

Recent Acquisitions

Featuring the first edition of a previously unknown composition by Béla Bartók



No 79

Adam Bosze

Budapest, 2026

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Publisher's Note

In 2024, I acquired at a Spanish auction an apparently insignificant musical manuscript that had been catalogued simply as a "musical quotation". Further examination revealed it to be a previously unknown composition by Béla Bartók, written on 1 October 1907 in response to a musical question sent by the violinist Stefi Geyer, with whom the young composer was deeply in love.

At the head of the manuscript Bartók wrote the words "*Így ni!*" ("*There you are!*"), followed by an expressive *Adagio molto* marked *con molto espressione, amoroso*. The brief composition is far more than a simple harmonization exercise: it incorporates four appearances of the celebrated Stefi Geyer motif, the musical symbol of the composer's love, also familiar from his First Violin Concerto.

The original autograph manuscript (still available) is described in detail in my *Recent Acquisitions – June 2026* catalogue. The present publication is the first edition of this previously unknown composition, reproducing the manuscript in facsimile alongside a modern transcription.



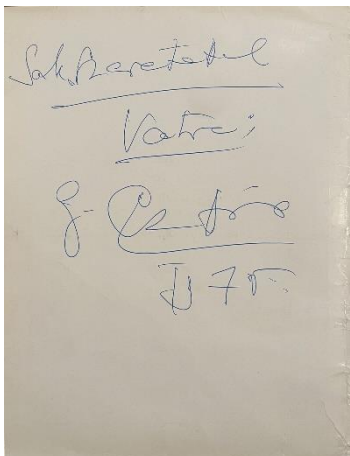
Bartók, Béla: *Adagio molto con molto espressione, amoroso* [Facsimile of the manuscript with a modern transcription] – Budapest, 2026, Bősze Ádám Zenei Antikvárium. [4] p. Oblong shape format, 200 mm – **First edition.** Original printed wrappers.

Numbered edition (100 copies): € 56,-

Standard edition (400 copies): € 28,-

I. Signed Scores and Ephemera by Hungarian Composers

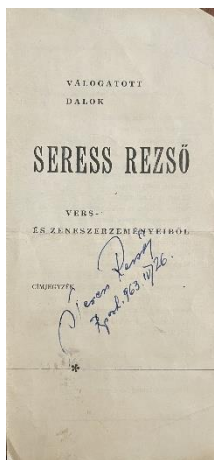
Ephemera



- 1. Cziffra, György:** Recital Booklet 1974. 11, [1] p., 275 mm – Inscribed and signed by György Cziffra: „Sok szeretettel [With Love] / Votré: / G. Cziffra / 1975”

€ 140,-

Composer of Gloomy Sunday

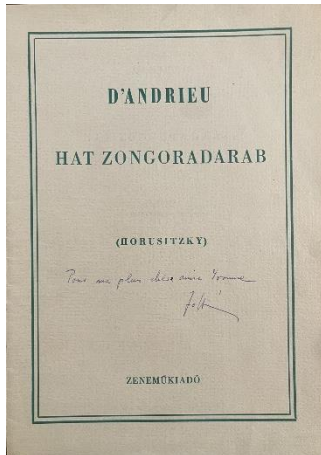


- 2. Seress, Rezső:** Válogatott dalok Seress Rezső vers- és zeneszerzeményeiből. Címjegyzék. [Selected songs from Rezső's poems and musical compositions. List of titles.] – Budapest, 1963. 04. 26. 4 p., 210 mm – Rare print. Signed by the composer. Folded.

SERESS, Rezső (1899–1968). Hungarian pianist, songwriter and composer. Largely self-taught, he spent most of his life in Budapest, where he worked as a café pianist and composed numerous popular songs. His *Szomorú vasárnap* (*Gloomy Sunday*, 1933), with lyrics by László Jávör, became one of the best-known Hungarian songs of the twentieth century, achieving worldwide fame through countless recordings and translations. Although internationally celebrated, Seress chose to remain in Hungary for the rest of his life.

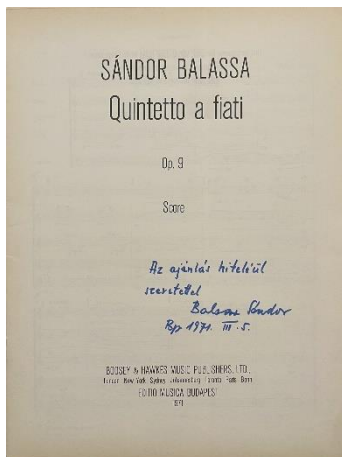
€ 120,-

Sheet music



3. Dandrieu, Jean-François Hat zongoradarab. Közreadja Horusitzky Zoltán. [Six Piano Pieces. Edited by Zoltán Horusitzky.] – Budapest, 1961, Zeneműkiadó. VN Z. 3308. 17, [1] p., 290 mm – Inscribed and signed by the editor. Nice copy.

€ 25,-

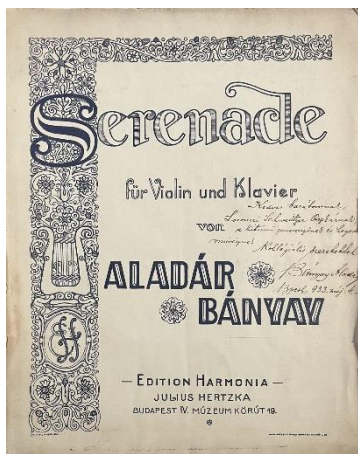


4. Balassa, Sándor: Quintetto a fiati. Op. 9. Score and parts – Budapest, cop.1971, Editio Musica Budapest. VN Z. 6154. 24 p., 8 p., 8 p., 7, [1] p., 4 p., 4 p., 310 mm – Inscribed and signed by the composer. Nice copy.

€ 30,-

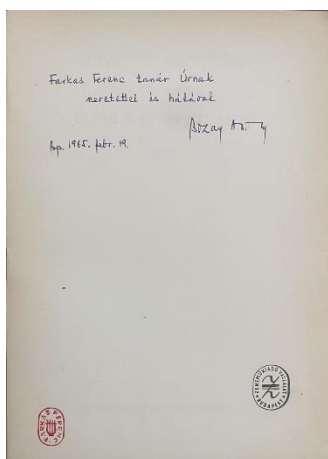
BALASSA, Sándor (1935-2021). Hungarian composer. He was brought up in the country until 1951 when he returned to Budapest to work as a factory mechanic. His first experience of art music there made him decide to study at the Budapest Conservatory (1952–6), and after spending four further years teaching himself, he attended the Liszt Academy of Music (1960–65) as a composition pupil of Szervánszky. From 1964 to 1980 he was music

director at Hungarian Radio. Awards made to him include the Erkel (1972), Kossuth (1983) and Bartók-Pásztory (1988, 1999) prizes. Also in 1972 his Requiem was voted the most distinguished composition of the year at the International Rostrum of Composers. In 1989 he was created Outstanding Artist of the Hungarian Republic.



5. Bányay, Aladár: Serenade für Violin und Klavier – Budapest, cop.1933, Harmonia. VN H. 954. 3, [1] p., 5, [1] p., 340 mm – Inscribed and signed by the composer. Edges slightly worn.

€ 40,-



6. Bozay Attila: Quintetto per Fiati. Op. 6. [Study score] - Budapest, 1965, Editio Musica Budapest. VN Z. 4610. 23, [1] p., 220 mm – Inscribed and signed by the composer to Ferenc Farkas. Nice copy.

€ 40,-

BOZAY, Attila (1939-1999), Hungarian composer. He studied at the Békéstarhos College of Music and graduated from the Liszt Academy, Budapest, as a pupil of Farkas in 1962. In the following year he taught harmony at the Szeged Conservatory; from 1963 to 1966 he worked in the music section of Hungarian radio. A UNESCO Scholarship took him to Paris for six months in 1967, and after his return to Hungary he devoted his time to

composition. He became professor of instrumentation and composition at the Liszt Academy in 1979, also directing the Hungarian state concert agency (1990–93). He was awarded the Erkel Prize (1968, 1979), the Bartók-Pásztory Prize (1988) and the Kossuth Prize (1990). He first came to international notice when his String Quartet no.1 was performed at the 1967 International Rostrum of Composers and at the ISCM Festival of the same year.



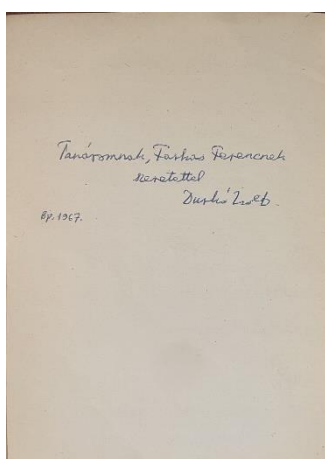
7. Bozay Attila: Trio per Archi (violino, viola, violoncello). Op. 3. [Study score] – Budapest, 1969, Editio Musica Budapest. VN Z. 6002. 16 p., 200 mm – Inscribed and signed by the composer. Nice copy.

€ 40,-



8. Dobrzyniecki, Árpád: Staccato. Tipegő. Zongorára két kézre [for piano, two hands] – Budapest, [c1890], Rózsavölgyi. VN D. Á. 1. 3, [1] p., 3305 mm – Inscribed and signed by the composer. Taped edges. Used copy.

€ 40,-

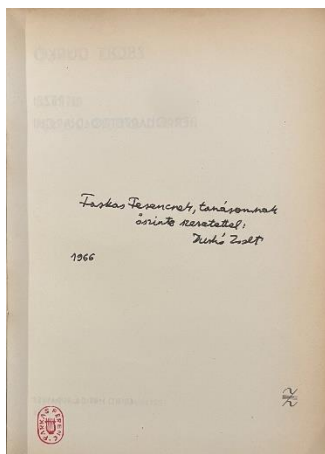


9. Durkó Zsolt: String Quartet No. 1. / Ier Quatuor. [Study score] - London, Budapest etc., 1967, Boosey & Hawkes, EMB. VN Z. 5616. 20 p., 220 mm – Inscribed and signed by the composer to Ferenc Farkas. Nice copy.

€ 40,-

DURKÓ, Zsolt (1934-1997), Hungarian composer. He began his composition studies at the secondary music school in Szeged, and then moved to the Bartók Secondary Music School in Budapest as a pupil of Sugár; his studies were continued under Farkas at the Liszt Academy of Music, from which he graduated in 1960, and under Petrassi, whose masterclasses he attended at the Accademia di S Cecilia, Rome (1961–3).

He was lecturer in 20th-century composition at the Liszt Academy (1971–7) and chief adviser to Hungarian Radio (from 1982). He founded the Hungarian Musical Society in 1987, and the Mini Festival, an international forum for contemporary music, in 1988. He received a number of awards, including third prize in a Jeunesses Musicales competition at the Montreal Expo '67 for his String Quartet no.1, for which he also received the Erkel Prize (1968); second prize in the Bartók competition (1970) for the Second Quartet; a Koussevitzky Special Citation (1971) for the recording of his Fioriture; and first prize at the 1975 UNESCO International Rostrum of Composers for Halotti beszéd ('Burial Prayer'). In 1978 he was awarded the Kossuth prize, in 1985 and 1997 the Bartók-Pásztory prize, in 1987 the Hungarian title of Outstanding Artist, and in 1992 was elected a full member of the Hungarian Academy of Arts and the Széchenyi Academy of Arts.



10. Durkó Zsolt: 11 Pezzi per Quartetto d'Archi. [Study score] - Budapest, 1966, Editio Musica Budapest. VN Z. 4674. 15, [1] p., 220 mm – Inscribed and signed by the composer to Ferenc Farkas. Nice copy.

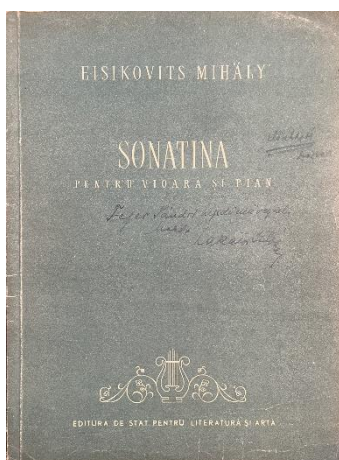
€ 40,-



11. Eisemann, Mihály: Miss Amerika. Operett 3 felvonásban. [Operett in three acts.] "Úgy Fáj" (Blues). Szövegét írta [text by]: Szilágyi László - Budapest, cop.1929, Rózsavölgyi. VN R.és T. 4843, 3, [1] p., 341 mm – Inscribed and signed by the composer. Edges worn.

€ 30,-

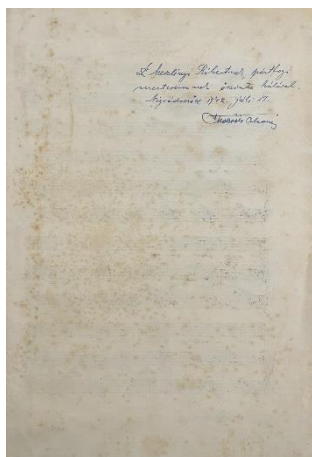
EISEMANN, Mihály (1898–1966). Hungarian composer, pianist and conductor. A pupil of Zoltán Kodály, Albert Siklós and Leó Weiner at the Budapest Academy of Music, he first gained popularity as a café pianist before becoming one of Hungary's leading composers of operett, popular songs and film music. His stage works, including Miss America (1929) and Bátyasétány 77 (1958), together with numerous evergreen songs, secured his lasting place in twentieth-century Hungarian musical life.



12. Eisikovits, Mihály: Sonatina. Pentru vioară și pian — Bucuresti, [c1954], Editura de Stat Pentru Literatură și Artă. VN-. 19, [1] p., 8 p., 330 mm – Inscribed and signed by István Lakatos. Fine copy.

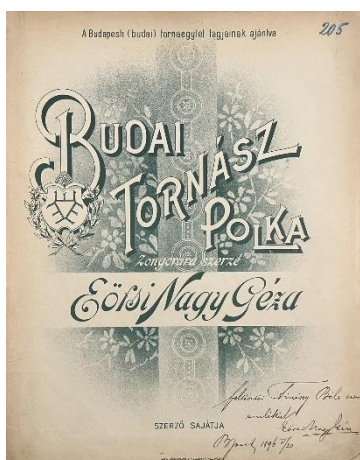
€ 60,-

EISIKOVITS, Mihály (1908–1983). Hungarian composer, musicologist and pedagogue active in Romania. After studying music and law in Cluj (Kolozsvár), he became one of the leading figures of Hungarian musical life in Transylvania, serving as director of the Hungarian Opera in Cluj and later as the first director and professor of the Gheorghe Dima Academy of Music. His compositions include operas, choral works and art songs, while his scholarly publications on Renaissance and Baroque polyphony established him as a distinguished musicologist. He also produced influential arrangements of Romanian folk songs and Jewish melodies.



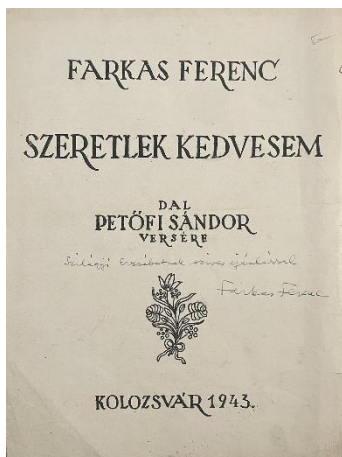
13. Endrődy, Alajos: Krizantém... Missuray Krúg Lajos verse [Poem by Lajos Missuray Krúg] – [Budapest, c1942], published by the composer. [2 pages]. Nice copy.

€ 20,-



14. Eörsi Nagy, Géza: Budai tornász polka – Budapest, [c1896], published by the composer. VN 972. 3, [1] p., 330 mm – Inscribed and signed by the composer. Nice copy.

€ 60,-

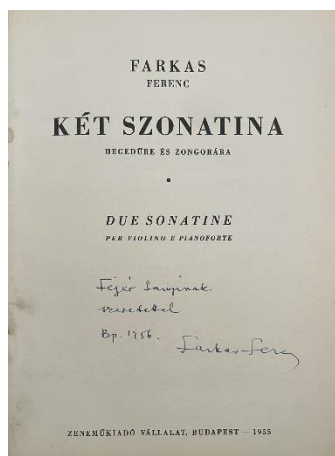


15. Farkas, Ferenc: Szeretlek kedvesem. Dal Petőfi Sándor versére. [Song for Sándor Petőfi's poem] – Kolozsvár, 1943, published by the composer. VN-, 3, [1] p., 315 mm – Inscribed and signed by the composer. Limited edition, 78th of 300 copies. Minor tears.

€ 60,-

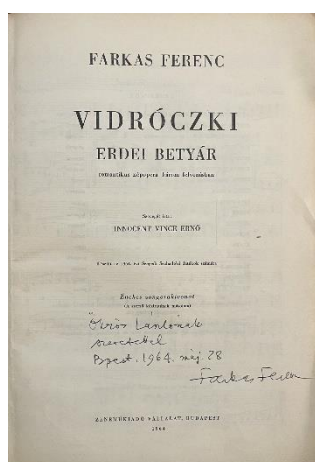
FARKAS, Ferenc (1905-2000). Hungarian composer and teacher. After starting his career as a pianist, he went on to study composition with Weiner (1921–2) and Siklós (1923–7) at the Budapest Academy of Music. From 1927 to 1929 he was co-répétiteur for the chorus at the Városi Színház (Municipal Theatre), Budapest; he left to study composition in

Rome with Respighi (until 1931). Between 1932 and 1936 he earned his living as a composer and conductor of film music in Budapest, Vienna and Copenhagen (he composed film music regularly until 1973). He taught composition in Budapest at the municipal high school (1935–41), and from 1941 to 1943 at the conservatory in Kolozsvár (now Cluj-Napoca, Romania), where he became director in 1943. At the same time (from 1941) he was chorus master at the opera in Kolozsvár, then in 1945 at the Budapest Opera. From 1946 to 1948 he was director of the music school in Székesfehérvár, and from 1949 to 1975 professor of composition at the Budapest Academy of Music, where, among many others, he taught Ligeti, Kurtág, Petrovics, Szokolay, Bozay and Durkó. His awards included the Franz Joseph Prize (1934), the Kossuth Prize (1950), the Erkel Prize (1960), the Herder Prize (1979) and the Bartók-Pásztory Prize (1986).



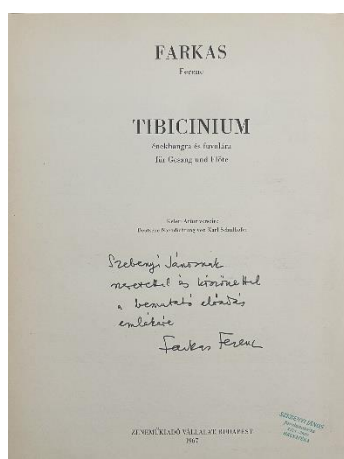
16. Farkas, Ferenc: Két szonatina hegedűre és zongorára. / Due Sonatine per Violino e Pianoforte – Budapest, 1955, Zeneműkiadó. VN Z. 1868. 13, [1] p., 31, [1] p., 285 mm – Inscribed and signed by the composer. Nice copy.

€ 40,-



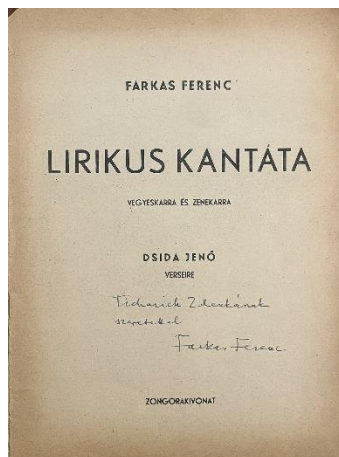
17. Farkas, Ferenc: Vidróczki. Erdei betyár. Romantikus népopera három felvonásban. Szövegét írta: Innocent Vince Ernő. Énekes zongorakivonat. (A szerző kéziratának másolata.) [Romantic folk opera in three acts. Text by Ernő Innocent Vince. Piano solo excerpt. (Copy of the author's manuscript.)] - Budapest, 1964, Zeneműkiadó. VN Z. 4565. 208 p., 287 mm – Inscribed and signed by the composer. Spine slightly worn. Some autograph notes on the back of the cover. Fine copy.

€ 120,-

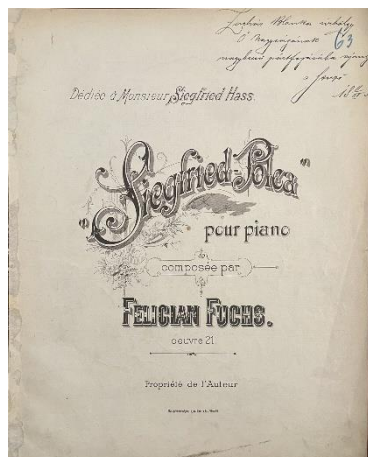


18. Farkas, Ferenc: Tibicinium. Für Gesang und Flöte. Keleti Artur verseire. Deutsche Nachdichtung von Karl Schulhofer – Budapest, 1967, Editio Musica Budapest. VN Z. 5294. 7, [1] p., 305 mm – Inscribed and signed by the composer. Nice copy.

€ 40,-



19. Farkas, Ferenc: Lirikus Kantáta vegyeskarra és zenekarra. Dsida Jenő verseire. Zongorakivonat / Cantata Lirica [for mixed choir and orchestra. For Jenő Dsida's poems. Piano Score] – Budapest, cop.1952, published by the composer. VN-, 36 p., 325 mm - Inscribed and signed by the composer. Slightly worn, loose. **€ 60,-**



20. Fuchs, Felician: „Siegfried-Polka” pour piano. Oeuvre 31. Dédiée à Monsieur Siegfried Hass – Wien, [c1880], published by the composer. VN F. F. 1. 3, [1] p., 325 mm – Inscribed and signed by the composer. Fine copy. **€ 40,-**



21. Gárdonyi, Zoltán: Magyar szvit négy tételben. Házi, vagy ifjúsági vonósegységre. (1., 2., 3., hegedű; viola ad libitum; cselló, bőgő.) Népdaltémák felhasználásával. [Hungarian Suite in four movements. For amateur or youth string ensemble (1st, 2nd, and 3rd violins; viola ad libitum; cello, double bass). Based on folk song themes.] – Budapest, 1935, Magyar Kórus. VN-, 19, [1] p., 305 mm – Inscribed and signed by the composer. Nice copy.

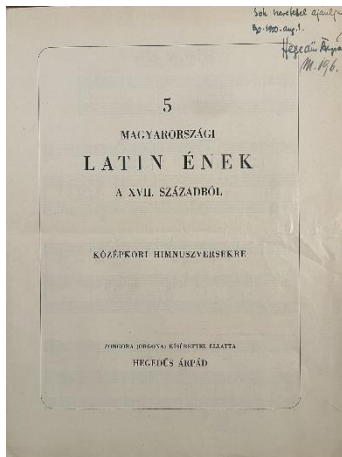
€ 60,-

GÁRDONYI, Zoltán (1906-1986). Hungarian musicologist and composer. He studied composition with Kodály at the Budapest Liszt Academy of Music, musicology with Blume, Hornbostel, Schering, Schünemann and Wolf at Berlin University (as a scholar of the Collegium Hungaricum) and composition with Hindemith at the Berlin Staatliche Hochschule für Musik, where he graduated in 1930. He took the doctorate at Berlin University in 1931 with a dissertation on Liszt. Subsequently he taught music at the teacher-training college in Sopron and conducted the Music Society there (1931–41). In 1941 he was appointed professor at the Liszt Academy of Music in Budapest, where he remained until his retirement in 1967, teaching musicology and giving special lecture courses on Liszt and Bach. He was also chairman of the Department of Protestant Church Music there from 1946 until 1949, when it was abolished. In 1972 he resettled permanently in West Germany. Gárdonyi made significant contributions to research on Liszt, the European Baroque and music analysis. He planned the Neue Liszt-Ausgabe and, with István Szélényi, edited the first four volumes (1970–73). He was a member of the committee for musicology of the Hungarian Academy of Sciences. He composed many works in a wide variety of genres, including a vast array of choral works, among which is an oratorio A tékozló fiú ('The Prodigal Son', 1971); several orchestral works, for example, the Clarinet Concerto (1942), the Concertino for Violin and Orchestra (1959) and the Sinfonic Suite (1980); as well as various chamber and instrumental works, including three string quartets and a wide range of compositions for organ. Following his decease, nearly 70 of his works have been published posthumously in Germany, Hungary, and the USA.



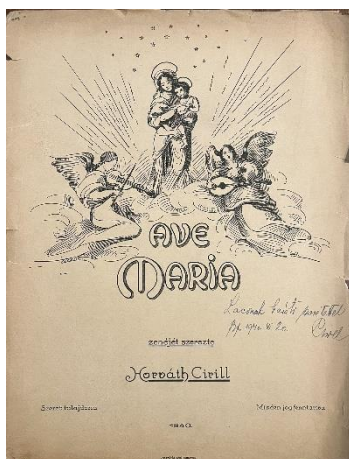
22. Hegedűs, Árpád: Missa Triumphalis in Honorem Christi Regis. (Missa IV.) – [Budapest, 1949], published by the composer. VN-, 32 p., 240 mm – Inscribed and signed by the composer. Nice copy.

€ 25,-



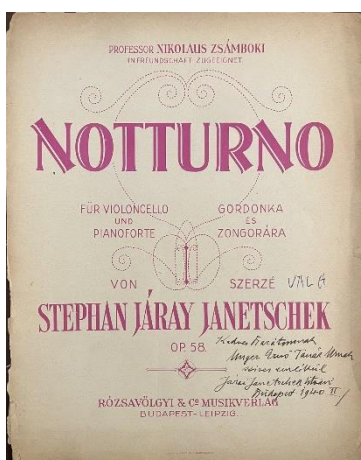
23. Hegedűs, Árpád [ed.]: 5 magyarországi latin ének a XVII. századból középkori himnuszversekre. Zongora (orgona) kísérettel ellátta Hegedűs Árpád. [Five Hungarian Latin songs from the 17th century set to medieval hymn texts. Piano (organ) accompaniment by Árpád Hegedűs] – [Budapest, c1950], published by the composer. VN-, 5, [1] p., 317 mm – Inscribed and signed by the composer. Folded. Fine copy.

€ 25,-



24 . Horváth, Cirill: Ave Maria – Budapest, 1940, published by the composer. VN-, 3, [1] p., 340 mm – Inscribed and signed by the composer. Minor tears on the edges.

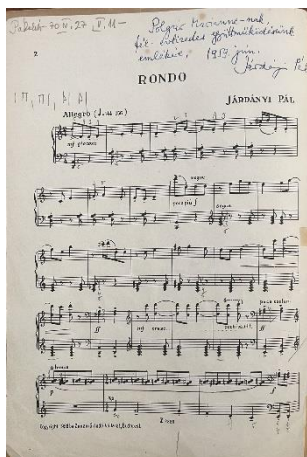
€ 30,-



25. Járny Janetschek, Stephan: Notturmo für Violoncello und Pianoforte. Op. 58 – Budapest-Leipzig, [c1940], Rózsavölgyi. VN 9608. 2 p., 9, [1] p., 340 mm – Inscribed and signed by the composer. Disbound. Used.

€ 40,-

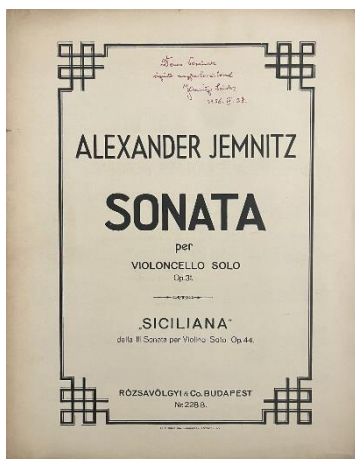
JARAY-JANETSCHEK, István (born Stephan Janetschek) (1868–1945). Hungarian composer, organist and teacher. Educated at the Budapest Academy of Music under Hans Koessler and Henri Gobbi, he also attended masterclasses given by Franz Liszt. After graduating as an organist in 1888, he served as choir director of the Greek Orthodox Church in Budapest and later taught piano at the Budapest Academy of Music (1921–1934). Although active as an organist and teacher, he regarded himself primarily as a composer, producing orchestral, chamber, piano and organ works.



26. Járdányi, Pál: Rondo für Klavier – Budapest, cop.1958, Editio Musica Budapest. VN Z. 2856. 5, [1] p., 290 mm – Inscribed and signed by the composer. Notes in pencil. Taped. Used.

€ 40,-

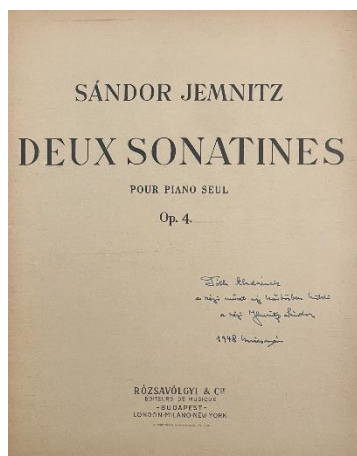
JÁRDÁNYI, Pál (1920-1966). Hungarian composer, ethnomusicologist and critic. He began his musical studies as a violinist in Rome at the age of eight and continued his lessons in Budapest with Ilona Votisky. In 1936 he entered the Liszt Academy of Music, where he studied the violin with Zathureczky until 1940. He studied composition privately with Bárdos (1934–8) and then with Kodály at the Academy of Music (until 1942). Concurrently he attended Budapest University, where he took the doctorate in 1943 with a dissertation on the secular music of the Kide Magyars. A member of Kodály's youngest generation of pupils, Járdányi was the last prominent figure to continue his teacher's programme for the development of music education in Hungary. He taught composition, theory, solfège and folk music at the Liszt Academy (1944–59), and in 1948 joined the folk music commission (headed by Kodály) of the Hungarian Academy of Sciences. Taking as his starting-point the work of Bartók and Kodály, Járdányi developed a new system for classifying Hungarian folksongs, the method of which was first published in Magyar népdaltípusok. As a critic Járdányi was mainly active during the 1940s, contributing to publications such as Forrás, Szabad Szó and Válasz and to Hungarian Radio. His writings are regarded highly as sources on Hungarian musical life at that time.



27. Jemnitz, Alexander [Sándor]: Sonata per Violoncello Solo. Op. 31. „Siciliana” della III. Sonata per Violino Solo, Op. 44 – Budapest, cop.1940, Rózsavölgyi. VN R. & Co. 228 B. 15, [1] p., 340 mm – Inscribed and signed by the composer. Fine copy.

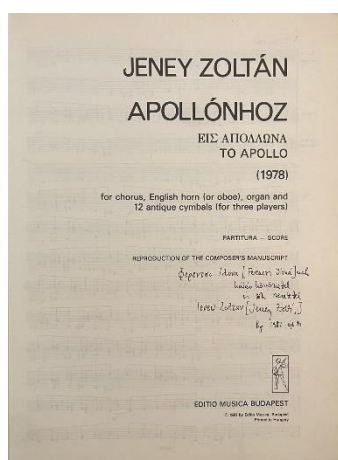
€ 60,-

JEMNITZ, Sándor (1890-1963). Hungarian composer, critic and conductor. He studied composition with Koessler at the Budapest Academy of Music (1906–8) and then went to the Leipzig Conservatory, where he was a pupil of Reger (composition), Nikisch (conducting), Straube (organ) and Sitt (violin). Between 1911 and 1913 he was active in several smaller opera companies: as répétiteur at Bremen and as conductor at Czernowitz (now Černovice), Jihlava and Scheveningen. He lived in Berlin from 1913 and there took further composition lessons from Schoenberg and began to write studies on music, publishing several articles in Die Musik in 1914–15. In 1916 he returned to Hungary. He wrote for various newspapers and periodicals before becoming regular music critic of the daily paper Népszava (1924–50), in which post he established himself as one of the most respected Hungarian critics of the period. He was a propagandist for modern music but also helped to make the Classics more widely known; at the same time he reported on Hungarian musical life for the foreign press. From 1945 to 1947 he was president of the Workers' Cultural Union, and he was editor-in-chief of the periodical Éneklő munkás from its foundation in 1947, as well as editor of Éneklő nép. In addition, he taught at the Budapest Conservatory from 1951. During his last years, when he was no longer writing criticism on a regular basis, he published several popular monographs on composers.



28. Jemnitz, Sándor: Deux Sonatines pour Piano Seul. Op. 4 – Budapest, cop.1949, Rózsavölgyi. VN R. & Co. 7134. 27, [1] p., 332 mm – Inscribed and signed by the composer to Aladár Tóth. Nice copy.

€ 60,-



29. Jeney, Zoltán: Apollónhoz. / To Apollo (1978) for chorus, English horn (or oboe), organ and 12 antique cymbals (for three players). Partitura – Budapest, cop.1981, Editio Musica Budapest. VN Z. 12200. 83, [1] p., 310 mm – Inscribed and signed by the composer. Nice copy.

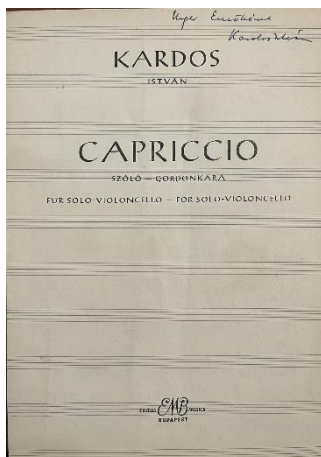
€ 80,-

JENEY, Zoltán (1943-2019). Hungarian composer. He studied the piano and attended Pongrácz's composition classes at the Debrecen Secondary Music School. From 1961 to 1966 he was a composition pupil of Farkas at the Academy of Music, Budapest; he continued his studies in Rome with Petrassi in 1969. After returning to Hungary he worked as a freelance composer, becoming a leading figure in the New Music Studio, an experimental group which was the focus of Hungarian avant-garde musical activity in the 1970s. Jeney's developing interests in new techniques were fostered by Pongrácz and by the freer atmosphere at the Budapest Academy in the 1960s; early pieces were influenced by Bartók, Dallapiccola, Webern, Berg, the new Polish school, Kurtág and Durkó. In Rome, and later, Jeney came under the influences of Boulez's theory, Stockhausen's music and oriental philosophy, and he began to experiment with loose musical structures in such pieces as Wei wu wei, a title which may be translated as 'Influence your neighbour but do not try to'. This direction in Jeney's work was intensified as a result of his contact with Cage's thought.



30. Kalotaszegi Császár, Árpád: Kalotaszegi Császár Árpád két új nótája. De nehéz kacagni... (Bagdy István), Te voltál a dal... (Ságody József) – Budapest, cop.1933, Nádor Kálmán. VN N. K. 3533. 3, [1] p., 337 mm – Inscribed and signed by the composer. Folded, minor tears.

€ 30,-

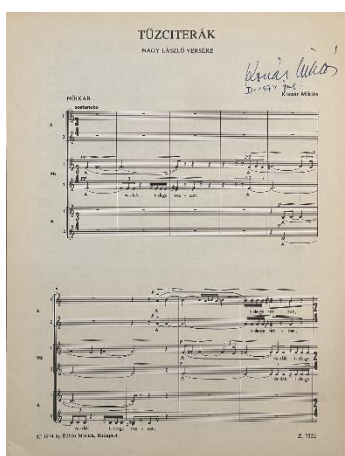




34. Kirchner, Elek: "Scènes de Csárda". (Originales.)

Csárdajelenetek. 5 eredeti zenekép. Op. 7 – Budapest, [c1907], published by the composer. VN K. E. 7. 7, [1] p., 345 mm – Inscribed and signed by the composer. Nice copy.

€ 40,-

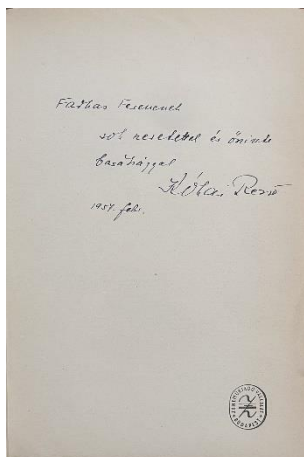


35. Kocsár, Miklós: Tűzciterák. Nagy László versére.

Nőikarra. [For László Nagy's poems. For woman's choir.] – Budapest, cop.1974, Editio Musica Budapest. VN Z. 7352. 8 p., 310 mm – Signed by the composer. Nice copy.

€ 30,-

KOCSÁR, Miklós (1933-2019). Hungarian composer. After attending the Debrecen Music School he became a pupil of Farkas at the Liszt Academy of Music (1954–9). From 1963 he was director of music and conductor at the Madách Theatre. He joined the staff of the Budapest Conservatory in 1972, and served as head of composition there from 1974 to 1984; in 1984–5 he was head of the music section of Hungarian Radio. He has received the Erkel Prize twice (1973, 1980), the title Artist of Merit (1987) and the Bartók-Pásztory Prize (1992).

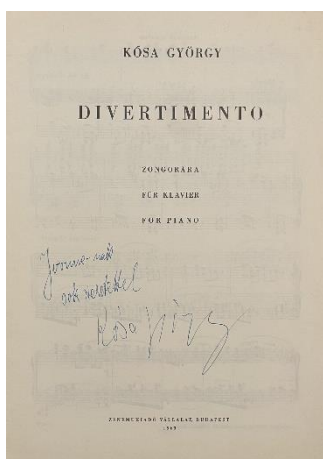


36. Kókai Rezső: Szerenád vonóshármasra. / Serenata per Violino, Viola e Violoncello. [Study score] - Budapest, 1956, Editio Musica Budapest. VN Z. 1012. 42 p., 220 mm – Inscribed and signed by the composer to Ferenc Farkas. Fine copy.

€ 40,-

KÓKAI, Rezső (1906-1962). Hungarian composer. He began his career at an early age: the Symphony in Eb was written and performed when he was 11, and in his student years he gained recognition for his Wagnerian organ improvisations. From 1920 he was a composition pupil of Koessler and, to a certain extent influenced by Dohnányi, he composed in a Brahmsian manner.

Kókai studied composition and the piano at the Liszt Academy of Music in Budapest from 1925 to 1926, when his Quartet in F# minor won a prize that enabled him to make a study tour of Italy and France. As a condition of this competition he spent a short time collecting folksongs in Gömör county, Hungary. He started teaching in 1927, and from 1929 until his death he was a professor at the Liszt Academy, giving instruction in a range of subjects. In 1933 he took the DMus at Freiburg University as a musicology pupil of Gurlitt. Kókai was director of music for Hungarian radio from 1945 to 1948. Sketches for a divertimento, dating from 1930, show signs of an awakening interest in Debussy and Stravinsky. In 1931–2 Kókai made some Hungarian folksong arrangements, but he was averse to the new directions of Bartók and Kodály, and later in the 1930s found his own Hungarian style, connected with Liszt and 19th-century verbunkos music. The stage oratorio István király ('St Stephen') shows the achievement of this aesthetic, which was developed after World War II, sometimes using folksongs as in the ballet A rossz feleség ('The Bad Wife'), or invented Hungarian-like melodies. Among Kókai's best works are the Violin Concerto and the orchestral Concerto all'ungherese.

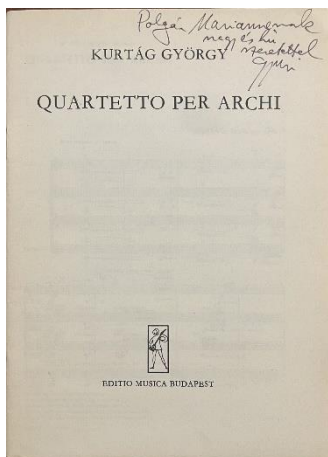


37. Kósa, György: Divertimento für Klavier – Budapest, 1963, Editio Musica Budapest. VN Z. 4142. 9, [1] p., 290 mm - Inscribed and signed by the composer. Nice copy.

€ 50,-

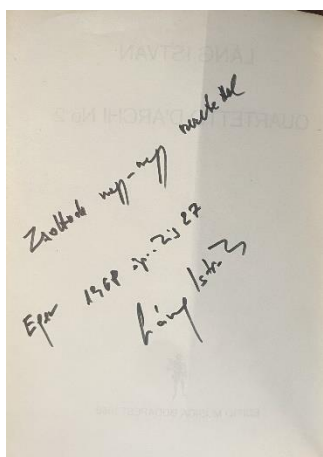
KÓSA, György (1897-1984). Hungarian composer and pianist. At the age of ten he became a pupil of Bartók, and he studied composition with Kodály and Herzfeld at the Budapest Academy of Music (1908–12); he also studied the piano at the academy (1908–15) and with Dohnányi (1915–16). In 1916–17 he was co-répétiteur at the Royal Hungarian Opera House in Budapest, where he took part in the first performance of Bartók's The Wooden Prince.

He undertook concert tours in Europe and North Africa, and in 1920–21 was a theatre conductor in Tripoli. He then settled in Budapest and from 1927 was professor of piano at the academy. In the 1920s, in conjunction with Kadosa and others, he founded the Society of Modern Hungarian Musicians. He received the Erkel Prize (1955), and was later created Merited Artist (1972) and Honoured Artist (1972) of the Hungarian People's Republic.



38. Kurtág, György: Quartetto per Archi. [Study score] – Budapest, cop.1964, Editio Musica Budapest. VN Z. 4481. 30 p., 200 mm – Inscribed and signed by the composer. Nice copy.

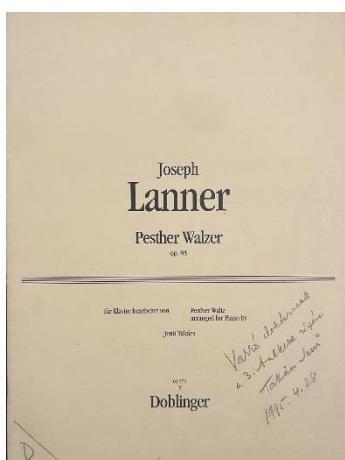
€ 120,-



39. Láng István: Quartetto d'Archi No. 2. [Study score] – Budapest, 1968, Editio Musica Budapest. VN Z. 5747. 19, [3] p., 200 mm – Inscribed and signed by the composer. Fine copy.

€ 40,-

LÁNG, István (1933-2023). Hungarian composer. He studied composition with Viski and later Szabó at the Liszt Academy of Music, Budapest (1950–58). He was later musical director of the State Puppet Theatre (1966–84). In 1973 he joined the staff of the Liszt Academy, chamber music branch, and was guest lecturer at the University of Colorado and at the University of New Mexico, CNM Mexico City. He has received the Erkel Prize (1968, 1975), was made Artist of Merit (1985) and has won the Bartók-Pásztori Prize (1994).



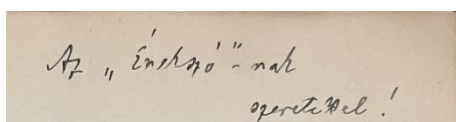
40. Lanner, Joseph: Pesther Walzer für Klavier bearbeitet von Jenő Takács. Op. 93 – Wien, cop.1994, Doblinger. VN D. 18 320. 10 p., 300 mm – Inscribed and signed by Jenő Takács. Nice copy.

€ 35,-



41. Lavotta, Rodolphe: Canzonetta pour Violon et Piano. Op. 29 – Budapest, [c1910], Rozsnyai. VN R. K. 487. 3, [1] p., 4 p., 305 mm – Inscribed and signed by the composer. Folded. Fine copy.

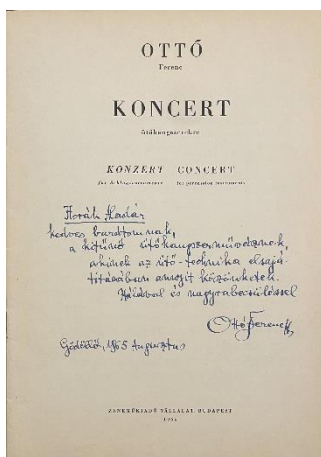
€ 60,-



42. Molnár, Antal [ed.]: Gyermekkörusok. Iskolai használatra. [Children's choirs. For school use.] – Budapest, cop.1929, Rózsavölgyi. VN R. & T. 4941. 56

p., 260 mm – Inscribed by the composer (Az Énekszó-nak szeretettel. A szerző. [For Énekszó by the author.]) Nice copy.

€ 40,-

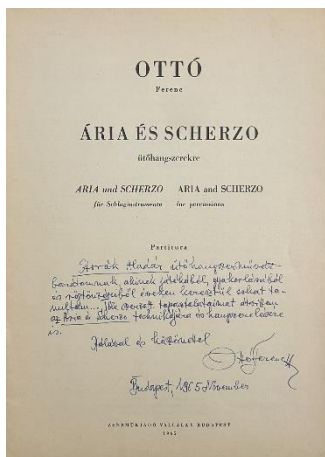


43. Ottó, Ferenc: Koncert ütőhangszerekre. / Konzert für Schlaginstrumente – Budapest, 1964, Editio Musica Budapest. VN Z. 4562. 43, [1] p., 290 mm – Inscribed and signed by the composer. Nice copy.

€ 40,-

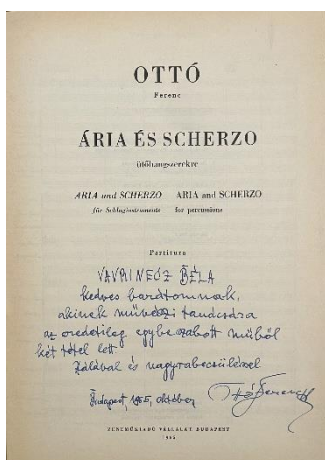
OTTÓ, Ferenc (1904–1976). Hungarian composer. After studies in Milan and at the Budapest Academy of Music under Zoltán Kodály, he devoted himself primarily to choral composition and song. A close friend of the poet Attila József, he set several of his poems to music, while the poet dedicated his celebrated Altató (Lullaby) to him. His career was repeatedly interrupted by political persecution after the Second World War, and much of his oeuvre

remained neglected for decades.



44. Ottó, Ferenc: Ária és Scherzo ütőhangszerekre. / Aria und Scherzo für Schlaginstrumente. Partitura – Budapest, 1965, Editio Musica Budapest. VN Z. 4560. 18 p., 290 mm - Inscribed and signed by the composer. Nice copy.

€ 40,-



45. Ottó, Ferenc: Ária és Scherzo ütőhangszerekre. / Aria und Scherzo für Schlaginstrumente. Partitura – Budapest, 1965, Editio Musica Budapest. VN Z. 4560. 18 p., 290 mm - Inscribed and signed by the composer. Nice copy.

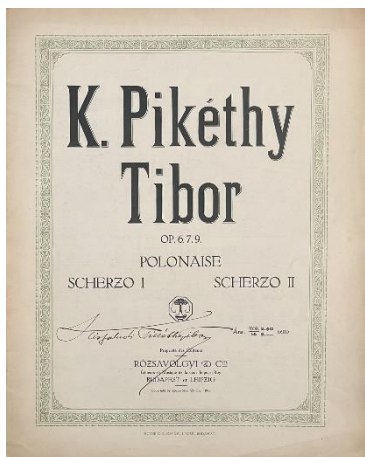
€ 40,-



46. Petrovics, Emil: Lassú táncnóta. Hatszólamú vegyeskarra. Nagy László versére. [For six-part mixed choir. To a poem by László Nagy.] – Budapest, cop.1974, Editio Musica Budapest. VN Z. 7375. 5, [1] p., 310 mm - Signed by the composer. Nice copy.

€ 50,-

PETROVICS, Emil (1930-2011). Hungarian composer. He studied with Farkas at the Liszt Academy of Music (1952–7). His first international success came when a string quartet won a prize in the 1959 Liège competition. From 1960 to 1964 he was musical director of the Petőfi Theatre, Budapest, and in 1964 he was appointed professor at the academy of dramatic art. He became professor at the Liszt Academy of Music in 1969, heading its composition department from 1978 to 1995, and president of the Hungarian Association for Copyright Protection in 1983. He was general director at the Hungarian State Opera (1986–90). His awards include the Erkel Prize (1960, 1963), the Kossuth Prize (1969) and the Bartók-Pásztory Prize (1993).

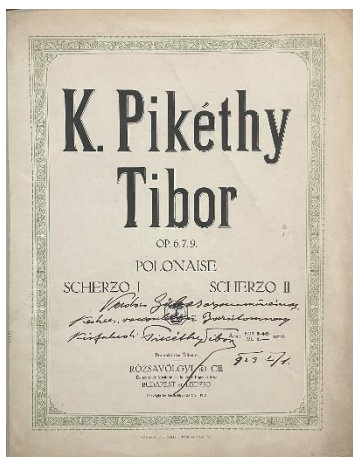


47. K. Pikéthy, Tibor: Polonaise, Scherzo I., Scherzo II. Op. 6., 7., 9. – Budapest, cop.1910, Rózsavölgyi. VN R. & Co. 3387. 11, [1] p., 340 mm – Signed by the composer. Nice copy.

€ 40,-

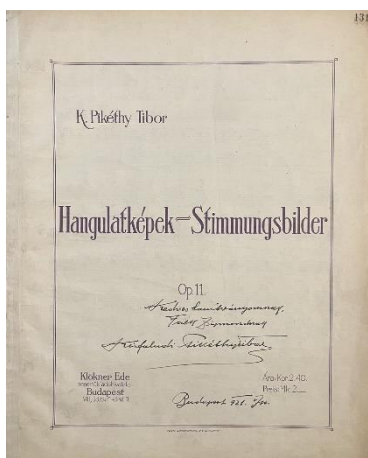
K. PIKÉTHY, Tibor (1884–1972). Hungarian composer, organist, choirmaster and pedagogue. After studies at the Budapest Academy of Music under Viktor Herzfeld, he devoted most of his career to church music in Vác, where he served as cathedral organist and choirmaster, later becoming Director of Church Music. In 1934 he founded the Vác School of Music, which today bears his name. A prolific composer, he left

more than one hundred opus numbers, including organ, piano and choral works, and ranks among the leading figures of twentieth-century Hungarian Catholic church music.



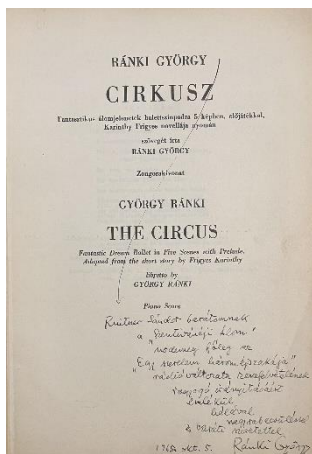
48. K. Pikéthy, Tibor: Polonaise, Scherzo I., Scherzo II. Op. 6., 7., 9. – Budapest, cop.1910, Rózsavölgyi. VN R. & Co. 3387. 11, [1] p., 340 mm – Inscribed and signed by the composer. Later paperback. Nice copy.

€ 40,-



49. K. Pikéthy, Tibor: Hangulatképek – Stimmungsbilder. Op. 11 – Budapest, [c1918], Klökner Ede. VN K. E. 1568. 5, [1] p., 310 mm – Inscribed and signed by the composer. Without wrappers. Fine copy.

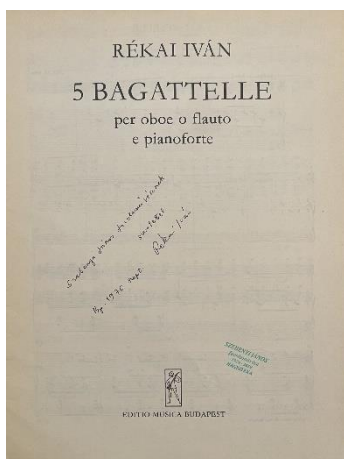
€ 40,-



50. Ránki, György: Cirkusz. (The Circus.) Fantasztikus álomjelenetek 5 képben, előjátékkal. Karinthy Frigyes novellája nyomán. Zongorakivonat. / Fantastic Dream Ballet in 5 Scenes with Prelude. Adapted from the short story by Frigyes Karinthy. Piano Score – Budapest, [c1965], Szerzői Jogvédő Hivatal. VN-, 84 p., 290 mm – Inscribed and signed by the composer. Nice copy. Long inscription to Sandor Ruitner director of radio and television plays, also some of Ránki's works.

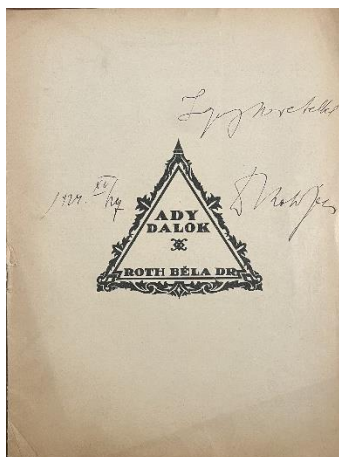
€ 100,-

RÁNKI, György (1907-1992). Hungarian composer. He studied composition with Kodály at the Budapest Academy of Music (1926–30) and was later concerned with folk music, working with Lajtha at the Museum of Ethnography in Budapest, and with composing for the theatre and cinema. For several years he was in London and Paris (at the Musée de l'Homme), studying Asian folk musics. He directed the music section of Hungarian radio in 1947–8, after which he gave his attention to composition. Ránki's gift for the grotesque and unusual, the colourful and humorous, may be traced in part perhaps to his studies of non-Western music. His greatest successes have been stage works, above all the opera Pomádé király új ruhája ('King Pomádé's New Clothes', based on the Andersen story), which draws most of its material from Hungarian folk music. South Asian influences are particularly evident in Pentaerophonía for wind quintet, which imitates gamelan effects. In some works he makes use of the Fibonacci series, following (presumably) Bartók; an example is the fantasy 1514 for piano and orchestra, which was based on wood carvings by Derkovits.



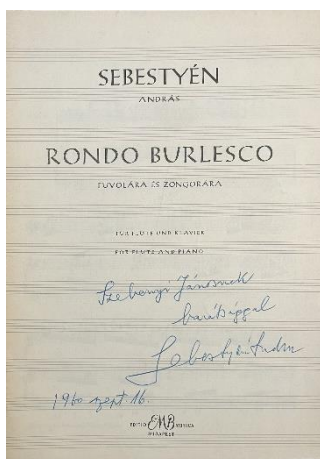
51. Rékai, Iván: 5 Bagatelle per oboe o flauto e pianoforte – Budapest, cop.1976, Editio Musica Budapest. VN Z. 7406. 16 p., 310 mm – Inscribed and signed by the composer. Nice copy.

€ 20,-



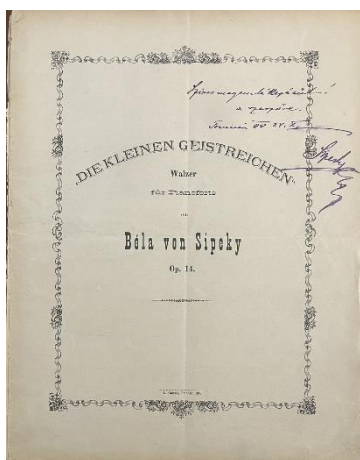
52. Roth, Béla Dr.: Ha szemeim lefogták. Ady dalok. [Songs for Endre Ady's poems.] – [Budapest, 1924], published by the composer. VN-, 17, [1] p., 315 mm – Inscribed and signed by the composer. Paperback, spine restored.

€ 60,-



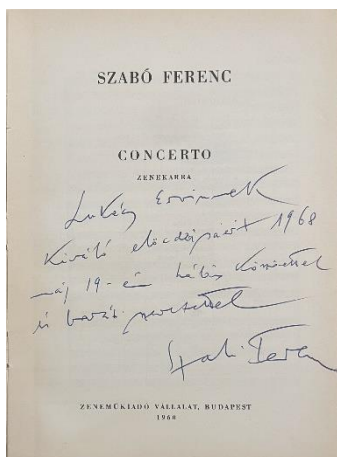
53. Sebestyén, András: Rondo Burlesco für Flöte und Klavier – Budapest, cop.1960, Editio Musica Budapest. VN Z. 3404. 14 p., 290 mm – Inscribed and signed by the composer. Nice copy.

€ 20,-



54. Sipeky, Béla von: „Die Kleinen Geistreichen”. Walzer für Pianoforte. Op. 14 – Trencsin, 1888, L. Gansel. VN-, 15, [1] p., 325 mm – Inscribed and signed by the composer. Disbound folded. Used.

€ 40,-

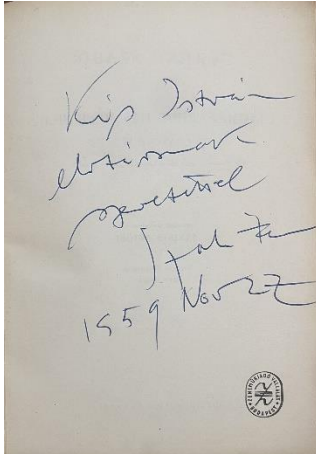


55. Szabó Ferenc: Concerto for Orchestra. [Study score] – Budapest, 1960, Zeneműkiadó. VN Z. 2911. 133, [1] p., 200 mm – Inscribed and signed by the composer to the conductor Ervin Lukács. Fine copy.

€ 60,-

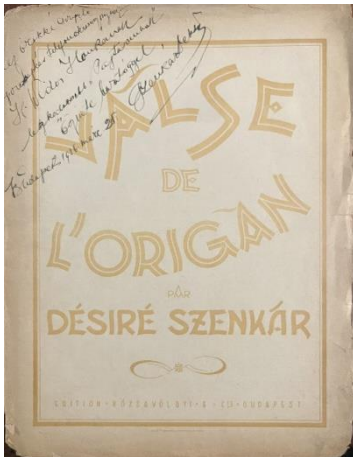
SZABÓ, Ferenc (1902-1969). Hungarian composer. Between 1921 and 1926 he studied composition with Weiner, Siklós and then Kodály. He received surprisingly quick recognition in Hungarian musical life with the chamber works of 1926–31, in which he reinterpreted Kodály's folk style in a manner uniting lyrical reflection and sharp polytonal contrasts within strict and complex structures. Committed to left-wing politics from early

youth, he joined the Communist Party, then illegal, in 1927. He enthusiastically took part in leading workers' choirs and writing music for performance by the masses, seeking new types of mediation between high art and popular culture. In this he condensed his style into small, readily practicable forms and achieved through reduced means a quality of terse contrast and complexity, while maintaining the individual character of his music. The fertility of this approach was demonstrated by the success of the a cappella cycle *Farkasok dala* ('Song of the Wolves'), performed at the 1931 ISCM Festival in London. As a communist, Szabó was obliged to emigrate through Berlin (1931) to the USSR (1932). He became a respected figure in Soviet musical life, and found the opportunities to explore common ground between the concert hall and mass music-making on a far higher level. Besides composing a number of mass songs and film scores (notably for Piscator's *The Fisher's Revolt*, 1934), he transcribed the *Sinfonietta*, originally for chamber orchestra, for an orchestra of *domri* (plucked folk instruments). He strongly resisted making any simplification in his style, and yet he was able to arrive at a positive human viewpoint through expressionist tension, somewhat in the manner of Bartók, Honegger or even Schoenberg, at a time when intellectuals internationally were taking an anti-fascist stance. A new period in Szabó's work was fully revealed, and with decisive success, in the *Lyric Suite* for orchestra, introduced by Szenkár at Moscow in 1937. Szabó returned to Hungary in 1944 as a Red Army officer, and in 1945 he was appointed professor of composition at the Liszt Academy of Music, of which he was made director-general in 1958. He retained both posts until his retirement in 1967, and was also president of the Association of Hungarian Musicians (1949–51). Twice recipient of the Kossuth Prize (1951, 1954), he was named Eminent Artist of the Hungarian People's Republic in 1962. In the 'folk epic' approach of his later years, most fully displayed in the triptych made up of the orchestral suite *Ludas Matyi* (1950), the symphony *Emlékeztető* (Memento, 1952) and the oratorio *Föltámadott a tenger* ('In Fury Rose the Ocean', 1955), he confirmed his individual style in music that is monumental but also deeply critical and analytical in treating his country's history. This is, however, no mere applied art: the music is on a high level, as are the late chamber works, which are full of polytonal antinomies yet moulded in a seemingly natural melodic style, their masterly complexity having the face of simplicity. Szabó's last work, an almost finished opera on autobiographical themes, is a summary of these qualities.



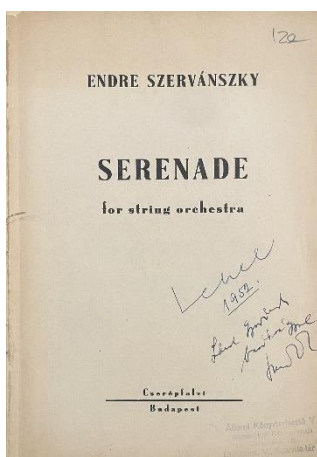
56. Szabó Ferenc: Föltámadott a tenger. / Grimmig erhob das Meer sich. Oratorium. [Study score] – Budapest, 1959, Zeneműkiadó. VN Z. 3000. 384 p., 200 mm – Inscribed and signed by the composer. Fine copy.

€ 100,-



57. Szenkár, Désiré: Valse de L' Origan – Budapest, [c1926], Rózsavölgyi. VN 8948. 5, [1] p., 340 mm – Inscribed and signed by the composer. Edges worn. Used.

€ 60,-

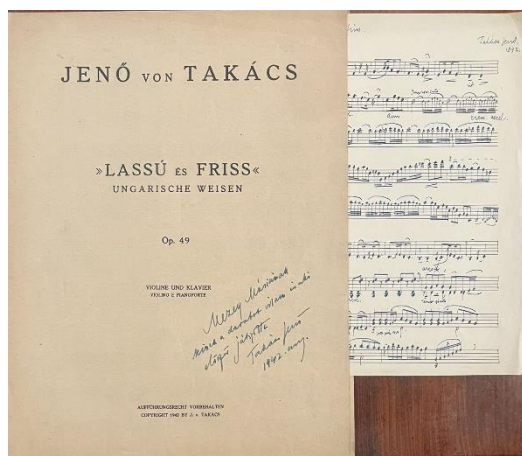


58. Szervánszky, Enre: Serenade for string orchestra. [Study score] – Budapest, cop.1949, Cserépfalvi. VN E. Cs. 60. [2], 47, [1] p., 240 mm – Inscribed to the Hungarian conductor, György Lehel. With his notes in pencil. Without binding or wrappers.

€ 40,-

SZERVÁNSZKY, Endre (1911-1977). Hungarian composer and teacher. He studied the clarinet at the Budapest Academy of Music (1922–7) and then played in various orchestras before returning to the academy for composition studies with Siklós (1931–6). Until 1941 he worked as an orchestrator for Hungarian Radio and as a theory teacher in music schools. He then taught at

the secondary music school in Budapest (1941–8) and was in 1948 appointed professor of composition at the Budapest Academy.

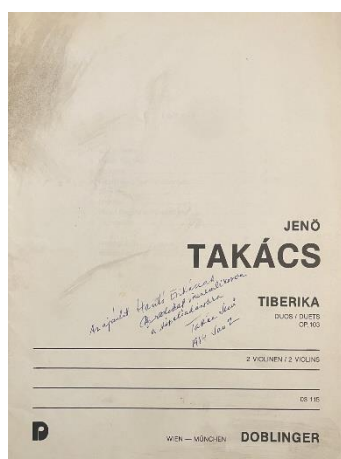


59. Takács, Jenő von: Lassú és Friss. Ungarische Weisen. Op.49. Violine und Klavier — Sopron, cop.1942, published by the composer. VN-, 7, [1] p., 305 mm – Inscribed and signed by the composer. With two written pages (245x245 mm) of an **autograph manuscript** (violin part), written in blue ink.

€ 120,-

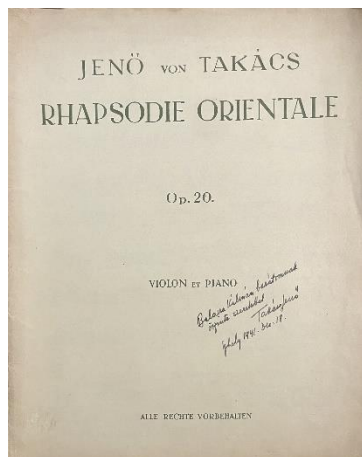
TAKÁCS, Jenő (1902-2005). Austrian composer, pianist, ethnomusicologist and teacher of Hungarian origin. He

studied composition with Hans Gál and Joseph Marx and the piano with Felix Weingartner in Vienna, where he was also in contact with the Second Viennese school. From 1927 to 1932, and again from 1934 to 1936, he taught at the Cairo Conservatory, taking an interest in Arab music; at the 1932 Cairo congress on Arab music he met Bartók, whom he had come to know in 1926 in Budapest. On his second visit to Egypt, he also served as music adviser to Egyptian Radio. In between he taught at the University of the Philippines in Manila (1932–4), from where he made ethnomusicological expeditions to the tribes of north Luzon. Apart from making concert tours of Europe he has visited the Middle East and East Asia (he played his Piano Concerto for Radio Tokyo) and in 1938 he gave his first series of concerts in the USA. Later, he taught in the music school at Szombathely (1940), was director of the Pécs Conservatory (1942–8), and visiting professor at the conservatories of Geneva and Lausanne (1949). In 1952 he was appointed to the University of Cincinnati, where in 1970 he was made emeritus professor and fellow of the graduate school. While based in the USA he has made frequent visits to Europe as a pianist and conductor in performances of his own works; he established a home in his native town and accepted the post of music adviser to the Eisenstadt Liszt Centre. His honours include an Austrian State Prize (1963) and the freedom of Siegendorf. In his works he has made use of Hungarian and other folk musics and contemporary tonal, atonal, micro-tonal and aleatory style. Over the years these have become more wide-ranging and involved.



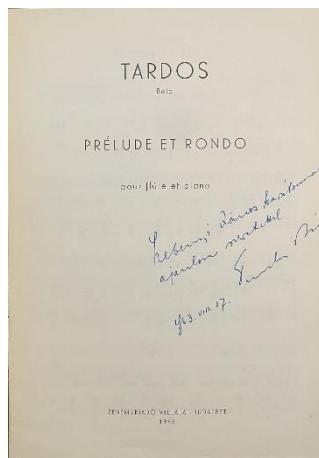
60. Takács, Jenő: Tiberika. Duos für zwei Violinen. Op. 103 – Wien, München, cop.1983, Doblinger. VN D. 16.663. 17, [1] p., 300 mm – Inscribed and signed by the composer. Title page slightly soiled. Nice copy.

€ 40,-



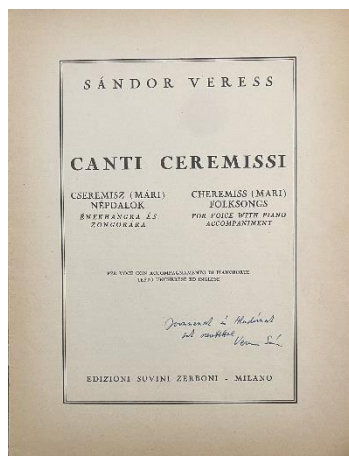
61. Takács, Jenő von: Rhapsodie Orientale. Op. 20. Violon et Piano – [Szombathely? c1941], published by the composer. VN-, 12 p., 5, [1] p., 335 mm – Inscribed and signed by the composer. Slightly worn. Nice copy.

€ 60,-



62. Tardos, Béla: Prélude et Rondo pour flûte et piano – Budapest, 1963, Editio Musica Budapest. VN Z. 3401. 14 p., 290 mm – Inscribed and signed by the composer. Nice copy.

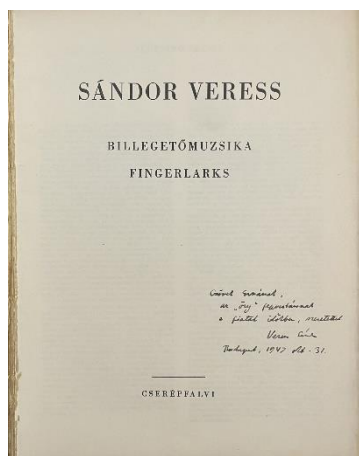
€ 20,-



63. Veress, Sándor: Canti Ceremissi per Voce con Accompagnamento di Pianoforte Testo Ungherese ed Inglese. / Cheremiss (Mari) Folksongs for Voice with Piano accompaniment – Milano, cop.1955, Suvini Zebroni. VN S. 5078 Z. 19, [1] p., 310 mm – Inscribed and signed by the composer to Aladár Rácz and his wife. Nice copy.

€ 80,-

VERESS, Sándor (1907-1992). Swiss composer of Hungarian origin. The first half of his life was spent in Hungary; the second, from 1949, in Switzerland, of which he became a citizen in the last months of his life. His father was a historian and his mother a singer. In 1923 he began studies with Emánuel Hegyi (piano) and Kodály (composition) at the Budapest Academy of Music; he completed his piano studies under Bartók, taking a teacher's diploma in 1932. From 1928 to 1933 he worked as an assistant to Lajtha at the Budapest Ethnographical Museum. A year later Bartók chose Veress as his research assistant in his work at the Hungarian Academy of Sciences classifying folksongs. He became an excellent researcher into Hungarian folk music, and, as professor of ethnomusicology at Berne University, would later show himself to be a follower of the teachings of Bartók and Kodály. Veress's most important folk music collection was that of 1930, the Moldvai gyűjtés ('Moldovian collection'), which was published in Budapest in 1989.



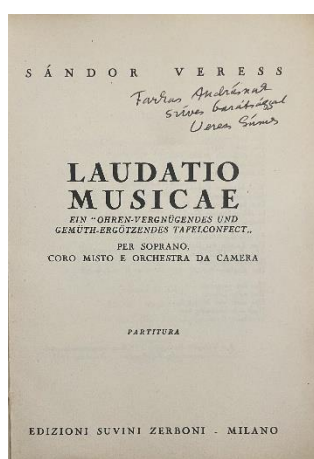
64. Veress, Sándor: Billegetőmuzsika. / Fingerlarks – Budapest, cop.1947, Cserépfalvi. VN E. Cs. 1. [8], 48 p., 310 mm – Inscribed and signed by the composer. Loose. Fair copy.

€ 60,-



65. Veress, Sándor: 15 kis zongoradarab. Magyar nép és gyermekdalok. / 15 little piano pieces. Hungarian folk tunes – Budapest, 1936, Magyar Kórus. VN M. K. 529. 16 p., oblong shape format, 230 mm – Inscribed and signed by the composer. Loose. Not fine copy.

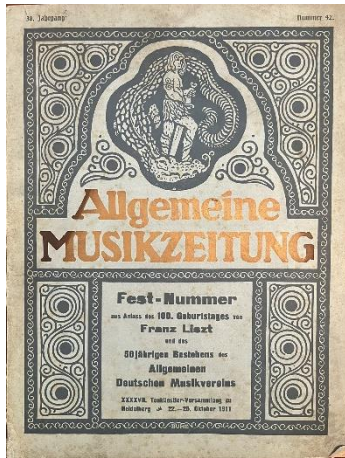
€ 60,-



66. Veress, Sándor: Laudatio Musicae per Soprano, Coro Misto e Orchestra da Camera. Partitura. [Study score] – Milano, cop.1959, Suvini Zerboni. VN S. 5536 Z. 62, [2] p., 205 mm – Inscribed and signed by the composer to Ferenc Farkas. Nice copy.

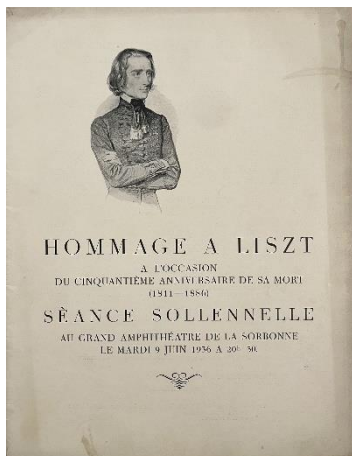
€ 80,-

II. Books, Periodicals



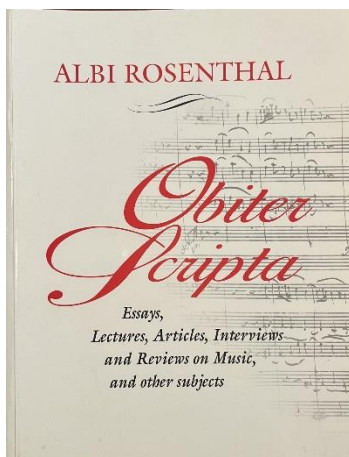
67. Liszt, Franz: Allgemeine Musikzeitung. Fest-Nummer aus Anlass des 100. Geburtstages von Franz Liszt und des 50 jährigen Bestehens des Allgemeinen Deutschen Musikvereins. XXXXVII. Tonkünstler-ersammlung zu Heidelberg. 22.-25. Oktober 1911. 38. Jahrgang. Nummer 42 – Berlin, 1911, Allgemeine Musik-Zeitung. 993-1087, [1] p., 313 mm – Original publisher's printed wrappers. Fair condition.

€ 40,-



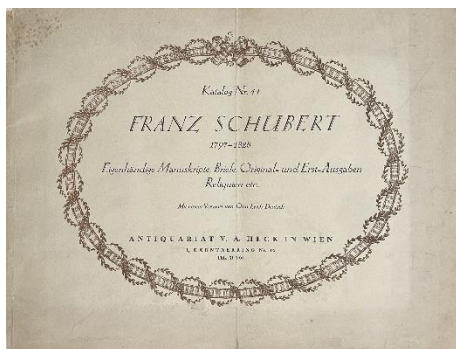
68. [Liszt, Ferenc.]: Hommage a Liszt a l'Occasion du Cinquantième Anniversaire de sa Mort (1811-1886). Sèance Solennelle au Grand Amphithéâtre de la Sorbonne le Mardi 9 Juin 1936 a 20h 30 – Budapest, 1936, Imprimerie Municipale de Budapest. 15, [1] p., 305 mm – Title page slightly soiled. Fine condition.

€ 20,-



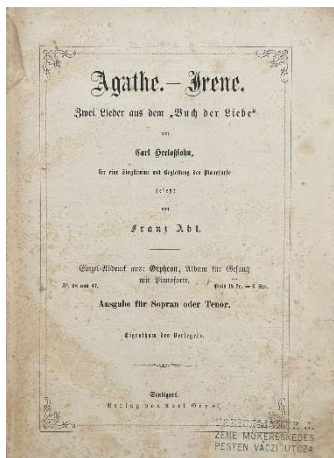
69. Rosenthal, Albi: Obiter Scripta. Essays, Lectures, Articles, Interviews and Reviews on Music, and other subjects. Edited for publication by Jacqueline Gray – Oxford, 2000, Oxford Press. 472 p., 245 mm – **Inscribed and signed** by the author. Paperback. Good copy.

€ 120,-

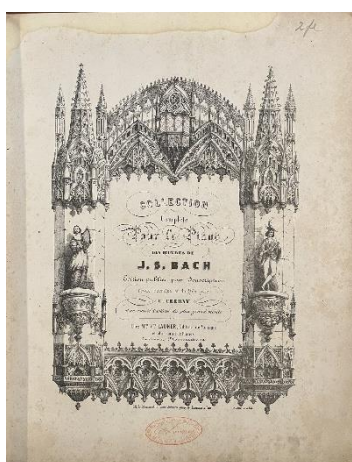


70. Schubert, Franz: Katalog Nr. 44. Franz Schubert. 1797-1828. Eigenhändige Manuskripte, Briefe, Original- und Erst-Ausgaben Reliquien etc. Mit einem Vorwort von Otto Erich Deituch – Wien, 1928, Antiquariat V. A. Heck. 27, [1] p., oblong shape format, 240 mm – Original publisher's printed paperback. Folded. Fair condition. **€ 40,-**

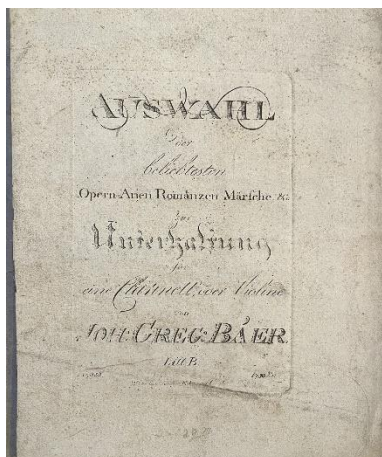
III. Rare Printed Music



71. Abt, Franz: Agathe. – Irene. Zwei Lieder aus dem „Buch der Liebe“ von Carl Herloßsohn, für eine Singstimme mit Begleitung des Pianoforte gesetzt von Franz Abt. Einzel-Abdruck aus: Orpheon, Album für Gesang mit Pianoforte. Ausgabe für Sopran oder Tenor. 39. Werk No. 1.-2. – Stuttgart, [c1850], Göpel. PN-, [4] p., 270 mm – Title page stamped. Stained. **€ 30,-**



72. Bach, Johann Sebastian: [Das Wohltemperierte Klavier I-II.] Collection Complète Pour Le Piano Des Oeuvres De J. S. Bach. Edition publiée par souscription revue corrigée et doigtée par C. Czerny et un comité d'artistes du plus grand mérite – Paris, [c1840], Launer. PN L. 3438; 3279. 85, [1] p., 99, [1] p., 335 mm – Later half leather, loose, worn. Title pages stamped. **€ 120,-**



73. Báer, Johann Greg.: Auswahl der beliebtesten Opern Arien Románzen Märsche & zur Unterhaltung für Clarinett, oder Violine. Litt B – Wien?, [c1830], ?. [Unreadable] PN 338.B. 5, [1] p., 298 mm – Slightly cut. Spine taped. Fair condition.

€ 80,-



74. Beethoven, Ludwig van: Quintetto pour Deux Violons, deux Altos et Violoncelle. Oeuvre 20. Nos I and II – Wien, [c1802], Hoffmeister. PN 110. 7, [1] p., 7, [1] p., 3, [1] p., 3, [1] p., 320 mm – Only the first violin part and the cello part. Slightly cut.

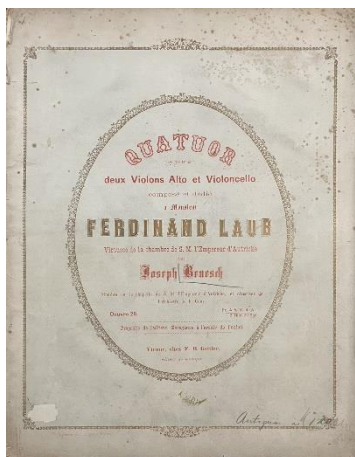
€ 120,-

Beethoven's Septet in a transcription for a quintet by Fr. A. Hoffmeister.



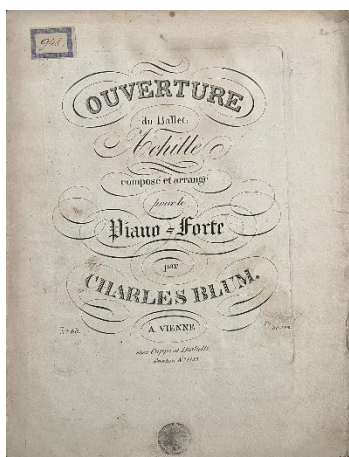
75. Beethoven, Ludwig van: 1tes Trio (in Es) für das Pianoforte, Violine u. Violoncell. 1tes Werk No. 1 – Wien, [c1840], Tobias Haslinger. PN VIII.1. 24 p., 7, [1] p., 5, [1] p., 345 mm – Original publisher's wrappers, torn. Slightly used.

€ 80,-



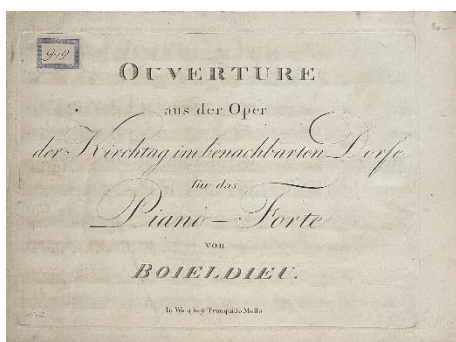
76. Benesch, Joseph: Quatuor pour deux Violons, Alto et Violoncello composé et dédié a Monsieur Ferdinand Laub. Op. 28 – Wien, [c1865], F. B. Geitler. PN-, 15, [1] p., 10 p., 10 p., 10 p., 330 mm – Without wrappers. Stained. Fair condition.

€ 60,-



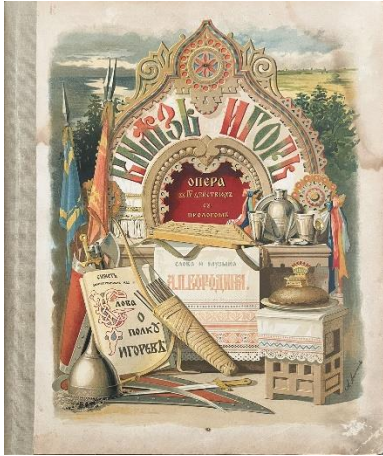
77. Blum, Charles: Ouverture du Ballet: Achille composé et arrangé pour le Piano-Forte – Vienne, [c1820], Diabelli. PN D. et C. No. 68. 7, [1] p., 350 mm – Title page stamped and with a numbered sticker. Fair condition.

€ 60,-



78. Boieldieu, François-Adrien: Ouverture aus der Oper der Kirchtag im benachbarten Dorfe für das Piano-Forte – Wien, [c1818], Tranquillo Mollo. PN 1684. 9, [1] p., oblong shape format, 250 mm – Fine condition.

€ 40,-



79. Borodin, Aleksandr Porfir'yevich: Князь Игорь. Опера в четырёх действиях с прологом. Слова и музыка А. П. Бородин. Сюжет заимствован из «Слова о полку Игоре»». [Prince Igor. Opera in four acts with a prologue. Words and music by Alexander P. Borodin. The libretto is based on the medieval Russian epic The Tale of Igor's Campaign (Slovo o polku Igoreve).] [Piano reduction for two hands by Felix Blumenfeld.] – [Leipzig], [1888], [Belaieff]. VN 120. 213, [1] p. 325 mm – **First edition.** Spine with new cloth reinforced. Some waterstains. Due to a binder's error, the final two gatherings are bound in reversed sequence;

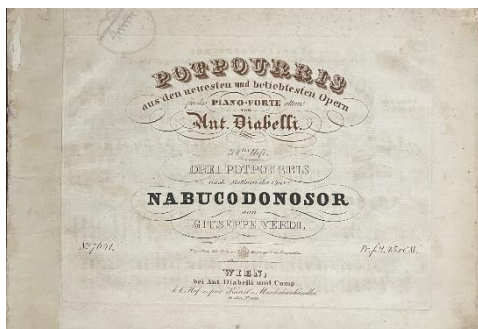
the volume is otherwise complete. The original Russian text is printed above the piano part throughout. € 260,-

The score opens with a printed dedication „To the memory of Mikhail Ivanovich Glinka”, followed by a fine lithographic portrait of Alexander Borodin incorporating a facsimile of a musical quotation and the composer's printed signature. The succeeding publisher's note explains the completion of the unfinished opera by Nikolai Rimsky-Korsakov and Alexander Glazunov, identifies the musicians responsible for the vocal and piano reductions, and records that Glazunov reconstructed and orchestrated the overture from memory after having heard Borodin perform it at the piano on numerous occasions. The elaborate chromolithographed title page presents an allegorical assemblage of objects associated with medieval Russia: princely standards, armour and weapons, the gusli, ceremonial bread and salt, and decorative motifs derived from Old Russian folk ornament. More than mere decoration, these carefully chosen symbols establish the historical setting of the opera and exemplify the late nineteenth-century Russian national style.



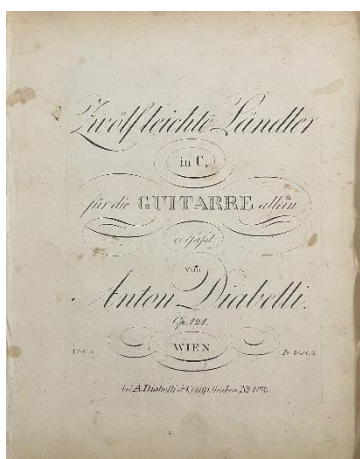
80. Brandl, Johann: Die Fürstengruft. Gedicht von Schubart, beim Klavier zu singen – Leipzig, [c1805, Hoffmeister]. PN 360. 11, [1] p., oblong shape format, 240 mm – Stained. Fair condition.

€ 50,-



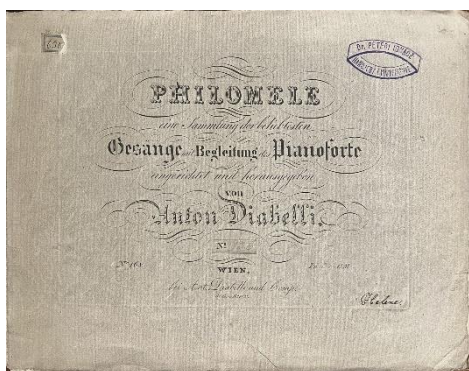
81. Diabelli, Anton: Potpourris aus den neuesten und beliebtesten Opern für das Piano-Forte allein von Ant. Diabelli. 34tes Heft. Drei Potpourris nach Motiven der Oper: Nabucodonosor von Giuseppe Verdi – Wien, [c1843], Diabelli. PN D. et C. No. 7689-7691. 15, 15, 15, [1] p., oblong shape format, 235 mm – Disbound. Slightly stained. Used.

€ 40,-



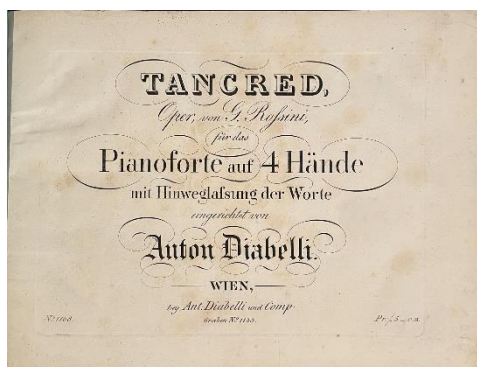
82. Diabelli, Anton: Zwölf leichte Ländler in C, für die Guitarre allein. Op. 121 – Wien, [c1850], Diabelli. PN C. et D. No. 473. 7, [1] p., 325 mm – Later print. Disbound. Stained. Fair condition.

€ 25,-



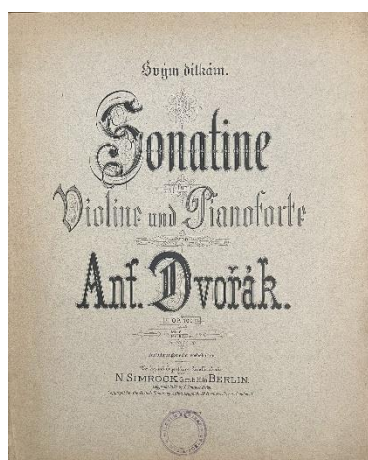
83. Diabelli, Anton: Philomele. Eine Sammlung der beliebtesten Gesänge mit Begleitung des Pianoforte eingerichtet und herausgegeben von Anton Diabelli. No. 136. Terzetto. (Weht sanfter o Winde) (Soave il vento) aus der Oper: Così fan tutte (Mädchentreue) von W. A. Mozart – Wien, [c1825], Diabelli. PN D. et C. No. 1630. 7, [1] p., oblong shape format, 260 mm – Original publisher's wrappers, stamped. Fine condition.

€ 45,-



84. Diabelli, Anton: Tancred. Oper, von G. Rossini, für das Pianoforte auf 4 Hände mit Hinweglassung der Worte – Wien, [c1820], Diabelli. PN C. et D. No. 155; D. et C. No. 1099; D. et C. No. 1100; C. et D. No. 519; D. et C. No. 1102; D. et C. No. 1103; D. et C. No. 1104; C. et D. No. 521; D. et C. No. 1103; C. et D. No. 520; C. et D. No. 241; C. et D. No. 522. 83, [1] p., oblong shape format, 250 mm – Later full cloth. Nice condition.

€ 60,-



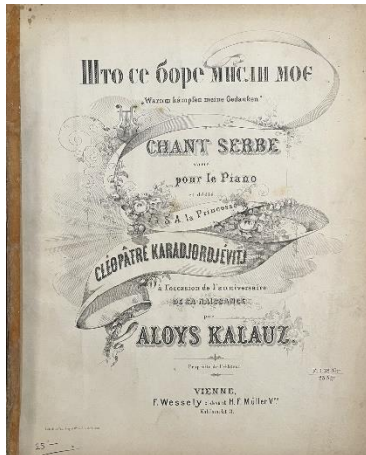
85. Dvořák, Antonín: Sonatine für Violine und Pianoforte. Op. 100 – Berlin, cop.1894, Simrock. VN 10238. 7, [1] p., 23, [1] p., 340 mm – First edition. Original publisher's printed wrappers, stamped. Nice condition.

€ 40,-



86. Justin, C. S.: Chant d' Amour. (Cântec de Dragoste.) Romance pour Chant et Piano. Op. 10 – Bucuresti, [c1905], Mischonzniky. VN N. M. 337. 5, [1] p., 330 mm – Printed inscription. Slightly cut. Nice condition.

€ 30,-



87. Kalauz, Aloys: Што се боре мисли мое. „Warum kämpfen meine Gedanken”. Chant Serbe varié pour le Piano et dédié à S. A. la Princesse Cléopâtre Kaadjordjévitj à l’occasion de l’anniversaire de sa Naissance – Vienne, [c1858], F. Wessely, H. F. Müller. PN H. F. M. 562. 19, [1] p., 320 mm – Without wrappers. Spine taped. Fair condition.

€ 40,-



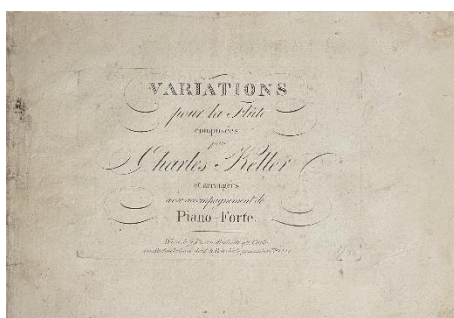
88. Kalliwoda, Johann Wenzel: Sixième Simfonie composée par J. W. Kalliwoda. Oeuvre 132 arrangée Pour le Piano-forte à quatre mains par Ferd. Roitzsch – Leipzig, [c1844], Peters. PN 2892. 59, [1] p., oblong shape format, 250 mm – Later half cloth (spine torn), loose, worn.

€ 60,-



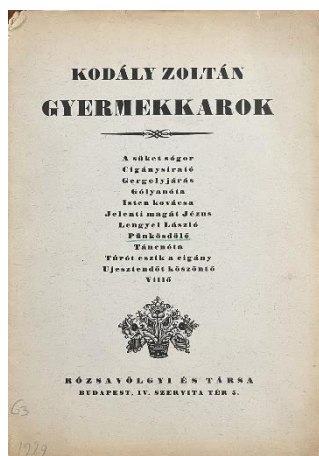
89. Kalliwoda, Johann Wenzel: Cinquième Sinfonie pour le Piano-forte à quatre mains arrangée par Gustav Martin Schmidt. Oeuvre 106 – Leipzig, [c1840], Peters. PN 2770. 55, [1] p., oblong shape format, 250 mm - Later half cloth, spine slightly damaged, slightly loose.

€ 60,-



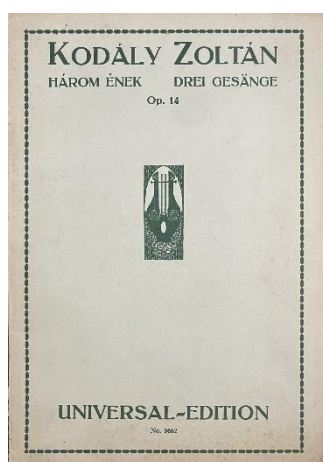
90. Keller, Chales: Variations pour la Flûte composées par Charles Keller et arrangées avec accompagnement de Piano-Forte – Wien, [1819], Pietro Mechetti. PN 582. 7, [1] p., oblong shape format, 238 mm – Slightly soiled.

€ 50,-



91. Kodály, Zoltán: Pünkösödölő. Népi töredékek alapján. Gyermekkarra átírta Kodály Zoltán – Budapest, 1929, Rózsavölgyi. VN 9735. 15, [1] p. 275 mm – First edition. Original publisher's printed wrappers, slightly worn. Fair condition.

€ 45,-



92. Kodály, Zoltán: Három ének. / Drei Gesänge. Op. 14 – Wien, cop.1929, Universal. VN U. E. 9662. 20 p., 270 mm – First edition. Original publisher's printed wrappers. Nice condition.

€ 45,-



93. Leschetizky, Theodor: Gruss an die Nacht. Nocturno für das Pianoforte. 1tes Werk. Der Frau Julie Rettich K. K. Hof-Schauspielerin achtungsvoll gewidmet – Wien, [1849], Pietro Mechetti. PN P. M. No. 4404. 14 p., 325 mm – Without wrappers. **€ 30,-**

€ 30,-



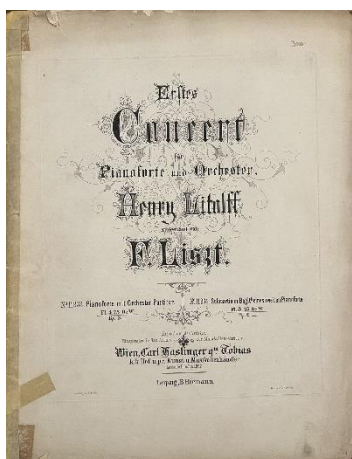
94. Leidesdorf, Maximilian Joseph: Le Souvenir. Fantaisie pour le Piano-Forte composée et dédiée à Madam la Comtesse Julie de Seckendorf née Baronne de Laing. Oeuv. 114 – Vienne, [c1820], Jean Cappi. PN 2369.2370. 17, [1] p., oblong shape format, 235 mm – Owner's signature. Spine taped. Waterstained.

€ 60,-



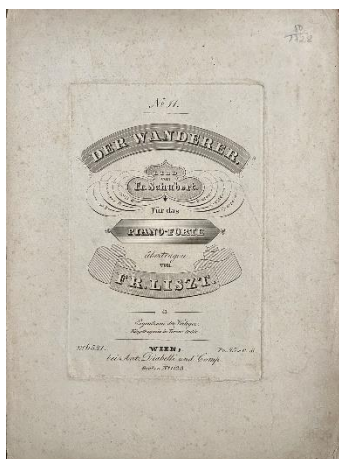
95. dto. – Spine not taped, no waterstains.

€ 60,-



96. Liszt, Franz: Erstes Concert für Pianoforte und Orchester, Henry Litolff zugeeignet von F. Liszt. Solopartie m. Begltg. eines zweiten Pianoforte – Wien, [1857], Carl Haslinger. PN C. H. 11,934. 17, [1] p., 340 mm – First edition. Without wrappers. Spine taped.

€ 120,-



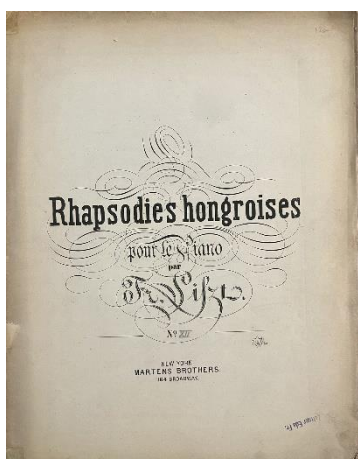
97. Liszt, Franz; Schubert, Franz: Der Wanderer. Lied von Fr. Schubert. Für das Piano-Forte übertragen von Fr. Liszt – Wien, [c1838], Diabelli. PN D. et C. No. 6541. 11, [1] p., 310 mm – Without wrappers.

€ 60,-



98. Liszt, Franz; Schubert, Franz: Ständchen. Lied aus Fr. Schubert's Schwanengesang für das Piano-Forte übertragen von F. Liszt. No. 7 – Wien, [not before 1840], Tobias Haslinger. PN T. H. 7757. 15, [1] p., 265 mm – Without wrappers. Title page stamped, spine damaged. Fair condition.

€ 35,-



99. Liszt, Franz: Rhapsodies hongroises pour le Piano. No. XII – New York, [c1880], Martens Brothers. PN 44. 17, [1] p., 355 mm – Without wrappers. Edges slightly worn. Fair copy.

€ 40,-



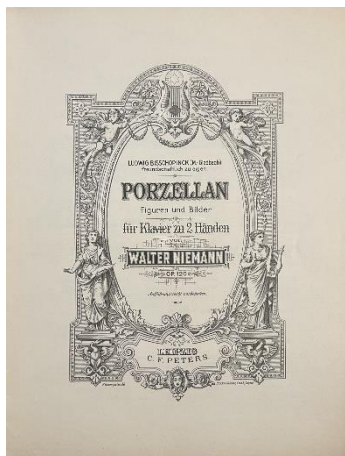
100. Liszt, Franz: Heroischer Marsch im Ungarischen Styl. Neu herausgegeben von Ferruccio Busoni – Berlin, cop.1905, Schlesinger. VN S. 2977 A. 14 p., 340 mm – Original publisher's printed wrappers, taped but torn. Fair condition.

€ 40,-



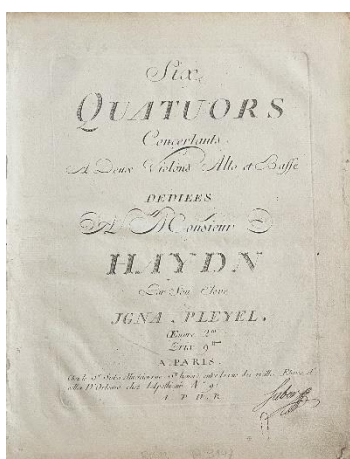
101. Maux, Richard: Italische Reise. (Hermann Hesse.)
181. Werk. Erster [und] Zweiter Teil. Nr- 1-10 [und] 11-16.
Hohe oder Mittelhohe Singstimme und Klavier (oder
Orchester) – Wien, cop.1941, Adolf Robitschek. VN R. M.
181. 31, [1] p., 43, [1] p., 338 mm – Two volumes. Title
pages stamped.

€ 50,-



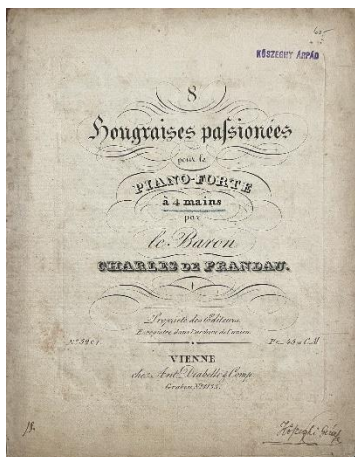
102. Niemann, Walter: Porzellan. Figuren und Bilder für
Klavier zu 2 Händen. Op. 120 – Leipzig, cop.1931, Peters. VN
10832. 31, [1] p., 305 mm – Original publisher's printed
wrappers.

€ 30,-



103. Pleyel, Ignaz: Six Quatuors Concertants. A Deus
Violons, Alto et Basse. Dediées A Monsieur Haydn Par Son
Eleve Igna. Pleyel. Oeuvre 2m – Paris, [c1788], A. P. D. R. PN-
, 27, [1] p., 23, [1] p., 21, [1] p., 21, [1] p., 350 mm –
Autograph signature of Sieber on Violino Primo's title page.

€ 180,-



104. Prandau, Charles de: 8 Hongraises passionnées pour le Piano-Forte à 4 mains – Vienne, [c1830], Diabelli. PN D. et C. No. 5204. 11, [1] p., 330 mm – Title page stamped, soiled and with owner's signature. Fair copy.

€ 50,-



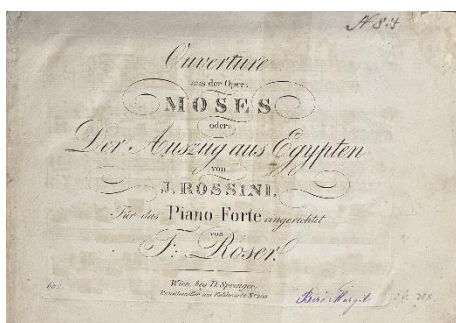
105. Reiterer, Karl: Traumbilder. Walzer für das Pianoforte componirt und dem Hochwohlgebornen Fräulein Florentine Edle v. Motesiczky. Op. 1 – [Wien, c1820], published by the author. PN -, 10 p., oblong shape format, 265 mm – Slightly stained and worn. Some notes with pencil on the last blank page. Fair condition.

€ 40,-



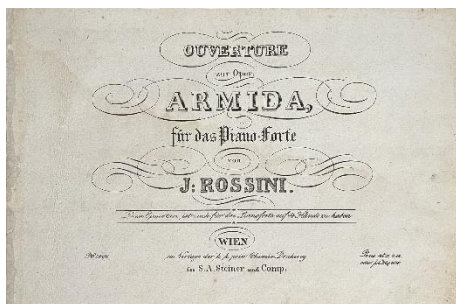
106. Rossini, Gioachino; Roser, Franz de Paula: Ouverture aus der Oper: Der Prüfstein (La Pietra di Paragone) von J. Rossini. Für das Piano-Forte zu 4 Hände eingerichtet von Fr. Roser – Wien, [c1820], Diabelli. PN D. et C. No. 770. 25, [1] p., oblong shape format, 260 mm – Slightly soiled. Fair condition.

€ 50,-



107. Rossini, Gioachino; Roser, Franz de Paula: Ouverture aus der Oper: Moses oder: Der Auszug aus Egypten von J. Rossini. Für das Piano-Forte eingerichtet von Fr. Roser – Wien, [c1820], Sprenger. PN 682. 11, [1] p., oblong shape format, 235 mm – Title page with owner's signature. Slightly stained. Fair condition.

€ 40,-



108. Rossini, Gioachino: Ouverture zur Oper: Armida, für das Piano-Forte – Wien, [c1820], Steiner. PN 3099. 7, [1] p., oblong shape format, 225 mm – Cut.

€ 30,-



109. Rossini, Gioachino: Die diebische Elster. La gazza ladra. Oper in zwei Aufzügen. Clavier-Auszug – Braunschweig, [c1840], G. Meyer. PN 293. 259, [3] p., oblong shape format, 170 mm – Later half cloth, loose. Slightly cut.

€ 50,-



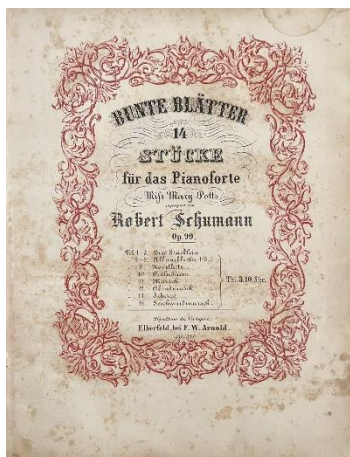
110. Schubert, Franz: Drei Sonatinen für Piano-Forte und Violine. Op. 137. No. 3 – Wien, [c1850], Diabelli. PN D. et C. No. 5850. 7, [1] p., 15, [1] p., 327 mm – Without wrappers. Slightly stained. Fine condition.

€ 60,-



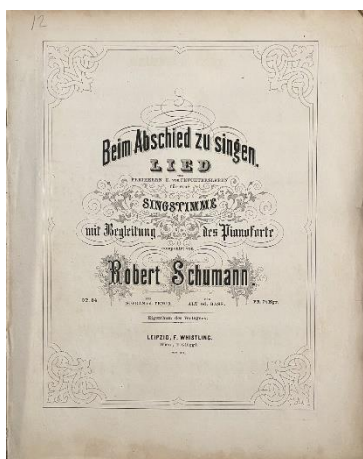
111. Schubert, Franz: Le Roi des Aulnes [Erlkönig]. Paroles françaises de Mr. Belanger – Paris, [c1860], Richault. PN R. 4974. 5, [1] p., 330 mm – Without wrappers. Title page stamped.

€ 30,-



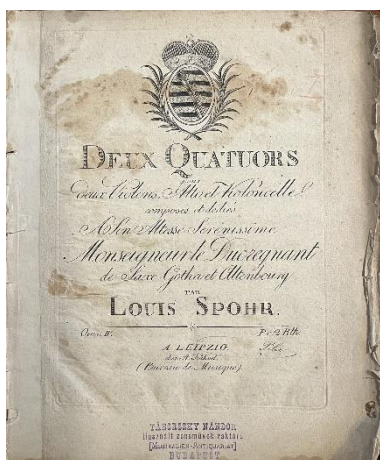
112. Schumann, Robert: Bunte Blätter. 14 Stücke für das Pianoforte. Miss Mary Potts zugewidmet von Robert Schumann, Op. 99. No. 1.-14. – Elberfeld, [c1850], W. Arnold. PN 331-338. 8 p., 12 p., 7, [1] p., 7, [1] p., 9, [1] p., 9, [1] p., 11, [1] p., 9, [1] p., 300 mm – *McCorkle p. 432. First edition.* Contemporary half leather binding, spine worn, soiled. Stained throughout, page 7-8 of the last piece torn.

€ 120,-



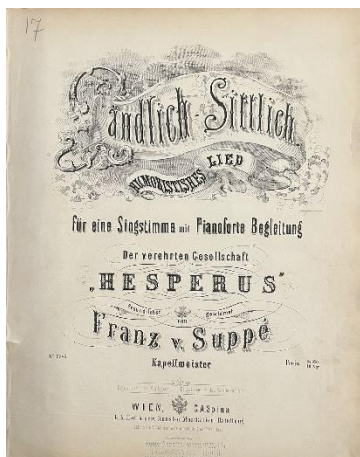
113. Schumann, Robert: Beim Abschied zu singen. Lied vom Freiherrn E. von Feuchtersleben für eine Singstimme mit Begleitung des Pianoforte. Op. 84. Für Sopran od. Tenor – Leipzig, [c1875], F. Whistling. VN 950. 5, [1] p., 322 mm – Later print of the voice-piano version. Fine.

€ 35,-



114. Spohr, Louis: Deux Quatuors pour deux Violons, Alto et Violoncelle composés et dédiés À Son Altesse Sérénissime Monseigneur le Duc regnant de Saxe-Gotha et Altenbourg. Oeuv. IV - Leipzig, [1806], Kühnel. PN 455. 14 p., 9 p., 9 p., 9 p., 330 mm – First edition. Spine taped. Stamped. Stained. Used.

€ 180,-



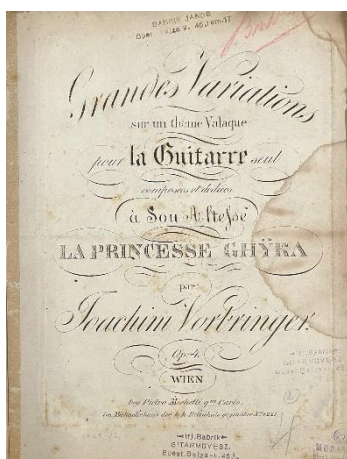
115. Suppé, Franz von: Ländlich-Sittlich. Humoristisches Lied für eine Singstimme mit Pianoforte Begleitung. Der verehrten Gesellschaft „Hesperus” – Wien, [c1871], Spina. PN F. G. 1247. 7, [1] p., 323 mm – Without wrappers. Title page stamped. € 30,-



116. Unknown: Auswahl der beliebtesten Oesterreicher National Laendler für das Piano Forte – Wien, [c1814], Artaria. PN 2279. 7, [1] p., oblong shape format, 238 mm – Title page stamped and with owner's signature. Slightly soiled. Fine condition. € 40,-



117. Vitkovsky, Jean de: Rondeau pour le Pianoforte composé et dédié a son Excellence Mademoiselle la Comtesse d'Orloff. Oeuvre 4 – Vienne, [c1818], S. A. Steiner. PN S: u: C: 3115. 11, [1] p., oblong shape format, 235 mm – Title page with owner's signature. Spine taped. € 60,-



118. Vorbringer, Joachim: Grandes Variations sur un theme Valaque pour la Guitare seul composées et dédiées à Son Altesse la Princesse GhÏka. Op. 4 – Wien, [c1830], Pietro Mechetti. PN 836. 5, [1] p., 310 mm – Disbound. Stained. Title page stamped. Notes (fingerings) with blue ink. Used. € 40,-



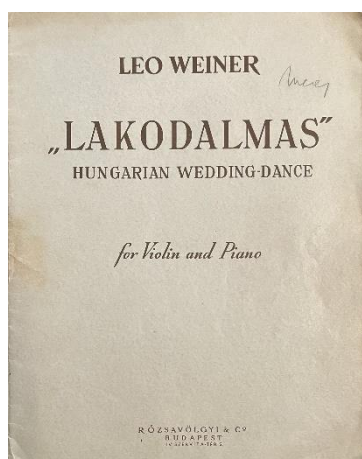
119. Weber, Charles M. de: Ouverture de Preciosa pour le Piano-Forte – Vienne, [c1824], Leidesdorf. PN S. et L. 358. 9, [1] p., oblong shape format, 265 mm – Title page stamped. Title- and last page torn off. Fair condition.

€ 60,-



120. Weigl, Joseph: Elegante und wohlfeilste Opern-Bibliothek. Zehnter Band: Die Schweizerfamilie. Oper in 3 Akten. Vollständiger Klavierauszug mit deutschem Text – Leipzig, [c1856], Reclam. PN-, 75, [1] p., oblong shape format, 205 mm – Later half leather, slightly worn.

€ 60,-



121. Weiner, Leo: „Lakodalmas”. Hungarian Wedding-dance for Violin and Piano – Budapest, cop.1937, Rózsavölgyi. VN R. & Co. 6167. 7, [1] p., 3, [1] p., 340 mm – First edition. Original publisher's printed wrappers. Owner's signature.

€ 30,-