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(Nr. 26)

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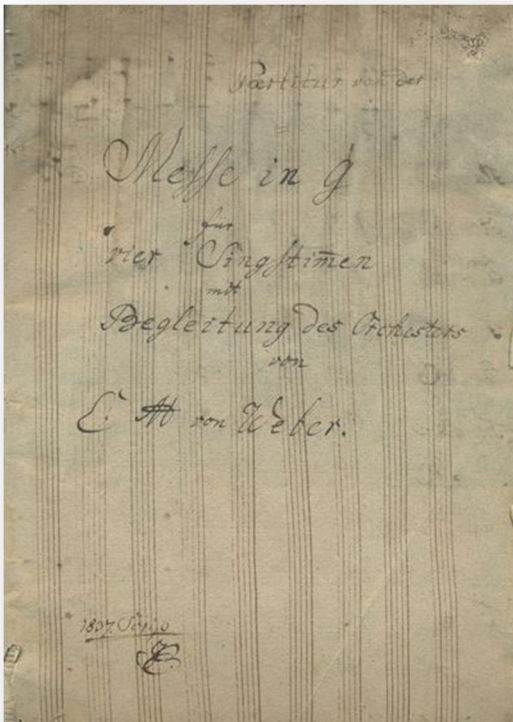
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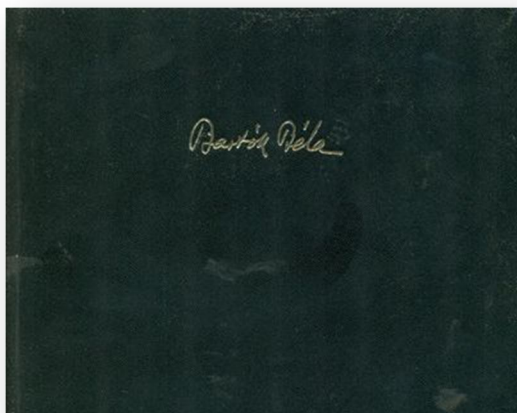
Manuscripts



1. Weber, Carl Maria von: “Partitur von der / Messe in G / für / vier Singstimmen / mit / Begleitung des Orchesters / von / C. M. von Weber. / 1837. [...] / JB - No place, 1837. Brown ink. [94] p. 360 mm - Weber composed his last liturgical music between 1818 and 19 but it was published only in 1835. Some later annotations with pencil. **180,-**

80

Facsimiles



2. Bartók Béla: Black Pocket-Book. Sketches 1907-1922. Facsimile Edition of the Manuscript with a Commentary by László Somfai [...] - Budapest, 1987, Zeneműkiadó. Ed.-No. Z. 13352. [78], I-XXXI, [3] p. 145 mm - Black artificial leather binding. **60,-**

Books

3. [Bach, Carl Philipp Emanuel.] - Schmid, Ernst Fritz: Carl Philipp Emanuel Bach und seine Kammermusik von Ernst Fritz Schmid. Mit 18 Lichtdrucktafeln und einem Notenanhang - Kassel, 1931, Bärenreiter. 18 t., I-X, [4], 188, [4]; supplement: 71, [1] p. 235 mm - Original wrappers. **40,-**



4. [Beethoven, Ludwig van.] - Seyfried, Ignaz Ritter von: Ludwig van Beethoven's Studien im Generalbass, Contrapunkt und in der Compositionslehre, aus dessen handschriftlichen Nachlass gesammelt und herausgegeben von Ignaz Ritter von Seyfried. Zweite revidirte und im Text vervollständigte Ausgabe von Henry Hugh Pierson, (Edgar Mannsfeldt) qd Professor der Tonkunst an der Universität zu Edinburg. Mit Beethoven's Portrait und Facsimile nebst anderen artistischen Beilagen - Leipzig etc., 1853, Schubert & Comp. 1 t., I-XIV, [2], 328, 118 p., 7 supplements, 220 mm - *BH Inv.-Nr. 5297 * 79.058*. Half cloth. **180,-**

5. Britten, Benjamin: On Receiving the First Aspen Award. A Speech by Benjamin Britten - London, 1964, Faber and Faber. 23, [1] p. 200 mm - Original wrappers. **20,-**

The Aspen Award is given annually for contributions in the humanities.

6. Carriere, Moritz: Aesthetik. Die Idee des Schönen und ihre Verwirklichung durch Natur, Geist und Kunst. Erster [and] zweiter Theil. Die Schönheit. Die Welt. Die Phantasie. Die bildende Kunst. *Die Musik*. Die Poesie - Leipzig, 1859. F. A. Brockhaus- I-XIV, 531, [1]; I-XIII, [1], 634 p. 220 mm - Half leather, spine title lettered in gilt. With mylar glued on inside of the boards. Owner's signature on the title pages. **100,-**

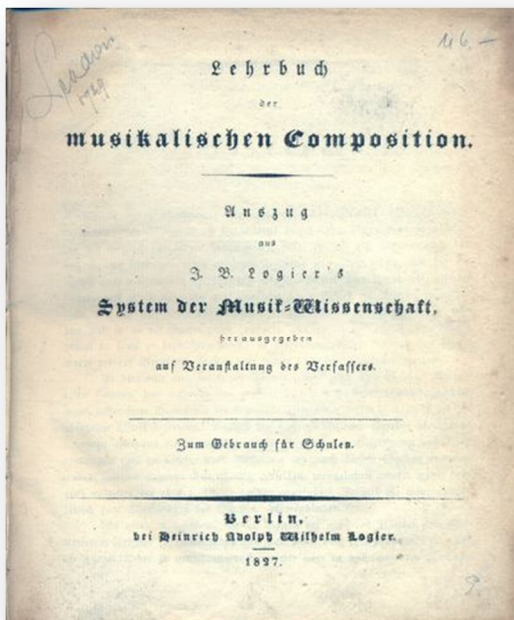
7. [Chopin, Fryderyk.] - Huneker, James: Chopin. Der Mensch / Der Künstler - München, 1921, Müller. 28 t., 341, [3] p. 230 mm - "3.-10. Tausend." Binding bumped. **15,-**

8. Fellowes, Edmund Horace: The English Madrigal Composers by Edmund Horace Fellowes [...] - Oxford, 1921, Clarendon Press. 364 p. 230 mm - Full cloth. Gilt-stamped blue cloth. Worn. **25,-**



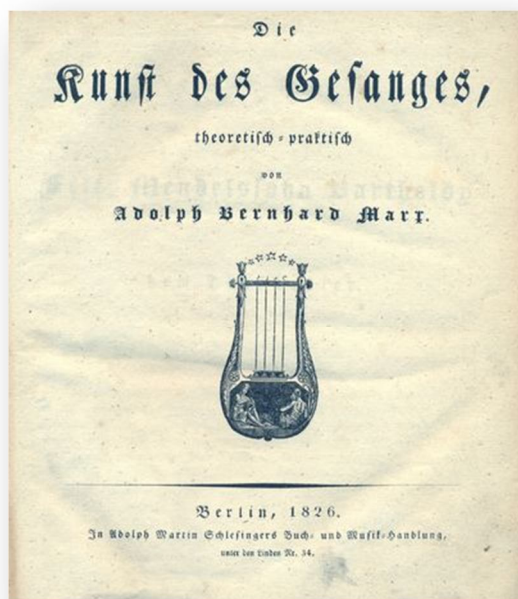
9. [Gluck, Christoph Willibald.] - Marx, Adolf Bernhard: Gluck und die Oper. Erster [and] Zweiter Theil - Berlin, 1863, Otto Janke. [2], 464; [2], 390; 1 facs., 80, [2] p. 250 mm - First edition. Half leather. Waterstained. **120,-**

10. Lindner, Ernst Otto: Zur Tonkunst. Abhandlungen von Ernst Otto Lindner - Berlin, 1864, I. Guttentag. 1 suppl., [8], 378 p. 230 mm - Half cloth (worn), blind stamped. **240,-**



11. Logier, Johann Bernhard: Lehrbuch der musikalischen Composition. Auszug aus J. B. Logier's System der Musik-Wissenschaft, herausgegeben auf Veranstaltung des Verfassers. Zum Gebrauch für Schulen - Berlin, 1827, Heinrich Adolph Wilhelm Logier. I-IV, 242, [2] p. 215 mm - Annotated with pencil. Contemp. half leather (spine missing). Soiled, worn, foxings. **320,-**

“Felix Mendelssohn Bartholdy dem Tonkünstler”



12. Marx, Adolph Bernhard: Die Kunst des Gesanges, theoretisch-praktisch von Adolph Bernhard Marx - Berlin, 1826, Schlesinger. [2], I-X, 357, [11] p. 215 mm - Inscribed (printed) to Mendelssohn. Contemporary paperboard (rubbed).

480,-

13. [Mozart, Wolfgang Amadeus.] - Paumgartner, Bernhard: Mozart - Berlin, Zürich, cop. 1940, Atlantis-Verlag. 672 p. 28 t., facs.-suppl. 230 mm - Full cloth.

25,-

14. Parish, Carl; Ohl, John F.: Masterpieces of Music Before 1750. An Anthology of Musical Examples from Gregorian Chant to J. S. Bach. Compiled and Edited with Historical and Analytical Notes by Carl Parish and John F. Ohl - London, 1963, Faber and Faber. I-X, 235, [1] p. 220 mm - Third impression. Full cloth with dust jacket.

10,-

15. [Sacred Music.] - Forster, Christian; Habert, Johannes Ev.: Zeitschrift für katholische Kirchenmusik. Organ des oberösterreichischen Diözesan-Cäcilien-Vereines. Herausgegeben vom oberösterreichischen Diözesan-Cäcilien-Vereine. Redigirt von Christian Forster und Johannes Ev. Habert. Sechster Jahrgang. 1877 - Gmunden, 1877, Habert. I-IV, 100 p. 240 mm - Contemporary half cloth. Notes with pencil.

20,-

Bound with (as supplement):

a. Habert, Johannes: Zwei Choral-Litaneien mit Orgelbegleitung versehen von Joh. Ev. Habert - [Gmunden, 1877, Habert.] VN -. 8 p.

b. Habert, Johannes: Requiem in Fdur [sic] No. 1 für 4 Singstimmen, 2 Violinen, 2 Hörner, Violon, Cello u. Orgel (oder für 4 Singstimmen mit Orgel allein) componirt von Johannes Ev. Habert. Op. 24. Beilage zur Zeitschrift für kathol. Kirchenmusik 1877 - Gmunden, 1877, Habert. VN -. 32 p.

c. Habert, Johannes: Lauretanische Litanei in A_{dur}, No. 2, über den Choral componirt von Johannes Ev. Habert. Op. 25 - [Gmunden?, 1877?, Habert?]. VN -. 16 p.

d. Habert, Johannes: Orgelkompositionen von Johannes Ev. Habert. 2. Heft. Op. 26. Beilage zur Zeitschrift für kath. Kirchenmusik. 1877 - Gmunden, 1877, Habert. VN -. 23, [1] p.

16. Schmitt, Hans: Das Pedal des Claviers. Seine Beziehung zum Clavierspiel und Unterricht zur Composition und Akustik. Vier Vorlesungen gehalten am Wiener Conservatorium der Musik von Hans Schmitt - Wien, 1907, L. Doblinger. I-XII, 150 p. 230 mm - Fourth imprint. Annotations with pencil. Later half cloth. **35,-**

17. [Schumann, Robert.] - Boetticher, Wolfgang Dr.: Robert Schumann. Einführung in Persönlichkeit und Werk. Beiträge zur Erkenntniskritik der Musikgeschichte und Studien am Ausdrucksproblem des neunzehnten Jahrhunderts von Dr. Wolfgang Boetticher. Mit 703 Notenbeispielen - Berlin, 1941, Bernhard Hahnefeld Verlag. I-XV, [1], 688 p. 300 mm - Full cloth, binding and some pages soiled, disbound. Binding copy. **80,-**

18. [Wagner, Richard.] - Bekker, Paul: Wagner. Das Leben im Werke von Paul Bekker - Stuttgart etc., 1924, Deutsche Verlags-Anstalt. I-XII, 588 p. 240 mm - Worn. **45,-**

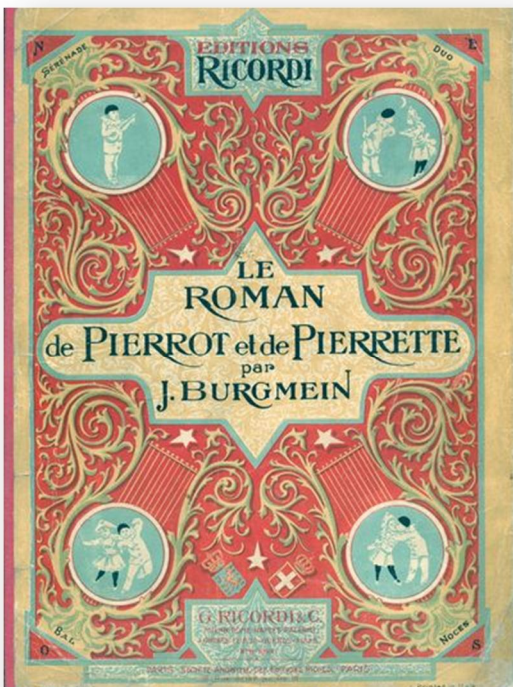
Music



19. d'Albert, Eugen: Tiefland. (The Lowland.) Musikdrama in einem Vorspiel und 2 Aufzügen. (Music-Drama in a Prelude and 2 acts.) Text nach A. Guimera von Rudolph Lothar. (English Version by R. H. Elkin.) Musik von Eugen d'Albert. Vollständiger Auszug für Klavier allein mit beigegefügtm Text von F. H. Schneider (Piano-Score with German words) - Berlin, cop. 1907, Bote & Bock. VN 16045. [2], 192 p. 310 mm - Spine with paper reinforced. Soiled. **35,-**

20. Bach, Johann Sebastian: Joh. Seb. Bach's Passionsmusik nach dem Evangelisten Matthäus. Johann Sebastian Bach's Werke. Herausgegeben von der Bach-Gesellschaft in Leipzig. [vol. 4] [Full score] - Leipzig, [1854], Bach-Gesellschaft. PN B. W. IV. I-XXXVI, [2], 289, [1] p. 360 mm - Full cloth, gilt. **120,-**

21. Bose, Fritz von: Elegie für Violoncell mit Pianofortebegleitung. Op. 14. Julius Klengel in Freundschaft gewidmet - Leipzig, cop. 1915, Breitkopf & Härtel. VN 27757. 7, [1]; 1, [1] p. 310 mm - Original wrappers. **25,-**



22. Burgmeier, J. [Ricordi, Giulio]: Le Roman de Pierrot et de Pierrette [Piano for 4 hands] - Mailand, [1926], Ricordi. VN -. 75, [1] p. 270 mm - Half cloth. **35,-**
Illustrated by A. Edel (1859-1912).

23. Busoni, Ferruccio: Rondo Arlecchinesco for Orchestra. Op. 46 [Study score] - Wien, cop. 1912, Philharmonischer Verlag. VN W. Ph. V. 261. 1 t., [4], 47, [1] p. 185 mm - Original wrappers.

15,-

24. Calmus, Georgy [ed.]: Zwei Opern-Burlesken aus der Rokokozeit. Télémaque. Parodie von Le Sage. Paris 1715. The Beggar's Opera von Gay und Pepusch. London 1728. Mit sieben Abbildungen. Zum erstenmal mit der Musik neu herausgegeben, übersetzt und eingeleitet von Georgy Calmus - Berlin, 1912, Leo Liepmannssohn. 7 t., I-XL, 223, [1] p. 240 mm - Used. Original paperboards. Two sheets disbound.

25,-

25. Cimarosa, Domenico: Die heimliche Ehe. (Il Matrimonio segreto). Komische Oper in zwei Aufzügen von D. Cimarosa. Clavier-Auszug [Vocal score] - Braunschweig, [1836], G. M. Meyer. PN 274. [2], 224, [2] p. Oblong, 180 mm - Half leather, rubbed, worn.

120,-

Alphonse Mucha's Hungarian Pupil



26. Dienzl Oszkár: Liliomszál. Kuruczdal. Írta Endrődi Sándor. Zenéjét szerző Dienzl Oszkár. Op. 38. 1. Lindh Marcellának - Budapest, [c1905], Rózsavölgyi és Társa. VN R. és Ta. 2969b. 5, [1] p. 330 mm - Cover illustration (chromolithography) by Géza Faragó (signed in print). Slightly cut and soiled.

180,-

Géza Faragó was one of the greatest masters of the early Hungarian poster art. He is the most important artist of the Art Nouveau style in Hungary, his well-known works combine the decorative fineness of "Secession" with exquisite humor and caricature.

He studied under Ferenc Ujházy, then he worked in a textile factory. Later Faragó traveled to Paris, where he also worked in a textile factory, besides which he studied at the Colarossi Academy, then in the Atelier Artistique Delaye. In 1900, Faragó got a scholarship in Paris, with which he was able to study at the École des Arts Decoratifs. From there, his way led to Alphonse Mucha's workshop, where he worked for two years, side by side with the Czech master. Faragó exhibited a couple of times in the Salon in Paris. In 1902, he moved back to Hungary, and started to paint in the workshop of Adolf Fényes (he spent two summers there), later he also worked in the artist colony in Kecskemét.

After years of traveling he finally settled down in Budapest. His paintings and graphic works were exhibited in several

exhibitions at the Nemzeti Szalon (National Salon). (Some of Faragó's paintings are today in the collection of the Hungarian National Gallery). He had a solo exhibition in Berlin in 1914. During the World War One, Faragó was busy designing propaganda posters.

He was also a well-known caricaturist and costume designer – but first and foremost, he was famous for his outstanding posters. Under Alphonse Mucha's influence, Faragó has developed a unique, grand and decorative Art Nouveau style, his own. The decorative two dimensional style of the Japanese woodcuts also had a great influence on his art. He used vivid colors, strong contour lines, and beautiful, ornamental forms and patterns. Like his Czech master, Faragó preferred to represent lovely female figures. (According to Adam Varkonyi - Budapest Poster Gallery)

27. Dukas, Paul: Ariane et Barbe-Bleue. Conte en trois actes. Poème de Maurice Maeterlinck. Musique de Paul Dukas. Partition d'Orchestre [Study score] - Paris, cop. 1907, A. Durand & Fils. VN A. D. & F. 7386. [6], 572 p. 230 mm - Half cloth. Numbered copy: "Exemplaire No 73". **35,-**

28. Dvorák, Antonín: IX. Sinfonia Mi Minore z Nového Sveta. Aus der neuen Welt. Op. 96. Arr. Karel Solc [for Piano] - Prague, 1955, Artia. H 1110. 47, [1] p. 310 mm - Soiled. **15,-**

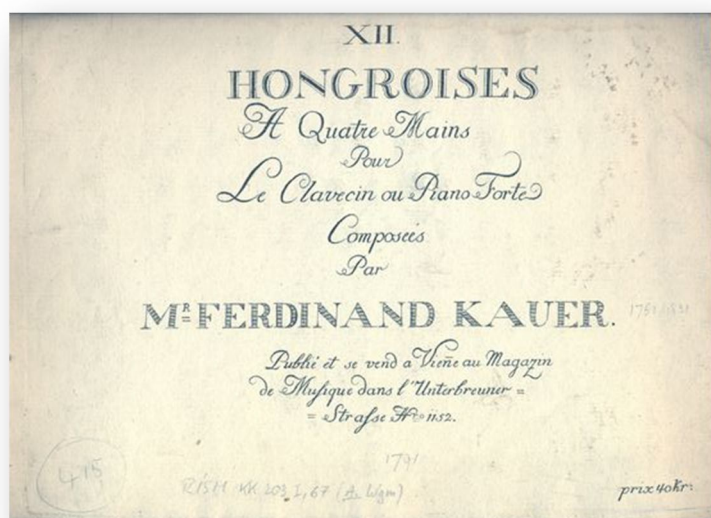
29. Egk, Werner: Circe. Oper in drei Akten (fünf Bildern) in freier Neugestaltung nach Calderon: "El mayor encanto amor" von Werner Egk. Klavierauszug [Vocal score] - Mainz, cop. 1947, B. Schott's Söhne. VN B. S. S. 36823. [8], 358, [2] p. 300 mm - Original wrappers. **40,-**

30. Egk, Werner: Peer Gynt. Oper in drei Akten in freier Neugestaltung nach Ibsen von Werner Egk. Klavierauszug von Hans Bergese [Vocal score] - Mainz, cop. 1938, B. Schott's Söhne. VN B. S. S. 35549. [8], 245, [1] p. 310 mm - Later edition. **25,-**

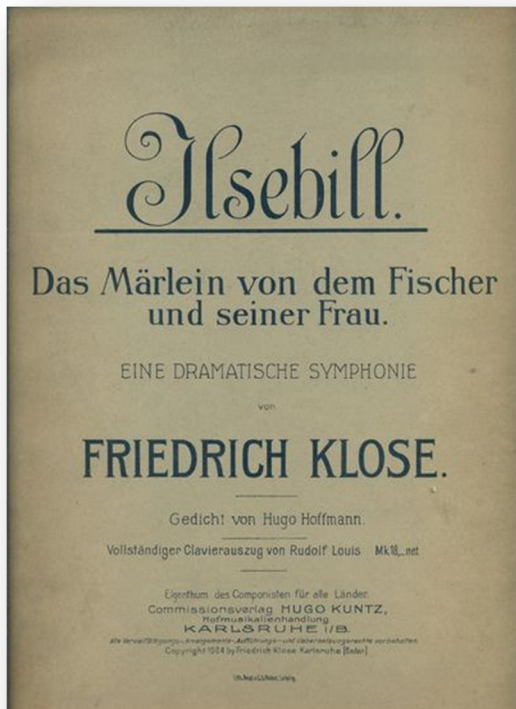
31. Fioravanti, Valentino: Die Dorfsängerinnen. (La Cantatrice Villane.) Komische Oper in zwei Acten. Text nach dem italienischen. Musik von Valentino Fioravanti. Klavierauszug mit Text und vollständigem Dialog. [Vocal score] Nach der Partitur berichtigt und neu bearbeitet von Richard Kleinmichel - Wien, Leipzig, [c1910], Universal. VN U. E. 3162. 203, [1] p. 270 mm - Minor tears. Half cloth. **25,-**

32. Hindemith, Paul: Mathis der Maler. Oper in sieben Bildern von Paul Hindemith. Klavierauszug vom Komponisten [Vocal score] - Mainz, cop. 1935, B. Schott's Söhne. VN B. S. S. 34002. [2], I-XII, 283, [1] p. 300 mm - Later edition. Original wrappers. Browned, soiled. **25,-**

33. Hindemith, Paul: Mathis der Maler. Oper in sieben Bildern von Paul Hindemith. Klavierauszug vom Komponisten [Vocal score] - Mainz, cop. 1935, B. Schott's Söhne. VN B. S. S. 34002. [2], I-XII, 283, [1] p. 300 mm - Original wrappers. Worn, browned, soiled. **25,-**



34. Kauer, Ferdinand: XII Hongroises à quatre mains pour le clavecin ou pianoforte. Composées par Mr Ferdinand Kauer - Wien, [1791], Magazin du Musique. PN -. [3], 8, [1] p. Oblong folio. - *RISM KK 203 I, 67*. Rare. **150,-**



35. Klose, Friedrich: Ilsebill. Das Märlein von dem Fischer und seiner Frau. Eine dramatische Symphonie von Friedrich Klose. Gedicht von Hugo Hoffmann. Vollständiger Clavierauszug von Rudolf Louis [Vocal score] - Karlsruhe, cop. 1904., Hugo Kuntz. VN 7. [6], 309, [3] p. 340 mm - Half cloth. Soiled.

80,-

Friedrich Klose (1862-1942), German-Swiss composer. He spent his school years in Thun and Karlsruhe, where he received instruction from Lachner and was definitively influenced by Mottl. His studies continued in Geneva with Ruthardt (Klose became a Swiss citizen in 1886) and, most importantly, with Bruckner in Vienna (1886–9). He returned to Geneva to teach at the Academy of Music and from 1891 he worked as a freelance in Vienna, Karlsruhe and Thun. After a year at the Basle Conservatory, he succeeded Thuille at the Munich Akademie der Tonkunst in 1907, and in 1910 he was appointed professor. Increasing attention to his work was reflected in the Friedrich Klose Week celebrated in Munich in June 1918, but in that same year he stopped composing, and in 1919 he resigned his appointment, living in Thun until 1923, and then Tessin. (Peter Ross in Grove Online)

36. Korngold, Erich Wolfgang: Der Ring des Polykrates. Heitere Oper in einem Akt. Frei nach dem gleichnamigen Lustspiel des H. Teweles. Musik von Erich Wolfgang Korngold. Vollständiger Klavier-Auszug mit Text von Ferd. Rebay - Mainz-Leipzig, cop. 1916, B. Schott's Söhne. VN 30241. [4], 127, [1] p. 335 mm - Worn, spine torn. Soiled and bumped.

80,-

37. Korngold, Erich Wolfgang: Quartett in A dur. 2 Violinen, Viola, Violoncello. E. W. Korngold. Opus 16. Partitur [Study score] - Mainz, cop. 1924, B. Schott's Söhne. VN 31101. [2], 55, [1] p. 190 mm - Original wrappers. Browned.

15,-

38. Korngold, Erich Wolfgang: Violanta. Oper in einem Akt. Text von Hans Müller. Musik von Erich Wolfgang Korngold. Vollständiger Klavier-Auszug mit Text von Ferd. Rebay - Mainz-Leipzig, cop. 1916, B. Schott's Söhne. VN 30300. [4], 144 p. 340 mm - Original paper boards. Soiled, worn.

65,-

Korngold's second opera in probably first edition. First performed in Munich, 28 March 1916.

39. Leoncavallo, Ruggero: Die Medici. Historische Handlung in vier Akten. Dichtung und Musik von R. Leoncavallo. Deutsche Übersetzung von Emil Taubert. Vollständiger Klavier-Auszug mit deutschem und italienischem Text - Berlin, cop. 1893, [1893], Bote & Bock. VN 13913. [4], 320 p. 300 mm - First German edition. Later half cloth.

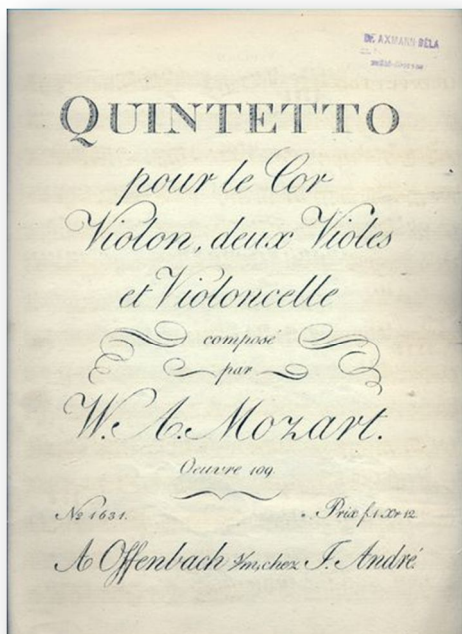
45,-

40. Lohse, Otto: Der Prinz wider Willen. Oper in drei Aufzügen. Dichtung von Rudolf Seuberlich. Vollständiger Klavierauszug mit Text [Vocal score] - Leipzig, cop. 1897, Breitkopf & Härtel. VN 21685. [4], 322 p. 270 mm - Front wrapper with major tears. Brownded. **25,-**

Otto Lohse (1858-1925), German conductor. He studied theory with Felix Draeseke, Rischbieter and Kretschmer, conducting with Franz Wüllner, the cello with Grützmacher and the piano with H.J. Richter. After playing the cello at the Dresden Hoftheater, he began his conducting career in Riga. He was subsequently brought to the Theater am Dammtor in Hamburg by the impresario Bernhard Baruch, but he directed the 1894 German opera season in London before beginning his duties in Hamburg. The following year Damrosch called him to New York to direct the German opera season for two years; he was at the Théâtre Municipal, Strasbourg from 1897 to 1904, during the last three years of which he also directed the Royal Opera in London. He then became director of the Cologne Opera, where Martersteig was general director, for seven years; during that time he made guest appearances in Monte Carlo, Moscow, Paris, Brussels and London. His subsequent success as the director of the Leipzig Opera was even greater. He retired to Baden-Baden in 1923 but continued to conduct there until his death. A specialist in the works of Wagner and Strauss and other contemporary German composers, Lohse exhibited extraordinary animation as an opera conductor. The Munich critics, however, found his style 'too angular', in contrast with the romantic style of Mottl; but in Brussels he was said to have conducted Charpentier's Louise 'like a Frenchman'. He composed an operetta Der Prinz wider Willen (1890) and many songs. (Friedrich Baser in Grove Online)

41. Lortzing, Albert: Der Wildschütz. Komische Oper in 3 Aufzügen von G. Alb. Lortzing. Klavier Auszug neu revidiert von Dr. Wilhelm Kienzl - Wien-Leipzig, [c1910], Universal Edition. VN U. E. 537. 245, [1] p. 280 mm - Full cloth. **25,-**

42. Marx-Markus, Charles: Morceaux de Salon pour le Violoncelle avec accompagnement de Pianoforte composés par Charles Marx-Markus. Op. 6. Heft 1. [and] 2. [complete] - Leipzig, [1862], C. F. Peters Sortiment. (A. Whistling). PN - 11, [1]; 11, [1]; 4 p. 320 mm - Hofmeister Juni 1862. (Here without price). Soiled. **40,-**



43. Mozart, Wolfgang Amadeus: Quintetto pour le Cor, Violon, deux Violas et Violoncelle composé par W. A. Mozart. Oeuvre 109 - Offenbach am Main, [1802], André. PN1631. 3, [1]; 3, [1]; 3, [1]; 3, [1]; 3, [1] p. 340 mm - Slg. Hoboken vol. 11, nr. 158. Third edition. Stamped, bit soiled but fine. **380,-**

44. Müller, Robert: Schule für Zugposaune. New Method for Slide Trombone. Von Robert Müller. Komplet [3 vols. in one] - Leipzig, cop. 1902, Zimmermann. VN Z. 3587-3589. 85, [1]; 59, [1]; 66 p. [one title page missing]. 270 mm - Soiled, rubbed. **25,-**

45. Müller, Wenzel: Die Schwestern von Prag. Komische Oper in zwei Acten. Text nach dem gleichnamigen Hafner'schen Lustspiel von Joachim Perinet. Musik von Wenzel Müller. Clavierauszug mit Text und vollständigem Dialog. Nach der Partitur berichtigt und neu bearbeitet von Richard Kleinmichel - Leipzig, [1890], Senff. VN 2079. 178 p. 275 mm - Original full cloth, gilt.

45,-

46. Nuhn, Friedrich: Die Könige in Israel. Oratorium für Solostimmen, Chor und Orchester von Friedrich Nuhn. Vollständiger Klavierauszug vom Componisten - Leipzig, [1868], Breitkopf & Härtel. PN 11622. [4], 148 p. 255 mm - *Hofmeister November 1868*. Later half cloth.

40,-



47. Offenbach, Jacques: Orpheus in der Hölle. (Orphée aux Enfers.) Burleske Oper in 2 Akten und 4 Bildern nach dem Französischen des Hector Chémieux. Musik von J. Offenbach. Klavierauszug mit deutsch. u. franz. Text. Seinem Freunde Ludovic Halévy. Répertoire des Bouffes Parisiens - Berlin, [c1860], Bote & Bock. VN B. & B. 4616. 145, [1] p. 320 mm - Lithographed. Contemporary wrappers.

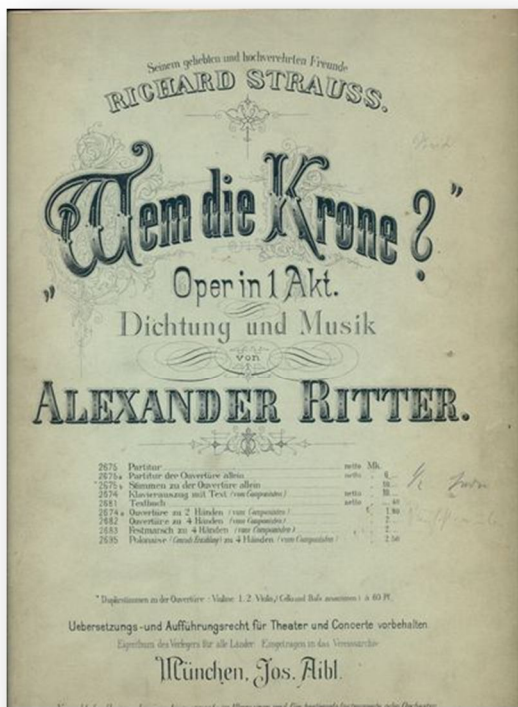
80,-

48. Pfitzner, Hans: Konzert für Klavier in Es dur mit Begleitung des Orchesters Komponiert von Hans Pfitzner. Opus 31. Fritz Busch gewidmet. Klavierauszug (vom Komponisten) mit überlegtem zweiten Klavier - anstelle des Orchesters - Berlin, cop. 1923, Adolph Fürstner. VN A. 7742 F. 86 p. 340 mm - Original wrapper in front (worn, torn, earlier restored).

35,-

49. Pfitzner, Hans: Palestrina. Musikalische Legende von Hans Pfitzner. Klavier-Auszug mit Text von Felix Wolfes [Vocal score] - Berlin-Paris, cop. 1916, Adolph Fürstner. VN A. 7403 F. 369, [1] p. 330 mm - Original wrappers. Soiled. Some minor tears.

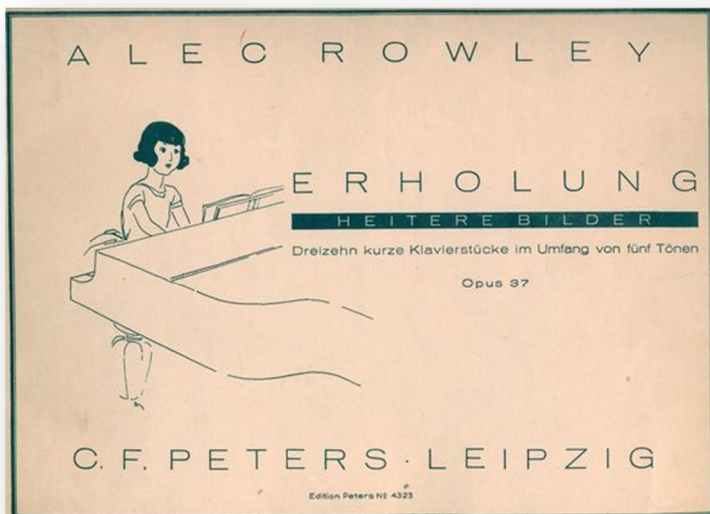
60,-



50. Richter, Alexander: "Wem die Krone?"
 Oper in 1 Akt. Dichtung und Musik von Alexander Ritter. Seinem geliebten und hochverehrten Freunde Richard Strauss. Klavierauszug mit Text (vom Componisten) - München, [1891], Jos. Aibl. VN 2674. 144 p. 340 mm - First edition. Later simple half leather. **45,-**

Alexander Ritter (1833-1896), German composer and violinist. Friend of Hans von Bülow and had a long association with Liszt and with Wagner, who became acquainted with the family shortly before he fled from Dresden in 1849. In subsequent years Ritter's mother Julie not only corresponded frequently with Wagner but also gave him regular financial support. Karl was for some time Wagner's protégé as a young, ultimately unsuccessful conductor in Zürich. Between 1849 and 1851 Ritter studied with Ferdinand David at the Leipzig Conservatory; on returning to Dresden he occasionally played in the court orchestra but devoted most of his time to composing. On 12 September 1854 he married the talented actress Franziska Wagner, a niece of the composer, and that year he accepted Liszt's invitation to become second Konzertmeister in the Weimar orchestra. In 1863 both he and his wife were engaged by the Stadttheater in Würzburg, where they remained for the

next 19 years. As an attempt to bolster his seriously depleted financial resources Ritter opened a music shop in 1875; seven years later he was able to leave Würzburg with his family when he received Bülow's invitation to become second Konzertmeister in the Meiningen Hofkapelle. In Meiningen Ritter met the young Richard Strauss, whom he strongly influenced, encouraging him to abandon the conservative compositional style of his early years. Strauss credited Ritter with introducing him to the music of Wagner, Liszt and Berlioz, and the writings of Schopenhauer, and urging him to write symphonic poems; when Strauss was engaged in 1886 as third conductor for the Munich Hofoper he persuaded Ritter also to settle there. In 1890 Strauss conducted the successful première in Weimar of Ritter's *Wem die Krone?* (Munich, 1891) on a double bill with an earlier opera, *Der faule Hans* (1885, Munich; published in Leipzig in 1886), both set to his own texts. Ritter's poem *Tod und Verklärung*, a development of Strauss's scenario, was published with the score of the symphonic poem. As Wagner's nephew by marriage, Ritter frequently joined the Bayreuth circle, even playing more than once in the festival orchestra. Besides the two operas, his compositions include some 60 lieder, several tone poems, choral works, a string quartet and a piano quintet. (George J. Buelow in Grove Online.)



51. Rowley, Alec: *Erholung. Heitere Bilder.* Dreizehn kurze Klavierstücke im Umfang von fünf Tönen. Opus 37 - Leipzig, cop. 1930, [not later than 1932], C. F. Peters. VN 10807. 27, [1] p. Oblong. 230 mm - Fine. **45,-**



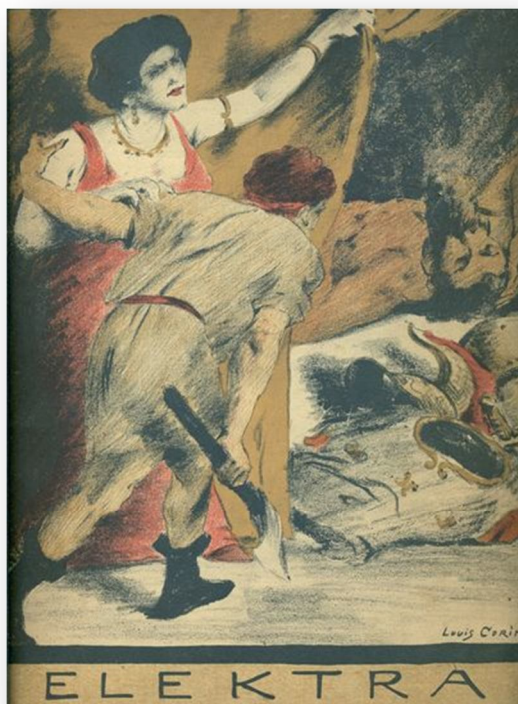
52. Schillings, Max: Mona Lisa. Oper in zwei Akten. Dichtung von Beatrice Dovsky. Musik von Max Schillings. Op. 31. Der Philosophischen Fakultät der Ruperto-Carola-Universität in Heidelberg in Dankbarkeit gewidmet - München, Berlin, cop. 1914, Drei Masken Verlag. VN D. M. V. 971. 224, [4] p. 330 mm - Later issue. Original wrappers soiled. **60,-**

53. Strauss, Richard: Der Rosenkavalier. Komödie für Musik in drei Aufzügen von Hugo von Hofmannsthal. Musik von Richard Strauss. Opus 59. Orchester-Partitur zum Studiengebrauch [Study score] - London-Berlin, cop. renewed 1938, Fürstner. VN A. 5900 F. 523, [1] p. 280 mm - Full cloth, soiled. **45,-**

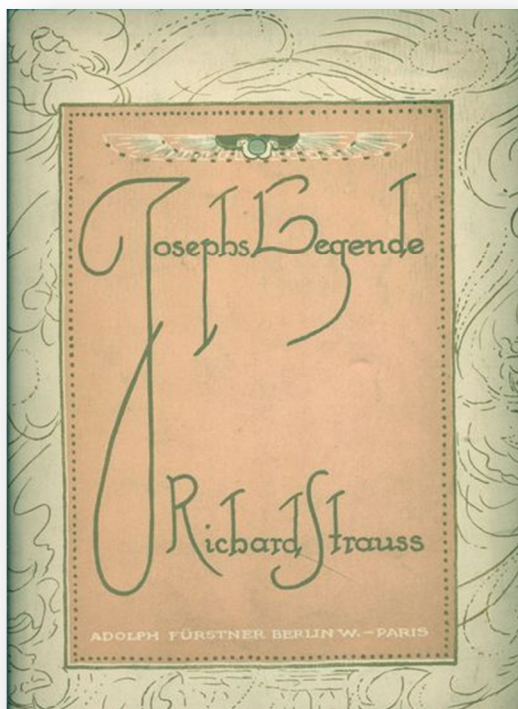
54. Strauss, Richard: Der Rosenkavalier. Komödie für Musik von Hugo von Hofmannsthal. Musik von Richard Strauss. Op. 59. Arrangement von Otto Singer. Vollständiger Klavier-Auszug mit deutschem Text [Vocal score] - Berlin-Paris, cop. 1910, Adolph Fürstner. VN A. 5903 F. [2], 442 p. 310 mm - *Asow vol. 1, p. 468*. First edition of the vocal score. Later half leather (soiled and bumped). **50,-**

55. Strauss, Richard: Der Rosenkavalier. Komödie für Musik von Hugo von Hofmannsthal. (English Version by Alfred Kalisch). Musik von Richard Strauss. Op. 59. Vollständiger Klavier-Auszug zu 2 Händen, mit Hinzufügung der deutsch-englischen Gesangstexte und scenischen Bemerkungen von Otto Singer. [Piano score] - Berlin-Paris, cop. 1911, Adolph Fürstner. VN A. 5907 F. [2], 317, [1] p. 330 mm - *Asow vol. 1, p. 468*. Early edition of the piano score with German and English text. Front page of the original wrapper glued. Later half cloth. **40,-**

56. Strauss, Richard: Die schweigsame Frau. Komische Oper in drei Aufzügen. Frei nach Ben Johnson von Stefan Zweig. Musik von Richard Strauss. Opus 80. Klavierauszug mit Text von Felix Wolfes - Berlin, cop. 1935, Adolph Fürstner. VN A. 8303 F. 460 p. 330 mm - *Asow vol. 2, p. 922*. First edition of the vocal score. Original wrappers (worn). **50,-**



57. Strauss, Richard: Elektra. Tragoedie in einem Aufzuge von Hugo von Hofmannsthal. Musik von Richard Strauss. Opus LVIII. Klavier-Auszug mit Text von Otto Singer. [Vocal score] Meinen Freunden Natalie und Willÿ Levin gewidmet - Berlin, cop. 1908, Adolph Fuerstner [Fürstner]. VN A. 5654 F. 250 p. 330 mm – *Asow*, vol. 1, p. 409. First edition of the vocal score. Half cloth. Some pages soiled. Cover illustration by Louis Corinth (1908). **60,-**



58. Strauss, Richard: Josephs Legende. Handlung in einem Aufzuge von Harry Graf Kessler und Hugo von Hofmannsthal. Musik von Richard Strauss. Opus 63. Meinem Freunde Edouard Hermann. Vollständiger Klavierauszug zu 2 Händen mit Hinzufügung der Handlung. Arrangement von Otto Singer. [Piano score] - Berlin-Paris, cop. 1914, Adolph Fürstner. VN A. 7302 F. 115, [1] p. 340 mm - *Asow* vol. 2, p. 631. („Vollständiger Klavierauszug mit Hinzufügung der Handlung v. Otto Singer, mit deutsch-engl. Text“). First edition of the piano score (only German text). Original wrappers. Soiled. Spine with old paper reinforced. **60,-**

59. Strauss, Richard: Salome. Drama in einem Aufzuge nach Oscar Wilde's gleichnamiger Dichtung in deutscher Übersetzung von Hedwig Lachmann. Musik von Richard Strauss. Op. 54. Klavier-Auszug mit Text von Otto Singer. [Vocal score] - Berlin, cop. 1905, Adolph Fürstner. VN A. 5503 F. 203, [1] p. 330 mm – *Asow* vol. 1, p. 358. First edition of the vocal score, only with German text. Bound with the front page of the original wrapper. Half leather (bumped, soiled). **80,-**

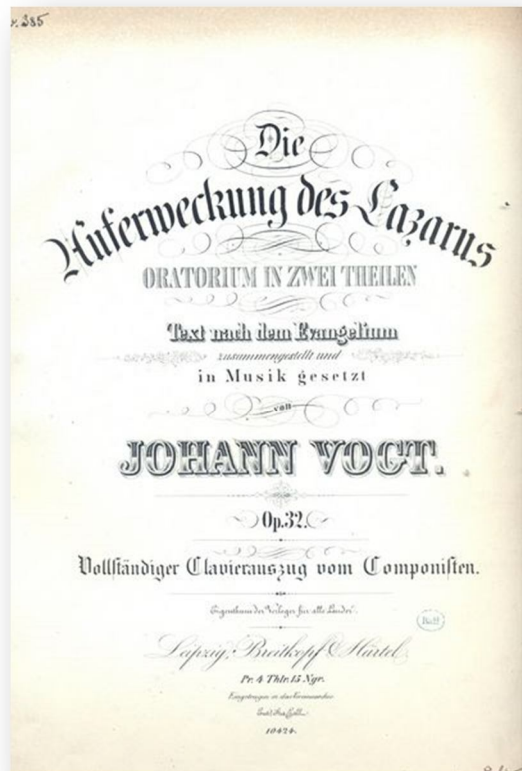
60. Suppé, Franz von: Leichte Cavallerie. Komische Oper mit Tanz in 2 Abtheilungen von Carl Costa. Musik von Franz von Suppé. Herrn Direktor Carl Treumann zur freundlichen Erinnerung gewidmet. Klavier-Auszug. Complet. [Vocal score. Complete] - Leipzig etc., [c1880], Aug. Cranz. VN 12899 1-14. 89, [1] p. 340 mm - Later edition. Heavily soiled and browned. Spine worn. **25,-**

61. Székely Imre: "Nagy pénteken mossa holló a fiát" és "Helyre Kati". 17dik Magyar Ábránd. Zongorára szerzé Székely Imre. Vachottfalvi Vachott Sándorné született Csapó Mária Ő Nagyságának - Pest, [c1873], Rózsavölgyi és Társa. VN N. G. 1471. 19, [1] p. 330 mm - Later issue of *Mona* 2269. Decorative cover in chromolithography. **40,-**

62. Szentirmay Elemér [Németh János]: Elemér dalai. Szövegét írták: többen. Zenéjét szerzé Szentirmay Elemér / Németh János. Ormody Vilmosné úrnő ő nagyságának - Pest, [before 1873], published by the author. PN -. 19, [1] p. 320 mm - *Kerényi 40* (later issue by *Táborszky und Parsch*). First edition, engraved. Illustrated cover. **60,-**

63. Tchaikovsky, Pyotr Il'yich: [Yevgeny Onegin. Partitura. Redaksia: Ivan Shishov. Complete Edition of His Works. Vol. 40] Full score - Moscow, 1948, GMI. VN M. 18652 G. 2 t. I-XIV, 536, [4] p. 310 mm - Original dark green full cloth. **60,-**

64. Tisza Aladár: Tarna vize lassan folyik medrében! Csárdás. Zongorára szerkeszté Tisza Aladár - Pest, [c1873], Táborszky és Parsch. VN T. és P. 213. 6, [2] p. 330 mm - Slightly browned. **20,-**



65. Vogt, Johann: Die Auferweckung des Lazarus. Oratorium in zwei Theilen. Text nach dem Evangelium zusammengestellt und in Musik gesetzt von Johann Vogt. Op. 32. Vollständiger Clavierauszug vom Componisten - Leipzig, [1862], Breitkopf & Härtel. VN 10424. [4], 83, [1] p. 330 mm - *Hofmeister Juli 1862*. Contemporary half cloth. **40,-**

66. Zilcher, Hermann: Die Liebesmesse. Dichtung für ein Chorwerk von Will Vesper in drei Theilen. Mann und Weib. Gott. Die Welt. Op. 27. Klavierauszug mit Text von Philippine Schick [Vocal score] - Leipzig, cop. 1919, Breitkopf & Härtel. VN 28390. [2], 245, [1] p. 270 mm - Later issue. Title page cut. Soiled, used. **15,-**