

Recent Acquisitions

May 2026



No 1

Adam Bosze

Budapest, 2026

© 2025 Canticum Kft.

Shop: Bősze Ádám Zenei Antikvárium

Adress: 1077 Budapest, Király u. 77. (Entrance Csengery Street)

Opening hours: by appointment

Phone: + 36 30 222 7650

Canticum Kft. H-1053 Budapest, Királyi Pál utca 18.

Tax number: HU13360115

Bank: CIB Bank Zrt. 1024 Medve u. 10-14.

BIC (SWIFT) Code: CIBHHUHB

IBAN HU14-1070-0691-2498-5705-5000-0005

Informations about our other accounts (USD, GBP, HUF) are available upon request.

PayPal: musikantiquariat@gmail.com

Terms of Sale

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.

Photographs



- 1. Galafrés, Elsa:** Photograph of Elsa Galafrés, signed by the actress – Berlin-Hamburg, no date (c1894), E. Bieber. PN H1581. 220x130 mm – Very rare photo. Nice condition. Pencil inscription reading “Hamburg” on the verso. **€ 260,-**

Elsa Galafrés was a German actress born in Berlin on 23 May 1879. She made her first stage appearance on 16 December 1894. In 1896 she became a member of the Riga Municipal Theatre, and the following year joined the Court Theatre in Hanover. In 1906 she married the violinist **Bronisław Huberman**, and from 1916 onward she was the wife of the Hungarian composer and pianist **Ernő Dohnányi**. Galafrés appeared several times as a guest performer in Hungary; her first appearance there took place on 16 December 1913 at the Royal Hungarian Opera House, in Dohnányi’s pantomime

The Veil of Pierrette. **She was also active as a writer, contributing articles to the Pester Lloyd. From 1928 she worked at the Royal Hungarian Opera House as a director of choreography.** In this capacity she staged Schubert’s Moments musicaux—with the originally piano compositions orchestrated by Dohnányi—and trained the silent chorus as well as the pantomime ensembles in Gluck’s Orpheus.



- 2. Kósa, György:** Photograph of György Kósa, signed and inscribed by the composer: „Vitéz Sándor úrnak megemlékezésül” – Photo by Ergy Landau (Landau Erzsébet), Budapest before 1923. Inscription: Kassa [Kosice], 1925. October 16. Framed. 270x250 mm – Original paperboard cut (inscription not affected), soiled, remnants of mounting glue around the borders of the photograph. **€ 180,-**

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. (After Ferenc Bónis and Anna Dalos / GroveOnline).

Pupil of Liszt, teacher of Bartók



3. Thomán, István: Original photograph of Istvan Thoman with autograph inscription signed by the composer – Kassau, 1894. April. (The photograph remains in its original frame; therefore the photographer's studio, and place cannot be determined.) Framed. 205x120 mm – Slight fading to both the photograph and the signature.

€ 250,-

Thomán István (1862-1940), Hungarian pianist, composer and teacher. He studied with Erkel and Volkmann and later with **Franz Liszt** at the Buda Music Academy and in Weimar and Rome. From 1888 to 1906 he taught the piano at the Buda Music Academy, where his pupils included **Béla Bartók**, Fritz Reiner and Dohnányi. An inspirational teacher, Thomán did much to assure the continuity of Liszt's artistic credo in his native country, laying particular emphasis on the elimination of extraneous artificiality in performance. Thomán himself was particularly effective in the music of Chopin, Schumann and Liszt, and would demonstrate at length the effects he sought in the student without insisting upon slavish imitation. He was especially concerned with imaginative colour effects and tone production as well as a systematic, though not doctrinaire, approach to the solution of technical problems; his six volumes of technical studies (*A zongorázás technikája*) are still in use. Many of his own compositions, such as the *Intermezzo* and *Caprice in octaves* and *Six fantaisies mignonnes hongroises pour la jeunesse*, op.3, have a clear didactic purpose, while his song writing displays a sensitive understanding of vocal tessitura. Thomán was also a persuasive writer on music, contributing numerous articles to various Budapest journals. (After Charles Hopkins in GroveOnline.)



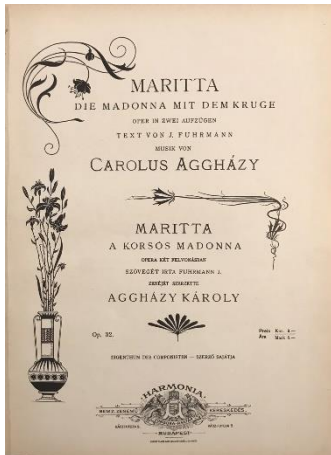
4. Vasquez, Italia: Original photograph of Italia Vasquez with autograph inscription signed "*Italie Gräfin Vasquez*" – No place, no date (c1890?, the photograph remains in its original frame; therefore the photographer's studio, place, and date cannot be determined). Framed. 210x123 mm – Slight fading to both the photograph and the signature.

€ 220,-

Countess Italia Vasquez (family name Ucelli, 1869-1945), Italian operatic soprano born in Trieste. Her father, moved by ardent patriotic feeling, insisted that the priest baptizing his daughter give her the name Itala—rather than Idalia, as is often mistakenly believed—alongside the names Amata and Caterina. She began studying the piano at the age of six. Her first singing teacher was Carlo Cesevich, who trained her so successfully in vocal performance that she soon appeared in concerts. In 1887 she married Count Luigi Vasquez de Molina. Around this time Alfonso Dami, later director of the Geneva Conservatory, heard the young countess perform at a concert and was deeply impressed by her exceptionally beautiful soprano voice, remarkable both for its sweetness and softness at full power and for its wide range. He encouraged her to pursue a stage career and coached her in operatic roles. Vasquez first appeared in Budapest in January 1890 as a concert singer and created such a sensation with the brilliance of her voice that **Gustav Mahler**, then director of the Royal Hungarian Opera House, engaged her as a guest artist on 8 February and soon afterward contracted her as principal dramatic soprano. In the years that followed, she proved herself fully worthy of her repertory both as a singer and as an actress. Among her thirty-four roles were *Aida*, *Lucrezia Borgia*, *Sulamith* in *The Queen of Sheba*, *Valentine* in *Les Huguenots*, *Brünnhilde* in *Siegfried*, *Recha* in *La Juive*, *Venus* and *Elisabeth* in *Tannhäuser*, *Donna*

Anna in Don Giovanni, Elsa in Lohengrin, Selika in L'Africaine, Amelia in Un ballo in maschera, and Senta in Der fliegende Holländer. She was also enthusiastically acclaimed during guest appearances in England and Russia.

Sheet music



5. Aggházy, Carolus (Károly): Maritta. Die Madonna mit dem Krüge. Oper in zwei Aufzügen. Text von J. Fuhrmann. Musik von Carolus Aggházy. Op. 32. / Maritta. A korsós madonna. Opera két felvonásban. Szövegét írta Fuhrmann J. Zenéjét szerzette Aggházy Károly. Op. 32. [Vocal score] – Budapest, 1898, Harmonia. VN C. A. 32. 163, [1] p., 310 mm – **First edition.** Contemporary half cloth, slightly worn. Nice condition.

€ 80,-



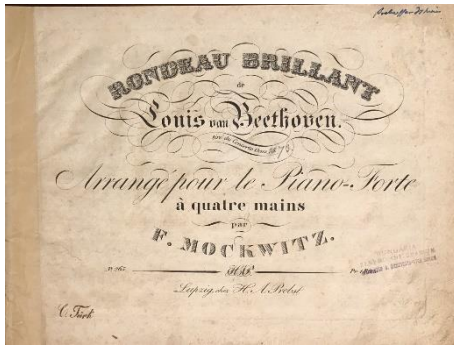
6. Battka, Johann: Quadrille und Masur über ein Motiv aus der Oper Corradino v. Rossini zum Carneval 1825 für das Forte-Piano – Pest, [1825], Miller'schen Kunst u. Musikhandlung. PN No. 333. 3, [1] p., oblong shape format, 240 mm – *Not in Mona.* Very rare. Slightly spotted. Fine condition.

€ 120,-



7. Beethoven, Ludwig van: Grand Quintuor composé originairement pour le Piano Forte et Instrumens á vent arrangé á quatre mains. Op. 16 – Bonn, [c1850], Simrock. PN 2233. 37 [1] p., oblong shape format, 245 mm – Later print. Disbound. Edges damaged. Used copy.

€ 40,-



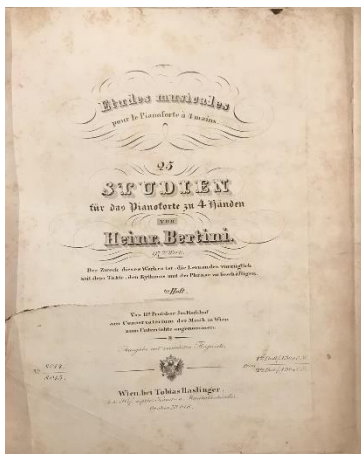
8. Beethoven Ludwig van: Rondeau Brillant de Louis van Beethoven tiré du Concerto Oeuv. 75. Arrangé pour le Piano-Forte á quatre mains par F. Mockwitz – Leipzig, [c1830], Probst. PN 265. 23, [1] p., oblong shape format, 240 mm – Spine taped, title page stamped and with owner' signatres. Fair copy.

€ 60,-



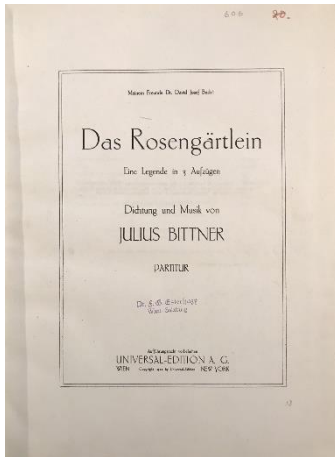
9. Bellini, Vincenzo: La Straniera. Melodramma. Posto in Musica da Vincenzo Bellini. Ridotto per Piano forte a quattro mani – Milan, [c1836], Ricordi. PN N 9426 N. 105 [1] p., oblong shape format, 255 mm – Later full cloth binding. Spine missing. Fair copy.

€ 120,-



10. Bertini, Heinrich: Etudes musicales pour le Pianoforte à 4 mains. 25 Studien für das Pianoforte zu 4 Händen. 97tes Werk. Der Zweck dieses Werkes ist die Lernenden vorzüglich mit dem Takte, den Rythmus und der Phrase zu beschäftigen. Ites Heft – Wien, [1849], Tobias Haslinger. PN T. H. 8014. 27 [1] p., 323 mm – Original publisher's printed wrappers (only the front), torn and taped. Notes in pencil, soiled. Used copy.

€ 40,-



11. Bittner, Julius: Das Rosengärtlein. Eine Legende in 3 Aufzügen. Dichtung und Musik von Julius Bittner. Partitur [**Conductor's score after the handwriting of the composer**] – Wien, cop. 1922, Universal-Edition. VN u. E. 7187. 402 p., 370 mm – Contemporary half leather. Slightly loose. Title page stamped. Fine condition.

€ 480,-

Julius Bittner (1874-1939), Austrian composer. He was essentially self-taught as a musician, but received some formal instruction from the Bruckner disciple Josef Labor. He composed mainly in his spare time while pursuing a career as a lawyer and judge in Wolkersdorf (from 1905) and Vienna (from 1908). After World War I he was counsel for the Ministry of Justice (1920–22). He subsequently gave up his legal career and devoted himself to music. Although Bittner's output embraces orchestral and chamber music, a large-scale Mass and several lieder and choruses, he devoted most of his creative energies towards writing for the stage. His passion for opera was fuelled by attending a performance of Lohengrin at the age of 12, and, following the precedent set by Wagner, he wrote the librettos for 15 of his own operas. Although his early attempts at the genre were not performed publicly, his friendship with the conductor Bruno Walter proved decisive in establishing his reputation, primarily with the opera Der Musikant produced in Vienna in 1910. His most successful work was Das höllisch Gold (1916) in which he emulated the example of his older compatriot Wilhelm Kienzl in attempting to merge the principles of German Singspiel with a post-Wagnerian harmonic language. After the break-up of the Austro-Hungarian Empire, Bittner's work ceased to arouse much interest. Attacked mercilessly in the Viennese press for his dilettantism and lack of sophisticated musical technique, he eventually turned to operetta as a more appropriate vehicle for his musico-dramatic gifts. But his achievement in this genre failed to match the melodic memorability of such composers as Lehár and Kálmán. Nonetheless, a collaboration with Korngold in the Johann Strauss-inspired operetta Walzer aus Wien (1930) proved to be enormously popular. During the 1930s Bittner returned to opera and also composed a Requiem which was left unfinished at his death. Praised by the Nazis for his patriotism and his resistance to the influence of modernism, he achieved greater prominence through his work after the Anschluss, though the revival of some of his earlier music was short-lived. (Erik Levi in GroveOnline).



12. Boieldieu, (François-)Adrien: Ouverture aus der Oper Johann von Paris. Music von Boieldieu zu vier Händen für das Piano Forte eingerichtet von P. J. Riotte – Berlin, [c1818], Lischke. PN 810, 15, [1] p. Oblong shape format, 220 mm – Spine taped but torn. Edges worn. Soiled. Used copy.

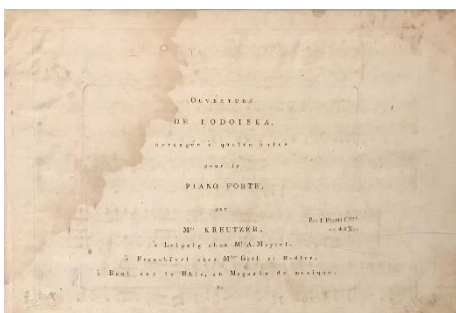
€ 60,-



13. Buttykay, Ákos: Hamupipőke. Mesejáték. Zongorakivonat.
[Piano score with text.] Op. 20 – Budapest, [c1910], Rózsavölgyi és Társa. VN R. T. A. 1099. 147, [1] p., 310 mm – Publisher's printed paperback binding. Spine damaged and loose. Cover soiled and stained. Used condition.

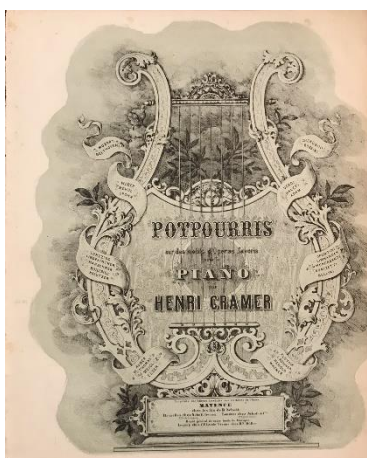
€ 60,-

Buttykay Ákos (1871-1935), Hungarian composer and pianist. From 1885 he studied the piano with Tomka and Székely and composition with Benkő at the National Conservatory, Budapest. In deference to parental wishes he read law (1888–94), but concurrently studied the piano with Thomán and composition with Herzfeld at the National Hungarian Royal Academy of Music. He went to Weimar in 1894 to complete his piano studies under Stavenhagen, and he appeared in Berlin and elsewhere as a concert pianist. In 1903 he returned to Budapest, where he taught the piano at the Academy until 1923. His music follows French and Italian Romantic models, with little trace of Hungarian material. Considerable technical skill is evident in his counterpoint and harmony, but his orchestration is often over-emphatic and his forms excessively extended. He devoted a lot of time to composing operettas for his wife, Emmy Kosáry. (John S. Weissmann in GroveOnline)



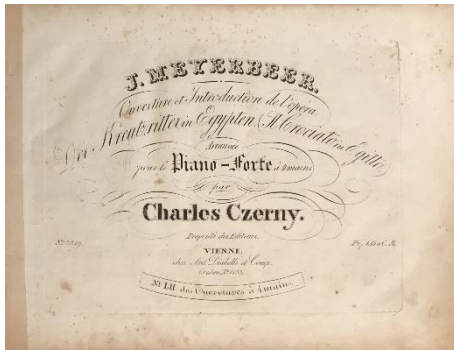
14. Cherubini, Luigi: Ouverture De Lodoiska, arrangée á quatre mains pour le Piano Forte par Mr. Kreutzer – Leipzig, [c1830], A. Meysel. PN 59. 11 [1] p., oblong shape format, 225 mm – Waterstained. Used copy.

€ 50,-

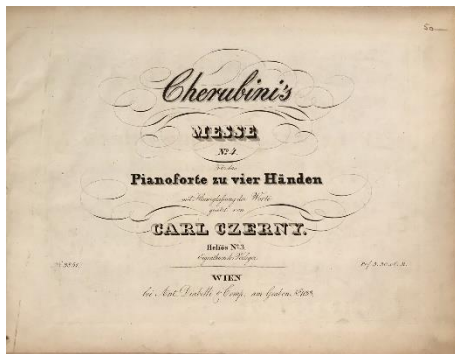


15. Cramer, Henri: Potpourris sur des motifs d'Operas favoris pour le Piano [zu vier Händen]. La Fille du Régiment – Mainz, [1847], Schott, PN 8879, 15, [1] p. 320 mm – Without wrappers. Cut. Slightly loose. Slightly used copy.

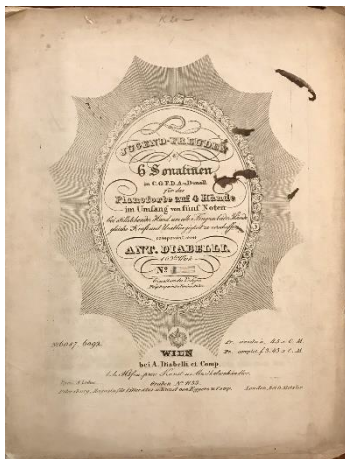
€ 30,-



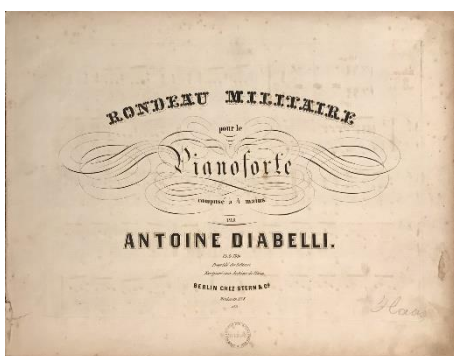
16. Czerny, Charles; Meyerbeer Giacomo: Ouverture et Introduction de l'opera: Der Kreuzritter in Egypten (Il Crociato in Egitto). Arrangée pour le Piano-Forte à 4 mains par Charles Czerny. No. LII. des Ouvertures à 4 mains – Vienne, [c1829], Diabelli. PN 19, [1] p. Oblong shape format, 250 mm – Without wrappers. Spine taped. Slightly stained. Used copy. € 50,-



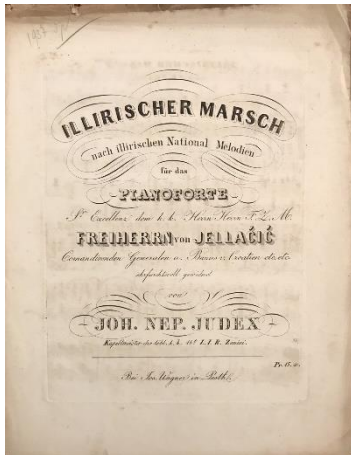
17. Czerny, Carl; Cherubini, Luigi: Cherubini's Messe No. 4. Für das Pianoforte zu vier Händen mit Himweglassung der Worte gesetzt von Carl Czerny (Helios, 3te Lieferung.) – Wien, [later than 1831], Diabelli. PN D. et C. No. 3851. 55 [1] p., oblong shape format, 255 mm – Later print and later full cloth binding. Notes in pencil. Loose. Slightly used copy. € 50,-



18. Diabelli, Anton: Jugend-Freuder. 6 Sonatinen in C. G. F. D. A. u D-moll für das Pianoforte auf 4 Hände im Umfang von fünf Noten bei stillstehender Hand um allen Fingernbeider Hände gleiche Kraft und Unabhängigkeit zu verschaffen, componirt von Ant. Diabelli. 163tes Werk. No. 1. – Wien, [not before 1837], Diabelli, C. S. 6087., 11, [1] p. 345 mm – Later print, without wrappers. Stained. Used copy. € 30,-



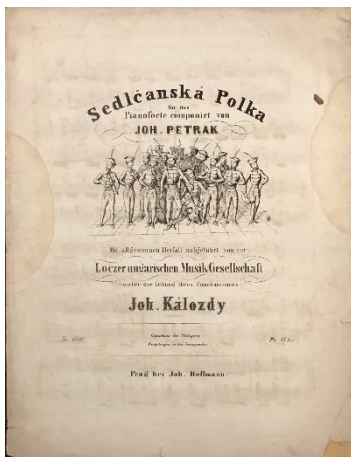
19. Diabelli, Antoine: Rondeau Militaire pour le Pianoforte composé à 4 mains – Berlin, [1831], Stern & Co., PN 172, 7, [1] p., oblong shape format, 255 mm – Without wrappers. Title page stamped. Used. € 40,-



20. Judex, Joh.[ann] Nep.[omuk]: Illirischer Marsch nach illirischen National Melodien für das Pianoforte. Sr Excellenz dem k. k. Herrn Herrn T. L. M. Freiherrn von Jellačić Comandirenden Generalen u. Banus v. Croatien etc. etc. – Pesth, [c1849], Jos. Wagner. PN J. W. 67. 3, [1] p., 338 mm – *Mona 306*. Rare. Edges worn and stained. Slightly used condition.

€ 240,-

A rare document of the Hungarian Revolution in 1848-1849. Only two copies registered in Hungarian archives.



21. Kálozdy, Joh. [János]: Sedlčanská Polka für das Pianoforte componirt von Joh. Petrak. Mit allgemeinem Beifall aufgeführt von der Lonczter ungarischen Musik-Gesellschaft unter der Leitung ihres Capellmeisters – Prag, [c1851], Joh. Hoffmann. PN 1010. 3, [1] p., 340 mm – Waterstained. Edges worn. Used condition.

€ 80,-



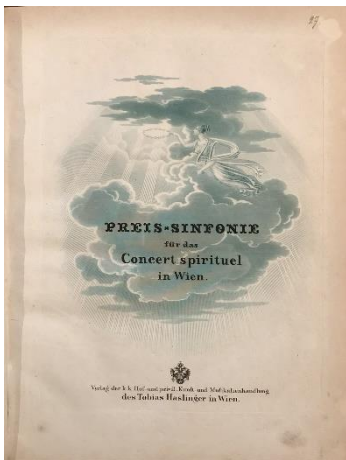
22. Kersst, Friedrich: Weszprimer-Klänge. Walzer für das Pianoforte componirt und dem Wohlgebornen Herrn M. Tusskau – Wien, [c1845], F. Glöggel & Sohn. PN F. G. 660. 7, [1] p., oblong shape format, 238 mm – Without wrappers. Waterstained. Slightly used condition.

€ 80,-



23. Kreutzer, Constantin: Das Nachtlager in Granada. Romantische Oper in zwei Akten nach Fr. Kind's Drama bearbeitet vom Freiherrn von Braun. Musik von Conradin Kreutzer. Vollständiger Klavierauszug vom Componisten. Overture zu 4 Händen – Wien, [c1833], Witzendorf. PN A. O. W. 2766. 19 [1] p., oblong shape format, 260 mm – Only the Overture. Fair copy.

€ 30,-



24. Lachner, Franz: Sinfonia Passionata (in C-moll) für das Piano-Forte zu 4 Händen von Franz Lachner, königlich bayer'schen Hofkapellmeister. 52tes Werk – Wien, [1836], Tobias Haslinger. PN T. H. 6998. [6] 107 [1] p., 318 mm – Rare. Without cover. Disbound Spine damaged.

€ 150,-



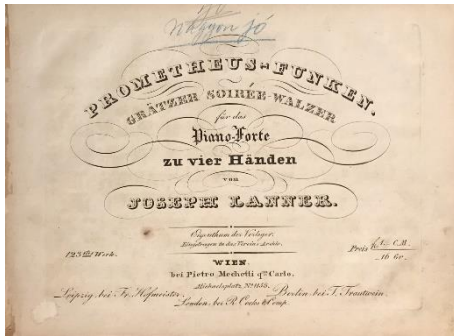
25. Lanner, Joseph: Mille-Fleurs-Walzer für das Piano-Forte zu vier Händen. 116tes Werk – Wien, [c1837], Mechetti. PN P.M.No. 2837. 15 [1] p., oblong shape format, 240 mm – Pages with handwritten numbers. Fair copy.

€ 80,-



26. Lanner, Joseph: Orpheus-Klänge. Walzer für das Piano-Forte zu vier Händen. (Fortsetzung der Olympos-Walzer.) 126tes Werk – Wien, [c1837], Mechetti. PN P.M.No. 2965. 15 [1] p., oblong shape format, 240 mm – Title page with notes in blue pencil, pages with handwritten numbers. Fair copy.

€ 80,-



27. Lanner, Joseph: Prometheus-Funken. Grätzer Soirée-Walzer für das Pianoforte zu vier Händen. 123tes Werk - Wien, [c1837], Mechetti. PN P.M.No. 1938. 15 [1] p., oblong shape format, 240 mm - Notes in blue pencil on title, pages with handwritten numbers. Fair copy.

€ 80,-



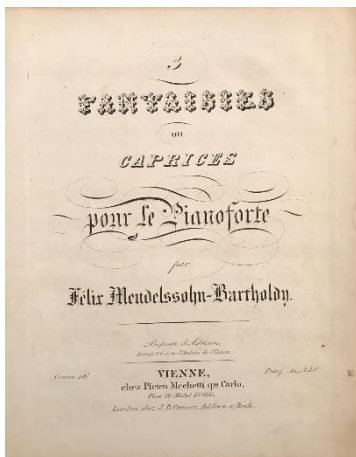
28. Leidesdorf, Maximilian Joseph: Olimpische Walzer für das Piano-Forte dem Fräulein Fanny von Giersig gewidmet von M. J. Leidesdorf. Op. 102 – Wien, [c1820], D. Sprenger. PN D. S. 584. 8 p., 226 mm – Slightly soiled.

€ 120,-



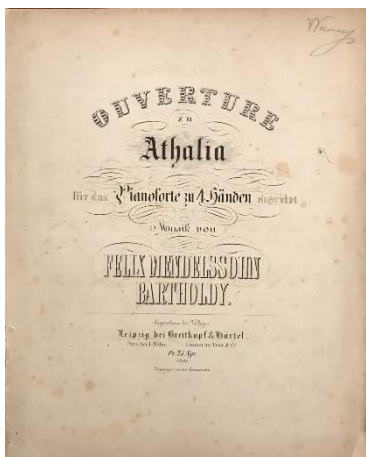
29. Marschner, Heinrich: Der Vampyr. Grosse romantische Oper in zwei Akten von W. H. Wohlbrück, in Musik gesetzt und für das Pianoforte zu vier Händen – Leipzig, [1829], Hofmeister. PN 1406. 133 [1] p., oblong shape format, 245 mm – Later full cloth cover. Nice copy.

€ 80,-



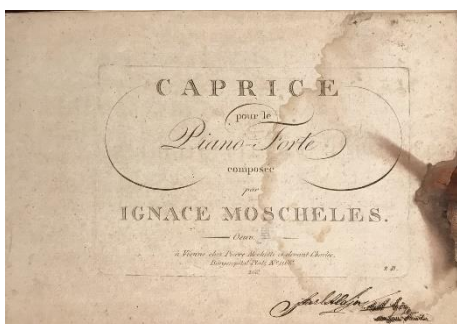
30. Mendelssohn Bartholdy, Felix: 3 Fantaisies ou Caprices pour le Pianoforte. Oeuvre 16 – Vienne, [c1830], Pietro Mechetti. PN P. M. No. 2135. 11, [1] p., 325 mm – Later print, plates slightly used. Without wrappers. Slightly cut. Fine condition.

€ 80,-



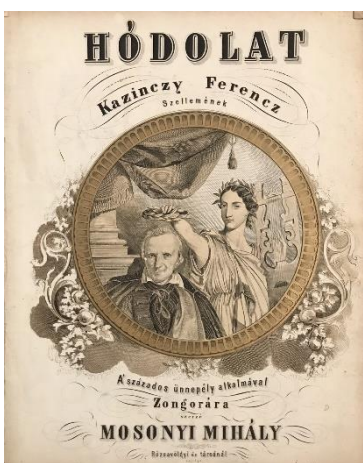
31. Mendelssohn Bartholdy, Felix: Overture zu Athalia für das Pianoforte zu 4 Händen eingerichtet. [Op. 74] – Leipzig, [c1875], Breitopf & Härtel. VN 7908. 19 [1] p., 325 mm – Later print. Without wrappers. Title page with owner's signature. Fair copy.

€ 30,-



32. Moscheles, Ignaz: Caprice pour le Piano-Forte. Oeuv. [25] – Vienne, [c1812], Pietro Mechetti. PN 266. 7, [1] p., oblong shape format, 222 mm – Title page with owner's signature. Severe burn damage along the right edge, resulting in partial loss of musical notation.

€ 120,-



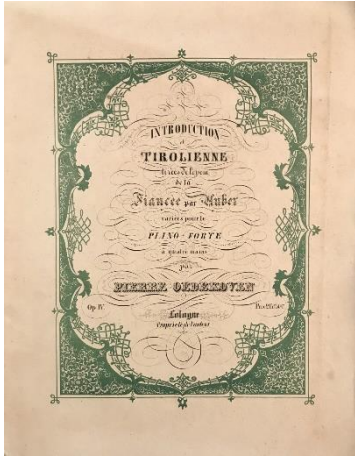
33. Mosonyi, Mihály: Hódolat Kazinczy Ferencz Szellemének. A' százados ünnepély alkalmával. Zongorára [for piano] – Pest, [1859], Rózsavölgyi és társa. PN R et C. No. 598. 9, [1] p., 314 mm – *Mona 1471. First edition.* Rare printed music. Title page lithographed. Cut. Fine condition, though without wrappers.

€ 120,-



34. Nasztrediný, József: Öröm keringők. Melyek azon ünnepi alkalomra, midőn Méltóságos Szigeth Szerentsy István Cs. Kis. Udv. Tanácsos és Referendár Úr T. Ns. Arad Vármegyének Főispáni Székét elfoglalá Szerzettek – Arad-Temesvár, 1837, published by the author. PN-, 8 p., oblong shape format, 228 mm – Very rare. Original light pink publisher's printed wrappers. Slightly cut. Lithographed throughout.

€ 140,-



35. Odekoven, Pierre: Introduction et Tirolienne tirées de l'opéra de la Fiancée par Auber variées pour le Piano-Forte à quatre mains par Pierre Odekoven. Op. IV – Cologne, [c1830], published by the author. PN-, 15 [1] p., 320 mm – Publisher's printed wrappers, slightly folded.

€ 60,-



36. Pixis, Johann Peter: Aline-Walzer oder: Wiener-Tänze in einem andern Welttheile. Nach den beliebtesten Motiven aus A. Bäuerle's Zauberoper: Aline, od. Wien in einem andern Welttheile; mit Musik v. W. Müller für das Pianoforte zu 4 Händen eingerichtet von J. P. Pixis. Diese Walzer sind auch für das Pianoforte allein zu haben – Wien, [c1824], S. A. Steiner und Comp. PN S : u : C : 3963., 11, [1] p. Oblong shape format, 250 mm – Without wrappers. Slightly stained, edges worn and with minor tears.

€ 60,-

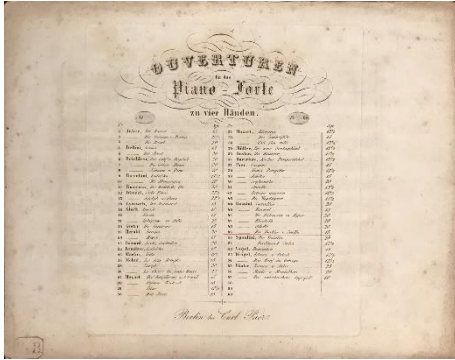


37. Reményi, Ede: Eredeti magyar népdalok és csárdások. Zongorára. [Original Hungarian Folk Songs and Czardas'. For Piano.] I-III. [Complete.] – Wien, [c1862], published by the author. PN 1-3. 10 p.; 10 p.; 12 p., 325 mm – Slightly used.

€ 180,-

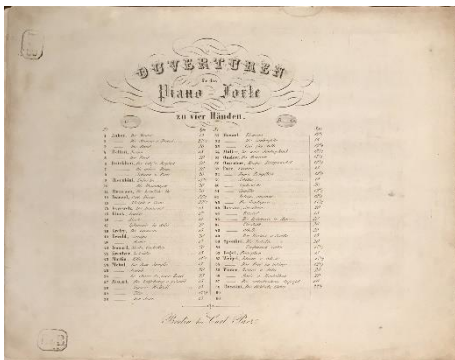
Contains I. (Elmondom mit eddig rejtve tartogattam) Petőfitől. Galántai Herceg Eszterházy Pál ő Főméltóságának. II. (Hej nekem hát vigasztalást mi sem ad) Petőfitől. Özv. Gróf Bánffy Dénesné, szül.: Kanstasti Bárá Schilling Johanna ő nagyságának.

III. Petőfitől, III. (Boldog éjjel! együtt vagyok rózsámmal) Petőfitől. Dreyschock Sándornak.



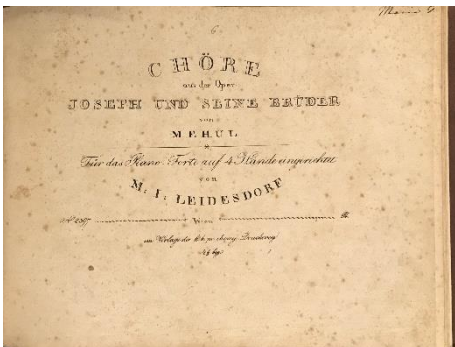
38. Rossini, Gioachino: Ouverturen für das Piano-Forte zu vier Händen. No. 49. Rossini: Der Barbier v. Sevilla – Berlin, [c1820], Carl Paez. PN 1425, 11, [1] p. Oblong shape format, 270 mm – Without wrappers. Title page stamped. Stained. Spine slightly torn. Used copy.

€ 30,-



39. Rossini, Gioachino: Ouverturen für das Piano-Forte zu vier Händen No. 46. Rossini: Die Italienerin in Algier – Berlin, [c1820], Carl Paez. PN 1755, 15, [1] p. Oblong shape format, 270 mm – Without wrappers. Title page stamped. Bindig copy. Used.

€ 30,-



40. Sammelband: Album for piano for four hands – Different composers, different editions bound together – Oblong shape format, 257 mm – Full cloth cover, slightly worn. Overall good condition.

€ 160,-

Spoehr, Louis: Ouverture à quatre mains de la Tragédie: Macbeth – Leipzig, [1827], Peters. PN 1974. 11, [1] p. – Cut. Title page with owner's signature, slightly soiled.

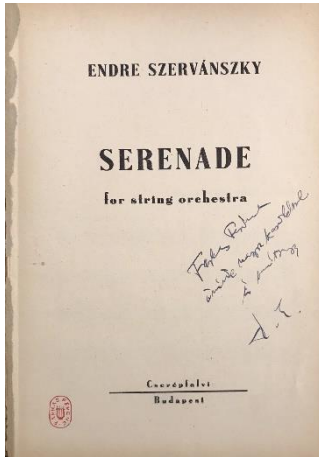
Spoehr, Louis: Ouverture à quatre mains de l'Opera: Jessonda – Leipzig, [c.1825], Peters. PN 1801. 13, [1] p. - Cut. Title page with owner's signature, slightly soiled.

Wallace, W. Vincenz: Ouverture zur Oper: Maritana. Für das Pianoforte zu 4 Händen eingerichtet von Carl Czerny – Wien, [c.1848], Diabelli. PN D. & C. No. 8715. 23, [1] p. – Slightly stained, good condition.

Cherubini, Luigi: Ouverture aus der Oper: Medea für das Piano-Forte zu vier Hände – Wien, [c.1820], Chem. Druckerey, Steiner. PN 1876. 15, [1] p. – Cut. Title page with owner's signature, stained.

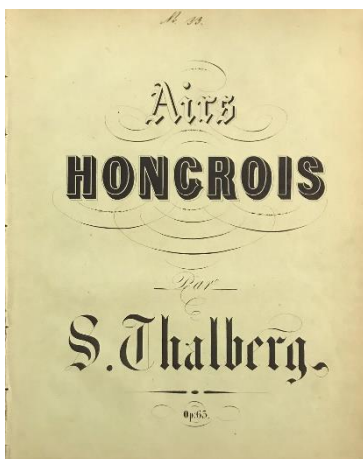
Spoehr, Louis: Ouverture zu vier Händen aus der Oper: der Berggeist – Leipzig, [c1826], Peters. PN 1866. 15, [1] p. – Stained.

Liedesdorf, Maximilian Joseph: Chöre aus der Oper: Joseph und Seine Brüder von Mehul. Für das Piano-Forte auf 4 Hände – Leipzig, [c1820], Chem. Druckerey. PN 2397. 17, [1] p. – Cut. Title page with owner's signature. Stained.



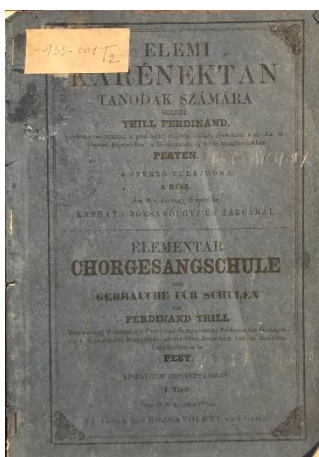
41. Szervánszky, Endre: Serenade for string orchestra [study score] – Budapest, cop. 1949, Edition Cserépfalvi. VN E. Cs. 60. 47, [1] p., 240 mm – **Signed and inscribed by the composer to Ferenc Farkas.** Paperback. Cover slightly worn and loose. Slightly used condition.

€ 80,-



42. Thalberg, Sigismund: Souvenir de Pesth. Airs Hongrois variés. Op. 65 – [Pest, c1846, Treichlinger József.] PN J. T. 120. 11, [1] p., 325 mm – *Mona 518.* Original light green publisher's printed wrappers, slightly torn at the spine.

€ 60,-



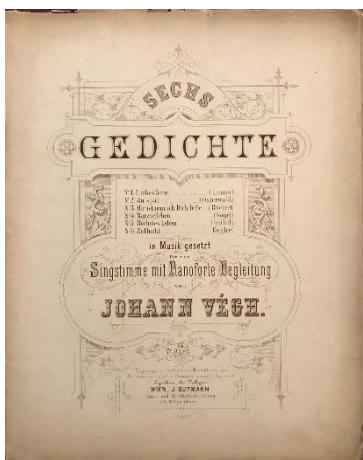
43. Thill, Ferdinánd: Elemi Karénektan tanodák számára. I. rész. / Elementar Chorgesangschule zum Gebrauche für Schulen. I. Theil – Pest, 1858, Rózsavölgyi és Társa. PN-, 32 p., 310 mm – Original publisher's printed wrappers, stamped. First page cut. Stained. Used condition.

€ 60,-



44. Tsukly, Jos. M.: Rondeau brillant a l'Hongrois pour le Piano-Forte. Composé et dédié à Mad.lle Louise Gyürky de Lossonc. Oeuv. 4. – Pest, [c1827], Charles Lichtl. PN 39. 17, [1] p., oblong shape format, 230 mm – *Mona 145*. Without wrappers. Waterstained.

€ 120,-



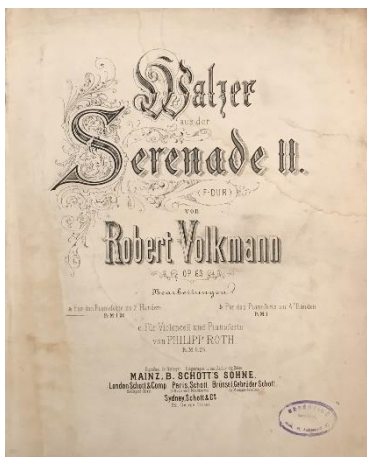
45. Vègh, Johann: Sechs Gedichte. No. 1. Liebesfeier. No. 2. Zu spät, No. 3. Mir ist, nun ich Dich liebe, No. 4. Märzveilchen, No. 5. Höchstes Leben, No. 6. Zuflucht. in Musik gesetzt für eine Singstimme mit Pianoforte Begleitung – Wien, 1876, J. Gutmann. VN 22. 21, [1] p., 340 mm – Without wrappers. Edges slightly worn. Fine condition.

€ 50,-



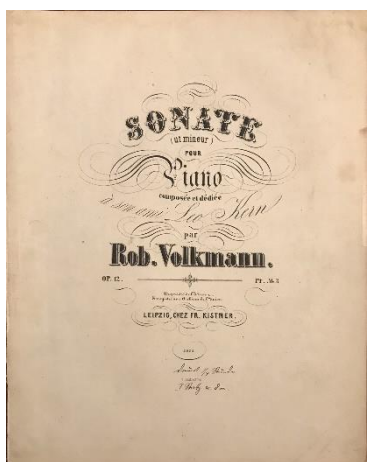
46. Volkmann, Robert: Deutsche Tanzweisen für Pianoforte, seiner lieben Eonsine Frau Gerichtsdirectorin Friederike Hammer. Op. 18 – Pest, [1854], Rózsavölgyi & Co. PN R. & C. No. 171. 14 p., 318 mm – *Mona 1143*. Without wrappers. Nice condition.

€ 50,-



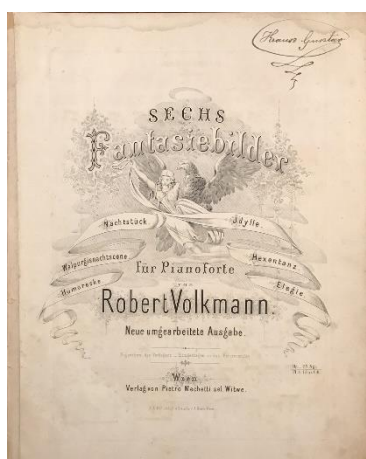
47. Volkmann, Robert: Walzer aus der Serenade II. (F-dur). Op. 63. Für das Pianoforte zu 2 Händen. Transcription von Rufolf Altschul – Mainz, [c1880], Schott. PN G. H. 61. 22755. 11, [1] p., 327 mm – Without wrappers. Title page stamped. Waterstained. Loose pages.

€ 30,-



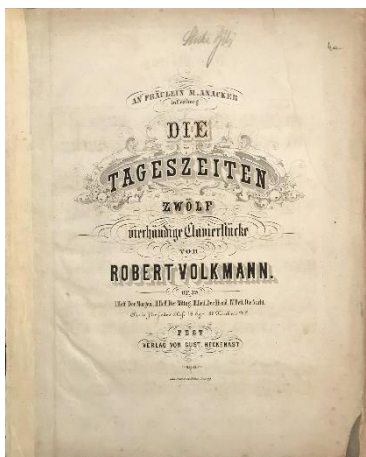
48. Volkmann, Robert: Sonate (ut mineur) pour Piano composée et dédiée à son ami Leo Kern. Op. 12 – Leipzig, [c1890], Fr. Kistner. VN 2025. 23, [1] p., 325 mm – Later print. Without wrappers. Title page with notes with ink. Notes in pencil. Slightly used condition.

€ 30,-



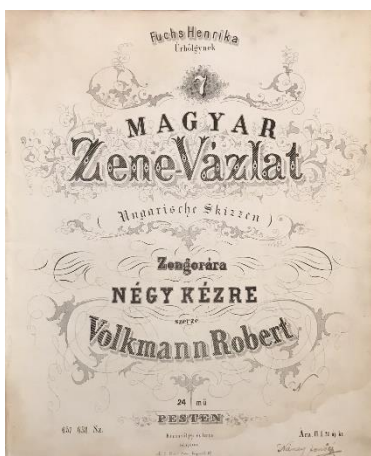
49. Volkmann, Robert: Sechs Fantasiebilder für Pianoforte. Nachtstück, Idylle, Walpurgisnachtscene, Hexentanz, Humoreske, Elegie. Neue umgearbeitete Ausgabe – Wien, [c1850], Pietro Mechetti. PN P. M. No. 4854. 15, [1] p., 327 mm – Without wrappers. Disbound. Stained. Title page with owner's signature. Slightly used condition.

€ 40,-



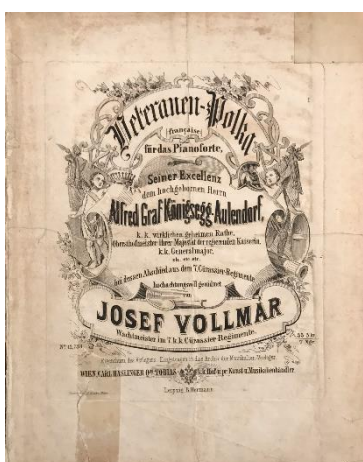
50. Volkmann, Robert: Die Tageszeiten. Zwölf vierhändige Clavierstücke. Op. 39. Heft II. An Fräulein M. Anacker in Freiberg – Pest, [1859], Heckenast. PN G. H. 14b. 11, [1] p., 328 mm - *Mona 2530*. Without wrappers. Spine taped. Slightly stained. Slightly used condition.

€ 35,-



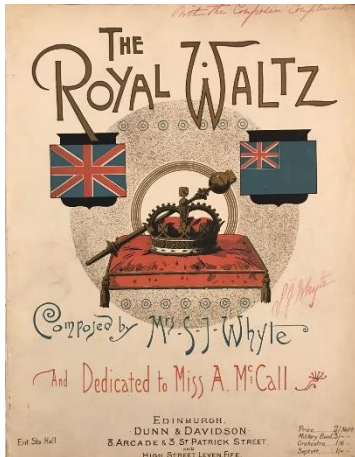
51. Volkmann, Robert: 7 Magyar Zene-Vázlat. (Ungarische Skizzen). Zongorára négy kézre [Piano for four hands]. Op. 24. [No.1-3 only]. Fuchs Henrika Úrhölgynek - Pest, [c1861], Rózsavölgyi és Társa. PN R. & C. 657. 15, [1] p., 310 mm – *Mona 1514*. Original light pink publisher's printed wrappers. Wrappers and title page with owner's signature. Waterstained. Fine condition.

€ 50,-



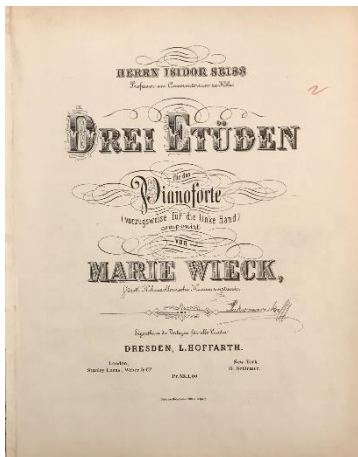
52. Vollmár, Josef: Veteranen-Polka | :française: | für das Pianoforte, Seiner Excellenz dem hochgeborenen Herrn Alfred Graf Königsegg-Aulendorf, k. k. wirklichen geheimen Rathe, Obersthofmeister Ihrer Majestät der regierenden Kaiserin, k. k. Generalmajor, etc. etc. etc. bei dessen Abschied aus dem 7. Cürassier-Regimente hochachtungsvoll gewidmet von Josef Vollmár Wachtmeister im 7. k. k. Cürassier Regimente – Wien, [1862], Carl Haslinger. PN C. H. 12,738. 5, [1] p., 325 mm – Without wrappers. Folded, taped, minor tears. Worn. Used condition.

€ 50,-



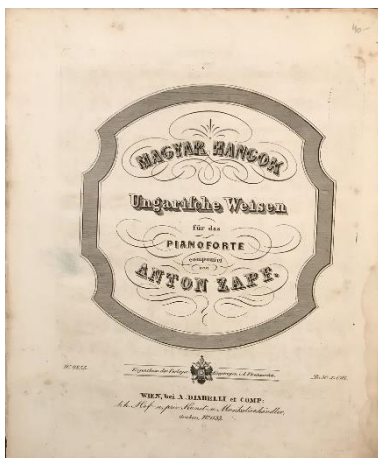
53. Whyte, Mrs. S. J.: The Royal Waltz. Coposed by Mrs. S. J. Whyte And Dedicated to Miss A. McCall – Edinburgh, [1902], Dunn & Davidson. VN (D. & D.). 8 p., 335 mm – Cut. Without wrappers. Title page stamped with composer’s name. Binding copy. Slightly used condition.

€ 40,-



54. Wieck, Marie: Drei Etüden für das Pianoforte (vorzugweise für die linke Hand) componirt von Marie Wieck, fürstl. Hohenzollernsche Kammervirtuosin. Herrn Isidor Seiss Professor am Conservatorium zu Köln – Dresden, [1879], L. Hoffarth. VN 383. 11, [1] p., 330 mm – Without wrappers. Title page with owner’s signature.

€ 40,-



55. Zapf, Anton: Magyar hangok. Ungarische Weisen für das Pianoforte – Wien, [c1844], Diabelli et Comp. PN D. & C. No. 8855. 7, [1] p., 300 mm – Without wrappers. Slightly stained. Spine slightly damaged and used.

€ 60,-