

J & J LUBRANO MUSIC ANTIQUARIANS



Item 44

Catalogue 116

FELIX MENDELSSOHN

February 2026

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A COLLECTION OF BOOKS ON MENDELSSOHN'S LIFE AND WORKS

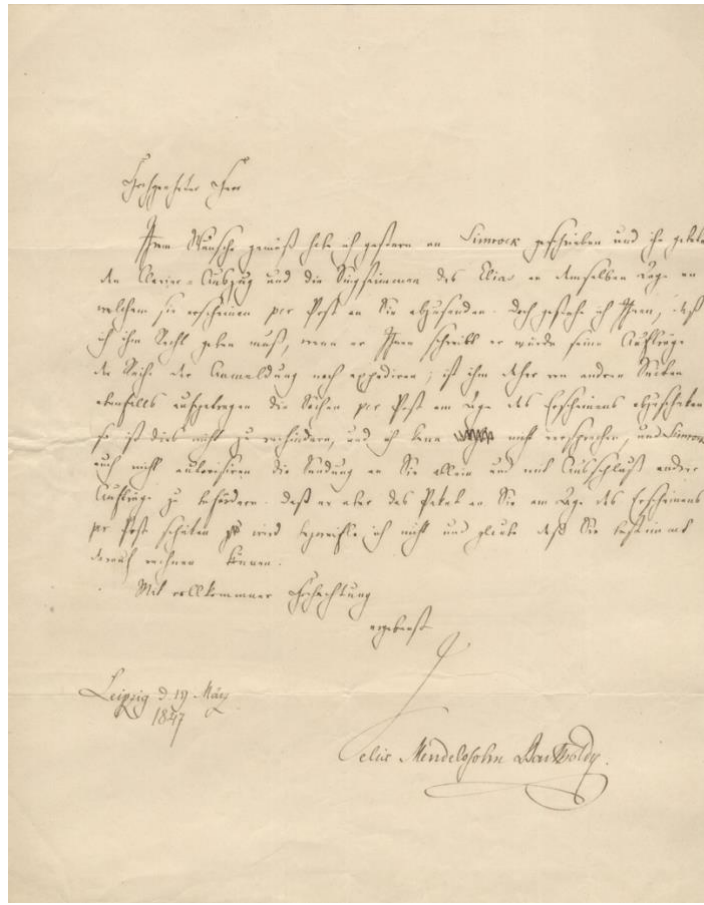
Item 50

✱

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

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





Mendelssohn Asks his Publisher to Send the Vocal Score and Parts of *Elijah* to Conductor Georg Dietrich Otten

1. Autograph letter signed. Dated Leipzig 19 March, 1847. Addressed to conductor Georg Dietrich Otten in Hamburg regarding the composer's oratorio, *Elijah*, Op. 70.

Quarto. 1 page. In dark brown ink on the recto of the first leaf of a bifolium. With integral autograph address panel to verso of second leaf, with Leipzig and Hamburg postal date stamps to address area (20 and 21 March respectively). With transcription and translation. With autograph correction to one word of text. Slightly worn and soiled; minor browning; creased at folds, with a few short tears; two marks in brown ink to address panel; paper overlay at seal area with corresponding minor paper loss to blank portion of lower leaf.

Mendelssohn requests that his publisher send the score and parts of *Elijah* to his correspondent just as soon as they are published. "I wrote to Simrock yesterday asking him to send you the vocal score and parts of *Elijah* by mail on the day of the publication. ... I believe you can surely count on that."

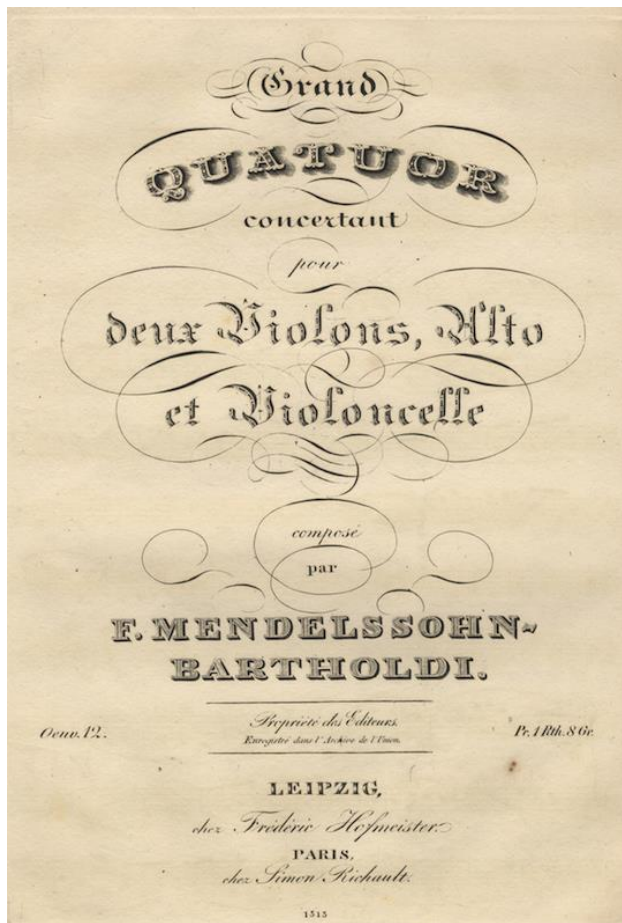
Apparently unpublished. The existence of this letter is, however, recorded in *Felix Mendelssohn Bartholdy Sämtliche Briefe*, Vol. 12, p. 107, no. 5694.

Mendelssohn's monumental sacred vocal work, *Elijah*, was first performed in Birmingham, England on 26 August 1846, with a revised version performed in London on 16 April 1847. The first performance in Germany took place in Hamburg in October 1846; the first German language performance, however, did not take place until after the composer's death, on what would have been Mendelssohn's 39th birthday, 3 February 1848.

Otten (1806-1890), a German composer and conductor, was instrumental in the founding of the North German Music Association in 1839, organizing and conducting concerts in Hamburg often involving up to 200 singers and 60 instrumentalists premiering new works; he went on to found the Hamburg Music Association in 1856, remaining its chairman until 1863. He corresponded with Mendelssohn on a number of occasions between 1841 and 1847, as he did with Johannes Brahms (who lived in Otten's house for a period). He was also a friend of Robert Schumann. (40547) \$5,500

FIRST AND EARLY EDITIONS

Items 2-45



“A Rapprochement with the Late Quartets of Beethoven”

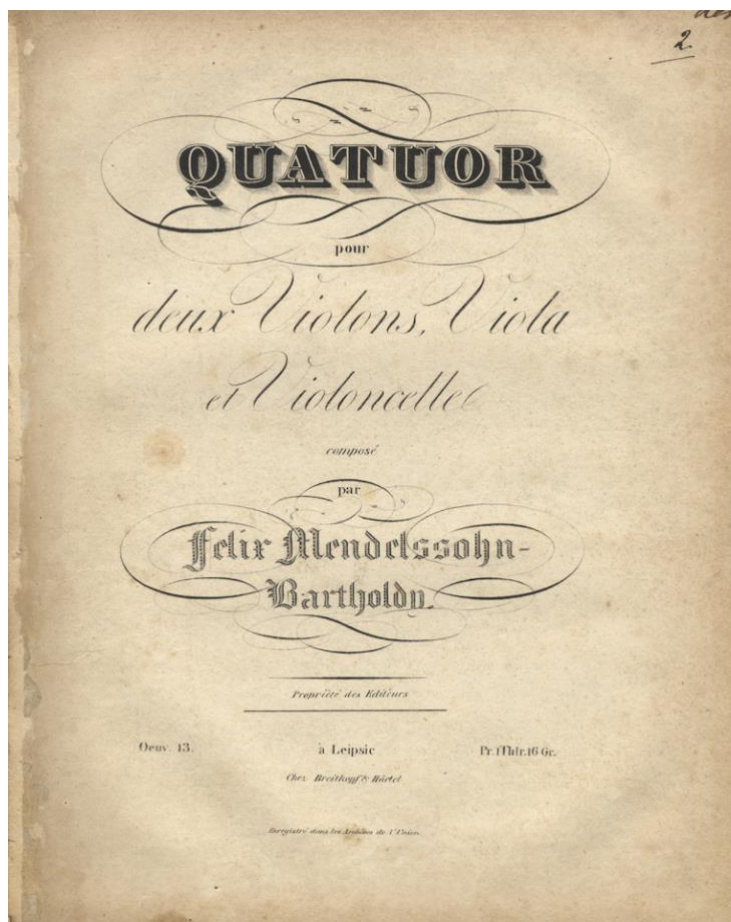
2. **OP. 12.** *Grand Quatuor concertant pour deux Violons, Alto et Violoncelle.* [Parts].

Leipzig, Paris: Frédéric Hofmeister, Simon Richault [PN] 1515, [1830].

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

First Edition. *Catalogue of the Mendelssohn Papers in the Bodleian Library III*, 604. Hoboken 10, 130. Not in Krause.

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



“The Quintessential Thematic Material is Drawn from the Lied *Frage*”

3. **OP. 13.** *Quatuor pour deux Violons, Viola et Violoncelle.* Oeuv. 13. Pr. 1 Thlr. 16 Gr. [Parts].

Leipsic: Breitkopf & Härtel [PN 4980], [1830].

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

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

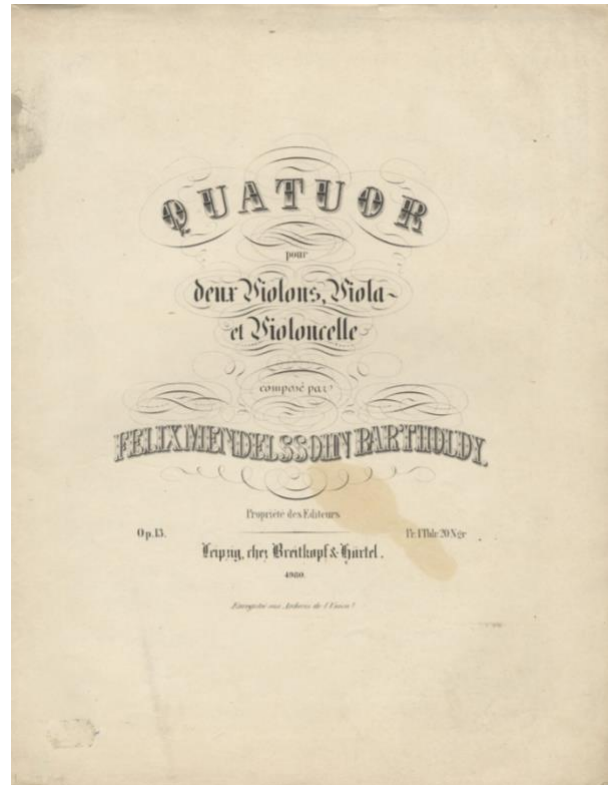
"... In op. 13 the quintessential thematic material is drawn from the lied *Frage* (op. 9 no. 1), with explicit quotations from the song in the outer and more hidden references in the inner movements of the quartet." R. Larry Todd in *Grove Music Online*. (28108) \$425

4. **OP. 13.** *Quatuor pour deux Violons, Viola et Violoncelle Op. 13. Pr. 1 Thlr. 20 Ngr. [Parts].*

Leipzig: Breitkopf & Härtel [PN 4980], [ca. 1850].

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

Re-issue of the first edition of 1830. MWV R22, p. 276. Krause 177. Not in Hoboken.
(36199) \$135



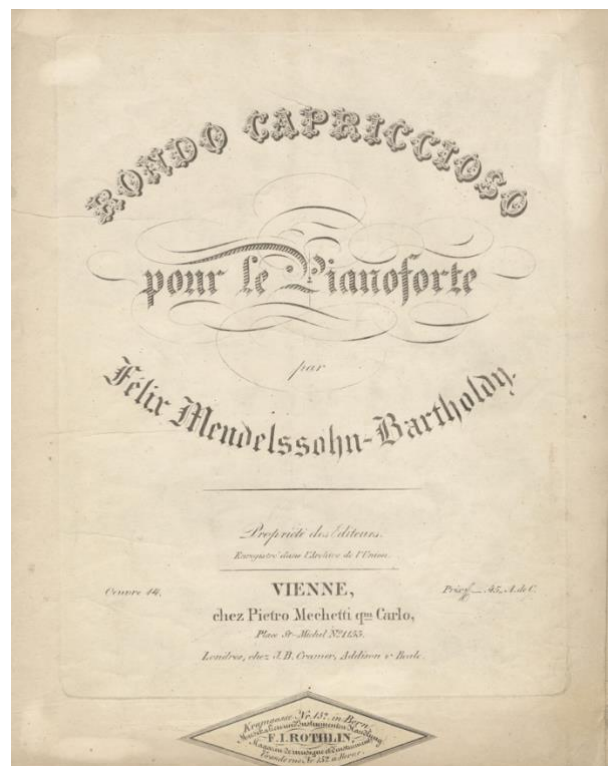
The Rondo Capriccioso for Piano

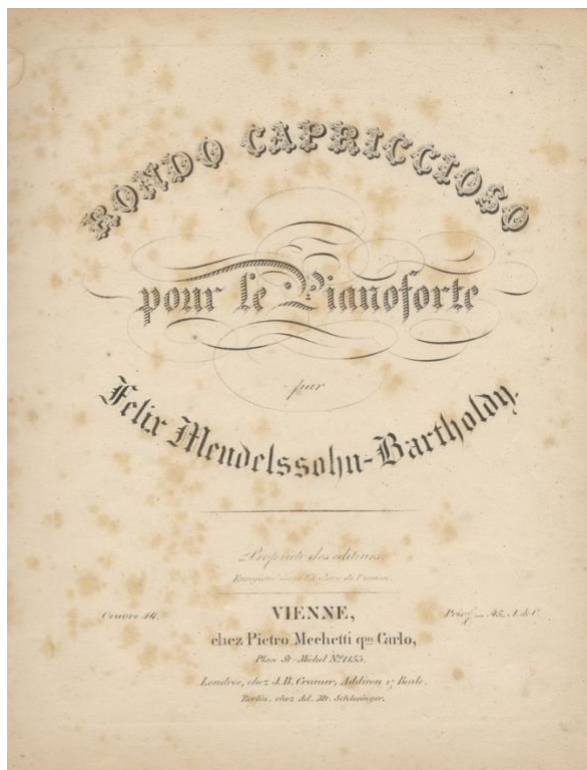
5. **OP. 14.** *Rondo Capriccioso pour le Pianoforte ... Oeuvre 14 ... Pr. £ - .45 A. de C.*

Vienne: Pietro Mechetti qm Carlo [PN 2133], [1831].

Folio. Disbound. 1f. (recto title, verso blank), 3-11, [i] (blank) pp. Engraved. With London agents "J.B. Cramer, Addison & Beale" to foot of title. Contemporary diamond-shaped label of Swiss bookseller F. I. Rothlin to foot of title. Slightly worn, browned, and soiled; first and last leaves partially detached; Rothlin label very slightly trimmed at foot.

First Viennese edition (without Berlin agent "Ad. Mt. Schlesinger" to title). Scarce. Weinmann Mechetti p. 52. Hoboken 10, 135 (?ca later issue). Not in Krause.
(40960) \$250



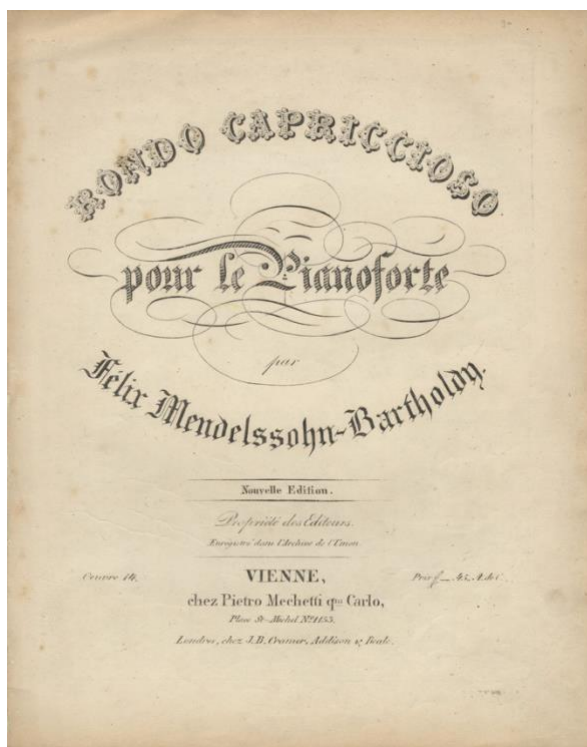


6. **OP. 14.** *Rondo Capriccioso pour le Pianoforte...*
Oeuvre 14 ... Pr. £ - .45 A. de C.

Vienne: Pietro Mechetti qm Carlo [PN 2133], [after 1831].

Folio. Stiff marbled wrappers with manuscript title label to upper. 1f. (recto title, verso blank), 3-11, [i] (blank) pp. Engraved. Title and final leaf moderately foxed; occasional minor foxing throughout.

First Viennese edition, [?]later issue. Scarce. With London agents "J.B. Cramer, Addison & Beale" and Berlin agent "Ad. Mt. Schlesinger" to foot of title. Weinmann Mechetti p. 52. Hoboken 10, 135 (first issue). Not in Krause. (40966) \$125



7. **OP. 14.** *Rondo capriccioso pour le Pianoforte ...*
Nouvelle Edition.

Vienne: Pietro Mechetti qm Carlo [PN P.M. No. 2133], [ca. 1840].

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

Second German edition. MWV U67, p. 312. Published before the *Neue rechtmässige Original-Ausgabe* published in 1854, Krause, 212. Ward Jones III, 381. (35290) \$60

8. **OP. 14**

Les Favorites Compositions modernes et brillantes pour le piano ... Rondo capriccioso ... Op. 14.

Copenhagen: Horneman & Erslev, [ca. 1860].

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

MWV U67. (36191)

\$25

**“Begins with a
Graceful Mozartian Theme”**

9. **OP. 18.** *Quintuor pour deux Violons, deux Altos et Violoncelle ... Oeuvre 18. Prix 9 Francs.* [Parts].

Bonn: N. Simrock [PN 3045], 1833.

Folio. Unbound. Slightly worn and browned; binder's hole to upper inner margin; early manuscript initial "A" and the number "5" to first page of music of each part.

Violino 1mo: [1] (title), 2-13, [i] (blank)

Violino 2do: 11, [i] (blank)

Viola 1ma: 11, [i] (blank)

Viola 2da: 11, [i] (blank)

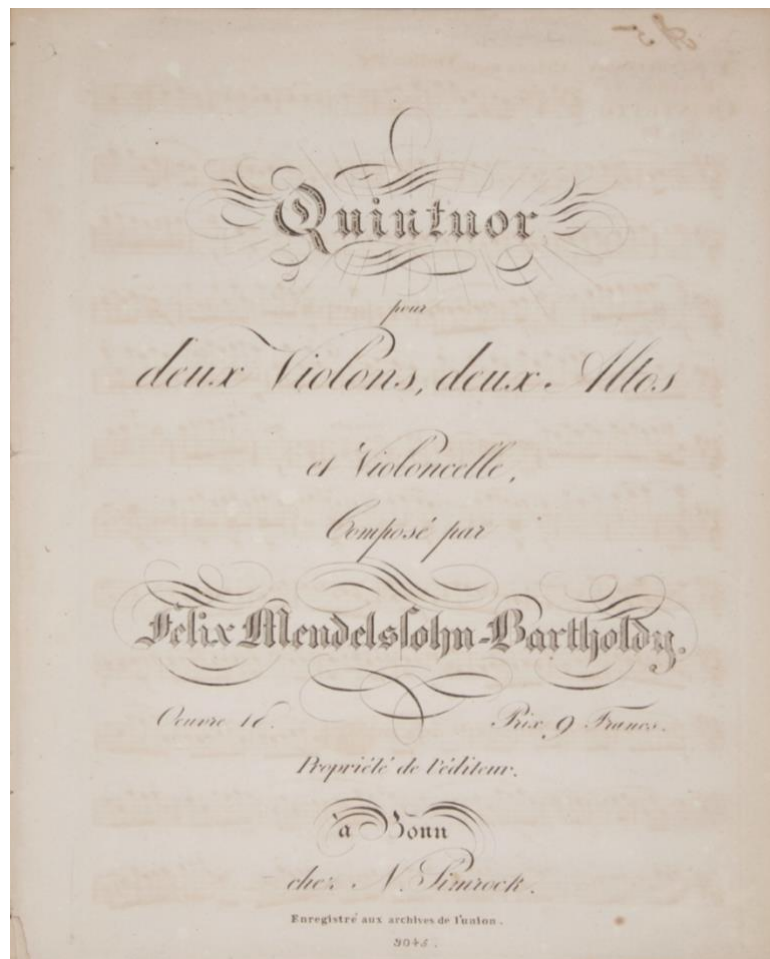
Violoncello: 11, [i] (blank) pp.

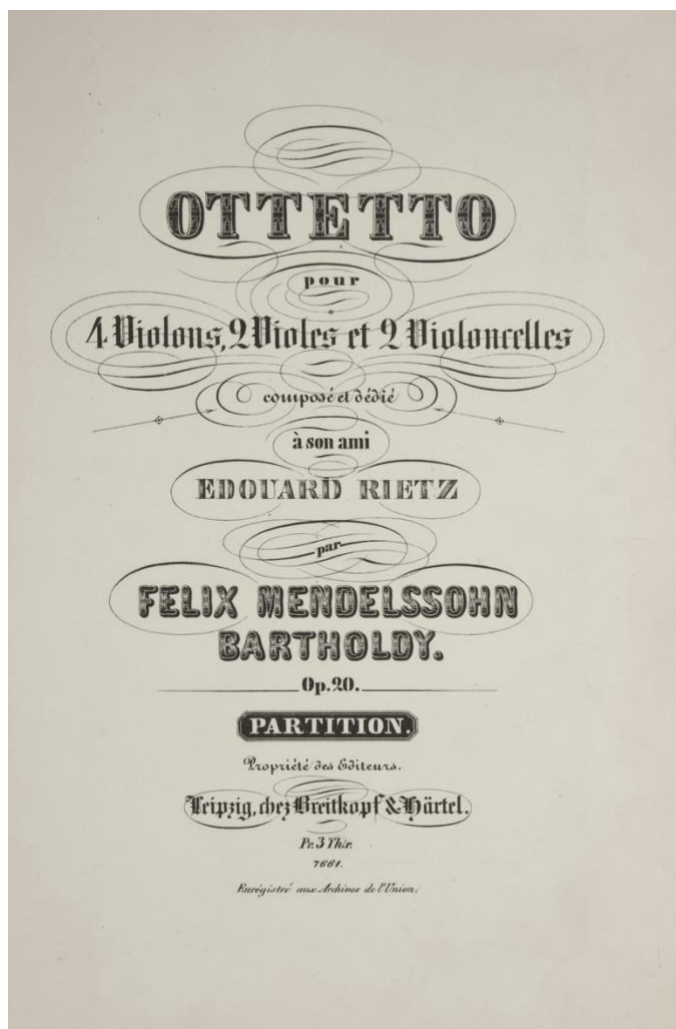
Engraved throughout.

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

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

\$425





“The Crown of Mendelssohn’s First Stage”

10. **OP. 20.** *Ottetto pour 4 Violons, 2 Violes et 2 Violoncelles ... a son ami Edouard Rietz ... Op. 20.* [Full score].

Leipzig: Breitkopf & Hartel [PN 7661], [1848].

Octavo. Original publisher's stiff green wrappers. 1f. (recto title, verso blank), 104 pp. Engraved. Wrappers worn and stained; edges chipped; spine mostly lacking. Occasional minor wear; edges slightly browned; some signatures loose. A very good wide-margined copy overall.

First Edition. Hoboken catalogue 10, 152. Krause 182. *Catalogue of the Mendelssohn Papers in the Bodleian Library III*, 503. Müller-Reuter I, p. 123.

"The Octet, op. 20, and the Overture to A Midsummer Night's Dream represent the crown of Mendelssohn's first stage. The Octet possesses both grace and strength, fine musical form as well as lovely individual melodies. It was written with consummate workmanship and presents many new facets of the composer." Werner: Mendelssohn, p. 118.

"Purchased on 18 February 1825, 3 Leipzigerstrasse comprised a stately if dilapidated mansion, an imposing courtyard and

gardens, stables and summerhouse. Renovations of the main structure continued throughout the summer and autumn, while the family took up temporary quarters in the summerhouse. It was probably there that Mendelssohn composed his first indisputable masterpiece, the Octet op. 20, finished on 15 October and written for Eduard Rietz, whose influence is perceptible in the florid first violin part. As he was creating this extraordinary work, Mendelssohn was also preoccupied with his classical studies: by mid-October he finished a metrically accurate German translation of Terence's comedy, The Woman of Andros, which Heyse, his tutor, published anonymously the following year (Das Mädchen von Andros, Berlin, 1826).

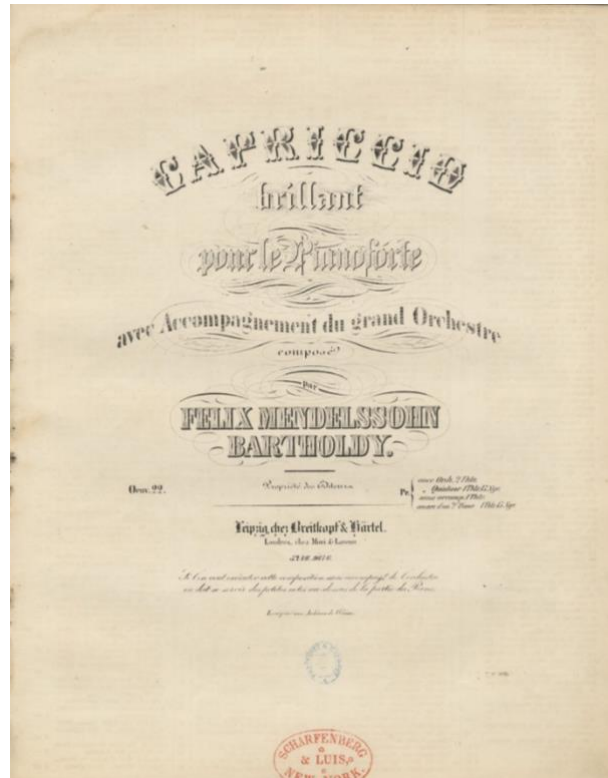
3 Leipzigerstrasse became a musical and cultural centre for an ever widening circle of acquaintances. Visitors included the poets Heinrich Heine and Karl von Holtei, Ludwig Börne, the philosopher Hegel, the classicist August Böckh, and the scientist Alexander von Humboldt, who later erected a small structure in the garden for recording magnetic measurements." R. Larry Todd in *Grove Music Online*. (40959) \$600

11. **OP. 22.** *Capriccio brillant pour le Pianoforte avec Accompagnement du grand Orchestre ... Oeuv. 22 ... Pr. ... sans accomp. 1 Thlr.*

Leipzig: Breitkopf & Härtel [PN 5286], [ca. 1858].

Folio. [1] (title), [2] (blank), 3-19 pp. Lithographed. Small oval publisher's stamp and Scharfenberg & Luis New York music seller's stamp to foot of title. Disbound. Slightly worn; title detached; music seller's stamp very slightly cropped at lower edge.

First Edition, later issue. MWV 08. Krause 157 (first issue). (36212) \$75

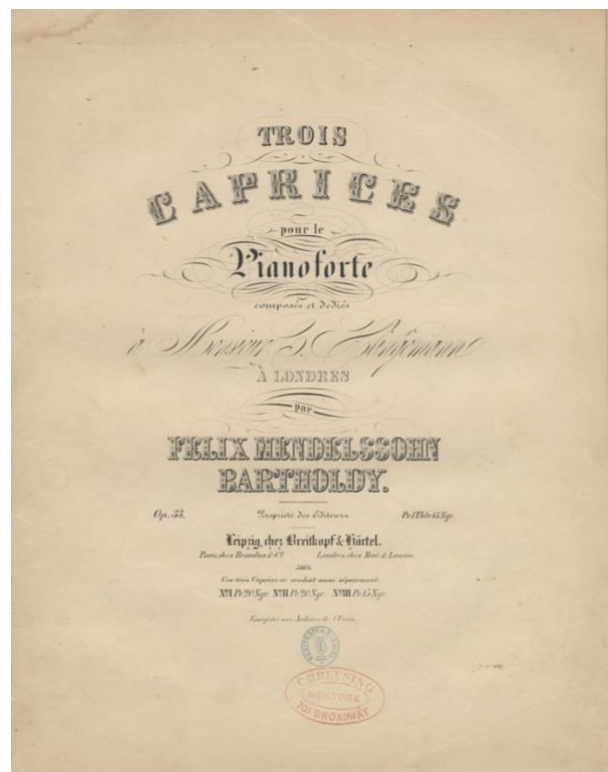


12. **OP. 33.** *Trois Caprices pour le Pianoforte composés et dédiés à Monsieur C. Klingemann À Londres ... Op. 33 ... Pr. 1 Thlr. 15 Ngr.*

Leipzig: Breitkopf & Härtel [PNs 5668, 5668a], [ca. 1855].

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

MWV SD11. (36211) \$50





“A Milestone in the Revival of the Oratorio”

13. **OP. 36.** *Paulus Oratorium nach Worten der heiligen Schrift ... Opus 36.* [Full score].

Bonn ... London: Bey N. Simrock ... I. Alfred Novello [PN 3320], ca. 1837.

Folio. Half mid-tan calf with light tan paper boards, large rectangular decorative dark orange leather title label gilt to upper, raised bands on spine in decorative compartments gilt. 1f. (recto blank, verso frontispiece lithographic portrait by Dirks after Hildebrand of Mendelssohn on china paper laid down, with facsimile of composer's autograph), 1f. (recto title, verso blank), 2ff. (libretto in German), 3-369, [i] (publisher's catalogue) pp. Text in German and English. Frontispiece, title, libretto, and publisher's catalogue lithographed, music engraved. Brief annotation in contemporary manuscript to front pastedown; small oval handstamp "EMV" to head of title, first page of libretto, and foot of final page of music. Front free endpaper lacking. Very slightly worn and soiled; occasional small stains and tears to blank margins. A very good copy overall.

First Edition, early issue. MWV A14, p. 19. Krause 23. Hoboken 10, 188. Müller-Reuter I, p. 94. Hirsch IV, 854.

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

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

"On 19 November 1835, only six weeks into the new concert season, Mendelssohn's father died. Shattered by the loss, Mendelssohn rededicated himself to completing St Paul, which his father had awaited as a work that would 'unite old customs with modern means'. After receiving an honorary doctorate from the University of Leipzig in March 1836, he put the finishing touches to the oratorio and left Leipzig on 1 May. On the way to Düsseldorf, where he was to direct the 18th Niederrheinisches Musikfest, he stopped in Frankfurt to visit Schelble and met Cécile Jeanrenaud, the daughter of a Huguenot minister. The festival opened on 22 May (Pentecost Sunday) with the première of St Paul; on the next day Beethoven's Ninth Symphony and first Leonore overture were given; and on the 24th an additional concert was arranged in which the oratorio was repeated, and Mendelssohn and Ferdinand David performed Beethoven's Kreutzer Sonata from memory. The festival was the signal event that assured Mendelssohn's emergence, at the age of 27, into the front rank of German musicians and secured his international fame; St Paul was accepted as a milestone in the revival of the oratorio.

Mendelssohn was not the only 19th-century composer to revive the oratorio, but his two completed works, St Paul (1836) and Elijah (1846), were the only representatives of his time to achieve lasting popularity. Mendelssohn himself frequently performed St Paul at music festivals; what is more, after its première, the oratorio at once achieved numerous triumphant performances abroad, in England, Scandinavia, the Netherlands, Poland, Russia and the USA (performances were given in Boston, New York and Baltimore in 1837, 1838 and 1839 respectively). Of course, the subject, the conversion of Saul to St Paul, held a special meaning for the Mendelssohn family, who had embraced the Christian faith... With few exceptions, Mendelssohn's other sacred works lie largely in the shadow of St Paul and Elijah." R. Larry Todd in *Grove Music Online* (40962) \$1,600

14. **OP. 36. Paulus. Oratorium nach Worten der heiligen Schrift.** [Full score].

Leipzig: Breitkopf & Härtel [PN M.B. 85], [1878].

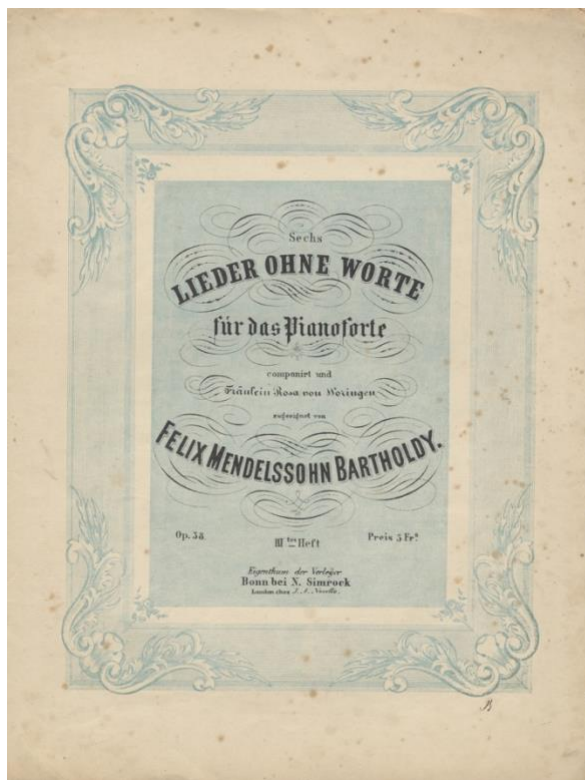
Folio. Original publisher's gray wrappers with titling within decorative border. 1f. (recto title, verso blank), 1f. (contents), 328 pp. Engraved. Text in German. In the series *Felix Mendelssohn Bartholdy's Werke. Kritisch durchgesehene Ausgabe von Julius Reitz. Mit Genehmigung der Originalverleger. Serie 13. Oratorien. Partitur.* From the Breitkopf edition of Mendelssohn's *Complete Works*, No. 85. Wrappers rather worn; corner of upper lacking; lower detached. Occasional light foxing, heavier to some leaves; edges somewhat soiled; some signatures split.

Provenance

Composer Horace Middleton (1879-1961), with his small handstamp to upper wrapper and title. Small oval handstamp of Novello to upper wrapper and blank foot of title.

MWV A14, p. 19.

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

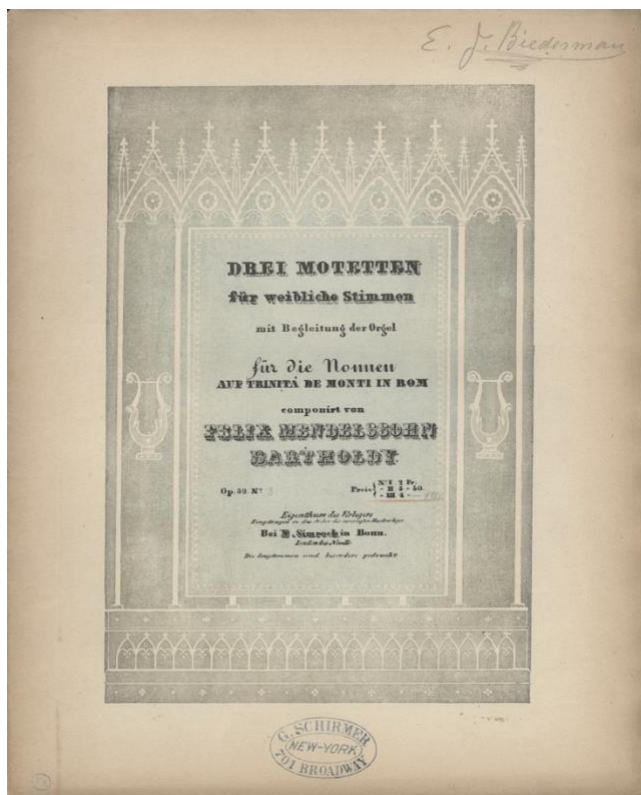


15. **OP. 38.** *Sechs Lieder Ohne Worte für das Pianoforte ... componirt und Fräulein Rosa von Waringen zugeeignet ... Op. 38. IIItes. Heft ... Preis 3 Frs.*

Bonn ... London: bei N. Simrock ... bei J. A. Novello [PN 3383], ca. 1851.

Folio. Disbound. Contemporary dark blue paper wrappers with manuscript title label to upper. 1f. (recto title, verso blank), 3-19, [i] (blank) pp. Wrappers worn and detached. Moderate foxing throughout, heavier to margins.

First German edition, later issue. MWV SD 23, p. 478. Krause 227. Hoboken 10, 222.(40963) \$100



16. **OP. 39 No. 3.** *Drei Motetten für weibliche Stimmen mit Begleitung der Orgel für die Nonnen auf Trinitä de Monti in Rom ... Op. 39 No. [3]. Preis No. I. 2 Fr: ... II. 3" 50 ... III 4". [Score and parts].*

Bonn: N. Simrock [PN 3441], [after 1838].

Folio. 21 pp. + 4 parts of 4 pp. each, title and price to Soprano I part. Engraved. Text in Latin and German. Split at spine; minor creasing; edges slightly worn and cockled.

SSAA with organ.

Provenance

Composer E.J. Biedermann (1849-1933), with his signature in pencil to head of score and each part; small oval handstamp of G. Schirmer to foot of title and each part.

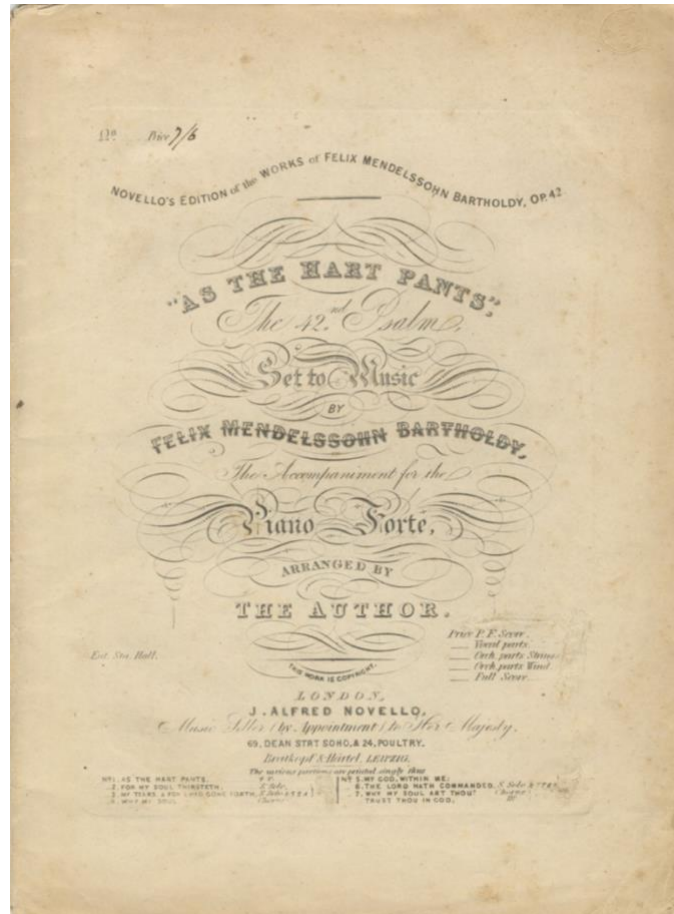
First Edition, later issue. MWV B23, p. 51. Not in Krause. Ward Jones III, 488, 490. Hoboken 10, 193. (35281) \$125

17. **OP. 42.** *As the Hart Pants. The 42nd. Psalm Set to Music ... The Accompaniment for the Piano Forte, Arranged by the Author ... Price [7/6].* [Piano-vocal score].

London: J. Alfred Novello ... 69, Dean Strt. Soho, & 24, Poultry [PN 550], [1849].

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

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



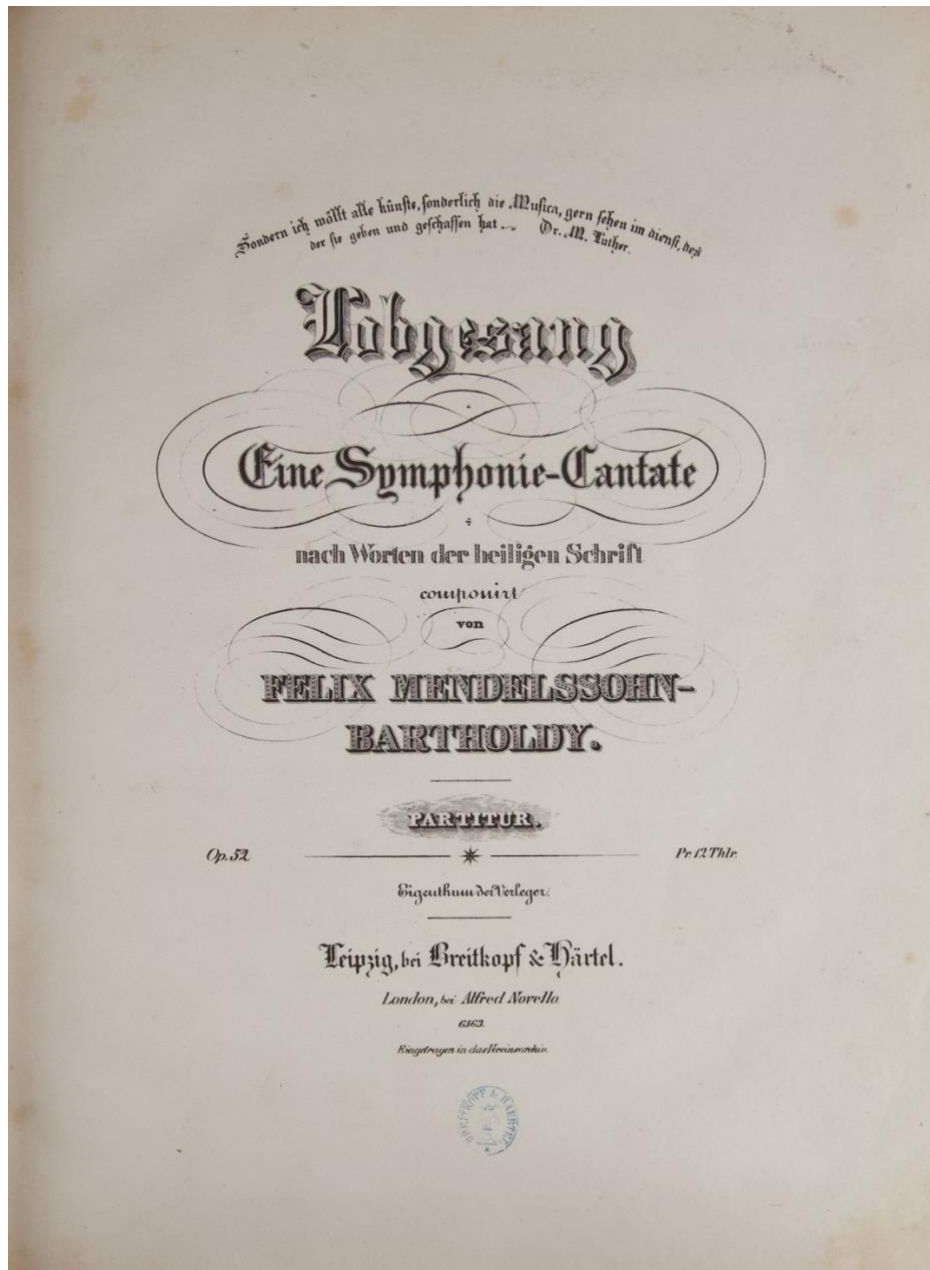
The Lobgesang, "A Symphony Extending into the Realm of Religious Music"

18. **OP. 52.** *Sondern ich wöllt alle künste, sonderlich die Musica, gern sehen in dienst, des der sie geben und geschaffen hat. Dr. M. Luther ... Lobgesang Eine Symphonie-Cantate nach Worten der heiligen Schrift ... Partitur ... Op. 52 ... Pr. 12 Thlr.* [Full score].

Leipzig: bei Breitkopf & Härtel ... London: bei Alfred Novello [PN 6563], [1841].

Folio. Contemporary half dark green leather with marbled boards, spine in compartments with titling and lyre motifs gilt, marbled endpapers. 1f. (recto title, verso dedication), 3-223, [i] (blank) pp. Text in German and English. Title and libretto lithographed, music engraved. Small oval publisher's handstamp to foot of title. With rehearsal letters handstamped in orange. A few small pencil annotations (e.g. "arco"). Binding very slightly worn, rubbed, and bumped. Very minor browning; occasional small stains and light soiling. A very good copy overall.

First Edition. MWV A19, p. 24. Krause 59. Müller-Reuter p. 101. Hoboken 10, 217. Hirsch IV, 851. *Catalogue of the Mendelssohn Papers in the Bodleian Library Vol. III*, 451.



"With the 'Lobgesang' Symphony, composed in 1840 and published as Symphony no.2 in 1841, Mendelssohn again produced a symphony extending into the realm of religious music. Also, by introducing texted elements into the work, he took up an equally daunting challenge, that of responding to Beethoven's Ninth Symphony (Berlioz's 'answer', the *Roméo et Juliette* symphony, dates from 1839). Mendelssohn's solution, as he explained to Klingemann, was to attempt a hybrid symphony-cantata: a three-movement, through-composed orchestral *sinfonia* attached to a nine-movement vocal cantata, with biblical texts celebrating mankind's progress from darkness to enlightenment (the agent of this process was the word of God, as disseminated by the Gutenberg Bible). Linking the symphony and cantata is a recurring motto-like intonation (F–G–F–B \flat), initially announced by the trombones and then given verbal meaning in the cantata by the addition of the text 'Alles was Odem hat, lobe den Herrn'." R. Larry Todd in *Grove Music Online*. (40961) \$1,200



19. **OP. 53.** *Sechs Lieder Ohne Worte für das Pianoforte ... componirt und Fraülein Sophy Horsley zugeeignet ... Op. 53 ... IVtes. Heft ... Preis 4 Frs.*

Bonn ... Paris ... London: bei N. Simrock ... Chez Lemoine ... Chez Ewer & Co. [PN 3935], ca. 1841.

Folio. Disbound. Contemporary dark blue paper wrappers with decorative cut paper label titled in manuscript to upper. 1f. (recto title, verso blank), 3-21, [i] (blank) pp. Lithographed. Wrappers worn and detached. Moderate foxing to first and last leaves.

Early German edition. MWV SD 23, p. 478. Krause 227. Hoboken 10, 222. (40964) \$60



20. **OP. 54.** *17 Variations sérieuses pour le Piano ... Oeuvre 54.*

Vienne: C.A. Spina [PN P.M. No. 3604], [ca. 1866].

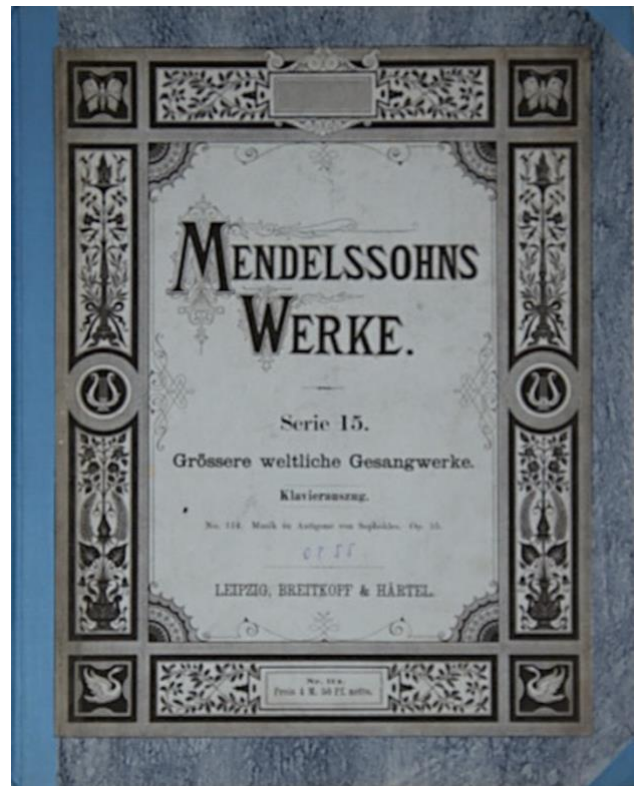
Small folio. 1f. (recto title, verso blank), 3-15, [i] (blank) pp. Engraved. Small oval handstamp of Beer & Schirmer, New York, to blank foot of title; small circular embossed stamp of Essex Institute to upper outer corner of first several leaves. Disbound. Somewhat worn, browned, and foxed; plates quite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

Re-issue from first edition plates. MWV U156, p. 343. Krause 230. Not in the *Catalogue of the Mendelssohn Papers in the Bodleian Library*. Hoboken 10, 223 (first edition). (35286) \$50

21. **OP. 55.** *Musik zu Antigone von Sophokles.*
[Piano-vocal score].

Leipzig: Breitkopf & Härtel [PN M.B.114 Kl.A],
[1876].

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



MWV M12, p. 207. (35158)

\$60

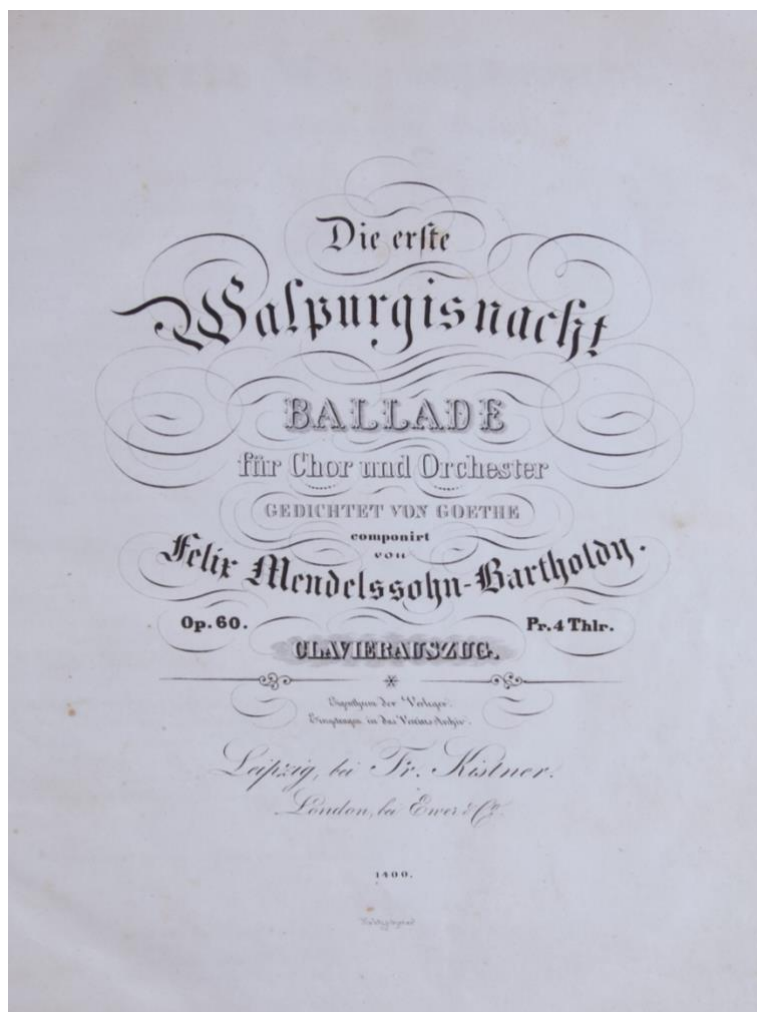
22. **OP. 57.** *Sechs Lieder mit Begleitung des Pianoforte componirt und Frau Livia Frege zugeeignet ... Op. 57 ... Pr. 25 Ngr.*

Leipzig: Breitkopf & Härtel [PN 6929], [1843].

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



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



Secular Cantata with Text by Goethe

23. **OP. 60.** *Die erste Walpurgisnacht. Ballade für Chor und Orchester, Gedichtet von Goethe ... Op. 60 ... Pr. 4 Thlr. Clavierauszug.*

Leipzig: Fr. Kistner [PN 1400], [1844].

Folio. Modern mid-green boards with original publisher's wrappers laid down to both boards, title label gilt to spine. 1f. (recto title, verso printed excerpt from a letter from Goethe to Mendelssohn), [5]-91, [i] (blank) pp. Text in German. Engraved. With the overture arranged for piano 4-hands. Annotations in pencil to several leaves. Binding worn and soiled; corners bumped; wrappers with minor loss; free front endpaper slightly creased. Slightly worn and foxed; some corners with minor soiling; blank inner margin of title reinforced with narrow strip of paper; blank lower outer corner of title and following leaf repaired; several leaves with tape repairs to blank margins. Ex-library, with small handstamp of the Städtische Bühnen Erfurt Bibliothek to verso of title.

First Edition. MWV D3, p. 78. *Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford*, Vol. III, 372. *Hoboken Collection* Vol. 10, 232. Krause pp. 19, 28.

A secular cantata with text by Goethe, the present work treats efforts by the Druids to practice their springtime pagan rituals in the face of rising Christian forces. The original version was completed in 1831, first performed at the home of Mendelssohn's parents and then publicly on 10 January 1833 in Berlin at the Sing-Akademie, conducted by the composer. It was later revised in 1843 as a programmatic overture.

"The highlights of the 1843 subscription concerts included the première of the revised version of Die erste Walpurgisnacht on 2 February; among the audience was Berlioz, then in the midst of his first concert tour, who praised the score for its 'apparent confusion that is art perfected'." R. Larry Todd in *Grove Music Online* (40519) \$550

***A Midsummer Night's Dream,
"The Most Celebrated of
Mendelssohn's Incidental Music"***

24. **OP. 61.** *Ein Sommernachtsraum von Shakespeare ... Seinem Freunde Heinrich Conrad Schleinitz zugeeignet ... Op. 61 ... Partitur ... Pr. 10 Thlr.* [Full score].

Leipzig ... London ... Mailand ... Lyon: Breitkopf & Härtel ... Ewer & Co. ... J. Ricordi ... Benacci & Peschier [PN 7774], [1848].

Folio. Contemporary half black leather with black textured cloth boards, raised bands on spine in gilt-ruled compartments, titling gilt. 1f. (recto title, verso blank), 3-177, [i] (blank) pp. Text in German and English. Title lithographed, music engraved. With octagonal handstamp "Cambridge Union Society Allon Bequest" to head of first and last pages of music and "Cambridge Union Society Allon Bequest" gilt to foot of spine. Binding worn, rubbed, and bumped. Occasional minor stains; some light dampstaining to margins, extending slightly into lowermost systems and into clefs and a small portion of notes to final ca. 60 pp.; small tears to blank lower margins of final leaves repaired with archival tape; final leaf slightly defective, partially obscuring one note.



First Edition. Krause 6. Hoboken 10, 236. Müller-Reuter p. 113. MWV M13.

"On 1 October [1843] Mendelssohn directed the first Gewandhaus concert of the new season, but soon left for Berlin to oversee the rehearsals for a new production (by Ludwig Tieck) of Shakespeare's A Midsummer Night's Dream, for which he had composed the incidental music (op.61). This production – Mendelssohn's second collaboration with Tieck – was realized for the court at Potsdam on 14 October and during the following week several times publicly at the Schauspielhaus, to great acclaim." R. Larry Todd in Grove Music Online

"Undoubtedly the most celebrated of Mendelssohn's incidental music are the 12 numbers and finale composed in 1843 for A Midsummer Night's Dream, which include entr'acte movements (among them the Scherzo, Nocturne and famous Wedding March), several shorter pieces cast as melodramas, a strophic song with chorus ('You spotted snakes'), and miniatures for the tradesmen and their presentation of 'Pyramus and Thisbe'." R. Larry Todd in Grove Music Online. (40965) \$950

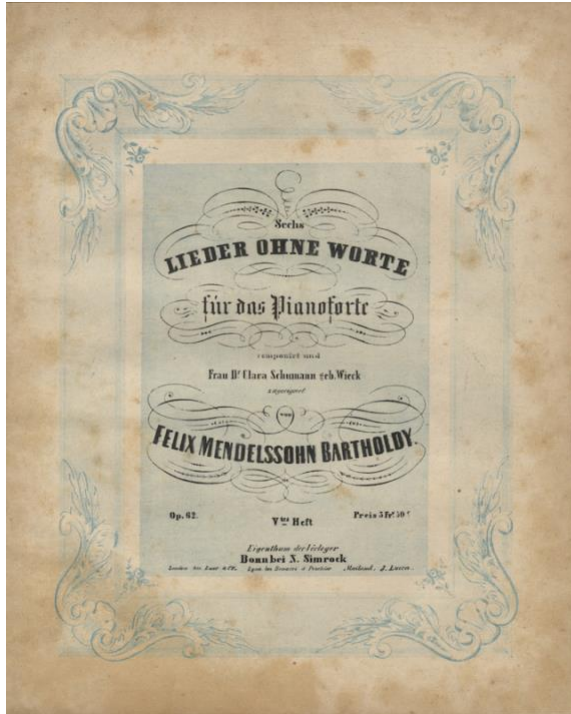


25. **OP. 61.** *The Music to Shakespere's[!] Midsummernights Dream ... Op. 61. Price 15/-.* [Piano four-hands].

London: J.J. Ewer & Co., [1844].

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

First Edition of this arrangement (the overture is not included). MWV M13. *Catalogue of the Mendelssohn Papers in the Bodleian Library III*, 668. Not in Krause. (29801) \$135



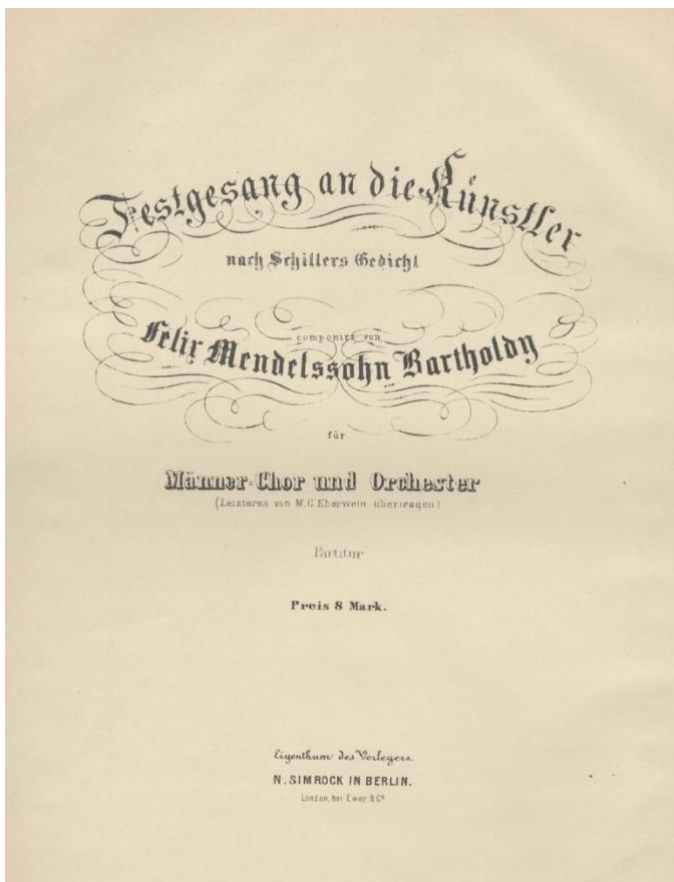
26. **OP. 62.** *Sechs Lieder ohne Worte für das Pianoforte. Vtes Hef.*

Bonn: N. Simrock [PN 4343], [after 1844].

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

First Edition, later issue. Fuld, p. 525. Krause 231. Hoboken 10, 237. *Catalogue of the Mendelssohn Papers in the Bodleian Library III*, 444.

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



27. **OP. 68.** *Festgesang an die Künstler nach Schillers Gedicht ... für Männer-Chor und Orchester (Letzeres von M.C. Eberwein übertragen).* [Score and parts].

Berlin: N. Simrock [PN 4717], [ca. 1880].

Folio. 35 pp. score + 18 parts, with imprint Bonn: N. Simrock [PN 4710], 8 Frs. | 2 Thlr 4 Sgr. Engraved. Text in German. With performance letters in blue pencil to parts. Score slightly worn; Violin I part quite worn; split and frayed at spine; other parts slightly worn.

Provenance

Composer E.J. Biedermann (1849-1933), with his signature in pencil to head of violin I part; small oval handstamp of G. Schirmer to all parts.

First Edition of this arrangement. MWV D6. Score is a re-issue following Simrock's move to Berlin; parts are an earlier issue.

Maximilian Carl Eberwein (1814-1975), was a noted pianist and pedagogue. His arrangement of the present work for full orchestra was first published in 1848. (35282) \$165



“Mendelssohn's Other Sacred Works Lie Largely in the Shadow of *St Paul* and *Elijah*”

28. **OP. 70.** *Elias Ein Oratorium nach Worten des alten Testaments ... Partitur. Op. 70 ... Preis 80 Francs.* [Full score].

Bonn ... Paris ... London: Bei N. Simrock ... Hy Lemoine ... Ewer & Co. [PN 4651], 1847.

Folio. Contemporary quarter dark brown leather-backed textured dark teal cloth boards with titling gilt to upper, raised bands on spine in gilt-ruled compartments, titling gilt marbled endpapers. 1f. (recto title, verso blank), 1f. (libretto in German), 1f. (recto fine lithographic illustrated secondary title by C. Hahn after Julius Hübner, verso blank), 3-385, [i] (blank) pp. Text in German and English. Titles and libretto lithographed, music engraved. Occasional contemporary annotations in manuscript in ink and blue pencil (“53,” “[?]guard,” and “lento;” given common time cancelled and modified to “1/2” for chorus “Der Herr ging vor über,” p. 299). Binding slightly worn; head of spine split. Scattered, mostly minor, foxing; small tears to blank lower margins of several leaves repaired.

Provenance

Bernhard Bogler (1821-1902), Swiss music director and composer, with his small oval handstamp “B. Bogler” to upper outer corner of front free endpaper, title, and first page of music.

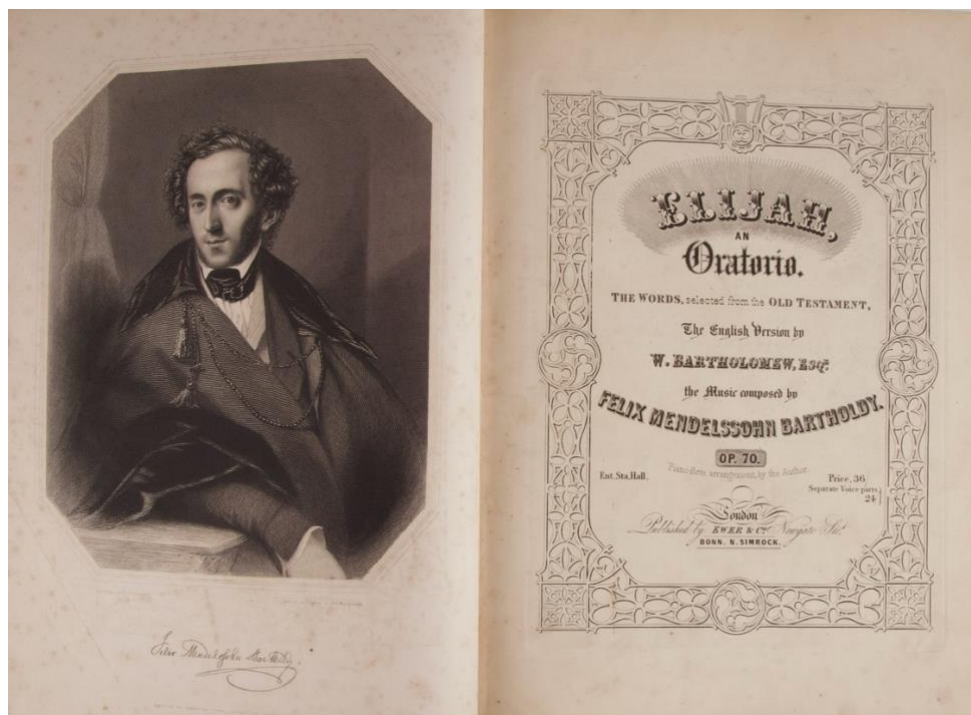
First Edition. Krause 32. Müller-Reuter p. 97. Hirsch IV, 848. Hoboken 10, 252 (with portrait). MWV A25.

Elijah, to a libretto by J. Schubring, was first performed in Birmingham, England on 26 August 1846; Schubring also collaborated with Mendelssohn on his earlier oratorio, St. Paul.

"In Mendelssohn's oratorios the musical inspiration is derived in great part from Handel, and content derives from his own code of ethics. ... The dramatic musical climax of the first part of the oratoria [Elias] is set on Mount Carmel; the firmness of purpose in Elias's bass aria is set off against the despairing cries of the chorus ... which embodies the people just as in Handel's oratorios. ... The second part, containing the indictment, escape and ascension of the prophet, unfolds no less dramatically." The New Grove Vol. 12, p. 146

"Mendelssohn was not the only 19th-century composer to revive the oratorio, but his two completed works, St Paul (1836) and Elijah (1846), were the only representatives of his time to achieve lasting popularity. ... With few exceptions, Mendelssohn's other sacred works lie largely in the shadow of St Paul and Elijah." R. Larry Todd in Grove Music Online. (40957)

\$1,350



29. **OP. 70.** *Elijah, an Oratorio. The Words, selected from the Old Testament, The English Version by W. Bartholomew, Esqr. ... Op. 70. Piano-forte arrangement by the Author. Ent. Sta. Hall. Price, 36/ Separate Voice parts. / 24. [Piano-vocal score].*

London ... Bonn: Ewer & Co. Newgate Strt. ... N. Simrock, [1847].

Large folio. Full maroon cloth with dark red leather title label gilt to spine. 1f. (recto blank, verso frontispiece), 1f. (recto engraved title within decorative border, verso blank), 1f. (recto index, verso blank), [iv] (typeset libretto), 279, [i] (blank) pp. Text in English. Music engraved. Small format single-page list of errata bound in following title. Occasional annotations in pencil including instrument names and tempo indications. Binding

slightly worn, rubbed, and bumped. Light uniform browning; frontispiece slightly foxed and creased at lower outer corner; foxing, mainly to margins; minor soiling to blank margins of title; occasional minor soiling to lower outer corners.

The fine frontispiece portrait engraving of the composer is by A.H. Payne and W.C. Wrangmore after Hildebrand.

First English edition, first issue, with "Newgate Strt." address, published in the same year as the first German edition published by Simrock in Bonn. MWV A25. *Catalogue of the Mendelssohn Papers in the Bodleian Library III*, 362. Hoboken 10, 253. (40967) \$700

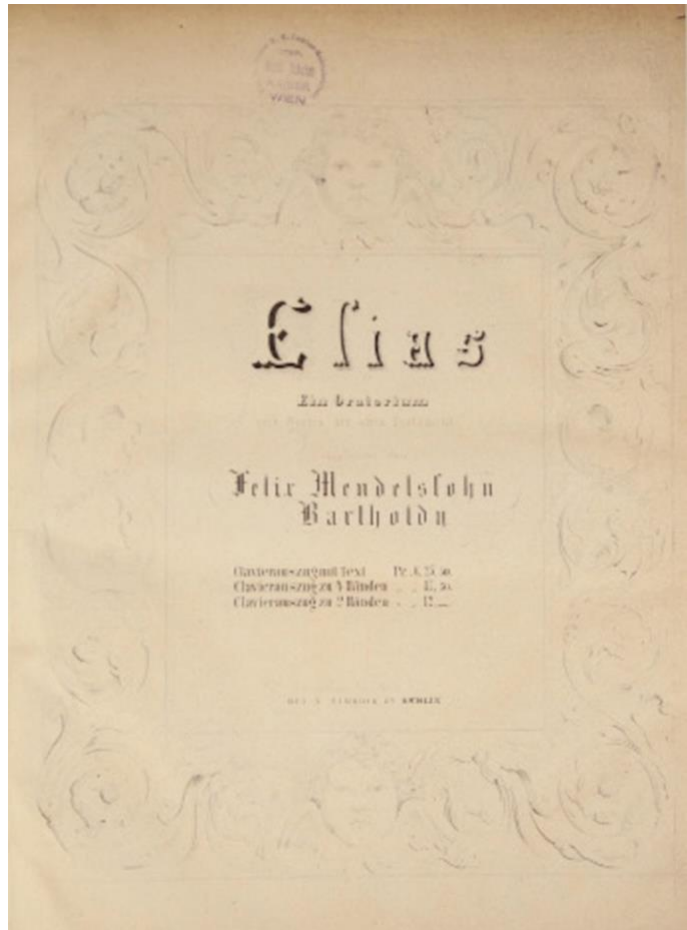
30. **OP. 70. *Elias Ein Oratorium nach Worte des alten Testaments ... Clavierauszug mit Text***
Pr. M. 25. 50.

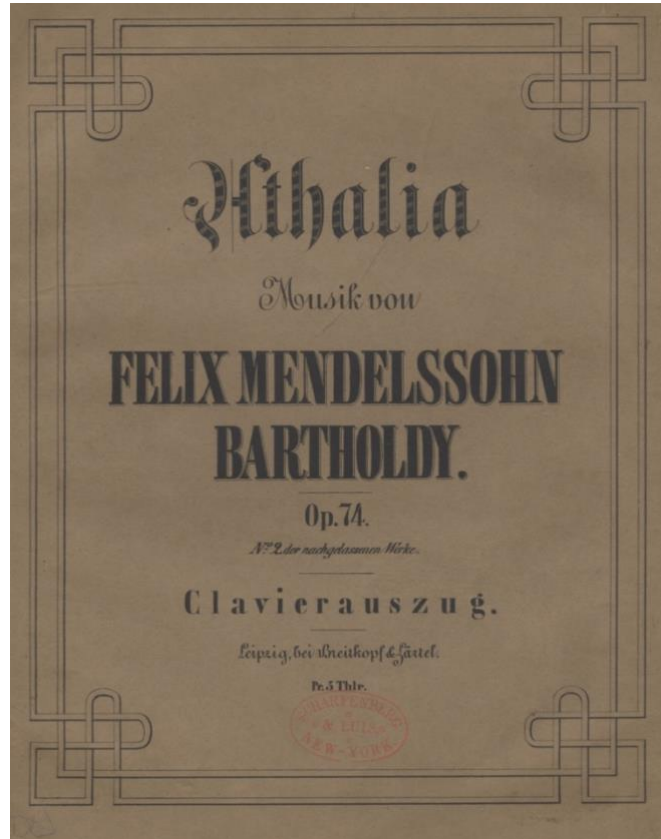
Berlin: N. Simrock [PN 4648], [ca. 1880].
[Piano-vocal score]

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

First German edition, later issue. MWV A25, p. 35. Not in Krause. *Catalogue of the Mendelssohn Papers in the Bodleian Library III*, 361 (earlier issue). Hoboken 10, 251 (first issue).

Elias, an oratorio to a libretto by Julius Schubring after Kings, was first performed in Birmingham on 26 August 1846. Mendelssohn made major revisions to the work following this performance, introducing the new and final version in London on 16 April 1847. (35203) \$125





“Especially Striking are Mendelssohn's Paraphrases of Chorales”

31. **OP. 74.** *Athalia von Racine ... Op. 74. No. 2 der nachgelassenen Werke. Clavierauszug nach der Original-Partitur bearbeitet von J. Rietz ... Pr. 5 Thlr.* [Piano-vocal score].

Leipzig: Breitkopf & Härtel [PN 7899], [ca. 1851].

Folio. Original publisher's brown wrappers with titling within decorative border. 1f. (recto title, verso blank), 3-93, [i] (blank) pp. Engraved. Text in German and French.

Scharfenberg & Luis, New York handstamp to blank lower margin of upper wrapper and again to lower margin of title along with publisher's stamp. Wrappers quite worn and chipped; spine reinforced with tape. Slightly browned; edges of some leaves chipped.

First Edition, later issue. MWV M16, p. 213. Krause 8. *Catalogue of the Mendelssohn Papers in the Bodleian Library III*, 316. Not in Hoboken.

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

"Though little-known today, the music for Athalie merits performance. Especially striking are Mendelssohn's paraphrases of chorales, including Ach Gott, vom Himmel sieh' darein and, in a scene in which the high priest Joad describes a vision of the New Jerusalem, Vom Himmel hoch." R. Larry Todd in *Grove Music Online* (36208) \$225

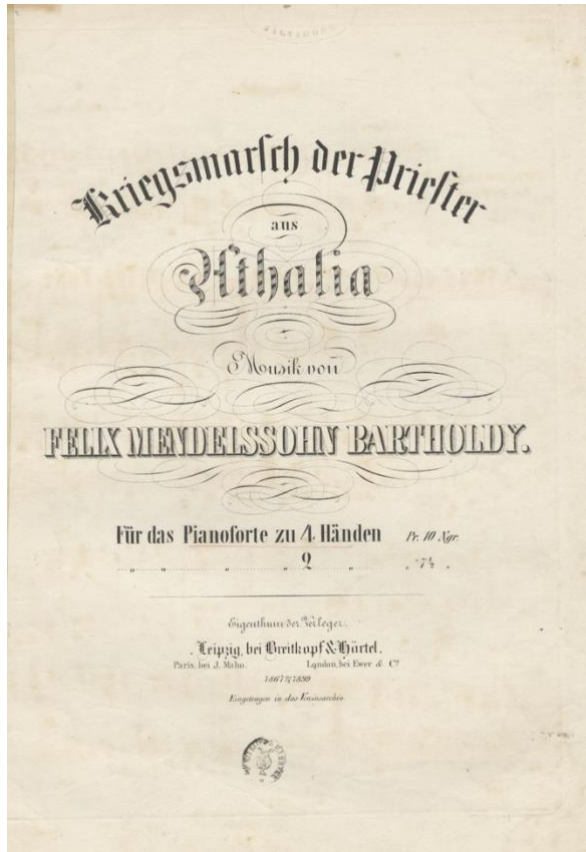


32. **OP. 74.** *Athalia von Racine ... Op. 74. No. 2 der nachgelassenen Werke. Klavierauszug ohne Worte ... Pr. 2 Thlr. 10 Ngr.* [Piano solo].

Leipzig: Breitkopf & Härtel [PN 7884], [ca. 1852].

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

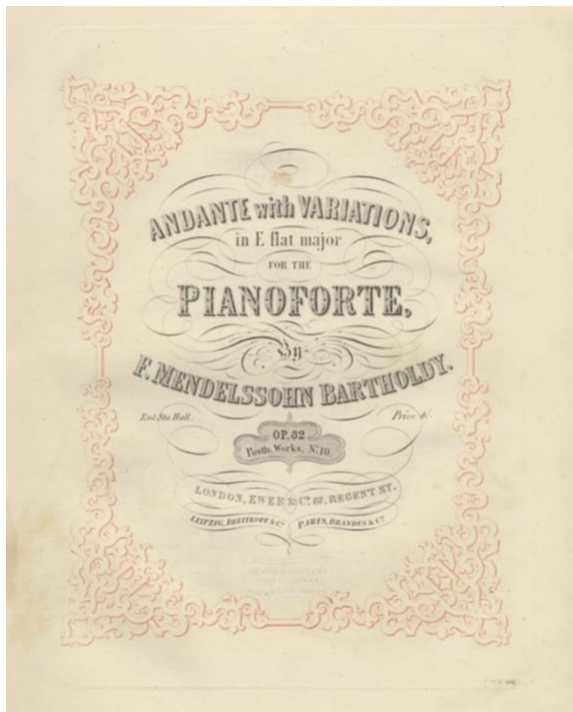
First Edition. MWV M16, p. 213. Scarce (1 copy only located in the U.S., at the Carnegie Library, Pittsburgh). Not in Krause, *Catalogue of the Mendelssohn Papers in the Bodleian Library*, or Hoboken. (36207) \$220



33. **OP. 74.** *Kriegsmarsch der Priester ... für das Pianoforte zu 4 Händen Pr. 10 Ngr.* [Piano 4-hands].

Leipzig: Breitkopf & Härtel [PN 7867], [ca. 1852].

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



34. **OP. 82.** *Andante with Variations in E flat major for the Pianoforte, Op. 82 Posth: Works, No. 10.* [Piano solo].

London: Ewer & Co., [1850].

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

First English edition. MWV U158, p. 344. *Catalogue of the Mendelssohn Papers in the Bodleian Library III*, 771. Not in Krause or Hoboken. (35288) \$75

35. **OP. 83a.** *Andante und Variationen für das Pianoforte zu vier Händen ... Op. 83a. (No. 12 der nachgelassenen Werke.) Eigene Bearbeitung des Componisten nach dessen Op. 83.* [Piano 4-hands].

Leipzig: Breitkopf & Härtel [PN 8228], [1850].

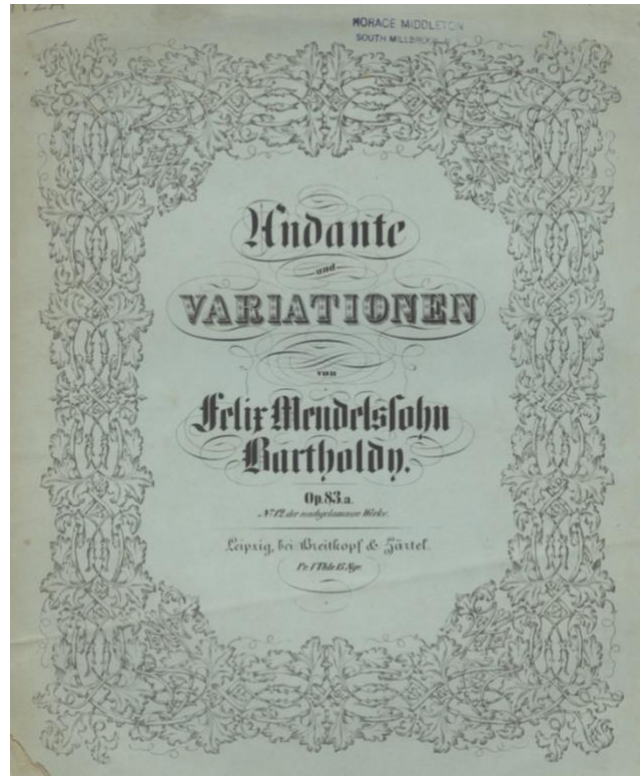
Folio. Original publisher's blue printed wrappers. [1] (title), 2-31, [i] (blank) pp. Engraved. Wrappers somewhat worn and soiled; partially split at spine. Light thumbing throughout; small dampstain to upper blank margin.

Provenance

Composer Horace Middleton (1879-1961), with his small handstamp to upper wrapper and title.

First Edition. MWV U159, p. 344. Hoboken 10, 273. Not in Krause or the *Catalogue of the Mendelssohn Papers in the Bodleian Library*.

Middleton, a British composer, served on the faculty of Bennett College from 1919 to the mid-1930s; he was best known for music he composed for the Greek plays performed there. *See his obituary, Millbrook Round Table, November 23, 1961.* (35287) \$135



“Deft Command of Orchestral Colour”

36. **OP. 89.** *Heimkehr aus der Fremde. Liederspiel in 1 Acte.* [Piano-vocal score].

Leipzig: Breitkopf & Härtel [PN M.B.122 Kl.A], [1877].

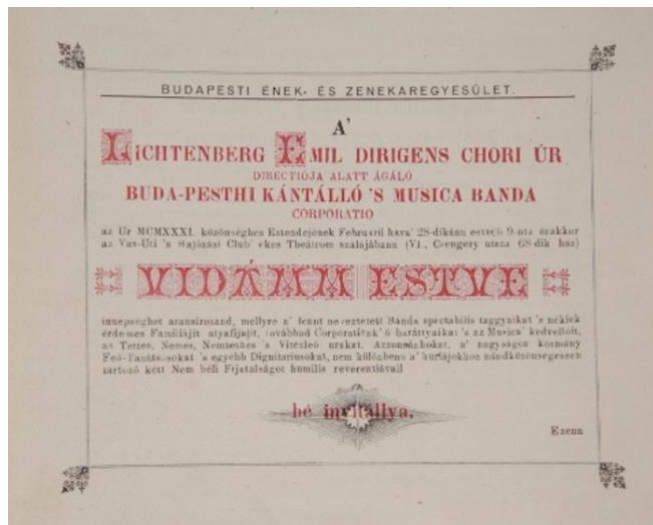
Folio. Original publisher's full dark red cloth with titling gilt to upper within decorative blindstamped border, titling gilt to spine; dark ivory endpapers. [1] (title) 2-83. [i] (blank) pp. Engraved. Text in German. With "Breitkopf & Härtels Musikbücher Nr. 181" to head of upper wrapper. With Hungarian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

Together with:

Heimkehr aus dem Fremde. [Libretto]. Leipzig: Breitkopf & Härtel, [1885]. 16mo. Original publisher's light gray printed wrappers. 1f. (recto title, verso blank), 12, [2] pp. (publisher's catalogue of piano-vocal scores and libretti), with additional publisher's catalogue to verso of upper and recto and verso of lower wrapper. Later printing. MWV L6, p. 196.

Together with:

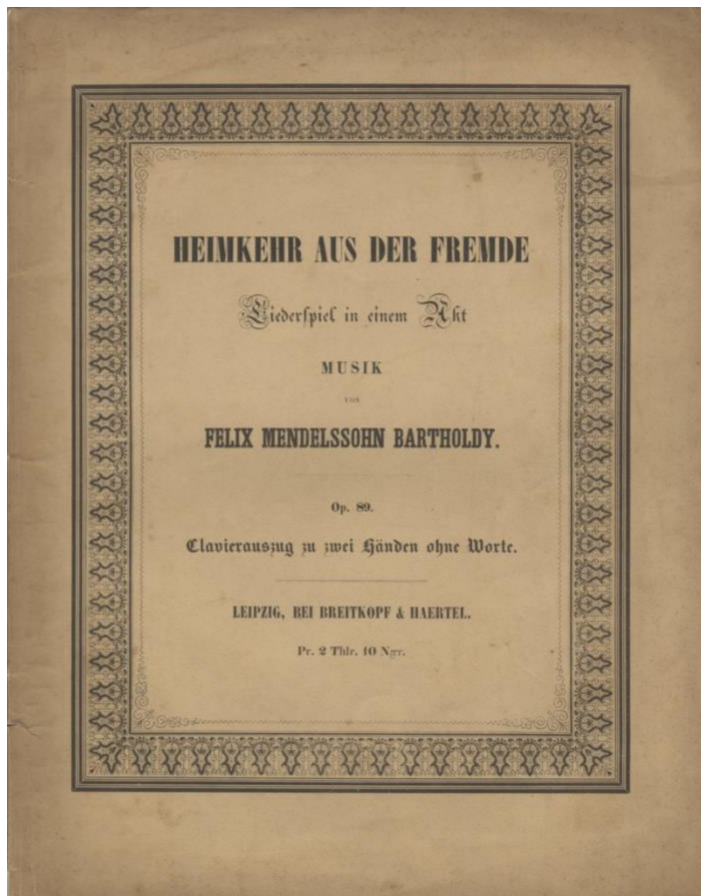
An invitation to the 1931 production of the opera from the Budapest Choral and Orchestra Association (Ének-és Zenekaregyesület) partially laid down to front free endpaper signed by István Eisler for the commissioning group and with his name in ink along with a date of December 1930 to upper outer corner and handstamp of



Hungarian publisher/musicseller Rózsavölgyi és társa dated December 12, 1930 to lower outer corner of endpaper.

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

"Mendelssohn's deft command of orchestral colour is evident throughout the work and his ability to create charming effects with the simplest of means is impressive." Clive Brown in *Grove Dictionary of Opera*.
(35155) \$75

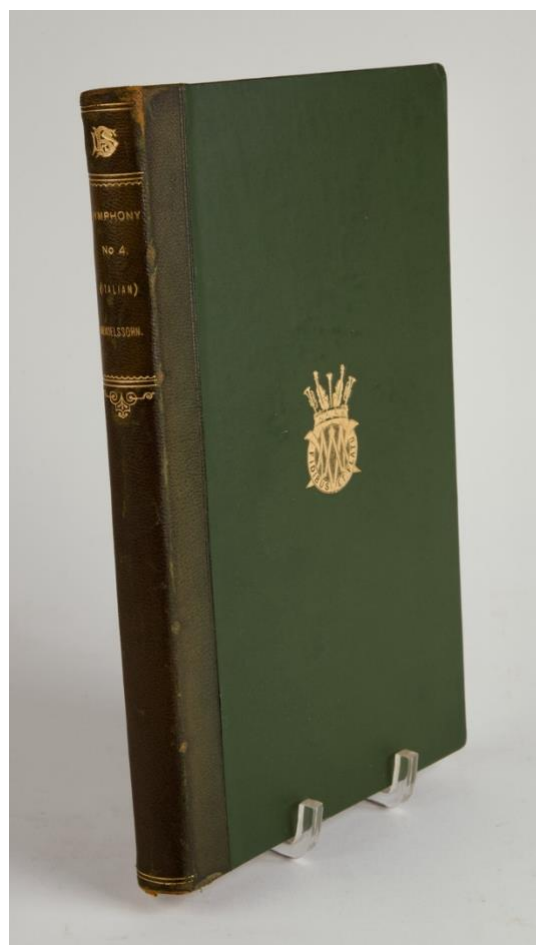
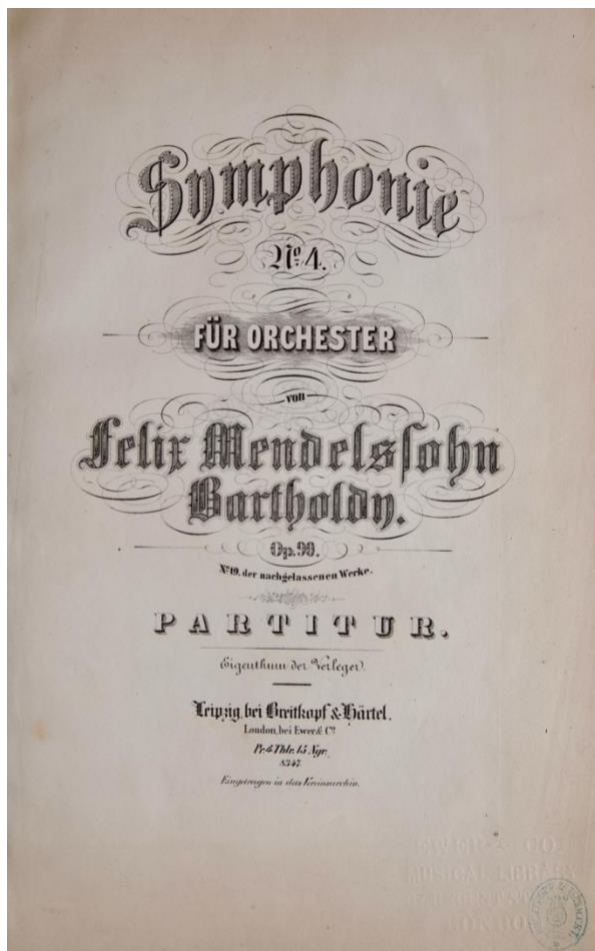


37. **OP. 89.** *Heimkehr aus der Fremde Liederspiel in einem Akt ... Op. 89. No. 18 der nachgelassenen Werke. Clavierauszug zu zwei Händen ohne Worte ... Pr. 2 Thlr. 10 Ngr.* [Piano solo].

Leipzig: Breitkopf & Härtel [PN 8335], [1877].

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

First Edition of this arrangement. MWV L6, p. 196. Rare (no copies located outside of Germany). Not in Krause, the *Catalogue of the Mendelssohn Papers in the Bodleian Library*, or Hoboken. (36206) \$275



First Edition of the Full Score of the "Italian" Symphony

38. **OP. 90.** *Symphonie No. 4. für Orchester ... Op. 90. No. 19 der nachgelassenen Werke. Partitur ... Pr. 4 Thlr. 15. Ngr.* [Full score].

Leipzig ... London: Breitkopf & Härtel ... Ewer & Co. [PN 8347], [1851].

Octavo. Contemporary dark green morocco-backed dark green cloth boards with monogrammatic device gilt to upper incorporating musical instruments. 1f. (recto title, verso blank), 193, [i] (blank) pp. Engraved throughout. Small publisher's oval handstamp and Ewer & Co.'s blindstamp to lower outer corner of title; decorative handstamp of "The Wandering Minstrels" to blank verso of title; "Presented by" handstamp followed by signature "Hon: S. Egerton" to upper margin of first page of music. With performance markings (mostly dynamics with occasional articulations) in lead and blue pencil. Binding slightly worn and bumped; upper hinge partially split; endpapers browned. Occasional minor browning and staining. A very good copy overall.

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

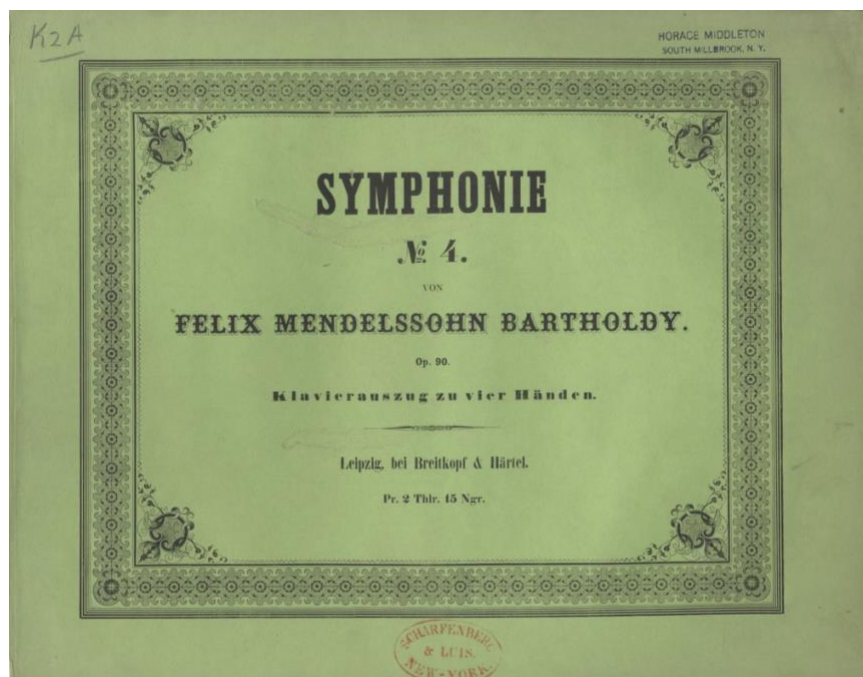
Mendelssohn finished his "Italian" Symphony in Berlin, on 13 March 1833, conducting its first performance in London on 13 May 1833 at a London Philharmonic Society concert. The first edition of the full score was not published until after the composer's death.

"The Italian sojourn of 1830 provided the raw musical material for the Italian Symphony, finished and performed in London in 1833, revised the following year, but published only posthumously as Symphony no. 4 in 1851. For Julius Benedict, the brightly scored opening was 'warmed with the balmy air of a southern clime'. The slow

movement, profitably compared to the 'Marche des pèlerins' from Berlioz's nearly contemporaneous *Harold en Italie*, begins with a haunting modal melody evidently meant to depict a religious ceremony or procession. The third movement was probably inspired by Goethe's humorous poem *Liliput*. The finale, labelled 'Saltarello', begins with a characteristic hopping figure reminiscent of the saltarellos Mendelssohn heard in Rome and Naples, but then introduces in its development a new conjunct figure intended, according to William Rockstro, as a tarantella; the two are juxtaposed in the closing bars of the score." R. Larry Todd in *Grove Music Online*

"The Wandering Minstrels were an amateur orchestra of forty or so players, drawn from the ranks of the aristocracy and military. The Earl of Wilton and his sons were leading lights in the orchestra and, for many years, the Earl's younger son, the Honourable Seymour Egerton, was conductor and president.

The Wandering Minstrels conscientiously documented their activities. Their albums of posters, photographs and concert programmes shine a light on a little-studied aspect of musical life in the 19th century: concerts given by noble amateurs. The albums provide information on the music performed, the structure of the concerts and Victorian programming habits, and show which composers - and which musical works - were popular. (Mendelssohn and Gounod were the most popular composers, by a long way)." British Library website music blog, 17 August 2012. (40958) \$1,500



39. **OP. 90.** *Symphonie No. 4 ... für Orchester ... Op. 90. No. 19 der nachgelassenen Werke. Klavierauszug zu vier Händen ... Pr. 2 Thlr. 15 Ngr.* [Piano 4-hands].

Leipzig: Breitkopf & Härtel [PN 8361], [1851].

Oblong folio. Original publisher's green printed wrappers with titling within decorative border. [1] (title), 2-55, [i] (blank) pp. Engraved. With publisher's catalog of works for piano 4-hands to verso of lower wrapper. Wrappers slightly worn and soiled; Scharfenberg & Luis handstamp to blank lower margin of upper wrapper. Upper outer corners dampstained.

Provenance

Composer Horace Middleton (1879-1961), with his small handstamp to blank upper corner of title and page 3; small publisher's and Scharfenberg & Luis, New York handstamps to foot of title.

First Edition of this arrangement. MWV N16, p. 226. Scarce. Not in Krause, the *Catalogue of the Mendelssohn Papers in the Bodleian Library*, or Hoboken.

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



6 Volumes of the *Lieder Ohne Worte*

40. **OPP. 19b, 30, 38, 53, 62, 67.** *Sechs Lieder Ohne Worte für das Pianoforte ... Op. 19[b] 1tes Heft ... Preis 3 Frs.*

Bonn ... Paris ... London: bei N. Simrock ... bei M. Schlesinger ... chez J. A. Novello [PN 3041], ca. 1851.

1f. (recto title, verso blank), 3-17, [i] (blank) pp. **First German edition**, later issue ("chez" rather than "bei" J. A. Novello). MWV SD5, p. 470. Krause 216. Hoboken 10, 150.

Bound with:

*Sechs Lieder Ohne Worte Componirt und Fräulein Elise von Woringen zugeeignet ... Op. 30. Ilttes. Heft ... Eigentum der Verleger ... Pr. 3 Frs. Bonn ... London ... Paris: bei N. Simrock ... chez N. Mori ... chez Schönerberger [PN 3204], [ca. 1851]. 1f. (recto title, verso blank), 3-19, [i] (blank) pp. **First German edition**, later issue. MWV SD9, p. 472. Krause 220. Hoboken 10, 177.*

Bound with:

*Sechs Lieder Ohne Worte für das Pianoforte ... componirt und Fräulein Rosa von Woringen zugeeignet ... Op. 38. IIItes. Heft ... Preis 3 Frs. Bonn ... London: bei N. Simrock ... bei J. A. Novello [PN 3383], [ca. 1851]. 1f. (recto title, verso blank), 3-19, [i] (blank) pp. **First German edition**, later issue. MWV SD9, p. 472. Krause 220. Hoboken 10, 177.*

Bound with:

*Sechs Lieder Ohne Worte für das Pianoforte ... componirt und Fräulein Sophy Horsley zugeeignet ... Op. 53 ... IVtes. Heft ... Preis 4 Frs. Bonn ... London ... Paris: bei N. Simrock ... Chez Ewer & Co. ... Chez Lemoine [PN 3935], [1841]. 1f. (recto title, verso blank), 3-25, [i] (blank) pp. **First German edition**, later issue. MWV SD23, p. 478. Krause 227. Hoboken 10, 222.*

Bound with:

*Sechs Lieder Ohne Worte für das Pianoforte ... componirt und Frau Dr. Clara Schumann geb. Wieck zugeeignet ... Op. 62. ... Vtes. Heft ... Preis 3 Frs 50c. Bonn ... Lyon ... Mailand ... London: bei N. Simrock ... bei Benacci & Peschier ... bei J. Lucca ... bei Ewer & Co. [PN 4343], [ca. 1860]. 1f. (recto title, verso blank), [i] (blank), 4-19, [i] (blank) pp. **First Edition**, early issue. MWV SD29, p. 481. Krause 231. Hoboken 10, 237.*

Bound with:

*Sechs Lieder Ohne Worte für das Pianoforte ... componirt und Fräulein Sophie Rosen zugeeignet ... Op. 67. ... VItes. Heft ... Preis 3 Frs 50c. Bonn ... Mailand ... Paris ... London: bei N. Simrock ... bei J. Ricordi ... bei M. Schlesinger ... bei Ewer & Co. [PN 4478], [1845]. 1f. (recto title, verso blank), [i] (blank), 4-21, [i] (blank) pp. **First Edition**, early issue. MWV SD32, p. 482. Krause 236. Hoboken 10, 245.*

6 volumes. Folio. Contemporary black cloth-backed dark blue boards with titling in manuscript to upper. Titles lithographed on blue ground within decorative blue border, music engraved. Binding slightly worn and soiled, with small stains to upper. Some minor foxing, soiling, small stains, and showthrough, heavier to some leaves; small dampstain to blank lower margin of final half of volume; inner margins occasionally reinforced; some minor paper repairs.

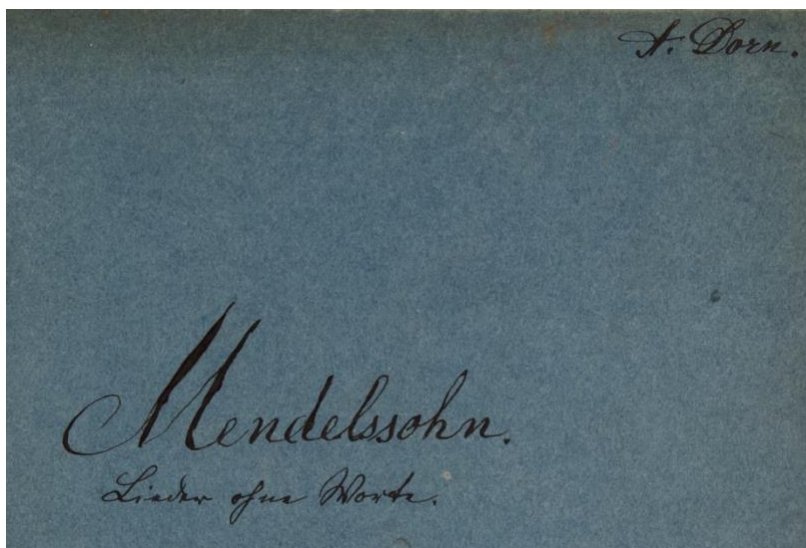
Provenance

Heinrich Dorn (1800-1892), noted conductor, composer, music, critic, and teacher of the Schumanns, with "H. Dorn" in manuscript to upper outer corner of upper board, with his small oval handstamp "H. Dorn Coeln" and handstamp "M. Schloss in Coeln" to foot of titles.

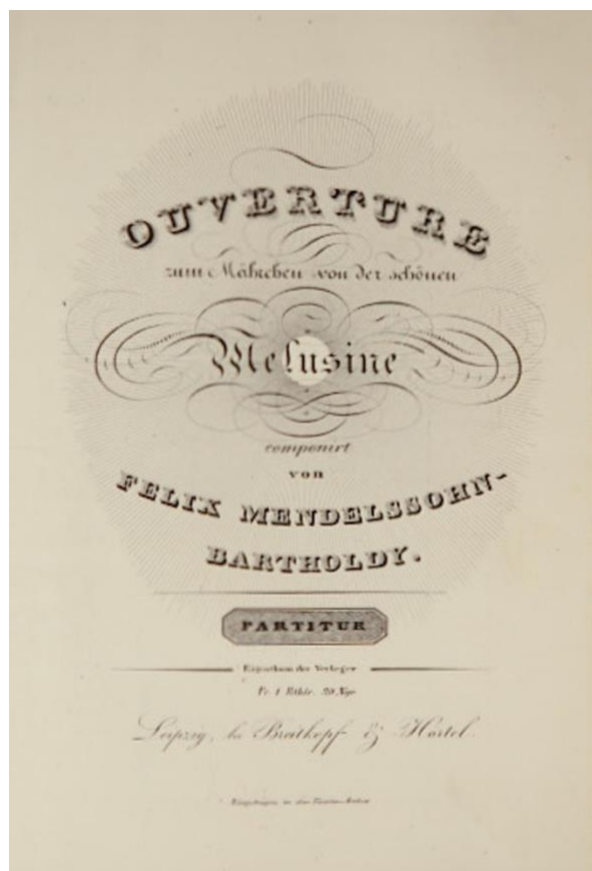
"The origins of the Lieder ohne Worte, of which Mendelssohn published 36 pieces in six volumes between 1832 and 1845 (two more volumes followed posthumously), remain couched in mystery. Among his earliest piano lieder was one in Eb written for Fanny's birthday in 1828 (Fanny herself composed numerous examples of the genre); the idea of creating songlike piano pieces may have originated in a game Fanny and Felix played, in which they apparently added texts to piano pieces. Then, too, the critical thought of A.B. Marx, who explored in his writings of the 1820s the expressive potential and 'definiteness' of instrumental music, was not without impact. Most of the lieder fall into three groups, pianistic parallels to the vocal categories of solo songs, duets and partsongs. The meaning of the new genre perplexed Mendelssohn's contemporaries. Schumann suggested that the composer had produced texted lieder, but then suppressed the texts; when the composer's cousin Marc-André Souchay offered to give some of the lieder fanciful titles, Mendelssohn replied that he had intended each lied 'just as it stands'. Only a small number of the lieder bear titles from Mendelssohn (e.g. the three called Venetianisches Gondellied) or his circle (e.g. the 'Frühlingslied'); nevertheless, later in the 19th century, a host

of insipid titles accrued to the lieder, contributing to the view of Mendelssohn as a composer of overtly sentimental piano music for the parlour." R. Larry Todd in Grove Music Online

Dorn "studied the piano, singing and composition in Königsberg, made several long journeys throughout Germany, during which he met Weber in Dresden, and completed his studies with Ludwig Berger, Bernhard Klein and Zelter in Berlin, where his first opera, *Rolands Knappen*, was produced successfully in 1826. At the same time he became a co-editor of the *Berliner allgemeine Musikzeitung*, for which he wrote a spirited defence of the beleaguered Gaspard Spontini. Over the next two decades he built a solid reputation as a conductor of opera, holding theatre posts at Königsberg (1828), Leipzig (1829–32), where he taught counterpoint to the young Schumann, Hamburg (1832), Riga (1834–43), and Cologne (1844–8). He organized the first music festival of the Russian Baltic provinces in Riga (1836), and directed the Lower Rhine music festivals (1844–7). His most prestigious appointment (in 1849, after Nicolai's death) was as co-conductor, with Wilhelm Taubert, of the Berlin Hofoper. After his retirement from that post in 1869, he remained active in Berlin for many years as a teacher and writer." Adelyn Peck Leverett, revised by Christopher Fifield in Grove Music Online. (40954)



\$650



Five Concert Overtures

41. **OPP. 21, 26, 27, 32, 95.** *Drei Concert-Ouverturen* No. 1. *Der Sommernachtstraum* [Op. 21]. No. 2. *Die Fingals-Höhle* [Op. 26]. No. 3. *Meersstille und glückliche Fahrt* [Op. 27] componirt und Seiner Königlichen Hoheit dem Kronprinzen von Preussen ehrfurchtsvoll zugeeignet ... Preis: No. 1. 2 Rthlr. No. 2. 1 Rthlr. 10 Ngr. No. 3. 1 Rthlr. 20 Ngr. [Full scores]

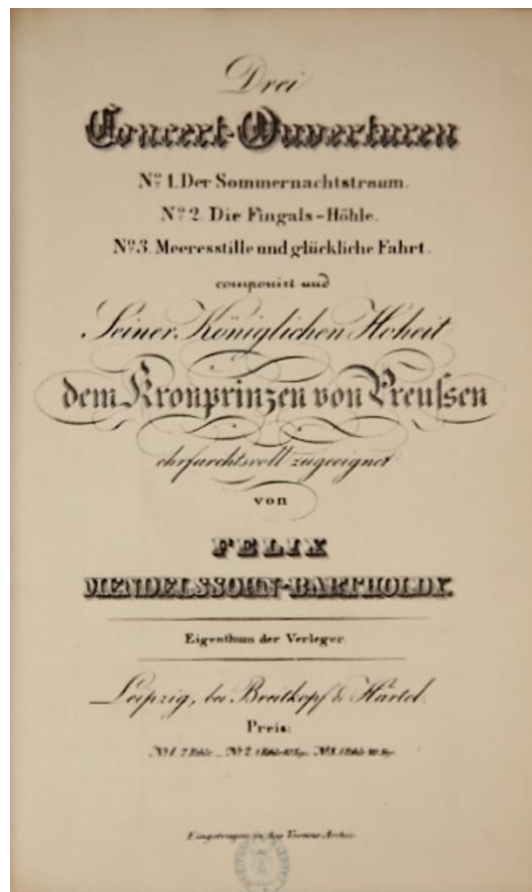
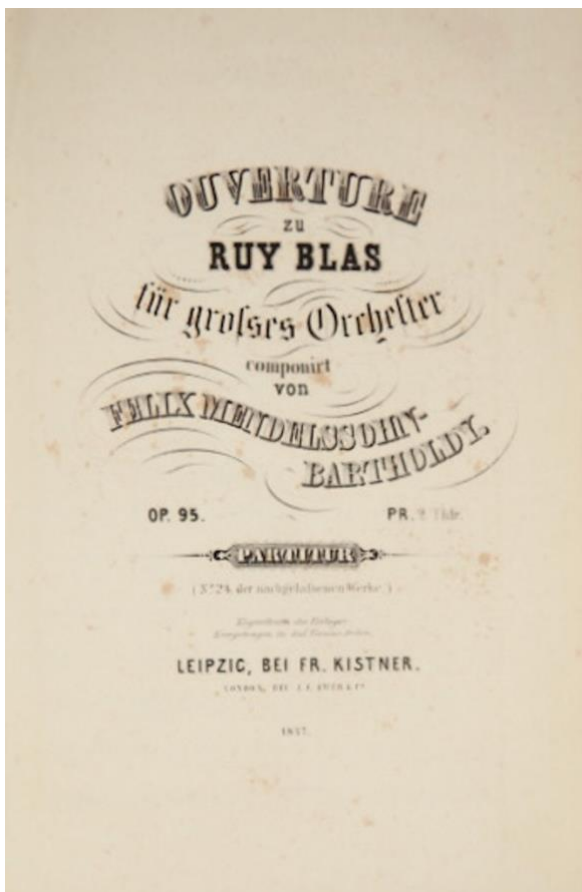
Leipzig: Breitkopf & Härtel [PNs 5542, 5543, 5544], [after 1841].

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

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

Bound with:

[Op. 32]. *Ouverture zum Märchen von der schönen Melusine ... Partitur ... Pr. 1 Rthlr. 20 Ngr.* Leipzig:



Breitkopf & Härtel [PN 5688], [ca. 1857]. 1f. (recto title, verso blank), 72 pp. Engraved. **First Edition**, later issue. Hoboken 10, 181. Krause 149.

Bound with:

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

19th century mid-tan morocco-backed dark brown textured paper boards, raised bands on spine with titling gilt, marbled edges, light blue endpapers, narrow blue silk ribbon marker. Binding slightly worn, rubbed, and bumped. Minor internal wear.

An attractive copy of all five of Mendelssohn's concert overtures. (36202)

\$650

42. *Oeuvres Complètes pour le Piano*. [Volumes I, II, IV and V of 5].

Moscou: P.J. Jürgenson, [ca. 1865-1875].

Folio. Original publisher's mid-blue decorative printed wrappers.

Vol. I: 125 pp. Contains opp. 5, 6, 7 nos. 1 and 2, 14, 15, 16 nos. 1-3, 19, and 29

Vol. II: 126-262 pp. Contains opp. 25, 28, 29, 30, 33 nos. 1-3, and 35 (Book 1)

Vol. IV: 263-399 pp. Contains opp. 62 (Book 5), 67 (Book 6), 72, 82, 83, 85 (Book 7)

Vol. V: 536-608 pp. Contains opp. 102 (Book 8), 104 (Books 1 and 2), 105, and 106



Each volume with a collective title and index.

Provenance

American composer and pianist E[dward] J[ulius] Biedermann (1849-1933), with his signature to upper wrappers of three volumes, inscribed "To my old friend Chas. B. Hughes."

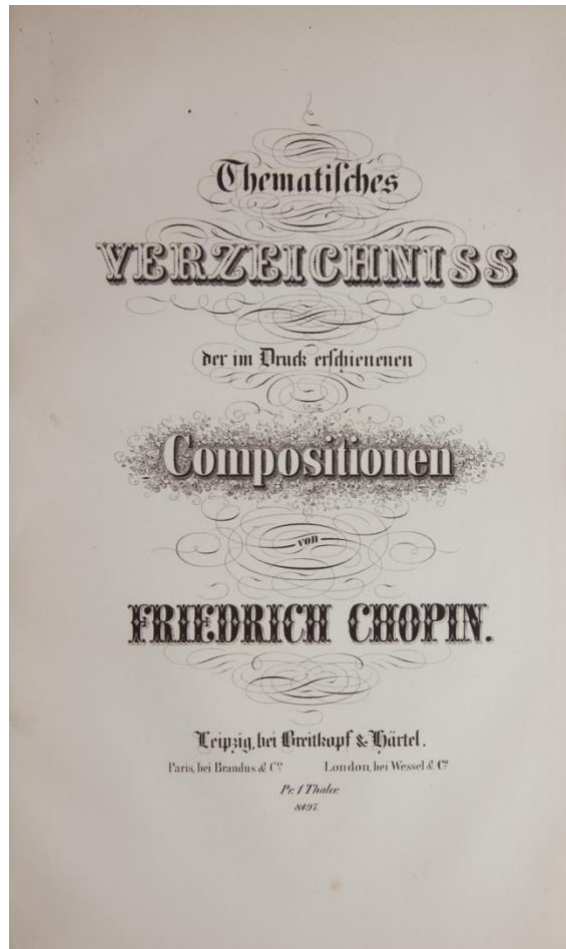
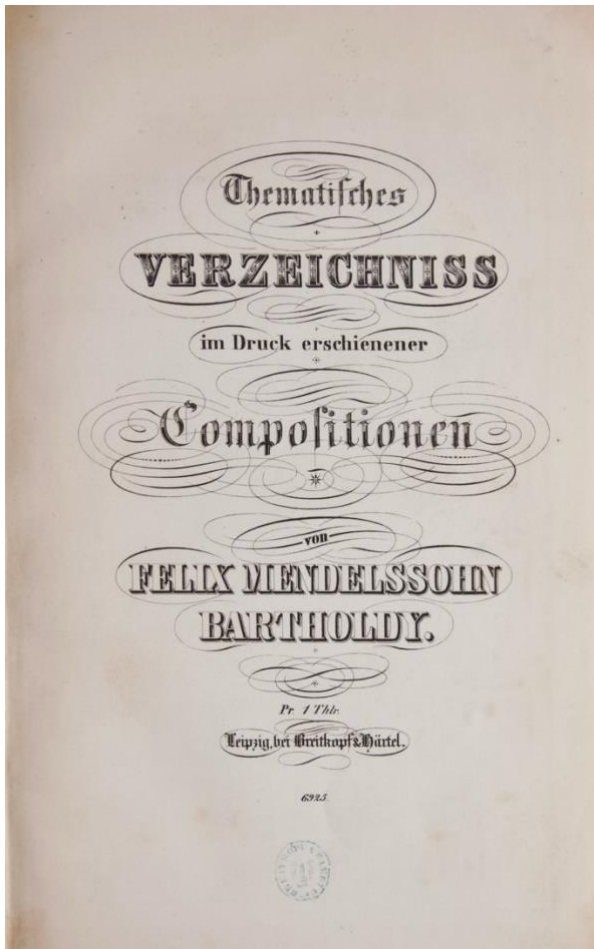
Partially disbound; wrappers torn or lacking. Four of 5 volumes (lacking Vol. III). Some minor wear, browning, and staining. (36204) \$100

Mendelssohn & Chopin Thematic Catalogues

43. [MENDELSSOHN and Frédéric Chopin 1810-1849]. *Thematisches Verzeichniss der im Druck erschienenen Compositionen von Felix Mendelssohn Bartholdy ... Pr. 1 Thlr.*

Leipzig: Breitkopf & Härtel [PN 6925], [ca. 1843].

Octavo. Full 19th century dark green textured cloth with ruled border gilt, "C.C.P" gilt to upper, decorative device blindstamped to lower. 1f. (recto title, verso blank), 63 ("Compositionen ohne Ausgabe einer Opuszahl"), [i] (blank), 65-83, [i] ("Dedicationen der Werke Felix Mendelssohn-Bartholdy's") pp. Title lithographed, catalogue engraved. Small publisher's oval handstamp to foot of title. Occasional annotations in pencil. Scattered



staining, mostly minor; small tear to upper blank margin of p. 63 repaired with archival tape to verso. OCLC 1477534799. Together with: *Zweite Abtheilung*. Unbound. 1f (recto title, verso "Bemerkung."), pp. 39, [i] (blank). 41-44. Title worn and slightly foxed and stained, with tear repaired with archival tape to verso; small tears to edges. Not in OCLC. **First Edition.**

Bound with:

CHOPIN. *Thematisches Verzeichnis der im Druck erschienen Compositionen von Friedrich Chopin*. Leipzig ... Paris ... London: Breitkopf & Härtel ... Brandus & Co. ... Wessel & Co. [PN 8497] [ca. 1853]. 1f. (recto title, verso blank), i-iii ("Inhalt. I. Werke mit Opuszahl. II. Werke ohne Opuszahl. III. Portraits. IV. Über Chopin"), iv ("Dedicationen"), 31, [i] (blank), 33-35, [i] (blank) pp. A few "x" marks in contemporary manuscript. Occasional minor staining and foxing. **First Edition.** OCLC 29298462.

Binding slightly worn, rubbed, and bumped; spine lacking, with inner edges of boards reinforced with black tape. (40969) \$850

ICONOGRAPHY

Items 44-49



44. *19th century miniature portrait painting on ivory. Ca. 1880-1890.*

Image size 60 x 50 mm; overall size 140 x 106 mm. The composer is depicted bust-length turned quarter-left, the portrait inset within a decorative oval frame. Signed "[?]L ...". (41203) \$150



45. *Large lithographic portrait by W. Jab after the painting by Belgian artist Édouard Jean Conrad Hamann (1819-1888). Berlin: W. Zawitz, ca. 1860.*

Image size 390 x 268 mm; sheet size 520 x 372 mm. Slightly worn, browned, foxed, and creased; large brown stain to upper outer corner, not affecting printed area, with minor paper loss; very small area of blank upper inner corner lacking; small edge tears; one 4" tear repaired with archival tape to verso. Mendelssohn is depicted full-length standing in a hilly landscape, possibly in Scotland, holding a full-length cape around himself. The location of the original painting on which the present lithograph is based appears to be unknown. Hamann painted portraits of other composers including Mozart and Handel. (41191) \$135

46. *Stipple engraving*. [?]Germany, ca. 1850.

Image size 146 x 124 mm; sheet size 261 x 214 mm. Unevenly browned; foxed; remnants of former mount to verso. The composer is depicted half-length facing quarter-right. No engraver, publisher, or place of publication. (41200) \$60



47. *Stipple engraving*. [?]Germany, ca. 1850.

Image size 146 x 124 mm; sheet size 251 x 166 mm. Slightly worn and foxed; horizontal crease to lower portion, not affecting image. The composer is depicted half-length facing quarter-right. No engraver, publisher, or place of publication. (41205) \$60





48. *Steel engraving by Weger.* Berlin: J. Guttentags Verlags Buchhdlg. D. Collin, ca. 1875.

Image size 216 x 144; sheet size 238 x 170. Browned. The composer is depicted half-length facing quarter-right, his head turned left, with his signature printed in facsimile below image. (41198) \$60



49. *Steel engraving by Albert Henry Payne after Theodor Hildebrandt (1804-1874).* Leipzig: Verlag der Englischen Kunstanstalt von A. H. Payne, ca. 1850.

Image size 157 x 120 mm; sheet size 254 x 174 mm. Very slightly foxed. The composer is portrayed half-length, seated, with his signature printed in facsimile below image. (41196) \$75



Books on the Composer's Life and Works
Offered as a Single Lot

50. *A Collection of 19th and 20th Century Books on Mendelssohn's Life and Works*

Blackburn, Vernon. *Mendelssohn*. London: George Bell & Sons, 1904. Small octavo. Boards. 53 pp. text + 19 pp. advertisements. Binding worn; endpapers browned. Spotting and staining throughout; one signature partially split. *Bell's Miniature Series of Musicians*.

Blunt, Wilfrid. *On Wings of Song: A Biography of Felix Mendelssohn*. New York: Charles Scribner's Sons, 1974. Large octavo. Boards. 288 pp. Profusely illustrated. Minor browning to outer edges. In worn dustjacket.

Bötel, Friedhold. *Mendelssohns Bachrezeption und ihre Konsequenzen dargestellt an den Präludien und Fugen für Orgel op. 37*. München: Emil Katzbichler, 1984. Octavo. Full dark brown cloth with titling gilt to upper and spine. 134 pp. With occasional musical examples. From the library of musicologist and German professor William A. Little, with his pencilled annotations and a letter from the author to Little laid in.

Dahms, Walter. *Mendelssohn. Sechste bis Neunte Auflage*. Berlin: Schuster & Loeffler, 1922. Octavo. Original publisher's ivory linen-backed printed boards. 202 pp. Binding slightly worn; endpapers foxed, with former owner's signature to front free endpaper.

Elvers, Rudolf, ed. *Felix Mendelssohn: A Life in Letters ... Translated from the German by Craig Tomlinson*. New York: Fromm, 1986. Octavo. Full maroon cloth with titling gilt to spine. 334 pp. With occasional illustrations. Minor spotting to outer edges.

Erskine, John. *Felix Mendelssohn Bartholdy: Musik-Konzepte 14/15.* Octavo. Original publisher's printed wrappers. 176 pp. With contributions by Wulf Konold, Hans Mayer, Gerd Zacher, Friedhelm Krummacher, Richard Hauser, Heinz-Klaus Metzger, Robert Schumann, and Rainer Riehn. With musical examples. Slightly worn. Small bookseller's label to verso of upper wrapper.

Erskine, John. *Song without Words: The Story of Felix Mendelssohn.* New York: Julian Messner, 1941. Octavo. Boards. 205 pp. Occasional illustrations. Brownd. In worn dustjacket.

Gage, William Leonhard, ed. and trans. *Life of Felix Mendelssohn Bartholdy from the German of W.A. Lampadius. With supplementary sketches by Sir Julius Benedict, Henry F. Chorley, Ludwig Rellstab, Bayard Taylor, R.W. Willis, and J.S. Dwight. Additional Notes by C.L. Gruneisen ... Second edition, revised.* London: William Reeves, 1877. Octavo. Original publisher's full maroon cloth with titling gilt to spine. 243 pp. With frontispiece head-and-shoulders portrait of the composer. Publisher's catalogue and small bookseller's label laid down to front pastedown. Binding slightly worn, rubbed, and bumped; head and tail of spine frayed with minor loss. Uniform light browning; occasional foxing; first leaves partially detached. Inscription to head of half-title dated 1885.

Hensel, Sebastian. *Die Familie Mendelssohn 1729-1847 nach briefen und Tagebuchern.* Leipzig: Insel, 1924. 2 volumes. Octavo. Full blue cloth. 417; 432 pp. With illustrative plates.

Horton, John. *Mendelssohn Chamber Music.* London: British Broadcasting Corporation, 1972. Small octavo. Pictorial wrappers. 64 pp. Wrappers slightly worn.

Horton, John. *'The Musical Pilgrim.' The Chamber Music of Mendelssohn.* London: Oxford University Press, 1946. Small octavo. Illustrated wrappers. 65 pp. Binding slightly worn. Brownd.

Jost, Christa. *Mendelssohns Lieder ohne Worte.* Tutzing: Hans Schneider, 1988. Octavo. Full maroon cloth with titling gilt to upper and spine. 201 pp. With occasional illustrations. *Frankfurter Beiträge zur Musikwissenschaft edited by the Musikwissenschaftlichen Institut der Johann Wolfgang Goethe-Universität Band 14.*

Kaufman, Schima. *Mendelssohn: "A Second Elijah."* New York: Tudor, 1936. Large octavo. Full blue cloth. 353 pp. With occasional illustrations. Binding slightly worn; browning to endpapers and outer edges.

Lampadius, W.A. *Felix Mendelssohn Bartholdy: Ein Gesamtbild seines Lebens und Wirkens ... Mit dem Portrait und einem facsimilirten Briefe Felix Mendelssohn Bartholdy's.* Leipzig: F.E.C. Leuckart, 1886. Original publisher's printed wrappers with bust-length portrait of the composer to upper. 379 pp. Unopened. Wrappers slightly worn and soiled; several chips to edges with minor loss, not affecting text; split at spine.

Marek, George R. *Gentle Genius: The Story of Felix Mendelssohn.* New York: Funk & Wagnalls, 1972. Large octavo. Boards. 365 pp. Profusely illustrated. Outer edges spotted. In worn dustjacket.

Mendelssohn Bartholdy, Carl and Paul Mendelssohn Bartholdy, eds. *Letters of Felix Mendelssohn Bartholdy from 1833 to 1847 ... With a catalogue of all his musical compositions compiled by Dr. Julius Rietz. Translated by Lady Wallace. Second Edition.* Philadelphia: Frederick Leypoldt, F.W. Christern, 1865. 12mo. Full black cloth, titling gilt to spine. vi, 421 pp. With musical examples. Binding slightly worn; binder's handstamp to rear pastedown.

Mendelssohn Bartholdy, Paul, ed. *Reisebriefe aus den Jahren 1830 bis 1832 von Felix Mendelssohn Bartholdy. Neunte Auflage.* Leipzig: Hermann Mendelssohn, 1882. Octavo. Full dark teal cloth with titling within decorative device gilt with ornately-blindstamped corners within blindstamped rules, titling to spine gilt within decorative device gilt. 1f. (recto blank, verso half-title), 1f. frontispiece (recto blank, verso photographic illustration of Mendelssohn on his death bed), 1f. (recto title, verso blank), [v]-vii (foreword by Paul Mendelssohn Bartholdy

dated Berlin, March, 1861), [i] (blank), 366 text, [367]-373 (index), [i] (blank) pp., 1f. (publisher's advertisements). Tissue guard to photographic frontispiece. With occasional musical examples and illustrations in text. With autograph inscription signed "Hermann Mendelssohn" and other ownership notations. Binding slightly worn, rubbed, and bumped; upper board detached. Uniformly browned; some foxing; a few very small tears to blank edges. Volume 1 of 2 only.

Moshansky, Mozelle. *Mendelssohn: His Life and Times*. New York: Midas, 1982. Large octavo. Full brown cloth. 144 pp. With occasional illustrations. Minor spotting to outer edges. Dustjacket slightly worn.

Nichols, Roger. *Mendelssohn Remembered*. London: Faber and Faber, 1997. Octavo. Pictorial wrappers. 258 pp. Wrappers slightly worn.

Petitpierre, Jacques. *The Romance of the Mendelssohns*. London: Dennis Dobson, 1947. Octavo. Boards. 251 pp. Illustrated. In slightly worn dustjacket.

Reissmann, August 1825-1903. *Felix Mendelssohn-Bartholdy. Sein Leben und seine Werke ... Zweite stark vermehrte und verbesserte Auflage. Mit Portrait in Stahlstich*. Berlin: J. Guttentag (D. Collin), 1872. Octavo. Original publisher's full blindstamped maroon cloth with titling gilt to upper, spine with titling and decorative stamping gilt, marbled edges. 1f. (recto blank, verso fine bust-length portrait of Mendelssohn engraved and printed by Weger, Leipzig), 1f. (recto title, verso colophon), 2ff. (foreword to the first and second editions), 1f. (recto contents, verso blank), 1f. (recto half-title, verso blank), [3]-320 pp. With occasional musical examples. issue-guard to frontispiece. Binding slightly worn, rubbed, and bumped; head and tail of spine slightly frayed; endpapers slightly worn and soiled; handstamp "Groethuysen" to upper outer corner of free front endpaper and following leaf. Minor wear and browning; some leaves slightly creased. *A German writer on music and composer, Reissmann edited the Musikalisches Conversations-Lexikon, an important reference on 19th century music, following Hermann Mendel's death in 1876.*

Richter, Arnd. *Mendelssohn: Leben - Werke - Dokumente*. Mainz, München: Scott, Piper, 1994. Octavo. Wrappers. 425 pp. Illustrated.

Schmidt, Christian Martin, ed. *Felix Mendelssohn Bartholdy Kongreß-Bericht Berlin 1994*. Wiesbaden: Breitkopf & Härtel, 1997. Octavo. Original publisher's green boards. 351 pp. With occasional illustrations and musical examples.

Schneider, Max F., ed. *Felix Mendelssohn Bartholdy: Denkmal in Wort und Bild*. Basel: Amerbach-Verlag, 1947. Quarto. Original publisher's red printed boards with facsimile of Mendelssohn's signature gilt to upper and titling gilt to spine. 150 pp. + 8ff. facsimiles. With tipped-in illustrations within text including portraits and facsimiles of autograph musical manuscripts. Binding slightly worn.

Schulz, Günter, ed. *Glückliche jugend Briefe des jungen Komponisten*. Bremen: Jacobi, 1971. Octavo. Full ivory linen with paper title label to spine. 252 pp. In slightly worn dustjacket.

Selden-Goth, G., ed. *Felix Mendelssohn Letters ... With 33 Illustrations*. New York: Pantheon, 1945. Large octavo. Original publisher's cloth-backed decorative boards. 372 pp. With occasional illustrative plates and musical examples in text. Binding slightly worn. Uniform light browning.

Stratton, Stephen S. *Mendelssohn. With Illustrations and Portraits*. London: J. M. Dent, E. P. Dutton, 1901. Octavo. 307 pp. Full maroon cloth. Illustrated. Binding worn; spine faded. Browned. (34857) \$5

Stresemann, Wolfgang. *Eine Lanze für Felix Mendelssohn*. Berlin: Stapp, 1984. Octavo. Full light gray cloth with titling in black to spine. 231 pp. With illustrations in text.

Sutermeister, Peter. *Felix Mendelssohn Bartholdy Briefe einer Reise durch Deutschland, Italien und die Schweiz und Lebensbild von Peter Sutermeister. Mit Aquarellen und Zeichnungen aus Mendelssohns Reiseskizzenbüchern.* Zürich: Max Niehans Verlag, 1958. Octavo. Full linen with titling gilt to spine. 384 pp. With occasional illustrative plates in color tipped-in and illustrations in text.

Thomas, Mathias. *Das Instrumentalwerk Felix Mendelssohn-Bartholdys; Eine systematisch-theoretische Untersuchung unter besonderer Berücksichtigung der zeitgenössischen Musiktheorie.* Göttingen: Göttinger Musikwissenschaftliche Arbeiten, 1972. Octavo. Original publisher's dark pink wrappers. 267 pp. With occasional annotations in both pencil and ink. Slightly worn; uniformly browned. *Band 4.*

Thym, Jürgen, ed. *Mendelssohn, the Organ, and the Music of the Past: Constructing Historical Legacies.* Rochester: University of Rochester Press, 2014. Octavo. Illustrated boards. 339 pp. With occasional illustrations.

Werner, Eric. *Mendelssohn: A New Image of the Composer and His Age. Translated from the German by Dika Newlin.* London: Collier-Macmillan, 1963. Large octavo. Quarter black cloth with white boards. 545 pp. Binding slightly worn; lower joint split; slight browning to endpapers.

Werner, Eric. *Mendelssohn: Leben und Werk in neuer Sicht.* Zurich: Atlantis, 1980. Large octavo. 635 pp. Occasional illustrations. Endpapers slightly browned; minor spotting to outer edges.

Wolff, Ernst. *Felix Mendelssohn Bartholdy.* Berlin: Schlesische Verlagsanstalt, 1906. Large octavo. Full maroon textured cloth with titling gilt to upper and spine. 194 pp., 1f. (recto bibliography, verso contents), + 4ff. illustrations including facsimiles of autograph letters. With numerous illustrations within text including facsimiles, some folding. Binding somewhat worn, rubbed, and bumped; joints frayed. Some signs of wear; rust marks from staples to some inner margins; several leaves detached. *Berühmte Musiker Lebens- und Charakterbilder nebst Einführung in die Werke der Meister herausgegeben von Heinrich Reimann XVII.*

Worbs, Hans Christoph. *Felix Mendelssohn Bartholdy: Wesen und Wirken im Spiegel von Selbstzeugnissen und Berichten der Zeitgenossen.* Leipzig: Koehler & Amelang, 1958. Octavo. Original publisher's full linen with decorative device gilt to upper, titling to spine. 255 pp. With occasional illustrative plates. Binding slightly worn; upper hinge reinforced with clear tape; dustjacket worn.

Worbs, Hans Christoph. *Felix Mendelssohn Bartholdy mit Selbstzeugnissen und Bilddokumenten.* Reinbek bei Hamburg: Rowohlt, 1974. Octavo. Original publisher's illustrated wrappers. 152 pp. Illustrated.

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