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A treasure of early 19th century Quarett music

Convolute with 18 works of various composers in 4 halfleather bindings, each one containing a voice.

€ 2.500

1a-c) Hummel, J.N. (1778-1837) *Trois quatuors composés et dédiés à son altesse sérénissime monseigneur le prince Joseph de Lobkowitz. Oeuvre XXX n° 1, 2, 3. Plate numbers: 4242, 4243, 4244. Prize: 2CM / 1 8 ggr.*

[Vienne, chez S.A. Steiner et comp] Impressum pasted over with paper slip: Amsterdam, chez Theune & comp. kalverstraat no 66, by de Begynensteeg. [1823]. 11,[1]; 10,[2] (last leaf blank); [II], 11,[1]; 9,[1],8,9,[1]; 8,6,8; 8,6,8 p. With 3 engraved title pages. The plate numbers are all on every title page, the part numbers are in pen. In pencil a prize has been added: 2.70

First Edition, a later issue. Zimmerschied p. 57 (dated "1808"). The first edition of 1808 bears the imprint of Bureau des Arts et d'Industrie. In 1823, S.A. Steiner reprinted the edition from the old plates but with a new imprint and new plate numbers).

ZimH30, RISM A/I deest; Titelaufage von "Bureau des arts et industrie"; 1 copy Wien Önb

2a-c) Pixis, Johann Peter (1788-1874). *Trois quatuors pour deux violons, alto et violoncelle dédiés à mr. Gulitz et composé par son ami J.P. Pixis. Oeuv. 7. Plate number: 1402. R. n°1, 2, 3 Prize 12f*

Paris, chez Richault. Éditeur de Musique, Boulevard Poissonniere, N° 16. au I^{er}, [1826-1827?]. [II], 1-7;2-7;2-7,[1]; 4,4,5,[1]; 4,4,5,[1]; 4,4,5,[1] p.

With 1 engraved title page. The 3 parts printed directly after each other. With the oval editor's stamp at the foot of the title page.

First edition Wien, Mechetti, 1814. Not in RISM online.

3) Spaeth, André (1790-1876). *Premier quatuor pour deux violons, alto et violoncelle composé et dédié à son excellence monsieur De Meyern=Hohenberg, chambellan, maréchal de la cour et intendant de al musique de S.A. le duc régnant de Saxe-Cobourg-Saalfeld. Oeuv: 95. Plate number: 2229. Price: 2Fl 42Kr.*

Mayence chez B Schott fils [ca. 1825]. Impressum pasted over with a paper slip reading: à Amsterdam, chez la veuve L. Hagenaar, Stilsteeg, No. 3. 13,[1]; 11,[1]; 11,[1]; 11,[1] p. -v2, a b ook tp

Druckart: Lithographie - Preisangabe: Pr. 2 Fl. 42 Fr ca 1825. Ferdinand vn Meyern Hohenberg Marschall fl. 1817-1833. L. hagenaar worked 1824-1828. Not in RISM online

4) Hellmesberger, G (1800-1873). *Quatuor pour violons alto et violoncelle, dédié à son excellence monsieur Frederic Egon?. Oeuvre Ier. Plate number: 1753 R. Prize: 6f*

Paris, chez Richault. Éditeur de Musique, Boulevard Poissonniere, N° 16. au I^{er}, [no date]. [II], 8; 5,[1]; 5,[1]; 5,[1] p.

Georg Hellmesberger (1800-1873) was professor of violin at the conservatory of Vienna. He was one of the best Austrian violinists. The first edition appeared in Vienna by Pennauer. (Fetis IV, p. 289)

5a) Berg, C. (1782-1852). *Quatuor pour deux violons, alto et violoncelle dédié a monsieur Libon violon solo de la Chapelle du Roi et accompagnateur de S.A.R. madame, duchesse de Berry. Oeuv. 26 (I^{er} quatuor). Plate number: 1435.R. Prize: 6.f*

Paris, chez Richault. Éditer des oeuvres de Pixis et Hummel, Boulevard Poissonnière, N° 16., [ca. 1825]. [II], 11,[1]; 7,[1]; 7,[1]; 7,[1] p.

5b) Berg, Conrad. *Quatuor pour deux violons, alto et violoncelle, dédié à mr. R. Kreutzer, chevalier de la légion d'honneur, chef d'orchestre de l'académie et professeur à l'École Royale de Musique. Oeuvre: 26 2ème quatuor. Plate number: 1651.R. Prize: 6f*

Paris, chez Richault. Éditeur de musique et des collections de quatuors et quintetti de Fesca et de L. Spohr, Boulevard Poissonnière, N° 16., au premier, [ca. 1827]. [II], 9,[1]; 7,[1]; 7,[1]; 7,[1] p.

Conrad Mathias Berg (1782-1852) was born in Colmar. He was piano and violin teacher in Strassbourg. According to MGG his opus 26 is complete in 3 quartets, but we were not able to locate a third one. The dating of the first quartet must be around 1825 and the second one around 1827, according to the plate numbers. Apparently this is the only known copy of the second concerto. Both quartets are first editions. (Axel Beer in: MGG² Pers. 2, col. 1238-1239.)

6) Zeuner, C. (1775-1841). *Quatuor pour deux violons alto et violoncelle dédié à monsieur le comte Charles de Brühl.* Oeuv: 11. Plate number: 1027.R. Prize: 6f

Paris, chez Richault, M.^d de musique éditeur des oeuvres de CH. Czerny Hummel, Mayseder Ries et Pixis &.^a, Boulevard Poissonnière, N° 16 au I.^{er}, [ca.1820]. [II], 9,[1]; 8; 8; 8 p.

Karl Traugott Zeuner (1775-1841). The first edition appeared by Breitkopf and Härtel between 1813-1817, plate number 2546. This edition not in Worldcat.

7) Sayve, A. de (1791-1854). *Quatuor pour deux violons alto et violoncelle dédié à monsieur Louvrier? de la Jolais?.* Oeuv. 13 (premier livre de quatuor). Plate number: 1526.R. Prize: 6f

Paris, chez Richault, éditeur des oeuvres de Czerny, Pixis et Ries, Boulevard Poissonnière, N° 16 au I.^{er}, [ca. 1830]. [II], 11,[1]; 9,[1]; 9,[1]; 7,[1] p.

Auguste de Sayve (1791-1854) a Belgian nobleman, got composition lessons by Reicha. After 1814 he devoted himself to music and literature. He was an able piano player, played also violin and other instruments. The first edition appeared in Dusseldorf by Beyer et cie. (Fetis VII, p. 423-424). Opus 13 counts 3 quartets.

8) Gyrowetz, Adalberto (1763-1850). *Six quatuors pour deux violons alto et basse dédiés à monsieur le comte François de Fürnskirchen chambellan de S.M.J. seigneur de Chlumiez, Steinsbrun &c.* 3.^e livre de quatuors. Plate number 195. Prize: 10.ll 10f.

A Paris, chez Imbault, rue St Honoré, au Mont d'Or N°. 627. Impressum pasted over with engraved paper slip: a La Haye et à Amsterdam, chez F.J. Weygand, graveur. imprimeur, et marchand de musique d'Estampes, et de cartes géograph.^s de S.M. le Roi des Pays Bas, [1790]. [II], 27,[1]; 27,[1]; 15,[1]; 15,[1] p.

-With a sign stamp of Imbault at the foot of the title page.

-v2 a b ook tp

RISM A G 5355; worldcat: McGill university Montreal Canada, SUNY university at Buffalo, BL, Coburg, BnF, etc.

9) Gyrowetz, Adalberto. *Six quatuors concertans pour deux violons, alto et basse composés & dédiés au célèbre Haydn.* 2.^e livre de quatuors. Plate number 189. Prize: 12.ll.

A Paris, chez Imbault Md de musiques au Mont d'Or, Rue Honoré N°. 200 [...]. Impressum pasted over with engraved paper slip: a La Haye et à Amsterdam, chez F.J. Weygand, graveur. imprimeur, et marchand de musique d'Estampes, et de cartes géograph.^s de S.M. le Roi des Pays Bas, [1789]. [II], 25,[1]; 25,[1]; 25,[1]; 24 p.

-With a sign stamp of imbault at the foot of the title page.

-v2 a b ook tp

RISM A G 5354 Worldcat 2 locaties: Berlijn 2x; Münster 2x

10) Androt, A.A. (1781-1804) *Trois quatuors pour deux violons, alto et basse, dédié à A M. Catel.* Oeuvre 1.^{er} 2.^e livraison [no. 4-6]. No plate number. Prize: 9.ll

Paris, chez Naderman, Editeur, M.d de musique, facteur des harpes, à la Clef d'Or, rue de la Loi, ancien Passage du Café de Foi, [ca. 1799]. [II], 19,[1]; 17,[1]; 15,[1]; 13,[1] p.

-v2 a b ook tp

RISM A/I suppl. AA 1076 III,1 (Prague, Brussels); Worldcat: BnF, Berkeley USA. Albert-Auguste Androt (1781-1804) See for a very detailed article about him: www.musimem.com/androt.htm

11) Martinn, J. (1775-1836). *Trois grands quatuors pour 2 violons, alto, & basse.* 2.^e oeuvre des quatuors. No plate number. Prize: 12 F.^{cs}.

Chez l'auteur, M.d de musique et d'instruments rue de l'Ecole de Medecins. Impressum pasted over with engraved paper slip: Bruxelles chez P.J.D. Plouvier, au magasin de musique et d'instruments Montagne de la cour [...], [1800]. [IV], 21,[1] p. (2nd leaf blank); 17,[1]; 15,[1]; 15,[1] p.

With a sign stamp of Martinn at the foot of the title page.

RISM A/I suppl.: Martin, J. (II); Datation after Rochester coll.; Jacques Joseph Balthazar Martinn (Antwerpen 1775-Paris 1836) was a Southern Netherlands violinist and composer. He taught the violin at the Lycée Charlamagne. (Grove⁶ vol. 11, p. 729).

No copy in WorldCat. Not in KvK. Not in RISM online

12) Kreutzer, R. (1766-1831). *Six quatuors concertans pour deux violons alto & basse dédiés à monsieur Desentellez.* 1^{er} oeuvre de quatuors. 2.^e édition. Plate number 378. Prize: 9.ll.

A Paris, chez Imbault, professeur et éditeur de musique, au mont d'Or, Rue St. Honoré, N°. 125 [...]. Impressum pasted over with engraved paper slip: a La Haye et à Amsterdam, chez F.J. Weygand, graveur. imprimeur, et marchand de musique d'Estampes, et de cartes géograph.^s de S.M. le Roi des Pays Bas, [1790]. [II], 17,[1]; 13, [1]; 13,[1]; 13,[1] p.

-On verso title page and the empty page 1: *Catalogue de musique vocale et instrumentale mise au jour par Imbault.*

-With a sign stamp of imbault at the foot of the title page.

-v2 a b ook tp

Rodolphe Kreutzer (1766-1836) was a famous violinist and composer. He was a pupil of Stamitz.

RISM A/I K 2264? Brussels Conservatoire, BL; RISM A/I K 2265? 4x

13) Kreutzer, Jos. (1790-1840). *Quatuor brillant pour deux violons, alto & violoncelle composé & dédié à son pere.* Plate number: 1139. Prize: Fr:3.50ss.

Bonn chez Simrock. Impressum pasted over with engraved paper slip: a La Haye et à Amsterdam, chez F.J. Weygand, graveur. imprimeur, et marchand de musique d'Estampes, et de cartes géograph.^s de S.M. le Roi des Pays Bas, [ca. 1815]. 9,[1]; 5,[1]; 5,[1]; 5,[1] p.

Joseph Kreutzer (Aachen 1790-1840) was a violinist, guitarist, composer and Kapellmeister. He was the son of a local music teacher and lived in Düsseldorf from about 1805, where he established himself among the leading musicians of the city. Nowadays he is mainly known for his guitar works. **Not in RISM.**

Worldcat 2 copies: UB Eichstätt-Ingolstadt, Berlin StaBI (the others mentioned are digital resources) Publication date from IMSL and StaBi Berlin.

14) Küffner, J. (1776-1856). *Grand quatuor pour deux violons, alto & violoncelle composé et dédié à son ami monsieur Dittmayer directeur de musique au theatre National de Wurzburg.* Oeuvre 89. Plate number: 1477. Prize: 2kr.24

A Mayence chez B. Schott fils [...]. Impressum pasted over with engraved paper slip: a La Haye et

à Amsterdam, chez F.J. Weygand, graveur. imprimeur, et marchand de musique d'Estampes, et de cartes géograph.^s de S.M. le Roi des Pays Bas, [1820]. [II], 9,[1]; 7,[1]; 7,[1]; 7,[1] p.

-Prinze in pencil at the foot of the title page: f2-75

-Literature: Henke, Matthias. *Joseph Küffner Leben und Werk des Würzburger Musikers im Spiegel der Geschichte, vol.2: Thematisch-bibliographisches Verzeichnis*, Tutzing, 1985 no. 89. WorldCat: BSB (dating 1820).

15) Wollank, F. (1781-1831). *Quartetto a due violini, viola & violoncello.* Plate number: 1930. No prize indication.

Mayence pressa B. Schott figli [...]. Impressum pasted over with (large) engraved paper slip: A Amsterdam et La Haye, chez F.J. Weygand, graveur. imprimeur & marchand de musique, d'instruments, d'Estampes et cartes-géographiques de S.M. le Roi des Pays Bas, [1824]. 7,[1]; 4; 4; 4 p.

Friedrich Wollank (1781-1831) was a lawyer and composer. He was a close friend of C.M. von Weber.

Worldcat 2x: Den Haag NMI; BnF; BnF Daté d'après "Deutsch (O.E.), Musikverlagsnummern."

16) Griffin, G.E. (1781-1863) *Trois quatuors pour deux violons alto & basse.* Oeuvre 8. Plate number: 984. Prize: 15.fr.

Paris, chez Janet et Cotelte, M.^{ds} de musique ordinaires du roi et de la famille royale, successeurs de M^r. Imbault, rue St. Honoré no. 125 [...]. Impressum pasted over with (large) engraved paper slip: A La Haye au Parnasse chez F.J. Weygand marchand de musique d'instruments, d'estampes et cartesgéographique. de son altesse royale le prince d'Orange-Nassau, [1814]. [II], 27, [1]; 24; 21,[1]; 17,[1] p.

-With a sign stamp of Janet Coltelle at the foot of the title page.

George Eugene Griffin (1781-1863) was a pianist and composer. He was one of the founders of the London Philharmonic society and very esteemed in his time. In the first edition of the Grove dictionary in 1879 he is called "now forgotten". These are his only string quartets.

Worldcat 3x: BL (dating ca. 1820); Harvard; University of Iowa; This edition is announced in the Bibliographie de la France of 10-12-1814.

17) Mayseder, Jos. (1789-1863) *Fünftes quartett für zwey violinen, viole und violoncello. Verfaßt, und Sr hochwohlgeborn dem K:K: Hofrathe Herrn J.F. von Mosel zugeeignet.* 9^{tes} Werk. Plate number: S. et C. 2499. Prize: 2-30x.c.w / 6--,,w.w.

Wien bei S.A. Steiner und comp. Impressum pasted over with a printed paper slip: Amsterdam, L.W. Roumen, magazin de musique, instruments et piano's fortes. Kalverstraat, n°. 159, [ca.1815]. 11,[1]; 7,[1]; 8; 10 p.

Joseph Mayseder (1789-1863) was an Austrian composer and violinist.

Ed. by Tobias Haslinger [1816] with the same plate number, both other prize... S.A. Steiner & comp with our prize indication.

18) Mayseder, J. *Quatuor pour deux violons, alto et violoncelle.* Op: 5. Plate number: 2090. No prize indication readable.

a Vienne chez Artaria & comp. Impressum pasted over with an engraved paper slip: à Amsterdam. au nouveau magasin de musique et veritable cordes d'Italie, chez J. Vermaazen marchand et editeur de musique, Rue Nes N.° 79, [1810]. [II], 7,[1]; 5,[1]; 5,[1]; 5,[1] p.

Date after RISM online. RISM online 1x: Brixen

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**Dedication copy to the Dutch violinist Hendrik Christiaan Kleine**

**Baillot, Pierre Marie (1771-1842).**

*Air Russe varié pour le Violon, avec accompagnement de second Violon, Alto & Basse.* Oeuvre 11.

Offenbach a/M, J. André, [ca. 1813]. 4 parts. [8], [4], [4], [4] pages.

Unbound and uncut as issued.

€ 200

Plate number 3186. Dedication copy, in pen on first violin part: "De la part de l'Auteur à son Ami H.C. Kleine ./."

**Pierre Marie François de Sales Baillot (1771-1842)** was a French violinist and composer. He was a pupil of Viotti, and a was a teacher at the paris conservatoire together with Pierre Rode and

Rodolphe Kreutzer. His teachings, and his method *L'art du Violon*, had a profound influence in the age in which virtuosity was openly encouraged. He was leader of the paris Opéra and gave many recitals and was a notable performer of chamber music. He was also part of the private band of Napoléon and travelled three years in Russia. Also later he travelled a lot, i.a. to Holland.

**-Provenance: Hendrik Christiaan Kleine (1785-1839)**, dedication. Kleine was born in The Hague where his father was the music master of the guard of the Stadholder. He moved to Amsterdam to i.a the orchestra of the German Opera, and worked as a teacher. He was a pupil of Viotti and Baillot. He was a favourite violinist of the public in his time.

**-Literature:** Constapel, *Musikverlag Johann André II*, p. 201; On Kleine see: Van der Aa and Gregoir.

**-Condition:** Some spots, but a very fine copy.

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Baillot, Pierre Marie (1771-1842).

Trois quatuors Pour deux Violons, Alto et Basse, dédiés à M^r: Joseph Fabre, par son ami. N°. III. Oeuv. 34

Leipzig, H.A. Probst, [1823]. 4 parts (345 x 260 mm). [8], [8], [8], [8] pages.

Unbound and uncut as issued.

€ 100

Engraved music, plate number 30c.

Pierre Marie François de Sales Baillot (1771-1842) was a French violinist and composer. He was a pupil of Viotti, and a was a teacher at the paris conservatoire together with Pierre Rode and Rodolphe Kreutzer. His teachings, and his method *L'art du Violon*, had a profound influence in the age in which virtuosity was openly encouraged. He was leader of the paris Opéra and gave many recitals and was a notable performer of chamber music. He was also part of the private band of Napoléon and travelled three years in Russia. Also later he travelled a lot, i.a. to Holland.

-Condition: Outer leaf Violin 1 part strengthened in the 19th century with a purple paper strip (damaged); Some spots but else a very fine copy.

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**Beethoven, Ludwig van. (1770-1829).**

*Trois grands trios pour le piano-forte, violon & violoncelle.* Oeuvre 61. no. III.

Bonn, N. Simrock, [1806]. 3 parts, piano score oblong. (260 x 345 mm). 10, 3, 3 leaves.

Unbound uncut.

€ 200

Plate number 501. First edition of the arrangement of Ferdinand Ries of no. 3 of the Streichtrios op. 9 (1798).

**-Literature:** Kinsky-Halm, S. 22.

**-Condition:** Partly stained; Outer leaf of the piano part spine repaired on the fold.

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A treasure of Neapolitan folksongs

[Cottreau, G.L.]

Passatempi musicali o sia raccolta die ariette e duettini per camera inediti [...]. First series, installment I-VI.

Napoli, G. Girard, [1824-1825]. 4^{to} (275 x 210 mm).

Vellum gold tooled. Spine with 5 raised bands, title on black label in compartment 2, the other compartments all with a rich different tooling.

€ 150

A very rare Neapolitan musical periodical, partly lithographed partly copper engraved, in which popular songs from opera's and traditional Neapolitan songs were gathered and revived.

The series was edited by the Neapolitan composer and music editor **Guillaume Cottreau** (1797-1847). In the collection are many pieces of Donizetti and Rossini, many traditional and folk songs of Naples, Sicily and other regions of Italy and at the end some pieces of various composers, i.a. Franz Schubert. A second series of 6 instalments appeared between 1826-1827.

Unfortunately 3 parts are incomplete: Part I lacks p. 1-8 (p. 19-40 erroneous), Part 2 lacks p. 15-22, Part III complete, Part IV complete, part V lacks p. 23-28; Part VI complete (p. 21-25 erroneous).

At the end is a manuscript song "Invocazione alla Pace, di Sabrina". It is in E-dur for soprano and piano on the text of "Vieni o pace del cuore...".

-Provenance: On the upper fly leaf in pen: "Ferdinando Ruscheweyh Zum Geschenk erhalten in Rom am 8. Juni 1832". Ferdinand Ruscheweyh (1785-1846) was a copper engraver.

-Literature: P. Scialò (et. al, ed.) *The Neapolitan canzone in the Early Nineteenth Century as Cultivated in the Passatempi Musicali of Guillaume Cottreau.*

-Condition: *Lacks several leaves*, vide supra; Binding stained; Spine end damaged; some leaves a bit loose; despite the mentioned faults a very rare specimen of this rare musical periodical.

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### An important 19<sup>th</sup> century singing method in belcanto style

**Crivelli, Domenico (1793-1857).**

*L'arte del canto ossia Corso completo d'insegnamento sulla coltivazione della voce.*

Londra, for the author, [1841?]. Folio (360 x 255 mm). [IV], 132 p.

Dark green morocco. On the covers a leaf tip roll border. SPine with 5 raised bands amrked by a roll. Turn ins with a multiple fillet border. (Signed: Bound by Hering 9. Newman St. on fly leaf).

€ 450

First edition, text and music engraved, text in Italian and English. The work is dedicated to Lord Burghersh.

**Domenico Crivelli (Brescia 1793-London 1857)** was a composer and singing teacher. He studied with Mellico, Fenaroli and Zangarelli. In 1817 he came to England, and was professor at the Royal academy of music in 1823 and continued there until his death, having taught most of the English opera singers of that period. His *Arte della voce* was was regarded at the end of the 19<sup>th</sup> century as one of the leading singing methods, founded in the tradition of the belcanto.

**-Provenance:** With the engraved armorial ex libris of William Arthur sixth duke of Portland (1857-1943).

**-Literature:** MGG2, Pers. 5, 106-107.

**-Condition:** Spine a bit rubbed; Else a very fine copy.

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Fesca, Friedrich Ernst (1789-1826).

Grand quintuor pour deux violons, deux Violes et Violoncelle composé et dédié A Son Ami Alexandre de Dusch. Oeuvr. 15. Pr. 2 Rth.

Leipsic, Frédéric Hofmeister (Paste over paper slip: L. Plattner, Rotterdam), [ca. 1819]. Folio (320 x 240 mm). 5 parts. [14], [12], [10], [8], [10] pages.

Disbound in 5 separate parts.

€ 200

First edition. Engraved music, plate number 640.

"Fesca's reputation as a composer was based primarily on his string quartets and quintets. Between 1816 and 1826 he was the most frequently reviewed composer in this genre in the *Allgemeine musikalische Zeitung*, and his works were highly regarded by Spohr, Nægeli and Rochlitz, among others. Weber based his ideas on progressive contemporary chamber music on Fesca's quartets, since they combined the detailed accompaniment figuration and complex thematic development of the Classical string quartet with the harmonic richness and virtuosity demanded at that time. Also characteristic is his gentle and amiable style, though the quartets opp.7, 12 and 14 display the more extrovert manner of the quatuor concertant." Markus Frei-Hauenschild in *Grove Music Online*.

Not in Deutsche National Bibliothek.

-Condition: Some glue remains on the spines; Else a very fine copy.

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**First French edition of the orchestral score of Haydn's *Schöpfung***

**Haydn, Joseph (1732-1809).**

*La Création du Monde. Oratorio en trois parties. Traduit de l'Allemand, mis en vers français par Joseph A. Ségur. Arrangé pour être exécuté au Théâtre des Arts, par D. Steibelt (Exécuté le 3 Nivose an 9<sup>e</sup>) (1801. V.S.T.). Prix 48<sup>f</sup>.* Plate no. I.

Paris, Erard, Lyon, Garnier, [1800]. Folio (335 x 260 mm). [III], 324 p. engraved music, [26] p. manuscript music ("Choro"), 4 p. (Trombone), 4 p. (Contra Fagotti) engraved music.

With an engraved title page (Billet sculp), frontispiece by Choffard after Raphael and an

additional engraved portrait of Haydn by L. Benoist with the imprint of Janet & Cotelie.

Beautiful treecalf, gold tooled. On the covers a border of a decorative roll and on the front cover a large red morocco shield "La création du monde oratorio en trois parties musique du célèbre Haydn - a L.A.J. Génnevoise". Flat spine divided by rolls in 7 compartments. Edges coloured yellow. In its pull off case decorated with marbled paper.

€ 2.500

First edition of the French orchestral score, in the same year as the first Vienna edition. The première in Paris was on 24 December 1800 (3. Nivose IX) under the direction of Daniel Steibelt. Napoleon was present here, and at his request the final chorus was omitted. This might explain why it lacks in the printed score, but in our copy the final chorus is added in manuscript. A printed separate Trombone and Contra fagotti part is bound up, which occurs in only a few copies. Hoboken points out that the date "le 3. Nivose an 9<sup>e</sup>" on the titlepage should be read as 1800 in the Vienna Style of dating and not as 1801.

A manuscript index of the parts is on the upper fly leaf.

**-Provenance:** L.A.J. Génnevoise. The only thing we could find is that he was a basso singer. The binding was made as a presentation copy to him.

**-Literature:** Hoboken II, XXI, 2a; RISM A I, H 2524.

**- Condition:** Box some wear; Damage to the title page due to the removing of a paste over impressum; Else a very fine copy of this rare score.

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First edition of this important collection of Welsh songs

Jones, Edward.

Musical and poetical relicks of the Welsh bards: preserved by tradition, and authentic manuscripts from remote antiquity. [...] to the tunes are added variations for Harp, Harpsichord, Violin or Flute. [...] likewise a history of the bards.

London, for the author, 1784. folio (330 x 245 mm). [VIII], 78 p. partly in typographical print, partly engraved music.

With an engraved frontispiece by Hall and Middleman after Louthembourg and an engraving

depicting traditional instruments by Thornthwaite after Jones.

Mottled calf with the crowned cypher of the Duke of Portland on both covers. Later flat spine, simply gilt and with a red title label.

€ 450

First edition. The songs are arranged for keyboard instrument or harp, many pieces with figured bass.

"It is for his work as a historian and recorder of Welsh music that Edward Jones is significant. In *Musical and Poetical Relicks of the Welsh Bards* (1784), *The Bardic Museum* (1802) and *Hên Ganiadau Cymru* (1820) he published 209 different melodies, most of them Welsh. He gathered them from manuscripts in the homes of the gentry and tune books of harpers and fiddlers; some were sent to him by his numerous correspondents and some he noted from oral tradition ... Jones was also the first to print Welsh words to Welsh folksongs." Owain Edwards and Phyllis Kinney in *Grove Music Online*. (26089)

-Provenance: With the engraved armorial ex libris of William Arthur sixth duke of Portland (1857-1943) and a crowned P on both covers.

-Literature: RISM A/I J 607 ESTC T115800; MGG VII, 160.

-Condition: Spine renewed; later end leaves a bit browned; but in all a very fine copy.

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### Two unique engraved dance booklets "Musique de poche"

*Journal des Danses du Colisée. De Contredanses Allemandes Menuets et autres Airs Arrangés pour un seul instrument. Quatrième [and] Huitième Recueil.* Engraved music.

Paris, Chez ceux qui le vendent, 1772. 2 parts. 15, [1 blank] & 14 p.

Stitched. Uncut.

€ 250

Extremely rare periodical, under the running title of "Musique de Poche" on the title page. We could trace only part 3 of the series in Berlin. Meant to be sold possibly by peddlars, posited at the entrance of the theatre.

**-Condition:** Possibly the last leaf of the 8<sup>th</sup> recueil missing.

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Kreutzer, Rodolphe (1766-1831).

Premier pot-pourri Pour Violon avec accompagnement de Violon et Basse.

Paris, Pleyel, [1800]. 3 parts. [8], [4], [4] pages.

Unbound as issued.

€ 100

First edition. Engraved music, plate number 320. With the signature stamp of Pleyel on the title page of the first violin part.

Rodolphe Kreutzer (1766-1831) was a French violinist, teacher, conductor, and composer of forty French operas, including *La mort d'Abel* (1810). He is probably best known as the dedicatee of Beethoven's Violin Sonata No. 9, Op. 47 (1803). Kreutzer was born in Versailles, and was initially taught by his German father, who was a musician in the royal chapel, with later lessons from Anton Stamitz. He became one of the foremost violin virtuosos of his day, appearing as a soloist until 1810. Kreutzer was well known for his style of bowing, his splendid tone, and the clearness of his execution. His best-known works, however, are the 42 études ou caprices (42 études or capricci, 1796) which are fundamental pedagogic studies.

-Literature: RISM A/I K 2354; KK 2354 (5 copies, 1 in USA)

-Condition: Tear of ca. 3 cm in the title page of the violin part; Waterstain in first 2 leaves; a bit soiled; But in all a very good condition.

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**"das Schönste, was in dieser Gattung seit mehrern Jahren geliefert worden"**  
**Convolute with 6 rare early editions of Friedrich Kuhlau**

### Kuhlau, Friedrich.

*1) 10 deutsche Lieder mit Begleitung des Pianoforte in Musik gesetzt und der Frau Amtmännin Johannsen geb: Fräulein Petersen ergebenst zugeeignet. 11<sup>tes</sup> Werk.* With an engraved title-page and type-set music and text.

Leipsic, Breitkopf & Härtel, [1814]. 4°-oblong (238 x 323 mm). 22 p.

**-Bound up with: -2) Kuhlau, F. Romanze der König Lud'wig zog so weit etc. aus der oper Die Räuberberg. Clavierauszug.** Entirely engraved. Hamburg, J.A. Böhme, [18XX]. 4 p. (last blank).

**-3) Kuhlau, F. Arie Mein Kind! Am Hochzeitstage etc. aus der oper Die Räuberberg. Clavierauszug.** Entirely engraved. Hamburg, J.A. Böhme, [18XX]. 4 p. (last blank).

**-4) Kuhlau, F. Räuberlied Willkommen Nectarschale, Du! aus der oper Die Räuberberg. Clavierauszug.** Entirely engraved. Hamburg, J.A. Böhme, [18XX]. 4 p. (last blank).

**-5) Kuhlau, F. Arie Ich sterbe gern, doch ohne Muth. aus der oper Die Räuberberg. Clavierauszug.** Entirely engraved. Hamburg, J.A. Böhme, [18XX]. 4 p.

Contemporary tree marbled cardboard binding with gilt fillet along the board edges of both covers and simply gilt spine.

€ 350,-

¶ Ad 1) First edition. Plate number 1869. "Diese Lieder ... sind sämmtlich nicht nur untadelhaft, sondern rühmenswerth, und verschiedene gehören ganz offenbar unter das Schönste, was in dieser Gattung seit mehrern Jahren geliefert worden." (Allgemeine musikalische Zeitung 23, 8. Juni 1814, S. 388) - Contents: *Das Grab, Einladung ins Thal la Cava* von Friderike Brun, gen. Münter, *Lied um Regen* von Claudius, *Stimme aus dem Grabe, Schlachtgesang* von K. Mastalier, *Aladdin auf dem Grabe seiner Mutter*, aus *Aladdin oder die Wunderlampe* von Adam Oehlenschläger, *Der Engel der Unschuld* von Schreiber, *Fremdlings Abendlied* von Werner, *Zartes Herz* von Schreiber und *Auf ein Lautenband* von F. Kind.

Ad 2-5) Kuhlau's oper "Die Räuberberg" was performed for the first time in 1814. These songleaves can be dated between 1815 and 1820. They are not mentioned by Fog, he lists only editions of Cranz in Hamburg. Numbers 2-4 are printed on blueish paper. (Dan Fog, p. 141)

- **Provenance:** In early pen on first flyleaf: E. Schultz gabe C. Paulsen; In early pen on title-page: F.H. Schultz Altona.

- **Literature:** Dan Fog, *Kompositionen von Friedrich Kuhlau*, 1977, p. 27 & 141; MGG VII, 1876.

- **Condition:** Some old annotations in pencil; some stains; Binding rubbed on board edges and

spine; at the end some pieces are cut out of the convolute.

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Mozart, Wolfgang Amadeus (1756-1791).

Marches pour Piano-Forte. No 3-5. Prix 15 kr.

Offenbach s/M, Jean André, [1806?]. 3 parts in 1 volume. Folio oblong (230 x 315 mm). [4], [4], [4] pages.

Early 19th century flexible boards with chinz paper and hart shaped title label.

€ 150

Lithographed music, plate number on the title pages 2240-44 and below the music 2242, 2243, 2244.

Marches from i.a. Idomeneo. Arrangements of KV 383e KV 385a and KV 383F. Variant edition from the ones mentioned in Constapel.

-Literature: Constapel, Musikverlag Johann André 1800-1840 p. 161. This varian with the collective numbers on the title pages not mentioned.

-Condition: Some small fragments of the cotton paper are lacking; a bit stained; Generally a fine copy in a nice contemporary decorative paper binding.

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### **Rare 2<sup>nd</sup> edition of a Cantus Firmus manual with the famous "Guidonian hand"**

#### **Tettamanzi, Fabricio.**

*Breve metodo per fondatamente, e con facilità apprendere il canto fermo diviso in tre libri.*

Milano, Agnelli, 1706. 4<sup>o</sup> (228 x 170 mm). 154 p.

With an engraved plate of the "Guidonian hand" and typographical scores in square notation throughout.

Flexible cardboard "charta rustica" interim binding.

€ 250,-

Very rare 2<sup>nd</sup> edition, according to KvK not in any German library. The first edition appeared in 1686, other editions in 1726 and 1756.

The 3 parts deal with: Nel primo si pongono brevemente le regole del medesimo canto, con il modo di praticarle. Nel secondo il modo di cantare l'hore canonische, all'uso Franciscano, e romano. Nel terzo si pone l'officio in canto di tutta la Settimana Santa.

**-Literature:** Eitner IX, p. 386; Fétis VIII, 206; Hirsch I, p. 574.

**-Condition:** lacks two fragments of the spine, one of ca. 4 cm.; large waterstain throughout; else a sound copy.

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VEIT, Václav Jindřich (1806-1864).

Premier quintetto pour deux Violons, Alto et deux Violoncelles Dédié a ses amis François Clanner, le Chevalie d'Engelshofer et Rodolphe Keller. Op. 1 Pr. 1 thlr. 20 Gr.

Leipzig, Frédéric Hofmeister / Paris, Simon Richault, [1835]. 5 parts. Folio (325 x 255 mm). [10], [10], [10], [10], [10] pages.

Disbound in separate parts.

€ 100

Engraved music, plate number 2048. First edition?

"[Veit was a] Czech composer. At ten years old he was already an accomplished player on the piano, organ and violin, and had begun to write church music... In 1831 he rejected music as a profession, entering the service of the state legislature. However, after the public première of his First String Quintet (1835), he was also recognized as a leading Prague composer... As one of the first Czech composers who enthusiastically embraced the aesthetic and stylistic ideals of the German Romantics, Veit occupied an important position in the development of Czech music. Although heavily influenced by Mendelssohn and Schumann, his most effective works are characterized by an individual and expressive melodic gift, strong rhythmic sense and a penchant for unexpected turns of harmony and tonality. He pioneered the 19th-century Czech development of chamber music (his quartets were popular in Prague concerts and soirées, and were familiar to Smetana)." Karl Stapleton in Grove Music Online.

-Provenance: With the embossed stamp of Ewer & Co , music seller, London; Aninlin stamps of "Lesley Alexander 29 Campden Grove Kensington".

-Condition: Disbound into separate parts; Many manuscript plain instructions in old pen in English, specially in the first violin part; Some stains.

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### VEIT, Václav Jindřich (1806-1864).

*4ième quintetto pour deux Violons, Alto et deux Violoncelles composé et dédié a son ami P Pascal à Aix-la-Chapelle.* Op. 20. Prix 1 Thlr. 25 Ngr.

Leipzig, Frédéric Hofmeister / Paris, S. Richault, [1843]. 5 parts. Folio (325 x 255 mm). [12], [8], [8], [8], [8] pages.

Disbound in separate parts.

€ 100

Engraved music, plate number 2936.

**-Provenance:** With the embossed stamp of Ewer & Co , music seller, London; Aninlin stamps of "Lesley Alexander 29 Campden Grove Kensington".

**-Condition:** Disbound into separate parts; Many manuscript playing instructions in old pen in English, specially in the first violin part; Some stains.

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VEIT, Václav Jindřich (1806-1864).

5ième quintetto pour deux Violons, deux Altos et Violoncelle dédié a Monsieur Ferdinand David. Op. 29. Prix 2 Thlr. 10 Ngr.

Leipzig, Frédéric Hofmeister / Paris, S. Richault, [ca. 1850]. 5 parts. Folio (325 x 255 mm). [12], [12], [12], [12], [12] pages.

Disbound in separate parts.

€ 100

Engraved music, plate number 4443.

-Provenance: With the embossed stamp of Ewer & Co , music seller, London; Aninlin stamps of "Lesley Alexander 29 Campden Grove Kensington".

-Condition: Disbound into separate parts; Many manuscript playing instructions in old pen in English, specially in the first violin part; Some stains; Repairs with cloth parts on the folds.

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**VEIT, Václav Jindřich (1806-1864).**

*Second quatuor pour deux Violons, Alto et Violoncelle dédié a Monsieur F.G. Pixix. Oeuv. 5.*  
Pr. 1 Thlr. 12 Gr.

Leipzig, Frédéric Hofmeister / Paris, S. Richault  
(Paste over slip: Rotterdam, L. Plattner), [1838]. 5  
parts. Folio (325 x 255 mm). [12], [10], [10], [12],  
[10] pages.

Disbound in separate parts.

€ 100

First edition. Engraved music, plate number 2289.

**-Condition:** Disbound into separate parts;  
Waterstain in Cello part, else a very fine copy.

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