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November 2026



No 11

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Budapest, 2026

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Manuscript


DI BENEDETTO PIETRO

LA BATTAGLIA DELLO 'SCIRÈ'

A

S.A.R. ADALBERTO DI SAVOIA

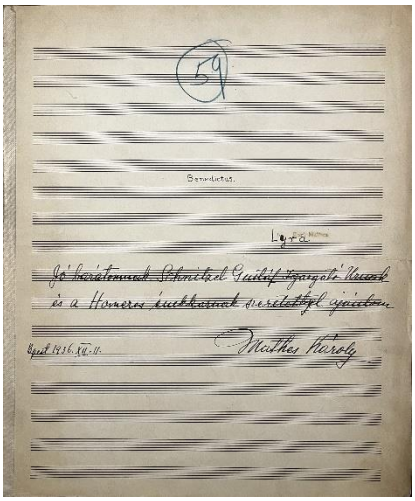
DUCA DI GENOVA

COMANDANTE DELLA DIVISIONE "GRAN SASSO"

1. Di Benedetto, Pietro: *La Battaglia dello "Scirè"*. Marcia Militare. Dedicated to H.R.H. Adalberto di Savoia, Duke of Bergamo, Commander of the "Gran Sasso" Division. Manuscript full score for military band – [Italy, c. 1936.] In black ink. 12 pages, the first two and last two blank. 260 mm – In a contemporary full red leather presentation binding, with gilt borders and lettering. Silk-lined interior; the rear lining slightly soiled, with a small marginal defect. Minor signs of wear to the binding. With the engraved bookplate of **Adalberto di Savoia** (*Ex libris di Adalberto di Savoia*), bearing a handwritten shelf reference. A carefully executed manuscript, with an elegant calligraphic title page and a neatly written musical score in a fluent, accomplished hand, probably that of a professional musician or composer. The notation is clear and readily legible throughout.

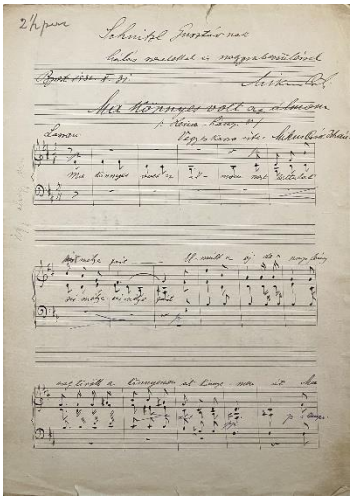
€ 860,-

An unusual musical document associated with the Second Italo-Ethiopian War and the Italian royal family. The *Battle of Shire* (*Battaglia dello Scirè*), fought between 29 February and 3 March 1936, was one of the major engagements of the Italian invasion of Ethiopia. The battle resulted in an Italian victory and became part of the Fascist regime's celebration of its colonial campaign. The dedicatee, **Prince Adalberto di Savoia-Genova (1898–1982), Duke of Bergamo**, was a member of the Italian royal family and a career army officer. In February 1936 he assumed command of the "Gran Sasso" Infantry Division, which participated in the Battle of Shire. His military role thus establishes a direct connection between the subject of the composition and its dedicatee. The march was presumably composed to commemorate the Italian victory and to honour the prince's participation in the campaign. The elaborate presentation binding and the prince's personal bookplate strongly suggest that this manuscript was prepared for, and subsequently entered the library of, the dedicatee. Although the composer has not yet been identified, the manuscript is of particular interest as a contemporary musical testimony to the Italian colonial campaign in Ethiopia, combining military commemoration, royal patronage and the ceremonial culture of Fascist Italy.



2. Mathes, Károly: Music manuscript [written by a professional copyist]. *Benedictus* – Budapest, 1936. [8] p., 330 mm – Handwritten musical score on printed music paper. Title page with an **autograph inscription** and signature of Carl Mathes: *„Jó barátomnak Schnitzel Gusztáf igazgató úrnak és a Homerosz énekkarnak szeretettel ajánlom. Bpest 1936 XII. 11.”*. Folded. Edges slightly worn. **€ 80,-**

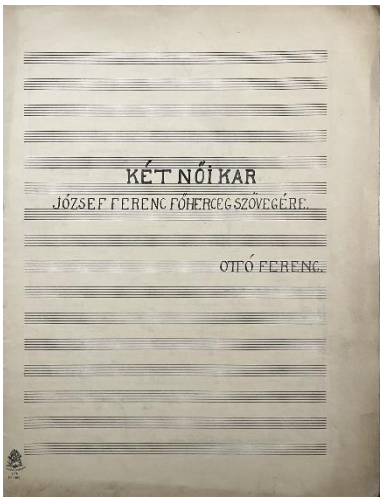
Carl Mathes (d. 1957) was a Hungarian-born pianist, organist and composer who studied at the Royal Academy of Music in Budapest. He subsequently taught in Temesvár and served as court pianist and music instructor to Queen Marie of Romania before settling in the United States in the early 1920s. Blind from an early age, he pursued an international musical career and later taught music at the University of Notre Dame in South Bend, Indiana. His compositions included orchestral works, songs and sacred music. During a visit to Budapest in late 1936 or early 1937, Mathes attracted the attention of the Hungarian press. A newspaper article published in January 1937 reported on his American career and his activities during his return to Hungary. The present *Benedictus*, dated Budapest, 11 December 1936, and dedicated to Gusztáv Schnitzl and the Homeros Choir of blind singers, provides tangible evidence of his continuing connections with Hungarian musical life after his emigration.



3. Mikus-Csák, István: Autograph music manuscript. *Ma könnyes volt az álmom. (Heine–Lányi.) Vegyeskarra írta: Mikus Csák István.* [For mixed choir] – Budapest, 1932. [4] p., 345 mm – Handwritten musical score on printed music paper. Signed and inscribed by the composer: *“Schnitzl Gusztávnak hálás szeretettel és nagyrabecsüléssel. Bpest 1932 X. 31.”* Minor tears to the edges.

€ 120,-

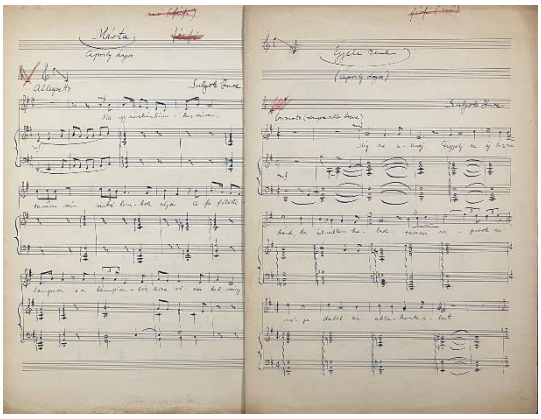
István Mikus-Csák (1878–1954) was a Hungarian composer, conductor and music teacher who studied at the National Conservatory and the Budapest Academy of Music, where he was a pupil of János Koessler, same professor as of Béla Bartók and Zoltán Kodály. He served as conductor of the Buda Lutheran Choir and composed orchestral, vocal and choral works, often in a late-Romantic style. Among his best-known compositions were the orchestral suite *Seruzád* (1915), inspired by Ferenc Herczeg’s historical novel *Pogányok*, and the symphonic suite *Jóka ördöge* (1932), based on a ballad by János Arany. The present autograph manuscript, a choral setting of a poem by Heinrich Heine in Hungarian translation by Ernő Lányi, bears a personal dedication to Gusztáv Schnitzl, reflecting the composer’s connections within Budapest’s choral community.



4. Ottó, Ferenc: Music manuscript [written by a professional copyist]. *Két női kar József Ferenc főherceg szövegére. I. Este. II. Himnusz a Naphoz.* – No place, [c1932]. [1], 10 p., 347 mm – With autograph signature of the composer. Handwritten musical score on printed music paper, tied with blue cord. The final page contains a composition entitled *Fényes csillag*, written in a different hand, with corrections and alterations.

€ 80,-

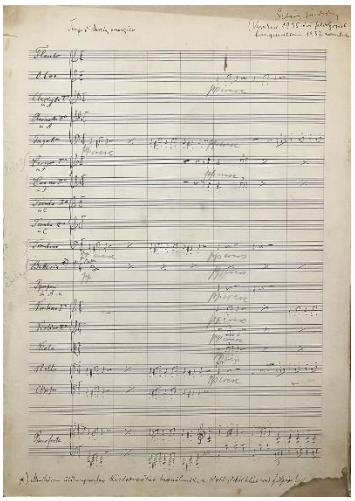
Ferenc Ottó (1904–1976) was a Hungarian composer who studied in Milan before continuing his composition studies under Zoltán Kodály at the Budapest Academy of Music. His early works included choral settings of poems by Archduke Joseph Francis of Austria, notably *Este* and *Himnusz a Naphoz*, which were premiered on 9 March 1932 by the choir of the National Association for the Support of the Blind. Ottó later developed a close friendship with the poet Attila József, setting several of his poems to music, and achieved recognition with his opera *Júlia szép leány*, premiered at the Budapest Opera House in 1939. In 1949 he was sentenced to life imprisonment on political charges and remained incarcerated until 1956. Following his release, he continued composing, although he was largely excluded from public musical life.



5. Sulyok, Imre: Two autograph music manuscripts. *Márta* and *Éjjeli zene*. Two songs for voice and piano, to poems by Lajos Áprily. – No place, [1952]. 3, [1] p.; 5, [1] p. 350 mm – Handwritten musical scores in ink, with numerous corrections, deletions and alterations, including revisions to the titles, and occasional markings in red pencil. Slightly browned, with minor staining and edge wear.

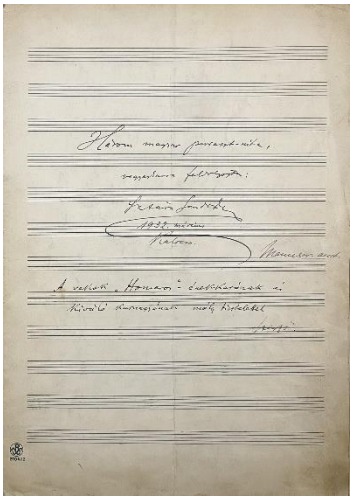
€ 180,-

Imre Sulyok (1912–2008) was a Hungarian composer, organist, conductor and musicologist who studied composition under Zoltán Kodály and organ under Aladár Zalánfy at the Budapest Academy of Music. He played an important role in Hungarian Protestant church music and served for decades as an organist and choirmaster in Budapest. He also worked as an editor at Editio Musica Budapest and became a leading figure in the preparation of the New Liszt Complete Edition. His compositions include sacred choral works, organ music and songs. The present two autograph manuscripts, *Márta* and *Éjjeli zene*, both composed in 1952 to poems by Lajos Áprily, preserve numerous revisions and corrections, offering valuable insight into the composer's creative process. *Éjjeli zene* was subsequently published by Editio Musica Budapest in 1964.



6. Sztára, Sándor: Autograph music manuscript, marked *Tempo di marcia, energico*. – No place, 1937. 16 p., 345 mm – Handwritten orchestral score of the **Rakoczy March** on printed music paper. According to the composer's handwritten note, the orchestration was completed in November 1937, based on a mixed-choir arrangement from 1935. Folded. Stained. **€ 160,-**

Sándor Sztára (1886-1950?) was a Hungarian composer, conductor and music teacher, born in Kalocsa into a musical family. His father, József Sztára, was a composer and former choirmaster of Kalocsa Cathedral. Sztára studied at the Teacher Training College in Budapest and subsequently taught music in secondary schools in and around the capital. He conducted choral ensembles and composed both sacred and secular vocal music, as well as instrumental works. He also contributed to Hungarian music literature, writing the chapter on male-voice choirs in *A magyar muzsika könyve* (1936). The present autograph orchestral score, completed in November 1937, is based on an earlier arrangement for mixed choir dating from 1935.



7. Sztára, Sándor: Music manuscript written by several hands, marked on the title page *Manuscr. auct. Három magyar paraszt-nóta, vegyeskarra feldolgozta: Sztára Sándor. 1932 március. Kalocsa.*– Kalocsa, 1932. 8 p., 345 mm – Inscribed by the composer: *"A vakok »Homeros«-énekkarának és kiváló karnagyának mély tisztelettel, Szerző."* Handwritten musical score on printed music paper, with musical annotations in red ink. Folded.

€ 120,-

Portraits and Iconography



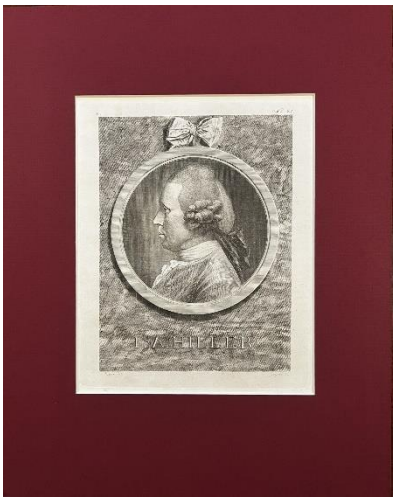
8. [Cannabich, Christian.] Verhelst, Egid the Younger: An attractive contemporary portrait of Christian Cannabich – Mannheim, 1779. Copper engraving. 230x145 mm – Mounted in a passe-partout and protected by transparent film. **€ 550,-**

A finely executed portrait of **Christian Cannabich**, one of the leading representatives of the Mannheim school and an important figure in the development of eighteenth-century orchestral music. The composer is depicted in a half-length portrait within an oval frame, surrounded by foliage and decorative architectural elements, with musical instruments arranged beneath the portrait. Engraved by **Egid Verhelst the Younger**, court engraver to the Elector Palatine and a distinguished portrait engraver associated with the Mannheim court. The inscription beneath the image identifies the artist and records his academic affiliations and the date of execution, Mannheim, 1779. The engraving is dedicated to **Louis, Hereditary Prince of Hesse-Darmstadt**, whose coat of arms appears beneath the portrait. Cannabich, a pupil and successor of Johann Stamitz, played a central role in the celebrated Mannheim orchestra, renowned throughout Europe for its precision, discipline and dynamic innovations. He was also closely associated with Mozart, who admired his abilities as an orchestral director and maintained friendly relations with his family.



9. [Delalande, Michel-Richard.] Thomassin, Simon, after Jean-Baptiste Santerre: Portrait of Michel-Richard Delalande (1657–1726). – [Paris, early 18th century.] Copper engraving. Sheet size: 398x319 mm; engraved image: 387x304 mm – Old number *572* in ink in the lower right corner and *546* in pencil in the lower centre. Mounted in a passe-partout and protected by transparent film. Some discolouration and soiling, particularly towards the edges. **€ 550,-**

A fine and richly detailed portrait of **Michel-Richard Delalande**, one of the most important French composers of the reign of Louis XIV. The composer is depicted seated at a table, holding a quill above a sheet of music, with writing implements beside him. His elaborate clothing, flowing wig and relaxed pose reflect the conventions of French court portraiture of the period. Engraved by Thomassin after a painting by Jean-Baptiste Santerre (1651–1717), as indicated by the inscriptions Santerre Pinxit and S. Thomassin Sculptor Regius Sculpsit beneath the portrait. The lower margin bears Delalande's name and his official court titles, *Sur-Intendant de la Musique du Roy et maître de la Musique de la chapelle et de la chambre de sa Majesté*, together with an elaborate coat of arms flanked by a six-line French poem celebrating the magnificence of Louis XIV's reign, the flourishing of the arts under his patronage, and the esteem in which the composer was held by the king.



10. [Hiller, Johann Adam.] Geyser, Christian Gottlieb, after Heinrich Friedrich Füger: Portrait of Johann Adam Hiller – [Late 18th century.] Copper engraving and etching. Sheet: 243 × 203 mm; plate: 193x155 mm; image: 172 × 130 mm – A copy of the same engraving is preserved in the Rijksmuseum, Amsterdam (inv. no. RP-P-1912-1333). Mounted in a passe-partout and protected by transparent film. A small repaired tear in the left margin, a fold in the upper margin, a faint vertical crease and occasional light staining. The engraved image remains in good condition.

€ 280,-

A finely engraved portrait of **Johann Adam Hiller**, German composer, music writer, conductor and Thomaskantor in Leipzig. The composer is depicted in profile within a circular medallion surmounted by a ribbon, against a finely hatched background. His name is engraved beneath the portrait. Signed in the plate *Füger del.* and *Geyser sc.*; numbered *No. 21* in the upper right corner. Watermark: *H. Blum*.

Hiller was one of the most influential figures in eighteenth-century German musical life. A pioneer of German *Singspiel*, he also played a leading role in the development of Leipzig's concert culture and served as Thomaskantor from 1789 to 1801. His writings on music and his activities as a teacher contributed significantly to the musical culture of his time.

MOZART – GLUCK – HAYDN – BEETHOVEN



11. An elaborate musical commemorative tableau with thirteen miniature images, including reverse-glass paintings and views of Salzburg – Austria, probably mid-19th century (after 1842). Overall dimensions (including frame): 630 × 530 mm – Some of the glass coverings protecting the individual images are cracked. The central illustration of Mozart's birthplace shows slight clouding. The gilt decoration along the inner edge of the frame is partially worn and missing in places. Otherwise, the ensemble retains its attractive overall appearance. **€ 1800,-**

An unusual and highly decorative composition comprising thirteen miniature images arranged symmetrically around a central depiction of Mozart's birthplace in Salzburg. The ensemble includes four silhouette portraits of Christoph Willibald Gluck, Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven; four coloured scenes showing the composers in musical settings; and five topographical and biographical illustrations associated with Mozart and Salzburg.

The central image depicts *Mozarts Geburtshaus* (Mozart's birthplace), while the surrounding views include the Mozart monument, the Franciscan Church and the Residenzplatz in Salzburg. One of the smaller illustrations shows the six-year-old Mozart at his first instrument. The composition combines several decorative techniques. The silhouette portraits and coloured musical scenes appear to be executed in reverse-glass painting (*Hinterglasmalerei*), while the five golden-toned illustrations may have been produced by engraving or scratching designs into the reverse of glass, possibly with gold-leaf backing (églomisé technique). The individual images are mounted in finely decorated gilt surrounds against a textured background. The ensemble is preserved in a substantial black wooden frame with a gilt inner border, apparently contemporary with the composition, glazed and backed with wooden boards. The original assembly has been left undisturbed, and the precise materials and techniques have therefore not been conclusively established.

A remarkable example of nineteenth-century musical memorabilia, combining portraits of four major composers with scenes of musical life and views of Salzburg. The inclusion of the Mozart monument, inaugurated in 1842, provides a *terminus post quem* for the composition. Particularly noteworthy is the combination of different miniature techniques within a single, carefully arranged decorative ensemble.

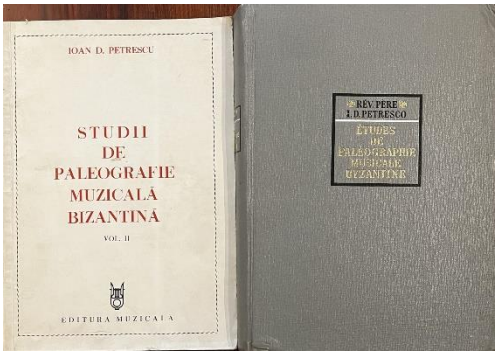


12. [Szendy, Árpád.] Zsákodi Csiszér, János: Portrait of Árpád Szendy – No place, 1911. Rectangular bronze relief plaque, 240x165 mm – A finely modelled bronze portrait plaque depicting Árpád Szendy, the distinguished Hungarian pianist, composer and music educator, in left-facing profile. Inscribed SZENDY ÁRPÁD along the upper edge, dated 1911 at lower left and signed ZS. CSISZÉR J. at lower right. Attractive brown patina, minor surface wear and scratches. Overall in very good condition. **€ 180,-**

Szendy, a pupil of Franz Liszt, was among the most influential Hungarian piano teachers of his generation. He taught at the Budapest Academy of Music for three decades and became head of its advanced piano department in 1911. His teaching methods and editions of classical piano repertoire made a lasting contribution to Hungarian musical education.

Bibliography: Baranyi, Anna: A magyar zeneélet és éremművészet kapcsolatai 1898–1945. In: Zenetudományi dolgozatok 2006–2007, edited by Márta Sz. Farkas. Budapest: MTA Zenetudományi Intézet, 2007, pp. 117–158, p. 157.

Books



13. Petrescu, Ioan D. [Jean D. Petresco]: Études de paléographie musicale byzantine. [Vol. I.] – Bucarest, 1967, Éditions Musicales de l'Union des Compositeurs de la République Socialiste de Roumanie. 677, [3] pp.

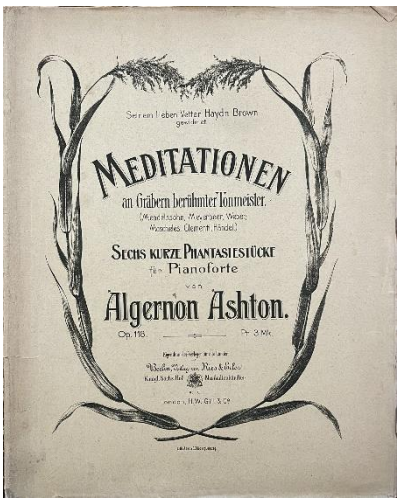
Petrescu, Ioan D.: Studii de paleografie muzicală bizantină. Vol. II. Ediție îngrijită și adnotată de Titus Moisescu. – București, 1984, Editura Muzicală. XXII, [4], 318 pp. 300 mm – **First volume:** Original grey cloth with gilt lettering on the front cover. Minor signs of wear to the binding. **Second volume:** Original printed boards. Some rubbing and minor signs of wear. **€ 90,-**

Two volumes, published seventeen years apart, forming a major scholarly contribution to the study of Byzantine musical palaeography. The first volume, published in French in 1967 under the name Jean D. Petresco, was followed in 1984 by a second volume in Romanian, edited and annotated by the distinguished Romanian musicologist Titus Moisescu.

Ioan D. Petrescu, a Romanian priest and scholar of Byzantine music, devoted much of his research to the historical development and interpretation of Byzantine musical notation. His studies examine the written transmission of Byzantine chant and the problems involved in deciphering and interpreting early musical manuscripts. The work represents an important contribution to twentieth-century scholarship on Byzantine ecclesiastical music, particularly within the Romanian musicological tradition.

The two volumes are of particular interest because they document successive stages in the publication of Petrescu's research, the second volume appearing posthumously under the editorial supervision of Moisescu.

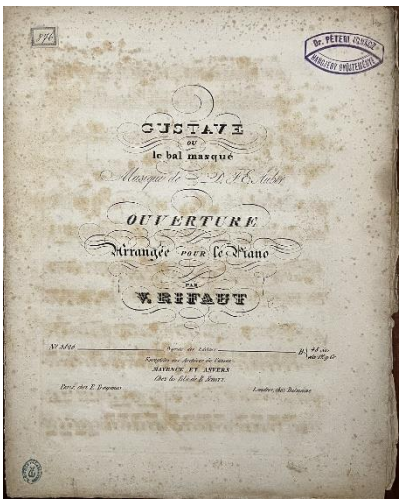
Printed Music



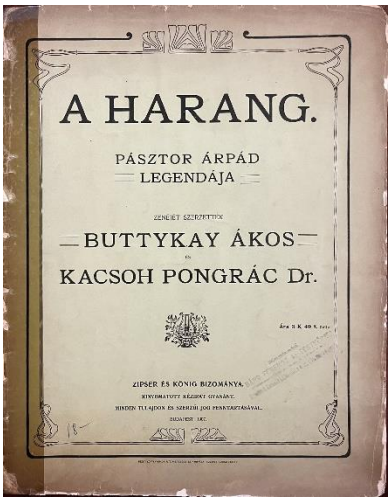
14. Ashton, Algernon: Meditationen an Gräbern berühmter Tonmeister. (Mendelssohn, Meyerbeer, Weber, Moscheles, Clementi, Händel.Ö Sechs kurze Phantasiestücke für Pianoforte. Op. 118. Seinem lieben Vetter Haydn Brown gewidmet – Berlin, [1899], Ries & Erler. PN R. 6755 E., R. 6758 E., R. 6759 E., R. 6760. E. 15, [1] p. 340 mm – Original publisher's printed wrappers, with several tears of varying lengths along the spine.

€ 40,-

Algernon Ashton (1859–1937) was an English composer, pianist and music teacher who received much of his musical education in Germany. He studied at the Leipzig Conservatory under Carl Reinecke and Salomon Jadassohn, and later with Joachim Raff in Frankfurt. From 1885 to 1910 he taught piano at the Royal College of Music in London. A remarkably prolific composer, he wrote symphonies, concertos, chamber music and numerous piano works, his style being strongly influenced by the German Romantic tradition, particularly Johannes Brahms. Ashton was also known for his lifelong interest in the graves and memorials of distinguished historical figures, which he sought to preserve through public appeals and newspaper correspondence. His *Meditationen an Gräbern berühmter Tonmeister*, Op. 118, consists of six short piano pieces commemorating Mendelssohn, Meyerbeer, Weber, Moscheles, Clementi and Händel, reflecting this unusual personal interest.



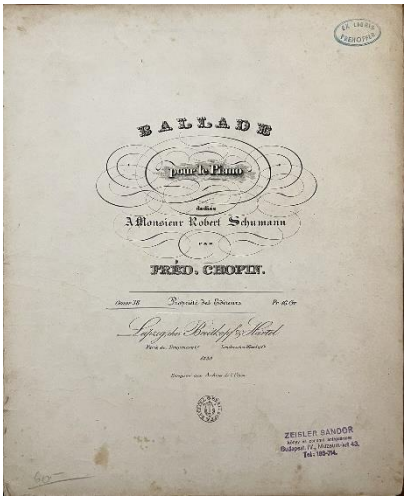
15. Auber, Daniel-François-Esprit; Rifaut, Victor: Gustave ou le bal masqué. Musique de D. F. E. Auber. Ouverture arrangée pour le Piano par V. Rifaut – Mainz–Antwerp, [1833], Schott. PN 3826. 11, [1] p. 333 mm – Title page stamped. Foxed and stained. Edges slightly worn, with minor tears. **€ 60,-**



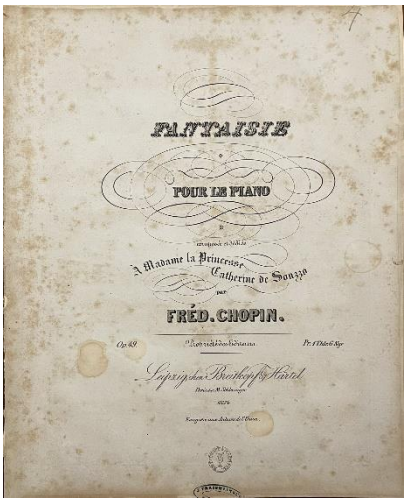
16. Buttykay, Ákos; Kacsóh, Pongrác: A harang. Pásztor Árpád legendája. – Budapest, 1907, Zipser és König. VN Z. & K. 469. 14 p. 345 mm – Title page pasted onto later paper wrappers, obscuring its verso. Spine reinforced with tape. Stamped. Edges worn, with minor tears.

€ 80,-

A harang (*The Bell*), a three-act legend by Árpád Pásztor with incidental music jointly composed by Ákos Buttykay and Pongrác Kacsóh, was first performed at the Király Theatre (very close to our antiquarian music shop) in Budapest on 1 February 1907, with the celebrated actress and singer Lujza Blaha in the cast. Contemporary critics praised the appealing Hungarian songs contributed by the two composers. The work was also performed in Kolozsvár (Cluj) in April of the same year. The present edition, published in the year of the premiere and designated on the title page as printed in manuscript form (*Kinyomatott kézirat gyanánt*), is an interesting document of Hungarian musical theatre in the early twentieth century.



17. Chopin, Frédéric: Ballade pour le Piano dediée A Monsieur Robert Schumann. Oeuvr. 38 – Leipzig, [after 1865], Breitkopf & Härtel. PN 6330. 11, [1] p. 315 mm – Without wrappers. Title page with ownership (Ex libris Prehoffer) and bookseller's stamps. **€ 40,-**



18. Chopin, Frédéric: Fantaisie pour le Piano composée et dédiée À Madame la Princesse Catherine de Souzzo. Op. 49 – Leipzig, [c1867], Breitkopf & Härtel. PN 6654. 22 p. 310 mm - Without wrappers. Slightly trimmed. Title page foxed and stained, with several stamps.

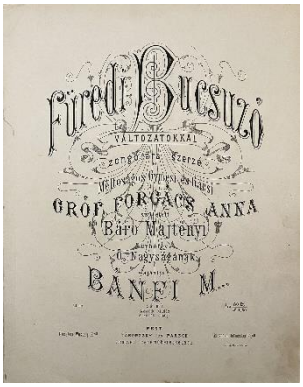
€ 60,-

19. Collection of publications related to Lake Balaton: € 580,-

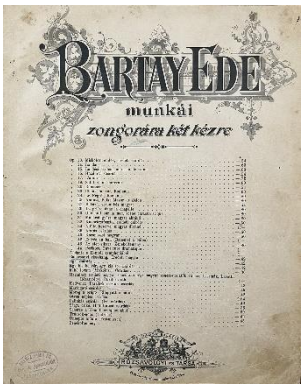
An interesting collection of 35 printed and manuscript music items relating to Lake Balaton, dating from the mid-nineteenth to the mid-twentieth century. The collection illustrates the changing place of Hungary's largest lake in the country's musical culture, from the fashionable spa resort of Balatonfüred and the romantic landscapes of the nineteenth century to the popular songs and dance music of the interwar period. The works represent a variety of genres, including piano fantasies, variations, Hungarian dances, songs, chamber music and choral compositions. Alongside works by prominent composers such as Jenő Hubay, Imre Székely and Károly Thern, the collection contains publications by lesser-known musicians, some issued by provincial publishers or by the composers themselves. Of particular interest is the group of editions of Ignác Mihály's *A Balaton háborgása* (*The Storm on Lake Balaton*), including an early edition published in Pest in 1864, a contemporary manuscript copy, and several later Hungarian and German editions. Together, these provide an opportunity to trace the publication history and continued circulation of a single composition over several decades. Although the individual works vary considerably in musical importance, the collection as a whole offers a useful documentary record of the cultural associations of Lake Balaton and its representation in Hungarian printed music over nearly a century.



19.1. Bánfi, M.: Füredi Bucsuzó. Változatokkal zongorára. Méltoságos Gymesi és Gácsi Gróf Forgács Anna született Báro Majtényi urhölgy Ő Nagyságának. 5ik mű – Pest, [c1869], Táborszky & Parsch. VN T. és P. 54. 7, [1] p. 330 mm - Disbound. Slightly stained.



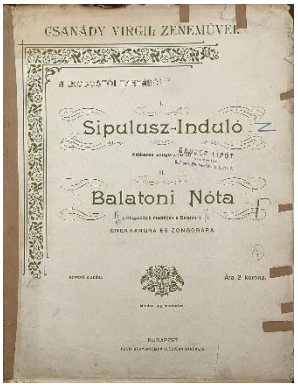
19.2. dto. - Nice condition.



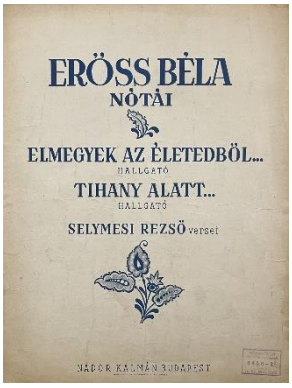
19.3. Bartay, Ede: Badacsonyi visszhang. Eredeti magyar - Budapest, [c1890], Rózsavölgyi. VN R. & C. No. 188. 5, [3] p. 320 mm - *Mona: 1163.* Without wrappers. Title page stanped, slightly stained. Slightly worn.



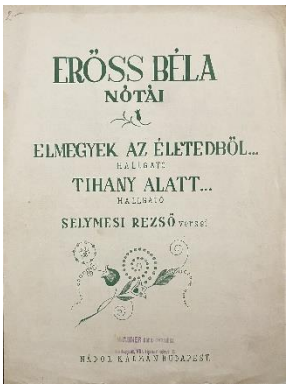
19.4. Búzás, Lajos: Legujabb balatoni népdal – Keszthely, [c.1905], Nádai Ignácz. VN N. I. 1., 3, [1] p. 320 mm – Folded.



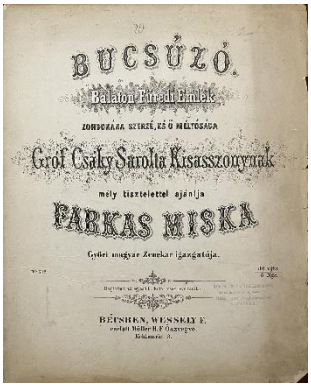
19.5. Csanády, Virgil: Csanády Virgil Zeneművei. A ‘Rodostói Tanyából”. I. Sipulusz-Induló. (Kétkezes zongora-darab). II. Balatoni Nóta. (“Ringatódzik medrében a Balaton”.) Énekhangra és Zongorára. Nagyságos Rákosi Viktor hajdúnánási országgyűlési képviselő úrnak legmélyebb tisztelettel ajánlva – Budapest, [c1905], Pesti Könyvnyomda-Részvény-Társaság. VN 2655. 7, [1] p. 340 mm – Without wrappers. Spine and edges reinforced with adhesive tape. Minor tears. Generally worn condition.



19.6. Erőss, Béla: Erőss Béla nótái. Elmegyek az életedből... (Hallgató). Tihany alatt... (Hallgató). Selymesi Rezső versei – Budapest, cop.1940, Nádor Kálmán. VN N. K. 3934. 3, [1] p. 315 mm – Title page stamped.



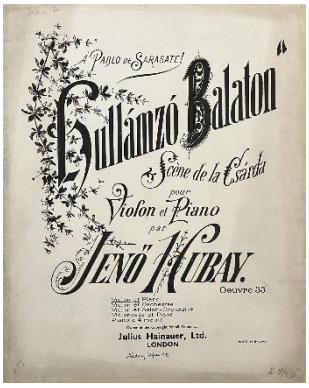
19.7. Erőss, Béla: Erőss Béla nótái. Elmegyek az életedből... (Hallgató). Tihany alatt... (Hallgató). Selymesi Rezső versei – Budapest, cop.1938, Nádor Kálmán. VN-, [4] p. 325 mm – Title page stamped.



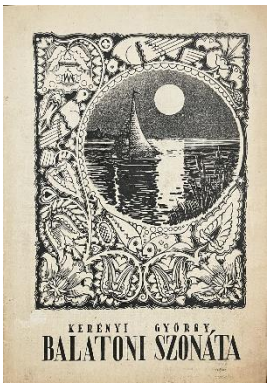
19.8. Farkas, Miska: Bucsúzó. Balaton-Füredi Emlék. Gróf Csáky Sarolta Kisasszonynak mély tisztelettel – Wien, [c1870], Wessely F. PN H. F. M. 572. 3, [1] p. 325 mm – Title page stamped. Disbound. Edges worn and with minor tears.



19.9. Gaal, Ferencz: Kincses Magyar Nóták. 11. sz. Balatoni nóták. Elragadta galambomat..., Siófokra megy a hajó... - Budapest, Leipzig, [c1900], Klökner Ede. VN K. E. 773. 3, [1] p. 325 mm - Slightly trimmed. Title page stamped.



19.10. Hubay, Jenő: “Hullámzó Balaton”. Scène de la Csárda No. 5. pour Violon et Piano. Oeuvre 33. À Pablo de Sarasate – London, [c1890], Julius Hainauer. VN J. 3427 H. 8 p., 5, [1] p. 315 mm – Title page with owner’s signature.



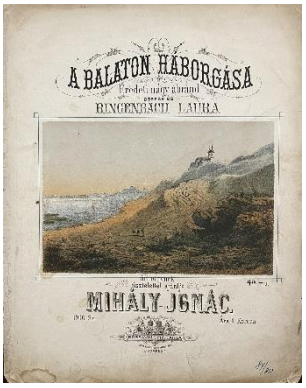
19.11. Kerényi, György: Balatoni Szonáta. 1. Jer, nézd a Balatont, 2. Balatoni csillagok, 3. Széles a Balaton, 4. A malom, 5. Szent Erzsébet háza. “Erdélytől felvidékig” V. ív – Budapest, cop.1949. Magyar Kórus. VN MK 3512. 66-80 p. 245 mm – Slightly soiled.



19.12. Kovács, Károly [ed.]; Bognár, Ignácz: Dalkoszoru. Zongorára négyesdalra (Quartett) hangjegyzett népszerű dalokat magában foglaló évkönyv. III–VIII. füzet. – Pest, 1855, [Dalkoszoru]. 7, [1]; 7, [1]; 7, [1]; 7, [1]; 7, [1]; 7, [1] p., 325 mm – Six issues bound together. Binding slightly loose. Spine slightly damaged.



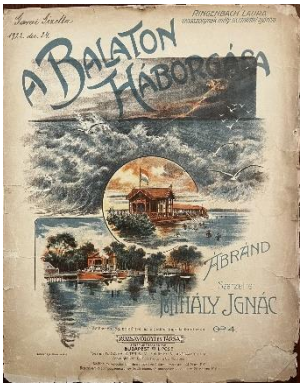
19.13. Mihály, Ignác: A Balaton háborgása. Eredeti nagy ábránd. Ringenbach Laura úrhölgynek tisztelettel. 4ik mű – Budapest, [c1880], Rózsavölgyi és Társa. VN 1910. 7, [1] p. 330 mm – Without wrappers. Disbound.



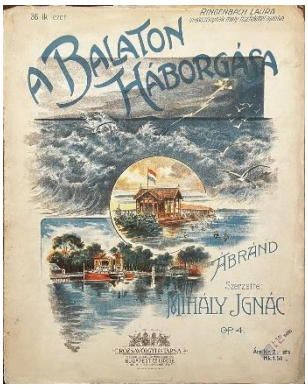
19.14. Mihály, Ignác: A Balaton háborgása. Eredeti nagy ábránd. Ringenbach Laura úrhölgynek tisztelettel. 4ik mű – Budapest, [c1880], Rózsavölgyi és Társa. VN 1910. 7, [1] p. 325 mm – Without wrappers. Slightly trimmed. Stained. Edges worn, and with minor tears.



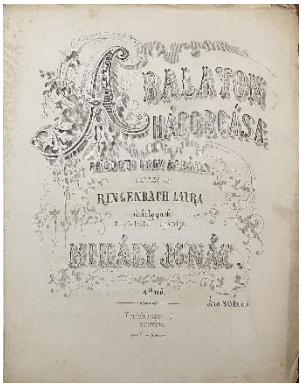
19.15. Mihály, Ignác: A Balaton háborgása. Eredeti nagy ábránd. Ringenbach Laura úrhölgynek tisztelettel. 4ik mű – Budapest, [c1880],Rózsavölgyi és Társa. VN 1910. 7, [1] p. 323 mm - Without wrappers. Slightly trimmed. Title page taped. Minor tears.



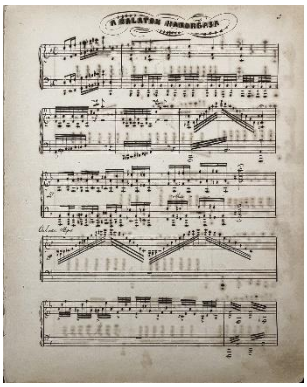
19.16. Mihály, Ignác: A Balaton háborgása. Ábránd. Op. 4. Ringenbach Laura urasszonynak mély tisztelettel ajánlva - Budapest, Leipzig, cop.1917, Rózsavölgyi és Társa. VN R. és Tsa 1910. 7, [1] p. 340 mm - Without wrappers. Title page with owner's signature. Edges worn. Disbound.



19.17. Mihály, Ignác: A Balaton háborgása. Ábránd. Op. 4. Ringenbach Laura urasszonynak mély tisztelettel ajánlva- 36-ik ezer - Budapest, Leipzig, [c1917], Rózsavölgyi és Társa. VN R. és Tsa 1910. 7, [1] p. 340 mm - Without wrappers. Title page stamped. Edges slightly worn.



19.18. Mihály, Ignác: A Balaton háborgása. Eredeti nagy ábránd. 4ik mű. Ringenbach Laura úrhölgynek tisztelettel – Pest, 1864, Treichlinger J. PN J. T. 458. 7, [1] p. 340 mm – Without wrappers. Edges slightly worn and with minor tears.



19.19. Mihály, Ignác: Music manuscript *A Balaton háborgása. Eredeti nagy ábránd zongorára. 4-ik mű. Ringenbach Laura úrhölgynek tisztelettel* - Pest, 1864, Treichlinger József. VN J. T. 458. 12 p. 320 mm - Handwritten copy, slightly faded, soiled and used. Original publisher's printed wrappers' front.



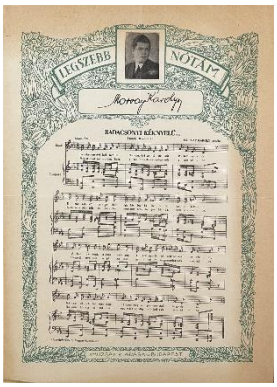
19.20. Mihály, Ignatz: Der Sturm auf dem Plattensee. Phantasie. Op. 4. Frau Laura Ringenbach hochachtungsvoll – Budapest, Leipzig,[c.1880], Rózsavölgyi és Társa. VN 1910. 7, [1] p. 330 mm – Without wrappers. Spine taped.



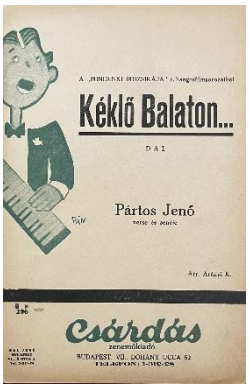
19.21. Mihály, Ignaz: Der Sturm auf dem Plattensee. Fantasie. Op. 4. Frau Laura Ringenbach hochachtungsvoll gewidmet – Budapest, Leipzig, cop.1917. Rózsavölgyi & Co., VN R. és Tsa 1910. 7, [1] p. 340 mm – Without wrappers. Edges torn and worn.



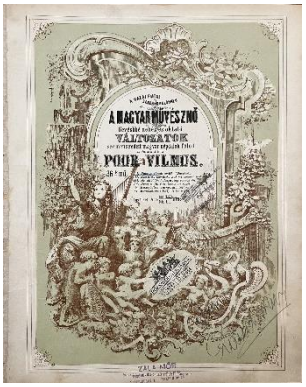
19.22. Mihály, Ignaz: Der Sturm auf dem Plattensee. Fantasie. Op. 4. Frau Laura Ringenbach hochachtungsvoll gewidmet – Budapest, Leipzig, [c1917]. Rózsavölgyi & Co. VN R. és Tsa 1910. 7, [1] p. 320 mm – Without wrappers. Trimmed. Title page stamped.



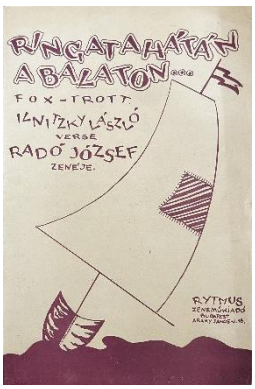
19.23. Morvay, Károly: Badacsonyi kéknyelü... – Budapest, cop.1937, “Muzsa”. VN-, 1, [1] p. 290 mm – Folded.



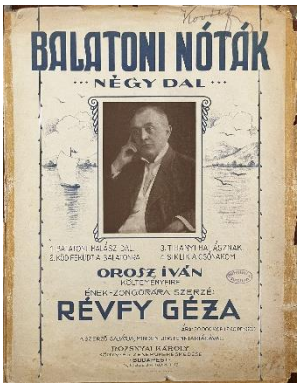
19.24. Pártos, Jenő: Kéklő Balaton... Dal. A “Mindenki muzsikája” c. hangosfilmsorozatból – Budapest, cop.1937, Csárdás Zeneműkiadó. VN „Cs” 521. [4] p. 265 mm – Fine condition.



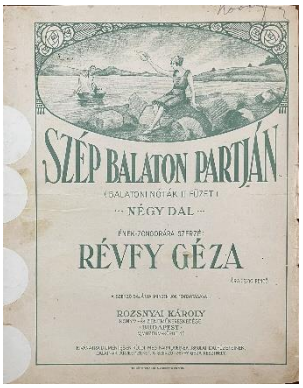
19.25. Poor, Vilmos: Balatonfüredi Emlék Bucsúzó. A hazai fiatal zenekedvelőlnek. A magyar művésznő. Kevésbbé nehéz és oktató változatok szemenszedett magyar népdalok fölött. Zongorára átírta Poor Vilmos. 36ik mű - Budapest, Leipzig, [c1880], Rózsavölgyi és Társa. VN N. G. 1481. 5, [1] p. 325 mm - Tilte page stamped and with owner’s signature.



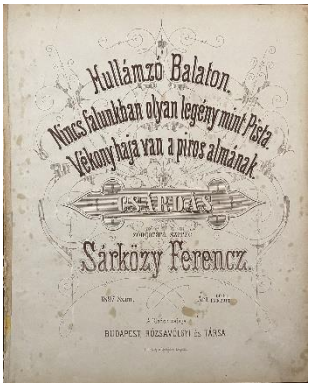
19.26. Radó, József: Ringat a hátán a Balaton... Fox-Trott. Ilnitzky László verse – Budapest, cop.1933, Rytmus. VN R. 310. [4] p. 265 mm – Slightly soiled.



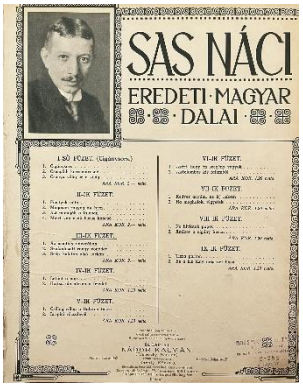
19.27. Révfy, Géza: Balatoni nóták. Négy dal. 1. Balatoni halász dal. 2. Köd feküdt a Balatonra. 3. Tihanyi halásznak. 4. Siklik a csónakom. Orosz Iván költeményeire. – Budapest, [c1926], Rozsnyai Károly. VN 9214. 5, [1] p., 340 mm – Title page with owner's signature. Edges worn, with minor tears. Spine damaged and repaired with adhesive tape.



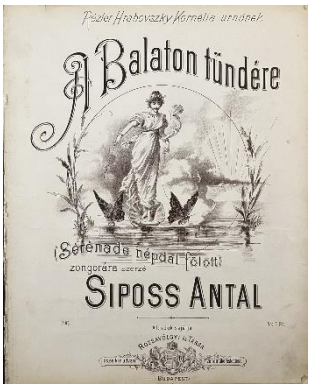
19.28. Révfy, Géza: Szép Balaton partján. (Balatoni nóták II. füzet.) Négy dal. 1. Balatoni éjszakákon... 2. Badacsony tetejét... 3. Ki a legény... 4. A bírónak megmondták...– Budapest, [c1926], Rozsnyai Károly. VN 9456. 5, [1] p. 325 mm – Title page with owner's signature. Poorly and unevenly trimmed. Spine reinforced with adhesive tape. Minor tears along the edges. Folded.



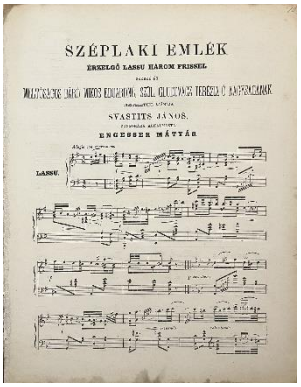
19.29. Sárközy, Ferencz: Hullámzó Balaton. Nincs falunkban olyan legény mint Pista. Vékony haja van a piros almának. Csárdás zongorára – Budapest, [c1875], Rózsavölgyi és Társa. VN 1897. 5, [1] p., 325 mm – Slightly stained.



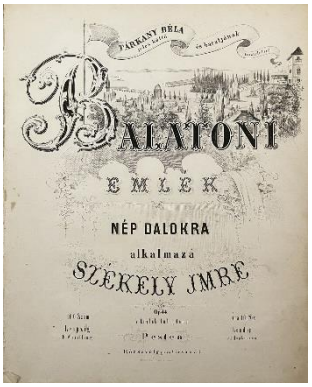
19.30. Sas, Náci: Eredeti Magyar dalai III-ik füzet. 1. Az ispotály udvarában, 2. Szakadozott rongy vonódat, 3. Szép Balaton alsó sarkán – Budapest, [c1900], Nádor Kálmán. VN N. K. 1353., 3, [1] p. 325 mm – Without wrappers. Slightly trimmed. Title page stamped.



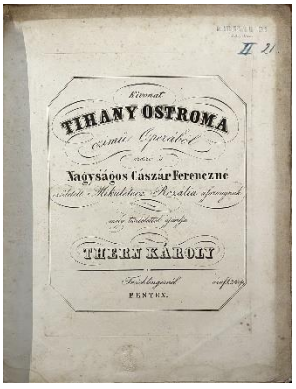
19.31. Siposs, Antal: A Balaton tündére. (Sérénade népdal fölött). Rézler Hrabovszky Kornélia urnőnek – Budapest, [1886], Rózsavölgyi és Társa. R. & C. 2105. 11, [1] p. 325 mm – Slightly trimmed. Slightly loose.



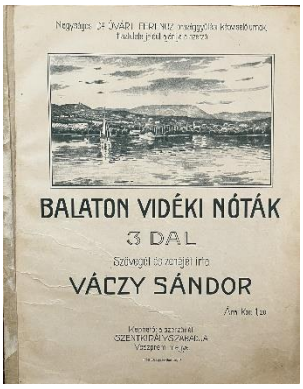
19.32. Svastits, János: Széplaki emlék. Érzelgő lassú három frissel. Méltóságos báró Mikos Eduardné szül. Gludovácz Terézia ő nagyságának tisztelettel ajánlja. Zongorára alkalmazta Engesser Mátyás - No place, [c1870], unknown publisher. VN-, 5, [1] p. 325 mm - Without title page.



19.33. Székely, Imre: Balatoni emlék Nép dalokra. (Souvenir de Balaton.) Op. 44 – Pest, [1854], Rózsavölgyi és Társa. VN R. & C. No. 160. 15, [1] p. 325 mm – *Mona: 1130*. Without wrappers.



19.34. Thern, Károly: Kivonat Tihany Ostroma czimű Operából. Nagyságos Császár Ferenczné született Mikuletecz Rozália asszonynak mély tisztelettel – Pest, [1848], Treichlinger József. PN-, 19, [1] p. 345 mm – *Mona: 899*. Original publisher's printed wrappers. Spine taped. Edges slightly worn.

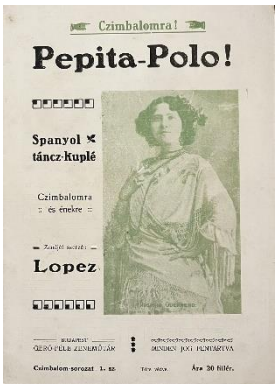


19.35. Váczy, Sándor: Balaton vidéki nóták. 3 dal. Esti szellő..., Almádiban..., Elfeledlek...Nagyságos Dr. Óvári Ferencz országgyűlési képviselő urnak, tisztelete jeléül ajánlja a szerző. - Szentkirályszabadja, [c1900], published by the composer. VN-, 3, [1] p. 320 mm - Spine taped, but slightly torn. Minor tears on the edges.

20. Cimbalom Series of the Gerő Music Library. Three Pieces (Nos. 1, 2 and 4).:

€ 120,-

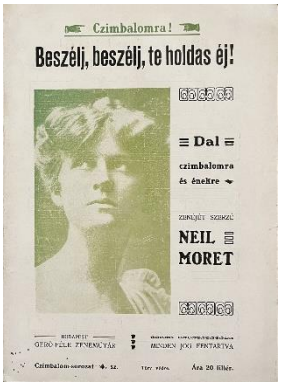
Three small-format publications from the *Gerő-féle Zeneműtár*, a highly popular series of inexpensive sheet music issued in Budapest around the turn of the twentieth century. Each publication typically contained one or two songs or short pieces, making contemporary popular music accessible to a wide audience. These three pieces, arranged for voice and cimbalom by Gyula Fejér, reflect the interaction between Hungarian popular music, the entertainment repertoire of Budapest's music halls and the musical traditions associated with Hungarian Roma musicians. The inclusion of a Spanish dance-couplet alongside Hungarian songs is particularly characteristic of the varied repertoire of the period. The arrangements also illustrate the growing versatility of the cimbalom, an instrument closely associated with Hungarian Roma ensembles, and its adaptation to forms of urban popular entertainment. Although modest publications individually, the three pieces offer an interesting glimpse into the musical culture of Budapest around 1900.



20.1. Lopez: Pepita-Polo! Spanyol táncz-kuplé. Czimbalomra és énekre. Könnyü modorban átírta: Fejér Gyula. (Cimbalom-sorozat: 1. sz.) [Spanish dance-couplet for cimbalom and voice. Arranged in an easy style by Gyula Fejér.] – Budapest, [c1900], Gerő-Féle Zeneműtár. VN –. 3, [1] p., 190 mm – Edges slightly worn.



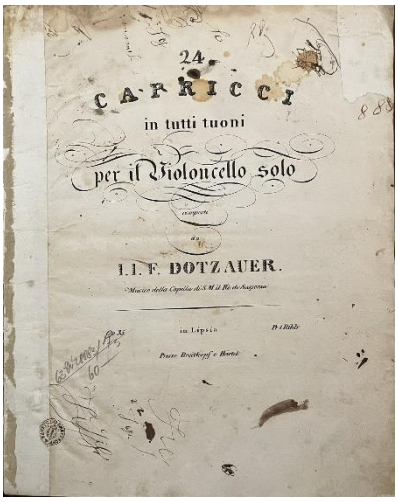
20.2. Huber, Sándor: Huzzátok czigányok! Népdal. Mért szerettek oly nagyon. Czimbalomra és énekre. Könnyü modorban és cimbalomra átírta: Fejér Gyula. (Czimbalom sorozat: 2. sz.) [Folk song for cimbalom and voice. Arranged in an easy style for cimbalom by Gyula Fejér.] – Budapest, [c1900], Gerő-Féle Zeneműtár. VN –. 3, [1] p., 190 mm – Minor tears to edges and spine.



20.3. Moret, Neil: Beszélj, beszélj, te holdas éj! Dal czimbalomra és énekre. Könnyü modorban és cimbalomra átírta: Fejér Gyula. (Czimbalom sorozat: 4. sz.) [Song for cimbalom and voice. Arranged in an easy style for cimbalom by Gyula Fejér.] – Budapest, [c1900], Gerő-Féle Zeneműtár. VN –. 4 p., 190 mm – Edges slightly worn.



21. Debussy, Claude: La Boîte à Joujoux. Ballet pour enfants par André Hellé. – Paris, cop. 1913, A. Durand & Fils. VN D. & F. 8935. 48, [44] p., oblong shape format, 235 mm – Original publisher's printed wrappers. Restored. With colour illustrations by André Hellé. Later issue of the first edition, printed after 1919. **€ 160,-**

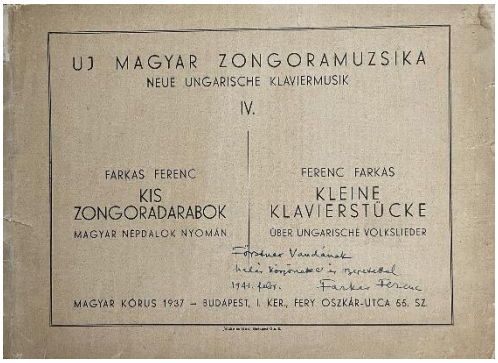


22. Dotzauer, Justus Johann Friedrich: 24 Capricci in tutti tuoni per il Violoncello solo. Op. 35 - Leipzig, [c1826], Breitkopf & Härtel. PN 4406. 27, [1] p. 325 mm - Later marbled paper covers with handwritten title, the upper edge showing irregular losses, possibly caused by rodents. Title page repaired with paper, stained and soiled, with handwritten scribbles and annotations.

€ 80,-

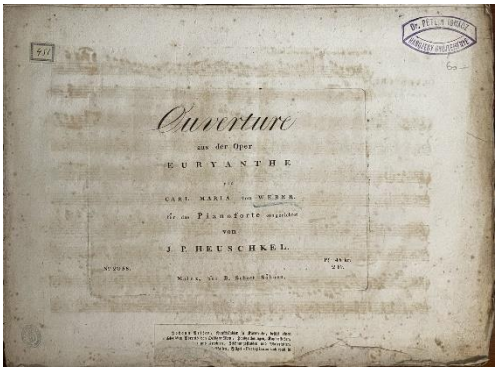


23. Eckert, Carl Anton: Schön Suschen Romanze von F. F. in Musik gesetzt mit Begleitung des Pianoforte – Berlin, [c1832], Schlesinger. PN S. 1725. 11, [1] p. Oblong shape format, 265 mm – Without wrappers. Title page with owner's signature. Spine repaired with tape. Slightly stained, edges worn. **€ 60,-**



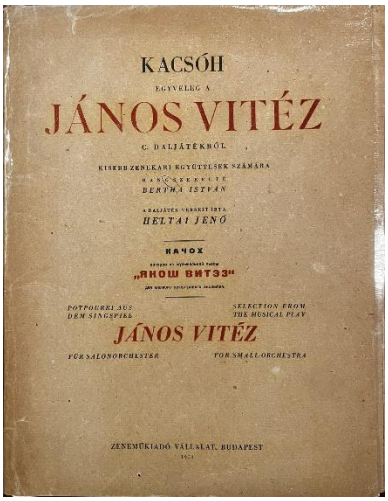
24. Farkas, Ferenc: Kis zongoradarabok magyar népdalok nyomán. Uj magyar zongoramuzsika IV. / Kleine Klavierstücke über ungarische Volkslieder. Neue Ungarische Klaviermusik IV. – Budapest, cop. 1937, Magyar Kórus. VN M. K. 530. 7, [1] p. Oblong shape format, 220 mm – Title page with an **autograph inscription and signature of the composer**, dated February 1941. Handwritten annotations throughout. Minor tears to the edges. Without wrappers.

€ 80,-

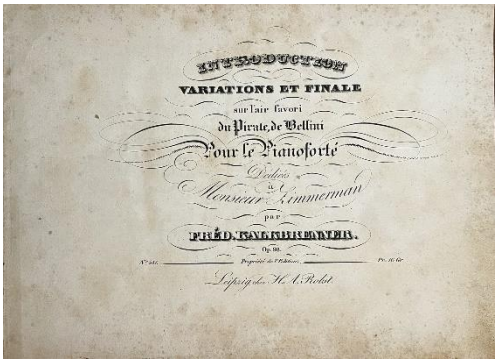


25. Heuschkel, Johann Peter: Ouverture aus der Oper Euryanthe von Carl Maria von Weber, für das Pianoforte eingerichtet von J. P. Heuschkel. – Mainz, [1824], B. Schott's Söhnen. PN 2058. 10 p. Oblong shape format, 255 mm – Title page stamped. Stained and foxed. Edges worn, with minor tears. **€ 80,-**

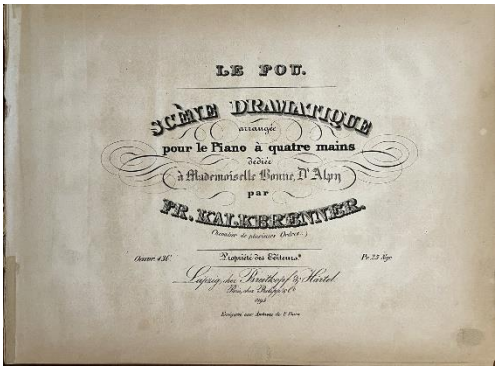
Johann Peter Heuschkel (1773–1853) was a German composer, oboist, organist and music teacher who served as a court musician and organist in Hildburghausen and later at the court of the Duke of Nassau. He is best remembered as one of Carl Maria von Weber's earliest music teachers, instructing the young composer in piano playing in 1796–1797. Weber subsequently acknowledged Heuschkel's decisive influence on the development of his keyboard technique. Heuschkel's own compositions included piano sonatas, chamber music, works for wind instruments and songs, alongside arrangements of contemporary operatic music. The present piano transcription of the overture to Weber's *Euryanthe* is particularly significant in view of their personal relationship. Published by Schott in 1824, the arrangement documents Heuschkel's continuing engagement with the music of his former pupil.



26. Kacsóh, Pongrác: Egyveleg a János vitéz c. daljátékból kisebb zenekari együttesek számára. Hangszerelte Bertha István. A daljáték verseit írta Heltai Jenő. / Selection from the musical play János vitéz for small-orchestra [Full set of parts] – Budapest, cop.1953 (1954), Zeneműkiadó. VN Z. 923. 35, [1] p. (Piano), 15, [1] p. (Violino I.), 15, [1] p. (Violino I.), 11, [1] p. (Violino II.), 11, [1] p. (Viola), 10 p. (Violoncello), 8 p. (Contrabass), 8 p. (Flauto), 8 p. (Oboe), 11, [1] p. (Clarinetto I.), 11, [1] p. (Clarinetto II.), 8 p. (Tromba I.), 8 p. (Tromba II.), 8 p. (Trombone), 7, [1] p. (Batteria), 24 p. (Armonium), 24 p. (Accordion). 320 mm – Original publisher's wrappers, taped and covered with transparent plastic film. Parts in good condition. **€ 120,-**

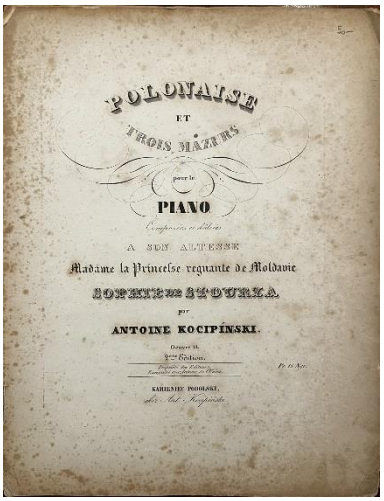


27. Kalkbrenner, Frédéric: Introduction Variations et Finale sur l'air favori du Pirate, de Bellini. Pour le Pianoforté. Dédiées à Monsieur Zimmerman. Op. 98 - Leipzig, [c1829], Probst. PN 481. 15, [1] p. Oblong shape format, 235 mm - Edges with minor tears, few pages taped. Slightly soiled. **€ 60,-**



28. Kalkbrenner, Frédéric: Le Fou. Scène dramatique arrangée pour le Piano à quatre mains. Dédiée à Mademoiselle Bonne d'Alpy. Oeuvre 136. – Leipzig, [1839], Breitkopf & Härtel. PN 6195. 19, [1] p. Oblong shape format, 245 mm - Without wrappers. Binding slightly loose.

€ 50,-



29. Kocipiński, Antoine: Polonaise et trois mazurs pour le piano. Composées et dédiées à Son Altesse Madame la Princesse regnante de Moldavie Sophie de Stourza. Oeuvre 12. 2ème Edition. – Kamieniec Podolski, [c1850], Ant. Kocipiński. PN 4349. 11, [1] p. 340 mm – Without wrappers. Title page heavily foxed and stained, torn along the spine. Edges worn, with minor tears. **€ 80,-**

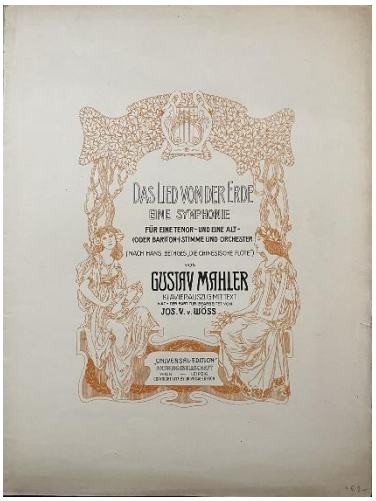
Antoni Kocipiński (1816–1866) was a Polish-born composer, pianist, music publisher and folklorist who played an important role in the musical life of nineteenth-century Ukraine. He studied music in Lviv under his father, an organist at the local cathedral, and subsequently worked as a military bandmaster in Chernivtsi. He later established himself as a music teacher and publisher in Kamianets-Podilskyi and Kyiv, promoting both Polish and Ukrainian musical culture. Among his pupils was the Ukrainian composer Vladyslav Zaremba. Kocipiński was particularly noted for collecting and arranging Ukrainian folk songs, publishing an important collection of one hundred traditional melodies in 1862, which subsequently attracted the attention of the Russian imperial authorities. His own compositions included songs, polonaises, mazurkas and other piano pieces inspired by Polish and Ukrainian musical traditions. The present *Polonaise et trois mazurs*, Op. 12, dedicated to Princess Sophie de Stourza of Moldavia, exemplifies his contribution to nineteenth-century salon music and his activities as an independent music publisher.



30. Kovách, András: Médée – Medea. Drame lyrique en 1 acte. Oper in 1 Aufzug. Livret de Jean Anouilh. Musique d'András Kovách. Partition pour chant et piano [Vocal score]. Textes français et allemand – Bruxelles, 1960 [date apparently altered from 1959]. [3], 121 p. 360 mm – A scarce and unusual vocal score of the one-act opera, with French and German texts, reproduced from a handwritten manuscript by a photomechanical process, on thin, translucent paper. The original manuscript was prepared on pre-printed MAESTRO music paper. Original illustrated wrappers, with a striking design depicting three stylised classical heads, worn and partly damaged, with tears and losses along the edges. Spine covering largely missing, with remnants of old adhesive repairs. The thin, translucent paper shows pronounced waviness and distortion, particularly along the edges. The binding is weakened and shows signs of age and use. Overall a worn and fragile copy, but of considerable documentary interest. **€ 220,-**

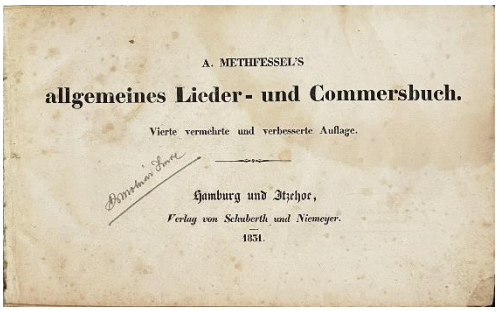
Based on Jean Anouilh's adaptation of the Medea tragedy, Kovách's opera received its world premiere at Saarbrücken under the musical direction of Siegfried Köhler, in a production by Hermann Wedekind. The American soprano Leonore Morvaya sang the title role, with Gerhard Nathge as Jason. The composer was present at the premiere, which attracted considerable attention in the German and international press.

The accompanying press documentation includes reviews and reports from the *Saarbrücker Zeitung*, *Süddeutsche Zeitung*, *Die Welt*, *Die Tat* (Zurich), *La Liberté* (Fribourg), *Feuille d'Avis de Lausanne*, *L'Entracte* (Paris), and the British journal *Opera* (April 1967). The reviews testify to the work's striking reception. Critics praised the dramatic intensity of Kovách's music, its colourful and often forceful orchestration, and the expressive power of the principal performers, particularly Leonore Morvaya. Several commentators drew comparisons with Richard Strauss, while one German critic described the work as reminiscent of a modern Puccini. Some reservations were expressed concerning the dramatic structure and the relationship between Anouilh's text and its musical setting. The press material provides an unusually detailed contemporary record of the premiere and its reception across several European countries.



31. Mahler, Gustav: Das Lied von der Erde. Eine Symphonie für eine Tenor- und eine Alt- (oder Bariton-) Stimme und Orchester. (Nach Hans Bethges “Die Chinesische Flöte”.) Klavierauszug mit Text nach der Partitur bearbeitet von Jos. V. v. Wöss - Wien, cop.1911 (Date on the back cover: II. 1912), Universal. VN U. E. 3391. 99, [3] p. 315 mm - **First edition of the piano-vocal score, in an early issue dated February 1912 on the back wrapper.** Prepared by Josef Venantius von Wöss, the reduction was first published on 4 November 1911, shortly before the posthumous premiere of the work, conducted by Bruno Walter in Munich on 20 November 1911. The orchestral score followed in April 1912. Mahler had begun his own piano version but left it unpublished. Original publisher’s printed wrappers. Wrappers completely split along the spine; binding very loose, barely holding together.

€ 90,-


A. METHFESSEL'S

allgemeines Lieder- und Commersbuch.

Vierte vermehrte und verbesserte Auflage.

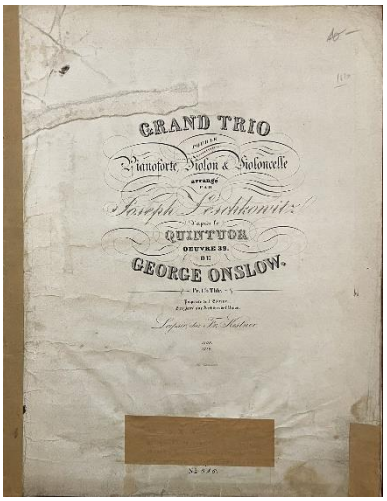
Hamburg und Itzehoe,

Verlag von Schuberth und Niemeyer.

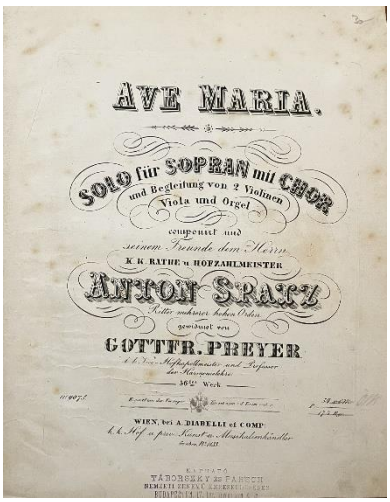
1831.

32. Methfessel, Albert: Allgemeines Lieder- und Commersbuch. Vierte vermehrte und verbesserte Auflage mit dem Portrait des Verfassers - Hamburg, 1831, Schubert & Niemeyer. PN-, 224 p. Oblong shape format, 135 mm – Later half-cloth binding, slightly worn. Title page with owner's signature. Small loss to the lower outer corner of pp. 3–4, slightly affecting the text and music. **€ 120,-**

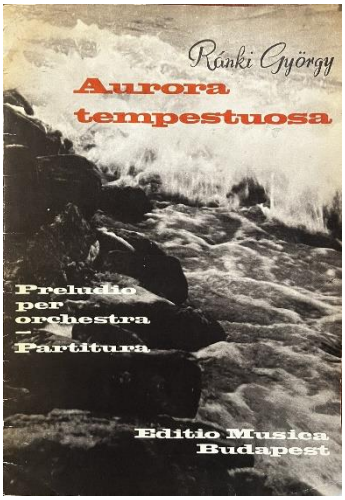
Albert Methfessel (1785–1869) was a German composer, singer and conductor who played a significant role in the development of German student songs and male-voice choral music during the nineteenth century. Originally a student of theology, he pursued a musical career, becoming a court singer in Rudolstadt before settling in Hamburg, where he founded the Hamburger Liedertafel in 1823. In 1832 he was appointed court Kapellmeister in Brunswick, a position he held until 1842. Methfessel was particularly celebrated for his patriotic songs, student songs and compositions for male chorus, many of which became widely popular. His *Allgemeines Lieder- und Commersbuch*, first published in 1818, was among the earliest and most influential collections of German student songs, reflecting the patriotic and cultural ideals of the student associations of the period. The present fourth, enlarged and revised edition, published in 1831, testifies to the collection’s enduring popularity and its importance in the development of German communal singing traditions.



33. Onslow, George: Grand Trio pour le Pianoforte, Violon & Cioloncelle arrangé par Joseph Leschkowitz d'aprés le Quintuor. Oeuvre 39 - Leipzig, [c1841], Fr. Kistner. PN 1308. 19, [1] p., 6 p., 5, [1] p. 330 mm - Without wrappers. Title page heavily creased, stained and torn, with paper repairs. **€ 80,-**

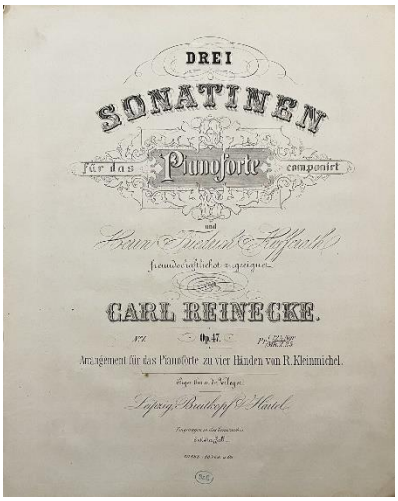


34. Preyer, Gottfried: Ave Maria. Solo für Sopran mit Chor und Begleitung von 2 Violinen, Viola und Orgel, componirt und seinem Freunde dem Herrn k. k. Rathe u. Hofzahlmeister Anton Spatz, Ritter mehrerer hohen Orden, gewidmet von Gottfr. Preyer. 56tes Werk. – Wien, [c1850], A. Diabelli et Comp. PN D. & C. No. 9075. 7, [1] p. 320 mm - Without wrappers. Slightly trimmed. Title page stamped and slightly stained. **€ 60,-**



35. Ránki György: Aurora Tempestuosa preludio per orchestra. Partitura [Full score] – Budapest, 1969, Editio Musica Budapest. VN Z. 10085. 32 p. 340 mm – Original illustrated wrappers. Slight wear to the covers, otherwise clean and in good condition. **With an accompanying autograph letter signed by the composer, dated 17 June 1977, most probably addressed to the Hungarian conductor Géza Oberfrank. € 140,-**

In this handwritten letter, opening "Kedves Gézám" ("Dear Géza"), Ránki recalls the recipient's brilliant recent interpretation of Cirkusz, his friendly comments, and his performances of Tragédia and Pomádé. He then recommends his orchestral prelude Aurora tempestuosa, describing it with characteristic modesty and gentle irony as a "rarely performed — but perhaps not entirely worthless, and possibly topical — composition." The letter concludes with an expression of longstanding friendship and bears the composer's signature. An interesting association copy, documenting Ránki's personal efforts to promote the performance of his orchestral music and his professional relationship with a fellow musician.



36. Reinecke, Carl: Drei Sonatinen für das Pianoforte componirt und Herrn Friedrich Kufferath freundschaftlichst zugeeignet von Carl Reinecke. Op. 47. No. 2.-3. Arrangement für das Pianoforte zu vier Händen von R. Kleinmichel - Leipzig, [c1865], Breitkopf & Härtel. PN 10965, 10966. 15, [1] p., 15, [1] p. 308 mm - Two volumes bound together, without the original wrappers. Title page detached. **€ 60,-**



37. Reinitz, Béla: Hét dal Ady Endre verseire. Énekhangra zongorakisérettel. [Seven songs for the poems of Endre Ady for voice and piano.] 1. A percemberkék után, 2. Emlékezés egy nyáréjszakára, 3. A rémnek hangja, 4. Szeretném ha szeretnének, 5. Őrizem a szemed, 6. Nézz, drágám, kincseimre, 7. A csodák földjén – Wien, 1924, published by the composer. VN-, 31, [1] p., 310 mm – First edition. Original publisher's wrappers, slightly worn.

€ 80,-



38. Reschofsky, Sándor [ed.]: Kilenc szerző (Bartók Béla, Gárdonyi Zoltán, Reschofsky Sándor, Horusitzky Zoltán, Szőllősy András, Kókai Rezső, Viski János, Molnár Antal, Weiner Leó) 44 kis zongoradarabja. Magyar népidallamokra a zongoraiskolák és az első három tanév kiegészítő anyaga. I.-II. - Budapest, cop. 1948, Rózsavölgyi. VN R. és T. 7066 a-b. 20 p., 22 p. 310 mm - Two volumes bound together. Original publisher's printed wrappers, with tears and tape repairs. Title page with owner's signature. Pencil annotations. Worn.

€ 40,-

39. Severnaya Lira (Северная Лира): Three illustrated sheet music publications

€ 120,-



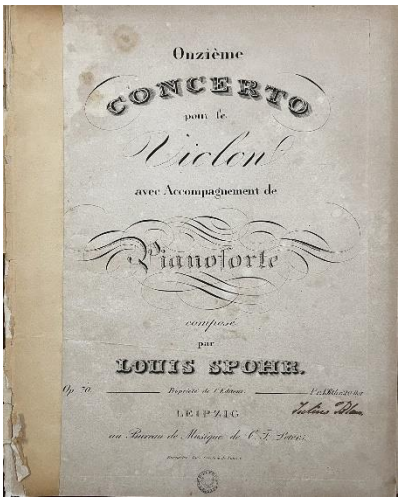
39.1. Чандеръ, В. [Chander, V.]: ПѢсенки Изы Кремеръ. / Chansons d'Isa Kremer. No. 53. Подъ небомъ Аргентины. ПослѢднее Танго. [Under the Argentine Sky. The Last Tango.] – [Krško], [c1921], Издательство Северная Лира [Severnaya Lira]. VN-, [4] p. 235 mm - Title page with owner's signature.



39.2. Делибъ, Л. (Delibes, Léo): Пиччикато изъ балета „Сильвія". / Pizzicati du Ballet Sylvia. No. 2918. - [Krško], [c1921], Издательство Северная Лира [Severnaya Lira]. VN-, [4] p. 235 mm - Title page with owner's signature.

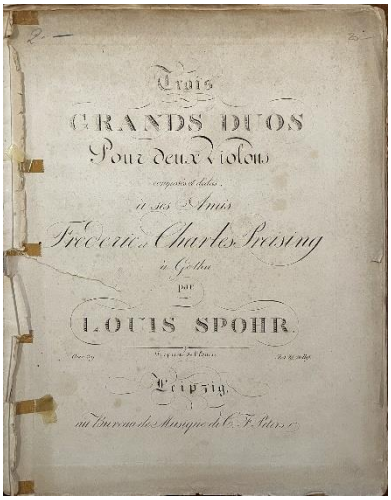


39.3. Фора, І. (Fora, I.): У креста! Духовная пѢснь. [Sacred Song.] Crucifix! Текстъ Н. Арматова. [Words by N. Armatov.] No. 2920. – [Krško], [c1921–1924], Издательство Северная Лира [Severnaya Lira]. VN-, [4] p. 235 mm - Title page with owner's signature.

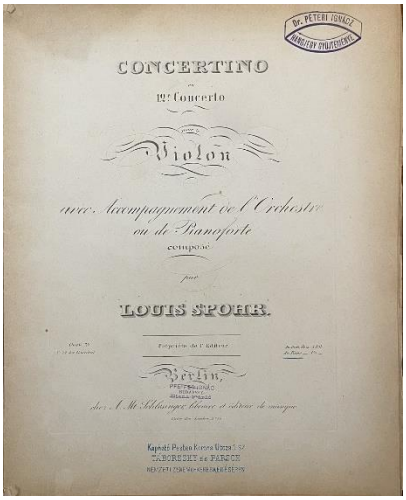


40. Spohr, Louis: Onzième Concerto pour le Violon avec Accompagnement de Pianoforte. Op. 70. – Leipzig, [c1840], Peters. PN 2230, 3774, 1939. 23, [1] p., 15, [1] p. 305 mm – *Göthel p. 121*. Later issue of the first edition for Violin and Piano. Göthel lists a version with plate numbers 1939, 2230 without a smaller plate number (below 2230) 3774. Without wrappers. Title page with owner's signature, partially detached, heavily worn and torn, with paper repairs. Slightly stained and creased.

€ 80,-



41. Spohr, Louis: Trois Grands Duos Pour deux Violons composées et dédiés à ses Amis Frederic et Charles Preising à Gotha. Oeuv. 39 - Leipzig, [c1840], Peters. PN 1271. 21, [1] p., 23, [1] p., 340 mm – *Göthel p. 71*. Later issue of the first edition (1816). Without wrappers. Title page heavily worn and torn along the spine, with tape repairs. Slightly stained. **€ 80,-**



42. Spohr, Louis: Concertino ou 12e Concerto pour le Violon avec Accompagnement de l'Orchestre ou de Pianoforte. Oeuv. 79. – Berlin, [c1860], A. M. Schlesinger. PN S. 1514. 17, [1] p., 10 p. 340 mm – Göthel p. 133. Later issue from the plates of the first edition. Later paper wrappers, heavily torn. Title page stamped. Slightly stained, with minor wear to the edges.

€ 60,-



43. Stephen, Franz: Die Morgenröthe Deutschland's. „Seid einig!" Parlaments-Marsch für Pianoforte, componirt und allen deutschen Männern und Frauen gewidmet von Franz Stephen. Op. 16. - Lübeck, [c1848], F. W. Kaibel. PN-, 3, [1] p. 322 mm - Slightly trimmed. Title page stamped. Minor tears to the edges.

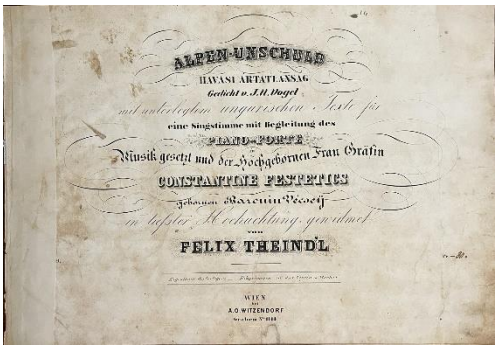
€ 120,-

Published around the time of the German revolutions of 1848, Franz Stephen's *Die Morgenröthe Deutschland's* (*The Dawn of Germany*) reflects the aspirations for national unity and political change that swept through the German states. The subtitle *Parlaments-Marsch*, the motto "Seid einig!" ("Be united!"), and the dedication to all German men and women evoke the spirit of the revolutionary movement and the Frankfurt National Assembly, which convened in May 1848. The elaborate lithographed title page, featuring an allegorical female figure and symbols of German unity, adds to the historical interest of this occasional composition. The publication is a characteristic example of how popular music served as a vehicle for political ideals during the revolutionary period.



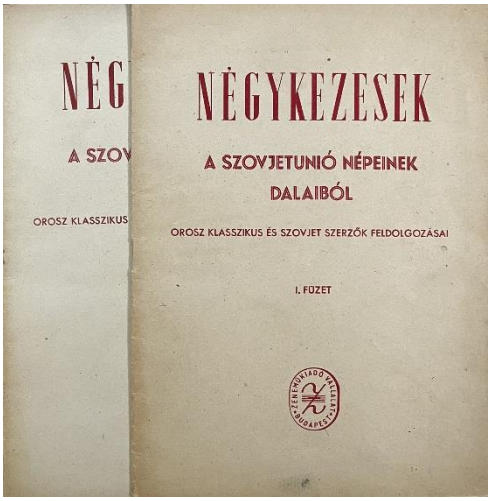
44. [Streit, Wilhelm; Becker, Reinhold]: Der lustige Musikant. Ein Reim-Bilderbuch für die Jugend und deren Freunde zum Erlernen und Befestigen der nothwendigsten musiktheoretischen Vorkenntnisse nebst 26 Clavierstücken in allen Tonarten nach humoristischen und ernsten Motiven und lustigen Schreibaufgaben und Spielen zur Uebung im Notenschreiben und Taktentheilen. – Dresden, [c1885], Wilhelm Streit's Verlag. VN-, 53, [2], 38 p. 310 mm – Half-cloth binding. Title page stamped.

€ 120,-



45. Theind'l, Felix: Alpen-Unschuld. Havasi ártatlanság. Gedicht von J. N. Vogel. Mit unterlegtem ungarischen Texte für eine Singstimme mit Begleitung des Piano-Forte in Musik gesetzt und der Hochgebornen Frau Gräfin Constantine Festetics gebornen Baronin Vécsey in tiefster Hochachtung gewidmet – Wien, [c1845], A. O. Witzendorf. PN A. O. W. 2939. 7, [1] p. Oblong shape format, 235 mm – Weak impression, with staining and spotting throughout. Spine reinforced with a wide strip of paper. Slightly trimmed. **€ 45,-**

The work is dated to ca. 1842 in the scholarly literature, where it is recorded with the imprint of E. Mollo & A. O. Witzendorf and the identical plate number (A.O.W. 2939). The present copy, however, bears the imprint of A. O. Witzendorf alone. Since the Mollo–Witzendorf partnership was dissolved in the mid-1840s, this difference may indicate a later issue from the original plates. In the absence of a direct comparison with the copy cited in the literature, however, it remains uncertain whether the present example represents the original edition or a subsequent issue.

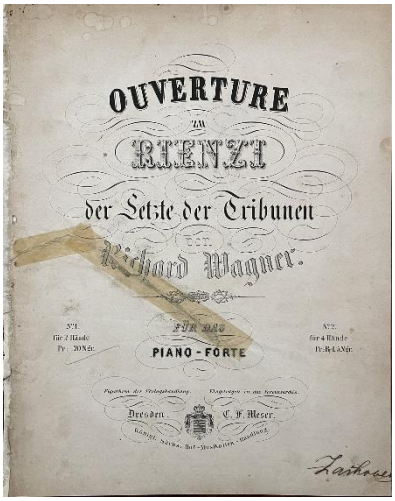


46. Var.: Négykezesek a Szovjetunió népeinek dalaiból. Orosz klasszikus és szovjet szerzők feldolgozásai. Összeállította a Magyar Zeneművészek Szövetségének munaközössége. I.-II. füzet. A Magyar-Szovjet Társaság Zeneanyagából. [Piano Duets Based on Songs of the Peoples of the Soviet Union. Arrangements by Russian Classical and Soviet Composers. Compiled by a Working Group of the Association of Hungarian Musicians. Vol. I–II. From the Music Collection of the Hungarian–Soviet Society.] - Budapest, [c1965], Zeneműkiadó. VN Z. 118, 119. 23, [1] p., 23, [1] p., 290 mm - Two volumes. Original publisher's wrappers. Second book's title page stamped. **€ 80,-**



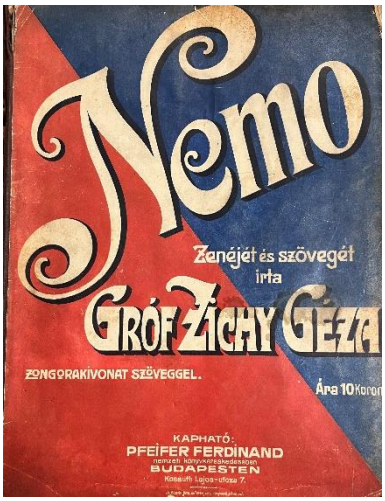
47. Var.: Rózsavölgyi-Album. 1914. karácsony. A legjobb szerzők legnépszerűbb szerzeményei, valamint alkalomszerű, hazafias dalok gyűjteménye - Budapest, 1914, Rózsavölgyi. VN R. & Tsa 3691, R. & Tsa 3690, R. & Tsa 3684, R. & Tsa 3681, R. & Tsa 2983, R. és Tsa 3362, R. és Tsa 3666, R. T. A. 1126, R. és Tsa 3664, R. T. A. 1128, R. és Tsa 3677, R és Tsa 3626, R. és Tsa 3675, R. T. A. 1116, R. T. A. 1118, R. és Tsa 3689, R. és Tsa 3500, R. és Tsa 3479, R. és Tsa 3655, R. és Tsa 3685, R. és Tsa 3640, R. és Tsa 3639, R. és Tsa 3615, R. és Tsa 3161, R. és Tsa 3485, R. és Tsa 3426, R. és Tsa 3467, R. & Co. 3643, 643, R. és Tsa 2412a, R. T. A. 1120. 80 p. 340 mm - Original publisher's printed wrappers, with wear and tears. **€ 80,-**

Published for Christmas 1914, during the first months of the First World War, this album offers a revealing glimpse into Hungarian musical life at the outbreak of the conflict. Its striking illustrated cover depicts a soldier standing in a snowy landscape, apparently praying, with a rifle slung over his shoulder and a sword at his side. The image evokes both the hardships of wartime and the religious associations of Christmas. The contents reflect the same historical moment: patriotic songs and military marches, including the Hungarian national anthem, the *Rákóczi March*, and German and Austro-Hungarian patriotic pieces, appear alongside popular operetta numbers, cabaret songs, Hungarian songs and fashionable dances. Composers represented include Imre Kálmán, Jenő Huszka, Pongrác Kacsóh, Albert Szirmai and Béla Zerkovitz. Particularly revealing is the coexistence of patriotic enthusiasm and light entertainment, illustrating how familiar forms of popular musical culture continued to circulate even as the war transformed everyday life. The album is thus an interesting document of Hungarian musical publishing and popular taste at the beginning of the First World War.



48. Wagner, Richard: Ouverture zu Rienzi der Letzte der Tribunen für das Piano-Forte. No. 1. für 2 Hände. – Dresden, [1844], C. F. Meser. PN 276. I. 283. 15, [1] p. 317 mm. – *WWV 49, XIII a, p. 185*. Without wrappers. Slightly trimmed. Title page slightly soiled, with tape repairs and owner's signature. **€ 550,-**

First separate edition of the overture from Wagner's opera Rienzi, arranged for piano two hands. The opera was first performed in Dresden on 20 October 1842 and marked Wagner's first major theatrical success. Published by C. F. Meser in 1844 as a separate issue from the complete piano-vocal score, this edition is recorded in the *Wagner-Werk-Verzeichnis (WWV 49, XIII a, p. 185)*, where the compilers explicitly state: **"Kein Exemplar nachgewiesen" (no copy traced). No further copy of this particular edition could be located in the publicly accessible library catalogues consulted.** The present copy thus represents a particularly noteworthy survival of an early Wagner edition previously known to the compilers of the Wagner-Werk-Verzeichnis only through bibliographical records.



49. Zichy, Géza Count: Nemo. Magyar történelmi opera egy előjáték és három felvonásban. Zenéjét és szövegét írta Gróf Zichy Géza. Teljes zongorakivonat szöveggel. Zongorakivonat Szikla Adolftól – Budapest, [1905], Pfeifer Ferdinand. VN G. Z. 100. 168 p. 310 mm – **Inscribed by the composer to Imre Kálmán (German: Emmerich Kálmán).** Original half-cloth binding preserved. Spine cloth faded, worn and torn in several places. Rear cover heavily stained, with occasional damage and small losses along the edges; front cover likewise considerably stained and showing signs of wear. Some leaves with marginal tears and minor edge damage, but the interior is generally clean. Binding somewhat loose.

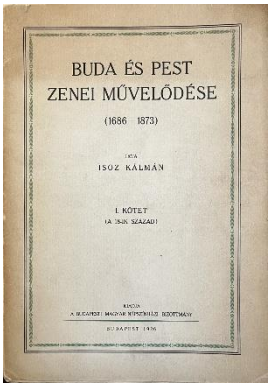
€ 480,-

Count Géza Zichy (1849–1924), a pupil of Franz Liszt and one of the most remarkable figures in Hungarian musical life around the turn of the century, composed both the music and the libretto of *Nemo*, a historical opera in a prelude and three acts. First performed at the Royal Hungarian Opera House in Budapest on 30 March 1905, *Nemo* was the first to be staged of Zichy's three operas devoted to the life and times of Prince Ferenc II Rákóczi, the leader of the Hungarian struggle for independence against Habsburg rule. The other two operas, *II. Rákóczi Ferenc* and *Rodostó*, followed in 1909 and 1912 respectively. Set against the background of Rákóczi's uprising, *Nemo* combines patriotic historical drama with a tragic love story. Its mysterious protagonist, Nemo, ultimately sacrifices his life for Rákóczi's cause. The opera enjoyed considerable success, although its strongly nationalistic character and musical style also attracted criticism from contemporary reviewers. At the time of the opera's premiere, Zichy occupied a prominent position in Hungarian musical life. Having lost his right arm in a hunting accident as a young man, he had established an international reputation as a virtuoso pianist performing with his left hand alone. He served as president of the National Conservatory in Budapest from 1875 to 1918 and had previously been Intendant of the Royal Hungarian Opera House from 1891 to 1894. Zichy's appointment as Intendant in 1891 brought him into conflict with **Gustav Mahler**, then music director of the Royal Hungarian Opera House. Zichy's determination to exercise authority over artistic decisions contributed to Mahler's departure from Budapest in March of that year, although Mahler had already been negotiating a position in Hamburg.

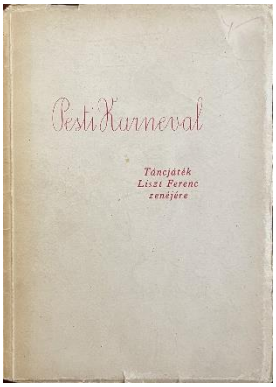
The present copy is of particular interest for its autograph dedication to the young Imre Kálmán (1882–1953), later internationally celebrated as one of the leading composers of Viennese operetta. Thirty-three years Zichy's junior, Kálmán was only twenty-two at the time of *Nemo*'s premiere. He had studied composition at the Budapest Academy of Music and was then at the beginning of his professional career, several years before the success of his first operetta, *Tatárjárás* (*Ein Herbstmanöver*, 1908). The dedication thus provides a fascinating link between two generations of Hungarian composers: Zichy, an established representative of the country's late-Romantic musical establishment, and Kálmán, a young musician who would soon achieve international fame in an entirely different theatrical genre.

50. Music Publications Relating to Budapest € 640,-

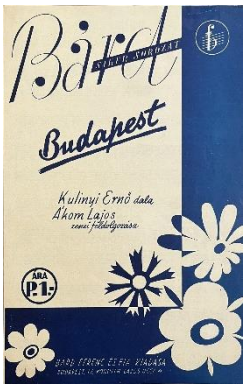
A collection of 35 items relating to the musical life and cultural history of Pest and Budapest, dating from the 1830s to the 1940s. The collection includes waltzes, marches, csárdás compositions, songs, operetta excerpts and cabaret numbers, many of them directly inspired by the city, its inhabitants and its social life. Particularly noteworthy are the early Viennese editions of works by Johann Strauss the Elder and Joseph Lanner, reflecting the close musical connections between Vienna and Pest during the 1830s. The later publications illustrate the changing character of Budapest's popular entertainment, from nineteenth-century dance music to the flourishing operetta, cabaret and revue culture of the early twentieth century. Taken together, these publications offer a varied picture of the city's musical identity and the ways in which it was celebrated in both Hungarian and international popular music.



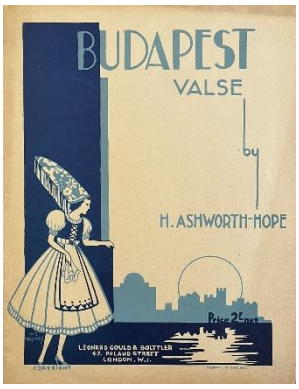
50.1. Isoz, Kálmán: Buda és Pest zenei művelődése (1686–1873). I. kötet (A 18-ik század). – Budapest, 1926, Budapesti Magyar Népszínházi Bizottmány. [2], 227, [1] p. 250 mm – Paperback. Spine worn.



50.2. [Radnai, Miklós]: Pesti Karneval. Táncjáték Liszt Ferenc zenéjére – Debrecen, Budapest, [1930], Csáthy Ferenc. 57, [1] p. 170 mm – Publisher's printed wrappers, with slight wear to the edges.



50.3. Ákom, Lajos: Budapest. Dal. Kulinyi Ernő dala [Song by Ernő Kulinyi]. Ákom Lajos zenei feldolgozása [Musical arrangement by Lajos Ákom]. – Budapest, cop. 1938 (MCMXXXVIII), Bárd Ferenc és Fia. VN B. F. F. 3436. 3, [1] p. 265 mm – Three copies, with two separate piano parts (VN V. F. F. 3436, 3, [3] p.) All copies in very good condition.



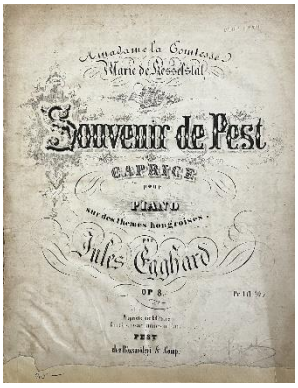
50.4. Ashworth-Hope, H.: Budapest Valse. – London, cop. 1934 (MCMXXXIV), Leonard Gould & Bolttler. VN 8602. 7, [1] p. 310 mm – Original publisher's wrappers. A well-preserved copy.



50.5. Brodszky, Miklós: Ezerjó. Operett 2 részben. Irta: Harmath Imre. [Operetta in two acts. Written by Imre Harmath.] 4. Budapest. – Budapest, cop. 1932, Dr. Marton Sándor, Rózsavölgyi és Társa. VN R. és T. 5571. 3, [1] p. 340 mm – Minor tears.



50.6. Döme, József: 1865-k évi Pesti Lóverseny-Csárdás. Auszt. Csász. Magyarorsz. stb. Királya stb. stb. 1-ő Ferencz József Ő Felsége legmagasabb ittmulatása emlékére. – Pest, 1865, Rózsavölgyi és Társa. PN 1198 sz. 5, [1] p. 335 mm – *Mona: 2018.* Original publisher's wrappers, torn.



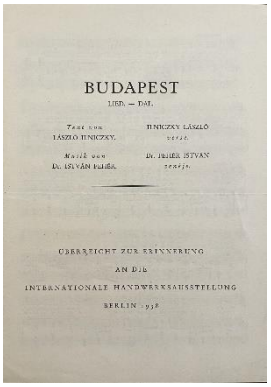
50.7. Egghard, Jules: Souvenir de Pest. Caprice pour piano sur des themes hongroises. Op. 8. A madame la Comtesse Marie de Kesselsatat. – Pest, [1852], Rózsavölgyi & Comp. PN R. & C. No. 41. 15, [1] p. 330 mm – Mona: 983. Without wrappers. Restored.



50.8. E. G. S.: Széchenyi gyász induló. Zongorára szerzé tisztelője E. G. S. – Pest, [1863], Rózsavölgyi és Társa. PN G. N. 833. 3, [1] p. 310 mm – *Mona: 1709*. Trimmed. Title page with owner's signature. Minor tears.



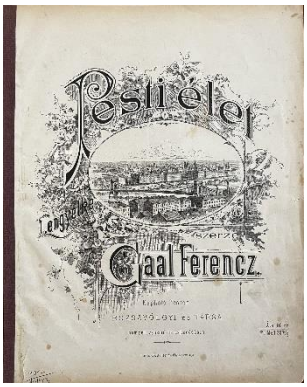
50.9. Ifj. Fahrbach, Fülöp: Hazai emlék. Magyar népdal induló, VIII. sz. zongorára. Op. 112. A Londoni Magyar Egyletnek tisztelettel ajánlva. – Budapest, [c1877], Táborszky & Parsch. VN T. & P. 695. 5, [1] p. 325 mm – Minor tears. Slight wear to the spine. Light soiling.



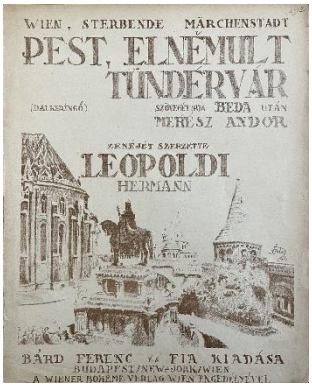
50.10. Fehér, István, Dr.: Budapest. Dal. Ilniczky László verse. / Lied. Text von László Ilniczky. Überreicht zur Erinnerung an die Internationale Handwerksausstellung Berlin 1938. – No place, [1938], no publisher. [4] p. 220 mm – Folded. A nice copy.



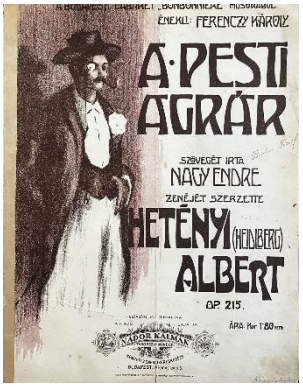
50.11. Flynn, John H.: Ujjé! A ligetben Nagyszerű. (Yip-I-Addy-I-Ay.) Szövegét irta [Text by] Zerkovitz Béla. – Berlin, cop. 1909, Adolph Fürstner. VN A. 5869. F. 5, [1] p. 335 mm – Title page with dealer's stamp.



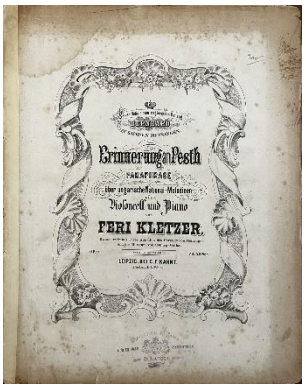
50.12. Gaal, Ferencz: Pesti élet. Lengyelke. – Budapest, [c1880], Rózsavölgyi és Társa. VN G. 1. 5, [1] p. 320 mm – Without wrappers. Spine reinforced with cloth tape. Some staining and signs of use.



50.13. Leopoldi, Hermann: Pest, elnémult tündérvár. (Dalkeringő.) Szövegét irta Beda után [Text after Beda by] Merész Andor. – Budapest, cop. 1922, Bárd Ferenc és Fia. VN B. F. F. 2498. 3, [1] p. 330 mm – Trimmed. Minor tears.



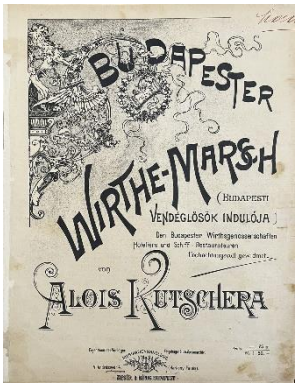
50.14. Hetényi (Heidlberg), Albert: A pesti agrár. Szövegét irta [Text by] Nagy Endre. Op. 215. – Budapest, [c1900], Nádor Kálmán. VN N. K. 683. 5, [1] p. 330 mm – Trimmed. Folded. Title page stamped.



50.15. Kletzer, Feri: Erinnerung an Pesth. Paraphrase über ungarische National-Melodieen für Violoncell und Piano. Op. 9. Seiner Hoheit dem regierenden Herzog Bernhard zu Sachsen-Meiningen. – Leipzig, [c1859], C. F. Kahnt. PN 648. 3, [1] p., 9, [1] p. 340 mm – Without wrappers. Spine reinforced with tape. Stained. Stamped. Signs of use.



50.16. Kolozsvári, Gyula: Budapesti lányok. Kedvelt csárdás. Zongorára alkalmazta Kolozsvári Gyula. – Budapest, [c1890], Rózsavölgyi és Társa. VN R. & Co. 2189. 5, [1] p. 335 mm – Slightly trimmed. Soiled.



50.17. Kutschera, Alois: Budapester Wirthe-Marsch. (Budapesti vendéglősök indulója.) Den Budapester Wirthsgenossenschaften Hoteliers und Schiff-Restaurateuren Hochachtungsvoll gewidmet. – Budapest, [1894], Zipser & König. VN Z. & K. 245. 3, [1] p. 325 mm – Without wrappers. Trimmed. Title page with owner's signature. Disbound.



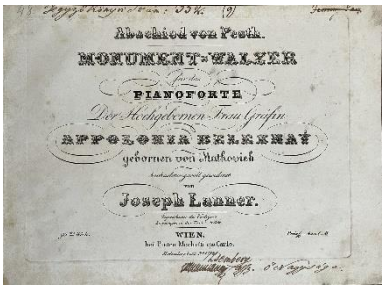
50.18. Lanner, Joseph: Pesther-Walzer für das Pianoforte. Der Edlen Ungarischen Nation in tiefster Ehrfurcht gewidmet. 93stes Werk. – Wien, [1835], Pietro Mechetti. PN P. M. N. 2542. 11, [1] p. Oblong shape format, 245 mm – Without wrappers. Stained. Stamped.



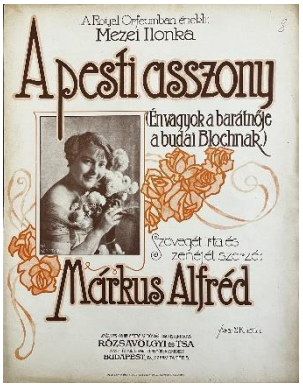
50.19. Lanner, Joseph: Pesther-Walzer für das Pianoforte. Der Edlen Ungarischen Nation in tiefster Ehrfurcht gewidmet. 93stes Werk. – Wien, [1835], Pietro Mechetti. PN P. M. N. 2542., 11, [1] p. Oblong shape format, 238 mm – Waterstained. Title page with owner's signature.



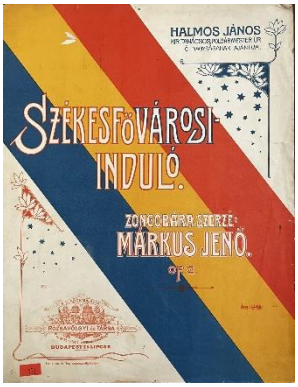
50.20. Lanner, Joseph: Die Humoristiker. Walzer für das Pianoforte. Seinen hochverehrten Gönnern des Adeligen National-Casino in Pesth ehrfurchtsvoll gewidmet. 92stes Werk. – Wien, [1834], Pietro Mechetti. PN P. M. No. 2533. 11, [1] p. Oblong shape format, 245 mm – Title page with owner's signature and handwritten annotations. Stained.



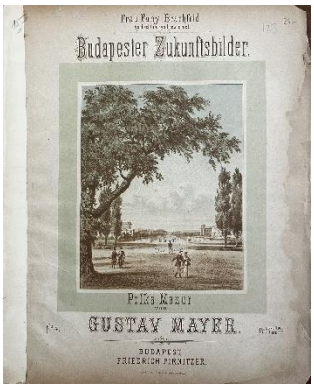
50.21. Lanner, Joseph: Abschied von Pesth. Monument-Walzer für das Pianoforte. Der Hochgebornen Frau Gräfin Appolonia Beleznay gebornen von Matkovich hochachtungsvoll gewidmet. 95stes Werk. – Wien, [1835], Pietro Mechetti. PN P. M. No. 2569. 11, [1] p. Oblong shape format, 240 mm – Title page with owner's signature and handwritten annotations.



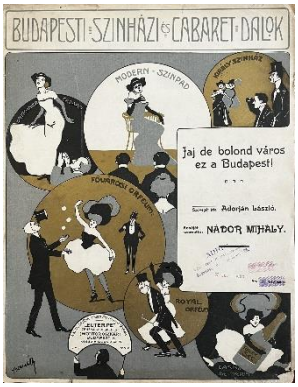
50.22. Márkus, Alfréd: A pesti asszony. (Én vagyok a barátnője a budai Blochnak.) A Royal Orfeumban énekli: Mezei Ilonka. Szövegét írta és zenéjét szerzé: Márkus Alfréd. – Budapest, cop.1914, Rózsavölgyi és Társa. VN 7101. 5, [1] p., 345 mm – Edges slightly worn.



50.23. Márkus, Jenő: Székesfővárosi induló. Zongorára szerzé: Márkus Jenő. Op. 2. Halmos János kir. tanácsos, polgármester úr ő nagyságának ajánlva. – Budapest, [c1900], Rózsavölgyi és Társa. VN R. & Co. 2625. 5, [1] p., 345 mm – Minor tears. Title page with old price sticker. Slightly worn.



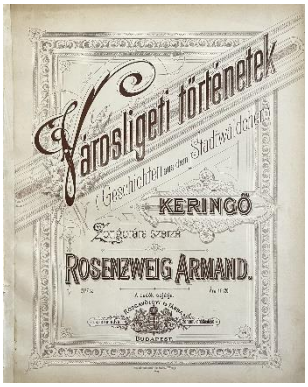
50.24. Mayer, Gustav: Budapester Zukunftsbilder. Polka Mazur. Frau Pany Brachfeld hochachtungsvoll gewidmet. Nr. 4. – Budapest, [c1877], Friedrich Pirnitzer. VN F. P. 4. 5, [1] p., 320 mm – Stained. Spine reinforced with tape. Edges worn.



50.25. Nádor, Mihály: Budapesti színházi és cabaret dalok. Jaj de bolond város ez a Budapest! Szövegét írta [Text by] Adorján László. – Budapest, [c1910], Euterpe. VN M 92. 3, [1] p., 1, [1] p., 345 mm – Minor tears. Title page stamped.



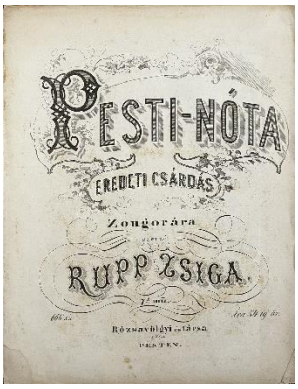
50.26. Nagypál, Béla: Rózsadombon egy kis kávéház... Slow. Kulinyi Ernő verse [Poem by Ernő Kulinyi]. – Budapest, cop. 1940, Csárdás Zeneműkiadó Kft. VN „Cs” 808/328. [4] p., 265 mm – Minor tears.



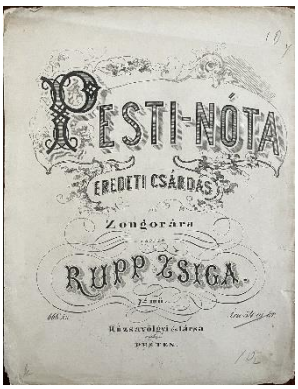
50.27. Rosenzweig, Armand: Városligeti történetek. (Geschichten aus dem Stadtwäldchen.) Keringő. Zongorára szerzé Rosenzweig Armand. – Budapest, [1890], Rózsavölgyi és Társa. VN R. & Co. 2177. 11, [1] p., 325 mm – Without wrappers. Spine taped and torn.



50.28. Rosenzweig, Hermann: Budapester Leben. Potpourri nach Motiven beliebter Lieder u. Tänze. Für Klavier zu zwei Händen. – Budapest, [c1893], Zipser & König. VN Z. & K. 210. 19, [1] p., 320 mm – Incomplete! Without wrappers. Trimmed. Restored. Title page stamped. Signs of use.



50.29. Rupp, Zsiga: Pesti-Nóta. Eredeti csárdás. Zongorára szerzé Rupp Zsiga. 7ik mű. – Pest, [1861], Rózsavölgyi és társa. VN R. & C. 666. 5, [1] p., 340 mm – *Mona: 1527.* Without wrappers. Stained. Edges slightly worn.



50.30. Rupp, Zsiga: Pesti-Nóta. Eredeti csárdás. Zongorára szerzé Rupp Zsiga. 7ik mű. – Pest, [1861], Rózsavölgyi és társa. VN R. & C. 666. 5, [1] p., 340 mm – *Mona: 1527.* Without wrappers. Disbound. Used.



50.31. Salver, Béla: Kicsi pesti lány... Tango dal. Szövegét írta és zenéjét szerezte Salver Béla. – Budapest, cop.1927, Rózsavölgyi és Társa. VN R. és T. 4624. 3, [1] p., 340 mm – Fine condition.



50.32. Strauss, Johann: Emlék Pestre à nemes magyar Nemzetnek ajánlva Strauss Jánostól. / Erinnerung an Pesth. Walzer für das Pianoforte allein. Der edlen ungarischen Nation geweiht von Johann Strauss. 66tes Werk. – Wien, [1834], Tobias Haslinger. PN T. H. 6706. 8 p. Oblong shape format, 245 mm – Trimmed. Slightly stained.



50.33. Weiner, István: Baumann kuplék. Ej haj! De jól élünk itten Pesten! Kuplé. Szövegét és zenéjét szerzé Weiner István. – Budapest, [c1910], Rózsavölgyi és Társa. VN R. és Tsa A. 1069. 3, [1] p., 330 mm – Folded. Minor holes along the spine.



50.34. Zerkovitz, Béla: A pesti nő. Dalbetét a 100 év mulva című revueből. Martos Ferenc szövegére szerzé [Text by Ferenc Martos] Zerkovitz Béla. Énekli: Fraskó Géza. – Budapest, 1908, Zipser és König. VN Z. & K. 503. 5, [1] p., 330 mm – Spine damaged and loose. Signs of use.



50.35. Zerkovitz, Béla: Látta-e már Budapestet éjjel?! Op. 50. Szövegét írta és zenéjét szerzé Zerkovitz Béla. A Fővárosi Orfeumban énekli Gyárfás Dezső. II. kiadás. – Budapest, [c1907], Zipser és König. VN Z. & K. 490. 5, [1] p., 335 mm – Spine taped. Minor tears. First blank page with pencil annotations.