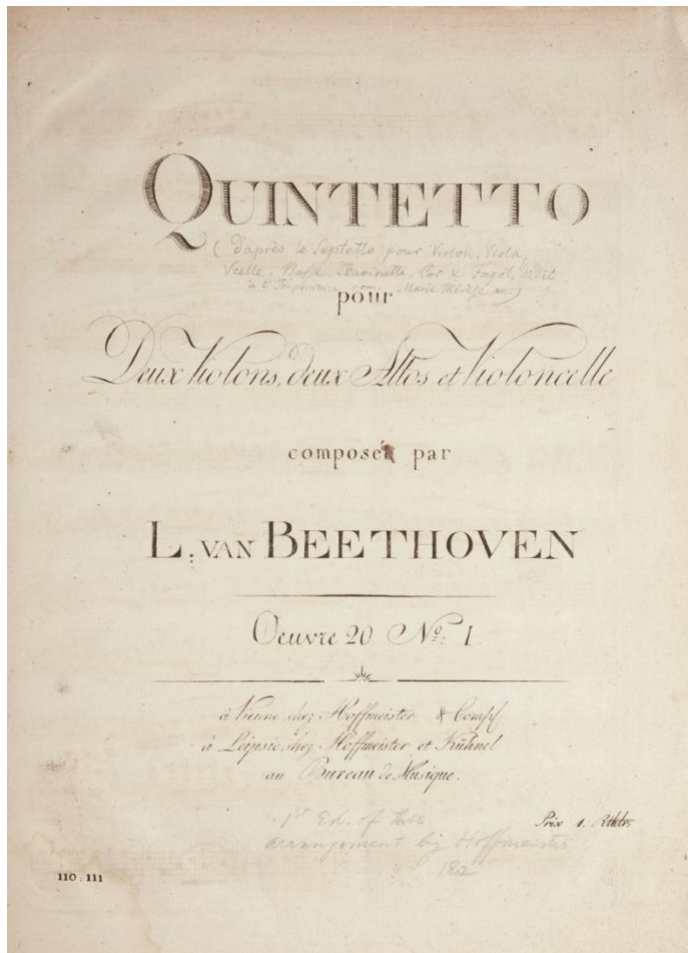
Fagotto: 4 pp.

"A [?S] E Cooter" in manuscript to upper outer corner of title, with handstamp "H. Eaton Cooter A.R.C.O." beneath (possibly the bass singer active in England at the turn of the 20th century); "3830" in manuscript to head of title of piano part and first pages of other parts. Faded handstamp of a 19th century musicseller to foot of title. Occasional minor wear and soiling; some corners of wind parts creased; lower margin of title slightly ragged with minor loss, remnants of early blue wrapper to spine, stitching loose, with small binder's holes to inner margins; small dampstain to blank lower edges of final three leaves of piano part ; small stain to blank outer margin of p. 3 of fagotto part.

Second edition. LvBWV I, p. 87. Hoboken 2, 80.

"A deliberate campaign to annex all current musical genres can be read into Beethoven's activities in these [early Vienna period] years. He wrote an effective concert aria – a scena and rondò – to a text adapted from Metastasio, *Ah! perfido*, some deft little songs to lyrics by Goethe, and an interesting extended lied, the once-popular *Adelaide*. He produced two rather Mozartian piano concertos, one of them (the B $\flat$, op.19) evidently revised several times from a Bonn original, and a good deal of miscellaneous wind music, including a *Quintet for Piano and Wind* op.16 which incautiously invites comparison with a similar work by Mozart (K452)." Joseph Kerman, Alan Tyson, Scott G. Burnham, Douglas Johnson, and William Drabkin in *Grove Music Online* (40802)

\$700



"The High Point of [the] Early Cycle of Chamber Works of Beethoven"

4. [Op. 20]. *Quintetto pour Deux Violons, deux Altos et Violoncelle ... Oeuvre 20 No. [I-II] Prix 1. Rthlr.* [Set of parts].

Vienne; Leipsic: Hoffmeister & Comp.; Hoffmeister et Kühnel au Bureau de Musique [PNs 110 and 111], July 1802.

Folio. Stiff marbled wrappers. The first violin part of each set bound, the other parts loosely laid in. Ownership signature and date ([?]"C. Iken Nov. 1810") to front pastedowns. Occasional performance markings in pencil to first violin parts. Wrappers of first set separated at spine. Slightly worn. In very good condition overall.

Quintet No. 1

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

Violin II: 4 pp.

Viola I: 4 pp.

Viola II: 4 pp.

Violoncello: 3 pp.

Quintet No. 2

Violin I: 1f. (title), 3-7 pp.

Violin II: 4 pp.

Viola I: 4 pp.

Viola II: 3 pp.

Violoncello: 3 pp.

Together with:

An early 19th century manuscript part for violin (or flute) based on the original septet arrangement. Folio. 10 pp. Incorrectly marked Op. 15. With manuscript note to upper outer margin "Diese Stimme kann zum Theil auch von der Flöte gespielt werden."

First Editions of these arrangements made by the publisher Franz Anton Hoffmeister with Beethoven's approval, based on the work originally composed by Beethoven as a septet for strings and winds and published just one month earlier by Hoffmeister. LvBWV I, pp. 118 and 121-22. Hoboken 2, 118.

"The Septet ... Opus 20, is contemporaneous with the First Symphony and is the high point of [the] early cycle of chamber works of Beethoven." Scherman and Biancolli: *The Beethoven Companion*, p. 199. (40950) \$850

5. [Op. 20, nos. 1 and 2]. *Quintetto pour 2 Violons, 2 Violes et Violoncelle ... Oeuv. 20 No. [1-2]. Pr. 1 Rthlr.* [Parts].

Leipzig: Bureau de Musique de C.F. Peters [PNs 110, 111], [ca. 1850-1860].

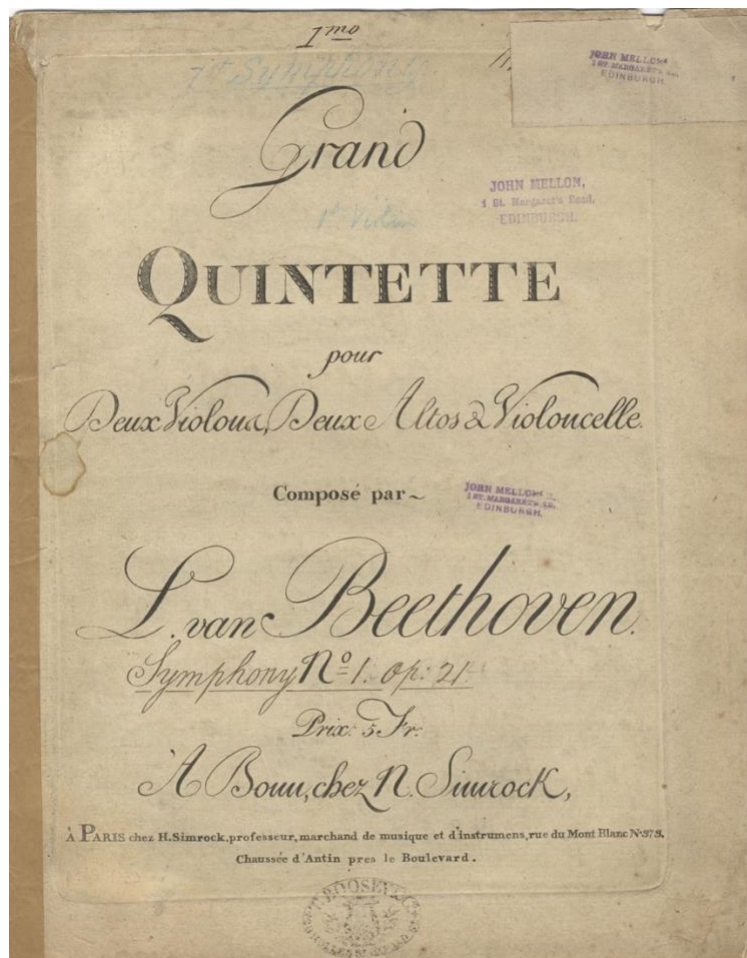
2 volumes. Folio. Unbound, as issued. Titling to Violin I parts. Spines of Violin I parts reinforced with matching paper tape. Slight wear and soiling to blank margins.

Vol. I: [8], 4, 4, 4, [4] pp. Engraved.

Vol. II: [8], 4, 4, 4, [4] pp. Transfer.

An arrangement of the op. 20 Septet. (32298)

\$65



6. [Op. 21]. *Grand Quintette pour Deux Violons, Deux Altos & Violoncelle ... [Symphony] No [1. Op: 21] Prix: 5 Fr.* [Set of parts].

Bonn: chez N. Simrock [PN 371], 1803.

Folio. Unbound as issued. Manuscript titling and markings in blue and gray pencil to titles, blank pages, and occasionally within parts. Spine to first violin part reinforced with old paper tape. Slightly worn and soiled; early signature to title obscured by paper overpaste, with Boosey and Co. oval handstamp to blank lower margin; multiple ownership handstamps of John Mellon, Edinburgh, in purple ink. Quite a good copy overall, with strong impression.

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

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

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

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

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

Engraved throughout.

Second edition, first issue, of this arrangement, preceded by an edition published in Vienna by Mollo in 1802. LvBWV I, p. 130. (40952). \$600



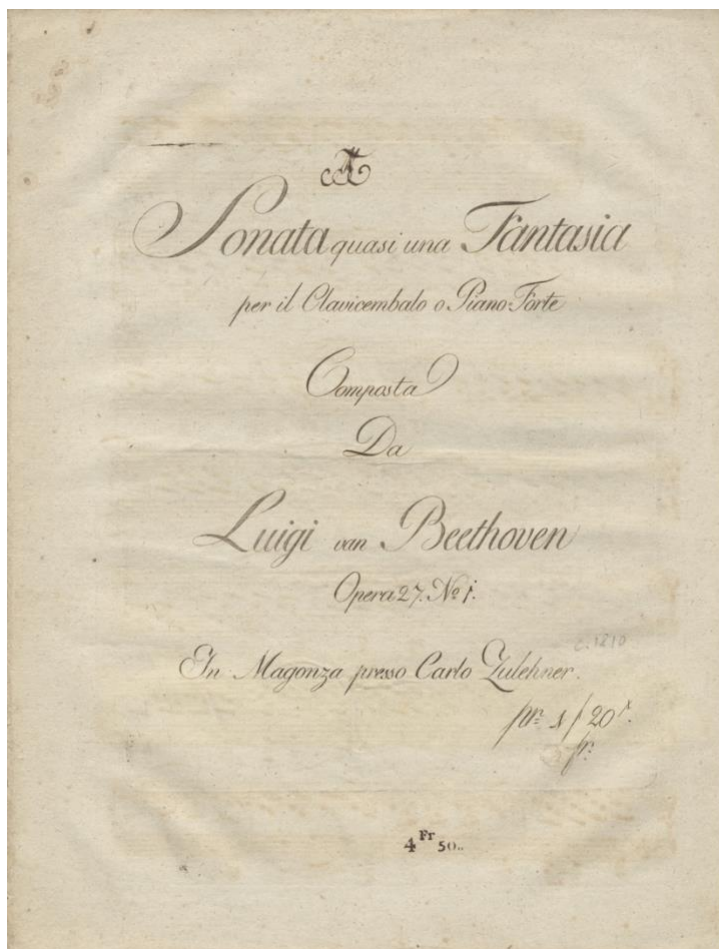
7. [Op. 24]. *Sonate pour Pianoforte avec un Violon Oeuv. XXIV. Pr. 1 Rth.* [Parts].

Leipzig: A. Kühnel, Bureau de Musique [PN 835], [1810].

Folio. Contemporary green boards with cut paper label titled in manuscript to upper. Piano: [1] (title), 2-17, [i] (blank); Violin: [1] (blank, with titling in manuscript), 2-7, [i] (blank) pp. Boards worn, rubbed, and bumped; spine of violin part reinforced with early green paper. Browned and soiled; margins dampstained; edges of piano part with some small tears and chips; contemporary owner's name in manuscript ("Fr. Reichardt") and small oval publisher's blindstamp to lower outer corner of title; occasional early pencilled fingering; first leaf of violin part stained, small overpaste with "Sonata" in manuscript to head; pp. 2-3 with bars numbered in blue ink.

Revised version of the Zulehner edition. LvBWV I, p. 144. (33103)

\$350



The Moonlight Sonata
“A Description that Would go on to
Outlive the Composer”

8. [Op. 27, no. 2]. *Sonata quasi una Fantasia per il Clavicembalo o Piano-Forte ... Opera 27. No. [1][!2]. Pr 1f. 20 x [blank] fr.*

Magonza: Carlo Zulehner [PN 11], [ca. 1802].

Folio. Disbound. [i] (title), 2-14 pp. Engraved throughout. With monogram in contemporary manuscript [?] "AT" to head of title and handstamp "4 Fr. 50 .." to blank lower margin. First leaf detached. Occasional wear; minor foxing to blank margins; first leaf detached.

Early edition, published in the same year as the first edition. LvBWV I, p. 164.

"From [Beethoven's] success at combining tradition and exploration and personal expression, he came to be regarded as the dominant musical figure of the 19th century, and scarcely any significant composer since his time has escaped his influence or failed to acknowledge it. For the respect his works have commanded of musicians, and the

popularity they have enjoyed among wider audiences, he is probably the most admired composer in the history of Western music. ... The opening reverie of the 'Moonlight' is such a startling conception, even today, that Beethoven's very careful plotting of the sequence of the movements in this sonata seems to pale by comparison. Unprecedented for a sonata opening is the half-improvisatory texture, the unity of mood, and especially the mood itself – that romantic mestizia which will have overwhelmed all but the stoniest of listeners by the end of the melody's first phrase." Joseph Kerman, Alan Tyson, Scott G. Burnham, Douglas Johnson, and William Drabkin in *Grove Music Online*

"Composed between 1801 and 1802, this popular piece is one of Beethoven's best known piano works. Despite its nickname, in Beethoven's mind this was never the 'Moonlight' Sonata. Instead, the rather pedestrian title of Piano Sonata No. 14 was what the composer seemed perfectly content with. But when the German critic Ludwig Rellstab described the sonata's famous opening movement as being akin to moonlight flickering across Lake Lucerne, he created a description that would go on to outlive the composer." ClassicFM website

An early edition of one of Beethoven's most iconic pieces. (40797)

\$850

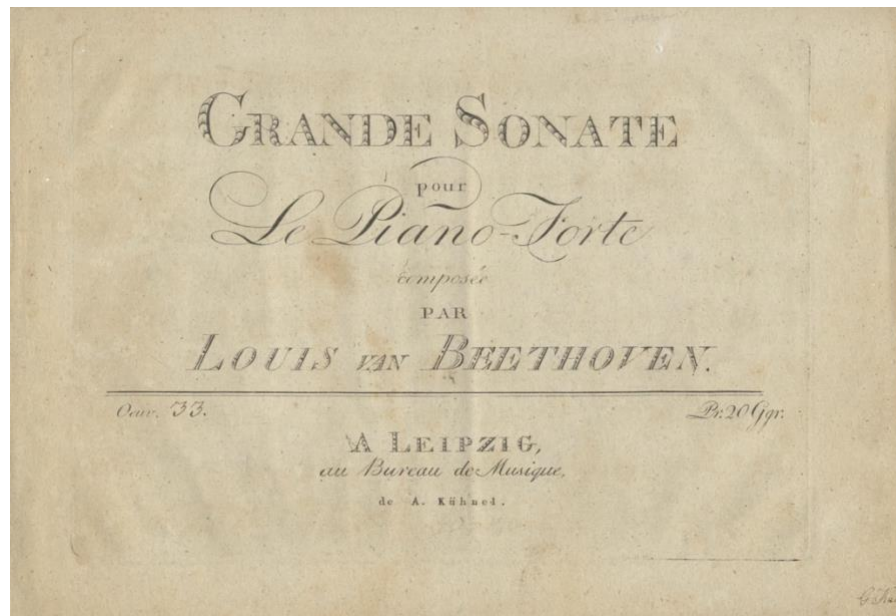
9. [Op. 29, no. 2]. *[Sonate (in D-moll) für das Piano-Forte. 29tes Werk, no. 2].*

Wien: bei Tobias Haslinger, [ca. 1825].

Folio. Disbound. 1f. (recto decorative series title printed in black and sepia with star pattern, clouds, lyre, butterfly, and coat of arms to foot, verso blank), [iii] (blank), 2-21, [i] (blank) pp. Engraved throughout. With ownership inscription to lower outer corner of title cancelled, "7" in black ink. Minor soiling and small stains; small tears to blank inner margin of title. With incorrect series title ("Sonate in As dur für das Piano-Forte ... 26tes Werk. Preis fl C.M.") .

OCLC 20971308. Worldcat (two copies in the U.S., at Duke University and San Jose State University).

"... it is the impassioned second sonata, in D minor and in three movements, that is the best known of the set. The first movement of the D-minor sonata opens with an unusual alternation of an arpeggiated recitative-Largo and an agitated Allegro and omits the traditional second theme. ... The dancing, triumphant Allegretto is one of Beethoven's most successful finales, foreshadowing the transfigured waltz movement that closes the String Quartet in A minor, op. 132." Solomon: *Beethoven*, p. 140. (40838) \$75



The Hunt Sonata

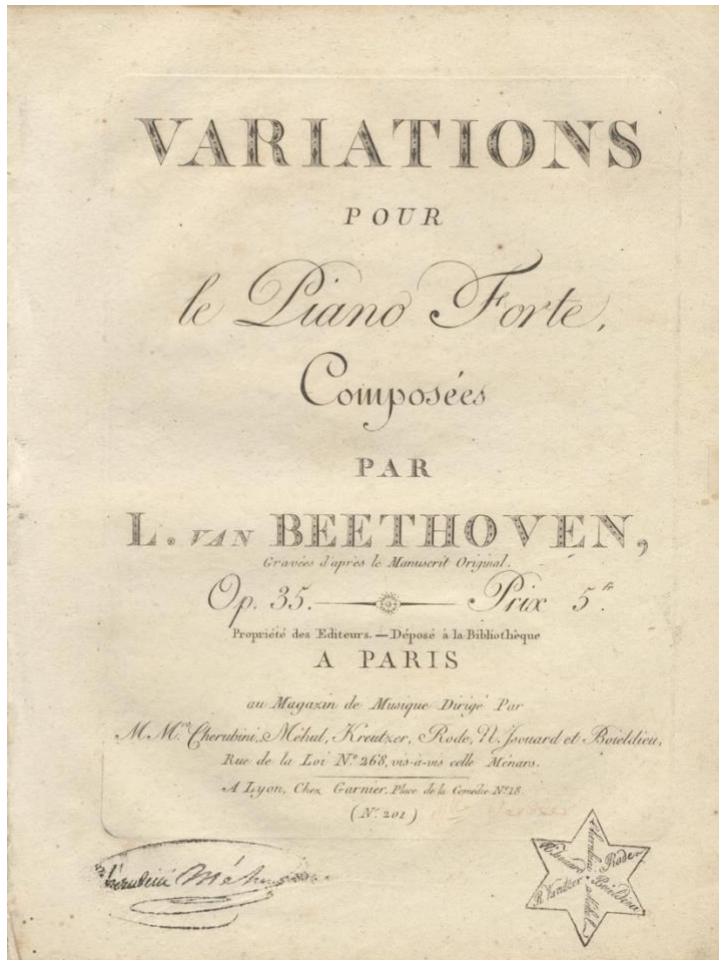
10. [Op. 31, no. 3]. *Grande Sonate pour le Piano-Forte ... Oeuv. [33.] [Op. 31, no. 3] ... Pr. 20 Ggr.*

Leipzig: Bureau de Musique de A. Kühnel [PN 495], [1806].

Oblong folio. Unbound. [i] (title), 2-19, [i] (blank) pp. Engraved throughout. With early signature [?]"G Kei" to lower outer corner of title. Occasional foxing; first and last leaves detached with minor paper loss to blank margin of final leaf.

Third edition. LvBWV I, p. 189.

The sonata is comprised of four movements *Allegro*, *Scherzo Allegretto vivace*, *Menuetto Moderato e grazioso*, and *Presto con fuoco*. The first movement begins arrestingly, with an iconic interrogative musical gesture. The sonata has been traditionally nicknamed the *Hunt* due to the presence of the themes that resemble hunting calls. (40796) \$600



The Eroica Variations

11. [Op. 35]. *Variations pour le Piano Forte ... Gravées d'après le Manuscrit Original. Op. 35. Prix 5 fr. Propriété des Editeurs - Déposé à la Bibliothèque ... (No. 201).*

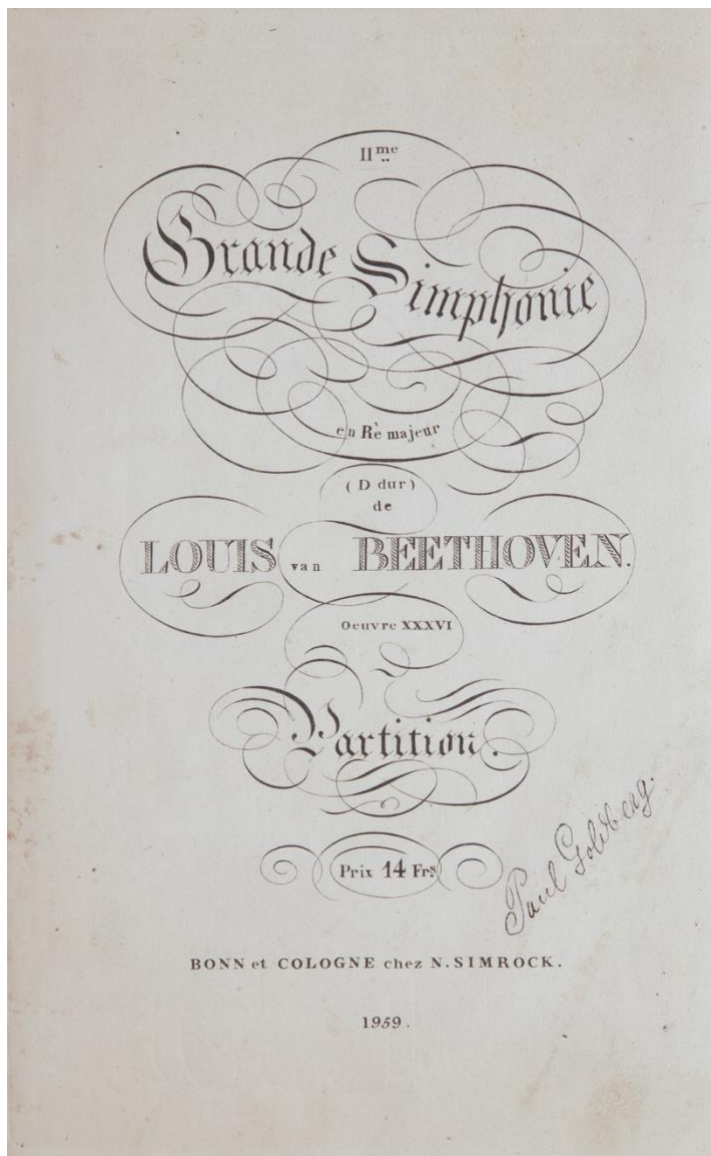
Paris: au Magasin de Musique Dirigé Par M. Mrs. Cherubini, Méhul, Kreutzer, Rode, N. Isouard et Boildieu Rue de la Loi No. 268, vis-à-vis celle Ménars. A Lyon, Chez Garnier, Place de la Comédie No. 18 [PN 201], [1803/1804].

Folio. Disbound. 1f. (recto title, verso blank), [i] (blank), 2-21, [i] (blank) pp. Engraved throughout. Facsimile signature handstamp of Méhul and publisher's star-shaped handstamp to foot of title; faint early inscription in orange pencil under imprint "Mlle. Vernier." Occasional minor wear and foxing; small paper repair to blank outer margin of title.

First French edition, published approximately one year after the first edition by Breitkopf & Härtel in Leipzig. LvBWV I, p. 206.

The piece has come to be called the *Eroica Variations* as the opening bass line of the piece was later used in Beethoven's *Eroica Symphony*, Op. 55.

"The opus 35 Variations are of particular interest by virtue of their use of compositional procedures - fugue, chaconne, harmonic variation - identified with the Baroque composers. 'The introduction to these grand variations, ...' wrote Beethoven, 'begins with the bass of the theme and eventually develops into two, three, and four parts; and not till then does the theme appear; which again can not be called a variation.' It remains tantalizingly ambiguous whether the grotesque bass melody is the theme or the harmony of a theme that has yet to materialize." Solomon: *Beethoven*, p. 131. (40819) \$550



The Second Symphony in Full Score “Already the Work of a Mature Master”

12. [Op. 36]. *II me Grande Symphonie en Ré majeur (D-Dur) ... Oeuvre XXXVI Partition Prix 14 Frs.* [Full score].

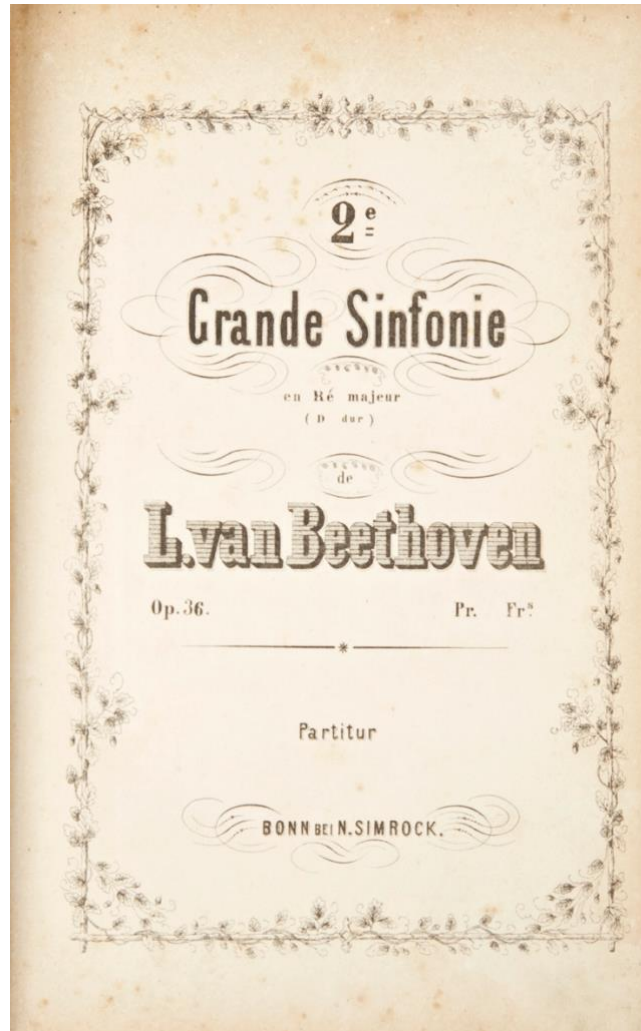
Bonn et Cologne: N. Simrock [PN 1959], [1822].

Octavo. Full teal blue contemporary cloth with blindstamped central decorative device and rules, spine in gilt-ruled compartments with titling gilt, marbled edges. 1f. (recto title, verso blank), [ii] (blank), 162 pp. Engraved throughout. Occasional early performance markings in lead and sepia pencil; "Heft XXIV" in contemporary manuscript to head of free front endpaper; "Paul Goldberg" in manuscript to title. Binding slightly worn, rubbed, and bumped. Occasional minor soiling; a few very small stains; small tear to blank upper inner margin of pp. 46-48; three small binder's holes to blank inner margins. A very good copy overall, with clear, bright impression on high-quality paper.

First German edition, first issue, with metronome indications present. LvBWV I, p. 211. Hoboken 2, 195. Del Mar p. 10, Source E. Weinhold-Dörfmüller p. 212. The score was previously published in an unauthorized edition by Ciani and Sperati in London in 1808.

One of the last works of Beethoven's so-called "early period," the *Second Symphony* premiered in Vienna at the Theater an der Wien on 5 April 1803, conducted by the composer. It was largely composed during Beethoven's stay at Heiligenstadt in 1802, when he began to realize that his deafness might be incurable.

“Completed in 1802, during a turbulent period in Beethoven’s life, the Second Symphony, in D major, op. 36, is already the work of a mature master who is settling accounts – or making peace – with the high-Classical symphonic tradition before embarking on an unprecedented musical voyage. It is a work which has both retrospective and prospective characteristics: it is firmly rooted in Mozart’s and Haydn’s last symphonies while anticipating Beethoven’s later development by its dynamic contrasts, unexpected modulations, and propulsive movement, all of which are controlled by a confident and flowing Classicism.” Solomon: *Beethoven*, pp. 103-104. (40810) \$1,650



13. [Op. 36]. *2e Grande Sinfonie en Ré majeur (D dur) ... Op. 36. Pr. Frs. Partitur.* [Full score].

Bonn: N. Simrock [PN 1959], [after 1830].

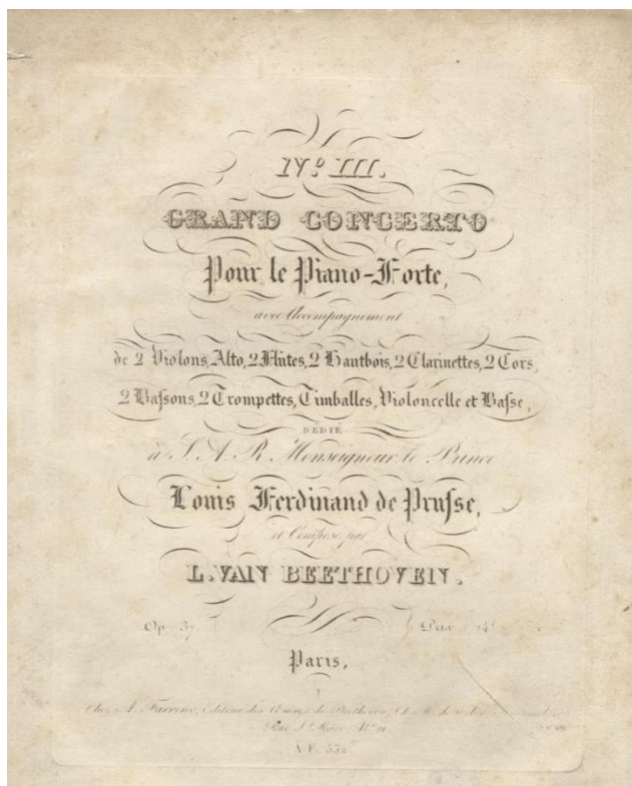
Octavo. Half dark brown cloth with brown marbled boards, oval dark yellow label with titling in contemporary manuscript to upper. 1f. (lithographic title), 162 pp. Engraved. Contemporary owner's signature in ink to front free endpaper. Binding worn, rubbed, and bumped; endpapers browned; hinges tender. Light scattered foxing and thumbing; price on title erased.

First German edition, second issue (with revised title page). LvBWV v. 1, p. 211. Hoboken 2, 195 (first issue). Hirsch IV, 278 (first issue).

The full score was first published (in an unauthorized edition) by Cianchettini & Sperati in London in 1808.

(33209)

\$650

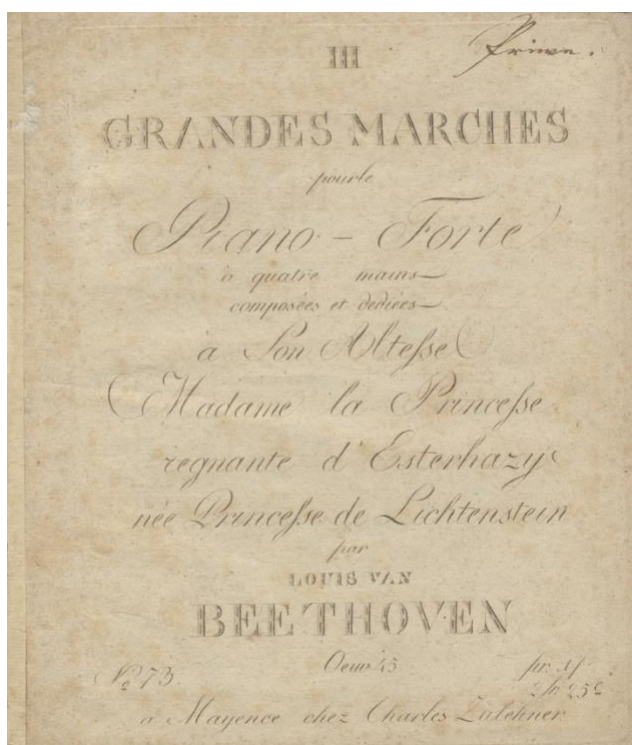


14. [Op. 37]. No. III. *Grand Concerto pour le Piano-Forte avec Accompagnement de 2 Violons, Alto, 2 Flûtes, 2 Hautbois, 2 Clarinettes, 2 Cors, 2 Bassons, 2 Trompettes, Timbales, Violoncelle et Basse, dédié à S.A.R. Monseigneur le Prince Louis Ferdinand de Prusse ... Op. 37. Prix 24f.* [Piano part only].

Paris: A. Farrenc [PN A.F. 352], [ca. 1831].

Folio. Unbound. Sewn at upper inner margin as issued. 1f. (recto title, verso blank), [1] (blank), 2-38 pp., 1f. (blank). Engraved. Slightly worn, soiled, and foxed; title leaf slightly soiled; sewing hole to upper inner corners.

First French edition. LvBWV I, p. 219. First published in 1804. (33457) \$275



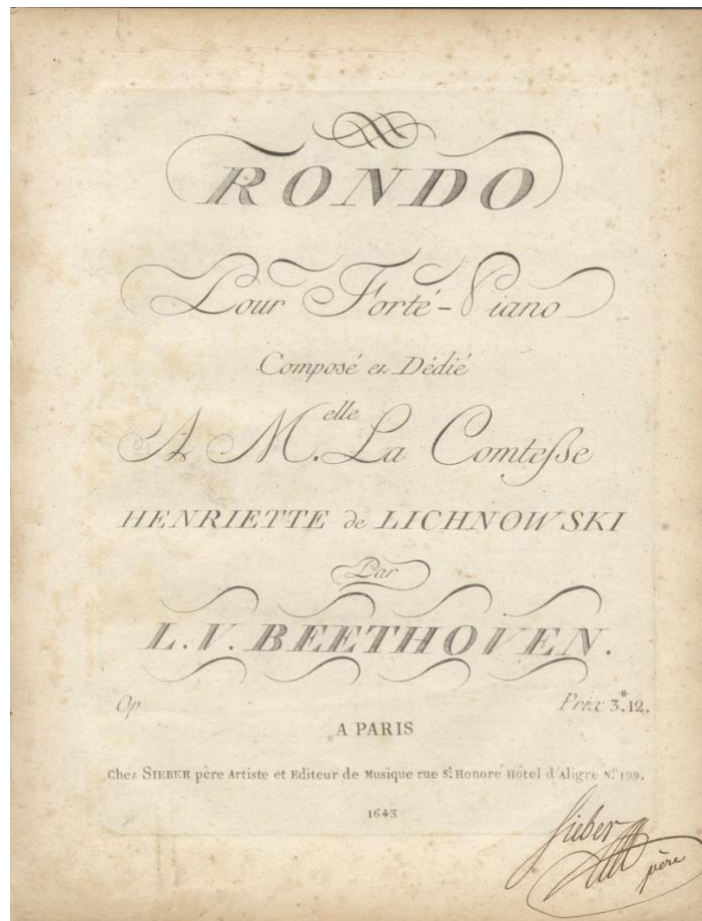
15. [Op. 45]. *III Grandes Marches pour le Piano-Forte à quatre mains composées et dédiées à Son Altesse Madame la Princesse regnante d'Esterhazy née Princesse de Lichtenstein ... Oeuv. 45 ... Pr. 1f 2fr 25 c.* [Piano 4-hands].

Mayence: chez Charles Zulehner [PN 73], [ca. 1805].

Quarto. Disbound. [i] (title), 13, [i] (blank) pp. Engraved throughout. With ownership signature to upper outer corner of title in contemporary brown ink; several annotations in pencil including fingerings, dynamics, and accidentals. Slightly trimmed; occasional minor foxing and soiling, mainly to blank margins; spine reinforced with narrow strip of paper.

Early edition. LvBWV I, p. 246.

These three marches, scored for piano 4-hands, incorporate a wide range of dynamics, register, and textures that complement the dotted March rhythms, including Alberti basses, arpeggios, and triplets. (40794) \$375



16. [Op. 51, no. 2]. *Rondo Pour le Forte-Piano Composé et Dédié A Melle. La Comtesse Henriette de Lichnowski ... Op ... Prix 3fr. 12.*

Paris: Chez Sieber père [PN 1643], [ca. 1804].

Folio. Disbound. 1f. (recto title, verso blank), 11, [i] (blank) pp. Engraved throughout. With Sieber's control signature to lower outer corner of title. Minor foxing to blank margins; small tear and small losses to blank outer margin and outer edge, respectively, of p. 9;.

First French edition. LvBWV I, p. 280. Published two years after the first edition.

The piece is characterized by its copious florid ornamentation and varied figuration. Its rondo is in G major, *Andante Cantabile e Grazioso* with the marking *dolce*; in between iterations of the rondo is an allegretto section in 6/8, in a notably distant key, E major. The dedicatee was the sister of Prince Karl Alois von Lichnowsky, patron and friend of Beethoven. (40800) \$400



The Waldstein Sonata

17. [Op. 53]. *Grande Sonate pour le Pianoforte composée et dédiée a Monsieur le Comte de Waldstein Commandeur de l'ordre Teutonique à Virnsberg et Chambellan de Sa Majesté J. & J. R. A. ... Op. 53.*

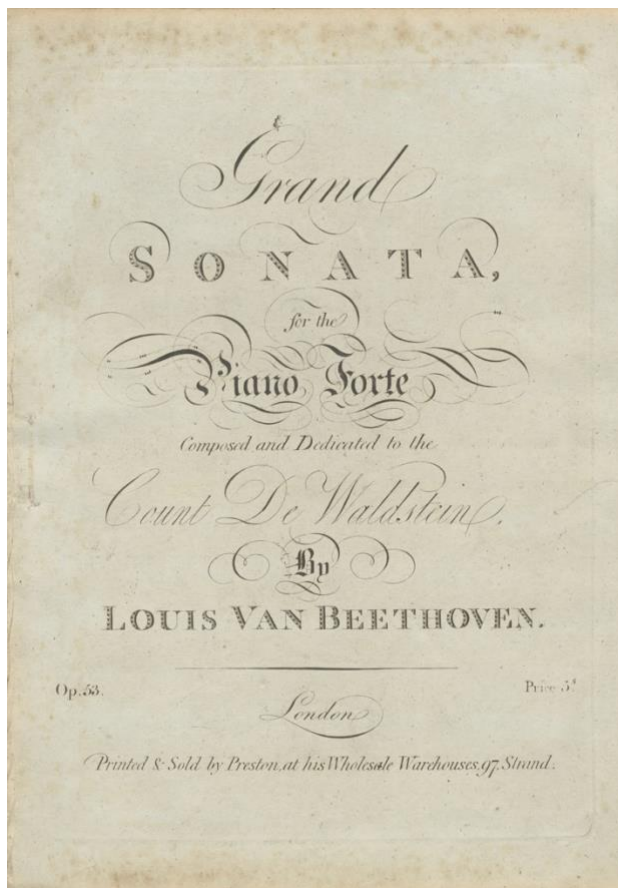
Vienne: Bureau des arts et d'industrie [PN 449], [1806-1810].

Oblong folio. Disbound. [i] (title), 2-29 pp. Engraved throughout. Minor wear and soiling; dampstaining to lower portion of most leaves; blank inner margin of first page of music reinforced with narrow strip of early paper; small paper repair to p. 28 obscuring approximately one measure of music in the right hand part; occasional imperfections.

First Edition, later issue, with newly-engraved title and repeat sign in bar 3 not found in the first issue. LvBWV I, p. 290. Hoboken 2, 253. Weinhold-Dörfmüller p. 215, plate 66. Hirsch IV, 293.

"Count Waldstein, eight years older than Beethoven, had come to Bonn from Vienna in 1788. A close associate of the elector and highly musical himself, he proved a devoted friend and patron of Beethoven, whom he came to know in the cultivated circle of the von Breuning family. ... The 'Eroica' Symphony was not the only work by Beethoven from these years that appears to reflect or embody extra-musical ideas of heroism. A similar spirit pervades the so-called Waldstein Sonata (op.53), for instance, composed immediately after the symphony in the last months of 1803 ... The Waldstein Sonata, composed just after the 'Eroica', adopts an idea for the groundplan of its opening paragraph from an earlier piano sonata, op.31 no.1 in G. But there is all the difference in ambition, scale and mood; what served in the earlier piece as a witty constructive device becomes in the later one an earth-shaking, or at least a piano-shaking, declaration. The slow movement was originally going to be the somewhat bovine piece now known as the 'Andante favori' (compare the Kreutzer and op.31 no.1). When Beethoven replaced this by the adagio 'Introduzione' which makes momentous preparations for the finale, he gave the sonata the characteristic 'symphonic' sweep even while shortening it, and also motivated (or validated) the grandiose coda of the finale." Joseph Kerman and Alan Tyson, assisted by Scott G. Burnham in *Grove Music Online*. (40793)

\$2,350

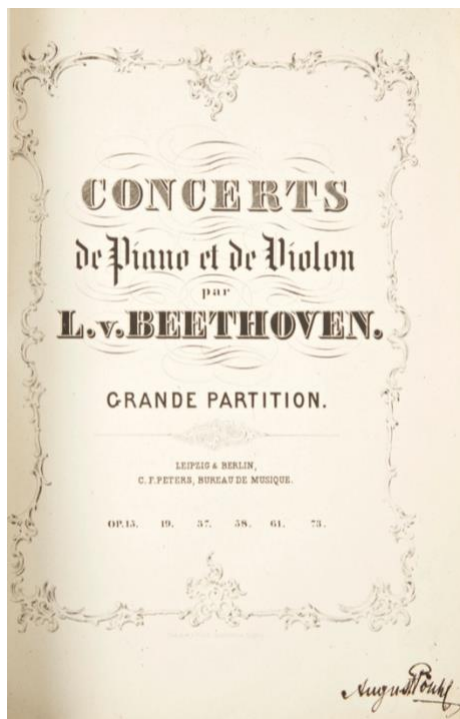


18. **[Op. 53].** *Grand Sonata, for the Piano Forte Composed and Dedicated to the Count De Waldstein ... Price 5s.*

London: Printed & Sold by Preston, at his Wholesale Warehouses, 97, Strand [without PN], [ca. 1807].

Folio. Disbound. Sewn. 1f. (recto title, verso blank), 24 pp. Engraved throughout. With "Beethoven Op: 53" printed to foot of every page. "Op. 53" to title in manuscript; repeat sign following measure 2 in the first movement added in pencil and later erased; fingering (English style, with thumb marked "x") added to pp. 16-18 in pencil; small caricature drawing of a male head in pencil to lower outer corner of p. 21. Minor foxing and occasional small stains to blank margins; some light browning.

First London edition of the *Waldstein* sonata, published two years after the first edition. With omission of the repeat sign after measure 2 in the first movement carried over from the first edition. LvBWV I, p. 291. Hoboken 2, 258 (a later issue). (40756) \$425

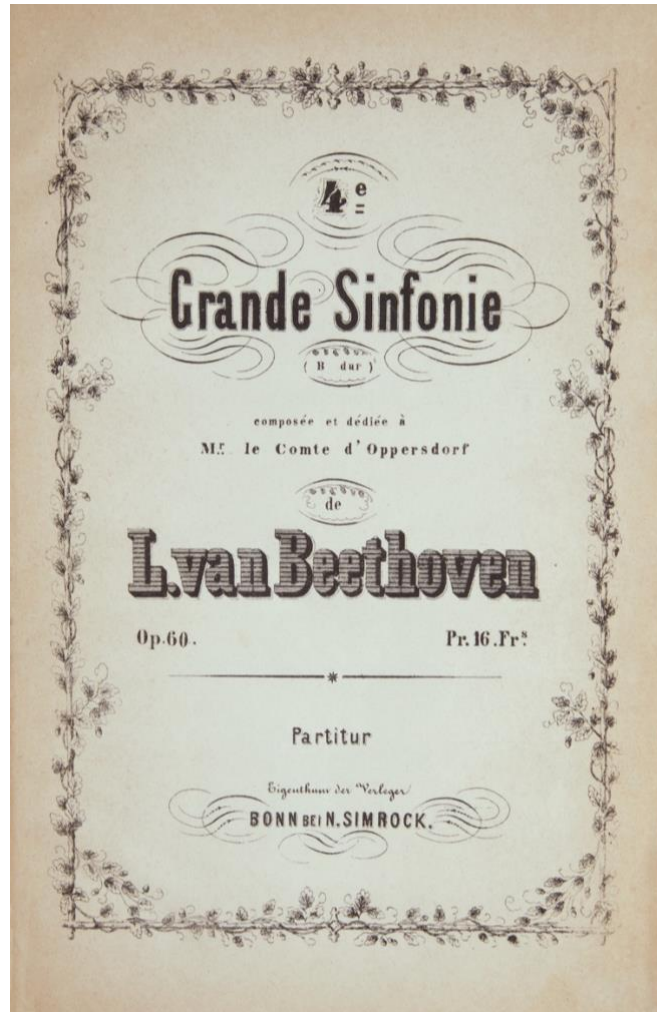


19. **[Op. 58].** *Concerts de Piano.* [Full score].

Leipzig & Berlin: C. F. Peters [PN 4251], [1861].

Octavo. Original publisher's green printed wrappers. 1f. (lithographed title), 110 pp. Engraved. Common title page for violin and piano concertos, lithographed by Krätzschmer. Bookseller's oval blindstamp "Carl Helf" to upper wrapper, former owner's signature ("August Pouhl") in ink to foot of title. Wrappers worn, soiled, and creased, spine reinforced with tape. Edges slightly worn and soiled; signatures split at pp. 40-41.

Early edition. LvBWV I, p. 320. The full score was first published in 1857 by Richault in Paris. (33208) \$165



First Edition of the Fourth Symphony in Full Score
"Perhaps the Work in which Beethoven First Fully Reveals his Mastery of Movement"

20. [Op. 60]. *4e Grande Sinfonie (B dur) composée et dédiée à Mr. le Comte d'Oppersdorf ... Op. 60 ... Pr. 16. Frs. ... Partitur.* [Full score].

Bonn: bei N. Simrock [PN 2078], [after 1830].

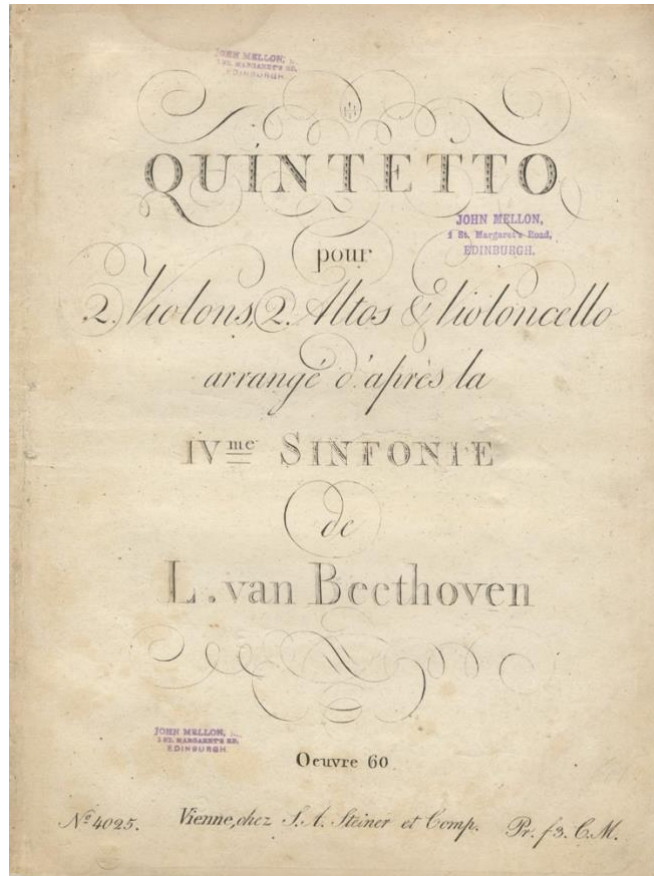
Large octavo. 19th century flexible marbled wrappers with blank octagonal paper label to upper. 1f. (recto lithographic title, verso blank), 195, [i] (blank) pp. Music engraved. Wrappers slightly worn. Minor wear; very occasional small stains to blank margins; text block split at p. 72. A bright, clear, impression.

First Edition, later issue, with title newly-set. LvBWV I, p. 337.

"The Fourth Symphony is perhaps the work in which Beethoven first fully reveals his mastery of movement. ... The Finale represents Beethoven's full maturity in that subtlest of ways, his discovery of the true inwardness of Mozart and Haydn; a discovery inaccessible to him whenever ... he seemed or tried to imitate them, but possible as soon as he obtained full freedom in handling his own resources. Everything is present in this unsurpassably adroit and playful Finale; and it is all pure Beethoven." Tovey: *The Beethoven Companion*, pp. 564-565.

(40832)

\$550



21. [Op. 60]. *Quintetto pour 2 Violons, 2 Altos & Violoncello arrangé d'après la IV^{me}. Sinfonie ... Oeuvre 60.* No. 4025 Pr. f3. C.M. [Set of parts].

Vienne: chez S. A. Steiner et Comp. [PN S.u.C. 4025 H.], 1822-23.

Folio. Disbound. Occasional markings in pencil. Minor wear, soiling, and staining; binder's holes to inner margins; very small circular publisher's blindstamp to lower inner blank margin of title; multiple ownership handstamps of John Mellon, Edinburgh, in purple ink.

Violon I: [i] (title), 2-12 pp.

Violin II: [i] (blank), 2-11 pp

Viola I: [i] (blank), 2-11 pp.

Viola II: [i] (blank), 2-11 pp.

Violoncello: [i] (blank), 2-11 pp.

Second edition of this arrangement from the Fourth Symphony. LvBWV I, p. 338. (40953)

\$500

The *Fifth Symphony* is possibly the most recognizable of all of Beethoven's symphonies. It holds universal appeal, and is one of the most popular works in the whole of symphonic literature.

"Soon after the 'Eroica' Symphony the Fifth Symphony was conceived, but somehow work got deflected into certain other C major and minor projects, and things did not come together until late 1807 and 1808. More than any other piece of music, the Fifth Symphony has come to typify the thematic unification, or 'organicism', as the 19th century viewed it, that Beethoven developed to such a high degree in these years. The famous opening motif is to be heard in almost every bar of the first movement – and, allowing for modifications, in the other movements." Joseph Kerman, Alan Tyson, Scott G. Burnham, Douglas Johnson, and William Drabkin in *Grove Music Online*

"After some initial resistance to its unheralded rhythmic concentration, economy of thematic material, startling innovations - the little oboe cadenza in the first movement, the addition of piccolo and double bassoon to the winds, the "spectral" effects of the double basses in the scherzo and trio, the trombones in the finale, the return of the scherzo in the finale - the Fifth Symphony came to be regarded as the quintessential Beethoven symphony, revealing new layers of meaning to each successive generation. ... Twentieth-century criticism has tended to see the Fifth as "the consummate example of symphonic logic," as the ultimate expression of Classic rationality refusing to yield to the violent tremors of impending Romanticism. Audiences have learned to identify the work with public virtues (the opening motif was a symbol of resistance to fascism during World War II)." Solomon: Beethoven, p. 205. (40812) \$7,500

23. **[Op. 68].** *Symphonien ... No. 6. F dur (Pastorale) Op. 68. (Arr. v. F.L. Schubert) Pr.3 Thlr. 15 Ngr.* [2 pianos, 8 hands, Piano I part only].

Leipzig: Breitkopf & Härtel [PN 9668], [1858].

Oblong folio. [1] (title), 2-49, [i] (publisher's catalog) pp. Engraved. With common title page *Symphonien von L. van Beethoven. Arrangement für zwei Pianofortes zu acht Händen*" listing all nine symphonies, nos. 8 and 9 without price. Small oval handstamp of Augener to foot of title dated February 7, 1879. Outer leaves detached, worn, torn, frayed, and soiled; scattered light foxing.

Later arrangement. Not in LvBWV.

Beethoven's *Pastorale* Symphony No. 6, Op. 68, premiered on 22 December 1808 in Vienna and was published in numerous arrangements over the following years. Ferdinand Lukas Schubert was the brother of Franz Schubert and became the manager of his manuscripts for posthumous publication. The majority of his own works were appropriations of his brother's. His arrangement of Beethoven's Sixth Symphony was published by Breitkopf as part of their series of Beethoven's symphonies arranged for 2 pianos, 8 hands. (33112) \$35



Fidelio, Beethoven's Only Opera

24. [Op. 72]. *Fidelio Leonore. Oper in zwei Aufzügen nach dem Französischen bearbeitet ... Klavierauszug. Pr. 4 Thlr. 12 Gr.* [Piano-vocal score].

Leipzig: Breitkopf & Härtel [PN 4612], [1827].

Oblong folio. Brown leather-backed marbled boards with oval paper label titled in contemporary manuscript laid down to upper. 1f. (recto title, verso blank), [1] (cast list, contents), 2-130 pp. Lithographed. Contemporary signature ("Ernst Dieter") to title label and head of title; small circular publisher's handstamp to foot of title. Binding somewhat worn, rubbed, and bumped; front free endpaper creased and torn, repaired with archival tape. Light scattered foxing; minor dampstaining to final 25ff.

Third edition of the third (1814) version of the work. LvBWV I, p. 451. Not in Hoboken. Earlier editions of this version were published in Vienna (1814), Bonn (1815), and Paris (1826).

Fidelio, an opera in two (originally three) acts by Beethoven to a libretto by Joseph von Sonnleithner (1805), with revisions by Stephan von Breuning (1806) and Georg Friedrich Treitschke (1814) after Jean-Nicolas Bouilly's French libretto *Léonore, ou L'amour conjugal*, premiered in Vienna at the Theater an der Wien on 20 November 1805; the second version was first performed at the Theater an der Wien on 29 March 1806; and the third and final version at the Kärntnertortheater on 23 May 1814. (33061) \$500

25. [Op. 72]. *Fidelio Opéra en 3 actes d'après la drame musical de Bouilly Léonore ou l'Amour Conjugal ... Traduction Française de G. Antheunis; Récitatifs remplaçant le dialogue parlé et nouvelle réduction au piano de F. A. Gevaert. Prix Net: 15 Francs.* [Piano-vocal score].

Paris: Heugel & Cie., [1890].

Large octavo. Original publisher's decorative wrappers printed in green and black. 4ff. (title, named cast list, arranger's note, contents), 384 pp. Text in French and Italian. Named cast list from the first performance of this version in Brussels, 11 March 1889: Messrs. Chevallier, Seguin, Gardoni, Gandubert, and Renaud; Mme. Caron; and Mlle. Falize. Wrappers worn and creased; spine reinforced with brown paper tape. Light browning to edges; a few pages creased.

Later French edition of the third (1814) version.

Belgian composer and musicologist François-Auguste Gevaert (1828-1908) had moderate success in both Paris and Belgium with his operas, but is best known today for his scholarly and pedagogical works. (32501) \$65



26. [Op. 72]. *Fidelio. Oper in 2 Aufzügen ... Klavierauszug ohne Text ... Pr. 3. Thlr.* [Piano score].

Leipzig: Breitkopf & Härtel [PN 4596], [1828].

Oblong folio. Half black cloth with black textured boards. 1f. (recto title, verso blank), 1 (contents), 2-63, [i] (blank) pp. Engraved. Small oval handstamp of L.W. Bauer to blank lower outer corner of title, with publisher's handstamp to blank lower margin. Binding somewhat worn and rubbed; vertical crease to upper. Light foxing throughout, mostly to margins; occasional offsetting; small annotation in red ink to upper outer corner of title; publisher's handstamp slightly cropped; inner margin of verso of front free endpaper and title reinforced with blue cloth tape.

First Edition of this arrangement of the third (1814) version of the work. LvBWV v.1, p. 453 (7 copies located).

Breitkopf published this first piano version of the complete opera in 1828, arranged by Johann Philipp Schmidt (1779-1853). (33114) \$400



27. [Op. 79]. *Sonatine pour le Piano-Forte ... Oeuvre 79.*

Vienne: Chez Artaria e Comp. [PN 2125], [ca. 1820].

Oblong folio. Disbound. [i] (title), 2-13, [i] (blank) pp. Engraved throughout. Occasional minor wear, soiling, and staining; dampstaining to center and blank lower margins of first three leaves.

First Viennese edition, later issue, here with corrected plate numbers to pp. 4, 7, 9, and 11. Kinsky 1, p. 211. Hoboken 2, 345. First published by Breitkopf & Härtel in November of 1810. (40798) \$800

A Programmatic Sonata, Expressing Beethoven's Sorrow at Archduke Rodolphe's Absence and Joy Upon His Return

28. [Op. 81a]. *Les Adieux, l'Absence et le Retour. Sonate Pour le Pianoforte composée e dédiée à Son Altesse Impériale L'Archiduc Rodolphe d'Autriche... Oeuv. 81[a]. ... Pr. 18 gr.*

Leipsic: Breitkopf & Härtel [PNs 1588, 1589], [1811].

Oblong quarto. Contemporary marbled wrappers. [i] (title), 23, [i] (blank) pp. Lithographed throughout. Pp. 3, 5, 7, 9, and 11 with plate number 1588 to lower outer corner; pp. 13, 15, 17, 19, 21, and 23 with plate number 1559 to lower outer corner. Wrappers slightly worn. Minor internal wear; occasional browning and foxing.

First German edition, with French titling, published just six months after the first edition issued in London in January of 1811 by Clementi & Co. Rare. LvBVW, p. 506. Hoboken 2, 352. Weinhold-Dörfmüller p. 221.

"Something must be said here about the Archduke Rudolph, the Emperor Franz's youngest brother, and not only the highest born but the most devoted of Beethoven's patrons. ... As a boy he showed an aptitude for music, and

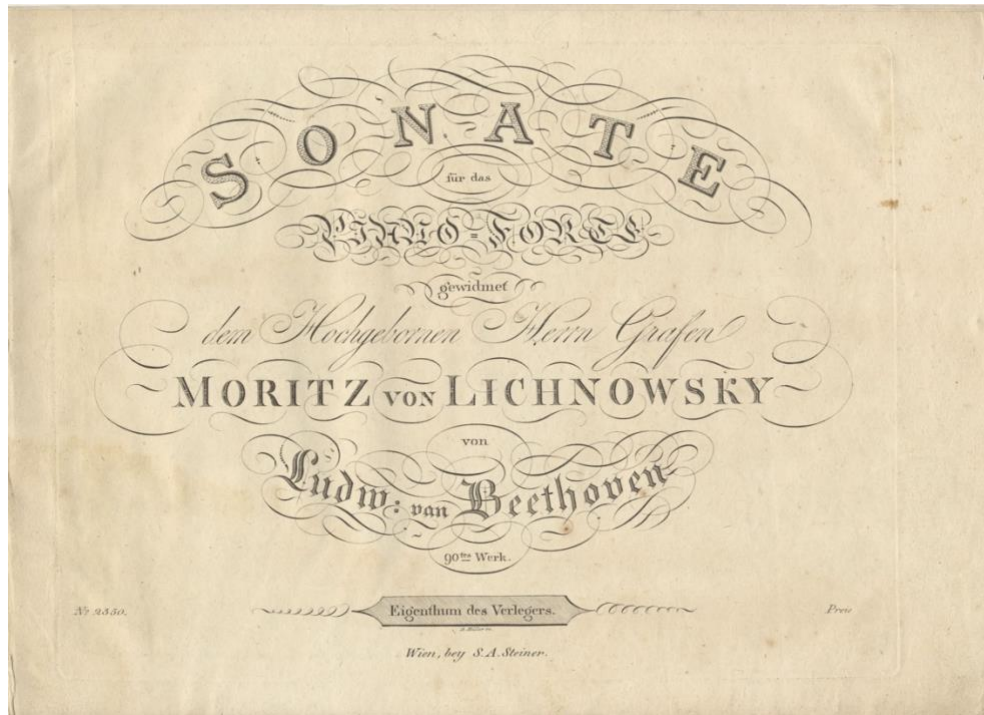


at some time in his teens – perhaps in the winter of 1803–4, when he became 16 – he chose Beethoven as his piano teacher. Later he became Beethoven's only pupil in composition. The relationship, which lasted without interruption until Beethoven's death (Rudolph himself died four years later at the age of 43), was characterized by genuine respect on both sides. Rudolph treated Beethoven with consideration and humorous understanding; and Beethoven, though irked and sometimes provoked into ill-behaviour by the inevitable court protocol that surrounded a royal archduke, showed an almost childlike devotion to Rudolph, to whom he dedicated several of his greatest works. ...

The warmth of this relationship was to be highlighted by several incidents in the months that followed the signing of the annuity. For the second time within four years a French army bore down on Vienna, causing the imperial family, including Rudolph, to leave the city. Nevertheless it was decided that Vienna should be defended. As a result the city was bombarded by French howitzers throughout the night of 11 May and the following morning. Beethoven is said to have taken refuge in the cellar of Caspar Carl's house, and to have covered his head with pillows. On the afternoon of 12 May the city surrendered, and there was a second French occupation; it lasted for two months and proved a heavy drain on the inhabitants' pockets.

The summer of 1809 was a miserable one for Beethoven. Almost all his friends had, like the court, fled from the city, and communication with the outside world was greatly restricted. Nor could he search for inspiration and recreation in the countryside. He spent some weeks therefore in copying extracts from the theoretical works of C.P.E. Bach, Türk, Kirnberger, Fux and Albrechtsberger, as part of a course of instruction that he was preparing for the Archduke Rudolph. But his thoughts about his absent patron were expressed more touchingly in the programmatic 'Lebewohl' or 'Les adieux' Sonata (op.81a), the three movements of which depict his sorrowful farewell ('Das Lebewohl') to Rudolph on his departure from Vienna on 4 May 1809, his sadness at Rudolph's absence ('Abwesenheit'), and his rejoicing at seeing him again ('Wiedersehen') on his return on 30 January 1810. (Beethoven intended not only the titles but the dates to be inserted in the published work.) The sonata seems to have been completed in 1809 in anticipation of Rudolph's return, and was dedicated to him." Joseph Kerman, Alan Tyson, Scott G. Burnham, Douglas Johnson, and William Drabkin in Grove Music Online (40801)

\$1,750



**“Contrast Between a Movement Full of Passionate and Lonely Energy
and a Movement Devoted to the Utmost Luxuriance of Lyric Melodies”**

29. [Op. 90]. *Sonate für das Piano-Forte gewidmet dem Hochgebornen Herrn Grafen Moritz von Lichnowsky ... 90tes Werk. Eigenthum des Verlegers. Preis [blank]. A. Müller sc.*

Wien: S.A. Steiner [PN S. et C. 2350], [after 1815].

Oblong folio. 1f. (recto title, verso blank), [i] (blank), 2-16 pp., 1f. (blank). Engraved throughout. With "6" in pencil to head of title. Occasional wear, foxing, soiling, and staining. A very good copy overall, with strong impression.

First Edition, second issue, corrected, with music newly engraved and without the plate number to page 9. LvBWV I, p. 572. Hirsch IV, 342 (incorrectly describing the present issue as the first). Hoboken 2, 386. Weinhold-Dörfmüller p. 223.

"In dedicating this sonata to Count Lichnowsky, Beethoven rallied that nobleman on the occasion of his engagement. Qualms were alleged to be represented in the vehemently pathetic first movement. It was with no intention of throwing light on that movement that Beethoven called it 'a contest between head and heart.' ... The whole point of the sonata lies in the contrast between a movement full of passionate and lonely energy and a movement devoted to the utmost luxuriance of lyric melodies developed in Rondo form." Tovey: *A Companion to Beethoven's Pianoforte Sonatas*, p. 208. (40818) \$2,500



A Programmatic Piece

30. [Op. 91]. *Wellingtons Sieg oder Die Schlacht bey Vittoria. Für das Piano=Forte ... 91tes Werk.* [Piano score].

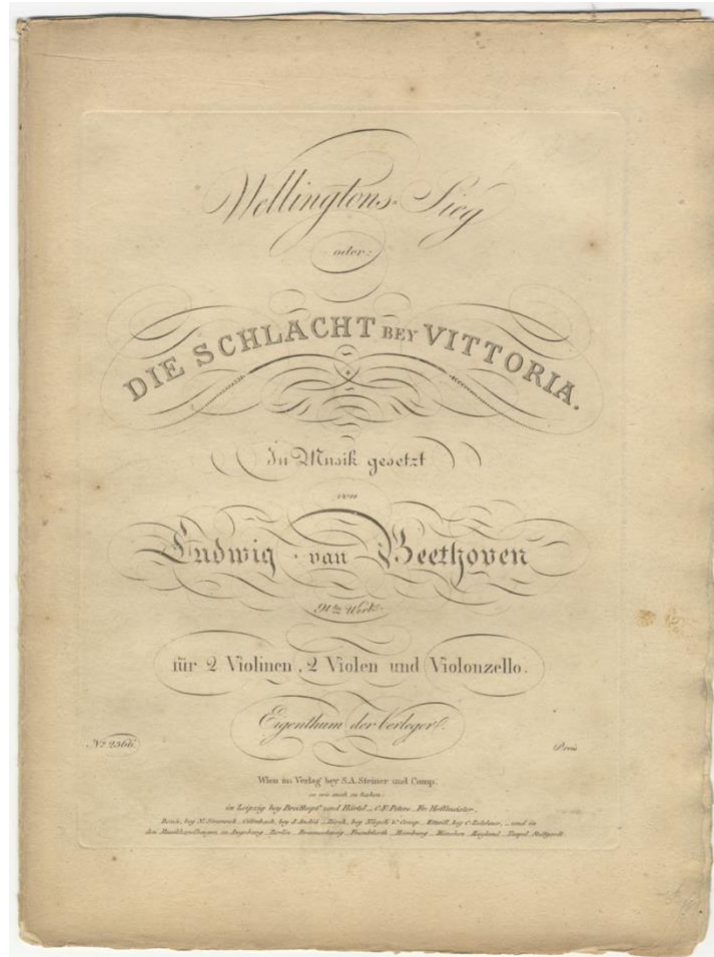
Wien: S.A. Steiner und Comp. [PN C.D.S. 2361], [ca. 1817].

Oblong folio. Unbound, as issued. 1f. (illustrated title depicting General Wellington leading his troops into battle), [i] (advertisement), 2-29, [i] (blank) pp. Engraved throughout. Publisher's advertisement ("Pränumérations-Anzeige") to page 1 soliciting subscriptions to first editions of Beethoven's symphonies no. 7 and 8 and announcing full scores, parts, and various arrangements. Occasional minor wear, soiling, and foxing, mainly to first and last leaves.

First Viennese edition, second issue. LvBWV I, p. 583. Hoboken 2, 391 (first issue). Hirsch IV, 344.

The arrangement of this orchestral work is by Beethoven himself. It was first published by Birchall in London in January of 1816. The Viennese edition by Steiner was first published in the following month.

"Beethoven's 'Battle Symphony,' more correctly entitled Wellington's Victory of the Battle of Victoria (op. 91), came into being as the result of an idea by Maelzel that Beethoven should write a work for his latest invention, the panharmonicon, a sort of mechanical orchestra. The timing coincided with Wellington's defeat of Napoleon in 1813. ... It is a programmatic piece for a large orchestra with a battery of military and Turkish percussion instruments, including cannons and muskets. The first section opens with an English bugle call followed by the patriotic tune Rule, Britannia, answered by a French bugle call and marching tune, known in Britain as For he's a jolly good fellow. Then comes a depiction of the battle. Part 2, called 'Victory Symphony,' begins and ends with martial music but is otherwise based largely on the British national anthem, which is treated fugally."
Cooper: *The Beethoven Compendium*, p. 220. (40804) \$1,450



31. [Op. 91]. *Wellingtons-Sieg oder: die Schlacht bey Vittoria ... 91tes Werk. für 2 Violinen, 2 Violon[!] und Violonzello[!] Eigenthum der Verleger ... Preis [blank]. [Parts].*

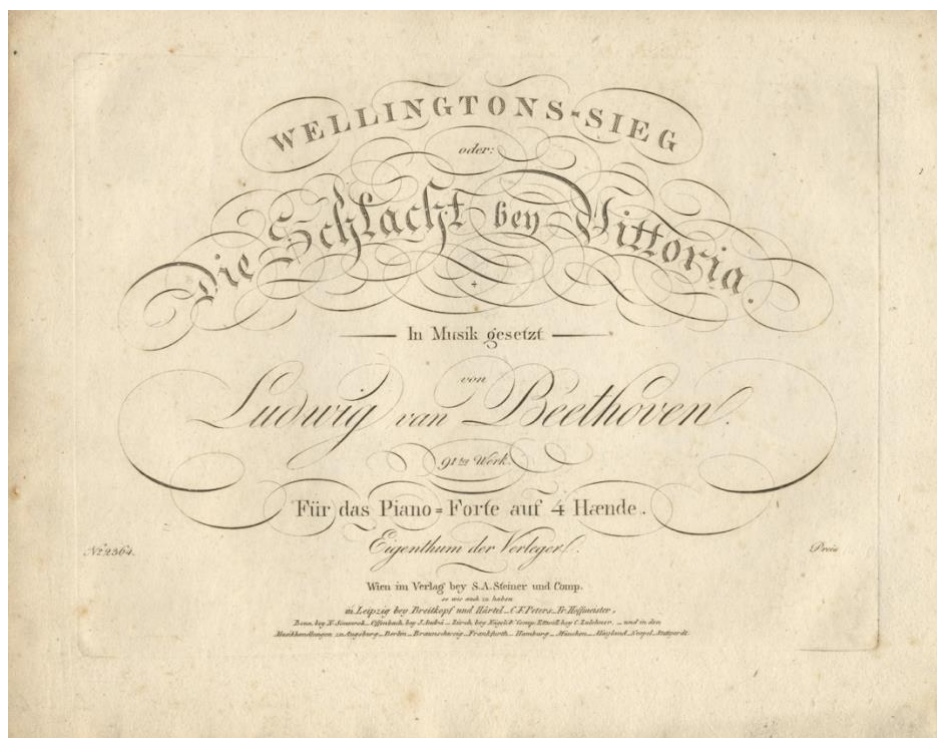
Wien: S.A. Steiner und Comp. [PN S.u.C. 2366], [ca. 1820].

5 parts. Folio. Unbound and untrimmed, as issued. Engraved throughout. Slightly worn, browned, and foxed; minor staining to margins of title; small binder's holes to inner margins. In very good condition overall.

Violin I: 1f. (recto title, verso blank), 7, [i] (blank) pp. Violin II: 7, [i] (blank) pp. Viola I: 6, [ii] (blank) pp. Viola II: 6, [ii] (blank) pp. Violoncello: 6, [ii] (blank) pp.

First Edition of this arrangement, second issue. LvBWV I, p. 584. Hoboken 2, 394 (Haslinger reissue). (33095)

\$550



32. [Op. 91]. *Wellingtons-Sieg oder: die Schlacht bey Vittoria... 91tes Werk. Für das Piano=Forte auf 4 Hænde.* No. 2364. Preis [blank].

Wien: S.A. Steiner und Comp. [PN C.D.S. 2364], [ca. 1817].

Oblong folio. Unbound, as issued. Housed in a custom-made mid-tan leather-backed folder with titling gilt to spine. 1f. (title), [1] (blank), 2-39, [iii] (blank) pp. Engraved. The word "Preis" printed, but neither amount nor currency added. Extended printed note following imprint: "so wie auch zu haben [and also available]: in Leipzig bey Breitkopf und Härtel _ C.F. Peters _ Fr. Hoffmeister, [continuation in smaller print] Bonn, bey N. Simmrok [!Simrock] _ Offenbach, bey J: André [!André] _ Zürich, bey Nägeli & Comp. _ Ettwill [!Eltville], bey C: Zulehner, _ und in den Musikhandlungen zu Augsburg _ Berlin _ Braunschweig _ Frankfurth _ Hamburg _ München _ Mayland [!Mailand] _ Neapel _ Stuttgardt [!Stuttgart]." Folder slightly worn and soiled. Some offsetting. An uncut copy. In very good condition overall.

First Edition of this arrangement, second issue ("Pränumérations-Anzeige" of first issue dropped from page 1, but with price left blank and currency noted). LvBWV v. 1, p. 585. (3 copies in Germany and Austria). Hoboken 2, 392 (a later issue). The arranger of this version is not known. (26784) \$850

“A Quietly Imaginative Coda to the Middle Period”

33. [Op. 96]. *Sonate (Sol maj. G dur.) Pour le Pianoforté avec Violon obligé.* [Score].

Offenbach a/M: Johann André [PN 6463], [ca. 1842].

Folio. Decorative lithographic title page printed in black and sepia. 1f. (recto title, verso blank), [3] (blank), 4-29 pp. Spine reinforced with burgundy paper tape. Moderate offsetting; light scattered foxing. Without separate violin part.

Composed for a concert given by violinist Pierre Rode on the occasion of his visit to Vienna in December of 1812.

"The Violin Sonata, op. 96, the tenth and last of Beethoven's sonatas for piano and violin, was sketched and composed in 1812, following the Seventh and Eighth Symphonies, to which it contrasts as a delicate pen-and-ink drawing to a set of major frescos. ... The G-major Sonata abandons the "stilo brillante molto concertante" of opus 47 in favor of a heartfelt and exquisite communicativeness, thus providing a quietly imaginative coda to the middle period." Solomon: *Beethoven*, p. 214. (33102) \$40



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

Wien: Tobias Haslinger [PN 2582], [after 1826].

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

A later issue printed from plates of the first edition. LvBWV I, p. 625. (22986)

\$450



“Few of Beethoven’s Pieces Exerted such a Strong Spell on the Romantic Composers”

35. [Op. 101]. *Sonate pour le Piano-Forte für das Hammer-Klavier des Museum's für Klavier-Musik. Erste Lieferung. Verfasst und der Freyin Dorothea Ertmann geborne Graumann gewidmet ... 101tes Werk. Eigenthum des Verleger. Preis [blank].*

Wien: S. A. Steiner und Comp. [PN S. et C. 2661], [ca.1817-20].

Oblong folio. Modern quarter mid-tan morocco with marbled boards, printed paper title label to upper. 1f. (recto decorative series title engraved by A. Müller, verso blank), 1f. (recto title, verso blank), [i] (blank), 2-19, [i] (blank) pp. Engraved throughout. Series title "Musée Musical Des Clavicinistes [!Clavécinistes]. Museum für Klavier-Musik. [1]tes Heft. Wien bei S. A. Steiner und Comp." within decorative border. Indistinct contemporary annotation in manuscript to blank outer margin "[?...]18/2. 54." Minor foxing, primarily to blank lower and outer margins; small tear to blank lower margin of p. 2. An attractive wide-margined copy with strong impression on heavy quality paper.

First Edition, later issue, with "im Verlag bei S. A. Steiner und Comp." in imprint rather than "bei S. A. Steiner und Comp." Without printed price and with a list of agents below imprint to title and without advertisement preceding first page of music. Rare. LvBWV I, p. 640, later issue no. 2. Weinhold-Dorf Müller p. 225 and plate 8b. Hoboken 2, 120. Hirsch IV, 361. The first issue is distinguished by the printed "Musikalische Anzeige" to the recto of the first leaf of music.

“Op. 101 is among the most difficult of the sonatas, and Beethoven himself once described it as ‘hard to play.’ ... The challenge of this work lies not only in the complex polyphony of the march and finale but in the delicate narrative sequence of the whole. Twice we pass from spheres of dream-like reflection into the vigorous musical landscapes of the march and finale. ... Few of Beethoven’s pieces exerted such a strong spell on the Romantic composers as this A major Sonata. Mendelssohn imitated it in his op. 6 Sonata; Wagner found in its opening movement the ideal of his ‘infinite melody;’ Schumann was captivated by its march-like second movement. Along with the cello sonatas op. 102 and the song cycle An die ferne Geliebte, the A major Sonata marks a major transition in Beethoven’s style, pointing unmistakably to the unique synthesis achieved in words of his last decade.” Kinderman: Beethoven, p. 197.

"... spiritually Op. 27 and Op. 101 are as far apart as they are in years. In the later work all is expression, nothing mere display or technical contrivance. There are difficulties demanding brilliant playing, to be sure, and the writing has the ingenuity of the completely self-possessed master; but it is due precisely to this self-possession that Beethoven is now able to concentrate his whole creative mind on emotional expression in the most poetical terms of which music is capable. The means by which this is attained through manipulation of the composer's craft, and put into logical shape by his instinctive knowledge of how to handle and adjust form, came to him quite naturally by this time, provided that he was seized by the fever of irresistible inspiration, as in this glorious work." Blom: *Beethoven's Pianoforte Sonatas Discussed*, p. 195. (40817) \$4,200

36. [Op. 113]. Strauss, Richard 1864-1949, arr.

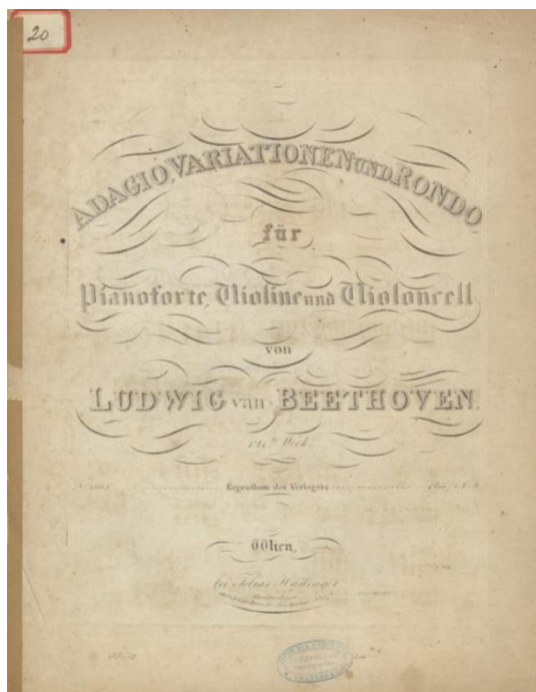
Die Ruinen von Athen Ein Festspiel mit Tänzen und Chören. Musik unter teilweiser Benutzung des Balletts Die Geschöpfe des Prometheus [Op. 43] von Ludwig van Beethoven neu herausgegeben und bearbeitet von Hugo von Hofmannsthal und Richard Strauss. Klavierauszug mit Text von Otto Singer. [Piano vocal score].

Berlin: Adolph Fürstner [PN 7783], 1925.

Original publisher's illustrated wrappers printed in blue, dark pink and black, titling to upper. [1] (title), [2] (copyright notice), [3-4] (character and scene lists), 80 pp. Illustration by Stolze of the Parthenon and ruined pillars to upper. Wrappers worn, chipped, and detached; spine lacking. Minor browning to edges; several leaves partially detached.

First Edition. TrV 249. Mueller von Asow AV190, III, p. 1384.

Die Ruinen von Athen, a set of incidental pieces composed in 1811 by Beethoven and reworked by Strauss and Hofmannsthal in 1924, premiered in Vienna at the Operntheater on 20 September 1924, conducted by Strauss with stage direction by Joseph Turnau, choreography by Heinrich Kröllner, and set and costume designs by Alfred Roller. (34552) \$75



The Kakadu Variations

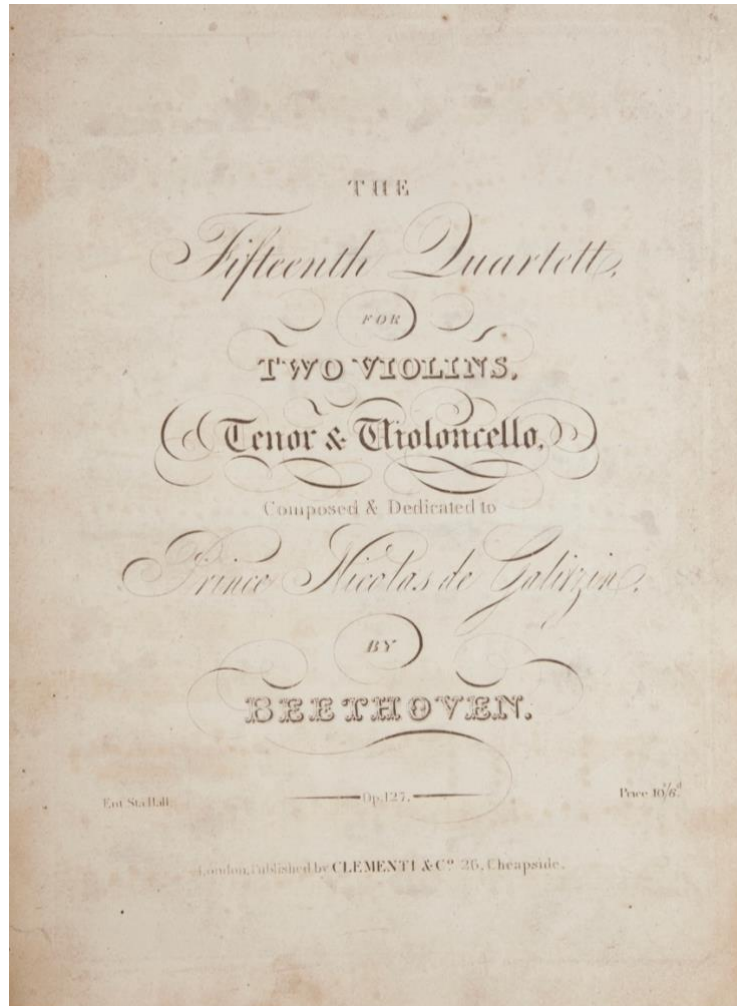
37. [Op. 121]. *Adagio, Variationen und Rondo, für Pianoforte, Violine und Violoncell ... 121tes Werk ... Preis f. 2.C.M.* [Parts].

Wien: Tobias Haslinger [PN S:u:C: 4603], [?1826].

Folio. 19; 5; 5 pp. Engraved. Small oval handstamp of Amsterdam musicsellers Jacob Eck & Lefebvre to first page of each part. Outer leaves somewhat browned, soiled, and detached; remnants of paper tape to spine; margins slightly browned; small red and white label to upper left corner.

First Edition, second issue, with Haslinger imprint (the paper and slightly light impression suggest a printing date of after 1826). LvBWV I, p. 777.

The "Kakadu Variations" are based on the song by Müller "Ich bin der Schneider Kakadu." (32299) \$250



Collection of String Quartets by Beethoven, Haydn, and Mozart

39. [Op. 127]. *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.

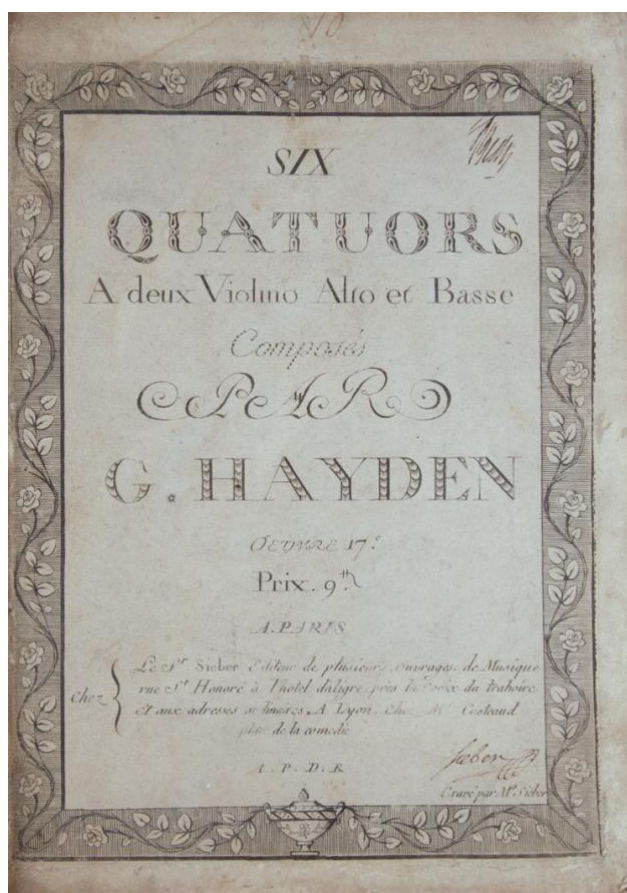
Slightly soiled and stained; occasional browning; paper repairs to blank inner margins of violino primo part and pp. 2 and 13; cello part lacking pp. 5-8.

First English edition, published one year after the first edition. LvBWV I, p. 844.

"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 Eb (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 *E♭* 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*



Bound with:

HAYDN

Op. 17. [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.

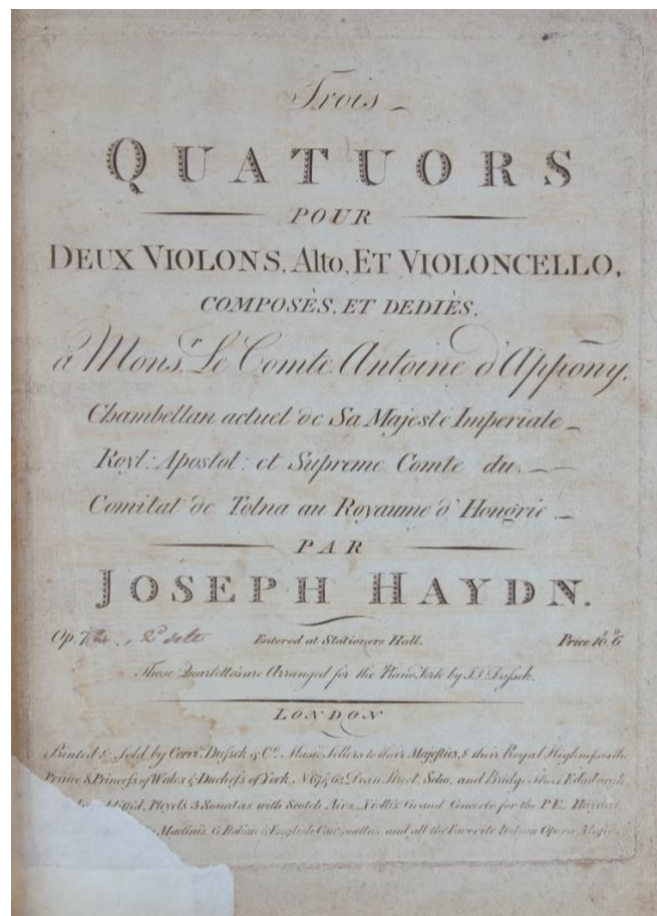
Violino secondo: [i] (title), 2-15, [i] (blank) pp.

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

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

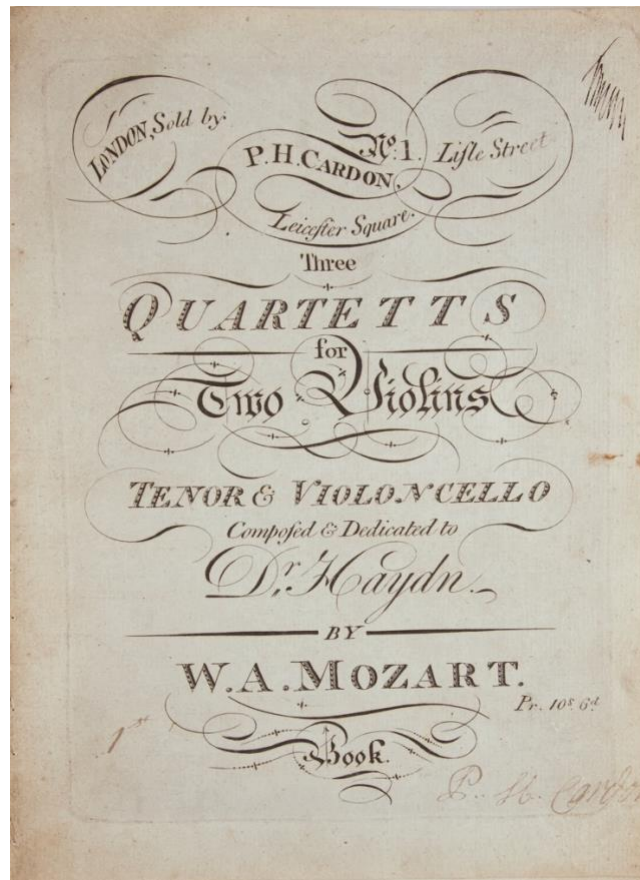
Sieber's control signature to title of violino primo part; contemporary numbering to head of pages. Slightly soiled, foxed, and stained; dampstain to first two leaves of violino secondo part extending into border of title; stain to final leaf of cello part, mainly affecting final blank page. An early 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*



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.

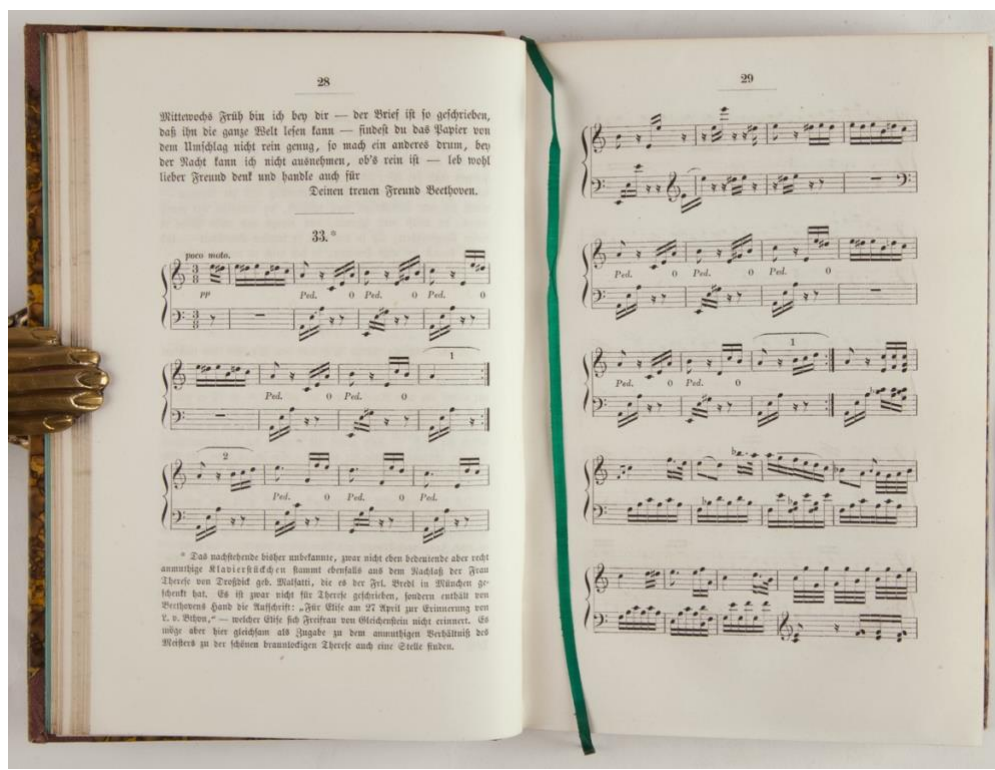
Publisher's control signature "P.H. Cardon" to lower outer corner of violino primo part. Marginal staining, soiling, and occasional moderate browning; paper repair to blank outer margins of pp. 9 and 11; paper repair to blank outer margins of pp. 7 and 13. BUC, p. 708 (both books). OCLC 1206293942 and 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*

Folio. Contemporary plain brown wrappers.

Wrappers somewhat worn and soiled; spines separating. (40120)

\$1,400



First Edition of *Für Elise*

40. [WoO 59]. *Für Elise in Neue Briefe Beethovens Nebst einigen ungedruckten Gelegenheitscompositionen und Auszügen aus seinem Tagebuch und seiner Lectüre*, edited by Ludwig Nohl.

Stuttgart: J.G. Gotta, 1867.

Octavo. Brown pebbled cloth with marbled boards, titling to spine gilt, mid-blue endpapers, marbled edges, ribbon marker. 1f. (recto title, verso copyright), 1f. (title), [iii]-x (foreword), xi-xviii (contents), [i] (half-title), [i] (blank), [3]-312 pp. Small handstamp "Bibliothek H. Werner" to title. Binding slightly worn, rubbed, and bumped; small pink label "1173" to front pastedown.

Contains first printings of the following works without opus numbers:

Für Elise (WoO 59), pp. 28-33
Lobkowitz-Kantate (WoO 106), pp. 221-228
Das liebe Kätzchen (Hess 133) and *Der Knabe auf dem Berg* (Hess 134)
Brauchle, Linke (WoO 167), p. 92
Ars longa, vita brevis (WoO 170), p. 106
Sankt Petrus war ein Fels, Bernardus war ein Sankt (WoO 175), p. 190
Ich bin der Herr von zu, Du bist der Herr von von (WoO 199), p. 84
O Hoffnung (WoO 200), p. 168

First Edition.

Für Elise is one of the most beloved of Beethoven's popular works. Composed on 27 April 1810, it was first published in the present volume after having been discovered by Nohl 40 years after the composer's death in 1827. The identity of "Elise" is the subject of some debate, suggestions including Therese Malfatti, Elisabeth Röckel, and Elise Barensfeld. Nohl, a distinguished German writer and editor, was particularly noted for his editions of the letters of Beethoven and Mozart. (40087) \$350

PAINTINGS

Items 41-49

After the Schimon Portrait

41. *Oil portrait of Beethoven by an unidentified artist after the portrait by Ferdinand Schimon held at the Beethoven Haus in Bonn. Ca. 1870.*

Image size 363 x 288 mm, overall size 495 x 420 mm. Laid down to thick card stock. Framed. Beethoven is depicted head and shoulders, turned quarter-right. He wears a dark blue coat with wide lapels, white shirt and cravat. Mountains in the background.

The well known Boston firm of chromolithographers L. Prang & Co. commissioned a copy of the Schimon portrait and published a chromolithographed reproduction of this copy. Prang's printed label to verso states:

"Prang's American Chromos. LUDWIG VAN BEETHOVEN, After the celebrated painting by SCHIMON, now preserved in the Royal Library at Berlin. Permission to have a copy of this painting made, especially for the purpose of being reproduced by us, was obtained through the kind intercession of Mr. H. Kreismann, U.S. Consul at Berlin. The copy was executed by Mr. Rudolph Schick, and is certified to as being a facsimile of the original, by Prof. Carl Becker, the eminent historical painter, and Dr. Bruns, the Royal Librarian ... Entered according to Act of Congress in the year 1870, by L. Prang & Co."

With a printed list of "Prang's Chromos," dated May 1st 1873, including the Beethoven portrait, also laid down to verso.

Both labels browned and slightly worn. Minor surface wear and soiling to painting.

We are unsure if the present portrait was painted after the 1819 painting by Schimon or the ca. 1870 copy by Schick; nevertheless, it would appear to date from the second half of the 19th century.



"Ferdinand Schimon was not only a talented painter, but also a talented singer. He lived and worked in Vienna at first, and moved to Munich later on. He was working as a singer at the Munich opera from 1821 to 1840. But he did not give up painting during those years, and he participated in painting in the loggias at the Munich art gallery, Alte Pinakotek (Old Gallery).

Schimon created a number of portraits of musicians, among them the illustrations of Louis Spohr, Carl Maria von Weber, and Ludwig van Beethoven. Today, the review of this portrait of Beethoven is rather problematic. Anton Schindler, who was one of Beethoven's closest confidants in the 1820s, said that it was him, who encouraged Beethoven to let him do this painting. Since Beethoven, at first, was not really very open to the proposal to sit for Schimon, the painting was done in the composer's apartment. Schimon is said to have painted Beethoven, while the latter was composing. But he could not complete the painting of the portrait and Beethoven invited him some time later to give him the opportunity to complete his work - in particular in the area around the eyes. The composer is said to have been "quite content" with the portrait done that way.

For the time being, it cannot be resolved in how far this story complies with historical facts. Ferdinand Schimon's name appears on various pages of Beethoven's conversation books, and his portrait of Beethoven is mentioned too, but, - as proved by the latest music research - those entries are falsified entries made by Anton Schindler. Since Schimon's painting later on was in the possession of Schindler, it can be assumed, that Schindler tried to make the portrait appear especially authentic to increase its value that way. (S.B.)." Beethoven Haus Bonn Digital Collection. (40977)

\$800



An "Idealized Likeness"

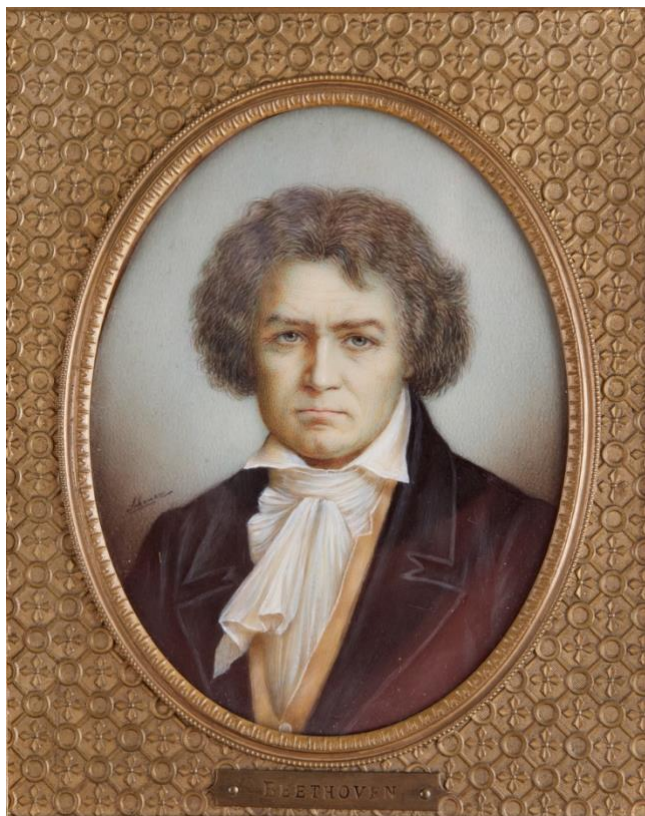
42. Original 19th century oil painting signed J. Lietz. Ca. 1880.

Oil on canvas. Image size 435 x 306 mm, overall size 570 x 495 mm. Framed. Two old repairs; several indentations and scratches with minor loss of paint. The composer is depicted half-length turned quarter left. He wears a wide-laped jacket, white shirt, and cravat. Possibly after the painting by Carl Jaeger (1833-1887).

"The original of this very popular fantasy-portrait of Ludwig van Beethoven (by Carl Jaeger) was probably painted in 1870 using grisaille (that is done in black, white and grey shades). When it was first published in the Gallery of German musicians (1870/71) by Fr. Bruckmann Publishers, it was accompanied by a text by the musicologist Eduard Hanslick as well as eleven busts of other German composers. Since then this very idealized likeness of Beethoven, which reflected the Romantic ideals in the second half of the nineteenth century, has been copied many times. It has often been mistaken for a painting which was done during Beethoven's lifetime and as being a true-likeness of the composer. (S.B.)." Beethoven-Haus Bonn Digital Collection. (40978) \$400



43. *Portrait miniature painting on ivory signed "Caba."* Undated, but most probably second half of the 19th century. Image size 82 x 65 mm, overall size 120 x 105 mm. In an ornate metal frame gilt. The composer is depicted bust-length with head turned quarter right. He wears a dark blue jacket, flounced white shirt, and cravat. After the painting by Ferdinand Schimon executed in Vienna in 1819. (40982) \$300



44. *Portrait miniature painting on ivory signed [?]/houe. [?]/Austria, late 19th century.* Image size 120 x 90 mm, overall size 215 x 150 mm. In a decorative metal frame. After the drawing by Austrian artist Ludwig Michalek (1859-1842) executed in 1889. (40983) \$350



45. *Portrait miniature*. [?]Austria, late 19th century. Circular [?]lithographic portrait with highlights in gauche. Image size 46 x 38 mm, overall size 101 x 91 mm. Within decorative brass border In ivory paneled frame with wood surround. After the painting by German artist Joseph Karl Stieler (1781-1858) executed in Vienna in 1820. (41011) \$100
\$



46. *Portrait miniature painting on porcelain signed N. Fuchs*. [?]Austria, late 19th or early 20th century. Image size 82 x 63 mm, overall size 130 x 110 mm. Mounted and framed within decorative oval brass border with paneled ivory frame. Possibly after the 1819 painting by Ferdinand Schimon (1797-1852). (41006) \$225



47. *Portrait miniature painting on porcelain signed "Opie."* Late 19th or early 20th century. Image size 80 x 65 mm, overall size 160 x 135 mm. Framed and glazed. After the painting by Ferdinand Schimon executed in Vienna in 1819. (40980) \$150



48. *Portrait miniature painting on celluoid signed "Thib."* Ca. 1900. Image size 85 x 65 mm, overall size 150 x 130 mm. Laid down to burgundy cloth. In a decorative frame gilt. After the painting by German artist Joseph Karl Stieler (1781-1858) executed in Vienna in 1820. (41008) \$75



49. *Original large modern painting in acrylics on canvas of Beethoven signed J[ohn] Froehlich. Dated [20]04. 3' x 2'. On a stretcher but unframed. The composer is depicted as a somewhat manic character. He wears a long blue/gray coat with wide lapels, high collar, white shirt, and dark cravat or tie. He is smoking while playing two electronic keyboards and a computer. Greek architectural elements in the background. The name "Marshall" prominently painted at the upper right. Painted in dark blue, gray, black, white and gold colors. Some minor damage to upper left of painting. The present depiction would appear to be a humorous commentary on the composer as a cult figure as represented in 19th and 20th century imagery. (40979) \$275*

BUSTS AND STATUES

Items 50-54



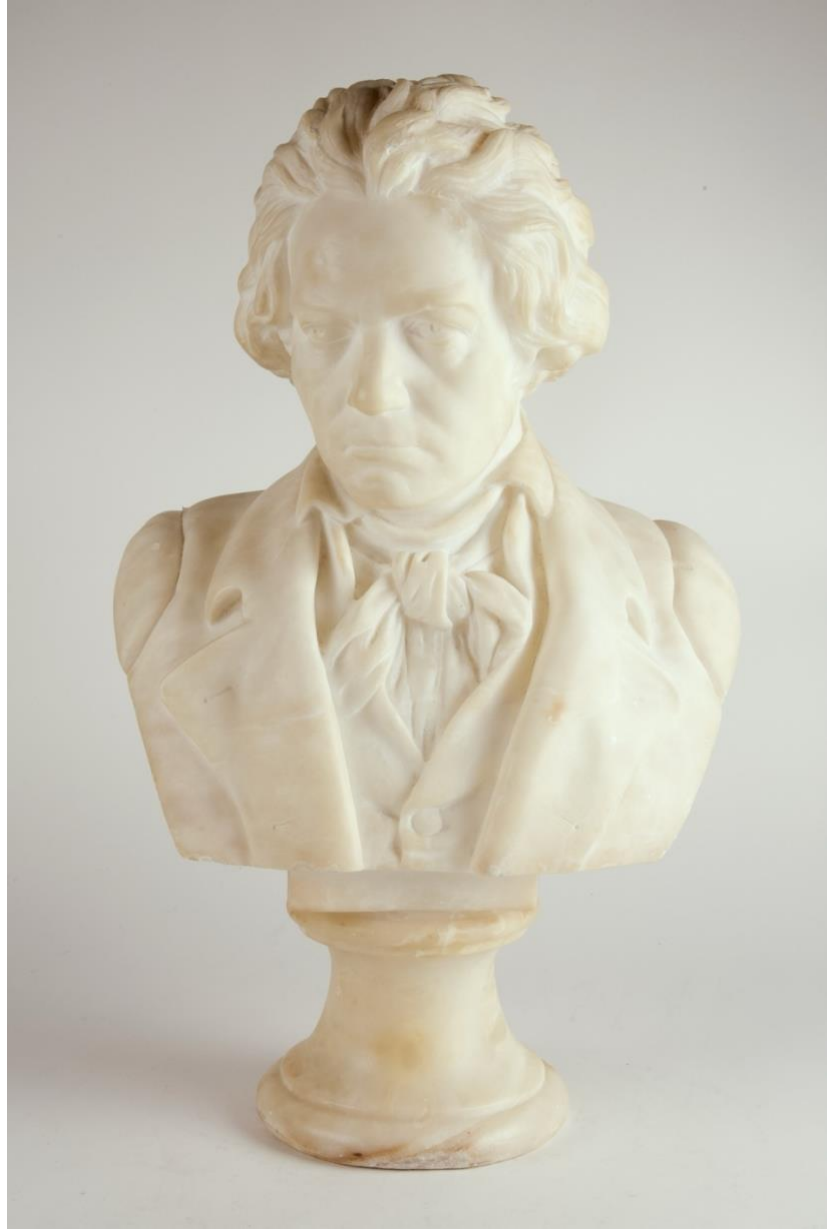
50. *Small portrait relief in marble.* Second half of the 19th century. Image size 1.77 x 1.18" (45 x 30 mm), overall size 4.9 x 3.9" (125 x 100 mm). Laid down to glass over black paper within thick oval marble frame. Remnants of blue paper to verso with brief early identification in manuscript. (40995) \$135



The Composer Contemplates *Fidelio*

51. Full length bronze statue after the noted French sculptor Albert Carrier-Belleuse (1824-1887). France, ca. 1880. 31 x 11 x 11", 30 lb (787 x 286 x 280 mm, 13.6 kg).

The composer is portrayed standing on a circular base, dressed in a long coat fur-trimmed coat, cravat, and high collar. His attitude is contemplative, with his head inclined slightly downwards, his right hand raised to his head with his index finger extending to his chin. His left arm leans on a waist-high column and under his right hand are two rolled sheaves of paper on which are the words *L'Orange Fidelio*. The attitude depicted would suggest that the sculpture represents Beethoven wrestling over his only opera, *Fidelio*, which, in fact, went through three revisions. (40913). \$600



52. *Marble bust by an unknown artist. Late 19th or early 20th century. The composer is depicted head and partial shoulders facing slightly right. He wears a wide-lapeled jacket, vest, shirt, and cravat. Mounted on a removable circular marble base. 20 x 13 x 9.5", 43 lb (508 x 330 x 241 mm, 19.5 kg). Some minor wear and small chips, but in very good condition overall. (41016)* \$650



53. *Marble bust signed Bach.* [?]Germany or Austria, ca. 1900. In white marble with "Beethoven" incised at the foot of the bust in Jugendstil lettering, the artist's name incised to the rear. Mounted on an oblong piece of mid-tan marble. 10.6 x 4.3 x 4.7", 9 lb (270 x 110 x 120 mm, 4 kg). Slightly worn. In very good condition overall. (41017) \$500



**Fine Large Bronze Bust by Leroux
Unlocated**

54. *Fine large bronze portrait bust by Gaston Veuvenot Leroux (1854-1942). France, ca. 1890-1900. 25 x 17 x 10", 28 lb (635 x 432 x 254 mm) on a 1.2" (30 mm) marble base.*

The composer is depicted wearing a coat with wide lapels and shirt with ruffles, his expression intense, the words *Symphonie Pastorale Heroique Sonates Fidelio* on the page of an open book resting on two small laurels at the foot of the rendering. With the signature of the artist "G. Leroux" impressed into the back of the bust, just below the right shoulder, and with small circular raised stamp of casting foundry and "FRANCE C." also to back. Polished bronze title plaque to base. Some minor wear and oxidation; base loose. In very good condition overall.

Unlocated in the databases of either the Beethoven-Haus in Bonn, Germany, or the Ira F. Brilliant Center for Beethoven Studies at San Jose State University in San Jose, California. No examples found in the online census "French Sculpture 1500-1960 in North American Public Collections."

Leroux, a student of François Jouffroy and C. Deloye, exhibited regularly at the Paris Salon. He was awarded an honorable mention in 1882 and 1883; a third class medal in 1885; a bronze medal at the Exposition Universelle in both 1889 and 1900; and the French Legion of Honor in 1908. Benezit (1966) 5, p. 382. (39390) \$1,500



