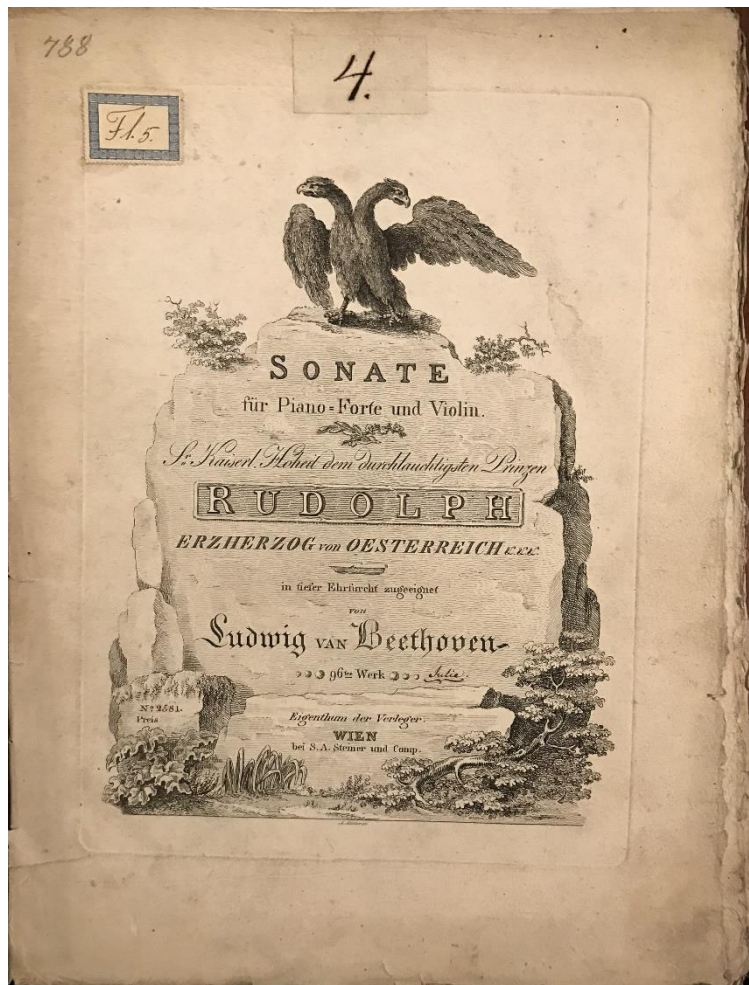


Recent Acquisitions

June 2026



No 14

Adam Bosze

Budapest, 2026

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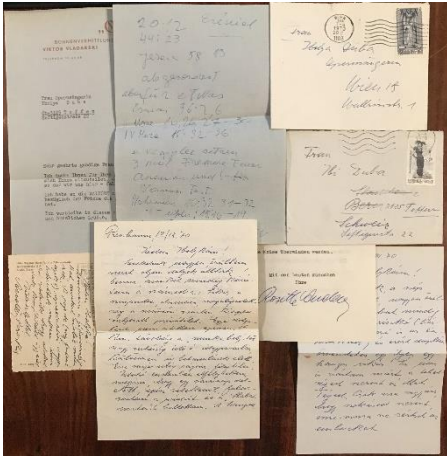
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All items are guaranteed as described. All items are returnable within 7 days if returned in the same condition as sent. All items remain the property of Bősze Ádám Zenei Antikvárium until fully paid for. Items may be reserved by telephone, or email. All items subject to prior sale. Payment should accompany order if you are unknown to us. Customers known to us will be invoiced with payment due in 14 days. Payment schedule may be adjusted for larger purchases. Institutions will be billed to meet their requirements. Colleagues receive 10% discount. We accept bank transfer and PayPal. Orders from this catalog will be shipped at cost.

Autographs



1. Anday, Piroska (Rosette): Collection of autograph letters and postcards (5 documents) – Various places, 1970-1971. Various formats. – Normal condition.

€ 40,-

Piroska Anday (1899–1977) known as Rosette Anday, was a leading Hungarian mezzo-soprano



2. Bartók Béla: Unknown and unpublished autograph music manuscript *Adagio molto con molto espressione, amoroso* without signature – No place, 1907. okt. 1. One page (9-staves) in pencil (the manuscript contains numerous corrections, revisions, and erasures). 224x135 mm – **Unpublished.** The manuscript is **not recorded** in

the 2024 publication „Geyer Stefi hegedűművész életútja - Levelezése Bartók Bélával” (Stefi Geyer: Her Life and Correspondence with Béla Bartók). The composition is in fact an occasional piece written by Béla Bartók in response to a postcard sent by Stefi Geyer on 29 September 1907, on which she enclosed a melody and asked: „How would you harmonize this?” Bartók's musical reply therefore begins with the inscription „Így ni!” („Like this!”). The work contains four appearances of the so-called Stefi Geyer motif, each of which was specifically marked by the composer in the manuscript. As László Vikárius, Director of the Bartók Archives in Budapest, stated in his expert opinion: „The manuscript may be regarded as unique; while it does not constitute a new and previously unknown composition, it contains musical material hitherto unknown. Its performance and publication would therefore be fully justified.”

€ 12 000,-

NB: The document was designated a protected cultural object by the Department of Cultural Heritage of the Hungarian Ministry of Construction and Transport in October 2024. Consequently, it may be taken outside Hungary only temporarily and subject to a special export permit.



3. Bartók Béla: Original photo with Béla Bartók's **autograph note** on the back: „Basel, 1937. jan. Conrad Beck, svájci zeneszerző” [Basel, January, 1937. Conrad Beck Swiss composer] – Basel, 1937. In pencil. 115x65 mm – Rare. *Bónis / Béla Bartók: Pictures of a Life* No. 637. Good condition.

€ 780,-



4. Bartók Béla: Vintage photographic print after a 1924 portrait photograph of Béla Bartók, inscribed and signed by the composer in Budapest on 10 October 1930 – Original photo: Budapest, 1924 by Erzsébet Magyar. 297x240 mm – Slightly soiled. The original photograph is reproduced in Ferenc Bónis's *Béla Bartók: Pictures of a Life* (no. 352).

€ 1 400,-



5. Basilides, Mária: Postcard with a photo of Mária Basilides, signed and inscribed to Pál Balogh on the front and with pencil on the back – Budapest, 31/05/1938, Vajda M. Pál. 138x88 mm - Fine condition.

€ 50,-

Basilides, Maria (1886-1946), Hungarian contralto. She studied at the Budapest Academy of Music under József Sík. In 1911, at the opening of the Budapest City Theatre, she made her début in Jean Nougès's *Quo vadis?*, and until 1915 played there in such roles as Azucena, Mignon, Carmen and Ulrica. She then joined the Royal Hungarian Opera, appearing there until her death. Her repertory was wide: specially admired in Verdi and Wagner, she also sang Gluck's *Orpheus* and *Clytemnestra* and *Sylvia* in Monteverdi's *Orfeo*; she created the Housewife in Kodály's *The Spinning Room*. She made frequent guest appearances abroad. An innate musicality, a voice of velvety beauty (at its peak), and avoidance of vocal artifice endeared her to Budapest audiences. In addition she was one of Hungary's most eminent concert singers and an enthusiastic supporter of Bartók and Kodály, whose folksong arrangements she recorded (with Bartók at the piano). The second and eighth books of Kodály's *Magyar népzene* were dedicated to her. (Péter P. Várnai in Grove Online)

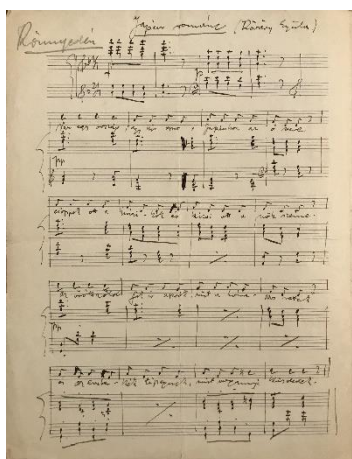
Successor of Liszt in Weimar



6. Lassen, Eduard: Original photo inscribed and signed by the composer – Phptp: Wiesbaden, 12/04/1874, Carl Borntraeger. 90x60 mm – Inscribed on the back: „Herrn von Holstein zur freundlichen Erinnerung an Weimar. E. Lassen”

€ 160,-

Lassen, Eduard (1830-1904), Danish composer, active in Germany. He studied at the Brussels Conservatory, receiving prizes for piano (1844) and composition (1847), and winning the Belgian Prix de Rome (1851), which enabled him to tour Germany and Rome and meet Spohr and Liszt. Returning to Brussels in 1855, he was unable to secure a performance of his five-act opera *Le roi Edgard*, but this was successfully produced under Liszt in Weimar in 1857. He was offered the position of music director at Weimar and in 1858 succeeded Liszt as court music director, a post he held until his retirement in 1895.

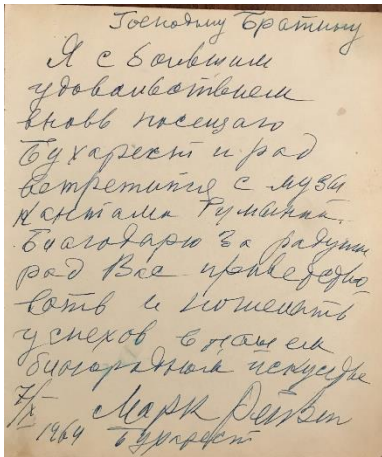


7. Nádor Mihály: Autograph music manuscript of the *Japán románc* [Japanese Romance] for voice and piano signed by the composer – Budapest, February 1940. 3 pages. Brown ink. 330 mm – Slightly soiled, folded.

€ 140,-

Nádor Mihály (1882-1944), Hungarian composer, conductor. For many years he served as conductor of Endre Nagy's famous cabaret. During the First World War, he was wounded in the arm and taken into Russian captivity in 1917, but escaped in May 1918. In November 1919 he joined the Király Theatre in Budapest, where he remained until terminating his contract in May 1924. By 1927 he was serving as conductor of the Új Színház (New Theatre). Nádor composed numerous songs and couplets for the Modern Színpad (Modern Stage) and was also involved in the production of several films. His wife was the popular singer Terka Andai. His last known residence was 90 Szondy Street in Budapest's sixth district. Following the German occupation of Hungary and the anti-Jewish measures introduced in 1944, he was forced to move into a designated "yellow-star house." From there he, together with his son and son-in-law, was deported to Auschwitz. According to his death certificate, he died in July 1944.

„[Nádor] was a refined and original talent. Extraordinary sensitivity, boundless imagination, and an artistic taste incapable of compromise were his defining qualities. Surveying his songs, one cannot help but be astonished by the remarkable ingenuity with which he was able to set every kind of text to music. And to set it well—the very best way. Popular and melodic, yet strictly free of vulgarity, his songs are fashioned in forms at once elegant and simple.” (Csáth Géza)



8. Reyzen [Reizen], Mark Osipovich: Autograph letter „To my dear brother” – Bucharest, 07/10/1964. One page, blue pen. 160x140 mm – Nice condition. „*I recall with great pleasure the wonderful year of my acquaintance with the muse Natalia Rumyantseva. I thank you for your warm hospitality and wish you continued happiness and great success in your noble work.*”

€ 80,-

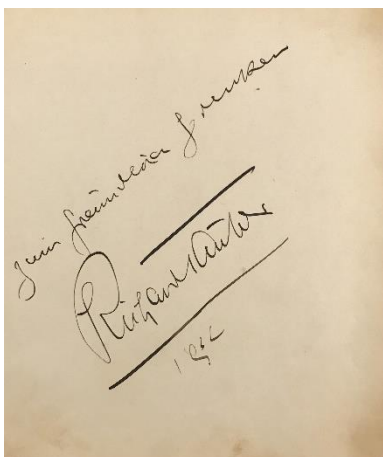
Reyzen, Mark (1895-1992), Ukrainian opera singer (bass). He studied at the Khar'kiv Conservatory and made his début with the Khar'kiv Opera as Pimen in Boris Godunov in 1921. In the following seasons he appeared in a wide variety of roles, including Méphistophélès in Faust, Saint-Bris in Les Huguenots, Ruslan and Farlaf in Ruslan and Lyudmila and Dosifey in Khovanshchina. From 1925 to 1930 he was a member of the Leningrad Opera, where in 1928 he sang his first Boris. He then became principal bass at the Bol'shoy, Moscow, remaining there for the rest of his long career. He also sang in Germany, Hungary and France, with appearances at the Paris Opéra and at Monte Carlo in Mefistofele and Il barbiere di Siviglia. One of the greatest of Russian singers, he had a voice of exceptional beauty, scrupulously used and so well preserved that he could sing at the Bol'shoy to celebrate his 90th birthday. He was also an imposing figure and an accomplished actor. His recordings, dating from 1929 to 1980, include complete performances of Boris Godunov, Khovanshchina and Mozart and Salieri, together with an impressively wide repertory of songs, mainly Russian.



9. Róth Irén: Original photograph signed by the pianist – Budapest, 5/06/1918. 170x95 mm – Slightly faded. Identified on the verso in another hand as “Irén Róth, pianist”.

€ 50,-

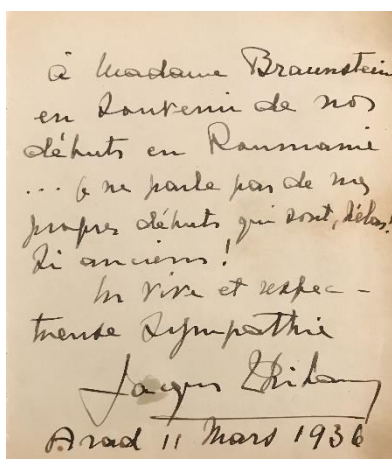
Irén Róth was a Hungarian pianist and later a professor at the National Conservatory of Music (Nemzeti Zenede) in Budapest. She studied piano at the Conservatory under István Thomka, and subsequently at the Liszt Academy of Music under Árpád Szendy. In 1915 she was appointed assistant instructor at the National Conservatory. Between 1922 and 1924 her name appears in connection with several concerts at the Liszt Academy, where she was a pupil in the master class of István Thomán, one of Franz Liszt's most distinguished students. Contemporary reviews attest to her continued artistic development and growing reputation as a pianist. One review of a recital given by Irén Róth recalled her performance in the following terms: „Concert. Yesterday, before a large and distinguished audience in the auditorium of the „Angolkissasszonyok” Institute, the pianist Irén Róth, a gifted student of Professor Thomka, gave a recital that demonstrated both her artistic talent and her remarkable technical proficiency.” (Magyar Hirlap, 1914. május 18. p. 16.)



Jein familieca Jansen
Richard Tauber
1932

10. Tauber, Richard: Autograph album leaf signed by Richard Tauber – No place, 1932. 160x135 mm – Slightly soiled.

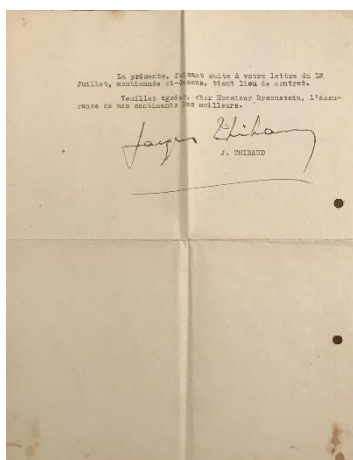
€ 60,-



à Madame Braunstein
en souvenir de nos
début en Roumanie
... à ne parle pas de mes
propres débuts qui sont, hélas,
si anciens!
En vire et respec-
tueuse sympathie
Jacques Thibaud
Arad 11 Mars 1936

11. Thibaud, Jacques: Autograph letter signed by the violinist – Arad, 11/03/1936. To Madame Braunstein. 1 page. 160x140 mm – Slightly soiled.

€ 120,-



En présente, j'envoie suite à votre lettre du 22
juillet, ma démission de votre poste de concertiste.
Veuillez agréer, cher Monsieur Braunstein, l'assu-
rance de mes sentiments les plus distingués.

Jacques Thibaud
J. THIBAUD

12. Thibaud, Jacques: Typed letter signed by the violinist – Paris, 22/07/1946. To J. L. Braunstein in Bucarest. 2 pages. A/4. – Folded. Two filing holes punched in the left margin.

€ 80,-

Printed Music



13. Collection of Baka-Baitz Irma's compositions (printed music)

a. **Baka-Baitz, Irma:** Erdő ölen. Boston dalkeringő. Szövegét írta [text by]: Szilágyi László. Énekhangra zongora kísérettel [for voice and piano]. Op. 77 - Budapest, [c1900], published by the author. VN 8196. 9, [1] p., 340 mm - Without wrappers. Edges slightly worn. Fair condition.

b. **Baka-Baitz, Irma:** Virágnylás. Polka Mazur. Szövegét írta [text by]: Reim Lajos. Énekhangra zongora kísérettel [for voice and piano]. Op. 52 - [Budapest, c1908], published by the author. VN B. B. I. 52. 5, [1] p., 323 mm - Cut. Without wrappers. Folded. Fair condition.

c. **Baka-Baitz, Irma:** Leány-álom. Polka Mazurka. Op. 38. Szövegét írta [text by]: Reim Lajos. Énekhangra zongora kísérettel [for voice and piano] - [Budapest, c1904], published by the author. VN B. B. I. 38. 5, [1] p., 310 mm - Cut. Without wrappers. Title page with owner's signature and date in black ink. Fine condition.

d. **Baka-Baitz, Irma:** Bohéme induló. Szövegét írta [text by] Reim Lajos. 32ik mű. [For piano with text] - Budapest, [c1901], Rózsavölgyi. VN R. & Co. 2883. 3, [1] p.; 2 p., 344 mm - Without wrappers. Title page with notes in pencil, edges slightly worn. Fair condition.

e. **Baka-Baitz, Irma:** Bakfis-Induló. Szövegét írta [text by] Reim Lajos. Op.27. [For piano with text] - Budapest, Leipzig, [c1900], Rózsavölgyi. VN R. & Co. 2819. 3, [1] p., 2 p., 343 mm - Without wrappers. Title page stamped, minor tears, slightly browned. Slightly worn condition.

f. **Baka-Baitz, Irma:** Búcsú az intézettől. Polka Mazurka. Op.57. Szövegét írta [text by] Reim Lajos. [For voice and piano] - Budapest, [c.1911], published by the author. VN B. B. I. 57. 5, [1] p., 318 mm - Cut. Spine slightly worn. Fair condition.

g. **Baka-Baitz, Irma; Stoll Károly:** A legszebb magyar nóták Ötödik folyam. 6. füz. Baka-Baitz, Irma: Lement a nap... Op.23; Stoll Károly: Jaj be sötét gyászos lombja van a diófának... Op.25. [For voice and piano] - Budapest, [c1899], Bárd Ferencz és Testvére. VN B. F. T.442, 3, [1] p., 325 mm - Cut. Slightly loose. Fair condition.

Together: € 180,-

Baka-Baitz Irma (1867-1925), Hungarian composer of popular songs. A considerable number of her compositions were issued through self-publication, though their distribution was handled by Hungary's

leading music publishing houses. The following tribute was published in Ország-Világ two years before her death: „Zeneszerzőink sorában tán Baka-Baitz Irma az egyetlen nő, aki állandóan gazdagítja zeneirodalmunkat szebbnél-szebb alkotásaival. E heti számunkban hozzuk a jeles zeneszerzőnő arcképét és ajánljuk tisztelt olvasóinknak pompás kompozícióit, amelyek eljátszásával önmaguknak és hozzátartozóiknak nagy örömet szereznek.” (Ország-Világ, 1923. szeptember 2. p. 368.) („Among our nation's composers, Irma Baka-Baitz is perhaps the sole woman who constantly enriches our musical literature with one beautiful work after another. In the present issue we publish the portrait of this distinguished woman composer and commend her excellent compositions to our esteemed readers; in performing them they will afford themselves and their loved ones much genuine pleasure.”)



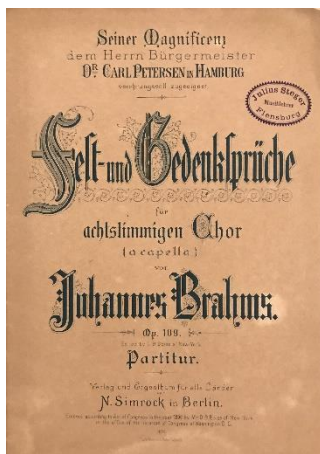
14. Beethoven, Ludwig van: Sonate für Piano-Forte und Violin. Op. 96 – Wien, [c1816], Steiner. PN S. et C. 2581. 11, [1]; 21, [1] p. 340 mm – *Beethoven Werkverzeichnis Vol. 1, p. 619-620.* [Wiener Ausgabe], *Beethoven-Haus Bonn: Inv.-Nr. 57.081.* **First edition printed in July 1816, months before the first London edition.** Old labels on the title page (soiled). Spine slightly torn but overall a good copy.

€ 1 800,-



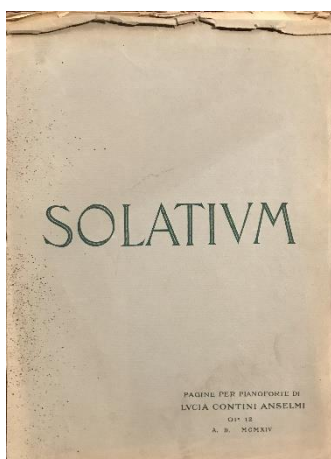
15. Brahms, Johannes: Sonate für zwei Pianoforte. Op. 34, bis. Nach dem Quintett, Op. 34. Ihrer Königlichen hoheit der Frau Prinzessin Anna von Hessen zugeeignet – Leipzig, [after 1884], J. Rieter-Biedermann. VN 678. 64 p., 64 p., 330 mm – **Later edition.** *McCorkle p. 126.* Later half cloth binding (front of the original wrappers glued on the cover paperboard). Title page stamped. Notes with pencil. Fine condition.

€ 35,-



16. Brahms, Johannes: Fest- und Gedenksprüche für achtstimmigen Chor (a capella). Op. 109. Partitur [Score] – Berlin, 1890, Simrock. VN 9294. 50, [2] p. 270 mm – *Hofmann p. 230-231., McCorkle p. 439. First edition. A rare copy of the earliest edition.* It still bears the printed dedication to Petersen, the Mayor of Hamburg. The work was composed to mark Brahms's appointment as an honorary citizen of the city of Hamburg. Title page slightly browned and stamped. Contemporary half cloth binding (spine slightly damaged). A persistent crease to the upper right corner throughout.

€ 280,-



17. Contini Anselmi, Lucia: Solatium. Pagine per Pianoforte. Op. 12 – Milan, 1914, published by the author. [4], 16 p. 340 mm – Publisher's printed wrappers (soiled). The upper margin (approx. 1 cm) is creased throughout and shows several small tears.

€ 50,-

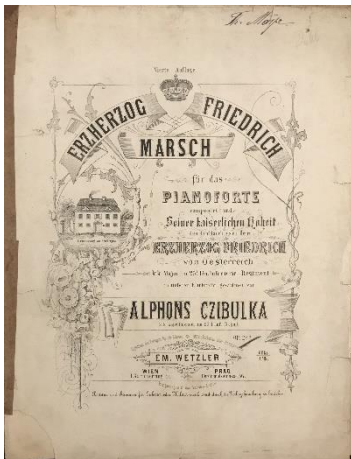
Printed inscription on page III: „*Sidney Vantyn, pianista e docente emerito al conservatorio di liegi scampato dagli orrori della teutonica invasione dalle gioie dell'arte e dalle testimonianze d'amicizia tragga conforto.*” (To Sidney Vantyn, pianist and emeritus professor of the Conservatory of Liège: having escaped the horrors of the German invasion, may he draw consolation from the joys of art and from these expressions of friendship.)

Contini Anselmi, Lucia (1876-after 1914). Italian pianist and composer. She studied at the Rome Conservatory with Giovanni Sgambati (piano) and Alessandro Parisotti (composition). As a concert pianist she performed in Italy and abroad. Her compositions include Preludio, Gavotta and Minuetto for string orchestra; a Piano Sonata in C minor; Sibylla Cumaea for piano (also arranged for two pianos and for orchestra); works for violin and piano and for cello and piano; and other piano works (some also arranged for orchestra). For her piano work Ludentia she was awarded a gold medal at the International Composers' Competition in Perugia in 1913. (Francesca Perruccio Sica in GroveOnline)



18. Cornelius, Peter: Weihnachtslieder. Ein Cylus für eine Singstimme mit Pianofortebegleitung. Text und Musik von Peter Cornelius. (Mit von Constance Bache besorgter englischer Textunterlage.) Op. 8. B. Ausgabe für Sopranstimme – Leipzig, 1877, E. W. Fritsch. VN E. W. F. 164. L. 19, [1] p., 340 mm – Without wrappers. Title page stamped. Fine condition.

€ 50,-



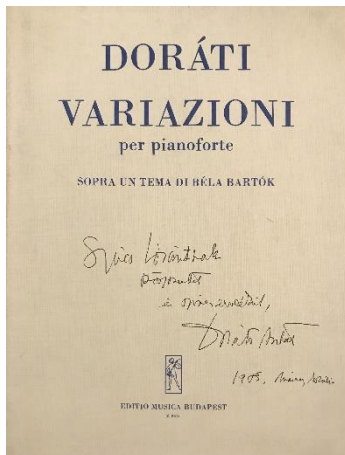
19. Czibulka, Anton: Erzherzog Friedrich Marsch für das Pianoforte componirt und seiner kaiserlichen Hoheit dem durchlauchtigsten Herrn Erzherzog Friedrich von Oesterreich [...] gewidmet. Op. 286 – Wien-Prag, [c1900, title 1878], Wetzler. VN 515. 6 p. 340 mm – Original title page (soiled and torn), later inner pages. Used copy overall.

€ 25,-



20. Dohnányi, Ernst von: Vier Rhapsodien für Pianoforte. Op. 11, No. 1-4 [Complet] – Wien, [c1910], Doblinger. VN D. 3120. 51, [1] p. 330 mm – Later print of the first edition. The publisher's advertisement printed on the paper wrapper, listing Ernő Dohnányi's works already available, suggests that the publication entered circulation after 1910. Disbound. Publisher's printed wrappers soiled.

€ 60,-



21. Doráti Antal: Variazioni per pianoforte sopra un tema di Béla Bartók – Budapest, 1978, EMB. VN Z. 8315. 24 p. 310 mm – **Inscribed by the composer:** „Szűcs Lórántnak [sic] köszönettel és szíves emlékül. Doráti Antal. 1985 [...]” (For Loránt Szűcs with gratitude and as a fond remembrance.) Publisher’s printed wrappers. **€ 120,-**

Doráti Antal, (1906-1988), conductor and composer of Hungarian birth, naturalized American. The son of professional musicians (his father was a violinist in the Budapest PO), he entered the National Hungarian Royal Academy of Music at the age of 14. He studied there with Béla Bartók, Zoltán Kodály, and Leo Weiner, and also read philosophy at Vienna University. After graduating at 18 he became a répétiteur at the Hungarian State Opera, where he made his conducting debut the same year (1924) and remained for four years. In 1928 he became assistant to Fritz Busch at the Dresden Opera, then musical director at Münster (1929–33). He spent the next eight years as conductor with the Ballet Russe de Monte Carlo (successor to the Diaghilev company), taking musical charge of the De Basil wing after the 1938 split. He toured with the company in Europe, North America, Australia, and New Zealand; his numerous guest appearances with major orchestras included his American concert debut with the National SO of Washington, DC, in 1937. In 1941 he became musical director of the new American Ballet Theater and for four years helped significantly to establish its professional basis. He became an American citizen in 1947. From 1945 Dorati acquired a distinguished reputation as an orchestral trainer, beginning with his postwar reorganization of the Dallas SO (1945–9). He then spent 11 years as musical director of the Minneapolis SO, making it internationally known through more than 100 recordings. His European tours at this time included an association with the LSO (with which he made his British concert debut in 1946) that was influential on its later standards. He also took an active interest in the Hungarian refugee orchestra, the Philharmonia Hungarica, on its formation in 1957, later becoming its honorary president; between 1969 and 1973 he recorded with this orchestra all Haydn's symphonies, to widespread acclaim; these were followed by an equally admired series of Haydn operas with the Lausanne Chamber Orchestra. He was made a Chevalier des Arts et des Lettres by the French government, a Knight of the Swedish Order of Vasa, and in Britain was appointed KBE in 1984. A frequent guest conductor of opera in Europe and North America, Dorati made his Covent Garden debut in 1962 with Rimsky-Korsakov's *The Golden Cockerel*. His talents usually benefited most from close and continuous contact with an orchestra, and he resumed a regular appointment in 1963 as principal conductor of the BBC SO, when he rebuilt its corporate personality after it had been a year without an appointed conductor. He moved to the Royal Stockholm PO in a similar capacity in 1966, and in 1970 he also became musical director of the National SO, which he conducted at the inaugural concert at the Kennedy Center (9 September 1971). From 1975 to 1978 he was senior conductor of the RPO, with whom he recorded Haydn's *The Creation*, *The Seasons*, and *Il ritorno di Tobia*; and from 1979 to 1984 he was conductor laureate and music director of the Detroit SO. Throughout his career Dorati championed Bartók's music, conducting the premiere of his *Viola Concerto* (1949); he also gave the first performances of works including Hindemith's *Sinfonia serena* (1947), Piston's *Symphony no.4* (1951), Sessions's *Symphony no.4* (1960), Gerhard's *Concerto for Orchestra* (1965), and the seventh, eighth, and tenth symphonies of Pettersson (1968, 1972, and 1973). His conducting was marked by vigorous direct rhythm, dramatic intensity, and an acute ear for color. In addition to his fresh, subtly detailed readings of Haydn's symphonies and vocal works, his numerous distinguished recordings include excitingly taut, idiomatic performances of Stravinsky's *The Firebird*, *Petrushka*, and *The Rite of Spring*, and many works by Bartók and Kodály.

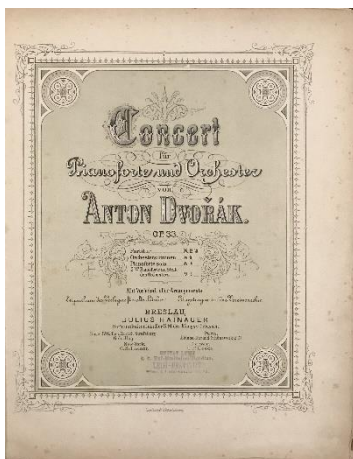
He composed more than 20 works in an idiom he described as “recognizably contemporary but not afraid of melody,” all publicly performed, and published numerous orchestral arrangements, including the Johann

Strauss music for Graduation Ball (1939), a widely successful ballet by David Lichine. His autobiography, *Notes of Seven Decades*, was published in 1979. (Noël Goodwin in Grove Online)



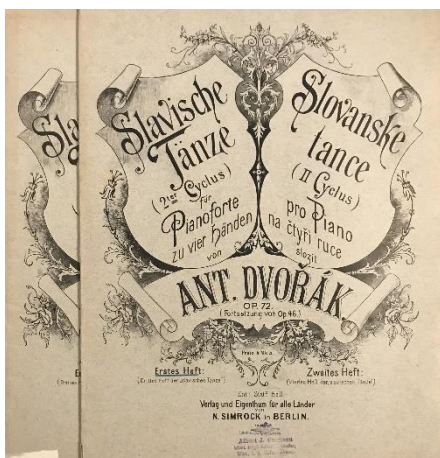
22. Doucet, Clément: *Chicken Pie*. Novelty-Foxtrot. À Emmerich Kálmán – Wien, cop. 1929, [1930], Universal. VN U. E. 9613. 6, [2] p. 310 mm – Impressive cover illustration after Paul Colin (printed signature). Title page slightly soiled. The publication date is based on the date printed on the back cover.

€ 60,-



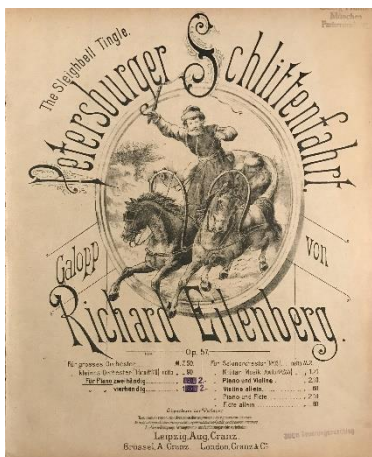
23. Dvořák, Antonín: *Concert für Pianoforte und Orchester* von Anton Dvořák. Op. 33. Pianoforte solo [and] 2tes Pianoforte an Stelle des Orchesters – Breslau, [1883], Hainauer. VN J. 2579 H. [and] J. 2581 H. 57, [1]; 35, [1] p. 330 mm – *Burghauer 64. p. 140. First edition.* Front cover of the original paper wrapper mounted on contemporary card. Contemporary half-cloth binding, lightly worn. A few pencil annotations, stamp on the front endpaper. Some overall signs of use; nevertheless, a rare score.

€ 180,-



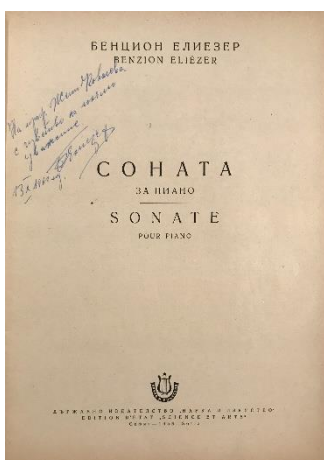
24. Dvořák, Anton: *Slavische Tänze (2tes Cyclus) für Pianoforte zu vier Händen*. Op. 72. (Fortsetzung von Op. 46.) Heft I-II. [Vols I and II, complete] – Berlin, 1886, Simrock. VN 8697, 8698. 31, [1] p., 27, [1] p., 340 mm – *Burghauer Nr. 145 p. 253-254. First edition.* Original publisher's printed wrappers, slightly worn. Title pages stamped. Fine condition.

€ 150,-



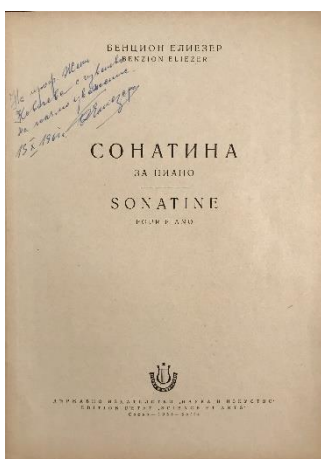
25. Eilenberg, Richard: The Sleighbell Tingle. Petersburger Schlittenfahrt. Galopp. Für Piano zweihändig – Leipzig, [c1920], Crazz. VN C. 26828. 7, [1] p. 310 mm – Publisher’s printed wrappers. Titelaufgabe. First edition was printed in 1886. Stamped (the "300% Teuerungszuschlag" stamp was applied during the inflationary period associated with the First World War, probably in the late 1910s or the immediate post-war years.)

€ 30,-



26. Eliézer, Benzion: Sonate pour Piano – Sofia, 1956, Édition d’État „Science et Arts”. VN -. 26, [2] p. 315 mm – **Inscribed by the composer:** „На проф. Жени Ковачева с любовно и голямо уважение. 13.X.1961 год.” (To Professor Zheni Kovacheva, with affection and great respect. 13 October 1961.) Publisher’s printed wrappers. Only 270 copies printed.

€ 120,-

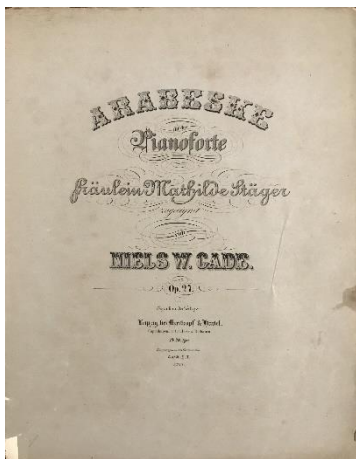


27. Eliezer, Benzion: Sonatine pour Piano – Sofia, 1958, Édition d’État „Science et Arts”. VN -. 14 p. 315 mm – **Inscribed by the composer:** „На проф. Жени Ковачева с любовно и голямо уважение. 13.X.1961 год.” (To Professor Zheni Kovacheva, with affection and great respect. 13 October 1961.) Publisher’s printed wrappers. Only 240 copies printed.

€ 120,-

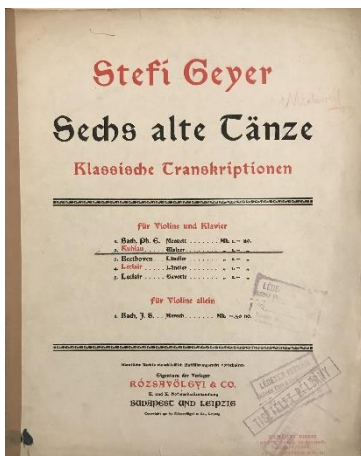
Eliezer, Bentzion (Nissim), (1920-1993), Bulgarian composer and teacher. He received degrees in music education from the Sofia State Academy of Music in 1952 and in conducting and composition in 1953; his principal teachers were Haddziev (harmony) and Pancho Vladigerov (composition). In 1953 Eliezer became Haddziev's assistant at the academy. He was promoted to assistant professor (1964) and full professor of harmony (1970), and was twice deputy rector between 1972 and 1986. He conducted the orchestra of the Theatre for Satire in Sofia from 1956 to 1958. Eliezer's musical style was formed from both classical and popular genres. His early musical experience began as a self-taught saxophonist and clarinetist in Ovcharov's Big Band, whose repertory included the music of Goodman and Ellington. In the early 1960s when jazz was considered a decadent western

bourgeois art, Eliezer was a strong advocate of the greatness of its tradition. Later in his career as a professional composer, he was the first in Bulgaria to fuse pop elements with the peasant folk tradition: his Fantazia (1962) for piano and jazz orchestra, the model for which was Gershwin's Rhapsody in Blue, quotes the Bulgarian folk dance Bouchimish throughout. His list of compositions is wide-ranging and includes many popular songs, children's songs, over 250 arrangements of folksongs in the tradition of Philip Kutev and stage works. Eliezer received many national awards for his compositions including the highest honour, People's Artist. He was an outstanding teacher at the State Academy of Music and the author of a standard Bulgarian textbook on harmony. (Anna Levy and Gregory Myers in Grove Online.)



28. Gade, Niels Wilhelm: Arabeske für das Pianoforte. Fräulein Mathilde Stäger zugeeignet von Niels W. Gade. Op. 27 – Leipzig, [c1854], Breitkopf & Härtel PN 8942. 15, [1] p., 340 mm – Original publisher's printed wrappers, slightly damaged. Title page stamped. Edges slightly worn.

€ 50,-



29. Geyer, Stefi: Sechs alte Tänze. Klassische Transkriptionen für Violine und Klavier. No. 2. Kuhlau: Walzer – Budapest-Leipzig, 1911, Rózsavölgyi. VN R. et Co. 3455. 3, [1]; [2] p. 340 mm – Title page stamped, spine taped. Slightly soiled.

€ 35,-



30. Geyer, Stefi: Sechs alte Tänze. Klassische Transkriptionen für Violine und Klavier. No. 4. Leclair: Ländler – Budapest-Leipzig, 1911, Rózsavölgyi. VN R. et Co. 3457. 5, [1]; [2] p. 340 mm – Slightly soiled.

€ 35,-

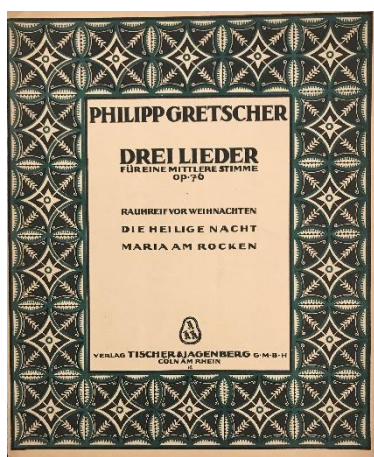


31. Geyer, Stefi: Sechs alte Tänze. Klassische Transkriptionen für Violine und Klavier. No. 5. Leclair: Gavotte – Budapest-Leipzig, 1911, Rózsavölgyi. VN R. et Co. 3459. 3, [1]; [2] p. 340 mm – Slightly soiled.

€ 35,-

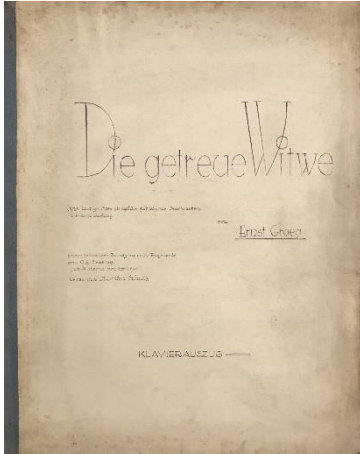
Geyer, Stefi (1888-1956), Swiss violinist of Hungarian origin. A pupil of Jenő Huby at the Budapest Liszt Academy, she travelled in Europe and to the USA as a child prodigy. From 1911 to 1919 she lived in Vienna; she then settled in Zürich, where in 1920 she married the composer and pianist Walter Schulthess. She made numerous concert tours and held a master class at the Zürich Conservatory from 1923 to 1953. In 1927 she

played the solo violin part in the première of Berg’s Chamber Concerto in Berlin. From 1941 she was leader and soloist of the Collegium Musicum Zürich, conducted by Paul Sacher. In 1907 Bartók conceived a passion for Stefi Geyer which she was unable to return. For her he wrote the First Violin Concerto (1907–8) with ‘her’ motif, C#–E–G#–B#, but she never played it in public (the autograph copy, with Bartók’s letters to her, are in the possession of Paul Sacher). The first movement appeared as ‘The Ideal’ in the Two Portraits for Orchestra op.5. Further works for Geyer were written by Othmar Schoeck, who was in love with her (Violin Sonata op.16, 1908–9, and Violin Concerto op.21, 1911–12), by Willy Burkhard (Second Violin Concerto op.69, 1943), and by Schulthess (Concertino op.7, 1921).



32. Gretscher, Philipp: Drei Lieder für eine mittlere Stimme und Klavier. Op. 76. Rauhreif vor Weihnachten (A. Ritter), Die Heilige Nacht (J. Strum), Maria am Rocken (Böhm. Volkslied) – Cöln am Rhein, cop.1913, Tischer & Jagenberg. VN T. & J. 225. 8 p., 333 mm – Publisher’s printed wrappers. Fair condition.

€ 60,-



33. Groeg, Ernst: Die getreue Witwe. Ein lustige Operntragödie für lebende Marionetten in einem Aufzug von Ernst Groeg unter teilweiser Benutzung eines Fragments von G. E. Lessing: „Die Matrone von Ephesus“. Verse von Martha Schulz. Klavierauszug [Vocal score] – No place or date. Private printing. VN-, 126 p., 340 mm – Half cloth, title page soiled.

€ 160,-

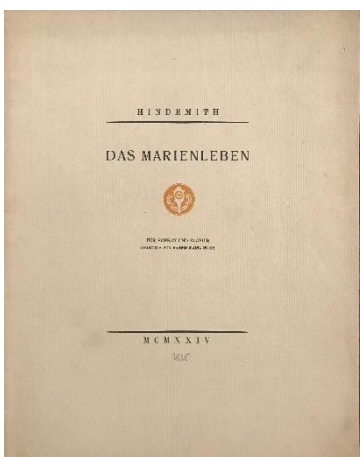
Wife of Zoltán Kodály



34. Gruber, Emma (Sándor, Emma): Gavotte für Pianoforte – Strassbourg, [c1900], Süddeutscher Musikverlag. VN SMV 132. 7, [1] p. 340 mm – Rare. Publisher's printed wrappers. Slightly soiled. Small losses at the upper left corner of the wrappers.

€ 80,-

Emma Sándor (1863–1958), Hungarian composer, folklorist, and translator. Her father was merchant Móric Schlesinger and her mother Sarolta Deutsch, both of Jewish descent. In 1883, she married the merchant Henrik Gruber. She learned to play the piano and sing, and around the turn of the century, she knew the most important personalities of Budapest's musical life. From 1903, she studied composition with Béla Bartók, then in 1905–06 with Zoltán Kodály. She held a musical salon. In 1910, she married Zoltán Kodály in Budapest, with whom she lived the rest of her life and worked with him. In 1912, they went on a folk song collecting trip. She collected folk songs: she processed the Numbers 34 and 35 of Hungarian folk music. Some of her themes were also covered by Bartók, Dohnányi and Kodály. She translated the texts of many ballads and folk songs into German. Her works are mainly piano works.



35. Hindemith, Paul: Das Marienleben. Gedichte von Rainer Maria Rilke. Für Sopran und Klavier. Komponiert und Frau Emma Lübbecke Geschenkt von Paul Hindemith. Op. 27. 1922-1923 – Mainz-Leipzig, [after 1924], Schott. VN 31068-31071. 75, [1] p., 310 mm – Titelaufgabe. Original publisher's printed wrappers. **From the library of Walter Kolneder (owner's signature).** Fair condition.

€ 80,-



36. Huber, Hans: Musik zu einem Festspiele (Kleinbasler Gedenkfeier). Für Chor, Soli und Orchester. Dichtung von Rudolf Wackernagel. Klavierauszug – Basel und Leipzig, [1892], Gebrüder Hug. VN G. H. 1145. 101, [1] p. 275 mm – First edition. Half cloth. Slightly soiled. Publisher's printed wrappers (upper right corner taped). **€ 80,-**

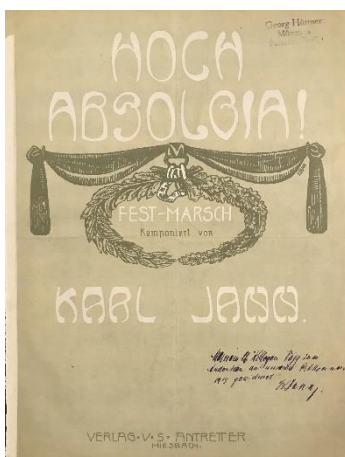


37. Jámbor, Eugène: Trois Impromptus pour Piano. Op. 13. No. 3 – Offenbach am Main, [c1890], André. VN André 15817. [8] p. 340 mm – **From the library of Elly Ney.** Without wrappers.

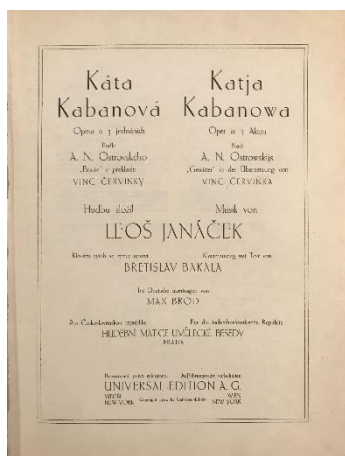
€ 40,-

Jenő Jámbor (1853–1914), Hungarian composer, Doctor of Law, and deputy district judge. He received his first musical training at the National Conservatory in Pest and, while still a child, appeared successfully in a number of public concerts. He pursued thorough studies in piano, organ, and composition, while later undertaking legal studies in Vienna. In 1877 he earned his doctorate in law from the University of Budapest. Alongside

his legal career, Jámbor remained actively engaged in musical life. He was for a time a contracted member of the Hungarian National Theatre and participated in numerous Philharmonic and other concert performances. During this period he developed a close association with the composer Robert Volkmann, whose influence proved significant in his artistic development. In the 1880s Jámbor undertook extensive travels abroad, and several of his compositions were published in Paris. His oeuvre comprises more than fifty works, reflecting both his solid professional training and his sustained commitment to music despite a demanding career in public service.



38. Jana, Karl: Hoch Absolgia! Fest-Marsch – Miesbach, [c1900], Antretter. VN -. [4] p. 320 mm – **Inscribed by the composer.** Folded, cut. **€ 50,-**



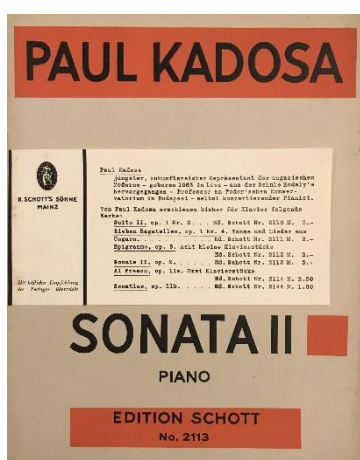
39. Janáček, Leoš: Káta Kabanová. Opera o 3 jednáních Podle A. N. Ostrovského "Bouře" v překladu Vinc. Červinky. Hobdu složil Leoš Janáček. Klavírní výtah zpěvy upravil Břetislav Bakala. Pro Československou republiku Hudebni Matice Umělecké Besedy Praha. / Katja Kabanowa. Oper in 3 Akten Nach A. N. Ostrowskij's "Gewitter" in der Übersetzung von Vinc. Červinka. Musik von Leoš Janáček. Klavierauszug mit Text von Břetislav Bakala. Ins Deutschce übertragen von Max Brod [Vocal score] – Wien, New York, cop.1922, Universal Edition. VN U. E. 7103. 165, [1] p., 305 mm – Paperback, slightly worn. Spine taped. fair condition.

€ 120,-



40. Jemnitz, Alexander: Tanzsonate. Op. 23 – Wien, [1927], Universal. VN U. E. 6691. 31, [1] p. 310 mm – First edition. The publication date is based on the date printed on the back cover. Nice copy.

€ 50,-



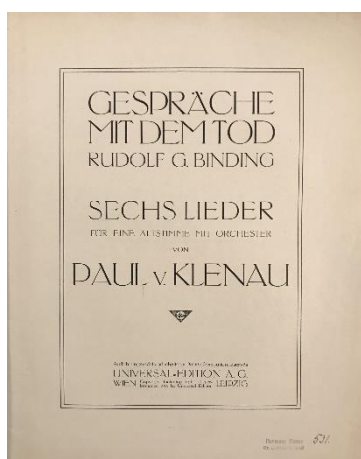
41. Kadosa, Pál: Sonate II. / II. Zongoraszonáta. Op. 9. (Kompositionen für Klavier. / Compositions pour Piano. / Zongoraművek.) – Mainz, cop.1930, Schott. VN 32582. 15, [1] p., 310 mm – Paperback, labeled. Title page stamped. Nice condition.

€ 40,-



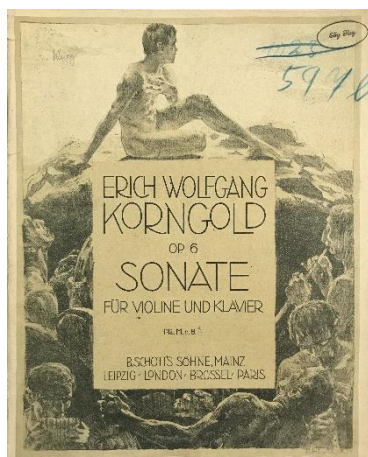
42. Kaskel, Karl von: Der Gefangene der Zarin. Oper in zwei Akten (nach einem Stoff von Bayard und Lafont) von Rudolph Lothar. Musik von Karl v. Kaskel. Op. 21. Klavierauszug mit Text vom Komponisten [Vocal score] – Berlin, cop.1910, „Harmonie“. VN 367. 197, [1] p., 340 mm – Later simple half cloth binding, slightly worn. Fair condition.

€ 160,-



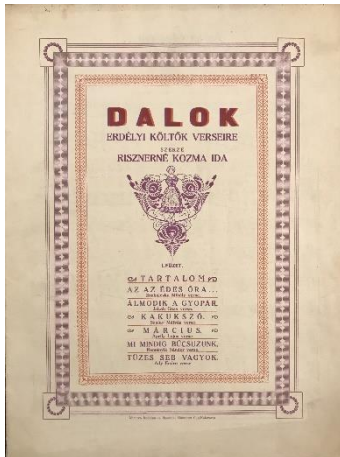
43. Klenau, Paul von: Gespräche mit dem Tod. Rudolf G. Binding. Sechs Lieder für eine Altstimme mit Orchester. Klavier-Auszug mit Text [Vocal score] – Wien, cop.1915, Universal Edition. VN U. E. 5760. 21, [1] p., 344 mm – Original publisher's printed dark gray wrappers, slightly worn. Title page stamped. Fine condition.

€ 120,-



44. Korngold, Erich Wolfgang: Sonate für Violine und Klavier. Op. 6 – Mainz etc., cop. 1913, Schott. VN 29885. 65, [3]; 19, [1] p. 340 mm – Publisher's printed wrappers (spine slightly used). From the collection of Elly Ney. Original lithographed wrapper with an elaborate Art Nouveau illustration.

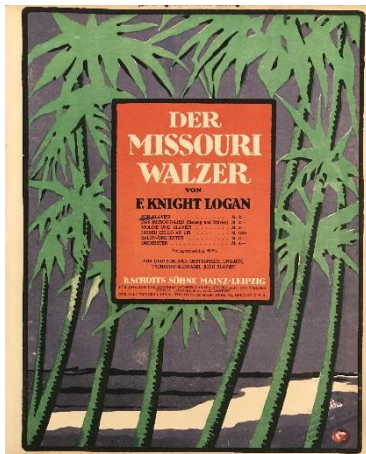
€ 60,-



45. Kozma, Ida Riszneré: Dalok erdélyi költők verseire. 1. füzet. [Settings of Poems by Transylvanian Poets. Vol. 1] – Cluj-Kolozsvár, [1926], [Minerva]. VN - 13, [1] p. 320 mm – Rare. Without wrappers.

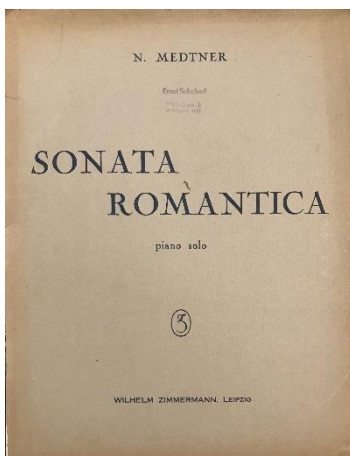
€ 45,-

Zoltán Nyisztor's review on her songs: „Songs of *Ida Kozma Riszner*. Neither nature in its course of development nor the human soul in its manifestations can be restrained. If no other outlet is available, the soul reveals the secrets of its depths through song. During the past three years, the poetically gifted lady of Alba Iulia has produced a series of precious gems which, with their radiant brilliance, have won over lovers of song one after another. These are vivid and imaginative creations, full of life and variety. Mrs. Riszner enters deeply into the moods of her favourite Transylvanian poets and, with effortless grace, provides them with musical expression and counterpoint. The compositions before us are musical settings of poems by Mátyás Szalay, Sándor Reményik, Lajos Áprily, and others. Yet Mrs. Riszner is herself a poet as well: she writes verses of her own and immediately gives them voice in song.” (Vasárnap, 1929. 04. 28. p. 182)



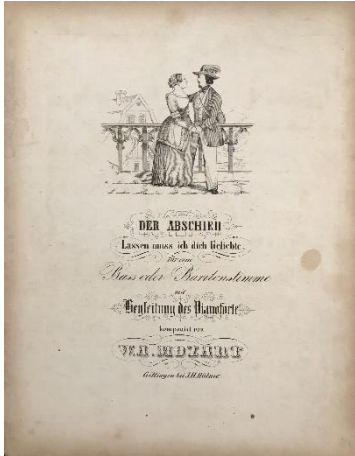
46. Logan, Frederic Knight: Der Missouri Walzer für Klavier – Mainz-Leipzig, cop. 1914, Schott. VN 30586^a. 5, [1] p. 325 mm – Slightly cut.

€ 30,-



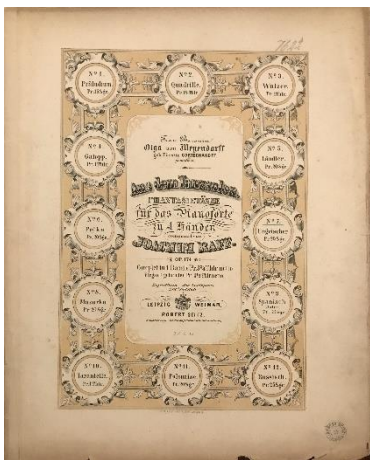
47. Medtner, Nicolas: Romantische Sonate für Klavier. Op. 53. No. 1 – Leipzig, [c1932], Wilhelm Zimmermann. VN Z. 11 547. [4], 37, [3] p. 340 mm – Publisher's printed wrappers (spine slightly torn, soiled).

€ 70,-



48. Mozart, Wolfgang Amadeus: Der Abschied. Lassen muss ich dich Geliebte für eine Bass oder Baritonstimme mit Begleitung des Pianoforte – Göttingen, [c1850], J. H. Hübner. PN -. 4, [1] p., 330 mm – Without wrappers. Slightly stained. Fair condition.

€ 40,-



49. Raff, Joachim: Aus dem Tanzsalon. Phantasietänze für das Pianoforte zu 4 Händen. Op. 174. No. 4. Ungrischer – Leipzig-Weimar, [before 1873], Seitz. VN RR. S. 310^g. 15, [1] p. 330 mm – Without wrappers. Edges slightly torn, small missing parts. Slightly browned. The prices on the wrapper are given in thalers (Thlr.) rather than marks (Mk.), suggesting that the edition, or at least its cover design, predates the monetary reform of 1873.

€ 40,-



50. Sammelband – 275 mm - Later half leather binding, worn.

€ 60,-

Contains:

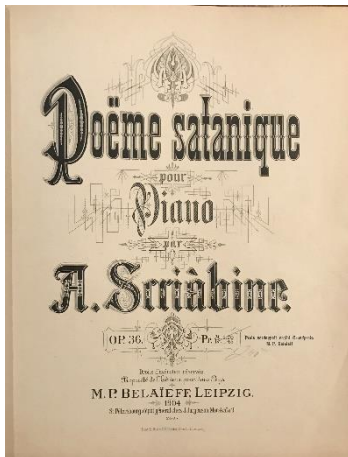
Sembrich, Marcella: Sembrich-Album. 12 Lieder und Gesänge aus ihrem Repertoire ausgewählt und herausgegeben von Marcella Sembrich - Berlin, [c1890], Ries & Erler. VN R. 4050 E. 55, [1] p.

Chopin, Friedr[ich]: Polnische Lieder für eine Singstimme mit Pianoforte-Begleitung componirt von Friedr. Chopin in deutscher Bearbeitung von Ferd. Gumbert. Ausgabe für Sopran od. Tenor - Berlin, [c1915], Schlesinger'sche Buch & Musikhandlung. VN S. 6669. 37, [1] p.

Grieg, Edvard: Grieg-Album. Sammlung der Lieder mit Klavierbegleitung von Edvard Grieg. Musik und Uebersetzung, Eigenthum des Verlegers. Band II. - Leipzig, [c1880], C. F. Peters. VN 5782. 31, [1] p.

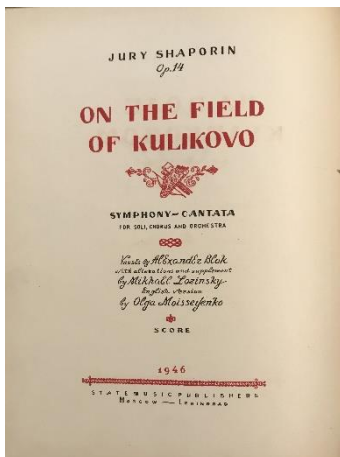
Hervé [Ronger, Louis-Auguste Florimond]: Lili. Comédie-Operette en Trois Actes de MMs. Alfred Hennequin & Albert Milhaud. Musique de Hervé. Partition pour Chant & Piano - Paris, [c1882], Ch. Egrot. VN-, 73, [1] p.

Rémy, de St.; Offenbach, J[acques]: Mr. Choufleuri restera chez lui le... Opérette Bouffe en un Acte. Paroles de Mr. *** Musique de M. M. De St. Rémy et J. Offenbach. Partition Chant et Piano - Paris, [c1861], E. Gérard. PN C. M. 9571. 70 p.



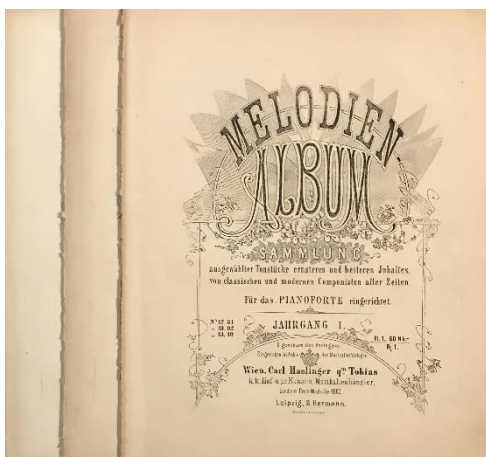
51. Scriabine, Alexander: Poème satanique pour Piano. / Satanische Dichtung für Pianoforte. Op. 36 – Leipzig, 1904, B. P. Belaïeff. VN 2507, 11, [1] p., 335 mm – Original publisher's printed wrappers. Nice condition.

€ 60,-



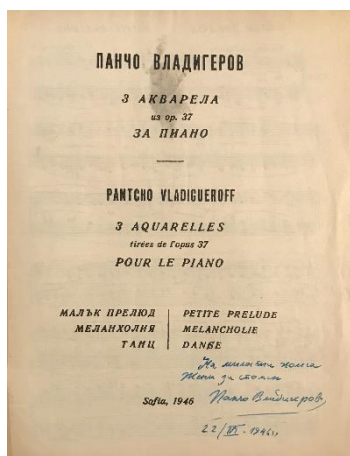
52. Shaporin, Yury Aleksandrovich: On the Field of Kulikovo. Symphony-Cantata for Soli, Chorus and Orchestra. Verses by Alexander Blok with alterations and supplement by Mikhael Lozinsky. English Version by Olga Moisseyenko. Score [Conductor's score] – Moscow-Leningrad, 1946, State Music Publishers. VN M. 17203 G. 337, [3] p. 330 mm – Full cloth (soiled). Owner's signature.

€ 240,-



53. Var.: Melodien-Album. Sammlung ausgewählter Tonstücke ernsteren und heiteren Inhaltes, von classischen und modernen Componisten aller Zeiten. Für das Pianoforte eingerichtet. Jahrgang I-III – Wien, [1864], Haslinger. PN C. H. 13 191 (a), 13 021, 13 192 (b). 23, [1]; 23, [1]; 23, [1] p. 320 mm – Two leaves are detached from the second volume; these loose leaves show minor tears and frayed edges. Cut, later prints.

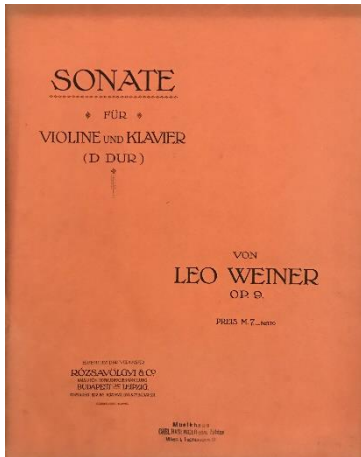
€ 90,-



54. Vladigerov, Pancho: 3 Aquarelles tirées de l'opus 37 pour le piano. Petite prelude, Melancholie, Danse – Sofia, 1946, Kamara na Narodnata Kultura. VN - 12 p. 305 mm – Inscribed by the composer: „На милото момиче Жени за спомен. Панчо Владигеров 22/VI.1946 г.” (To the dear girl Zheni, as a keepsake. Pancho Vladigerov 22 June 1946.). Publisher’s printed wrappers. Slightly soiled. Rare.

€ 380,-

Vladigerov, Pancho (1899-1978), Bulgarian composer. He lived in Shumen, Bulgaria, until 1910 before studying theory with Khristov and the piano with H. Vizner at the private Music School in Sofia (1910–12). He then took private lessons in composition with Paul Juon and the piano with H. Barth (1912–15) and in 1914 enrolled at the Staatliche Akademische Hochschule für Musik in Berlin. There he studied composition with Gernsheim and Georg Schumann and the piano with Leonid Kreutzer at the Akademie der Künste (1915–18, 1920–21). He was awarded the Mendelssohn Prize in 1918. He worked for Max Reinhardt at the Deutsches Theater in Berlin as a composer and conductor (1920–32) before returning to Sofia where he was appointed reader (1932–74) then professor (from 1940) of piano, chamber music and composition at the State Academy of Music. As a pianist and composer he toured Bulgaria (having made his début in 1904) and most other European countries. He is one of the founders of the Bulgarian Contemporary Music Society and was an executive of the Union of Bulgarian Composers. One of the most important representatives of second generation Bulgarian composers, he underwent a natural creative evolution and formed an individual musical style following the traditions of Rachmaninoff, Richard Strauss and others. He wrote the first instrumental concerto in Bulgarian music, while his 6 Lyric Songs (1917) mark the beginning of many such vocal works in Bulgarian music. In general terms, his music is highly expressive and employs Romantic harmonies. The year of 1922 is a turning point in Vladigerov's creative evolution towards a national musical style based on the Bulgarian folklore (Bulgarian Rhapsody 'Vardar', 1928), while, almost a decade later, *Klasichno i Romantichno* ('Classic and Romantic', 1931) represents an original interpretation of the neo-classical styles of that period and at the same time is notable for its synthesis of Bulgarian and west-European musical traditions. His first significant achievements date from the 1930s with the composition of the opera *Tsar Kaloyan* (1936) and the *First Symphony* (1939). In the 1940s he extended his activities as a pianist and teacher and established his own composition school (his students include Konstantin Iliev, Georgy Kostov, Lazar Nikolov and Pencho Stoyanov). This period marks a new development in his work with the appearance of epic-dramatic pieces *Deveti Septemvri* ('The Ninth of September') in 1949 and the *Fourth Piano Concerto* in 1953. Although the lyrical *Legenda za ezeroto* ('Legend of the Lake') had been written in 1946, this trend becomes even stronger after 1960 with works such as the *Fifth Piano Concerto* (1963). Vladigerov is a significant figure in 20th-century music. Influenced by German and Russian music (but also using elements of Bulgarian, Jewish, Romanian and Spanish music), he composed original works reflecting many aspects of early 20th-century music. The Gottfried Herder Prize which he was awarded in 1968 reflects the importance of his work. (Ivan Hlebarov in Grove Online)

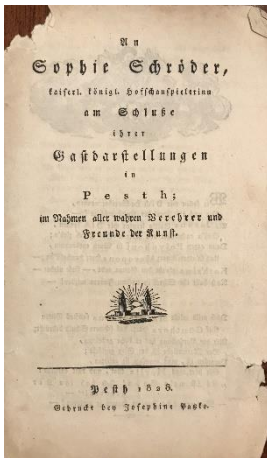


55. Weiner, Leó: Sonate für Violine und Klavier (D dur). Op. 9 – Budapest, 1912, Rózsavölgyi. VN R. & Co. 3560. 50, [2]; 20 p. 340 mm – **First edition.** Slightly waterstained. Stamped.

€ 80,-

Playbills, Ephemera

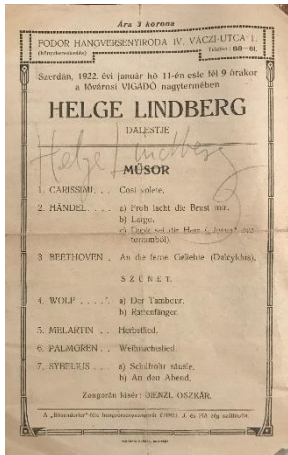
Mother of Wilhelmine Schröder-Devrient



56. Unknown author: An Sophie Schröder, kaiserl. königl. Hofschauspielerin am Schlusse ihrer Gastdarstellungen in Pesth; im Nahmen aller wahren Verrehrer und Freunde der Kunst [Printed poem of homage issued in honour of the actress on the occasion of her farewell performance] – Pest, 1828, Josephine Patzko. [4] p. 210 mm – Slightly soiled. Small losses at the upper left corner and along the lower right edge.

€ 60,-

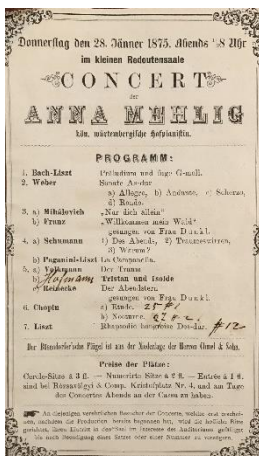
Sophie Schröder (1781–1868), German actress and singer. Born at Paderborn, the daughter of an actor, Gottfried Bürger, she made her first appearance in opera at St Petersburg, in 1793. On Kotzebue's recommendation she was engaged for the Vienna Court theatre in 1798, and here and in Munich and Hamburg she won great successes in tragic roles like Marie Stuart, Phèdre, Merope, Lady Macbeth, and Isabella in The Bride of Messina, which gave her the reputation of being "the German Siddons." She retired in 1840 and lived in Augsburg and Munich until her death in 1868. She had married, in 1795, an actor, Stollmers (properly Smets), from whom she separated in 1799. In 1804, she married the tenor Friedrich Schröder, and after his death in 1818, she married the actor, Wilhelm Kunst in 1825. Schröder's eldest daughter was the opera singer, Wilhelmine Schröder-Devrient. She had several illegitimate children with the painter Moritz Michael Daffinger.



57. Lindberg, Helge: Szerdán, 1922. évi január hó 11-én este fél 9 órakor a fővárosi VIGADÓ nagytermében Helge Lindberg dalestje. Műsor. [Playbill of Helge Lindberg's song night on the 11th of January, 1922, at ½ 9 o'clock in Vigadó's main hall.] - Budapest, 1922, Pannonia-Nyomda. 225x143 mm - Signed by Helge Lindberg. Folded. Worn. **€ 40,-**

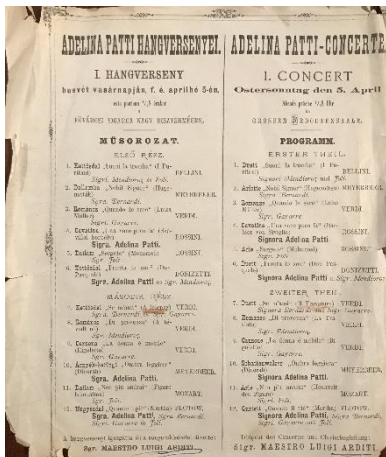


58. Lucca, Pauline: [Playbill.] Montag den 25-ten Jänner 1875. Abends ½ 8 Uhr im grossen Redoutensaale Concert der Pauline Lucca zu Gunsten der Ersten Pester Crèche und des Ersten Pester Kinderasylys. Acompagnateur Herr Schweida. / Hétfőn 1875. január 25-én esti ½ 8 órakor a vigadó nagy termében Lucca Pauline hangversenye az Első pesti bölcsöde és az Első pesti gyermekmenhely javára. Zongora kíséret Schweida úr. [Playbill.] - Budapest, 1875, Fanda & Frohna. 205x120 mm - Cut. Tape marks on the Hungarian side. **€ 30,-**



59. Mehlig, Anna: [Playbill.] Donnerstag den 28. Jänner 1875. Abends ½ 8 Uhr im kleinen Redoutensaale Concert der Anna Mehlig kön. würtemberische Hofpianistin. / Csütörtök 1875. január 28-án esti ½ 8 órakor a vigadó kis termében Mehlig Anna kir. würtembergi udvari zongora-művésznő Hangversenye. [Playbill.] - Budapest, 1875, Fanda & Frohna. 205x120 mm - Cut. Notes with black ink on the German side. **€ 30,-**

Adelina Patti in Budapest



60. Patti, Adelina: [Playbill.] Adelina Patti-Concerte. i. Concert Ostersonntag den 5. April Abends präcise ½ 8 Uhr im Grossen Redoutensaale. / Adelina Patti hangversenyei. I. Hangverseny husvét vasárnapján, f. é. ápril hó 5-én, este pontban ½ 8 órakor a Fővárosi Vigarda nagy termében. [Playbill] - Budapest, [1874]. 258x215 mm - Cut. Edges torn and worn.

€ 60,-