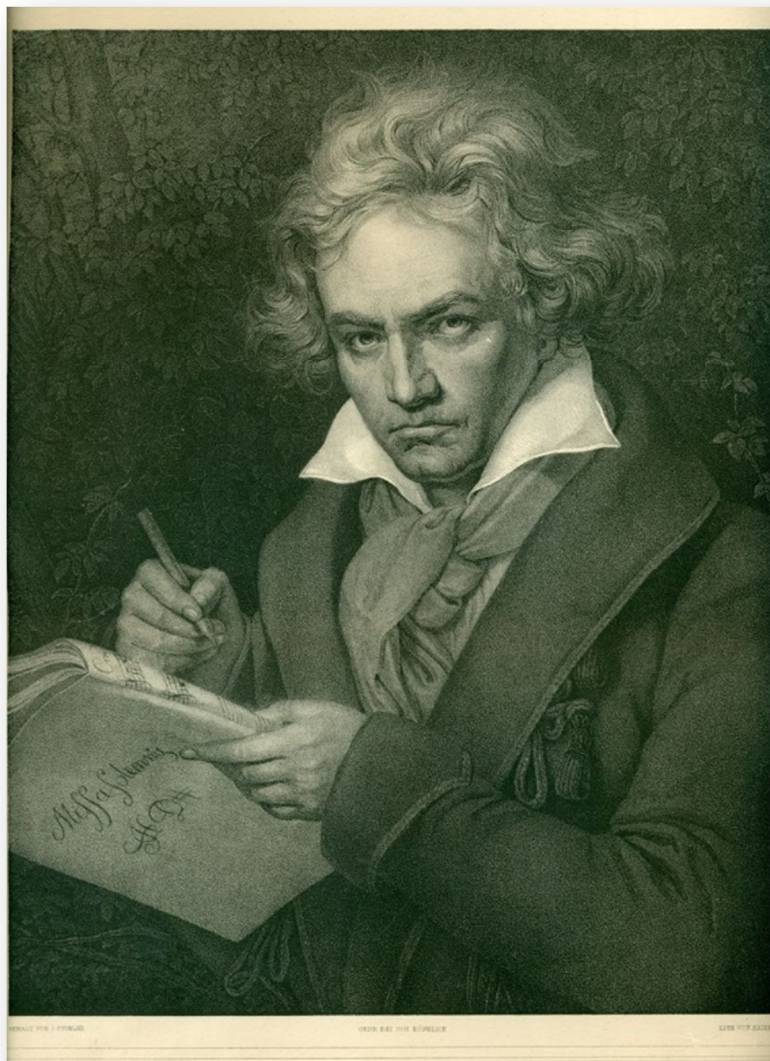


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(2.)

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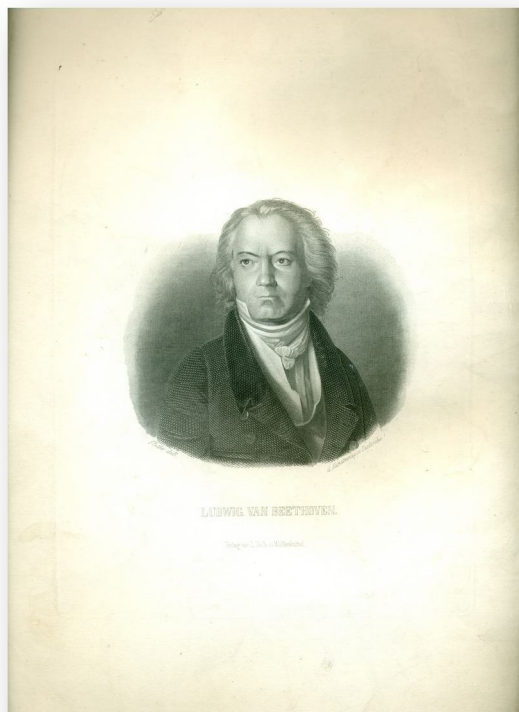
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Memorabilia



1. Beethoven, Ludwig van: Original portrait (steel engraving) after Ferdinand Georg Waldmüller by Flethe – Wolfenbüttel, [c1850], Holle. 320x250 mm – Soiled. Minor tears. € 95,-

In 1823, Ferdinand Waldmüller was commissioned by the Leipzig publishers Breitkopf & Härtel to portrait Ludwig van Beethoven. As several letter and notes from Beethoven's conversation books prove, the composer really sat for the painter once. However, the sitting was interrupted ahead of schedule, and could not be continued later on. It can therefore be assumed that Waldmüller only portrayed Beethoven's face, but added his clothes and probably also parts of his hair retrospectively. Waldmüller's painting had originally been preserved in two versions: the first version was a rather casually painted version, which can probably be interpreted of being the first study; and it had been painted also in a second, more elaborated version. The second one was in the possession of the Leipzig publishing house Breitkopf and it was burned in 1943. It is handed down in reproductions only. The "natural study" however, has been preserved. It probably remained in Waldmüller's possession at first. Later on, Friedrich von Kistner bought the painting, but today, it belongs to the collections of the Vienna Museum of Art History. Waldmüller's portrait of Beethoven was quite

popular during the 19th and the early 20th century. It was often reproduced and copied. A copy by the painter Willy Faßbender from Bonn is displayed in the Beethoven-Haus Bonn. This copy was created after the destroyed Leipzig painting.

2. Beethoven, Ludwig van: Original lithographed portrait after Stiehler, lithographed by Kriehuber, printed by Höfelich – Wien, [not after 1851], Diabelli. 510x380 mm – *Beethoven-Haus Bonn B 583 K 10/28 (Spina)*. Original leaf glued on Diabelli's paperboard. Soiled, some tears. Rare. € 165,-

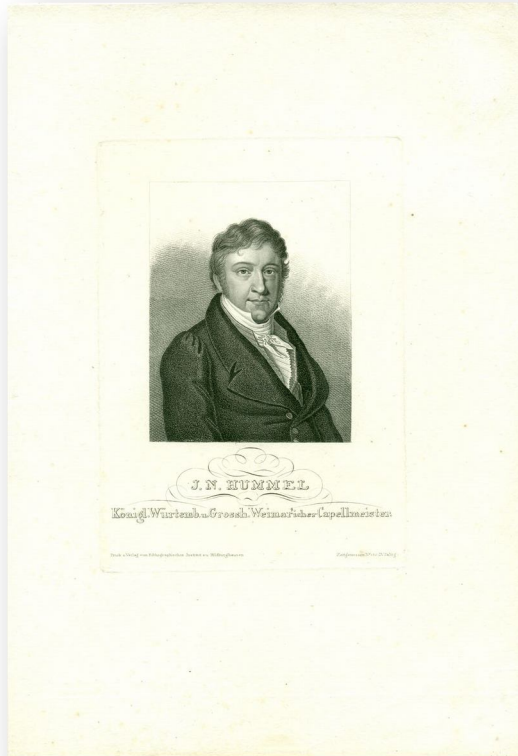
„Joseph Karl Stieler had been a very popular portraitist during the first half of the 19th century. It was him, who painted the portrait of Ludwig van Beethoven, which today is supposedly the most famous one, and which was being reproduced and copied again and again since its creation in the spring of 1820. Stieler's depiction shaped the perception developed by the broad public during the 19th and 20th century regarding the personality and the physical appearance of Beethoven. In the eyes of the ensuing ages, the painter also captured the creative genius of the composer in his idealistic portrait. The painting was created on commission of the married couple Franz and Antonie Brentano, who had been friends of Beethoven since around 1810. Beethoven's conversation books give rather detailed information on the origins of the painting. The composer was sitting for the painter four times - a very unusual high number of sittings, since Beethoven is said to have been unable to sit still. Stieler's portrait of Beethoven distinguishes itself above all through two novel elements. First of all - in contrast to all other contemporary paintings - it shows the composer while he is performing his art. Beethoven is holding a pen and seems to be working on the Credo of his "Missa solemnis". The face of the manuscript he is holding says: "Missa solemnis / From D # (# stands for Major)"; on the page facing the composer, the word "Credo" can be recognized. Further on, Stieler shows the view to a forest landscape in the background and by doing this, he - for the first time - combines a portrait of Beethoven with romantic motives of the nature. Beethoven's well-known love of nature and his famous "Sinfonia pastoral" op.68 with its haunting musical description of nature, provided him the biographical clues for such a depiction. Both motifs - "Beethoven composing" and "Beethoven in the nature" - became very popular during the further course of the 19th and 20th century, and until today, fine artists again and again were depicting those motifs.“ (According to the website of Beethoven-Haus Bonn)



3. Gusikon, Joseph: Original lithographed portrait after Cäcilie Brand's drawing by A. Kneisel – No place, [c1840], no publisher. 265x200 mm – Good.
€ 35,-



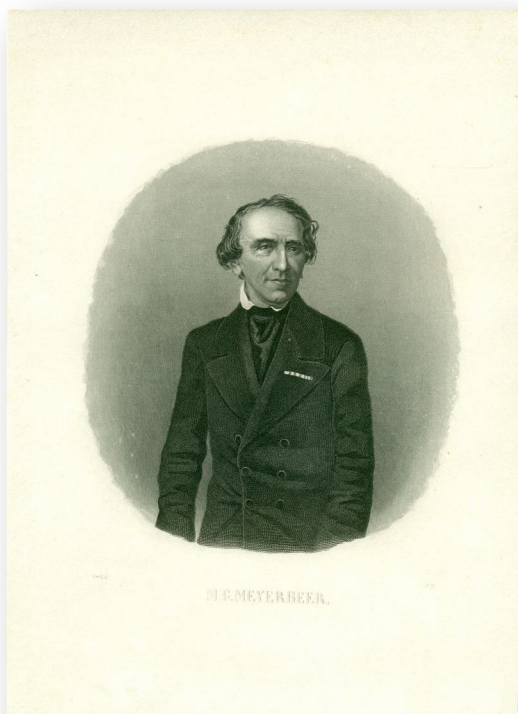
4. Heinefetter, Katinka: Original steel engraving portrait of Catinka Heinefetter by Richter – No place or date, no publisher. 285x210 mm – Folded.
€ 35,-



5. Hummel, Johann Nepomuk: Original steel engraving portrait of the composer – Hildburghausen, [c1835], Bibliographisches Institut. 300x205 mm – Good. € 80,-



6. Mendelssohn-Bartholdy, Felix: Original lithographed portrait after Cäcilie Brand's drawing by A. Kneisel – No place, [c1840], no publisher. 265x200 mm – Good. € 85,-



7. Meyerbeer, Giacomo: Original steel engraving after an unknown painting – No place, 1862, no publisher. 245x180 mm – Good. € 45,-



8. Saint-Saëns, Camille: Original lithographed portrait of the composer after P. Renouard's drawing – [Paris], [c1875], Revue Illustrée. 320x235 – Soiled, minor tears. € 20,-



9. Salieri, Antonio: Original copper engraving after N.[atale] Schiavoni's painting by A.[dam Sandor] Ehrenreich – Wien, [um 1810], [Steiner]. 230x175 mm – *Beethoven-Haus Bonn*, B 2286. Slightly cut [above publisher's name] but overall in a good condition. **€ 120,-**

Since 1774 Italian composer Antonio Salieri worked as chamber music composer and bandmaster of the Italian opera in Vienna. Between 1788 and 1790 he also worked there as court bandmaster and until 1824 as director of the court singers. Salieri composed operas, oratorios, cantatas, choir pieces and instrumental works. In his compositions he used elements of the Neapolitan school and the works of Christoph Willibald Gluck (1714-1787). He had many students, among them Johann Nepomuk Hummel, Franz Liszt, Franz Schubert and Ludwig van Beethoven.



10. Wieck, Clara: Original lithographed portrait after Cécilie Brand's drawing by A. Kneisel – No place, [c1840], no publisher. 275x195 mm – Good. **€ 55,-**

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Printed Music

11. Auber D. F. E. – Diabelli, Anton: Trauungszug aus der Oper: Die Stumme von Portici. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 24. 129tes Werk – Wien, [not before 1830], Diabelli. PN D. et C. No. 3660. 7, [1]; 4 p. 340 mm – Umdruck. Soiled. **€ 10,-**

12. Balfe M. W. – Diabelli, Anton: Drittes Potpourri nach Motiven der Oper: Die vier Haimonskinder. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 61 – Wien, [c1846], Diabelli. PN D. et C. No. 8152. 7, [1]; 12 p. 340 mm – Spine fixed with old paper. Soiled. **€ 15,-**

13. Baur, Anton: Die schwarzen Tasten. Polka-Mazurka für das Pianoforte componirt von Anton Baur – Wien, [c1855], H. F. Müller's Witwe. PN HFM 531. 3, [1] p. 310 mm – Signed by former owner. Cut. **€ 20,-**

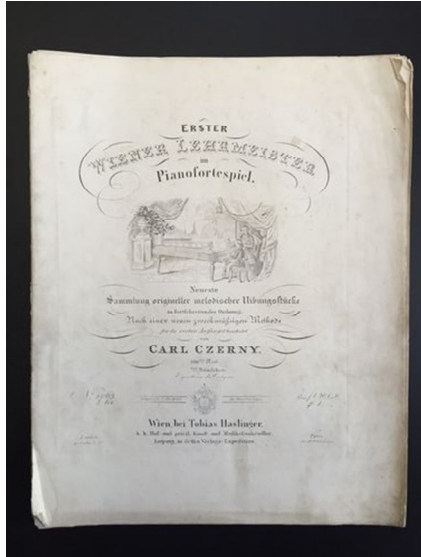
14. Bellini, Vincenzo – Diabelli, Anton: Erstes Potpourri nach Motiven der Oper: Norma. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 38. 129tes Werk – Wien, [c1835], Diabelli. PN D. et C. No. 5604. 11, [1]; 4 p. 340 mm – Later print. Soiled. **€ 15,-**

15. Bellini, Vincenzo – Diabelli, Anton: Drittes Potpourri nach Motiven der Oper: Norma. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 40. 129tes Werk – Wien, [not before 1835], Diabelli. PN D. et C. No. 5606. 11, [1]; 4 p. 340 mm – Later print. Spine fixed with old paper. Soiled. **€ 10,-**

16. Bellini, Vincenzo – Diabelli, Anton: Drittes Potpourri nach Motiven der Oper: Montechi und Capuletti. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 37. 129tes Werk – Wien, [c1835], Diabelli. PN D. et C. No. 5603. 11, [1]; 4 p. 340 mm – Spine fixed with old paper. Soiled. **€ 15,-**

17. Berbiguier, T.: Dix-Huit Exercices ou Etudes dans tous les tons pour la flûte par T. Berbiguier – Braunschweig, [1881], Litolf. VN 1296. 23, [1] p. 310 mm – Soiled, slightly disbound, marks with pencil. **€ 10,-**

18. Conradi, Aug.: La Coquette. polka Mazourka pour Piano par Aug. Conradi. Op. 52 – Breslau, [1856], C. F. Sohn. PN CFS 88. 5, [1] p. 310 mm – Cut. **€ 25,-**



19. Czerny, Carl: Erster Wiener Lehrmeister im Pianofortespiel. Neueste Sammlung origineller melodischer Uebungsstücke [...] von Carl Czerny. 599tes Werk [Bd. 3, Heft 1] – Wien, [1840], Tobias Haslinger. PN CH 8063. 19, [1] p. 300 mm – Very used!

€ 10,-

20. Donizetti, Gaetano – Diabelli, Anton: 4tes Potpourri nach Motiven der Oper: Linda di Chamounix. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 51 – Wien, [c1843], Diabelli. PN D. et C. No. 7634. 7, [1]; 12 p. 340 mm – Spine fixed with old paper. Soiled.

€ 15,-

21. Fahrbach, Philipp: Marien-Polka für das Pianoforte von Ph. Fahrbach. Op. 164 – Wien, [c1855], C. A. Spina. PN CS 10415. 5, [1] p. 310 mm – Cut.

€ 20,-

22. Fahrbach, Philipp: Die Schmeichler. Walzer für Violine und Piano-Forte [...] No. 2. Op. 13 – Wien, [1834], Haslinger. PN TH 6725. 7, [1]; 3, [1] p. 320 mm – *Weinmann vol 2, p. 61*. Cut.

€ 35,-

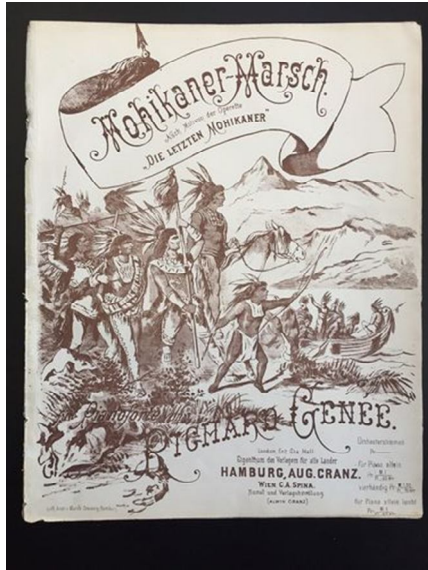


23. Fahrbach, Philipp jun.: Für die Kleinen. Polka française für das Pianoforte. Op. 89 – Budapest, [c1877], Táborzsky & Parsch. VN T&P 377. 5, [1] p. 320 mm – Cut, soiled.

€ 15,-

24. Fahrbach, Philipp jun.: Studentengruss. Polka-française für das Pianoforte. Op. 127. Dem Comité des Balles deutscher Studenten in Prag gewidmet – Budapest, [1878], Táborszky & Parsch. VN T&P 727. 5, [1] p. 330 mm – Cut. € 15,-

25. Fürst, R. M.: Faxen-Polka (Polka française) für das Pianoforte componirt und der Gräfin Nina Apraxin freundschaftlichts gewidmet von Fürst R. M. – Wien, [c1853], F. Glöggel. PN FG 628. 3, [1] p. 310 mm – Cut. € 20,-

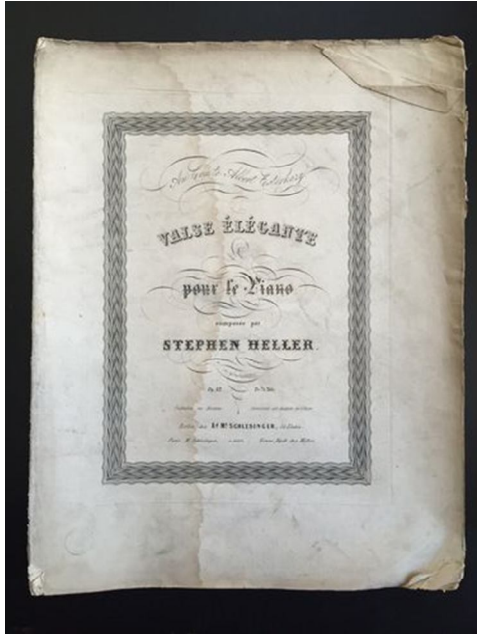


26. Genée, Richard: Mohikaner-Marsch. Nach Motiven der Operette „Die letzten Mohikaner“ für pianoforte – Hamburg, [1879], Cranz. VN C. 24632. 7, [1] p. 320 mm – Disbound. € 15,-

27. Granado, Denis: El Turia. (Valse espagnole.) Repertoire de l'Estudiantina Figaro par Denis Granado [...] pour Piano par T. Alan & Gothov-Grüneke. No. 1 – Wien, [c1878], Rättig. VN R. 118. 10, [2] p. 320 mm – Disbound, soiled and cut. € 15,-

28. Guglielmi, J.: Zepperl-Polka für das Pianoforte componirt von J. Guglielmi. Op. 1 – Wien, [c1857], C. A. Spina. PN CS 15966. 5, [1] p. 310 mm – Cut. € 20,-

29. Hänsel, August: Potpourri über das Alpenhorn von Proch, und einer beliebten Mazurka von Chopin. Salonstück für Flöte mit Pianoforte-Begleitung componirt von August Hänsel. Op. 58 – Dresden, [1853], Bauer. PN 76. 11, [1]; 4 p. 340 mm – Used. € 15,-



30. Heller, Stephen: Valse élégante pour le Piano composée par Stephen Heller. Op. 42. Au Comte Albert Esterhazy – Berlin, [c1845], Schlesinger. PN S. 3028. 12, [2] p. 340 mm – Soiled, waterstained, torn. **€ 15,-**

31. Hérold, Ferdinand – Diabelli, Anton: Ouverture zur Oper: Zampa, oder die Marmorbraut. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 27. 129tes Werk – Wien, [not before 1830], Diabelli. PN D. et C. No. 3663. 7, [1]; 4 p. 340 mm – Umdruck. Spine fixed with old paper. Soiled. **€ 10,-**

32. Hérold, Ferdinand – Diabelli, Anton: Trinklied [...] aus der Oper: Zampa, oder die Marmorbraut. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 30. 129tes Werk – Wien, [not before 1830], Diabelli. PN D. et C. No. 3666. 7, [1]; 4 p. 340 mm – Umdruck. Spine fixed with old paper. Soiled. **€ 10,-**

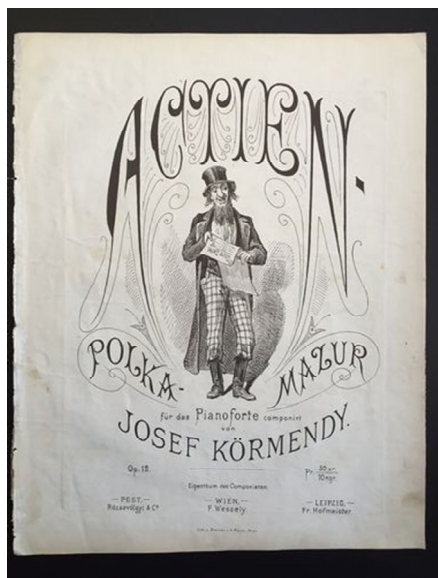
33. Herzberg, Antoine: Graziosa. Ophelia. Deux Polka-Mazurkas pour Piano par Antoine Herzberg. Op. 12 – Wien, [c1854], Pietro Mechetti. PN PMNo. 4802. 7, [1] p. 310 mm – Signed by former owner. Cut. **€ 20,-**

34. Hess Adolf: A kornevilli harangok. Planquette operettje dallamai után. Keringő – Budapest, [after 1873], Rózsavölgyi. VN R. et Co. 230. 11, [1] p. 330 mm – Marks with pencil. Soiled. **€ 10,-**

35. Hopp, Julius: Eine leichte Person. Polka für das Pianoforte – Wien, [not before 1863], Spina. PN CS 18008. 7, [1] p. 330 mm – Very used. Souled, cut, older tears with paper fixed. **€ 10,-**

36. Kaulich, J.: Pepita Polka. Pepita Album. Spanische Nationaltänze [...] aufgeführt von Fräulein Pepita de Oliva – Wien, [c1853], F. Glöggel. PN FG 572. 3, [1] p. 310 mm – Cut. Cover illustration affected. **€ 15,-**

37. Kostelecky, Viktor: Jüdischer Brautzug u. Original-Chussid für Piano zu 2 Händen von Viktor Kostelecky. Sammlung jüdischer Original-Volksmelodien Nr. 1 – Czernowitz, [c1890], Landau. VN 2. 7, [1] p. 340 mm – Heavily used. Soiled, minor tears. € 10,-



38. Körmendy, Josef: Actien-Polka-Mazur für das Pianoforte. Op. 12 – Wien, [c1870], Wessely. PN 2. 3, [1] p. 320 mm – Cut. € 25,-

39. Král, Johann N.: Brucker Lager-Marsch für das Pianoforte – Wien, [1877], Spina. VN FS 23649. 5, [1] p. 320 mm – Cut. € 15,-

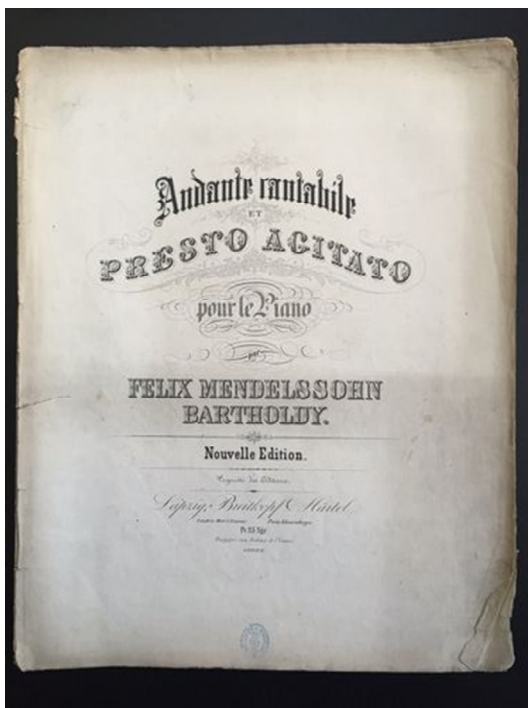
40. Král, Johann N.: Nassr-ed-Din. Persischer Marsch. Compositionen für das Pianoforte von Joh. N. Král – Wien, [c1877], Kratochwill. PN AB 425. 6, [2] p. 320 mm – II. Auflage. Cut. € 15,-

41. Langer, Carl: Fest-Marsch componirt für das Pianoforte und Sr. Hochwohlgeboren Herrn Baron Nathaniel Rotschild ehrfurchtsvoll gewidmet – Wien, [1876], Kratochwill. PN VK286. 3, [1] p. 320 mm – Cut. € 15,-

42. Lorenzo, Leonardo de: Neun grosse Künstler Studien für Flöte – Leipzig, [before 1945], Zimmermann. VN Z. 4143. 43, [1] p. 335 mm – Original wrappers. € 15,-



43. Mannsfeld, Louis [ed.]: Wiener Tanzalbum für Pianoforte herausgegeben von Louis Mannsfeld. [Vol.] II – Wien, [c1878], Kratochwill. VN VK 351-359. 26, [2] p. 330 mm – Disbound. Later print. € 30,-



44. Mendelssohn-Bartholdy, Felix: Andante cantabile et presto agitato pour le Piano par Felix Mendelssohn Bartholdy. Nouvelle edition – Leipzig, [not before 1839], Breitkopf & Härtel. PN 10096 (5984). 15, [1] p. 340 mm – Soiled, disbound. Used. € 20,-

45. Németh, Jean de [Szentirmay Elemér]: Souvenir de l'exposition de Paris 1878. Compositions hongroises originales pour Piano par Jean de Németh – Budapest, 1878, Táborszky & Parsch. VN T. et P. 743. 1 t., 14 p. 190 mm – With a lithographed portrait of the composer. Binding very soiled.

€ 35,-

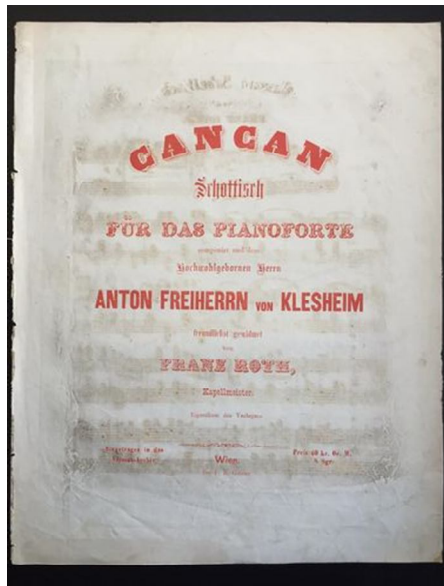
46. Nicolai, Otto – Diabelli, Anton: Drittes Potpourri nach Motiven der Oper: Die Heimkehr des Verbannten. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 71 – Wien, [c1847], Diabelli. PN D. et C. No. 8447. 7, [1]; 12 p. 340 mm – Spine fixed with old paper. Soiled. € 15,-

47. Paer, Ferdinando - Drouët, Louis: Duo arrangé pour deux Flûtes avec Accompagnement de Piano. No. 2. Paer, Duo de l'Agnese „Quel sepolcro” par L. Drouët. Oe. 151. No. 11 – Leipzig, [c1833], Hofmeister. PN 1868. 1, [1]; 1, [1]; 7, [1] p. 340 mm – Soiled, waterstained and disbound. € 15,-



48. Raule, Theodor Freiherrn von: Sachsen in Oesterreich. Polka française für das Pianoforte – Wien, [1872], Bösendorfer. PN AB 212. 6, [2] p. 320 mm – Soiled. Cut. € 15,-

49. Rossini G. – Diabelli, Anton: No. 5. Aria aus der Oper Otello. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 5. 129tes Werk – Wien, [c1822], Diabelli. PN C. et D. N. 960. 7, [1]; 3, [1] p. 340 mm – Spine fixed with old paper. Soiled. € 20,-



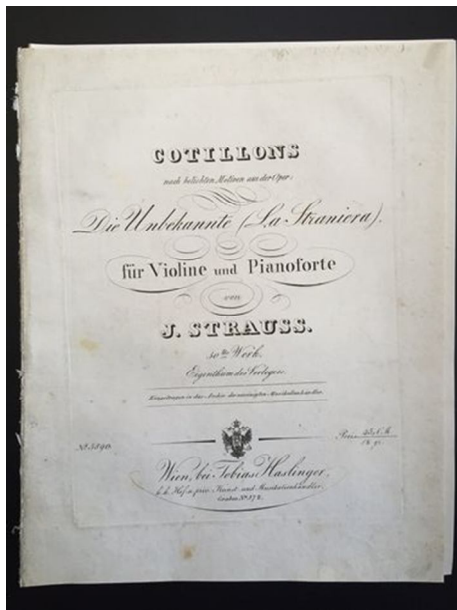
50. Roth, Franz: Cancan. Schottisch für das Pianoforte componirt und dem Hochwohlgebornen Herrn Anton Freiherrn von Klesheim freundlichts gewidmet von Franz Roth – Wien, [1865], Geitler. PN -. 3, [1] p. 320 mm – Soiled, some tears with old paper restored. € 20,-

51. Scheffer, Wilhelm Werner: Quartett für [2] Violinen, Viola und Violoncello. Op. 12 [Parts] – Leipzig, [c1862], Whistling. PN 4. 11, [1]; 9, [1]; 9, [1]; 9, [1] p. 320 mm – Some leaves disbound. Title page with old paper „restored”. Soiled. **€ 30,-**

52. Schoen, Moritz: Aufmunterung für junge Violinspieler. Gründliche Anweisung zur Erlernung der Applicaturen [...]. 3tes Heft – Breslau, [c1840], Leuckart. PN 219. 15, [1] p. 320 mm – Second edition. Cut. **€ 15,-**

53. Strauss, Eduard: Angot-Quadrille [...] für Pianoforte von Eduard Strauss. Op. 110 – Wien, [1874], Schreiber. PN CS 23318. 7, [1] p. 320 mm – Disbound, soiled, minor tears. **€ 20,-**

54. Strauss, Eduard: Theorien. Walzer für Pianoforte von Eduard Strauss. Op. 111. Dem Comité des Turisten-Balles! – Wien, [1874], Schreiber. PN CS 23342. 11, [1] p. 320 mm – Disbound, soiled, minor tears. **€ 20,-**



55. Strauss, Johann Vater: Cotillons nach beliebten Motiven aus der Oper: Die Unbekannte (La Straniera), für Violine und Pianoforte von J. Strauss. 50tes Werk – Wien, [1832], Tobias Haslinger. PN TH 5890. 5, [1]; 3, [1] p. 315 mm – First edition of this version. Cut. **€ 65,-**

56. Strauss, Johann: „Bitte schön!” Polka française nach Motiven der Operette: Cagliostro in Wien für Pianoforte. Op. 372 – Wien, [1875], Schreiber. VN FS 23857. 7, [1] p. 320 mm – Later print. Soiled. **€ 15,-**

57. Strauss, Johann: Gruss aus Oesterreich. Polka-Mazurka für Pianoforte nach Motiven der Operette: Der Carneval in Rom von Johann Strauss. Op. 359 – Wien, [after 1873], Spina’s Nachfolger (Friedrich Schreiber). VN CS 23092. 7, [1] p. 320 mm – Umdruck. Cut. **€ 10,-**

58. Strauss, Johann: Nordstern-Quadrille (nach Motiven von G. Meyerbeer,) für das Piano-Forte von Johann Strauss, Kapellmeister. 153tes Werk – Wien, [1854], Carl Haslinger. PN CH 11686. 7, [1] p. 320 mm – SEV p. 225. *Schneider 298/248*. First edition. Cut. Heavily soiled, foxing. € 15,-

59. Strauss, Josef: Flick und Flock Quadrille nach Motiven des gleichnamigen Ballets von Hertel für das Pianoforte componirt von Josef Strauss. Op. 187 – Wien, [c1865], Spina. PN CH 11876. 7, [1] p. 320 mm – Soiled. € 20,-

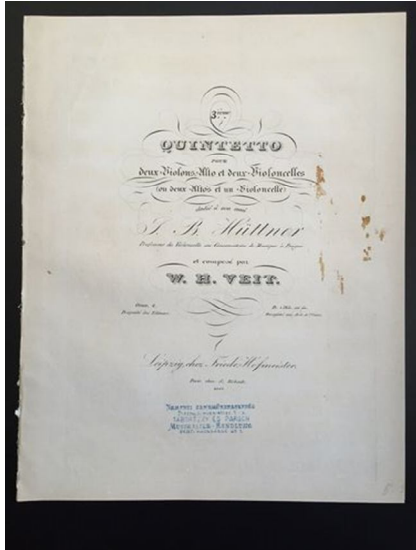
60. Suppé, Franz von: Türkischer Marsch nach Motiven der Operette „Fatinitza“ – Hamburg, [1890], Cranz. VN C 25101. 7, [1] p. 320 mm – Cut. € 15,-

61. Tolbecque, Jean-Baptiste-Joseph: Deux Quadrilles de Contredanses un Galop et une Valse sur des motifs de la Prison d'Edimbourg de Carafa. Arrangés pour le piano avec accompt. de Violon, Flute ou Flageolet et Trompette-Cornet à Pistons (ad-lib.) par J. B. Tolbecque. I Quadrille – Paris, [c1830], Ph. Petit. PN 823 P. [2], 7, [1]; 7, [1] p. Oblong shape format, 260 mm – Uncut. With all parts. € 65,-

62. Tolbecque, Jean-Baptiste-Joseph: Trois Quadrilles de Contredanses deux Valses & un Galop sur les motifs Gustave ou le Bal masqué de D. F. E. Auber. Composés pour le piano avec acct. de Violon, Flute ou Flageolet par J. B. Tolbecque. 3e Quadrille et Galop – Paris, [after 1833], Troupenas. PN 720(3). [2], 7, [1]; 2; 2; 3, [1] p. Oblong shape format, 260 mm – Uncut. With all parts. Page 4 printed inverse. € 55,-

Jean-Baptiste-Joseph Tolbecque (1797-1869). Conductor, composer and violinist. He studied the violin (with Kreutzer) and counterpoint and fugue (with Reicha) at the Paris Conservatoire. He played in the orchestra of the Théâtre Italien from 1820 to 1825, and then conducted the orchestra at the Tivoli gardens in Paris; he later organized court dances for Louis Philippe. He was a founder-member of the Société des Concerts du Conservatoire, in which he played the viola. His dance compositions were in great demand; they included quadrilles, galops, polkas and waltzes, often based on popular operatic themes, and written for various instrumental combinations.

63. Tulou, Jean Louis: Fantaisie pour la flute avec Accompagt de Piano sur un motif favori de l'Opéra L'Ambassadreee dediée a son ami Mcide [?] Monneron de l'Isle Maurice par Tulou. Op. 75 – Mainz, [1846], Schott. PN 8163. 15, [1]; 7, [1] p. 340 mm – Soiled. € 25,-



64. Veit, W. H.: 3ième Quintetto pour deux Violons, Alto et deux Violoncelles (ou deux Alto's et un Violoncelle) dédié à son ami J. B. Hüttner. Oeuv. 4. [Parts] – Leipzig, [1838g, Hofmeister. PN 2304. 9, [1]; 7, [1]; 6; 7, [1]; 7, [1]; 6 p. 320 mm – *Hofmeister July 1838*. Disbound. **€ 45,-**

65. Verdi, Giuseppe – Diabelli, Anton: 1tes Potpourri nach Motiven der Oper: Ernani. In: Productionen im häuslichen Freundschafts-Zirkel für die Flöte mit Begleitung des Pianoforte gesetzt von Ant. Diabelli. No. 73. 129tes Werk – Wien, [not before 1848], Diabelli. PN D. et C. No. 8649. 7, [1]; 12 p. 340 mm – Spine fixed with old paper. Soiled. **€ 10,-**

66. Walterskirchen, Albert Freiherrn v.: Polka Mazur für das Pianoforte von Albert Freiherrn v. Walterskirchen – Wien [c1857], C. A. Spina. PN CS 16252. 3, [1] p. 310 mm – Cut. **€ 20,-**

67. W. v. H.: Elfen-Reigen. Gruss aus Hainburg und Elfen-Reigen. 2 Polka für das Pianoforte componirt von H. v. W. No. 2. – Wien, [c1856], C. A Spina. PN CS 16001. 3, [1] p. 310 mm – Cut. **€ 20,-**