

Recent Acquisitions

October 2026



No 21

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Budapest, 2026

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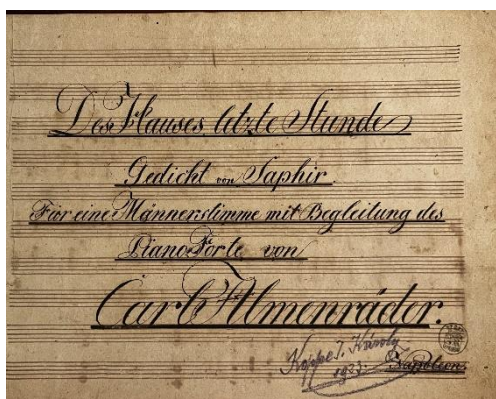
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Manuscripts

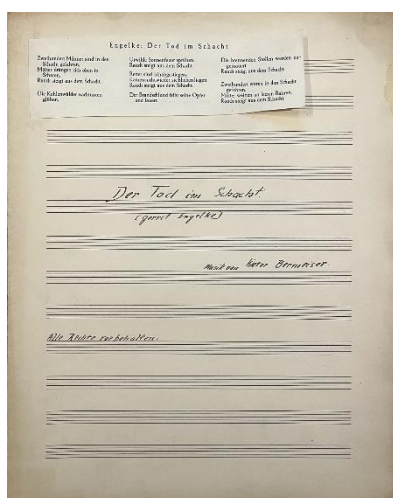


1. Almenröder, Carl: *Des Hauses letzte Stunde.* Gedicht von Saphir. Für eine Männerstimme mit Begleitung des Piano Forte. Music manuscript. – [Germany, after 1832]. 17, [3] pp. Oblong format, 230 mm – Two ownership stamps with a crowned monogram, apparently „JR” and later owner’s signature in pencil, on the front flyleaf and title page. Spine reinforced with tape. Slightly stained.

€ 160,-

Carl Almenröder (1786–1843) was a German composer, bassoon virtuoso and instrument maker, best known for his pioneering improvements to the bassoon. In 1831, he co-founded a bassoon-making workshop with Johann Adam Heckel, contributing significantly to the development of the modern German bassoon. Besides his instrumental compositions, he also wrote vocal music.

The present composition is a setting of a poem by Moritz Gottlieb Saphir (1795–1858), written on the death of Napoleon's son, the Duke of Reichstadt, in 1832. Almenröder's setting was published by Schott in the same year.



2. Bermeiser, Viktor: Four songs for voice and piano. Music manuscripts by a copyist. – [Vienna?, ca. 1960]. Four manuscripts, 340 mm.

Comprising:

Der Tod im Schacht. Gedicht von Gerrit Engelke. 8 pp.

Böhmisches Rekrutenlied. [Text by] F. C. Weisskopf. 4 pp.

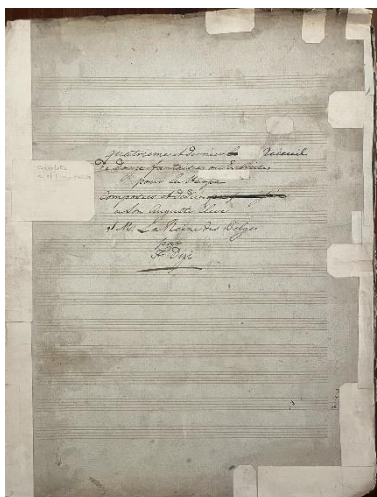
Der Trommler singt. [Text by] F. C. Weisskopf. 7, [1] pp.

Proletenlied. [Text by] Julius Zerfaß. 4 pp.

Neatly written in a practiced hand on pre-ruled music paper, possibly by a professional copyist. Typed texts of the poems pasted onto the title pages. Some slight staining and soiling.

€ 120,-

Viktor Bermeiser (1895–1968) was an Austrian composer and pianist who taught at several private conservatories in Vienna. The present collection comprises four settings of poems by Gerrit Engelke (1890–1918), F. C. Weisskopf and Julius Zerfaß. The manuscripts are uniform in format and execution and appear to originate from the same source. Another manuscript copy of *Der Tod im Schacht*, inscribed and signed by Bermeiser in Vienna in March 1959, was recorded in one of my antiquarian catalogues in 2018.



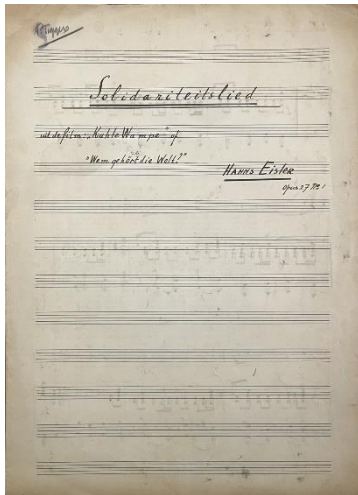
3. Dizi, François-Joseph: *Quatrième et dernier Recueil de douze Fantaisies ou Exercices pour la Harpe. Composées et dédiées à son auguste élève S. M. la Reine des Belges par Fr. Dizi.* **Autograph music manuscript.** – No place, [ca. 1835]. [1], 3; [1], 3; [1], 3; [1], 2, [1]; [1], 2, [1]; [1], 2, [1]; [1], 3; [1], 3; [1], 3 pp., 365 mm. – The fourth and final part of a series of four collections of twelve harp exercises or fantasies each, comprising Nos. 37–48. The present manuscript contains nine pieces, numbered 37–45, apparently lacking the final three (Nos. 46–48). Title page with cancellations and alterations. Numerous corrections

and revisions in the musical text, including entire measures crossed out and rewritten, providing evidence of the compositional process. Several exercise numbers corrected in pencil, with occasional additional pencil annotations. Margins and edges reinforced with paper strips; several tears, staining and signs of extensive use.

€ 880,-

An important autograph manuscript, preserving nine harp compositions with substantial corrections and revisions in the composer's hand. The attribution is supported by comparison with an autograph manuscript of Dizi's *Bagatelles* (ca. 1836–1837), preserved in the Staatsbibliothek zu Berlin (N. Mus. ms. 81 (2)). The similarities in musical notation and handwriting, together with the compositional revisions in the present manuscript, strongly support its identification as an autograph.

François-Joseph Dizi (1780–1847) was a Belgian harp virtuoso, composer and instrument maker who enjoyed a distinguished career in London and Paris. He made important contributions to harp technique and instrument design and was particularly renowned as a teacher. The present collection is dedicated to his pupil Louise-Marie d'Orléans (1812–1850), daughter of King Louis-Philippe of France and Queen of the Belgians from 1832.



4. Eisler, Hanns: Solidaritätslied. Mit dem Film „Kuhle Wampe“ of „Wem gehört die Welt?“. Op. 27, No. 1. Music manuscript by a copyist – No place, [ca. 1932]. 3, [1] pp., 340 mm. – Manuscript score for voice and piano, without lyrics, written in a practiced hand, possibly by a professional copyist. Accompanied by the printed vocal part with German lyrics, without piano accompaniment (Universal Edition, 1932, No. 10078a). Title page with owner's signature. **€ 60,-**

Hanns Eisler (1898–1962) was a German-born composer who studied with Arnold Schoenberg in Vienna and became one of the leading figures of politically engaged music in the twentieth century. His long collaboration with Bertolt Brecht produced numerous songs, stage works and film scores. The *Solidaritätslied*, written for the 1932 film *Kuhle Wampe oder: Wem gehört die Welt?*, became one of their best-known workers' songs and an emblematic work of the Weimar Republic's political music.



5. Eisler, Hanns: Naar den grond het zwarte front! [Text by M. Beversluis]. Music manuscript by a copyist. – No place, [ca. 1934]. 3, [1] pp., 340 mm. – Manuscript score for voice and piano, with Dutch lyrics, neatly written in a practiced hand, possibly by a professional copyist. Title page with owner's signature. Corners and edges slightly worn. **€ 80,-**



6. [Haslinger, Anna]: *Emlék Haslinger A. asszonyságnak.* Music manuscript. – Pest, 1860. 70 unnumbered pp., oblong format, 220 mm. – A collection of short piano pieces, including arrangements of operatic melodies, Strauss polkas, ect., copied throughout in a single hand. With a handwritten note dated Pest, 1860. Full dark green moiré silk binding, with gilt ornamental border and the gilt-lettered inscription „*Emlék*

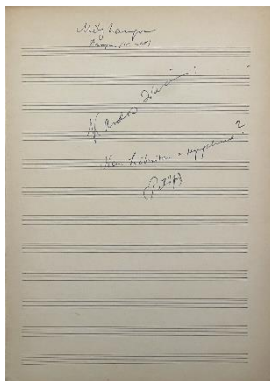
Haslinger A. asszonyságnak” (“A Memento for Mrs. A. Haslinger”) on the front cover. Later ink stamp on the first blank leaf. Binding slightly soiled, spine restored.

€ 360,-

An attractive and finely preserved example of a mid-19th-century musical keepsake album, distinguished by its elegant silk binding and decorative gilt tooling. The album may possibly be associated with the actress Anna Jeney (née Haslinger), although this identification remains unverified.

7. Kardos, István: Collection of nine autograph musical manuscripts, each signed by the composer.

€ 320,-



a. *Nem háborítom-e nyugalmad... (Petőfi). Mély hangra Basszus (v. alt)* Autograph music manuscript – No place, [first half of the 20th century]. 4 pp., 345 mm. – Setting of a poem by Sándor Petőfi for low voice (bass or alto) and piano. Well preserved.



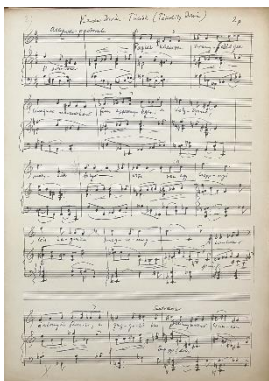
b. *Zsolozsma... (Lányi Sarolta).* Autograph music manuscript – No place, 1964. 4 pp., 345 mm. – Well preserved.



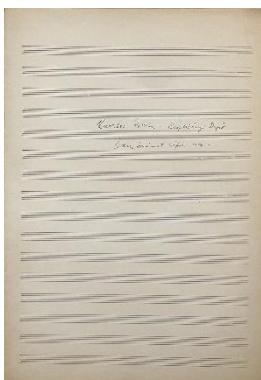
c. *Dúdoló...* (*Lányi Sarolta*). Autograph music manuscript – No place, 1964. 3 pp., 345 mm. – Well preserved.



d. *Nem hiszem...* (*Illyés Gyula*). Autograph music manuscript – No place, 1963. 4 pp., 345 mm. – Slightly used, stained and browned.



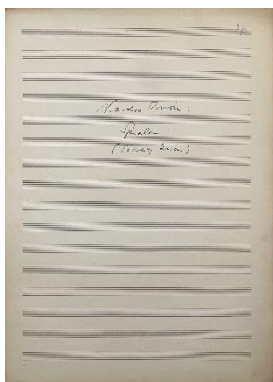
e. *Tücsök...* (*Pákolitz István*). Autograph music manuscript – No place, 1964. 4 pp., 345 mm. – Edges slightly browned.



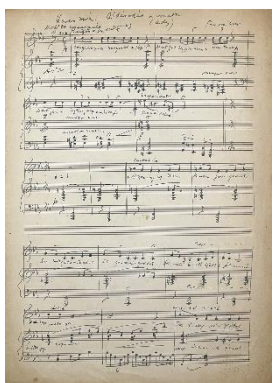
f. *Ódon ónémet cifra óra...* (*Kosztolányi Dezső*). Autograph music manuscript – No place, 1964. [2], 5 pp., 345 mm. – Back slightly soiled.



g. *Önző...* (Pákolitz István). Autograph music manuscript – No place, 1966. 3 pp., 345 mm. – Several corrections.

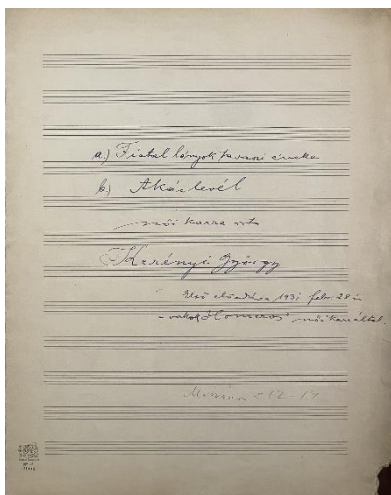


h. *Szerelem...* (Pákolitz István). Autograph music manuscript – Budapest, 1964. 2 pp., 345 mm. – Well preserved.



i. *Áldásadás a vonaton...* (Ady Endre). Autograph music manuscript – No place, no date. 4 pp., 345 mm. – With a crossed-out musical sketch on the final blank page, containing the opening of Kardos's song *Malagabor*. Slightly worn.

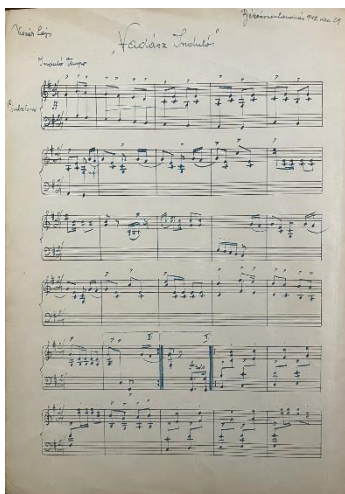
István Kardos (1891–1975) was a Hungarian composer, conductor, pianist and music educator. He studied composition at the Budapest Academy of Music under Viktor Herzfeld and worked as a theatre conductor in Hungary and abroad, notably in Switzerland and Germany. His compositions include orchestral and chamber music as well as numerous songs, among them settings of poems by Sándor Petőfi. He later taught at the Budapest Academy of Music.



8. Kerényi, György: Autograph music manuscript a) *Fiatal lányok tavaszi éneke* [Spring Song of Young Girls]; b) *Akáclevél* [Acacia Leaf]. [Two compositions for women's choir. First performed on 28 February 1931 by the "Homerós" Women's Choir of the Blind.] – No place, [ca. 1931]. 7, [1] pp., 340 mm. – Lower corner missing from all leaves; spine slightly torn. **€ 120,-**

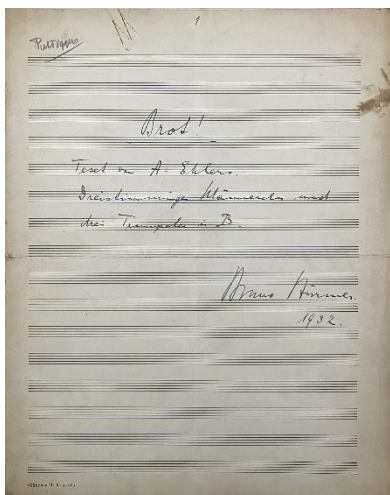
György Kerényi (1902–1986) was a Hungarian composer, music educator and folk music researcher. A member of the generation influenced by Zoltán Kodály, he played an important role in the development of Hungarian choral music and music education. His

compositions include numerous choral works, often drawing on Hungarian folk music traditions. He was also active in the collection and study of Hungarian folk songs.



9. Kozák, Lajos: Music manuscript “*Vadász Induló*” – Békésszentandrás, [c1940]. 2, [2] pp., 350 mm - March for cimbalom. Slightly worn. **€ 80,-**

Lajos Kozák (1919–1997) was a Hungarian conductor, composer and music teacher, born in Békésszentandrás. He began playing the cimbalom at an early age in his father's village orchestra and later became an important figure in the musical life of nearby Szarvas. His compositions included numerous marches, many of which remained in manuscript. The present *Vadász Induló*, written for cimbalom and bearing the place name Békésszentandrás, may be an example of his early compositional work.



10. Stürmer, Bruno: *Brot!* Text von A. Ehlers.

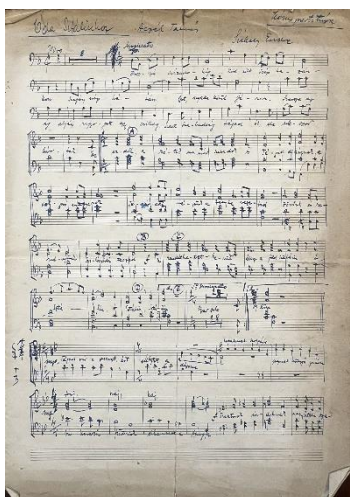
Dreistimmigen Männerchor und drei Trompeten in B.

Autograph music manuscript with manuscript parts. – No place, 1932. 6, 4, 4, 4, 1, 1, 1 pp., 340 mm. – Comprising the composer's six-page autograph score and seven manuscript parts in a copyist's hand: three four-page vocal parts (tenor, baritone and bass) for the Dutch-language version, and three single-page parts for the three B-flat trumpets. The title appears as *Brot!* on the title page and as *Brood* at the head of the score. Owner's signature on the title page. Folded. Title page slightly

soiled and stained.

€ 280,-

Bruno Stürmer (1892–1958) was a German composer, conductor, pianist and music educator. Born in Freiburg im Breisgau, he studied music in Karlsruhe, Heidelberg and Munich. He worked as a conductor and choirmaster in several German cities and founded a conservatory in Homberg in 1926. From 1930 he was active in Kassel, where he directed a chamber orchestra and a madrigal choir. His extensive output includes instrumental works, songs and numerous choral compositions, particularly for male and mixed choirs.



11. Székely, Endre: *Óda Sztálinhoz*. Kórus partitúra. Aczél

Tamás. Autograph music manuscript of the vocal score. – No

place, [ca. 1949]. 3, [1] pp., 340 mm. – Choral score of a setting of a poem by Tamás Aczél (1921–1994). With the composer's signature on the title page and manuscript corrections and performance markings. Folded. Edges torn and worn.

€ 180,-

The composition was included in the programme proposed for a gala concert at the Budapest Opera House on 21 December 1949, celebrating Stalin's 70th birthday. An archival document dated 14 December 1949 lists the work among the planned performances.



12. Vogel, Wladimir: *Der heimliche Aufmarsch gegen die Sowjetunion*. Music manuscript by a copyist. – No place, [ca. 1930]. 6 pp., 340 mm. – Setting of a poem by Erich Weinert for voice and piano. Neatly written in a practiced hand, with the vocal text entered in red ink. With owner's signature.

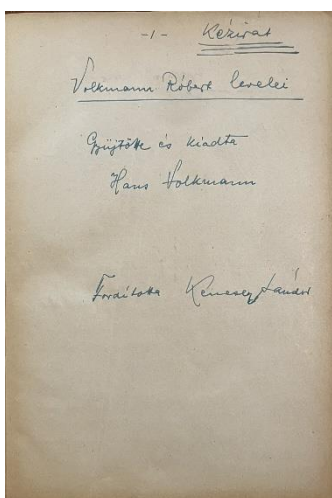
€ 80,-

Wladimir Vogel (1896–1984) was a Russian-born Swiss composer who studied with Ferruccio Busoni in Berlin and became associated with the musical avant-garde. During the late 1920s and early 1930s, he was involved in the German workers' choral movement and composed politically engaged music. His setting of Erich Weinert's *Der heimliche Aufmarsch*, written around 1929–1930, preceded the better-known version by Hanns Eisler and belongs to the repertoire of German revolutionary workers' songs.



13. Vogel, Wladimir: *Jungpionierschritt*. Music manuscript by a copyist. – No place, [ca. 1930]. 2, [2] pp., 340 mm. – Neatly written in a practiced hand, with the vocal text entered in red ink. With owner's signature.

€ 80,-



14. [Volkmann, Robert.] Volkmann, Hans [ed.]: *Volkmann Róbert levelei (1840-től 1883-ig)*. Gyűjtötte és kiadta Hans Volkmann. Fordította Kenesey Sándor. [Robert Volkmann's Letters (from 1840 to 1883). Collected and edited by Hans Volkmann. Translated into Hungarian by Sándor Kenesey.] Autograph manuscript by the translator. – No place, [after 1917]. 509, [1] pp., 210 mm. – An unpublished Hungarian translation of Robert Volkmann's correspondence. Full cloth binding, slightly loose.

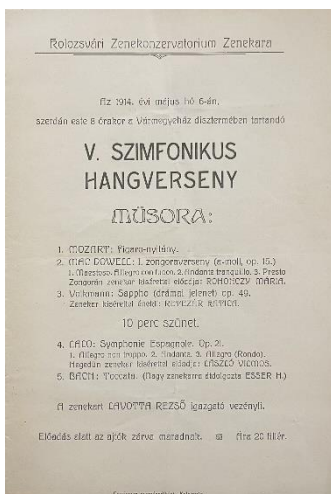
€ 200,-

Playbills, Ephemera



15. Kolozsvári Zenekonzervatórium Zenekara: [Playbill.] /V. *szimfonikus hangverseny.* [Programme of the Fourth Symphony Concert of the Kolozsvár Conservatory Orchestra, conducted by Rezső Lavotta, held on 3 March 1914.] – Kolozsvár, 1914, Gámán-nyomda. 3, [1] pp., 240 mm. – Folded. **€ 30,-**

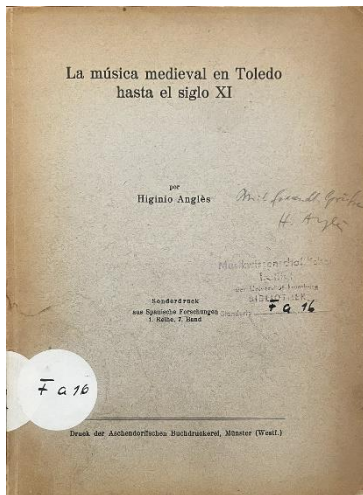
€ 30,-



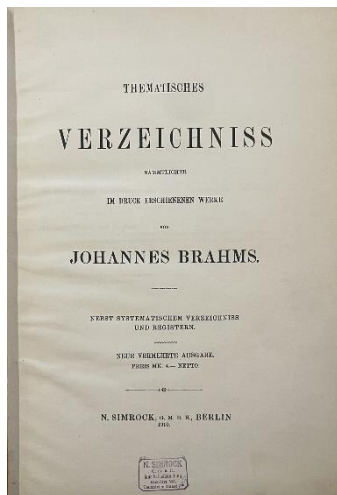
16. Kolozsvári Zenekonzervatórium Zenekara: [Playbill.] V. *szimfonikus hangverseny.* [Playbill of the Fifth Symphony Concert of the Kolozsvár Conservatory Orchestra, conducted by Rezső Lavotta on 6 May 1914 at the County Hall.] – Kolozsvár, 1914, Corvineum nyomdavállalat. 3, [1] pp., 235 mm. – Two copies. Folded. **€ 40,-**

€ 40,-

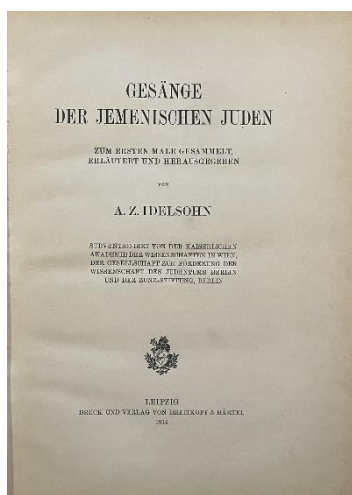
Books



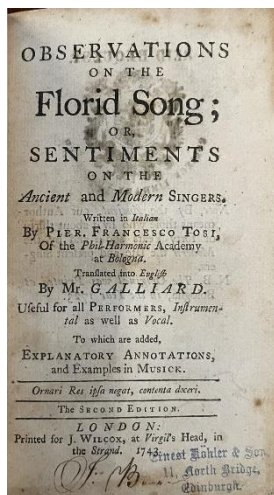
17. Anglés, Higinio: La música medieval en Toledo hasta el siglo XI. – Münster (Westf.), [1938], Aschendorffsche Buchdruckerei. 68 pp., 240 mm. – Offprint from Spanische Forschungen, 1. Reihe, 7. Band. **Inscribed and signed by the author.** Library stamp and shelf labels on the cover. Pencil annotations. Original printed wrappers, worn and slightly soiled. **€ 50,-**



18. [Brahms, Johannes]: Thematisches Verzeichniss sämmtlicher im Druck erschienenen Werke von Johannes Brahms. Nebst systematischem Verzeichniss und Registern. Neue vermehrte Ausgabe. – Berlin, 1910, N. Simrock. [4], 175, [1] pp., 275 mm. – Later full leather binding. Publisher's stamp on the title page. In good condition. **€ 40,-**



19. Idelsohn, A. Z. [ed.]: Gesänge der jemenischen Juden. Zum ersten Male gesammelt, erläutert und herausgegeben von A. Z. Idelsohn. Hebräisch-orientalischer Melodienschatz. Band 1. – Leipzig, 1914, Breitkopf & Härtel. I–XI, [1], 158 pp., 300 mm. – Later half cloth binding, slightly worn. Binding slightly loose in places. Otherwise in good condition. **€ 60,-**



20. Tosi, Pier Francesco: Observations on the Florid Song; or, Sentiments on the Ancient and Modern Singers. Written in Italian by Pier Francesco Tosi, of the Phil-Harmonic Academy at Bologna. Translated into English by Mr. Galliard. With explanatory annotations and examples in music – London, 1743, Printed for J. Wilcox, at Virgil's Head, in the Strand. 6 plates, I-XVIII, [2], 184 p. 170 mm – **Second English edition.** Complete with all six folding music plates. Later leather binding, professionally restored. Occasional staining and pencil annotations. The binding is now structurally sound. **€ 450,-**

Provenance: Ernest Köhler & Son, Edinburgh (bookseller's stamp on title page); Reid Bequest (stamp on verso of title page). Subsequently sold at Chiswick Auctions, London, 4 August 2022, lot 17.

A landmark treatise on vocal performance and one of the most important eighteenth-century sources for the interpretation of Baroque music. First published in Italian in Bologna in 1723 under the title *Opinioni de' cantori antichi e moderni*, Tosi's work provides invaluable insight into vocal technique, ornamentation, musical taste, and the training of singers in the early eighteenth century. The English translation by Johann Ernst Galliard, first published in 1742, includes additional explanatory notes and musical examples, making it an important contribution to the reception and interpretation of Tosi's teachings.

Sheet music



21. [Bartók Béla.] – MAGYAR LANT. A Collection of Music Supplements, 1901–1905. Including **Two First Editions by Béla Bartók** – Győr and Budapest, 1901–1905. [504+62 pages], 310 mm – Half-cloth binding, sound and stable. The leaves have been trimmed by the binder, but without loss of printed text or musical notation on either the wrappers or the music pages. One supplement incomplete, two duplicated, as noted below. Additional bound work: *Marches célèbres*, transcribed for piano by P. Lacome, Renaud de Vilbac and E. Tavan. Braunschweig: Henry Litolf's Verlag, n.d. (Collection Litolf), 62 pp.

€ 980,-

A substantial collection of music supplements issued with *Magyar Lant*, a Hungarian musical periodical founded in Győr in 1901 by Armand Angyal and Emil Vajda. The journal was initially published in Győr, where its editorial office remained for the first three annual volumes (1901–1903), before moving to Budapest in 1904. The fourth and fifth volumes were edited by Angyal, Vajda and Elek Kontor.

The collection comprises approximately 55 music supplements from the first five annual volumes (1901–1905), including several original printed wrappers and three tables of contents. The first volume is represented by six consecutively bound supplements, while the supplements of the subsequent volumes are bound in a non-chronological sequence. One supplement is incomplete, and two are present in duplicate. The supplements were issued separately and could be purchased individually, as indicated by the publisher's notices on the original wrappers. Their continuous pagination, however, reflects their intended arrangement into annual volumes. The collection does not constitute a complete run of the music supplements published with *Magyar Lant* between 1901 and 1905; a number of issues are missing. It contains only the music supplements, without the periodical's accompanying text sections.

The *Magyar Lant* section contains 189 individual compositions, the great majority by Hungarian composers, offering a remarkably varied panorama of Hungarian musical culture at the beginning of the twentieth century. Although the repertoire consists predominantly of popular songs in the Hungarian style (népies műdalok) with piano accompaniment, it also includes art songs, piano pieces, choral works (both sacred and secular), and compositions for cello and violin. Besides the editors themselves, Ernő Lányi (1861–1923) is particularly well represented. The collection is thus of considerable interest as a document of Hungarian musical taste, compositional practice and music publishing in the years immediately preceding the First World War.

Of outstanding importance are two first editions of early compositions by Béla Bartók (1881–1945):

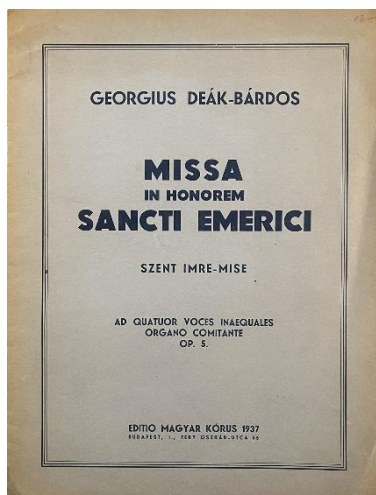
1. Székely népdal (Piros alma) (Szekler Folk Song), BB 34, for voice and piano. First edition, published in *Magyar Lant*, Vol. V, No. 4, 15 February 1905, pp. 15–16. The score bears the place and date of composition, „*Gerlicepusztá 1904*”.

2. Gyászinduló (A ‘Kossuth’ szimfóniai költemény 9. és 10. pontja) (Funeral March, comprising sections 9 and 10 of the symphonic poem *Kossuth*), BB 32, for piano. First edition, published in *Magyar Lant*, Vol. V, No. 9, 1 May 1905, pp. 35–38.

Both works appear in their original periodical-supplement format, without separate title pages. The scores retain their original pagination, publication dates and printer's imprints.

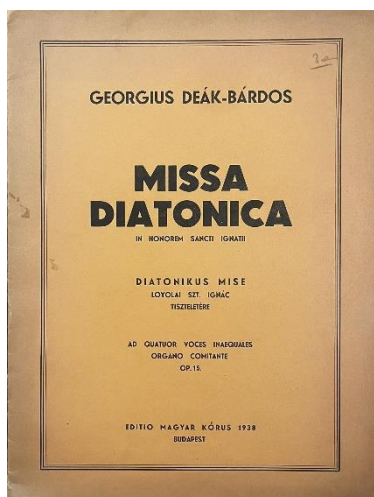
The juxtaposition of these two early Bartók compositions with the predominantly traditional and popular repertoire of *Magyar Lant* offers a particularly revealing glimpse into the musical environment in which the young composer began his career.

Provenance: Reportedly recovered during a municipal bulky-waste collection in Győr, Hungary, by a private individual, who subsequently sold the volume to the present owner.

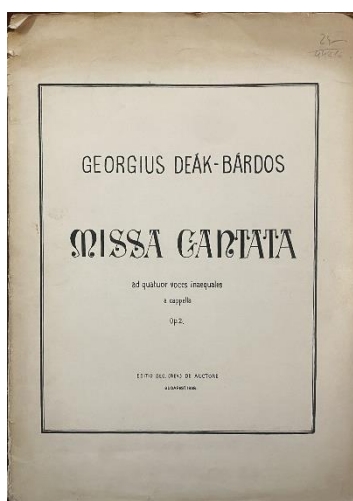


22. Deák-Bárdos, Georgius (György): Missa in Honorem Sancti Emerici. (Szent Imre-Mise.) Ad Quatuor Voces Inaequales Organo Comitante. Op. 5. – Budapest, cop. 1937, Magyar Kórus. VN M. K. 653. 16 pp., 307 mm. – Original publisher's wrappers. Edges slightly damaged.

€ 30,-



23. Deák-Bárdos, Georgius (György): Missa Diatonica in Honorem Sancti Ignatii. (Diatonikus Mise Loyolai Szt. Ignác tiszteletére.) Ad Quatuor Voces Inaequales Organo Comitante. Op. 15. – Budapest, cop. 1938, Magyar Kórus. VN –. 16 pp., 314 mm. – Original publisher's wrappers. Slightly soiled. € 30,-



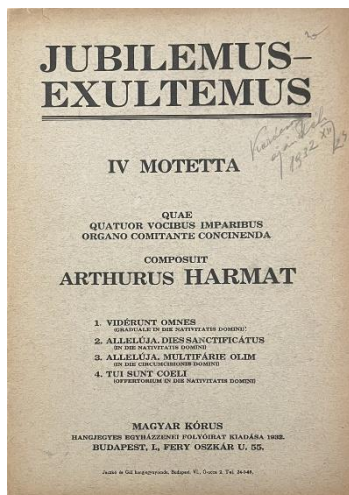
24. Deák-Bárdos, Georgius (György): Missa Cantata ad Quatuor Voces Inaequales a cappella. Op. 2. Editio sec. (rev.) de auctore. – Budapest, cop. 1938, published by the author. VN –. [12] pp., 345 mm. – Second edition. Original wrappers, with worn edges and minor tears. Slight signs of use. € 30,-



25. Erkel, Ferencz: Bánk-Bán. Eredeti nagy dalmű 3 felvonásban. Szövegét írta Egressi Béni. [Zongorakivonat két kézre szöveg nélkül.] / Bánk-Bán. Grosse Oper in 3 Aufzügen. Text von Benjamin Egressi. Clavierauszug zweihändig ohne Text. [Bound with:]

Erkel, Ferencz: Hunyady László. Eredeti nagy opera négy felvonásban. Szövegét írta Egressi Béni. Zongorakivonat két kézre szöveg nélkül. / Ladislaus Hunyady. Grosse Oper in vier Aufzügen. Text von Benjamin Egressi. Clavierauszug zweihändig ohne Text. – Budapest and Leipzig, [ca. 1915], Rózsavölgyi és Társa. VN R. & C. 677; 1932. 95, [1] pp.; 30,

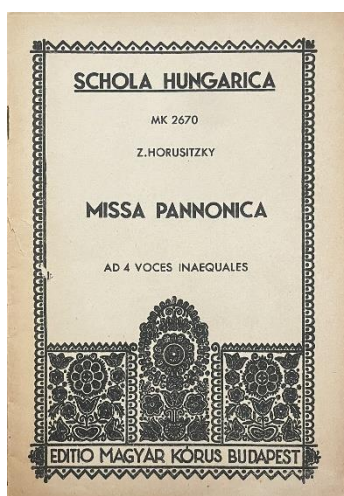
3-7, [1], 31–64 pp., 295 mm. – Bound together in later full cloth, worn and stained. The Hunyady László contains the following sections: Overture (14 pp.); Part I (pp. 15–22); Part II (pp. 23–30); Magyar Aria De La Grange Asszonyinak (pp. 3–7); Part III (pp. 31–38); Part IV (pp. 39–46); Part V (pp. 47–56); and Part VI (pp. 57–64). € 60,-



26. Harmat, Arthurus (Artúr): Jubilemus-Exultemus. IV Motetta. Quae Quatuor Vocibus Imparibus Organo Comitante Concinnenda. – Budapest, 1932, Magyar Kórus. VN M. K. 40. 10 pp., 250 mm. – Pencil inscription on the title page. Original publisher's wrappers. € 20,-



27. Harmat, Arthuro (Artúr): Missa "Fiat Voluntas Tua" ad Quatuor Voces Inaequales. Repertorium Chori Basilicae Sti Stephani, Budapest. No. 12. – [Budapest, ca. 1930], without publisher. VN –. [1], 31 pp., 250 mm. – Nice copy. € 25,-



28. Horusitzky, Zoltán: Missa Pannonica ad 4 Voces Inaequales. Schola Hungarica. – Budapest, cop. 1944, Magyar Kórus. Publisher's No. MK 2670. 25, [1] pp., 250 mm. – Original publisher's wrappers, slightly worn, with minor tears. € 20,-



29. Járdányi, Pál: Missa Brevis ad Duas Voces Inaequales. Schola Hungarica. – Budapest, cop. 1948, Magyar Kórus. Publisher's No. MK 2691. 15, [1] pp., 245 mm. – Original publisher's wrappers, loose, torn. Slight signs of use.

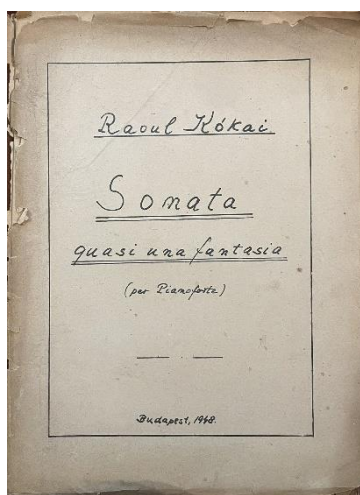
€ 20,-



30. Kelemen Lajosné Zathureczky, Berta: Az utolsó dal!... Irta Szarvas Mariska. Ilik kiadás – Sepsiszentgyörgy, [c1890], published by the composer. VN B. v. K. 5. 3, [1] p., 343 mm – Minor tears on the edges and spine. Slightly worn.

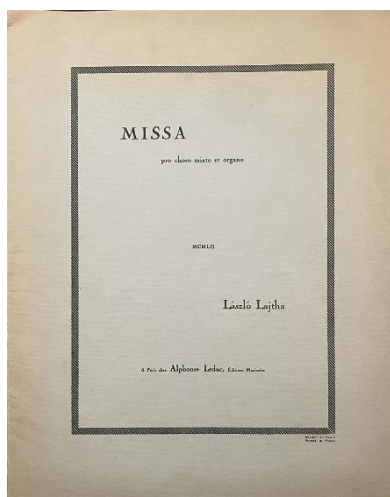
€ 45,-

Berta Zathureczky (Kelemen Lajosné) was a Hungarian composer active in Transylvania in the late nineteenth century. Her compositions, including songs and piano pieces, formed part of the musical culture of the region at the turn of the century.

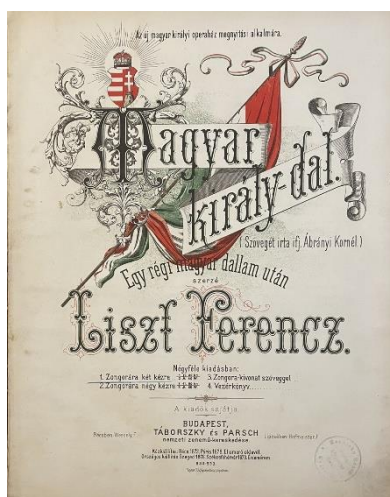


31. Kókai, Raoul (Rezső): Sonata quasi una fantasia (per Pianoforte). Dedicated to Béla Böszörményi-Nagy. – Budapest, 1948, published by the composer. VN –. 29, [1] pp., 350 mm. – Reproduced from a handwritten score. Title page torn and worn along the edges. Disbound. Signs of use.

€ 45,-



32. Lajtha, László: Missa pro choro mixto et organo. In Memoriam Alphonsi Leduc. Op. 54. [Score.] – Paris, cop. 1952, Alphonse Leduc. VN A. L. 20,977. 30 pp., 340 mm. – Original publisher's wrappers, with slightly worn corners. Otherwise in fine condition. **€ 40,-**



33. Liszt, Ferencz: Magyar király-dal. (Szövegét írta ifj. Ábrányi Kornél.) Egy régi magyar dallam után. Zongorára két kézre. Az új magyar királyi operaház megnyitási alkalmára. [Ungarisches Königslied. Nach einer alten ungarischen Weise.] – Budapest, [1884], Tábornszky és Parsch. VN. T. és P. 930. 11, [1] pp., 330 mm. – **First edition** of the version for piano solo. With an elaborate chromolithographed title page featuring the Hungarian coat of arms, a national flag and decorative ornamentation. Ownership stamp on the title page.

€ 160,-

Liszt composed his *Magyar király-dal* (Hungarian Royal Song) for the inauguration of the new Hungarian Royal Opera House in Budapest on 27 September 1884. Based on the melody of the old Hungarian song *Hej Rákóczi, Bercsényi*, associated with the anti-Habsburg uprising of the early eighteenth century, the work was intended as a patriotic tribute to King Franz Joseph I. Liszt commissioned a new, explicitly loyal text from Kornél Ábrányi the Younger.

Despite its celebratory purpose, the composition became the centre of a political controversy. Baron Frigyes Podmaniczky, the Opera House's intendant, and conductor Sándor Erkel refused to include it in the inaugural programme, arguing that its melody was derived from a well-known revolutionary song directed against the ruling dynasty. They considered its performance inappropriate in the presence of the monarch, particularly at the opening of an institution whose construction had benefited from royal support. The decision caused considerable public controversy and was deeply disappointing to Liszt. The inauguration proceeded without his composition, featuring excerpts from works by Ferenc Erkel and Richard Wagner instead. The *Magyar király-dal* was eventually performed at the Opera House on 25 March 1885, while Liszt was staying in Budapest. Although the composer did not attend, the performance was reportedly a great success.

The present first edition of the piano solo arrangement, published in the year of the Opera House's inauguration, is a remarkable document of this episode in Hungarian musical and political history. Its

richly decorated title page, prominently announcing the occasion for which the work was intended, provides a particularly striking reminder of a ceremonial performance that never took place as originally planned. The present copy bears the inscription "Az új magyar királyi operaház megnyitási alkalmára" ("For the inauguration of the new Hungarian Royal Opera House") at the head of its richly decorated title page. This inscription is absent from at least one other documented copy of the edition, suggesting the existence of different title-page states. It is possible that copies bearing the inscription represent an earlier state, issued in anticipation of the planned inaugural performance, which was subsequently cancelled. The chronology of these title-page variants, however, remains to be established.



34. Makray, Ladislao: Serenade (Serenata) per Canto e Pianoforte. Poesia di Pusckin. Traduzione di Edmondo Tedeschi. Alla Signorina Sarah Fedák. – Milano–Bologna, [ca. 1900], Riuniti Stabilimenti Musicali Giudici & Strada – A. Demarchi – A. Tedeschi. VN 22041. 4 pp., 345 mm. – Decorated colour-printed title page with a music seller's stamp. Slight wear to the edges. **€ 40,-**

Ladislao Makray (László Makray) was a Hungarian composer active around the turn of the twentieth century. His songs, published in Italy, include settings of poems by Goethe, Heine, Lenau, and Rückert, with Italian translations by Edmondo Tedeschi. These editions reflect the international circulation of Hungarian vocal music during this period.



35. Makray, Ladislao: Stille Sicherheit. „Soli e sicuri“. Canzone per Canto e Pianoforte. Poesia di Lenau. Traduzione di Edmondo Tedeschi. Dedicata alla Signora Teresa de Mosonyi-Horváth. – Milano–Bologna, [ca. 1900], Riuniti Stabilimenti Musicali Giudici & Strada – A. Demarchi – A. Tedeschi. VN 22035. 3, [1] pp., 345 mm. – Decorated colour-printed title page with a music seller's stamp. Minor tear to the spine. **€ 40,-**



36. Makray, Ladislao: Gretchen's Klage. „Il Lamento di Margherita”. Romanza per Canto e Pianoforte. Poesia di Goethe. Traduzione di Edmondo Tedeschi. Dedicata al Signor Giuseppe de Farnady. – Milano–Bologna, [ca. 1900], Riuniti Stabilimenti Musicali Giudici & Strada – A. Demarchi – A. Tedeschi. VN 22038. 5, [1] pp., 345 mm. – Decorated colour-printed title page. Slight tear to the lower corner.

€ 40,-



37. Makray, Ladislao: Der Pilgrim vor St. Just. „Il Pellegrino davanti a S. Giusto”. Canzone. Poesia di A. Platen. Traduzione italiana di Edmondo Tedeschi. Dedicata al Signor Erik Schmedes. – Milano–Bologna, [ca. 1900], Riuniti Stabilimenti Musicali Giudici & Strada – A. Demarchi – A. Tedeschi. VN 22040. 4 pp., 340 mm. – Decorated colour-printed title page with a music seller's stamp. Edges slightly worn.

€ 40,-



38. Makray, Ladislao: Hör ich das Liedchen. „Se la Canzon Risento”. Canzone per Canto e Pianoforte. Poesia di E. Heine. Traduzione di Edmondo Tedeschi. Dedicata al Signor Francesco de Fenyvessy. – Milano–Bologna, [ca. 1900], Riuniti Stabilimenti Musicali Giudici & Strada – A. Demarchi – A. Tedeschi. VN 22036. 3, [1] pp., 340 mm. – Decorated colour-printed title page. In fine condition.

€ 40,-



39. Makray, Ladislao: Die einsame Thräne. „La Lacrima Solitaria”. Canzone per Canto e Pianoforte. Poesia di Heine. Traduzione di Edmondo Tedeschi. Alla Signora Giulia de Cseh-Bauholzer. – Milano–Bologna, [ca. 1900], Riuniti Stabilimenti Musicali Giudici & Strada – A. Demarchi – A. Tedeschi. VN 22037. 3, [1] pp., 340 mm. – Decorated colour-printed title page. In fine condition.

€ 40,-



40. Makray, Ladislao: Die einsame Thräne. „La Lacrima Solitaria”. Canzone per Canto e Pianoforte. Poesia di Heine. Traduzione di Edmondo Tedeschi. Alla Signora Giulia de Cseh-Bauholzer. – Milano–Bologna, [ca. 1900], Riuniti Stabilimenti Musicali Giudici & Strada – A. Demarchi – A. Tedeschi. VN 22037. 3, [1] pp., 340 mm. – Decorated colour-printed title page. In fine condition.

€ 40,-

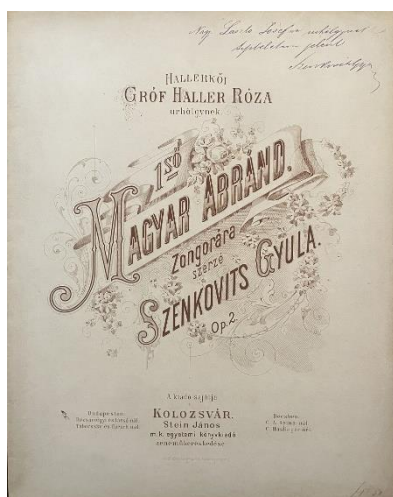


41. Makray, Ladislao: Chansonette. Paroles de Sully Prudhomme. Dédiée à Madame Adelina Patti. – Milano–Bologna, [ca. 1900], Riuniti Stabilimenti Musicali Giudici & Strada – A. Demarchi – A. Tedeschi. VN 22042. 3, [1] pp., 340 mm. – Decorated colour-printed title page with a music seller's stamp. In fine condition.

€ 40,-



42. Makray, Ladislao: Er ist gekommen. „Ei Venne”. Canzone per Canto e Pianoforte. Poesia di Rückert. Traduzione italiana di E. Tedeschi. Dedicata alla Signora Emilia Herzog. – Milano–Bologna, [ca. 1900], Riuniti Stabilimenti Musicali Giudici & Strada – A. Demarchi – A. Tedeschi. VN 22039. 5, [1] pp., 340 mm. – Decorated colour-printed title page with owner’s signature. Minor tears to the spine. **€ 40,-**

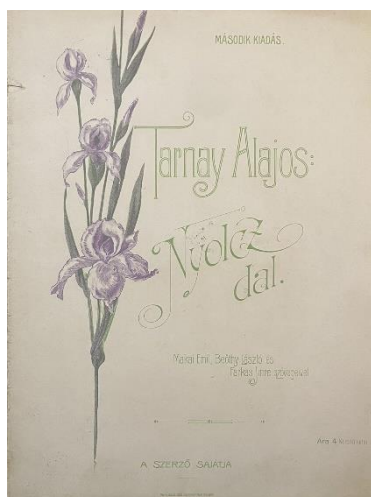


43. Szentkovits, Gyula: 1. Magyar Ábránd. Zongorára szerző Szentkovits Gyula. Op. 2. Hallerkői Gróf Haller Róza urhölgynek. – Kolozsvar, [ca. 1885], Stein János. VN 5. 11, [1] pp., 340 mm. – Inscribed and signed by the composer. Slight wear to the edges, with minor tears. **€ 40,-**

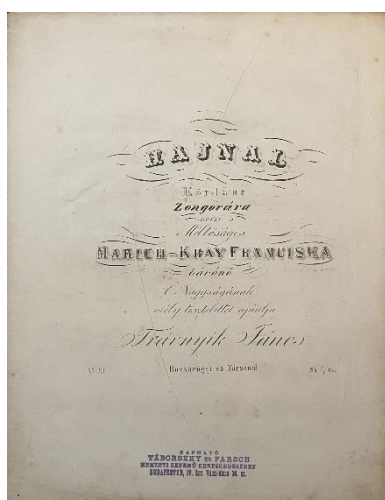


44. Sztójánovits, Jenő: Kuplé a karikáról. Szövegét írta Faragó Jenő. [For voice and piano.] – Budapest–Leipzig, [ca. 1898], Zipser és König. VN Z. & K. 321. 5, [1] pp., 330 mm. – Last leaf detached and reattached with tape. Minor tears. **€ 70,-**

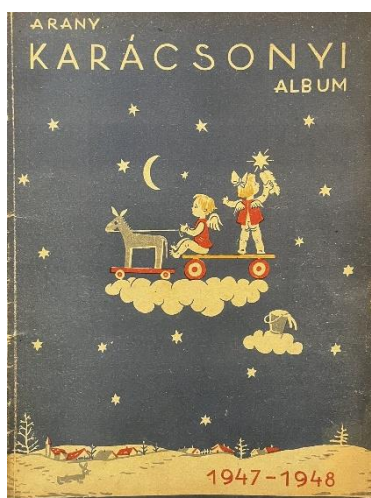
An early Hungarian musical work devoted to cycling, reflecting the growing popularity of the bicycle at the end of the 19th century. The illustrated title page depicts a bicycle fitted with pneumatic tyres, a relatively recent technological innovation at the time. An interesting piece of Hungarian cycling and cultural history.



45. Tarnay, Alajos: Nyolcz dal. Makai Emil, Beöthy László és Farkas Imre szövegeivel. Második kiadás. [Eight songs to poems by Emil Makai, László Beöthy and Imre Farkas. Second edition.] – [Budapest, ca. 1901], published by the composer. VN T. A. 31. 19, [1] pp., 315 mm. – Minor tears to the spine. Slightly loose. **€ 40,-**



46. Travnyik, János: Hajnal. Kör-tánc zongorára. Méltóságos Marich-Kray Franciska bárónő Ő Nagyságának mély tisztelettel ajánlja. – Pest, [ca. 1855], Rózsavölgyi és Társa. PN R. & C. No. 181. 7, [1] pp., 340 mm. – *Mona:* 1154. Without wrappers. Music seller's stamp on the title page. Minor tears to the spine. **€ 40,-**



47. Var.: Arany Karácsonyi Album. 1947–1948. – Budapest, cop. 1947, Bárd-Rózsavölgyi-Vértesszéki. VN R. és T. 7032; R. és T. 7040; B. F. F. 4002; R. és T. 7046; R. és T. 7071; R. és T. 7041; B. F. F. 4016; B. F. F. 3981; B. F. F. 3988; B. F. F. 4016; B. F. F. 3999; B. F. F. 3998; R. és T. 7036, A. 40; R. és T. 7033. 48 pp., 310 mm. – Original publisher's wrappers, slightly worn, last few pages stained. **€ 40,-**



48. Var.: Ezüst Karácsonyi Album. 1947–1948. – Budapest, cop. 1947, Bárd–Rózsavölgyi–Vértes. VN B. F. F. 4000; R. és T. 7037; R. és T. 7038; B. F. F. 3986; R. és T. 7054; A. 39; R. és T. 7042. 32 pp., 310 mm. – Original publisher's wrappers, slightly worn. **€ 40,-**



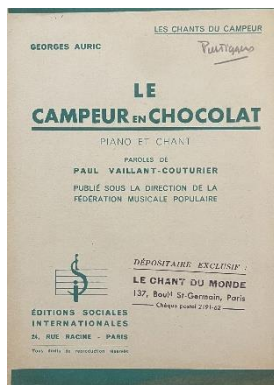
49. Zerkovitz, Béla: Tango von Béla Zerkovitz. [For piano.] – Leipzig–Budapest, cop. 1913, Rózsavölgyi & Co. VN R. T. A. 1121. 5, [1] pp., 330 mm. – Spine reinforced with tape. Stamp on the title page. Owner's signature on the first page. **€ 30,-**

50. Socialism in Music. A Collection of 44 Scores

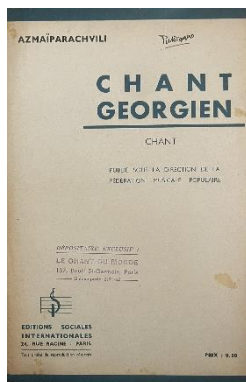
€ 1200,-



50.1. Auric, Georges: Le Canard. Piano & Chant. Poème de X. Chants pour enfants. Publié sous la direction de la Fédération Musicale Populaire. – Paris, cop. 1937, Éditions Sociales Internationales. VN E. S. I. 115. [4] pp., 190 mm. – Owner's signature on the title page.



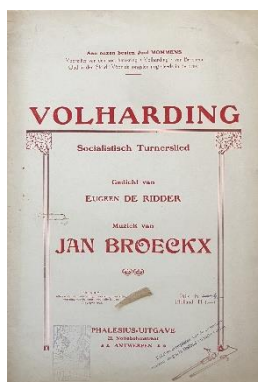
50.2. Auric, Georges: Le Campeur en chocolat. Piano et chant. Paroles de Paul Vaillant-Couturier. Les Chants du Campeur. Publié sous la direction de la Fédération Musicale Populaire. – Paris, cop. 1937, Éditions Sociales Internationales. VN –. [4] pp., 195 mm. – Distributor's stamp and owner's signature on the title page.



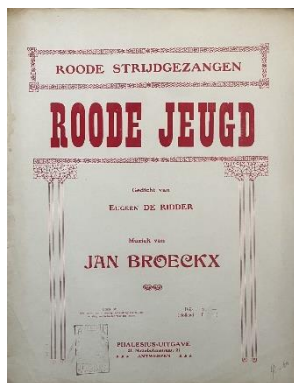
50.3. Azmaïparachvili, Shalva: Chant géorgien. Chant. Publié sous la direction de la Fédération Musicale Populaire. – Paris, [ca. 1937], Éditions Sociales Internationales. VN –. [2] pp., 270 mm. – Distributor's stamp and owner's signature on the title page. Slight staining.



50.4. Bock, Hans de: 10 Arbeidsliederen. – Rotterdam, [ca. 1935], Vereeniging Ons Huis. VN –. 15, [1] pp., 320 mm. – Original illustrated publisher's wrappers.



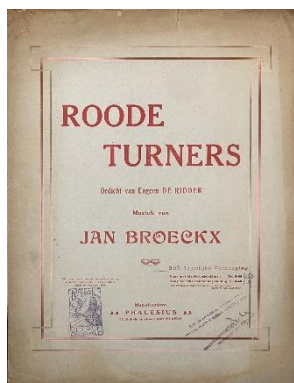
50.5. Broeckx, Jan: Volharding. Socialistisch Turnerslied. Gedicht van Eugene de Ridder. Aan onzen besten Juul Mommens. – Antwerpen, cop. 1922, Phalesius. VN –. 5, [1] pp., 305 mm. – Stamp on the title page. Slightly soiled.



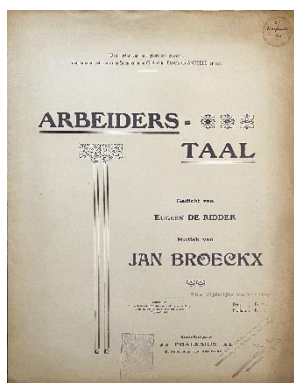
50.6. Broeckx, Jan: Roode Jeugd. Gedicht van Eugene de Ridder. Roode Strijdgezangen. – Antwerpen, cop. 1923, Phalesius. VN 3284. 3, [1] pp., 350 mm. – Stamp on the title page. Slight wear to the edges.



50.7. Broeckx, Jan: Drie Roode Strijdgezangen. 1. Roode Vlag; 2. Rijst het Rood...; 3. Roode Belijdenis. Gedichten van Eugene de Ridder. „Den Man van Stockholm”, onzen kranigen partijleider Kamiel Huysmans ter eer. – Antwerpen, cop. 1922, Phalesius. VN 2969. 11, [1] pp., 350 mm. – Stamp on the title page.



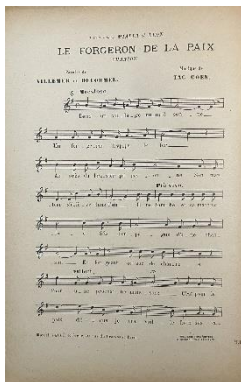
50.8. Broeckx, Jan: Roode Turners. Gedicht van Eugene de Ridder. – Antwerpen, cop. 1921, Phalesius. VN 2735. 6 pp., 350 mm. – Stamp on the title page. Worn edges. Slight staining.



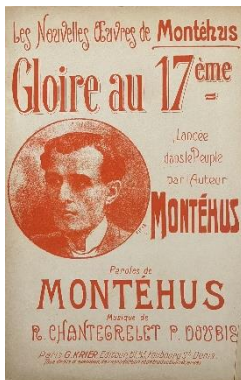
50.9. Broeckx, Jan: Arbeiders-Taal. Gedicht van Eugene de Ridder. Den „Man van het gebroken geweer”, den koenen veteraan der Socialistische Gedachte, Edward Anseele ter eer. – Antwerpen, cop. 1922, Phalesius. VN 2965. 6 pp., 350 mm. – Stamp on the title page. Worn edges.



50.10. Chantegrelet, Raoul: Ils ont les mains blanches. Chanson satirique. Paroles de G. Montéhus. – Paris, [ca. 1910], J. Yves Krier. VN J. Y. 593 K. [4] pp., 275 mm. – Minor tears to the edges.



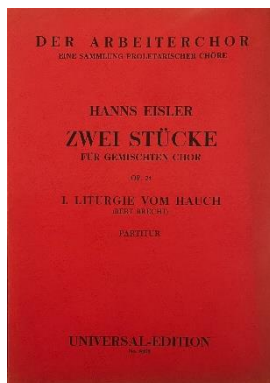
50.11. Coen, Tac: Le forgeron de la Paix. Chanson. Paroles de Villemer et Delormel. – Paris, [ca. 1910], Marcel Labbé. VN M. L. 4635. [4] pp., 280 mm. – Slight wear to the edges.



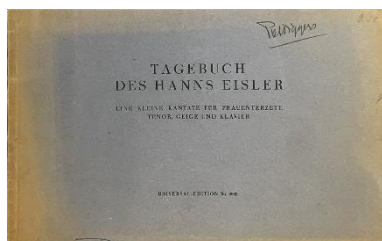
50.12. Chantegrelet, Raoul; Doubis, P.: Gloire au 17ème. Chanson. Paroles de G. Montéhus. Les Nouvelles Œuvres de Montéhus. – Paris, [after 1907], G. Krier. VN J. Y. 589 K. [4] pp., 280 mm. – Slight wear and creasing to the edges. Blue pencil annotations.



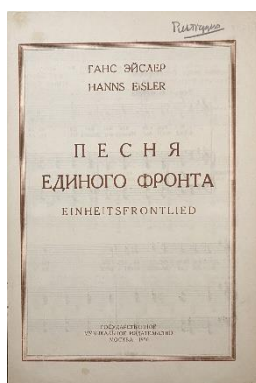
50.13. Eisler, Hanns: Zeitungsausschnitte für Gesang und Klavier. Op. 11. Frau Margot Hinnenberg-Lefèvre gewidmet. – Wien, cop. 1929, Universal-Edition. VN U. E. 9647. 40 pp., oblong shape format, 165 mm. – Original publisher's wrappers, waterstained.



50.14. Eisler, Hanns: Zwei Stücke für gemischten Chor. Op. 21. I–II. Partitur. I. Liturgie vom Hauch (Bert Brecht); II. Über das Töten. Der Arbeiterchor. Eine Sammlung proletarischer Chöre. – Wien, cop. 1931, Universal-Edition. VN U. E. 8202, 8204. 12; 4 pp., 265 mm. – Two volumes. Original publisher's wrappers. Title page of the second volume stained.



50.15. Eisler, Hanns: Tagebuch des Hanns Eisler. Eine kleine Kantate für Frauentertzett (Sopran, Mezzo, Alt), Tenor, Geige und Klavier. – Wien, cop. 1927, Universal-Edition. VN U. E. 8882. 32 pp., oblong shape format, 165 mm. – Original publisher's wrappers, with owner's signature. Slight wear to the edges. Slightly loose.



50.16. Eisler, Hanns: Песня единого фронта. Einheitsfrontlied. Text von Bertold Brecht. – Moscow, 1936, State Music Publishing House. VN м. 14935 г. 5, [1] pp., 230 mm. – Owner's signature on the title page.



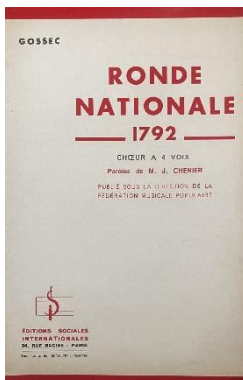
50.17. Eisler, Hanns: Sonate für Klavier zu zwei Händen. Op. 1. Arnold Schönberg in größter Verehrung. – Wien–New York, cop. 1924, Universal-Edition. VN U. E. 7475. 19, [1] pp., 305 mm. – Original publisher's wrappers, with owner's signature.



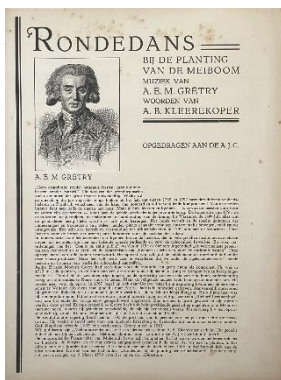
50.18. Eisler, Hanns: Marschlied der Fabrieksarbeiders. Tekst Martien Beversluis. – Amsterdam, [ca. 1933], Nederl. Vereen. van Fabrieksarbeiders (STERS). VN – 3, [1] pp., 340 mm. – Minor tears to the edges.



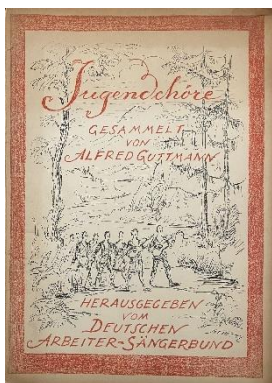
50.19. Eisler, Hanns: Lied der Bergarbeiter. Anna Gmeiner. Für eine Singstimme mit Klavierbegleitung. Op. 22, Nr. 3. Klavierauszug von Erwin Ratz. – Berlin, [ca. 1931], Deutscher Arbeiter-Sängerbund e. V. VN – 5, [1] pp., 320 mm. – Owner's signature on the title page. Pencil annotations. Folded, with adhesive tape repairs.



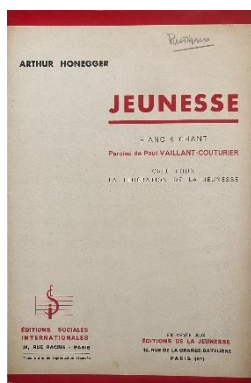
50.20. Gossec, François-Joseph: Ronde Nationale. 1792. Chœur à 4 voix. Paroles de M. J. Chénier. Publié sous la direction de la Fédération Musicale Populaire. – Paris, cop. 1937, Éditions Sociales Internationales. VN E. S. I. 300. [4] pp., 270 mm. – Fine condition.



50.21. Grétry, André Ernest Modeste: Rondedans. Bij de Planting van de Meiboom. Woorden van A. B. Kleerekoper. Opgedragen aan de A. J. C. Het Opstandige Lied. Serie 1, No. 5. – Amsterdam, [ca. 1925], N.V. Ontwikkeling. VN – [4] pp., 270 mm. – Slightly stained.



50.22. Guttman, Alfred [ed.]: Jugend-Chöre ohne Begleitung. Gesammelt von Alfred Guttman. Heft I. – Berlin, 1927, Deutscher Arbeiter-Sängerbund. VN –. 48 pp., 275 mm. – Original illustrated publisher's wrappers, slightly worn.



50.23. Honegger, Arthur: Jeunesse. Piano & Chant. Paroles de Paul Vaillant-Couturier. Créé pour la Fédération de la Jeunesse. – Paris, cop. 1937, Éditions Sociales Internationales. VN E. S. I. 303. [4] pp., 270 mm. – Owner's signature on the title page.



50.24. Hoof, Jef van: Kameraad! In Volkstrant. Gedicht van Edgar den Haene. De Ring. Nr. 52. – Berchem, cop. 1924, De Ring. VN 3460. 3, [1] pp., 350 mm. – Folded. Handwritten dedication on the title page.



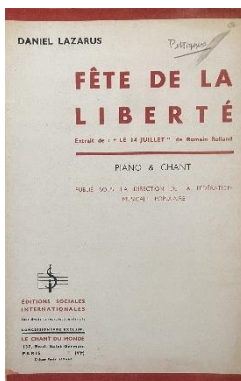
50.25. Rouget de l'Isle, Claude Joseph: A munkás Marseillaise. Szövegét írta Csizmadia Sándor. Átírta Greizinger Iván. – Budapest, [1906], Klökner Ede. VN K. E. 1132. 3, [1] pp., 343 mm. – Worn edges, with minor tears.



50.26. Keja, Johan F.: Mei. Gedicht van Jan W. Jacobs. Muziek voor gemengd koor. Uit „Opgang”, April 1923. – Amsterdam, [ca. 1923], N.V. Ontwikkeling. VN –. [4] pp., 280 mm. – Inscribed and signed by the composer. Corners slightly worn.



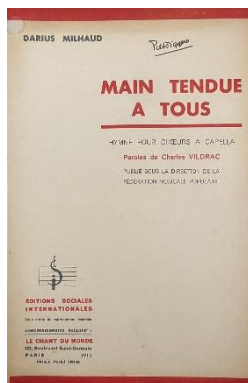
50.27. Krier, Georges: Cœur de Marsouin. Chanson. Paroles de Mortreuil et G. Krier. – Paris, [after 1912], G. Krier. VN G. 439. [4] pp., 270 mm. – Minor tears to the edges.



50.28. Lazarus, Daniel: Fête de la Liberté. Extrait de: „Le 14 Juillet” de Romain Rolland. Piano & Chant. Publié sous la direction de la Fédération Musicale Populaire. – Paris, cop. 1936, Éditions Sociales Internationales. VN E. S. I. 107. [4] pp., 275 mm. – Owner's signature on the title page.



50.29. Méhul, Joseph: Hymne à la Raison. Trio, chœur à 3 voix et orchestre. Paroles de M.-J. Chénier. Répertoire des „Fêtes du Peuple”. Publié sous la direction d'Albert Doyen. – Paris, [ca. 1920], Alphonse Leduc. VN A. L. 16,284. 7, [1] pp., 275 mm. – Handwritten title on the front wrapper. Blue pencil annotations. Slightly stained, with minor tears.



50.30. Milhaud, Darius: Main tendue à tous. Hymne pour chœurs a capella. Paroles de Charles Vildrac. Publié sous la direction de la Fédération Musicale Populaire. – Paris, [ca. 1937], Éditions Sociales Internationales. VN –. [4] pp., 270 mm. – Owner's signature on the title page.



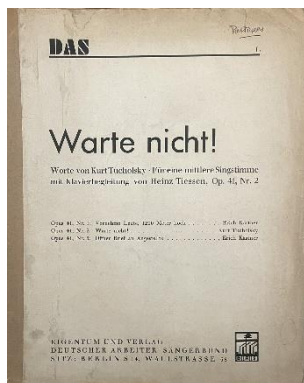
50.31. Riedel, W.: Was? – altes Faß! Op. 51. [And:] Lied der Freiheit. Worte von Otto Zimmermann. Op. 52. Musikbeilage zum „Vorturner“. Jahrg. 1932, Nummer 6. Arbeiter-Turn-u. Sportbund E. V. – Leipzig, 1932, Arbeiter-Turnverlag. VN –. [2] pp., 310 mm. – Folded. Worn edges.



50.32. Saint-Gilles: Le Chant des Jeunes Gardes. Chanson sociale. Paroles de Montéhus. – Paris, [after 1912], J. Yves Krier. VN J. Y. 576 K. [4] pp., 275 mm. – Minor tears to the edges.



50.33. Chostakovitch, D. [Shostakovich, Dmitri Dmitriyevich]: Au-devant de la Vie. Du film „Contre-Plan“. Paroles françaises de Jeanne Perret. Piano & Chant. Publié sous la direction de la Fédération Musicale Populaire. – Paris, [ca. 1937], Éditions Sociales Internationales. VN –. [4] pp., 270 mm. – Owner's signature on the title page.



50.38. Tiessen, Heinz: Warte nicht! Worte von Kurt Tucholsky. Für eine mittlere Singstimme mit Klavierbegleitung. Op. 41, Nr. 2. – Berlin, 1932, Deutscher Arbeiter-Sängerbund. VN –. 6 pp. 340 mm. – Owner's signature on the title page. Spine reinforced with adhesive tape. Worn edges, with minor tears. Slightly soiled.



50.39. Tiggers, Piet [ed.]: De Speelman. Een bundel muziekstukken zoals zij worden gespeeld in het Centrale Rode Muzikanten Gilde. Verzameld door Piet Tiggers. – Amsterdam, 1934, N.V. Verkoop Centrale „De Brug”. VN –. 16 pp., 270 mm. – Original publisher's wrappers, with owner's signature and pencil annotations.



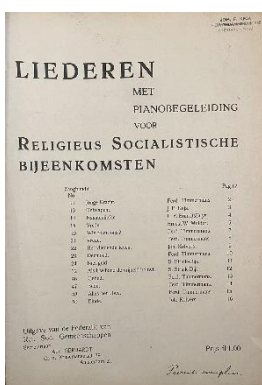
50.40. Unknown: Internationale. Kommunista himnusz. [For piano with text.] – Budapest, [ca. 1919], Bárd Ferencz és Fia. VN –. [4] pp., 165 mm. – Slightly wrinkled. Two copies.



50.41. Unknown: Internationale. Kommunista himnusz. Ének és zongorára [for voice and piano] – Budapest, cop. 1918, Bárd Ferencz és Fia. VN –. [4] pp., 340 mm. – Original illustrated publisher's wrappers. Edges heavily worn, with tears.



50.42. Unknown: Internationale. Kommunista hymnus. [For piano with text.] – Budapest, cop. 1918, Bárd Ferencz és Fia. VN –. [4] pp., 334 mm. – Original illustrated publisher's wrappers. Worn edges, with minor tears.



52.43. Var.: Lieder met Pianobegeleiding voor Religieus Socialistische Bijeenkomsten. – Amsterdam, [ca. 1935], Federatie van Religieus Socialistische Gemeenschappen. VN –. 16 pp., 315 mm. – Original publisher's wrappers, slightly loose. Title page with owner's stamp and handwritten inscription: „Present-exemplaar”.



50.44. Yvain, Maurice: Mon Homme. Paroles de Albert Willemetz & Jacques Charles. – Paris, cop. 1920, Éditions Francis Salabert. VN E. A. S. 1655. [4] pp., 270 mm. – Slight wear to the edges.