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## Catalogue 77

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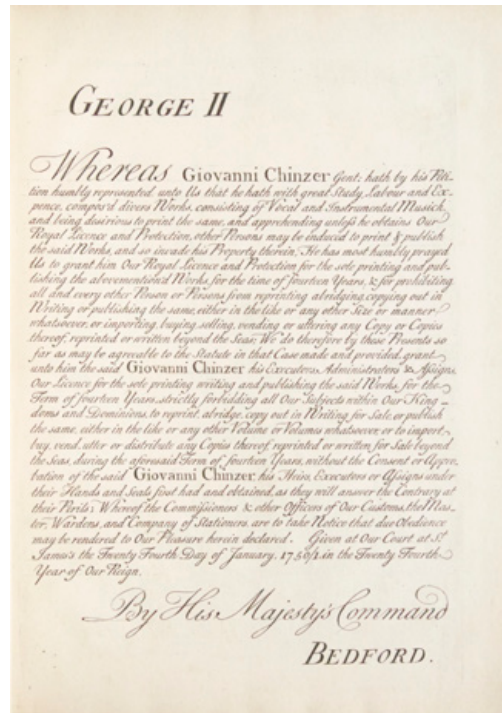
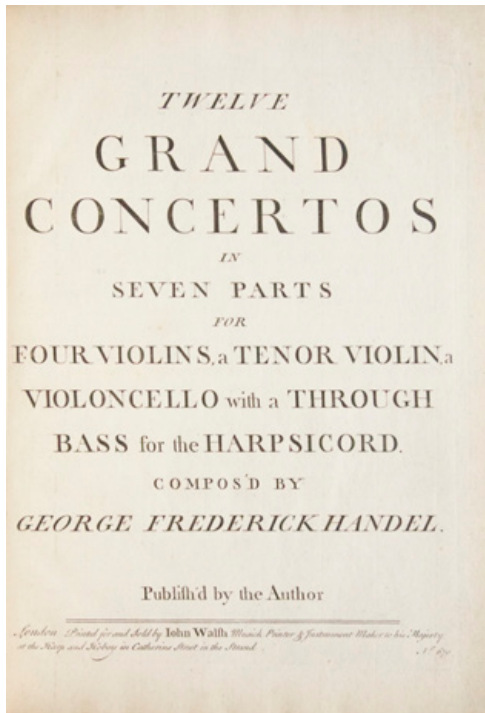
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**The First Edition of Handel's 12 Concerti Grossi  
With the Subscribers' List**

**129. HANDEL, George Frideric 1685-1759**

[HWV 319-330]. *Twelve Grand Concertos in Seven Parts for Four Violins, a Tenor Violin, a Violoncello with a Through Bass for the Harpsicord...* No. 670. [Parts]. London: Publish'd by the Author; Printed for and Sold by John Walsh, [ca. 1740].

Folio. 7 parts, uniformly bound in 19th-century quarter black morocco with dark blue textured cloth boards with embossed rules, titling and rules gilt to spine, top edge gilt, marbled endpapers.

Violino primo concertino: 1f. (title), 1f. (royal privilege of King George II, dated October 31, 1739, to Handel and John Walsh, with royal device printed to head), 1f. (list of subscribers), [1] (blank) 2-65, [i] (blank) pp.; Violino II concertino 1f. (title), [1] (blank), 2-52, [i] (blank), 53-56, [i] (blank) pp.; Viola: 1f. (title), 1f. (royal

privilege of King George II, dated 1750, to Giovanni Chinzer), [1] (blank), 2-12, [13] (blank), 14-25, [26] (blank), 27-32, [33] (blank), 34-44, [45] (blank), 46-48 pp.; Violoncello: 1f. (title), [1] (blank), 2-14, [15] (blank), 16-44, [i] (blank), 45-48, [i] (blank) pp.; Violino primo ripieno ("Repieno"): 1f. (title), [1] (blank), 2-8, [9] (blank), 10-12, [13] (blank), 14-52 pp.; Violino secondo ripieno: 1f. (title), 34, [35] (blank), 36-46 pp.; Basso continuo: 1f. (title), 9, [10] (blank), 11-38, [39] (blank), 40-42 pp. Engraved.

**Subscribers' list** with "Subscribers Copy" in ink in a contemporary hand to upper margin, together with annotations next to several subscribers' names, including "Mr Christopher Ebelin Orgst of Strasbourg." Violoncello part with numerous contemporary manuscript figures and accidentals in ink throughout. The privilege to Chinzer seems to have been bound in at a later date and not part of the original publication. In addition, it suggests that Chinzer, an Italian trumpeter, impresario, and composer, lived at least until 1750-1751. Binding slightly worn and soiled; Violino primo concertino part partially split at upper joint. Minor soiling, mostly to titles and blank margins; occasional light wear, show-through, small stains, and very light foxing (to Viola and Violoncello parts); small tear to title of Basso continuo, not affecting text. **A complete set.**

**First Edition.** Smith I p. 222. HWV p. 74. BUC p. 441. RISM H & HH1254.

*"The 12 concerti grossi or 'Grand Concertos' written in a burst of creative energy in September and October 1739 were consciously conceived as an integral set, clearly in emulation (though not imitation) of Corelli's famous set with the same opus number and the same scoring for a concertino of two violins and cello with four-part ripieno strings and continuo. (Handel later added oboe parts to nos. 1, 2, 5 and 6, mostly doubling the ripieno violins.) Each concerto has an individual form. Many movements blend inextricably the majesty of the French manner with italianate fluency, and a prodigious stream of invention coupled with intensity of feeling is maintained throughout the set. The fact that earlier material is sometimes drawn upon (three of the concertos are based on the overture to the Ode for St Cecilia's Day and the two 'Second Set' organ concertos) does not diminish the achievement, since the adaptations are fascinating and often radical in themselves, and the recognition that several thematic elements are derived from Scarlatti's Essercizi simply leads to admiration of the way Handel transforms them and uses them to build larger structures. The Polonaise in no. 3 and the grave Musette of no. 6 are haunting amplifications of standard dance forms. The set is an apotheosis of the Baroque concerto, to be set alongside the Brandenburg Concertos of Bach, as well as an epitome of Handel's art, drawing on many sources and influences and uniting them in a style uniquely his own."* Anthony Hicks in *Grove Music Online*.

**An attractive example of one of Handel's most masterful works, published by the composer.** (26999) \$3,800

### 130. HÄNSEL, Peter 1770-1831

[Op. 8]. *Trois Quatuors pour deux Violons Alto et Violoncelle composés et dédiés à Mr. Antoine Grassi... Opéra 8. Prix 9 livres.* [Parts]. Paris: Imbault [PN 468], [ca. 1807].

Folio. Disbound. Violino 1o: [i] (title), [iv] (publisher's catalogue), 2-19, [i] (blank) pp.; Violino 2o: [1] (title), 2-17, [i] (blank) pp.; Viola: [1] (title), 2-15, [i] (blank) pp.; Violoncello: [1] (title), 2-15, [i] (blank) pp. Engraved. Publisher's handstamp, signature-

style, to lower right corner of title of Violino 1o. The publisher's catalogue lists works up to 1803 (overture to Giovanni Paisiello's opera Proserpine, premiered on March 28, 1803), with slightly different address ("Rue St. Honoré, No. 200, entre la Rue des Poulies et la maison d'Aligre Et Péristile...") than on title ("Rue St. Honoré, près celle des Poulies, No. 125 Et Péristile du Théâtre Italien, Rue Favart, No. 461."). Manuscript price, "f4:10" next to printed price. Overpaste with early owner's signature in ink to upper right corner of all titles: "W. W. Wouters," covering an earlier signature, "J. van G..." Measure numbers added in pencil in a modern hand throughout. Some browning and soiling; some edges creased; occasional worming and dampstaining; first leaves detached, with minor loss to blank areas; first leaves of Violino 1o part in slightly larger format with foot folded in.

A later edition, later issue. The publisher's catalogue (Devriès-Lesure I, nos. 111-114) can be dated to 1803. The publisher's address on the title including "no. 125," however, points to a date either after 1806 (Hopkinson p. 61) or 1807 (Devriès-Lesure I, p. 85).

*"Hänsel was first and foremost a composer of chamber music. Taking Haydn as his point of departure, he approached the style of Schubert without displaying any influences of Beethoven."* Hubert Unverricht in *MGG2*. (25711) \$165

### 131. HÄNSEL, Peter 1770-1831

[Op. 17]. *Trois Quatuors pour deux Violons Alto, & Violoncelle composés et dédiés à Mr. Jean Zimmer... Oeuvre 17. Prix: [f 3:15].* [Parts]. Bonn: Simrock [PN 597], [1808].

Folio. Disbound. Violino 1o: [1] (title), [i] (blank), 3-21, [i] (blank) pp.; Violino 2o: [1] (blank), 2-19, [i] (blank) pp.; Viola: 15, [i] (blank) pp.; Violoncello: 13, [i] (blank) pp. Engraved. Overpaste with early owner's signature in ink to upper right corner of all title pages: "W. W. Wouters," covering an earlier signature, "J. van G..." Measure numbers added in pencil in a modern hand throughout; titling "Haensel op. 17" in the same hand to first blank page of Violino 2o and head of first page of Viola and Violoncello parts. Slightly worn, browned, and soiled.

A later edition, issued within months of the first edition (Vienna: Artaria [PN 1948], January 1808). WorldCat (2 copies in North America, at the Eastman School of Music and the University of Toronto).

*"From op. 17 onward [Hänsel's] compositions were well received by the critics."* Hubert Unverricht in *MGG2*. (25713) \$285

### 132. HÄNSEL, Peter 1770-1831

[Op. 28]. *Quatrieme Quintetto pour 2 Violons, 2 Altos, et Violoncelle dedié a son ami Dragonetti... Oeuv. 28. Pr: [?4] fr 50 cs.* [Parts]. Bonn: Simrock [PN 1114], [April 1815].

Folio. Unbound. Violino 1mo: [1] (title), [i] (blank), 3-9, [i] (blank) pp.; Violino 2do: 6 pp.; Viola 1ma: 6 pp.; Viola 2da: 6 pp.; Violoncello: 6 pp. Engraved. With overpaste of Ewer & Co. [London] to title. Rehearsal letters and additional markup in blue pencil. ?"AF" in red crayon to lower right corner of p. 3 of Violino 1mo part. "Haensel op. 28" in block letters in pencil to upper left corner of p. 1 of all parts except Violino 1mo.

Somewhat browned and soiled; frayed at edges; outer bifolium of Violino 1mo part reinforced at spine with paper tape.

A later edition, issued soon after the first (Vienna: Artaria [PN 2303], April 1814). WorldCat (4 copies in North America, at the Eastman School of Music, the University of Pennsylvania, Brigham Young University, and the University of Toronto). (25712) \$165

**133. HASLINGER, Tobias 1787-1842**

*Quartett für das Piano-Forte mit Begleitung einer Flöte, Viola und Violoncell... XIII. Preis f.1.30 x.C.M./ [Reichsthaler sign] 1. Neue Ausgabe. [Parts].* Wien: Tobias Haslinger [PN T.H. 2413], [ca. 1834-1857].

Pianoforte: [1] (title), 2-18, [ii] (blank) pp.; Flauto: 5, [i] (blank) pp.; Viola [!Viola]: 5, [i] (blank) pp.; Violoncello: 5, [i] (blank) pp. Engraved. Caption title to all parts: "Quartetto brillante." Footer to all first pages of music: "Wien, bei Tobias Haslinger." Occasional fingering in pencil to Pianoforte part. Manuscript instructions "8va tiefer" in pencil to all high passages of Flauto part. "Albrecht" in pencil to upper right corner of p. 1 of "Viola." Second edition. Rare (1 copy only, at the Österreichische Nationalbibliothek, Vienna). Outer dates defined by imprint ("am Graben No. 572" from ca. 1834) and price ("C.M." dropped after Austrian currency reform of 1857). The number "xiii" to the title refers to a series of publications of music by Tobias Haslinger, "Musikalischer Jugendfreund," carried over from the first edition (see Weinmann: Senefelder-Steiner-Haslinger I, p. 136). The copy at the Eastman School of Music (see WorldCat and IMSLP), with the publisher's address removed from the imprint and the price in Marks, is a much later issue from dating from the later years of the company (after 1872). The first edition was published in January of 1816, with a different imprint (?S.A. Steiner) and with plate number lacking "T.H."

Bound with:

**HASLINGER, Tobias 1787-1842**

*Einleitung Variationen & Polonaise über die Cavatine: Di tanti palpiti, aus der Oper: Tancred [by Rossini] für Pianoforte & Violine... XXI. Preis 45x.C.M./ 12 gr. Neue Ausgabe. [Parts].* Wien: Tobias Haslinger [PN T.H. 2421], [ca. 1834-1857]. Pianoforte: [1] (title), 2-11, [i] (blank) pp.; Violino: 4 pp. Engraved. Second edition. Rare (3 copies only in WorldCat, at the University Library, Frankfurt, the Bayerische Staatsbibliothek, Munich, and the Milwaukee County Central Music Library). Outer dates defined by imprint ("am Graben No. 572" from ca. 1834) and price ("C.M." dropped after Austrian currency reform of 1857). The number "xxi" to the title refers to a series of publications of music by Tobias Haslinger, "Musikalischer Jugendfreund," carried over from the first edition (see Weinmann: Senefelder-Steiner-Haslinger I, p. 137). The first edition was published in May of 1817, with different imprint (?S.A. Steiner) and with plate number lacking "T.H."

Bound with:

**DIABELLI, Anton 1781-1858**

[Op. 72]. *Prelude und Allegro für das Piano=Forte... 72tes Werk. Preis 45 x C.M. od. 12 gr. Zweite verbesserte und vermehrte Auflage.* Wien: Tobias Haslinger [PN T.H. 6219], [1834]. With series title "Musikalische Jugend=Bibliothek. [9]tes Heft." printed to head of title. [1] (title printed in orange and black), [2] (blank), 3-12, [ii] (blank) pp. Engraved. Second edition. Rare. Weinmann, Senefelder-Steiner-Haslinger II, p. 52 (Weinmann's

own copy). An additional copy at the Staatsbibliothek Berlin. No copies in WorldCat. The first twelve volumes of the "Musikalische Jugend=Bibliothek," easy pieces by Diabelli for piano solo or with other instruments, were originally published by T. Mollo in 1817-18. Haslinger bought Mollo's company in May 1832 (see Weinmann: Senefelder-Steiner-Haslinger II, pp. 49-50).

Bound with:

**DIABELLI, Anton 1781-1858**

[Op. 79]. *Sonatine in C-dur für das Piano=Forte mit Begleitung einer Violine... 79tes Werk. Preis 45 xC.M. od. 12 gr. Zweite verbesserte und vermehrte Auflage.* [Parts]. Wien: Tobias Haslinger [PN T.H. 6212], [1834]. With series title "Musikalische Jugend=Bibliothek. 12tes Heft." printed to head of title. Pianoforte: [1] (title printed in orange and black), [i] (blank), 3-10, [ii] (blank) pp. Violino: 4 pp. Engraved. Second edition. Rare. WorldCat (1 copy only, at the Staatsbibliothek Berlin). Weinmann: Senefelder-Steiner-Haslinger II, p. 52, cites another, erroneous, title corresponding to the plate number ("concluded by analogy"), although the edition is correctly identified as Diabelli's op. 79.

Quarto. Pianoforte parts bound in one volume, half mid-tan leather with black marbled boards with flap; diamond-shaped label with manuscript titling in ink to upper. String and wind parts laid in. Table of contents in ink to upper pastedown. Early owner's signature "G. Spiegel" in ink to upper board, titles of all four works, and first pages of music of all parts without a title. Binding somewhat worn and abraided; flap of binding and partially lacking. Some foxing and creasing; marbled tape reinforcement to spines of string and wind parts.

*A fine collection of music intended for adolescents and amateurs by Viennese publisher-composers.* (25688) \$250

**134. HAYDN, Joseph 1732-1809**

[Hoboken I:44, 63, and 75, arr.]. *Dr. Haydn's Symphonies Arranged as Quintettos for a Flute, two Violins, Tenor [=viola], and Violoncello and with an adaption of Thorough-Bass, for the Piano Forte by Dr. Hague, Professor of Music in the University of Cambridge. Book I[I].* [Parts]. London: Preston, [1807-1817].

Folio. Viola and Pianoforte part disbound; other parts unbound. Flauto: [i] (title), 10-15, [i] (blank) pp., watermark 1807; Violino primo: 1f. (title), [i] (blank), 16-28 pp., watermark 1806; Violino secondo: [i] (title), 14-26 pp., watermark 1817; Viola: [i] (title), 12-22 pp., watermark 1807; Violoncello: [i] (title), 12-23, [i] (blank) pp., watermark 1817; Pianoforte: 1f. (title), [i] (blank), 24-43, [i] (blank) pp.; watermark 1805.

Engraved. Signatures of "[?]M Revay" and "W. Davidson first Violin" to upper right corner of title to violin part; "CRO [?]Fichtner" to upper left corner of all other parts; "C. Hague" in manuscript to right of printed name to titles of Violino primo and Violino secondo parts. Some soiling, especially to title pages; occasional browning and dampstaining; some parts trimmed to smaller size; spines of some parts reinforced with tape; red stains to title of Pianoforte and final leaves of Flauto and Violoncello parts; Revay signature trimmed.

**First Edition of this arrangement.** Hoboken Haydn catalogue I, pp. 51, 89, 115, and III, p. 28 (Coll. Sy. 13). RISM H4080 (not distinguishing among issues). Flauto, Violino

primo, Viola, and Pianoforte parts are early issues (possibly first); Violino secondo and Violoncello are of (the same) later issue; the Violino primo part lacks the early signature of [?]Fichtner. The arrangement is by Charles Hague (1769-1821). (25453) \$250

**135. HAYDN, Joseph 1732-1809**

[Hoboken I:66, 69, and 74, arr.]. *Dr. Haydn's Symphonies Arranged as Quintettos for a Flute, two Violins, Tenor, and Violoncello and with an adaption of Thorough-Bass, for the Piano Forte by Dr. Hague, Professor of Music in the University of Cambridge. Book I. [Parts]*. London: Preston, [1805].

Folio. Disbound. Violino primo: 1f. (title), [i] 15, [i] (blank) pp.; Violino secondo: 1f. (title), 13, [i] (blank) pp.; Viola: 1f. (title), 11, [i] (blank) pp.; Violoncello: 1f. (title), 11, [i] (blank) pp.; Pianoforte: 1f. (title), 23, [i] (blank) pp. Engraved. Watermark "1805" to all parts. All parts except that for the Pianoforte have part name added in manuscript to head of title and secondary pagination in manuscript to upper outer corners. Occasional annotations (notational corrections, dynamics, articulation, etc.) in both pencil and ink. Some leaves of Violino Secondo part frayed at upper edge; ink stain to pp. 2-3 of Violoncello part; Piano Forte part frayed at spine. Lacking flute part. A very good copy overall.

**First Edition of this arrangement, most probably first issue.** Hoboken Haydn catalogue I, pp. 95, 100, 113, and III, p. 28 (Coll.Sy.13). RISM H4080 (not distinguishing among issues). The arrangement is by Charles Hague (1769-1821). (25457) \$275

**136. HAYDN, Joseph 1732-1809**

[Hoboken I:96, arr.]. *Haydn's celebrated Symphonies composed for and performed at Mr. Salomon's and The Opera Concerts, adapted for the Piano-forte, with an Accompaniment for a Violin & Violoncello ad libitum No. [6] Pr. [3/6]*. [Parts]. London: Birchall & Co, [1813/1825].

Folio. Disbound. Piano: [i] (title), 86-101, [i] (blank) pp.; Violino: 4 pp.; Violoncello: 4 pp. Engraved. "Haydn's Ove No. 6" printed to lower left corner of all pages of music. Watermark 1825 to keyboard part and 1813 to string parts. "Haydn No. 6" printed at lower left corner of all pages. Characteristic error in Violino part: note 2 is an F sharp and should be an A. String parts and outer leaves of piano part partially detached and frayed at spine; piano part slightly soiled; remnants of former binding.

**A later edition, most probably a *Titelauflage* of the first edition.** Hoboken Haydn catalogue I, appendix, Coll. Sy. 3c. RISM H4523 (complete series of 12 symphonies; copies at the Naples Conservatory, Italy, and at the Library of Congress [nos. 1-6 only]). WorldCat lists copies of the complete series at Boston University and the University of Oxford, and copies of nos. 1-6 at the Eastman School of Music and at Cornell University. No individual copies of "no. 6" are located. The arrangement is by Johann Peter Salomon (1745-1815). (25467) \$100

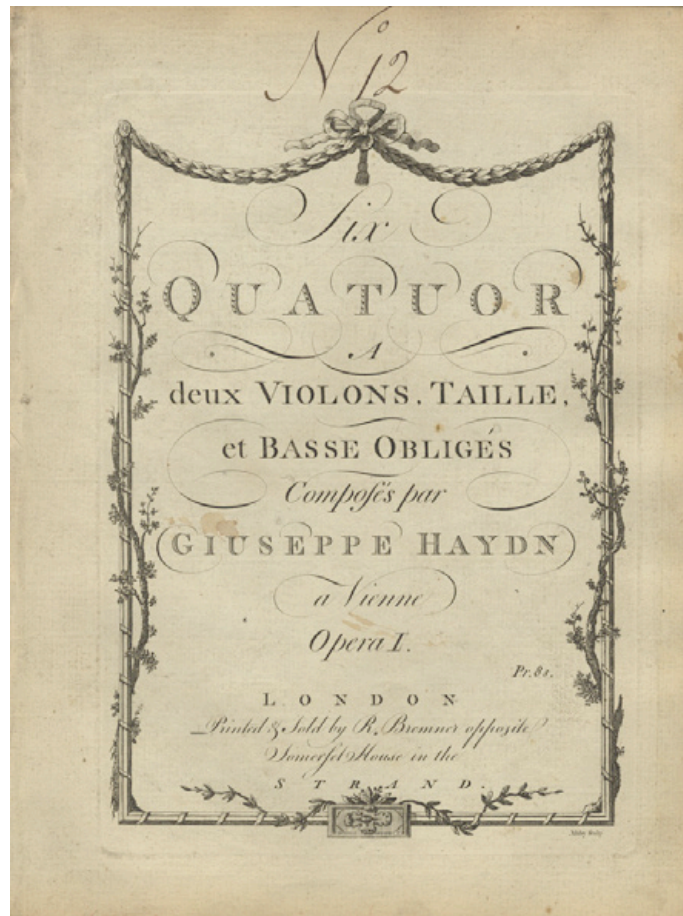
**137. HAYDN, Joseph 1732-1809**

[Hob. II:1 and 11, D9-D11, G4; III:6, 1-4, op. 5]. *Six Quatuor A Flute, Violon, Alto, & Basse... Opera Quinta. Pr. 8s.* [Parts]. London: R. Bremner, [1772].



Four volumes. Folio. Disbound. Title to each part within decorative border. Flauto: 1f. (title), [1] (blank), 2-11, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13 pp.; Viola: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Basso: 1f. (title), [1] (blank), 2-12, [ii] (blank) pp. Engraved. No watermark. Basso part figured. "No. 13" in ink to head of each title. Somewhat browned; small tear to outer margins of pp. 7-8 of Viola part, with small stains to final leaf; smudge to final blank of Flauto part.

**First English edition.** Hoboken Haydn catalogue I, p. 340. Hoboken collection catalogue 7, 512. BUC p. 472. Not in Hirsch. RISM H3341 (1 copy only in the U.S., at Princeton University). WorldCat (a copy at the University of Western Ontario). The first edition of these six works was printed in Amsterdam by J. J. Hummel (1767). All six works are listed as *Divertimenti* in the Hoboken catalogue ("Hob. II"). Hob. II: 1 (= no. 4 of the present collection) is originally for 2 violins, flute, oboe, and bass; Hob. II: 21 (=no. 6 of the present collection) is for 2 violins, violoncello, bass, flute, and oboe. The arranger is unknown. The other works, all for the forces specified in the present edition, are considered spurious. (26961) \$550



### The First English Edition

#### 138. HAYDN, Joseph 1732-1809

[Hob. II:6; III:6, 1-4, op. 1]. *Six Quatuor A deux Violons, Taille [=viola], et Basse Obligés... Opera I. Pr. 8s.* [Parts]. London: R. Bremner, [1772].

Folio. Disbound. With a fine title page to each part within decorative border engraved by Athby. Violino primo: 1f. (title), [1] (blank), 2-14 pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Viola: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Basso: 1f. (title), [1] (blank), 2-13 pp. Engraved. No watermark. With figured bass. "No. 12" in contemporary manuscript to head of each title. Slightly browned; small stains to title of Violino primo part, pp. 12-14 of Violino secondo part, and pp. 6-9 of Viola part; repair to upper margins of final leave and outer corner of Violino secondo part.

**First English edition.** Hoboken Haydn catalogue I, p. 302. Hoboken collection catalogue 7, 480 (with watermark, fleur-de-lys). BUC p. 464. Not in Hirsch. RISM H3437 (3 copies only in the U.S., at the University of California Berkeley, Cornell, and Princeton). WorldCat (copies at the University of Illinois and the University of Western Ontario). The first edition of these quartets was printed in Amsterdam by J. J. Hummel (1765).

*"The editions by Bremner, Hummel, and Longman & Broderip include [the divertimento Hob. II: 6] as the first number of their op. 1, while [the quartet] Hob. III:5 is excluded. In all these editions, the first measure of the [Divertimento's first] minuet and, hence, also measure 22 are repeated."* Hoboken Haydn catalogue I, p. 302. (26958) \$700

### The "Sun Quartets"

#### 139. HAYDN, Joseph 1732-1809

[Hob. III:31-36, op. 20]. *Six Quatuors Concertants a Deux Violons Viola et Violoncello... Oeuvre XVI[!]*... Prix f 6. [Parts]. Berlin... Amsterdam: J.J. Hummel [PN 401], [1779].

Four volumes. Folio. Disbound. Violino primo: [i] (title), 2-22, [ii] (blank) pp.; Violino secondo: 1f. (title), 3-19, [i] (blank) pp.; Viola: 1f. (title), 3-19, [i] (blank) pp.; Violoncello: [i] (title), 2-19, [i] (blank) pp. Engraved. Violoncello part with bass figures. With a fine decorative title to each part incorporating a sun device at head signed "W.T." in the plate at lower right. "No. 14" in ink to head of each title. Occasional stains, especially to outer margins and to title and first page of music of Viola part; outer bifolium of Violino primo part mostly detached.

A later edition. Hoboken Haydn catalogue I, p. 392. Hoboken collection catalogue 7, 553. BUC p. 465. Not in Hirsch. RISM H3471 (5 copies only in the U.S., at the University of California Berkeley, the Moravian Archives, the Moravian Music Foundation, the University of Virginia Charlottesville, and the Library of Congress). WorldCat (a copy at the University of Western Ontario). Now generally known by the opus number 20, some early publishers assigned opus numbers 16, 17, or 32 to this set of quartets.

*"The quartets received the nickname 'Sun quartets' because of the illustration on the title of Hummel's edition although it is not the first edition."* Hoboken Haydn catalogue I, p. 393. (26967) \$750

### A Rare Early Edition

#### 140. HAYDN, Joseph 1732-1809

[Hob. III:37-42, op. 33]. *Six Quatuors Pour Deux Violons Alto Et Basse... Prix. 9.* [Parts]. Paris: Sieber [without PN], [1783].

Four volumes. Folio. Disbound. Violino primo: 1f. (title), [1] (publisher's catalogue), 2-20 pp.; Violino secondo: [i] (title), 2-11, [i] (blank), 13-17, [i] (blank) pp.; [i] (blank), 2-13, [i] (blank) pp.; Basso: [i] (title), 2-13, [i] (blank) pp. Engraved. Watermark coat of arms with crown. "No. 15" in ink to head of each title, with publisher's signature to lower right corner; opus no. "33" in ink above price to Violino primo part. Slightly soiled, with occasional small stains, especially to title of Basso part; penciled mark before caption title of Quartetto VI to Violino primo part; occasional minor imperfections.

**An early edition, published one year after the first. Rare.** Hoboken Haydn catalogue I, p. 397. Hoboken collection catalogue 7, 568. Hirsch III, 285. BUC p. 465. RISM H3484 (no copies in the U.S.). The order of the six quartets is the same as in Hoboken's Haydn catalogue. The publisher's catalogue is the same as Johansson facsimile 110, dated "c. 1779"; see also Johansson p. 147. (26970) \$500

**141. HAYDN, Joseph 1732-1809**

[Hoboken XV:1, 2, 9, 30, 31]. [*VIII Sonates pour le pianoforte, V sonates avec l'accompagnement de violon et violoncelle, III sonates avec accompagnement de violon*]. [Violoncello part only]. Leipzig: Breitkopf & Härtel [without PN], [ca. 1800].

Folio. Disbound. 12 pp. Typeset. Includes the first five "sonatas" (piano trios); the remaining three are duo sonatas for violin and piano. Somewhat worn and browned; lower outer corner dampstained.

Hoboken Haydn catalogue I, 708, 711, and appendix Coll. Div. 1. Not in Hoboken collection. Hirsch IV, 972. RISM H2472. Volume X of Breitkopf & Härtel's early "complete" edition in twelve volumes, begun in 1800; only the piano part has a title page. (25502) \$60

**142. HENNING, Carl Wilhelm 1784-1867**

*Deux Airs connus variés Pour le Violon avec accompagnement d'un Second... Oeuv. 6. Pr.10 gl.* [Parts]. Leipsic et Berlin: au Bureau des arts et d'industrie [PN 208], [ca. 1810-1815].

Folio. Unbound. Violino I: [1] (title), 2-6 pp. Violino II: 4 pp. Lithographed. Two handstamps, "Timbre Royale 5 c." and "A Timbrer a l'Extraord. Bas Rhin," to blank outer margin to title and p. 1 of the Violino I and II parts, respectively. Quite browned and foxed; slightly worn and dampstained at blank lower inner margins, not affecting music.

**First Edition.** MGG 6, p. 157. OCLC no. 873546341.

*In 1819, the young Felix Mendelssohn seems to have taken violin lessons from C.W. Henning, "a court conductor and composer who eventually rose to become a royal Kapellmeister."* R. Larry Todd: *Mendelssohn: A Life in Music*, p. 45. (26976) \$60

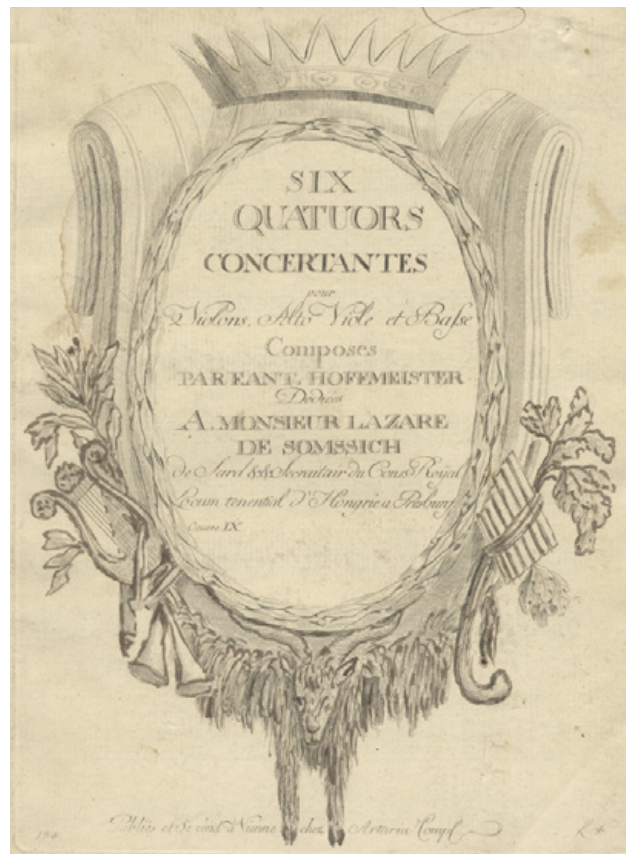
**143. HOFFMEISTER, Franz Anton 1754-1812**

*Quatuor periodique No. IX Pour deux Violon Alto et Violoncello... Prix 4.* [Parts]. Offenbach: I. André [PN 115], February 1786.

Folio. Disbound. Violino primo: [i] (blank), 6-8 pp.; Violino secondo: [i] (blank), 6-8 pp.; Viola: [i] (illustrated title printed from a small-format plate), 6-8 pp.; Violoncello: [i] (blank), 6-8 pp. Engraved. Watermark coat of arms. In D major. "No. 20" in contemporary manuscript to each first page; "Hoffmeister" to first page of Violino secondo and Violoncello parts. Blank leaves soiled; Viola part slightly torn at spine.

**Probable First Edition.** Matthäus p. 142. Not in BUC. RISM H5962 (no copies in the U.S.). WorldCat and KVK (1 copy only, at the Bayerische Staatsbibliothek, Munich). Part of a series, "Elite de nouveaux Quatuors periodiques de divers Auteurs / Pour deux Violon, Alto & Violoncello Livre 3 (No. VII, VIII, IX)." The quartets nos. VII (by Cambini) and VIII (by Boccherini) are not present.

*"The frequently uttered judgement that Hoffmeister's music lacks depth and originality... may be correct in some cases, but it is unsuited to characterize his complete output, vast and manifold. One has to accept that Hoffmeister took the abilities and the taste of musical amateurs into account... Thus, comparison with the works of Mozart and Beethoven and, consequently, with standards that emerged only later is of little help... The extraordinary popularity of Hoffmeister's music in the composer's lifetime is mirrored in the large number of editions and issues and also in the reviews, not only in specialized journals but also elsewhere."* Axel Beer in MGG2. (27004) \$125



**144. HOFFMEISTER, Franz Anton 1754-1812**

[Op. 9]. *Six Quatuors Concertantes* [!Concertants] pour 2 Violons, Alto Vièle et Basse... *Oeuvre IX...* f 4. [Parts]. Vienne: Artaria Comp. [PN 124], [after 1787].

Folio. 20th-century brown wrappers with typed titling. Violino primo: 1f. (title within decorative border), 24 pp.; Violino secondo: 24 pp.; Alto: [1] (blank), 2-24 pp.; Basso: [1] (blank), 2-22 pp. Engraved.

Signature of early owner in brown ink to head of title and first pages of Violino 2do and Viola parts, "Hoffmeister" in brown ink to first page of Violino secondo, Alto, and Basso parts, most probably in the same hand. Numbers "77" to "82" in ink to the first page of music of each quartet. Fingering and other annotations in red crayon to Basso part; occasional notational corrections in pencil. Occasional foxing; closely trimmed, with slight loss to plate numbers; several leaves professionally reinforced at spine; ownership signatures partially trimmed; portions of decorative title with additional ink wash.

**Reissue of the First Edition with new imprint** (the first issue was published by Torricella in 1783; the present edition is one of those that Artaria bought from Torricella in 1787). Weinmann, Artaria, p. 20. RISM H5949 (5 copies, none in the U.S.). (25714) \$450

### The First Edition of Hoffmeister's Op. 15 Quartets

#### 145. HOFFMEISTER, Franz Anton 1754-1812

[Op. 15]. *Tre Quartetti per due violini, viola, e violoncello... Opera 15*. [Parts]. [Vienna]: [Artaria Comp. PN 479], [1794].

Folio. 20th-century brown wrappers with typed titling. Violino I: 1f. (title), 19, [i] (blank) pp.; Violino II: [1] (blank), 2-18 pp.; Viola: [1] (blank), 2-13, [i] (blank) pp.; Violoncello: [1] (blank), 2-13, [i] (blank) pp. Engraved. Footer "Op. XV" to all pages of music.

With several earlier ownership markings: signature "Johann Baptist Huber" in brown ink to foot of title and first pages of Violino II, Viola, and Violoncello parts, each crossed out and replaced with signature "Carl Kaltenbach"; circular handstamp, "Sammlung Dr. Fiala Wien" to title. Titling in ink in the hand of Johann Baptist Huber to blank first pages of Violino II, Viola, and Violoncello parts; bifolia numbers ("Bögn" [!Bögen]) noted at lower right corner of blank first pages, possibly in the same hand. Occasional notational corrections and performance-related annotations in pencil and blue crayon. Somewhat worn and browned, with occasional stains, worming and dampstaining; repairs and reinforcement to spine of Violino I part; imprint erased.

**First Edition**. Weinmann: Artaria, p. 36. RISM H5953 (one copy only in the U.S., at the New York Public Library). World Cat (one copy only, at the British Library). (25715) \$550

### The First Edition of Hummels Op. 30 Quartets

#### 146. HUMMEL, Johann Nepomuk 1778-1837

[Op. 30]. *Trois Quatuors composés et Dédiés A son Altesse Sérénissime Monseigneur le Prince Joseph de Lobkowitz... Oeuvre XXX No. [blank] f. [7.].* [Parts]. Vienne: J. Riedl [PN 611...612... 613], [ca. 1813].

Folio. Disbound. Violino I: [1] (title), 2-11 (Quartetto I), [ii] (blank), 2-10 (Quartetto II), 1-11 (Quartetto III), [i] (blank) pp.; Violino II: [i] (blank), 2-9 (Quartetto I), [ii] (blank), 2-8 (Quartetto II), 1-9 (Quartetto III), [i] (blank) pp.; Viola: 8 (Quartetto I), 6 (Quartetto II), 8 (Quartetto III) pp.; Violoncello: [i] (blank), 2-8 (Quartetto I), 6 (Quartetto II), 8 (Quartetto III) pp. Engraved. With overpaste to title, "A Francfort sur le Mein, chez J. C. Gayl. rue Weissadlergasse Let:F. No. 14." Manuscript titling in pencil to initial blank pages of Violino II (Quartetto I and Quartetto II) and Violoncello parts and to head of first page of Viola part. Occasional annotations to music in pencil. Slightly foxed; small stains to title; printed from worn plates.

**First Edition, a later issue.** Zimmerschied p. 57 (dated "1808"). WorldCat (one copy only in the U.S., at the University of California, Berkeley). Josef Riedl (1788-after 1837) was the successor to the Bureau des Arts et d'Industrie, which he bought after its bankruptcy in 1813. The first edition of 1808 bears the imprint of Bureau des Arts et d'Industrie. In 1823, S.A. Steiner reprinted the edition from the old plates but with a new imprint and new plate numbers). (25716) \$400

147. **HUMMEL, Johann Nepomuk 1778-1837**

[Op. 74, arr.]. *Grand Septuor pour Piano, Flûte, Hautbois, Cor, Alto Violoncelle et Contrebasse arrangée[!] pour Piano, 2 Violons, Alto et Violoncelle par J. B. André... Op. 74B... Pr. M. 11.* [Parts]. Offenbach s/M: Jean André [PN 5915], [after 1872].

Folio. Original brown printed wrappers. Pianoforte: 1f. (title), [1] (part title: "Pianoforte"), 2-43, [ii] (blank), [i] (publisher's advertisement) pp; Violino I: [i] (part title), 2-13, [i] (blank) pp.; Violino II: [i] (part title), 2-13, [i] (blank) pp., Viola: [i] (part title), 2-13, [i] (blank) pp.; Violoncello: [i] (part title), 2-13, [i] (blank) pp. Transfer. Pianoforte part contains extra notes and staves in cue size for performance as a piano solo work. With printed dedication to head of title: "À sa Majesté Madame la Princesse Impériale Marie Louise Archiduchesse d'Autriche Duchesse de Parme etc." and "24 IV 37" penciled to foot of upper wrapper. Some annotations (fingerings, articulation, etc.) in pencil to music. Wrappers brittle, torn, and detached, with some loss, not affecting printed area. Upper outer corners slightly creased; outer bifolium of Pianoforte part detached.

**First Edition of this arrangement**, possibly a later issue. Zimmerschied p. 114-15 (under "op. 74" with no mention of "74b"; the plate number is the same as for André's edition of the original, dated "ca. 1869"). WorldCat (5 copies in the U.S., at the New York Public Library, the University of California at Berkeley, Connecticut College, Princeton University, and the Interlochen Center for the Arts). Price in Marks indicates a date after 1872, but French titling suggests a date before the Franco-Prussian war. (25718) \$50

148. **HUMMEL, Johann Nepomuk 1778-1837**

[Op. 114, arr.]. *Grosses Septett militaire für Piano=Forte, Violine, Viola, Violoncell und Contrabass eingerichtet... 114tes Werk. Preis f4.30xC.M./Reichsthaler 3.* [Parts]. Wien: Tobias Haslinger [T.H. 5611... (5612)], [ca. 1831].

Quarto. Pianoforte part stapled, other parts unbound. Pianoforte: [1] (title), 2-37, [ii] (publisher's catalogue), [i] (blank) pp.; Violino: 8 pp.; Viola: 7, [i] (blank) pp.;

Violoncello: 7, [i] (blank) pp.; Contrabasso: 5, [i] (blank) pp. Engraved. Arranged by the composer. The title carries the plate number 5612, which appears in all parts except the Pianoforte, always in parentheses. The Pianoforte part is taken from the original version and retains the plate number "T.H. 5611" from that publication. The cue notes in the Pianoforte part are unchanged and occasionally refer to instruments not part of the present arrangement (flute, clarinet, and trumpet). The first page of the publisher's catalogue advertises Hummel's "neueste Compositionen" (opp. 114-18) and his piano method, *Ausführliche theoretisch-practische Anweisung zum Fortepiano-Spiel* (1828); the second is the backlist of Haslinger's earlier Hummel editions. Occasional fingering in pencil to Pianoforte part. Very slightly worn; blank upper margin slightly trimmed. A very clean and attractive copy overall .

**First Edition of this arrangement**, published at the same time as the original. Zimmerschied p. 172 (no date). Weinmann: Senefelder-Steiner-Haslinger 2, p. 29 (no date). WorldCat (3 copies, all in North America, at the University of Illinois, Indiana University, and the University of Western Ontario. The present edition, like that of the original septet, is part of a series of works by Hummel (opp. 114-18) that Haslinger published, in a multitude of arrangements, under the consecutive plate numbers 5611-5658 (see Weinmann, op. cit., pp. 29-30). (25719) \$225

#### 149. **JANSA, Leopold 1795-1875**

[Op. 51]. *Drei leichte Quartetten für zwey Violinen, Viola and Violoncell, besonders für solche berechnet, die noch keine höheren Lagen nehmen können... 51tes Werk No. [1... 2... 3].* [Parts]. Wien: Ant. Diabelli & Comp. [PN 5664], [ca. 1835].

Folio. Unbound. Engraved. No. 1: Violino 1mo: 5, [i] (blank) pp.; Violino 2do: 5, [i] (blank) pp.; Viola: [1] (title with sunburst background), 2-5, [i] (blank) pp.; Violoncello: [1], (blank), 2-5, [i] (blank) pp. Remnants of red tape to title; outer bifolium of Viola part detached; No. 2: Violino 1mo: 5, [i] (blank) pp.; Violino 2do: [1] (blank), 2-5, [i] (blank) pp.; Viola: 4 pp.; Violoncello: [1] (title with sunburst background), 3-7, [i] (blank) pp. Outer bifolium of Violoncello part detached; No. 3: Violino 1mo: 5, [i] (blank) pp.; Violino 2do: [1] (title with sunburst background), 2-5, [i] (blank) pp.; Viola: pp. 4 pp.; Violoncello: [i] (blank), 2-5, [i] (blank) pp. Outer bifolium of Violino 2do. detached; edges frayed. Handstamp "Grosh. Hess. Schullehrer-Seminar Bensheim" to all three titles, to first page of each part, and to several other pages. Manuscript shelfmarks of "Mus. Seminaristen-Bibliothek" (most probably of Bensheim), to titles and first pages, struck through in red and replaced with shelfmarks beginning "Mus. Bibl." Measure numbers added in pencil in a modern hand throughout. Browned; some soiling and foxing; some edges chipped; title detached; printed from worn plates, with impression light in places; pagination mostly illegible.

**First Edition.** Weinmann: Diabelli, p. 359. WorldCat (3 copies, at the University Library Frankfurt, Case Western Reserve University, and the Eastman School of Music.

*"[Jansa's] chamber and violin works, including concert variations, fantasies, sonatas, trios, quartets and church music (published in Paris, Vienna and Leipzig) display a certain musicality and compositional facility, but they lack clearcut originality."* Alena Němcová in *Grove Music Online*. (25720) \$150

**150. JANSA, Leopold 1795-1875**

[Op. 65, no. 2]. *Trois Quatuors pour deux Violons, Viola et Violoncelle... Oeuv. 65 No. [II] Pr. 1 1/3 Rthlr.* [Parts]. Leipzig: Bureau de Musique C. F. Peters [PN 2863], [1844].

Folio. Disbound. Violino primo: [1] (title), 2-11, [i] (blank) pp.; Violino secondo: 6 pp.; Viola: 6 pp.; Violoncello: 8 pp. Engraved. Fingering in pencil added to Violoncello part; measure numbers added in pencil in a modern hand to first page of music of Violino primo part. Uniformly browned; brittle; edges frayed and torn, with slight loss, not affecting music; many leaves detached; slight offsetting; all leaves of Violino primo and Violoncello parts reinforced at spine.

**First Edition.** WorldCat (1 copy only in the U.S., at Case Western Reserve University). (25722) \$75

**151. JOURNAL D'ARIETTES ITALIENNE** *Dédié à la Reine No. XLIX [L-LIV; XLIX-72]. Del Sigr. Paesiello [etc.]. Prix 2 [livres]. 8s... Abonnement Année 1781.* [Scores and parts]. Paris: Chez Mr. Bailleux, 1781.

5 volumes. Folio. Full contemporary mottled brown paper with red morocco title label with "Mme. Pictet. Pictet" gilt and secondary manuscript label to upper. Engraved. Series title: "Journal d'ariettes italiennes des plus célèbres compositeurs avec les paroles italiennes et françoises, la basse sous le chant e toutes les parties séparées pour la facilité de l'exécution..."

- Score for Basso continuo, Voice, and Violino primo. 6 issues bound in 1 (nos. XLIX-LIV). 6 pp. each (several with blank sixth page). Text in French and Italian. Includes the following 6 pieces (1 per issue), each with a printed note about who sang it and where:

- Issue XLIX: Giovanni Paesiello (1740-1816). "Quell' amante che non è." ("Rondeau chanté par Mme. Todi, au Concert de Mrs. les Amateurs.")

- L: Pietro Alessandro Guglielmi (1728-1804). "Chi signor una parola." ("Air Chanté par Madame Todi au Concert de Mrs. les Amateurs.")

- LI: Paesiello. "Care donne sventurate." ("Duo de la Frascatana.")

- LII: Pasquale Anfossi (1727-1797). "Non fugga il buon guerriera."

- LIII: Guglielmi. "Fanciulina tenerina." (Air Chanté par Madame Todi, au Concert de Messieurs les Amateurs.)

- LIV: Ferdinando Bertoni (1725-1813). "Scioglio cara un dolce riso."

- Score for 2 oboes. 17 issues bound in 1 (nos. XLIX, LII, LIV, LVI-LVIII, 60-64, 66-70, 72). Each with 1, 2 or 3 pp. of music. Includes several of the aforementioned pieces, as well as others by Paesiello, Guglielmi, Antonio Sacchini (1730-1786), Carlo Monza (ca. 1735-1801), Gennaro Astarita (ca. 1745-1805), Joseph Schuster (1748-1812), Domenico Cimarosa (1749-1801), Niccolò Piccinni (1728-1800), Giuseppe Sarti (1729-1802), Matteo Rauzzini (1754-1791), Giuseppe Colla (1731-1806), Giuseppe (1743-1798) or Tomasso Giordani (ca. 1730-1806), and Luigi Gatti (1740-1817). Manuscript label ("Arriettes Flauto... ") indicates that two flutes may have performed from the present copy.

- Violino primo. 12 issues bound in 1 (nos. XLIX-60). Each with 1-3 pp. of music, followed by 1 of 2 different catalogs by Bailleux (the second in Johansson, facs. 8). Includes the aforementioned pieces and composers, with an additional piece (no. 59) by Paesiello.

- Violino secondo. 12 issues bound in 1 (nos. XLIX-60). Each with 1-3 pp. of music.



Includes the aforementioned pieces and composers.

- Alto. 12 issues bound in 1 (nos. XLIX-60). Each with 1-3 pp. of music. Includes the aforementioned pieces and composers.

Spine partially or completely lacking; tender at gutter. Moderate to heavy foxing and minor to moderate dampstaining to some leaves; several leaves folded; occasional light soiling; occasional tears to blank margins, not affecting music.

BUC p. 774. RISM BII p. 205. Bailleux published 393 bimonthly issues of the *Journal d'ariettes italiennes* between 1779 and 1795. (26991) \$550

**152. KALKBRENNER, Frédéric 1785-1849**

[Op. 14]. *Grand Trio pour le Piano-Forte Violon et Violoncelle... Op: [14] No. [2.] Prix 5 Frs. [Parts].* Bonn et Cologne: N. Simrock [PN 1895], [1822].

Folio. Pianoforte part disbound; string parts unbound, with central leaf tipped-in. Pianoforte: [1] (title), 2-22, [ii] (blank) pp.; Violino: [1] (blank), 2-6 pp.; Violoncello: [1] (blank), 2-5, [i] (blank) pp. Engraved. Measure numbers added in pencil in a modern hand throughout. Slightly browned and foxed; some bleeding; title partially detached and torn at spine.

A later edition. According to Grove Music Online, the present work was published simultaneously in Bonn and Paris by Simrock as early as 1814. While the first edition published by Sieber in Paris (PN 1951) actually dates from that same year, the plate number of the present edition can be safely dated to 1822. We have not located any issues of the present work published by Simrock with an earlier plate number. "No. 2" on the title indicates that the present work is the second of Kalkbrenner's five piano trios. (25750) \$120

**153. KAMMEL, Antonín 1730-1784**

[Op. 7]. *A Second Sett of Six Quartettos for two Violins a Tenor and Violoncello Obligato most humbly Inscib'd To the Right Honourable The Countess Spencer... Opera VII Price 10=6. [Parts].* London: Welcker, [1775].

Folio. Disbound. Violino primo: 1f. (title), [i] (blank), 2-14 pp.; Violino secondo: 1f. (title), [i] (blank), 2-14 pp.; Viola: 1f. (title), 12 pp.; Violoncello: 1f. (title), 12 pp. Engraved. Publisher's catalogue to foot of title. "No. 2" in contemporary manuscript to head of each title. Some leaves detached; some show-through and offsetting; title of Violino primo part slightly torn at lower edge; small ink stain to upper edge of Violino secondo part; occasional additional stains.

**First Edition.** BUC p. 564. RISM K117 (3 copies in the U.S., at Yale, the Library of Congress, and Colonial Williamsburg). WorldCat lists (copies at the University of Illinois and the Newberry Library).

*A Bohemian violinist and composer, "Kammel composed exclusively instrumental works... mostly for strings: violin sonatas, duos, string trios, quartets and violin concertos, as well as sinfonias and divertimentos, where he also used wind instruments. In style these works belong to the final stages of early Classicism. They have many*

*features in common with Haydn's early works, and in particular with the works of J.C. Bach. Kammel's simply-phrased melodies flow smoothly and have a charm bordering on oversweetness in places, with a variable degree of individuality. In many of his works, particularly in the minuets and the second themes of the sonata movements, melodic patterns reminiscent of elements of Czech folk music can be found... In his time Kammel was a very successful composer, as is indicated by the number of works he published and their numerous re-editions. Most of his works were published between 1770 and 1777 in London, Paris, Amsterdam, The Hague and Berlin; only rarely were they published after 1786.*" Zdeňka Pilková in *Grove Music Online*. (27006) \$450

**154. KAMMELL, Antonin 1730-1784**

[Op. 9]. *Six Duo pour Deux Violons... Oeuvre XIX*. [Parts]. Paris: Bignon, [1787-1792].

Folio. Disbound. 1f. (title), 10; 1f. (title), 10 pp. Engraved.

Not located in Lesure or RISM. A rare imprint. (22026)

\$385

**155. KARTHAUS, Werner 1901-1971**

*Musical manuscript, most probably autograph, of the Quartett c moll für 2 Violinen, Viola und Violoncello... Partitur*. Complete. Signed and dated 1920-21.

Folio. Unbound. 1f. (title), 96 pp. Folio. Unbound. According to dates found within the score, this quartet was composed from June 20, 1920 to February 15, 1921. Slightly browned and soiled; tears to title.

Karthus was both a musicologist and a composer. He wrote a number of critical works including *Das Ereignis Beethoven im Spiegel der Zeiten*, 1968; *Aus der Werkstaat der Musik*, 1955; and *Das System der Musik*, 1962. His compositions include a symphony and variations for orchestra. The only published works that we have located are his *Baukasten Lieder*, 1957. Muller, Erich, ed.: *Deutsches Musiker-Lexikon*, Dresden, 1929, p. 659.

**We have not located any published editions of the present work.** (16170)

\$400

**156. KIEL, Friedrich 1821-1885**

[Op 33]. *Trio für Pianoforte, Violine und Violoncello*. [Parts]. Leipzig u. Berlin: C.F. Peters [PN] 4494, [1890].

Folio. Plain card wrappers with manuscript title label to upper. Piano: [1] (title), [2] (blank), 3-45, [i] (blank); Violin: 11, [i] (blank); Violoncello: 10 pp. Small handstamp "Robinson" to two parts.

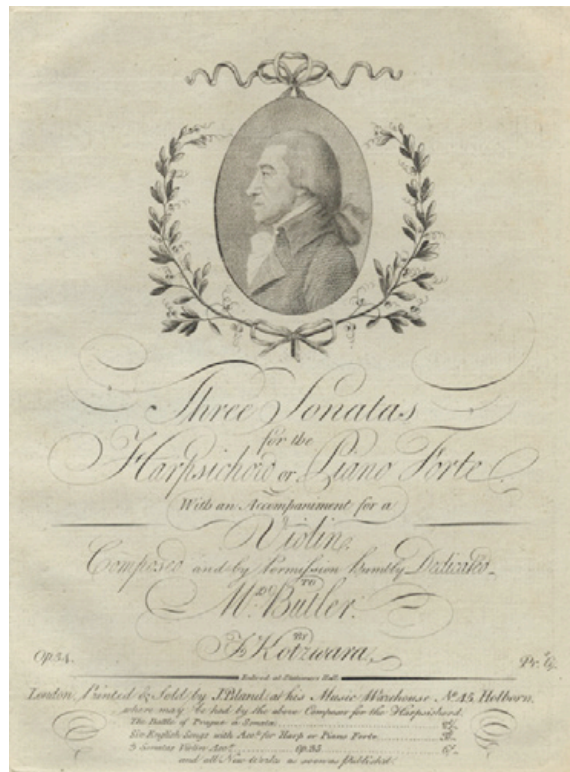
*"Writing of the chamber music of Friedrich Kiel, the famous scholar and critic Wilhelm Altmann notes that it was Kiel's extreme modesty which kept him and his exceptional works from receiving the consideration they deserved. After mentioning Johannes Brahms and others, Altmann writes, "He produced a number of chamber works, which... need fear no comparison."* " Wikipedia. (24119) \$35

157. **KOPĬLOV, Aleksandr Aleksandrovich 1854-1911**

[Op. 15]. *Premier Quatuor pour deux Violons, Alto et Violoncelle... Op. 15. Nouvelle Edition revue et corrigée par l'Auteur... Parties séparées Pr. M. 4. /R. 1.40. [Parts]. Leipzig: M. P. Belaieff [PN 1156], [ca. 1902].*

Folio. Original gray printed wrappers with titling in Russian and German within decorative border; publisher's catalogue to both sides of lower. Decorative lithographic title in four colors by P. Buek printed to separate bifolium. Violino I: 12 pp.; Violino II: 11, [i] (blank) pp.; Viola: 11, [i] (blank) pp.; Violoncello: 11, [i] (blank) pp. Transfer. Watermark "CGR\*8." Printed dedication to head of title: "Dédié à Mr N. Rimsky-Korsakow." The publisher's catalogue offers editions up to 1902; the most recent item is most probably Vasily Zolotaryov's String Quartet no. 2, op. 6 (1902; PN 2375). Handstamp of Augener, London, partially illegible, to lower right corner of verso of lower wrapper. Fingering, bowing, and other annotations to violin parts in pencil, with literals in French. Wrappers detached and frayed at edges. Uniformly browned; slightly frayed at edges.

Second edition, later issue. The first issue of this "Nouvelle Edition" dates from 1894. The year "1890" printed to foot of title and upper wrapper refers to the date of the first edition, also published by Belaieff. As indicated on the title, Belaieff published the score at the same time as the parts, in two different sizes (PNs 290 and 291). (25751) \$75



158. **KOTZWARA, Franz 1750-1791**

[Op. 34]. *Three Sonatas for the Harpsichord or Piano Forte, With an Accompaniment for a Violin. Composed and by Permission humbly Dedicated to Mrs. Butler...Op. 34. Pr. s6. [Parts]. London: J. Bland, [1790-1791].*

Folio. Unbound. Violino: [1] (title with portrait of the composer in profile), 2-7, [1] (publisher's catalogue ["page 1"]) pp.; Harpsichord: 1f. (title with portrait of the composer in profile), [1] (publisher's catalogue ["page 2"]), 2-22 pp. Engraved. Watermark "RG" (Heawood 2933). Slightly browned at edges; two small binder's holes to inner margin. A very good, fresh copy overall.

**First Edition.** RISM K1112 (1 incomplete copy only, at the British Library). WorldCat 1 (1 copy, at the Koninklijke bibliotheek in The Hague).

*"According to [the memoirs of William Thomas] Parke, Kotzwara was adept at imitating the styles of other composers and sold to certain publishers forged works of popular continental composers such as Haydn and Pleyel. Most of his own works are light, pleasant and melodious, concocted for the pleasure of musical amateurs."* Ronald R. Kidd in *Grove Music Online*. (25743) \$350

159. **KREUTZER, Joseph 1790-1840**

[Op. 20]. *Trois Quatuors pour deux Violons, Alto & Violoncelle... Op: 20. No. I [II...III]* Prix 3 Frs 50 Cs. [Parts]. Bonn: N. Simrock [PN 2587], [ca. 1827].

Folio. Disbound and laid into individual heavy contemporary paper wrappers. Engraved. No. 1: Violino 1mo: [1] (title), 2-7, [i] (blank) pp.; Violino 2do: [i] (blank), 2-5, [i] (blank) pp.; Viola: [1] (blank), 2-5, [i] (blank) pp.; Violoncello: 3, [i] (blank) pp.; No. 2: Violino 1mo: [i] (title), 8-13, [i] (blank) pp.; Violino 2do: [i] (blank), 6-9, [i] (blank) pp.; Viola: [i] (blank), 6-9, [i] (blank) pp.; Violoncello: [i] (blank), 4-6 pp.; No. 3: Violino 1mo: [i] (title), 14-19, [i] (blank) pp.; Violino 2do: [i] (title), 10-14 pp.; Viola: [i] (blank), 10-13 pp.; Violoncello: 7-10 pp. With overpaste of Veuve L. Hagenaar, Amsterdam; No. "I" extended in manuscript to "II" and "III" to title of respective quartets; measure numbers added in pencil in a modern hand throughout. Wrappers detached. Slightly worn and foxed; some leaves detached; some spines reinforced.

**First Edition.** Pazdírek xv, p. 385. WorldCat (2 complete copies only in the U.S., at the Eastman School of Music and Cleveland Public Library).

*Joseph Kreutzer is not listed in the standard reference works (including Eitner and Fétis). "Little is known about the life of Joseph Kreutzer. He was born in Aachen... From about 1805 he lived in Düsseldorf... Some sources refer to him as the concertmaster of the theater orchestra. Probably he taught the violin to Norbert Burgmüller... In Düsseldorf some of his works were performed, such as a flute concerto (now lost)... His pleasing if traditional works for guitar remain of interest and have been re-edited and recorded."* German Wikipedia (25745) \$300

160. **KREUTZER, Rodolphe 1766-1831**

*Premier Pot-Pourri Pour Violon avec accompagnement de Violon et Basse... Prix 3 fr.* [Parts]. Paris: Pleyel [PN 320], [1800].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-5, [i] (blank) pp.; Violino secondo: [1] (title), 2-3, [i] (blank) pp.; Basso: [1] (title), 2-3, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp to lower right corner and printed note, "A Copenhagen chez C. Lose & Comp. E.H.N. [43]," to foot of Violino primo part title.

Handstamp, "O. Lövström" to lower right corner of Violino secondo part title. Early owner's signature to upper right corner of Violino secondo and Basso part titles. Browned; edges and spine frayed; Violino primo part very closely trimmed, with slight loss to music, and stained at outer margin; handstamp of Violino secondo part trimmed; Violoncello part dampstained.

First Edition. BUC I, p. 580. RISM K2354 (1 copy only in the U.S., at the Library of Congress). No copies in WorldCat. (25746) \$95

161. **KREUTZER, Rodolphe 1766-1831**

[Op. 16]. *Trois Trios brillans [!brillants] pour deux Violons et Basse... Oeuvre 16 Prix 1 Rthl. 8 Gr.* [Parts]. Leipsic: Breitkopf et Härtel [PN 225], [ca. 1805].

Folio. Disbound. Violino primo: [1] (title), [i] (blank), 3-20 pp.; Violino Secondo: 10 pp.; Basso: 8 pp. Engraved. Handstamp, "R. Cocks & Co. Importers of Foreign Music 20 Princes St. Hanover Sqe [London]," to foot of Violino primo part title; "Kreutzer" in ink in block letters to upper left corner of first pages of Violino secondo and Basso parts; Numbers "12," "13," and "14" handstamped in red ink as headers to the three trios respectively. Closely trimmed at upper edge, with slight loss to pagination.

A later edition. RISM K2291 (1 copy only in the U.S., at the Library of Congress). WorldCat (2 copies, 1 at Cornell and 1 at the University of Chicago). The opus number 16 is unique to the present edition. First edition (Paris: Cherubini et al [PN 179], ca. 1803; RISM K2285) and intervening editions (RISM K2286-90) are without opus number.

Bound with:

**KREUTZER, Rodolphe 1766-1831**

*Trois Trios Brillants Pour deux Violons et Violoncelle, Dédiés à son Ami et Elève P. Lafont... Lettre B. Prix 9F. 2e Livre des Trios.* [Parts]. Paris: J. Frey [without PN], [1812-1838]. Violino 1o: 1f (title), [1] (blank), 2-19, [i] (blank) pp.; Violino 2o: [1] (title), 2-13, [i] (blank) pp.; Basso: [1] (title), 2-12 pp. Engraved. Publisher's handstamp and handstamp "Kreutzer" to foot of Violino primo part title; "Kreutzer" in pencil to upper left corner of first pages of music of Violino 1o. and Basso parts; Numbers "15," "16" and "17" handstamped in red ink as headers to the three trios respectively; occasional marks in pencil. Violino 2o. and Basso parts dampstained at upper inner corner. **Probable First Edition.** RISM K2292 (no copies in North America). WorldCat (1 copy, at Stanford University. Exact date unknown; time frame according to Devriès-Lesure II, p. 176. Edition by André, Offenbach (PN 3842; RISM K2293; Constapel p. 230), published in 1818, is possibly earlier. Not in the Grove Music Online works list.

Bound with:

**KREUTZER, Paul (fl. early 19th century)**

*Pot Pourri Pour un Violon avec accompagnement d'un second Violon et Basse... Pr. 8 gr.* [Parts]. Leipzig: Breitkopf & Härtel [PN 400], [1807]. Violino primo: [1] (title), 2-4 pp.; Violino secondo: 2 pp.; Basso: 2 pp. Engraved. Number "18" handstamped in red ink as header to all pages; Violino primo part closely trimmed at upper margin, with slight loss to pagination. A later edition. RISM KK2049 I,2 (2 copies, at the Staatsbibliothek in Berlin and the Sibelius Museum in Turku, Finland). WorldCat (1 copy, at the Koninklijke bibliotheek in The Hague). *The composer Paul Kreutzer is completely obscure; we have*

*been unable to locate mention of him in any of the standard reference works. It is possible that the present work was added to the present collection in the mistaken belief that it was, in fact, by Rodolphe Kreutzer, who had also published some "Pot-Pourris" for the same combination of instruments. (25747)* \$350

**162. KROMMER, Franz 1759-1831**

[Op. 3]. *Trois Quatuors pour deux Violons Alto et Basse... Opera [3]. Prix 9 f.* [Parts]. Paris: Ice. Pleyel et Fils aîné [PN 198], [?ca. 1828].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-15, [i] (blank) pp.; Violino secondo: [1] (title), 2-15, [i] (blank) pp.; Alto: [1] (title), 2-12 pp.; Violoncello: [1] (title), 2-12, [ii] (blank) pp. Engraved. Publisher's facsimile signature handstamp to foot of title of Violino primo part. With two publisher's numbers to title: 198 and 199. Publisher's address: "Boulevard Montmartre." Numbers "38," "39," and "40" stenciled as a header to all pages, to each of the three quartets respectively. Final two blank pages of Violoncello part stenciled "41." Measure numbers added in pencil in a modern hand throughout. Slightly foxed and soiled; margins of Violino secondo and Alto parts slightly dampstained. An uncut copy.

A later edition, later issue. RISM K2608 (3 copies only in the U.S., at Cornell University, Oberlin, and the Library of Congress, not distinguishing among issues). The plate number points to 1799, but the imprint suggests a much later date: the address became effective in 1816 and the spelling "Ice. Pleyel" only in 1828 (see Devriès-Lesure I, p. 129). The first edition was published by André in Offenbach in January 1794; according to Matthäus (p. 260), the present edition is based on André's. The second publisher's number to the title refers to Pleyel's edition of Krommer's op. 5.

*"Krommer was one of the most successful of the many influential Czech composers in Vienna at the turn of the 18th century. His creative output comprises over 300 works... Krommer's reputation is attested by the rapid spread of his compositions in reprints and arrangements by German, Danish, French, English, Italian and American publishers... He was regarded (with Haydn) as the leading composer of string quartets, and as a serious rival of Beethoven... His modes of expression extend from the galant style of the earlier 18th century to Romanticism." Othmar Wessely in Grove Music Online.* (25731) \$175

**163. KROMMER, Franz 1759-1831**

[Op. 5]. *Trois Quatuors pour deux Violons, Alto et Violoncelle... Oeuvre 5. 2de édition. Prix f. 2.45 Xr.* [Parts]. Offenbach s/M: J. André [PN 3347], [after 1810].

Folio. Disbound. Violino primo: [1] (title), 2-12, [i] (blank) 14-15, [ii] (blank) pp.; Violino secondo: [1] (title), 2-11, [i] (blank) pp.; Viola: [1] (title), 2-4, [i] (blank), 6-11, [i] (blank) pp.; Violoncello: [1] (title), 2-11, [i] (blank) pp. Lithographed. With overpaste of L. Plattner, Rotterdam, to Violino primo part. Earlier owner's name, "F. Oushoorn," handstamped to each title page. Annotation in ink to upper left corner of title of both violin parts; part names stenciled to upper right corner of each title; measure numbers added in pencil in a modern hand throughout. Browned and somewhat soiled; closely trimmed, with some loss to manuscript annotations, headers and pagination.

**An early lithographic imprint.** Constapel p. 208. RISM K2615 (no copies in the U.S.).  
(25738) \$185

164. **KROMMER, Franz 1759-1831**

[Op. 5]. *Trois Quatuors pour deux Violons Alto et Basse... Opera [5]. Prix 9 f.* [Parts]. Paris: Ice. Pleyel et Fils aîné [PN 199], [?ca. 1828].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-17, [i] (blank) pp.; Violino secondo: [1] (title), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-14 pp.; Violoncello: [1] (title), 2-13, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp to lower right corner of title of Violino primo part. With two publisher's numbers to title: 198 and 199. Publisher's address: "Boulevard Montmartre." Numbers "23, "24," and "25" in manuscript as a header to all pages, to each of the three quartets respectively. Notational corrections tin pencil to final pages of Violino secondo and Violoncello parts; measure numbers added in pencil in a modern hand throughout. Minimally foxed and slightly soiled; paper repair to pp. 5-6 of Violoncello part. A very good copy overall.

A later edition, later issue. RISM K2617 (3 copies only in the U.S., at Cornell, Oberlin, and the University of California, Berkeley, not distinguishing among issues). The plate number points to 1799, but the imprint suggests a much later date: the address became effective in 1816 and the spelling "Ice. Pleyel" only in 1828 (see Devriès-Lesure I, p. 129). The first edition was published by Gombart in Augsburg in March 1796; according to Matthäus, André (p. 311), the present edition is "probably" based on Gombart's. The second publisher's number to the title refers to Pleyel's edition of Krommer's op. 3. (25732) \$150

### **Krommer's Opp. 7 and 24 in First Edition**

165. **KROMMER, Franz 1759-1831**

[Op. 7]. *Trios Quatuors Concertans Pour Deux Violons Alto & Violoncelle Composes et Dédié [!dédiés] a Mr. le Comte de Vielhorsky... Oeuvre VII. Prix f. 3.* [Parts]. Augsburg: J. C. Gombart & Ce. [PN 133], [December 1796].

Violino primo: 1f. (title), [1] (blank), 2-19, [i] (blank) pp.; Violino secondo: [1] (blank), 2-13, [i] (blank) pp.; Alto: [1] (blank), 2-13, [i] (blank) pp.; Violoncello: [1] (blank), 2-13, [i] (blank). Engraved. Both Violin parts printed to paper of a greenish hue throughout, with some leaves of Violoncello part printed in the same hue. Measure numbers added in pencil in a modern hand throughout.

**First Edition.** Rheinfurth p. 273. RISM K2622 (no copies in the U.S.). WorldCat (1 copy only, at the New York Public Library).

Bound with:

**KROMMER, Franz 1759-1831**

[Op. 24]. *Trois Quatuors pour deux Violons, Viola, et Violoncelle... Oeuvre 24.* [Parts]. Vienne: Jean Cappi [PN 886], [1802]. Violino primo: [1] (title), 2-19, [iii] (blank) pp.; Violino secondo: [1] (blank), 2-19, [i] (blank) pp.; Viola: [1] (blank), 2-16 pp.; Violoncello: [1] (blank), 2-19, [i] (blank) pp. Engraved. Measure numbers added in pencil in a modern hand throughout. **First Edition.** RISM K 2647 (no copies in the U.S.).

Uniformly bound in contemporary stiff blue marbled wrappers with decorative cut paper label titled in manuscript to uppers. Lower wrapper of Alto/Viola heavily dampstained, discolored, and worn; repair to tear; Alto/Viola parts wormed at spine. Slightly to moderately foxed and soiled; occasional small stains; Violino primo and secondo parts wormed at margins; small drops of wax to p. 2 of op. 7 of Violoncello part. (25737) \$375

166. **KROMMER, Franz 1759-1831**

[Op. 8, nos. 1-3]. [3] *Quintetti del Kromer Oper 8. Liv. Imo (1817). Musical manuscript set of parts.*

5 parts. Small folio (ca. 300 x 230 mm). Sewn. Laid into modern green wrappers with oval label in period style titled in manuscript. Notated in brown ink on 12-stave rastrum-ruled paper, all in the same professional copyist's hand. Violino primo: [1] (title), 2-33, [iii] (blank) pp.; Violino secondo: [1] (title), 2-31, [i] (blank) pp.; Viola prima: [1] (title), 2-31, [i] (blank) pp.; Viola seconda: [1] (title), 2-31, [i] (blank) pp.; Violoncello: [1] (title), 2-28, [ii] (blank) pp. Copyist's monogram "NC" to lower right corner of each title. Various watermarks: eagle to outer bifolium of Violino primo; "EGA" and wheel to outer bifolium of Violino secondo and Viola prima; three crescent moons to outer bifolium of Viola seconda and Violoncello parts. Oval handstamp, "Joseph Brixner in Wien," to upper left corner of all title pages; "No. 17" in manuscript to upper right corner of Violino primo; "ad No. 17" to all other parts. Erasures written over in ink; occasional notational corrections in pencil. Slightly worn and soiled; stains to title of Violino primo, outer edge of Violino secondo and Viola prima parts, and various final blank pages; remnant of label to head of title of Viola prima. A very attractive copy overall.

Padrka 6.1-3. The op. 8 string quintets consist of two sets of three works each. The first set was first published by Gombart in Augsburg in December 1796 (PN 136; RISM K2561); see Rheinfurth p. 274. The edition referenced in *Grove Music Online* (dated "Offenbach, 1797"—by André; RISM K2563) is the second. RISM lists six manuscript copies of the Quintet no. 1, five of no. 2, and three of no. 3, none in the U.S. (25742) \$250

167. **KROMMER, Franz 1759-1831**

[Op. 13]. *Quatuor de Flute Violon Alto et Violoncelle... Opera 13. Prix 4 livres 10 s.* [Parts]. Paris: Pleyel [PN 188] , [1798].

Folio. Sewn. Flute: 1f. (title), [1] (blank), 2-8 pp.; Violino: [1] (title), 2-8 pp.; Alto: [1] (title), 2-7, [i] (blank) pp.; Basso: [1] (title), 2-7, [i] (blank) pp. Engraved. Publisher's address given as "Rue Neuve des petits Champs no. 728 entre les rues Helvetiens et Richelieu." With overpaste of the music seller Leroy, Lyon, to title of Flute part. Measure numbers added in pencil in a modern hand throughout. Browned; some dampstaining; minor foxing; title of Violino part completely, title of Basso part almost, detached; most leaves partially detached.

An early edition, issued just months after the first edition. RISM K2705 (2 copies only in the U.S., both at the Eastman School of Music). WorldCat (1 copy, at the University of Western Ontario). The first edition was published by André in Offenbach in January of 1798; according to Matthäus (p. 342), the present edition is based on André's. The publisher's address as given in this edition is not recorded in either Devriès-Lesure or



Hopkinson. "Rue Neuve des petits Champs No. 728" (with varying continuations) points to the years 1798-1803 (see Hopkinson p. 99 and Devriès-Lesure I, p. 128, where "728" is mistakenly replaced by "278"). (25729) \$135



168. **KROMMER, Franz 1759-1831**

[Op. 17]. *A Quartetto, for a German Flute. Violin, Tenor [i.e., viola], & Violoncello...* Op. 17... Price 4 sh. [Parts]. London: Monzani and Hill, [1819-1829].

Folio. Flauto and Violino parts sewn, Viola and Violoncello parts unbound. Flauto: [1], 2-7, [i] (blank) pp.; Violino: [1], 2-7, [i] (blank) pp.; Viola: [1], 2-7, [i] (blank) pp. Violoncello: [1], 2-7, [i] (blank) pp. Engraved. Caption title "Periodical Quartetto No. 5" to all parts. Footer "Krommer. Op. 17" to all pages of music. Publisher's address: "28 Regent Street Piccadilly." All with titles printed within decorative oval wreath border. Early owner's signature, "J.L. Ramson Exeter," to foot of title of Violino, Viola, and Violoncello parts; occasional notational corrections in pencil. Browned and soiled; some foxing; dampstained at upper corners; upper outer corner of Violoncello part creased.

A later edition. RISM K2709 (no copies in North America). WorldCat (1 copy at the Eastman School of Music). The company of Monzani & Hill existed under the address on the title between 1819 and 1829 (see Humphries & Smith p. 236). (25740) \$135

169. **KROMMER, Franz 1759-1831**

[Op. 19]. *Trois Quatuors Pour deux Violons, Alto, et Basse... Œuvre [6] Prix 9 livres.* [Parts]. Paris: Pleyel [PN 400], [1803-1806].

Folio. Disbound. Violino 1o: 1f. (title), [1] (blank), 2-19, [i] (20) pp.; Violino 2o: [1] (title), 2-19, [i] (blank) pp.; Viola: 17, [i] (blank) pp.; Violoncello: 17, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp to foot of title of Violino primo part. Publisher's address: "Rue Neuve des Petits Champs, No. 1286, vis-à-vis la Trésorerie Nati;" another price, "20f 1/2," printed to lower right corner of title. Numbers "22, "23," and "24" in manuscript in ink as a header to all pages, to each of the three quartets respectively. Caption title in the same hand and ink, "Krommer opa. 6," to first page of Viola and Violoncello parts; "oeuvre 6" to head of first page of Viola part; measure numbers in pencil in a modern hand throughout; "Or op. 20" added in pencil to all opus numbers, possibly in the same hand. Some soiling; some leaves frayed at outer edge; some show-through to manuscript annotations in ink; impression occasionally light. A very good, wide-margined copy overall.

A later edition, later issue. RISM K2619 (3 copies only in the U.S., at Cornell, Oberlin College, and the University of California, Berkeley, not distinguishing among issues). The plate number points to a publication date of 1801 or 1802, but the publisher's address was current only from 1803 to 1806 (see Devriès-Lesure I, pp. 128-29). This set of three quartets was also published as op. 19 (Vienna: T. Mollo & Co. [PN 158], March 1801; RISM K2639) and as op. 20 (Offenbach: J. André [PN 1608], ca. 1802; RISM K2640). Grove Music Online and MGG2 use the opus number 19, assuming that Mollo's edition was the first. (25733) \$165

170. **KROMMER, Franz 1759-1831**

[Op. 21]. *Deux Quatuors pour Clarinette, Violon, Alto et Violoncelle.* [Parts]. Paris: Chez Mme. Duhan et Comp. [PN] 1634, [1804].

Folio. Sewn. Clarinet: 1f. (title), [1] (blank), 2-13 pp; Violin: [1] (half-title), 2-9; Viola: [1] (half-title), 2-9; Violoncello: [1] (half-title), 2-9 pp. Engraved. Slightly worn and soiled; minor abrasion to portion of imprint. Untrimmed.

Not in RISM (but see K2710-2712 for other editions). Rare. (21907) \$450

171. **KROMMER, Franz 1759-1831**

[Op. 30]. *Quartetto per Flauto, Violino, Viola e Basso... Op. [30].* [Parts]. Vienna: Artaria & Comp. [PN 1526], [after 1804].

Folio. Unbound. Flauto: [1] (title), 2-7, [i] (blank) pp.; Violino: [1] (blank), 2-6, [ii] (blank) pp.; Viola: [1], 2-5, [i] (blank) pp.; Violoncello: [1] (blank), 2-5, [i] (blank) pp. Engraved. Manuscript price in ink to lower right corner of title: "1 f 45 xr." Handstamp of the music seller Zala Mór, Budapest to foot of title; early owner's handstamp, "Dr. Berndorfer Alfred," to lower right corner of title and first pages of Violino, Viola, and Violoncello parts. Occasional notational corrections in pencil; measure numbers added in pencil in a modern hand throughout. Some soiling, especially to title; outer bifolium of Flauto part frayed at spine; hole with slight loss to music of all leaves of Flauto part except the first, with additional smaller holes to final leaf; hole with slight loss to final

leaf of Viola part; leaf of leaf of Violoncello part frayed at outer edge; remnants of rectangular labels formerly laid down to lower right corners of title and first pages of Violino, Viola, and Violoncello parts.

**First Edition, later issue.** Weinmann, Artaria, p. 77. RISM K2715 (one copy only in the U.S., at the Eastman School of Music). The first issue was published by Mollo in 1802. (25725) \$165

172. **KROMMER, Franz 1759-1831**

[Op. 72]. *Trois Quatuors pour deux Violons, Alto & Basso... Opera 72. Prix: 15 f.* [Parts]. Paris: J. Pleyel [PN 1066] , [1813].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-22 pp.; Violino secondo: [1] (title), 2-19, [i] (blank) pp.; Viola: [1] (title), 2-19, [i] (blank) pp.; Violoncello: [1] (title), 2-17, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp to foot of title. Numbers "32," "33," and "34" stenciled as a header to all pages; measure numbers added in pencil in a modern hand throughout. Slightly foxed; edges browned and frayed; some offsetting; viola part dampstained at upper edge. An uncut copy.

A later edition. Devriès-Lesure I, p. 129. RISM K2683 (2 copies in the U.S., at Cornell University and Oberlin). WorldCat (additional copies at Harvard University and the University of California, Berkeley). Dated according to Devriès-Lesure. The first edition was published by Chemische Druckerey in Vienna in 1808. (25727) \$150

173. **KROMMER, Franz 1759-1831**

[Op. 90]. *3 Quatuors pour Deux Violons, Viole et Violoncelle composées [!composés] et dédiées [!dédiés] a Monsieur Joseph d' Illos... Oeuvre 90.. Pr. [blank].* [Parts]. Vienne: Imprimerie chimique [PN 2080], [June 1813].

Folio. Contemporary light tan paper-backed blue marbled boards (Violino primo) or wrappers (other parts) with rectangular label to upper titled in manuscript. Violino Imo: [1] (title), 2-39, [i] (blank) pp.; Violino IIdo: 25, [i] (blank) pp.; Viola: 24 pp.; Violoncello: 22 pp. Lithographed. Some measure numbers added in pencil in a modern hand. Bindings somewhat worn, rubbed, and bumped. Slightly to moderately foxed; upper portion of Violino primo part very slightly dampstained.

[?] **First Edition.** Weinmann: Senefelder-Steiner-Haslinger 1, p. 117. RISM K2692 (no copies in the U.S.). The present edition is the only one of these three quartets listed in RISM. It was first announced in the Wiener Zeitung on June 10, 1813 (see Weinmann). Othmar Wessely, however, cites the date of the first edition as "?1809" (in Grove Music Online) or "ca. 1809" (in MGG2) and Vienna as the place of publication but does not mention a publisher. WorldCat (no records of an earlier edition). The key of the first quartet (C minor) is correctly given in MGG2 but misrepresented as E-flat major in RISM. These string quartets are not to be confused with the quartet for flute, violin, viola, and violoncello published under the same opus number by André in Offenbach. (25741) \$300

174. **KROMMER, Franz 1759-1831**

[Op. 94]. *III Duos pour deux Violons Composés et dédiés à Monsieur le Comte Cés. de Castelbarco... Oeuvre 94. Prix f 3., 15x.C.M./[Reichsthaler sign] 1.12 gr.* [Violino primo part only]. Vienne: Tobie Haslinger [PN S. et C. 2613], [after 1826].

Folio. Unbound. Violino primo: 1f. (title), [1] (blank), 2-17, [i] (blank) pp. Engraved. Blindstamp of Ewer & Co., Newgate Street, London, to foot of title. Some soiling; impression occasionally light; outer bifolium partially detached and slightly frayed at spine; Violino secondo part lacking. A good, uncut copy overall.

An unrecorded reprint of Steiner & Comp.'s 1816 edition. Not in RISM (Steiner edition = RISM K2802, identical except for imprint and price [see the digitized copy at the Bayerische Staatsbibliothek, Munich]). The Tobias (or "Tobie") Haslinger imprint was used from 1826, when Haslinger became the sole owner of the company; the Ewer handstamp dates from 1841-1852 (see Humphries & Searle p. 143). (25739) \$35

175. **KUMMER, Caspar 1795-1870**

[Op. 16]. *Quatuor Brillant pour Flute, Violon, Viola et Violoncelle... Oeuv. 16. Rth. 1. 4 gr.* [Parts]. Leipzig: Bureau de Musique de C. F. Peters [PN 1805], [1824].

Folio. Unbound. Flauto: [1] (title), [i] (blank), 3-9, [i] (blank) pp.; Violino: 5, [i] (blank) pp.; Viola: 5, [i] (blank) pp.; Violoncello: 5, [i] (blank) pp. Engraved. Small publisher's handstamp to lower left corner of title. Annotations to title; date "8.V. [1]910" and signature in ink to lower right corner of title; some additional annotations in ink and blue pencil; measure numbers added in pencil in a modern hand throughout; small circular publisher's stamp to lower inner corner of title. Some foxing and dampstaining; title and margins somewhat soiled; small tear to title; outer bifolium reinforced at spine.

**First Edition.** WorldCat (5 copies only, 2 of which are in the U.S., at the Eastman School of Music and the University of Southern California).

*"The municipal musician in Schleusingen, Thuringia, Neumeister, taught [Kummer] the violin, horn, trumpet, clarinet, bassoon, oboe, and double bass. Kummer studied the flute against his teacher's will because it was (and remained) his favorite instrument... Among his compositions the following deserve special mention:... quintets and quartets for flute and string instruments, opp. 66, 16, 37 and 54." Moritz Fürstenau in Allgemeine Deutsche Bibliographie (1883). "Only about half of Kummer's 400 compositions were published, most of these before 1851. They fall into four principal categories: virtuoso compositions for solo cello and orchestra (written primarily for Kummer's own use); chamber music – nearly all using the cello – written to suit amateurs; elementary and intermediate studies for the cello; and some 200 entr'actes written for the Dresden court theatre." Kurt Stephenson in Grove Music Online. (25749) \$135*

176. **KUMMER, Friedrich August 1797-1879**

[Op. 49, no. 3]. *Soirée musicale pour les Amateurs de Piano (à 4 Mains) Violon et Violoncelle... Oeuv. 49... No. 3 Divertissement sur un air suisse et d'une mélodie de l'Opéra: Les Huguenots... 1 [Reichsthaler] 15 [Ngr.].* [Parts]. Dresde: C.F. Meser [PN 230], [ca. 1841].

Folio. Unbound. Pianoforte (primo and secondo): [1] (title printed within blue decorative border), 2-25, [i] (blank) pp.; Violino: 5, [i] (blank) pp.; Violoncello: 5, [i] (blank) pp. Engraved. Note to foot of final page of music of Pianoforte: "Stich und Druck von C. Paez in Leipzig." The title lists 12 numbers of the op. 49 series and identifies Kummer as "Premier Violoncelle de S.M. le Roi de Saxe." Slightly foxed, predominantly to spine and edges; quite dampstained at outer margin, with slight loss, not affecting music; occasional annotations in pencil to Pianoforte part.

**First Edition.** WorldCat (1 copy only, at the Universitätsbibliothek Frankfurt). Dated according to plate number. Thüringische Universitäts- und Landesbibliothek, Jena, holds a copy of op. 49 nos. 1 and 2 with a title in the same style but listing only the first four numbers of the series (see IMSLP); a later issue (also on IMSLP) has a newly-designed title page listing as many as 42 items, priced in Marks (i.e., published after 1872). (25748) \$60

177. **LACHNER, Franz 1803-1890**

[Op. 139]. *Quintett für Pianoforte zwei Violinen, Viola und Violoncell... Op. 139 Pr. Fl. 7-12 Kr.* [Pianoforte score and parts]. Mainz: Schott's Söhne [PN 20054], [1868].

Folio. Disbound. Pianoforte score: [1] (title), 2-47, [i] (blank) pp.; Violino 1o: [1], 2-11, [i] (blank) pp.; Violino 2o: 2-9, [i] (blank) pp.; Viola: [1], 2-9, [i] (blank) pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. Title lithographed; music engraved. Printed dedication to head of title: "Herrn A. G. Kurtz componirt und gewidmet." Fingering in pencil to Violoncello part. Slightly foxed; title and some leaves minimally frayed at edges; paper repair to pp. 37-38 of Pianoforte part. A very good copy overall.

**First Edition.** WorldCat (no copies in the U.S.).

*Robert Schumann called Lachner the "most talented of South German composers"*  
Gesammelte Schriften, Vol.1, p. 430. (25753) \$175

178. **LAMOTTE, Franz ?1751-1780**

*Six Airs Mis en Variations pour le Violon Avec Accompagnement de Basse... Premier Violon de l'Empereur et La Marche des Deux Avars Avec Six Variations, Prix 3 [livres].* Paris; Lion[!]: Aux Adresses Ordinaires de Musiques; chez Mr. Castaud, [ca. 1770].

Folio. Disbound. [1] (title), 2-11, [i] (blank) pp. Engraved. In each of the 6 pieces, the melody is given with a bass accompaniment followed by a series of variations for solo violin. Slightly worn, foxed, soiled and stained; contemporary manuscript pagination ("425-436") in ink to upper outer corners.

BUC p. 591 (1 copy only). RISM L & LL421 (3 copies, only 1 of which is in the U.S.). Lesure p. 365 and RISM L419 (another edition).

*Lamotte was a violinist and composer, probably of Flemish origin. "Even in his youth, Lamotte was regarded as a virtuoso of the first rank whose double stopping was particularly remarkable. In 1767 he caused a stir in Prague by performing at sight a violin concerto in F# or C# major by the Prince of Fürstenberg's secretary, Bablizeck (Choron and Fayolle claimed that he tuned his violin a semitone higher and ignored the*

sharps in accomplishing this feat). His bowing technique was also admired and, according to Mozart, his staccato playing was long remembered in Vienna. He composed concertos, sonatas and airs for the violin." Othmar Wessely in *Grove Music Online*. (26978) \$125

179. **LAMPUGNANI, Giovanni Battista 1708-1788 and Giovanni Battista SAMMARTINI 1700/01-1775**

[Op. 1]. *Six Sonatas for two Violins with a Through Bass for the Harpsicord or Violoncello*. [Violin parts only]. London: I. Walsh, [1744].

Folio. Disbound. Violino primo: 1f. (title including "St. Martini [?Sammartini] of Milan"), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp. Engraved. Publisher's catalogue advertising six items (no. i by Lampugnani, no. vi by Pasquali) to foot of title, with no ascriptions. In A major, B-flat major, A major, D major, E-flat major, and G major, with secondary numbering "No. 37" to "No. 42" in ink. Basso part lacking (substituted from another edition, see below). Slightly foxed; title and edges of Violino primo part soiled; leaves of Violino secondo part detached. [?] **First Edition**. BUC p. 593. RISM L518 and B ii p. 363 (2 copies only in the U.S., at Colonial Williamsburg and San Francisco State College). WorldCat (additional copies at Carleton University and the Eastman School of Music). *It is doubtful whether Sammartini had any share in this op. 1 collection. According to Bathia Churgin in Grove Music Online, the third sonata (in A major) has been traditionally considered as Sammartini's work; the absence of ascriptions in the edition and the fact that the later edition (RISM L519) credits all six works to Lampugnani, however, do little to support any claim to Sammartini's authorship.*

With:

**LAMPUGNANI, Giovanni Battista 1708-1788**

[Op. 1]. *Six Sonatas for two Violins with a Through Bass for the Harpsicord or Violoncello... Opera Prima*. London: I. Walsh [ca. 1748]. [Basso part only]. Folio. Disbound. 1f. (title), 8 pp. Engraved. With bass figures. Lampugnani listed as sole author. Publisher's catalogue printed to foot of title (listing titles different from those included in the publisher's catalogue described above) including Willem De Fesch's 12 sonatas for flute (1748). Soiled, especially at upper margin; minimally foxed. A later edition, probably from plates of the first. BUC p. 593. RISM L519 (3 copies only in the U.S., at the University of California, Berkeley, the University of Virginia, and the Library of Congress). WorldCat (1 copy, at the University of Western Ontario). *For doubts about Sammartini's authorship see the comment above.*

With:

**LAMPUGNANI, Giovanni Battista 1708-1788 and Giovanni Battista SAMMARTINI 1700/01-1775**

[Op. 2]. *A Second Set of Six Sonatas for two Violins with a Through Bass for the Harpsicord or Violoncello*. London: I. Walsh [ca. 1750]. [Parts]. Folio. Disbound. Violino primo: 1f. (title including "St. Martini [?Sammartini] of Milan"), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), 11, [i] (blank) pp.; Basso: 1f. (title), [i] (blank), 2-10 pp. Engraved. With bass figures. Publisher's catalogue printed to foot of title (same as above). Printed ascriptions in caption titles of Violino primo part: nos. i (B-flat major), iii (F major), and v (B-flat major) to Sammartini; nos. ii (G major), iv (C major), and vi (D major) to Lampugnani. Sammartini identified as "Sigr. Martini" (or

"Martino") in caption titles. Secondary numbering of sonatas as "87" to "92" in ink. Some soiling along spine; slightly foxed; small stains to title of Violino primo part; most leaves detached; repair to title of Violino secondo part. A later edition. BUC p. 593. RISM L524 and B ii p. 103 (dated "c.1750"; 4 copies only in the U.S., at the University of California, Berkeley, the University of Virginia, San Francisco State College, and the Library of Congress). WorldCat (copies at the University of Western Ontario and Yale). *The sonata no. 1 is most probably by Antonio Brioschi (1725-1750) (see Jenkins-Churgin, App. D 15). The other ascriptions are correct; the two remaining Sammartini sonatas are identical with his symphonies listed by Jenkins-Churgin as nos. 37 and no. 66b. The present edition dated according to Jenkins-Churgin p. 70.*

*Lampugnani, perhaps best known as an opera composer, also wrote instrumental music and was an accomplished harpsichordist and singing teacher. "He... made the acquaintance of J.C. Bach and Padre Martini; Bach mentioned him in a letter to Martini written in 1759... When Mozart was in Milan to finish his Mitridate, rè di Ponto in 1770, Lampugnani helped rehearse the singers, including the prima donna Antonia Bernasconi. During the first three performances he played second harpsichord and in subsequent performances directed the orchestra himself."* Michael F. Robinson et al in *Grove Music Online*.

*"In general [Sammartini's] chamber works are more lyrical, more ornamental and more intricate in rhythm than [his] orchestral music... The string trios for two violins and bass form the largest and most important group, and were extremely popular, as the many surviving copies indicate. The relation between the instrumental parts (especially the violins) varies considerably from the complete domination of the first violin to frequent dialogue and imitation, none of the sonatas being consistently imitative in late Baroque fashion."* Bathia Churgin in *Grove Music Online*. (25754) \$750

### **"Of Special Interest, Both in Style and Technique"**

#### **180. LOLLI, Antonio ca. 1725-1802**

[Op. 9]. *Six Sonates Pour Violons dédiés A Son Excellence Monseigneur le Comte Oginsky... Œuvre [9]... Nota de la Premier [!Premiere] et la Sixieme Sonate le premier Violon doit être Accordé Suivant l'accord qui est indiqué a la tête de ces deux Sonates. Prix 9 livres.* [Score]. Paris: Sieber [without PN], [1782-1785].

Folio. Modern red marbled boards with dark red morocco label to spine with titling gilt. 1f. (title), [1] (publisher's catalogue), 2-37, [i] (blank) pp. Engraved. Publisher's signature to lower right corner of title. Somewhat worn, browned and soiled; stains to title; final leaf stained and slightly dampstained at lower right corner; pages [1]-2 frayed at outer margin.

**First Edition.** BUC p. 627. Hirsch III, 374. RISM L2793 (3 copies only in the U.S., at the University of Michigan, San Francisco State University, and the New York Public Library). The catalogue to p. [1] is identical with Johansson facs. 111 (1782), which, according to Johansson, p. 149, was used until 1785.

*"Lolli had little if any formal training in composition... his works compare favourably with those of many other 18th-century violinist composers who, regardless of talent, were expected to provide their own repertory... The Six sonates pour violons op.9 (c1785) are*

*of special interest, both in style and in technique. Their harmonic structure and design show his growing awareness of the Classical style. One finds passages for the G string only, examples of scordatura (nos. 1 and 6), harmonics, daring leaps and changes of register and cadenza-like interpolations."* Albert Mell in *Grove Music Online*. (25756) \$750

**181. MARSCHNER, Heinrich 1795-1861**

[Op. 111]. *Grand Trio [G minor] pour Piano, Violon et Violoncelle composé et dédié à Madame Sophie Cohen née Gleisdorffer... Op. 111. Pr. 2 Thlr. 15 Ngr.* [Parts]. Leipzig: Frédéric Hofmeister [PN 2645], [?1841].

Folio. Piano part in black cloth-backed purple marbled boards with cut paper label with manuscript titling in pencil to upper, string parts laid in. Piano: [1] (title), 2-37, [i] (blank) pp.; Violino: 12 pp.; Violoncello: 12 pp. Engraved. Handstamp, "G. Schirmer, New York, 701 Broadway" to foot of title and first page of each string part; early owner's handstamp, "H. O. C. Kortheuer," across Schirmer handstamp. Cloth spine mostly lacking. Somewhat brittle and browned; impression occasionally light; Piano and Violino parts dampstained at spine.

**First Edition, probable later issue.** WorldCat (2 copies only in the U.S., at the University of California, Davis and the Newberry Library, Chicago). The first issue was published in 1841.

*"In a review of perhaps [Marschner's] best-known instrumental piece, the Trio no.2 (op.111), Schumann is guarded in his evaluation. While the total impression is favourable, he says, the deficiencies of the work emerge upon closer examination... The upper voice predominates, and there is little polyphonic interest, as if the composer could simply not break away from the more familiar environment of supporting a soloist in opera with a subordinate accompaniment... although he is universally praised for his piano parts in chamber music, a fact that has caused his piano trios (the second of which has been recorded)... to retain lasting interest among specialists."* A. Dean Palmer in *Grove Music Online*. *Hermann O. C. Kortheuer (1848-1920) was a pianist and composer, best known as a teacher. Born in Germany, he immigrated to the U.S. as a child with his parents. He studied with Liszt. After living in Brooklyn, New York, for many years, he founded and directed the "Kortheuer-Liszt Piano School" in Cleveland, Ohio. See The Musical Blue Book of America 1919-20, p. 268, and genealogical websites.* (25786) \$250

**182. MARTINN, Jacob-Joseph-Balthasar 1775-1836**

[Op. 1]. *Trois Quatuors Pour Deux Violons Alto et Basse Composé [!composés] et Dédié [!dédiés] à Frederic Naumann... Œuvre 1r. Gravés par Mme. Capelle. Prix 9 livres.* [Parts]. Paris: Pleyel [PN 364], [1803-1806].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-4, [i] (blank), 6-14, [i] (blank), 16-17, [i] (blank) pp.; Violino secondo: [1] (title), 2-4, [i] (blank), 6-13, [i] (blank) pp.; Alto viola: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-12 pp.; Basso: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-12 pp. Engraved. Publisher's handstamp (signature style) to lower right corner of title of Violino primo part. "Martin" handstamped to outer margin of Violino Primo part; "Ma" handstamped to outer margin of other parts; measure



numbers added in pencil in a modern hand throughout. Slightly browned and with other very minor defects. A very good copy overall.

An early edition, probably a reprint of the first. Fétis 6, p. 10 (publisher listed as "Pleyel"). Not in RISM. WorldCat (1 copy only with the Pleyel imprint, at the Eastman School of Music). Other copies, apparently otherwise identical, carry the imprints "l'Auteur" or "aux adresses ordinaires." It would appear that the Pleyel imprint is later. The present copy is dated according to publisher's address (see Devriès-Lesure I, p. 128); the plate number would suggest 1801, but this date most probably refers to Pleyel's first issue. *Jacob-Joseph-Balthasar Martinn (Martin), born in Antwerp, was a violinist and composer active in Paris.* (25769) \$165

**183. MAURER, Ludwig Wilhelm 1789-1878**

[Op. 61 nos. 1 and 3]. *Trois Duos concertans pour Deux Violons... Op. 61 No. [1]...[3]. Pr. 16 Gr.* [Parts]. Leipzig: Bureau de Musique de C. F. Peters... Londres: R. Cocks & Co.: [PNs 2222, 2224], [1832].

Folio. Disbound. Engraved. No. 1: Violino primo: [1] (title), 2-7, [i] (blank) pp.; Violino secondo: [i] (blank), 2-7, [i] (blank) pp. No. 3: Violino primo: [2] (title), 3-7, [i] (blank) pp.; Violino secondo: [ii] (blank), 3-7, [i] (blank) pp. Publisher's small circular handstamp to foot of both title pages. Numbers "34" and "35" in red crayon to head of first page of music of both parts of each quartet, respectively. Fingering and a few notational corrections added in pencil to Violino primo part; annotations in German (scheduling of a violin teacher) in pencil to final blank page of Violino primo part. Uniformly browned; most leaves detached; small ink stain to p. 3 of no. 3 of Violino secondo part.

**First Edition.** WorldCat (1 complete set only, at Brandeis).

*Maurer was a German violinist and composer mostly active in Russia. "[His] reputation was based on his fame as a virtuoso performing his own works. He combined technical features of the French and German violin schools... In Germany, his playing was criticized as too French,... in Paris... as too German... Maurer's music for the violin displays ambitious compositional technique... His duo op. 61, no. 1, is formally a sonata in three movements... The development section modulates from the home key of C major as far as D-flat minor and E major."* Axel Beer and Christoph Hust in *MGG2*. (25774) \$125

**184. MAYSEDER, Joseph 1789-1863**

[Op. 54]. *Premier Trio pour le Pianoforte, Violon et Violoncelle, composé et dédié à Madame Josephine noble de Schmeling née Erlach... Oeuvre 34. Prix f 3 C.M. /Reichsthaler 2.* [Parts]. Vienne: Tobie Haslinger [PN S: u: C: 3971], [1826-1842].

Folio. Unbound. Pianoforte: 1f. (title), 25, [i] (blank) pp.; Violino: [i] (blank), 2-9, [i] (blank) pp.; Violoncello: [i] (blank), 2-7, [i] (blank) pp. Engraved. Fingering in pencil to Violoncello part; measure numbers added in pencil in a modern hand throughout. Some wear and soiling, especially to edges; Pianoforte part frayed at spine, with repairs to title and final leaf and black stain to p. 6; small stains to final blank of Violino part.

**First Edition, later issue.** WorldCat (3 copies only in the U.S., at the Eastman School of Music, the University of California, Berkeley, and Duke). The first edition was published in 1823 under the imprint of S. A. Steiner (see Weinmann: Senefelder-Steiner-Haslinger 1, p. 212). Tentatively dated according to imprint; the Tobias (or "Tobie") Haslinger imprint was used from 1826 to 1842.

*"Mayseder was a highly esteemed, popular figure in the music life of Vienna... As a virtuoso violinist and violin teacher he occupied a central position... His piano trios are quite ambitious chamber music, sometimes with a virtuosic piano part in the manner of Hummel."* Ludwig Finscher in *MGG2*. (25763) \$135

**185. MAYSEDER, Joseph 1789-1863**

[Op. 62]. *Septième Quatuor pour deux Violons, Alto et Violoncelle... Oeuvre 62. Prix f 2.30. C.M.* [Parts]. Vienne: Veuve Haslinger et Fils [PN T.H. 10050], [1846].

Folio. Unbound. Violino 1mo: [1] (title), 2-15, [i] (blank) pp.; Violino 2do: 7, [i] (blank) pp.; Viola: 7, [i] (blank) pp.; Violoncello: 7, [i] (blank) pp. Engraved. Printed dedication to head of title: "A Son Altesse Monsieur le Prince Constantin Czartoryski." Printed caption titles in German to all parts: "7tes Quartett von Jos. Mayseder, Op. 62." Fingering and other performance-related annotations in pencil and red crayon to Violino 1mo. part; measure numbers added in pencil in a modern hand throughout. Slightly worn and foxed; title browned; tears to spine with tape repairs; some leaves frayed at edges.

**First Edition.** Weinmann: Senefelder-Steiner-Haslinger 3, p. 25. WorldCats (3 copies in North America, at the University of Western Ontario, Yale, and the Free Library of Philadelphia).

*"[Mayseder's] string quartets, while showing a tendency toward the [Parisian] quatuor brillant, are... ambitious and combine, often in an interesting way, French virtuosity and Viennese turns of melody... Many of his musically ambitious works date from the years after 1830."* Ludwig Finscher in *MGG2*. (25767) \$135

**186. MAZZINGHI, Joseph 1765-1844**

[Op. 14]. *Three Sonatas for the Piano Forte, with or without the Additional Keys and an Accompaniment for a Flute or Violin Composed & Humbly Dedicated to Mrs. Rigby... Op. 14. Pr. 7[s]/6.* [Parts]. London: G. Goulding [PN 114], [WM 1799].

Folio. Disbound. Keyboard: [1] (title), 2-23, [i] (blank); Flute/Violin: [1] (title), 2-10 pp. Engraved. Keyboard part worn and somewhat soiled; paper repairs to first and last leaves; closely trimmed but with no loss of music; occasional minor defects.

BUC p. 665. RISM M1627. Flute/Violin part issued by Goulding, Phipps & D'Almaine before 1805; title re-engraved.

*An English composer of Corsican origin, "Mazzinghi published a vast number of sonatas and variations for pianoforte, with optional accompaniments for violin or flute. Many of these were written for and dedicated to his numerous pupils, among whom he counted the Princess of Wales, later Queen Caroline."* Roger Fiske and Gabriella Dideriksen in *Grove Music Online*. (24123) \$100

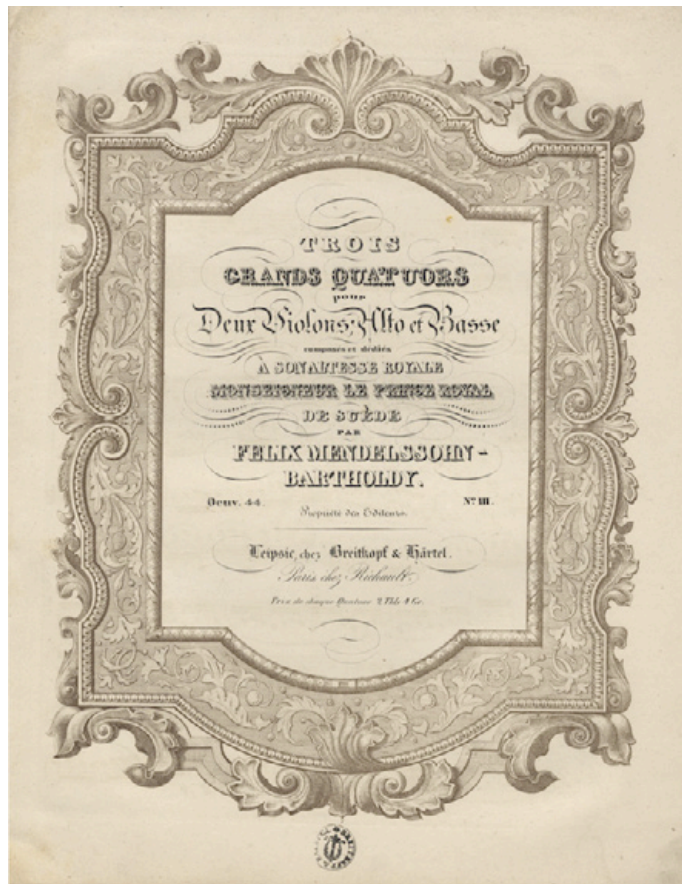
187. **MENDELSSOHN, Felix 1809-1847**

[Op. 12]. *Grand Quatuor concertant pour deux Violons, Alto et Violoncelle*. [Parts]. Leipzig, Paris: Frédéric Hofmeister, Simon Richault [PN] 1515, [1830].

Folio. Unbound, as issued. 9; 9; 9; 7 pp. Engraved. Title to viola part. Some very light wear and soiling; two small binder's holes to inner blank margins. In very good condition overall.

**First Edition.** Not in Krause. Mendelssohn Papers III, 604. Hoboken 10, 130.

*"One of the most gifted and versatile prodigies, Mendelssohn stood at the forefront of German music during the 1830s and 40s, as conductor, pianist, organist and, above all, composer. His musical style, fully developed before he was 20, drew upon a variety of influences, including the complex chromatic counterpoint of Bach, the formal clarity and gracefulness of Mozart and the dramatic power of Beethoven and Weber... Between 1827 and 1847 [he] composed six string quartets, and had begun work on a seventh at the end of his life... The first two, op. 13 in A minor (1827) and op. 12 in Eb (1829), show a rapprochement with the late quartets of Beethoven. To the Swedish musician Adolf Lindblad Mendelssohn explained his concern for the organic relationship of the various movements to the whole. In op. 12 the opening of the first movement is brought back to conclude the finale..."* R. Larry Todd in *Grove Music Online*. (18718) \$450



**Scarce First Editions of Mendelssohn's Op. 44 Quartets**

188. **MENDELSSOHN, Felix 1809-1847**

[Op. 44]. *Trois Grands Quatuors pour Deux Violons, Alto et Basse composés et dédiés À Son Altesse Royale Monseigneur Le Prince Royal De Suède... Oeuv. 44. No. 1 [II and III].* [Parts]. Leipsic: Breitkopf & Härtel [PNs 6022, 6023, 6024], [1839].

Folio. Unbound, as issued. Engraved. I: 13, 11, 11, 9 pp.; II: 13, 11, 11, 11 pp.; III: 15, 13, 13, 13 pp. With fine decorative titles printed in sepia to each quartet. Staining (mostly marginal) to first few leaves of first quartet, including title, and outer edges of third quartet, otherwise very good copies.

**First Editions.** Very scarce. Not in Krause. Müller-Reuter I, pp. 131-133. Hoboken 10: 201, 202, 203.

*"The three quartets op.44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency."* R. Larry Todd in *Grove Music Online.* (18717) \$1,200

**Mendelssohn Quartets, Most in First Edition  
Ex-Libris Otto Jahn, Noted Mozart Biographer**

189. **MENDELSSOHN, Felix 1809-1847**

[Opp. 12, 13, 44, 80, 81]. *Quartetten für 2 Violinen, Bratsche und Bass... in Partitur. No. 1 [II-VI].* [Full scores]. Leipzig: Breitkopf & Härtel [PNs 6429, 2543, 6371, 6372, 6373, 8300], [ca. 1850, 1841, 1840, 1840, 1840, 1851].

- I. [Op. 13]. 1f. (title), 47, [i] (blank) pp. **First Edition, later issue.** Bodleian Cat. III, 609. Krause 178. Wehner R22.

- II. [Op. 12]. 1f. (title), 39, [i] (blank) pp. **First Edition.** Hoboken 10, 131. Krause 176. Wehner R25.

- III. [Op. 44 no. 1]. 1f. (title), 44 pp. Not in Hoboken, Krause or Bodleian Cat. Wehner R30.

- IV. [Op. 44 no. 2]. 1f. (title), 48 pp. **First Edition.** Hoboken 16, 204. Bodleian Cat. III, 618. Wehner R26.

- V. [Op. 44 no. 3]. 1f. (title), 55, [i] (blank) pp. **First Edition.** Hoboken 16, 205. Bodleian Cat. III, 623. Wehner R28.

- VI. [Op. 80]. 1f. (title), 41, [i] (blank) pp. **First Edition.** Hoboken 16, 268. Krause 69. Bodleian Cat. III, 629. Wehner R37.

Bound with:

**MENDELSSOHN, Felix 1809-1847**

*Andante, Scherzo, Capriccio u. Fuge für 2 Violin, Bratsche u. Violoncell... Op. 81. No. 9 der nachgelassenen Werke. Partitur.* Leipzig: Breitkopf & Härtel [PN] 8304 [1851]. 1f. (title), 35, [i] (blank) pp. Engraved. **First Edition.** Hoboken 16, 270. Krause 194. Bodleian Cat. III, 295. Wehner R34.

7 volumes bound in one. Large octavo. 19th century quarter dark green leather with marbled boards. Engraved throughout. From the collection of the German music historian and Mozart biographer **Otto Jahn** (1813-1869) with his bookplate to front pastedown endpaper. Additionally with the small ownership label of "Dr. Arthur Schiff WIEN".

Binding quite worn, rubbed and bumped; tear to portion of spine. Occasional light foxing and minor defects. A very good copy overall.

*"Between 1827 and 1847 Mendelssohn composed six string quartets, and had begun work on a seventh at the end of his life (the Andante and Scherzo from op. 81 may have belonged to this final project). The first two, op. 13 in a minor (1827) and op. 12 in E (1829), show a rapprochement with the late quartets of Beethoven... In op. 13 the quintessential thematic material is drawn from the lied Frage (op. 9 no. 1), with explicit quotations from the song in the outer and more hidden references in the inner movements of the quartet. The three quartets op. 44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency. In striking contrast is the discordant last quartet, op. 80 in F minor, generally viewed as Mendelssohn's response to the death of his sister."* R. Larry Todd in *Grove Music Online*. (see notes regarding op. 12 and 44 above). (20856) \$1,200

**190. MILHAUD, Darius 1892-1974**

*Trois Caprices de Paganini traités en duos concertants pour Violon et piano*. [Parts]. Paris: Au Ménestrel... Heugel [PN E.F. 497], [1927].

Folio. Original publisher's wrappers. 1f. (title), 13; 5 pp. Lithographed. Slightly worn and foxed. (22006) \$25

**191. MOSCHELES, Ignaz 1794-1870**

[Op. 88]. *Grand Septuor pour le Pianoforte Violon, Alto, Clarinette, Cor, Violoncelle et Contrebasse (Les parties de Clarinette & Cor peuvent se remplacer par celles d'un 2d. Violon et d'un second Alto) Composé pour la Société Philharmonique de Londres... Oeuvre 88... Pr. avec Accompt. 3 Rthlr. 20 Ngr. sans Accompt. 1 Rthlr 20 Ngr. Cet Oeuvre se trouve aussi arrangé par l'auteur pour le Piano à quatre Mains*. [Parts]. Leipsic: Fr. Kistner [PN 1070-1076], [1835].

Folio. Unbound. Pianoforte: [1] (title), 2-39, [i] (blank). Violino principale: 7, [i] (blank) pp.; Violino secondo ("in vece del Clarinetto"): 6 pp.; Alto principale: 6 pp.; Alto secondo ("in vece del Corno"): 4 pp.; Clarinetto: 6 pp.; Corno: 4 pp.; Violoncello e Contrabasso (one part, two staves): 13, [i] (blank) pp. Engraved. Pianoforte part with both plate numbers 1070-1076 (printed with hyphen) and including other parts in cue size, sometimes on an extra staff, to allow for solo piano performance; other parts with plate number 1070 only. Handstamp of Augener, London, dated "24 Jan 02," to lower right corner of final blank page of part. Slightly foxed and soiled; title, first leaves, and final leaf of Pianoforte part and final pages of Violoncello e Contrabasso part dampstained and frayed at outer margin with slight loss, not affecting music; additional fraying to spine of outer bifolium, with some tears repaired.

[?]Second edition. Moscheles: Thematisches Verzeichniss p. 33. WorldCat (1 copy only in the U.S., at Yale). Dated according to IMSLP (both plate numbers of the present edition listed). The edition by Maurice Schlesinger, Paris (PN M.S. 1772) seems to be earlier (1834).

*"The majority of Moscheles's compositional output is piano music... With the development of his travelling career, he turned more to display pieces and piano*

*concertos, the latter forming the bulk of his small orchestral output... His output also includes chamber works such as... the Septet op.88, which is... in parts, texturally akin to a miniature piano concerto. In all his more serious works Moscheles was capable of skilfully wrought musical structures, in which a Classical balance of thematic ideas is tempered with an early Romantic dynamism."* Jerome Roche and Henry Roche in *Grove Music Online*. (25775) \$200

**192. MOZART, Wolfgang Amadeus 1756-1791**

[K406]. *Partitions des cinq principaux Quintetti pour deux Violons, deux Altos, et Violoncelle... No. 1*. Offenbach: Jean André [PN] 4791, [ca. 1825].

Octavo. Contemporary dark blue wrappers with printed title label to upper. 1f., pp. 3-27, [1] (blank) pp. Lithographed. Wrappers slightly worn and creased, slightly chipped at edges. (22170) \$60

**The First Edition of Mozart's Quintet K516**

**193. MOZART, Wolfgang Amadeus 1756-1791**

[K516]. *Grand Quintetto per due Violini due Viole e Violoncello... No. [2]*. [Parts]. Vienna: Artaria et Comp. [PN 315], [1799].

Folio. Disbound. [1] (title), 9; 8; 1f. (blank), 9; 1f. (blank), 7; 1f. (blank), 7 pp. Engraved. Slightly worn, soiled and foxed.

**First Edition, 5th issue.** Haberkamp Text p. 285. BUC p. 708. RISM M5990 (no copies recorded in the U.S.).

*"This is the most famous of the quintets. Its very special key, its dramatic power, its combination of tragedy and tenderness have assured it a unique place in the chamber-music repertoire. Together with the great G-minor Symphony, K. 550 (completed July 25, 1788), it constitutes the most personal music, perhaps, that Mozart ever wrote."* Zaslav & Cowdery, eds.: *The Compleat Mozart*, p. 255. (21565) \$2,200

**194. MOZART, Wolfgang Amadeus 1756-1791**

[K157 et al]. *Collection Complète des Quintetti Quatuors et Trio... 2e. Edition*. [Parts]. Paris: Ice. Pleyel & Fils aîné, [1816-1827].

5 volumes. Tall folio. 19th century marbled boards. Violin I: 2ff. (title, thematic catalogue), [1] (blank), 2-176; Violin II: 2ff. (title, index)k [1] (blank), 2-141; Viola I: 2ff. (title, index), 141; Viola II: 2ff. (title, index), [1] (blank), 2-57; Violoncello: 3ff. (title, thematic catalogue, index), 133 pp. Engraved. Contains K157, 160, 173, 428, 458, 421, 465, 387, 464, 575, 589, 590, 499, 593, 614, 406, 478, Anh. B to 478, 515, 287, Anh. B to 271h, 174, 375, Anh. B to 375, 516, 407, Anh. B to 386c, 581, Anh. B to 581, 563. Bindings worn and partially detached, spines lacking; thematic catalogue to Violoncello part partially in manuscript and partially printed, laid down. Slightly browned and soiled; some offsetting; lacking frontispiece portrait.

Scarce. OCLC (1 copy only in U.S. libraries). (22192) \$485

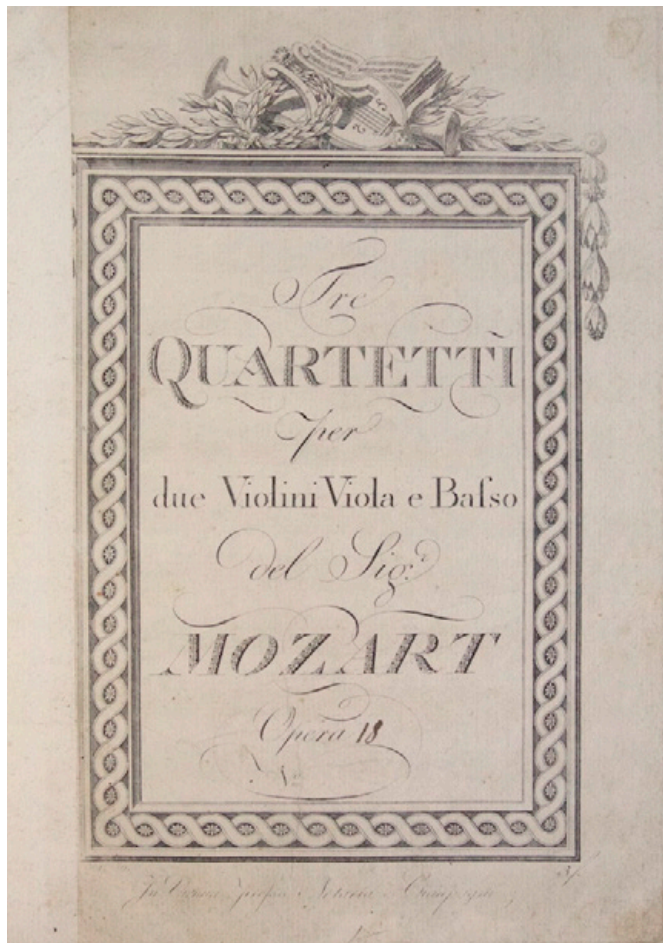
195. **MOZART, Wolfgang Amadeus 1756-1791**

[K376 (374d), 296, 377 (374e), 378 (317d), 379 (373a), 380 (374f)]. *VI Sonates pour le Pianoforte avec l'accompagnement d'un Violon. [Oeuvres Complètes, Cahier IV]. [Parts].* Leipzig: Breitkopf & Härtel [PN] IV, [1799].

Oblong folio. Original publisher's light green wrappers with titling printed within decorative border. 1f. (series title with vignette engraved by W. Böhm after Kininger), Piano: [5] (title), 6-72, 77-91, [i] (blank) pp.; Violin: 93-123, [i] (blank) pp. Typeset. Wrappers worn and defective, lower and most of spine lacking. Light to moderate browning, foxing and soiling; pp. 73-76 of piano part lacking.

Köchel 6 p. 916. Lesure p. 459. Hirsch IV, 987. RISM M7313. (24246)

\$125



**First Edition, 4th Issue of the *Prussian Quartets***

196. **MOZART, Wolfgang Amadeus 1756-1791**

[K575, 589, 590]. *Tre Quartetti per due Violini Viola e Basso... Opera [18]. [Parts].* Vienna: Artaria e Compagni [PNs 360 and 361], [ca. 1791].

4 volumes. Folio. Early marbled wrappers. Preserved in a custom-made green cloth folder with slipcase with dark red leather label gilt to spine. [1] (title within decorative

border), 2-20; [1] (blank), 2-19; [1] (blank), 2-17; [1] (blank), 2-17 pp. Engraved. Plate number "360" to pp. 4-7 of first violin part only. Slightly worn and thumbled; inner margin of title guarded just affecting edge of printed border; occasional markings in pencil and crayon.

**First Edition, 4th issue of the *Prussian Quartets*.** Haberkamp Text p. 326. BUC p. 709. RISM M6169 (not distinguishing among issues).

*"The Prussian Quartets, K. 575, 589 and 590, form a group, since they are dedicated to King Friedrich Wilhelm in Berlin, who played the violoncello - or at least they were written with an eye towards such a dedication, for the first edition bears no dedication at all. The royal virtuosity had to be taken into account, and so in almost every movement of the three works the violoncello has a predominant part, while the second violin and viola retreat into the background. The quartets are slightly concertante, and yet they are purest chamber music. Mozart sometimes completely forgets his royal patron - as for instance in the minuet of the last quartet. These are three works that originated under the most dreadful spiritual oppression, and yet they rise to heights of pure felicity."* Einstein: Mozart, p. 184. (26773) \$3,850

#### 197. NEUKOMM, Sigismund 1778-1858

[Op. 8]. *Quintetto pour Clarinette (ou Hautbois) 2 Violons, Alto et Violoncelle composé et dédié A Son Excellence Monsieur Alexandre de Narnyschkine... élève de Haydn.* [Parts]. Leipzig: A. Kühnel (Bureau de Musique) [PN 688], [1805].

Folio. Unbound. Clarinet: [1] (title), 2-7; Oboe: 6; Violin I: 6; Violin II: 5; Viola: 5; Violoncello: 5 pp. Engraved. Title to clarinet part within decorative border.

#### **Probable First Edition.**

*Neukomm's "chief importance is as a transitional figure between Classicism and Romanticism."* Rudolph Angermüller in *Grove Music Online*. A pupil of Michael Haydn, Neukomm went on to study with Joseph Haydn for seven years, beginning in 1797. (21916) \$385

#### 198. ONSLOW, George 1784-1853

[Op. 1, no. 3]. *[3]tes Quintett für zwey Violinen, zwey Violen und Violonzell [!Violoncell]... [1]tes Werk. Nro. [3.] Preis f. 2\_C.M. Das 2te Quintett ist für 2 Violinen, Viola und 2 Violonzell.* [Parts]. Wien: Tobias Haslinger [PN S: u: C: 2647], [after 1826].

Folio. Sewn. Marbled wrappers with oval paper labels with manuscript titling in German to uppers. Violino I: 1f. (title), 7, [i] (blank) pp.; Violino II: [1] (blank), 2-7, [i] (blank) pp.; Viola I: [1] (blank), 2-7, [i] (blank) pp.; Viola II: 5, [1] (blank) pp.; Violoncello: 5, [i] (blank) pp. Engraved. Signature ([?]"Joseph") to upper wrapper of all parts. Measure numbers added in pencil in a modern hand throughout. Wrappers worn. Slightly foxed. A partially uncut copy.

A later edition, later issue. Weinmann, Senefelder-Steiner-Haslinger 1, p. 149. WorldCat (3 copies, only 1 of which is in the U.S., at the Free Library of Philadelphia). The first issue of the present edition was published in 1817, with the imprint of S.A. Steiner &



Comp.; the Tobias Haslinger imprint was used from 1826. The work exists in two versions; this, the first, was first published by Pleyel in 1807. The second version, which replaces the second viola with a second violoncello, was published by Pleyel in 1830.

*A French composer of English descent, "Onslow's string quartets and quintets are the pinnacle of his output... The string quintets were composed for an interesting diversity of ensembles. Like the quartets, these quintets bear witness to the richness of Onslow's musical development, which departs from Classicism and embraces a style of composition in which a surprising anticipation of the language of Brahms is apparent. Some of these quintets must undeniably be placed among the great masterpieces of 19th-century chamber music."* Viviane Niaux in *Grove Music Online*. (25805) \$125

**199. ONSLOW, George 1784-1853**

[Op. 8, no. 3]. *[6]tes Quartett für zwey Violinen, Bratsche und Violoncelle... [8]tes Werk No. [3] Preis [blank]*. [Parts]. Wien: S. A. Steiner und Comp. [PN S. et C. 2636], [1817].

Folio. Unbound. Violino Io: [1] (title), 2-7, [i] (blank) pp.; Violino IIo: [1] (blank), 2-7, [i] (blank) pp.; Alto: [1] (blank), 2-7, [i] (blank) pp.; Basso: [1] (blank), 2-6 pp. Engraved. Measure numbers added in pencil in a modern hand throughout. Soiled at margins; stains to upper right corner; outer bifolium of Violino Io soiled and reinforced at spine with green tape; further paper repairs to title leaf. An uncut copy.

A later edition. Weinmann: Senefelder-Steiner-Haslinger 1, p. 148. WorldCat (no copies in the U.S.).

*"[Onslow's] youthful quartets (opp.4, 8, 9, and 10) are notable for great flexibility of writing, exceptional rhythmic and melodic charm, and great vitality. Onslow achieves a personal synthesis of the various styles handed down from his predecessors: the 'quatuor concertant', deriving from the French tradition of the 18th century, the 'quatuor brillant', in which the first violin is treated as a soloist, and the Viennese-style quartet, which he practised as a performer... Onslow's work was particularly successful in Germany and Austria throughout the first half of the 19th century, as the many editions of his works show."* Viviane Niaux in *Grove Music Online*. (25796) \$100

**200. ONSLOW, George 1784-1853**

[Op. 9]. *Trois Quatuors pour deux Violons, Alto & Basso Dédiés à Lord Onslow... Op. 9. 3e Liv de Quatuors Prix: 12 f. Nouvelle édition avec des changements faits par l'Auteur*. [Parts]. Paris: I. Pleyel & Fils [PN 1170], [1816].

Folio. Disbound. Violino Io: 1f. (title), [1] (blank), 2-25, [i] (blank) pp.; Violino IIo: [1] (blank), 2-19, [i] (blank) pp.; Viola: [1] (blank), 2-17, [i] (blank) pp.; Violoncello: [1] (blank), 2-19, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp to foot of title. Slightly worn and foxed.

**First Edition of the revised version.** WorldCat (3 copies in North America, at the University of British Columbia, Harvard, and the University of Michigan). (25815) \$150

201. **ONslow, George 1784-1853**

[Op. 9, no. 1]. *[7]tes Quartett für zwey Violinen, Bratsche und Violoncelle... [9]tes Werk No. [1] Preis 2\_ C.M.* [Parts]. Wien: S. A. Steiner und Comp. [PN S:u:C: 2637], [1817].

Folio. Disbound. Violino Io: [1] (title), 2-8 pp.; Violino II: [1] (blank), 2-7, [i] (blank) pp.; Viola: [1] (blank), 2-7, [i] (blank) pp.; Violoncello: [1] (blank), 2-7, [i] (blank) pp. Engraved. Signature in brown ink to lower right corner of title; note in Danish in the same hand to foot of title: "Present[?] af min Fader" ("a present from my father"). Occasional fingering in pencil; measure numbers added in pencil in a modern hand throughout. Slightly worn and soiled.

A later edition. Weinmann: Senefelder-Steiner-Haslinger 1, p. 149. WorldCat (2 copies in the U.S., at Harvard and the University of California, Berkeley). (25803) \$120

202. **ONslow, George 1784-1853**

[Op. 10, nos. 1-2]. *[10...11]tes Quartett für zwey Violinen, Bratsche und Violoncelle... [10]tes Werk No. [1...2] Preis [blank]*. [Parts]. Wien: S. A. Steiner und Comp. [PN S:u:C: 2821...2822], [1818].

Folio. Early blue marbled wrappers with oval label with manuscript titling in ink to upper. Violino primo: 1f. (title), [1] (blank), 2-7 (no. 1), [i] (blank), 1f. (title), [1] (blank), 2-9 (no. 2), [i] (blank) pp.; Violino secondo: [1] (blank), 2-7 (no. 1), [i] (blank), [1] (blank), 2-7 (no. 2), [i] (blank) pp.; Violoncello: [i] (blank), 2-7 (no. 1), [1] (blank), 2-7 (no. 2), [i] (blank) pp. Engraved. Small circular handstamp, "TS," to all upper wrappers, title of no. 1, and first blank page of other partbooks. Early owner's signature, [?]"Gronigh," to lower right corner of title of no. 1. Early notational correction in red crayon to p. 2 of Violino primo part; measure numbers in pencil in a modern hand throughout. A later edition. Weinmann: Senefelder-Steiner-Haslinger 1, p. 158. WorldCat (no complete sets in the U.S.; a copy of no. 2 only at the University of North Carolina Chapel Hill).

Bound with:

**ONslow, George 1784-1853**

[Op. 10, no. 3]. *[12]tes Quartett für zwey Violinen, Bratsche und Violoncelle... [10]tes Werk No. [3]. Preis f. 2\_ C.M./ [Reichsthaler sign] 1.8ggr.* [Parts]. Wien: Tobias Haslinger [PN S:u:C: 2823], [after 1826]. Violino Io: [1] (title), 2-9, [i] (blank) pp.; Violino Secondo: [1] (blank), 2-7, [i] (blank) pp.; Violoncello: [1] (blank), 2-7, [i] (blank) pp. Engraved. Measure numbers added in pencil in a modern hand throughout. Same edition as the above, a later issue. Weinmann: Senefelder-Steiner-Haslinger 1, p. 158. WorldCat (1 copy only, with "Tobias Haslinger" imprint, at the Badische Landesbibliothek, Karlsruhe with price in Florins only; imprint used from 1826 to 1842). Somewhat worn; slightly foxed and soiled; Viola part for each set lacking. (25799) \$100

203. **ONslow, George 1784-1853**

[Op. 21, no. 3]. *Trois Quatuors pour Deux Violons, Alto et Violoncelle composés et dédiés à Monsieur A. Ardisson... No. III. Oeuv. 21\_ 5e. Liv. des Quatuors. Pr. I Rthlr. 8 Gr.* [Parts]. Leipsic: Breitkopf & Härtel [PN 3918c], [ca. 1823].

Folio. Disbound. Violino primo: [1] (title), [i] (blank), 3-9, [i] (blank) pp.; Violino secondo: 5, [i] (blank) pp.; Viola: 5, [i] (blank) pp.; Violoncello: 4 pp. Title lithographed; music engraved. With overpaste of C.C. Lose, Copenhagen. Measure numbers added in pencil in a modern hand throughout. Violino primo part stained at inner margin and pp. 4-5; some leaves browned at upper edge.

An early edition, published within months of the first. WorldCat (3 copies only in the U.S., at Harvard the Free Library of Philadelphia, and the University of California, Berkeley). (25808) \$100

**204. ONSLOW, George 1784-1853**

[Op. 24]. *Quintetto pour Deux Violons, Alto, Violoncelle et Basse... Oeuvre 24. N.B. A défaut de Violoncelle il y a une partie d'Alto pour le remplacer. Pr. 1 Thlr. 16 gr.* [Parts]. Leipsic: Breitkopf & Härtel [PN 4076], [ca. 1824].

Violino I: [1] (title), 2-10 pp.; Violino II: 7, [i] (blank) pp.; Alto-Viola: 7, [i] (blank) pp.; Violoncello: 7, [i] (blank) pp.; Basso: 7, [i] (blank) pp.; Alto-Violoncello: 7, [i] (blank) pp. Lithographed. Small round publisher's handstamp and handstamp of Joh. Hoffmann, Prague, to foot of title. Measure numbers added in pencil in a modern hand throughout. All parts reinforced at spine. Browned and slightly soiled and foxed; occasional very minor dampstains; edges slightly frayed; title of Violino I. part detached; minor stains to final blank page of Alto-Viola part.

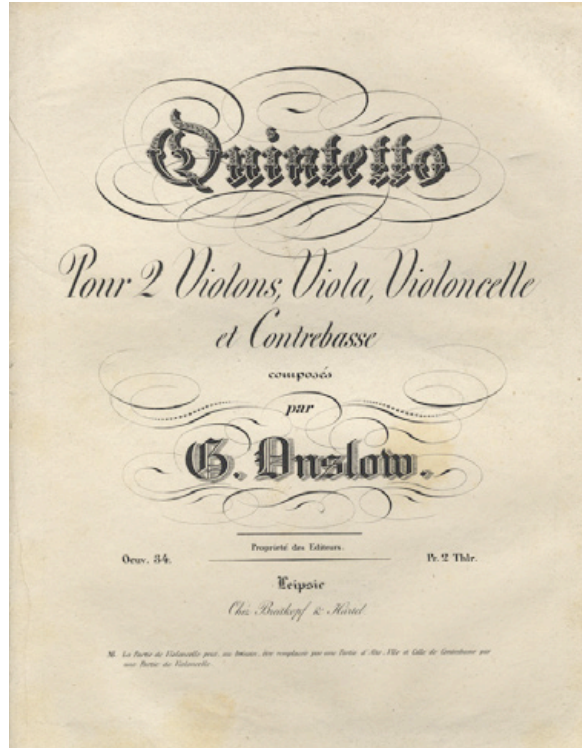
An early edition, published within months of the first. WorldCat ( no copies in North America). According to both Grove Music Online and MGG 2, the work is for two violins, viola, and two violoncellos (one of which may be replaced with another viola); both the present edition and the presumed first edition by Pleyel, Paris (PN 1631), however, include a double bass. "Alto-Violoncello" is the replacement part mentioned in the "N.B." to the title. (25806) \$135

**205. ONSLOW, George 1784-1853**

[Op. 34]. *Quintetto Pour 2 Violons, Viola, Violoncelle et Contrebasse... Oeuv. 34. Pr. 2 Thlr. NB: La Partie de Violoncelle peut, au beisoin [!besoin], être remplacée par une Partie d'Alto\_V[iolonce]lle et Celle de Contrebasse par une Partie de Violoncelle.* [Parts]. Leipsic: Breitkopf & Härtel [PN 4862], [ca. 1829].

Folio. Violino 2 sewn; other parts unbound and laid in. Violino 1: [1] (blank), 2-11, [i] (blank) pp.; Violino 2: [1] (title), [i] (blank), 3-9, [i] (blank) pp.; Viola: 8 pp.; Violoncello: 8 pp.; Contrabasso: 7, [i] (blank) pp.; Alto=Violoncello: 8 pp.; Violoncello=Basso: 6 pp. Title lithographed; music engraved. Manuscript titling in German in a 20th-century hand in ink to blank first page of Violino 1 part; "Op. 34" in the same hand in ink to caption titles of all other parts. Occasional fingering in pencil to Violoncello. Some minor foxing and soiling; central bifolium of Violino 2. reinforced at spine. A very good, uncut copy printed on good quality paper.

An early edition, published within just months of the first. WorldCat (no copies in the U.S.). "Alto=Violoncello" and "Violoncello=Basso" are the replacement parts mentioned in the "NB" to the title.



"After hearing the double-bass player Dragonetti in London, Onslow replaced the second cello with a double bass (opp.32 to 35). With op.37 and its successors he favoured two cellos again, but all the quintets were published with two extra parts, allowing them to be played in any of these combinations." Viviane Niaux in *Grove Music Online*. (25822) \$225

206. **ONSLOW, George 1784-1853**

[Op. 38]. *Quinzième Quintetto pour deux Violons, Alto et deux Violoncelles (ou deux Altos et un Violoncelle.) Dédié à Monsieue Norblin... Op. 38. Pr. 3 1/3 Rthlr. [Parts].* Leipzig: H. A. Probst [PN 895], [1830].

Folio. Sewn in plain blue/gray wrappers with oval label and manuscript titling in German to each upper. Violino Io: [1] (title), [i] (blank), 3-13, [i] (blank) pp.; Violino IIo: 9 [i] (blank) pp.; Alto Viola: [1] (blank), 2-9, [i] (blank) pp.; Violoncello 1o/Alto Violoncello: [1] (blank), 2-8 (Violoncello), [i] (blank), 2-8 (Alto Violoncello) pp.; Violoncello 2o: [i] (blank), 2-8 pp. Title lithographed; music engraved. In early folder with manuscript label in German. Early owner's signature to title. Occasional notational corrections in ink, pencil, and red crayon; measure numbers added in pencil in a modern hand throughout. Light to moderate foxing.

An early edition, published almost simultaneously with the first (by Pleyel, Paris). Dated according to IMSLP (plate number of the present edition listed). WorldCat (no copies in the U.S.). The "Alto Violoncello" part is a viola part intended to replace the Violoncello 1mo part if necessary.

"During the summer of 1829 [Onslow] had a near-fatal accident when out shooting. While convalescing, he composed the last three movements of a quintet he had begun

before the accident. This quintet, op.38, known as 'De la balle' or 'The bullet', was to become the composer's iconic work." Viviane Niaux in *Grove Music Online*. (25798) \$185

**207. ONSLOW, George 1784-1853**

[Op. 46, no. 1]. *Trois Quatuors pour deux Violons, Alto & Basse composés et dédiés à Monsieur Habeneck aîné... 7me Liv. de Quatuors. Oeuvre 46. No. [I]. Pr. 1 Rthlr. 12 Gr. [Parts]*. Leipzig: Fr. Kistner [PN 1023], [ca. 1840].

Folio. Unbound. Violino 1o: [1] (title), 2-11, [i] (blank) pp.; Violino 2o: [i] (blank), 2-9, [i] (blank) pp.; Alto: 8 pp.; Violoncello: 8 pp. Title lithographed; music engraved. Full score and piano duet version advertised to foot of title with prices in pre-1842 currency. Earlier owner's partial signature [?]"Ch" to lower right corner of title. Measure numbers added in pencil in a modern hand throughout. Slightly foxed and soiled; frayed at edges; title and final blank page of Violino 1o part browned; Alto part dampstained to upper inner corner throughout. A partially uncut copy.

An early edition, published within months of the first; early issue but not the first, which was published ca. 1834. WorldCat (6 copies in the U.S.). First issue lacks advertisement of full score and piano duet version.

*"In 1832 [Onslow] returned to the [quartet] form with new and sudden vigour probably as a result of his discovery of Beethoven's late quartets. Both shocked and fascinated by these, he composed the 12 most important of all his quartets (opp.46 to 56) over a period of two years. Of greater density, and with even greater interplay between the voices, these works show great emotional intensity, opening up the way to new harmonic and rhythmic daring, and contain movements of striking beauty."* Viviane Niaux in *Grove Music Online*. (25811) \$100

**208. ONSLOW, George 1784-1853.**

[Op. 46, nos. 2 and 3]. *Trois Quatuors pour deux Violons, Alto & Basse composés et dédiés à Monsieur Habeneck aîné... 7me Liv. de Quatuors. Oeuvre 46. No. [2...III]. Pr. 1 1/2 Rthlr.* [Parts]. Leipzig: Fr. Kistner [PN 1024...1025], [after 1841].

Folio. Violino 1o of both quartets disbound; all other parts sewn. No. 2: Violino 1o: [1] (title), 2-11, [i] (blank) pp.; Violino 2o: 7, [i] (blank) pp.; Alto: 7, [i] (blank) pp.; Violoncello: 7, [i] (blank) pp. Title lithographed; music engraved. Full score and piano duet version advertised to foot of title with prices in Neugroschen currency. No. 3: Violino 1o: [1] (title), 2-11, [i] (blank) pp.; Violino 2o: 7, [i] (blank) pp.; Alto: 7, [i] (blank) pp.; Violoncello: 7, [i] (blank) pp. Title lithographed; music engraved. Full score and piano duet version advertised to foot of title with prices in Neugroschen currency. Annotations in pencil to first page of all parts of no. 2 except Violino 1o, in ink to first page of all parts of no. 3. Spines reinforced. Slightly foxed; all parts of no. 2 browned and brittle; leaves of Violino 1o mostly detached; Violin part of no. 3 frayed and chipped at inner margin and edges.

An early edition, later issue, first published within months of the first. The paper and printing quality suggests that the issue of no. 2 is significantly later than that of no. 3. WorldCat (5 copies in the U.S., at the New York Public Library, the Free Library of

Philadelphia, the University of Arizona, Indiana University, and the University of North Texas). The University of North Carolina, Greensboro (1 copy of no. 2 only).  
(25813) \$60

**209. ONSLOW, George 1784-1853**

[Op. 47]. *Quatuor pour deux Violons, Alto & Basse composé et dédié à Monsieur Maximilien d'Autrive... Oeuvre 47. Pr. 1 Rthlr. 12 gr.* [Parts]. Leipzig: Fr. Kistner [PN 1026], [ca. 1833].

Folio. Violino 1o sewn; other parts unbound. Violino 1o: [1] (title), [i] (blank), 3-11, [i] (blank) pp.; Violino 2o: [1] (blank), 2-8 pp.; Viola: [1] (blank), 2-8 pp.; Violoncello: 7, [i] (blank) pp. Title lithographed; music engraved. Manuscript titling in blue pencil to initial blank pages of Violino 2o and Alto parts. Measure numbers added in pencil in a modern hand throughout; Violoncello part with passages in violin clef pasted over and rewritten in tenor clef. Uniformly browned and slightly to moderately foxed; some overpastes partially detached; outer bifolium of Violino 1o part frayed at spine.

An early edition, published shortly after the first. WorldCat (3 copies only in the U.S., at the Free Library of Philadelphia, the University of California, Berkeley and the University of North Texas). (25810) \$100

**210. ONSLOW, George 1784-1853**

[Op. 58]. *Vingt-troisième Quintetto pour deux Violons, Alto & deux Violoncelles ou pour deux Violons, Alto, Violoncelle & Contre-Basse composé et dédié À Mr. A de Barrau... Oeuv. 58. Pr. 2 Thlr. 8 Gr.* [Parts]. Leipsic: Fr. Kistner [PN] 1167, [1837].

Folio. Violino 1o sewn, other parts unbound. Violino 1o: [1] (decorative title by Krätzschmer), [i] (blank), 3-12 pp.; Violino 2o: 9, [i] (blank) pp.; Alto: 8 pp.; Violoncello 1o: 10 pp.; Violoncello 2o: 8 pp.; Basso: 7, [i] (blank) pp. Title lithographed; music engraved. Fingering in pencil to Violoncello parts. Slightly worn.

An early edition, published within months of the first. Hoffmeister Monatsbericht September/October 1837, p. 115. WorldCat (3 copies in the U.S., at the Eastman School of Music, Indiana University, and the University of Pennsylvania). (25823) \$125

**211. ONSLOW, George 1784-1853**

[Op. 58]. *Vingt-troisième Quintetto pour deux Violons, Alto & deux Violoncelles ou pour deux Violons, Alto, Violoncelle & Contre-Basse composé et dédié À Mr. A de Barrau... Oeuv. 58. Pr. 2 Thlr. 10 Ngr./Mk. 7.—.* [Parts]. Leipsic: Fr. Kistner [PN] 1167, [1896].

Folio. Original printed wrappers. Violino 1o sewn, other parts unbound. Violino 1o: [1] (decorative title by Krätzschmer), [i] (blank), 3-12 pp.; Violino 2o: 9, [i] (blank) pp.; Alto: 8 pp.; Violoncello 1o: 10 pp.; Violoncello 2o: 8 pp.; Basso: 7, [i] (blank) pp. Title lithographed; music engraved. Wrappers detached and torn at margins. Minimally foxed; title detached and with tears to inner margin.

WorldCat (3 copies in the U.S., at the Eastman School of Music, Indiana University, and the University of Pennsylvania). (25825) \$40

212. **ONSLOW, George 1784-1853**

[Op. 69]. *36me. Quatuor pour deux Violons Alto et Violoncelle dédié à Mons. Hubert Léonard... Oeuv. 69. Pr. 1 Thlr. 25 Ngr.* [Parts]. Leipsic: Fr. Kistner [PN 1459], [1846].

Folio. Light green wrappers with manuscript titling in German in ink to upper. Violino primo: [1] (title within decorative border by Krätzschmer), 2-13, [i] (blank) pp.; Violino secondo: 9, [i] (blank) pp.; Alto: 11, [i] (blank) pp.; Violoncello: 8 pp. Title lithographed; music engraved. Oval handstamp of Ludwig Doblinger (Bernhard Herzmannsky), Vienna, to foot of all upper wrappers, with early owner's signature, "Josef [?]Freitner," in ink to upper right corners; wrappers of Violino primo part frayed at head of spine. Slightly foxed; occasional fingering and other performance-related annotations in pencil; mathematical scribbles in pencil to p. 2 of Violino primo part.

An early edition, published within months of the first. WorldCat (2 copies in the U.S., at the Eastman School of Music and Queens College). (25817) \$150

213. **ONSLOW, George 1784-1853**

[Le Colporteur, arr.]. *Dramatic Overture to Le Colporteur, Adapted for Two Violins, Flute, Tenor [i.e., Viola], Violoncello, Contra Basso, & Piano Forte by H. P. Hill. Price 7/-.* [Parts]. London: H. Hill, [ca. 1830].

Folio. Disbound. Violino primo: 1f. (title), 4, [ii] (blank) pp.; Violino secondo: [1] (title), 2-4 pp.; Flauto: [1] (title), 2-4 pp.; Viola: 3, [i] (blank) pp.; Violoncello e Basso (2 copies): 7, [i] (blank) pp. Engraved. The Violoncello e Basso part has separate staves for the two instruments. Edges frayed and dusty; outer margin dampstained; some leaves detached; Pianoforte part lacking (supplied in photocopy).

**First Edition.** WorldCat (1 copy only, with the imprint of R. Cocks & Co., London, but otherwise apparently identical, at the New England Conservatory of Music).

*The business of H[enry] Hill, formerly partner in the better-known business of Monzani & Hill, operated at the address of the present edition from 1829 to 1844. Onslow's opera Le colporteur had its première at the Opéra-Comique in Paris on November 22, 1827; the present arrangement most probably dates from the time of its only production in London, in 1830. "Although [Onslow's] three operatic works L'alcade de la vega, Le colporteur, and Guise were given as comic operas at the time, it is clear that they approached the grand opera genre, which explains the notably cool reception they received from the critics, who thought it inappropriate to stage such dramatic works at the Opéra-Comique."* Viviane Niaux in *Grove Music Online*. (25828) \$85

214. **PICHL, Václav 1741-1805]**

[Op. 7]. *Six Trios Concertans A Violon, Viola & Violoncelle... Oeuvre VII. Prix f. 3. 10.* [Parts]. Berlin: J.J. Hummel [PN 553], [1783].

Folio. Unbound, as issued. Violino: [1] (decorative title), 2-15, [i] (blank) pp.; Viola: [1] (decorative title), [ii] (blank), 4-15, [i] (blank) pp.; Violoncello: [1] (decorative title), [ii] (blank), 4-15, [i] (blank) pp. Engraved. Some minor soiling; Viola and Violoncello parts slightly worn and frayed at upper margin.



**First Edition.** BUC p. 784. RISM P2266 (1 copy in the U.S. only, at University of Pennsylvania).

"[A] Czech composer, violinist, music director and writer... Pichl's music stands between the early and high Classical styles. A detailed list of works that he prepared for Dlabáč's *Künstler-Lexikon* shows about 900 pieces, the greater number of which are extant... His use of sonata form in both orchestral and chamber works shows a marked contrast between the energetic primary and melodious secondary themes, and some have elaborate development sections. His chromaticism and expressive harmony bear Mozartian traits." Milan Poštolka in *Grove Music Online*. (25834) \$600

**215. PIERNÉ, Gabriel 1863-1937**

[Op. 41]. *Quintette en Trois Parties pour Piano, 2 Violons, Alto et Violoncelle Op: 41 Prix net 18f.* [Parts]. Paris: J. Hamelle [PN J. 6963 H.], [ca. 1919].

Folio. Plain green wrappers. Piano: 1f. (title), 93; Violin I: 21; Violin II: 23; Viola: 23; Violoncello: 22 pp. Slightly worn and creased; occasional marginal repairs; loss of portion of one measure to last page of piano part; inner margin of title reinforced.



"At the threshold of the 20th century [Pierné] embarked on the ten years of vocal-orchestral frescos, [and] the triptych of oratorios (*La croisade des enfants*, *Les enfants à Bethléem*, *Saint François d'Assise*) which were followed by the Piano Quintet, a work typical of the manner of the second period, on the one hand, and on the other some solid concertante works and other orchestral pieces." Georges Masson in *Grove Music Online*. (24116) \$65

**216. PLEYEL, Camille 1788-1855**

[Op. 1, ?no. 1]. *Trois Trios Pour Piano-Forte, Violon et Basse, Dédiés à sa Mère... Opera 1 Prix 7f. 50c. Livraison [blank]*. [Parts and pianoforte short score]. Paris: Jce. Pleyel et Fils aîné [PN 1188], [1816].

Folio. Unbound. Pianoforte short score: 1f. (title), 21, [i] (blank) pp.; Violino: [i] (blank), 2-7, [i] (blank) pp.; Violoncello: 5, [i] (blank) pp. Engraved. Facsimile signature handstamp, "Emile Pfeiffer," to lower right corner of title. Short score serving as piano part includes the Violino part on a third staff but lacks the violoncello part. One of the three trios only, in G minor. Moderately foxed. First bifolium of pianoforte score (title leaf and pp. 1-2) detached; lower edge soiled. An uncut copy.

Rare. WorldCat (3 copies only, at the Bibliothèque nationale, Paris; the Royal Danish Library, Copenhagen [Pianoforte short score of the G minor trio only]; and the British Library ["one trio only, wanting the bass"—the same trio as in the present copy]). Dated based on plate number and imprint (see Devriès-Lesure I, pp. 128-29). Emile Pfeiffer was one of the successors to Pleyel when he dissolved his business in 1834. Copies held in London and Copenhagen are also limited to the G-minor trio.

"[Camille Pleyel was a] composer, pianist and business associate of his father Ignace Pleyel [1757-1831]... On 1 January 1815 he became a legal partner of the firm, after which it used the trade name 'Ignace Pleyel et fils aîné'... Pleyel was a close friend of Chopin, who made his Paris début on 26 February 1832 (and gave his final Paris concert on 16 February 1848) in the Salle Pleyel, opened by the firm in 1830... According to Legouvé... Chopin was often heard to say, 'There is only one man left today who knows how to play Mozart; it is Pleyel, and when he is willing to play a four-hand sonata with me, I take a lesson'. Before devoting himself entirely to commercial activities, Pleyel wrote a number of compositions for the piano (the last being op.51). They were issued by the Pleyel firm and in London; apart from a few sonatas and trios they are chiefly fantasias, potpourris of opera airs, rondos, nocturnes, airs, caprices and mélanges." Rita Benton in *Grove Music Online*. (25887) \$75

**217. PLEYEL, Ignace 1757-1831**

[Benton 111/i, 215/i, 201/i]. *Trois Quintetti Concertants Pour Deux Violons Deux Alto et Basse... 4m Livre Prix [9]*. [Parts]. Papis [!Paris]: Sieber [PN 1026], [?1793].

Folio. Disbound. Violino primo: 1f. (title), [i] (blank), 2-12, [i] (blank), 14-15, [i] (blank) pp.; Violino secondo: [1] (blank), 2-15, [i] (blank) pp.; Viola prima: [1] (blank), 2-13, [i] (blank) pp.; Viola seconda: [1] (blank), 2-12 pp.; Violoncello: [i] (blank), 2-13, [i] (blank) pp. Engraved. " Publisher's signature to lower right corner: "Sieber pere & fils." Each quintet engraved in a different hand. Part names of no. 3 different: "Violono o Flauto," "Violino," Viola," "Basse" (notated in bass clef), and "Violoncello;" with no. 3

using a double bass instead of a second viola. With two overpastes covering original imprint ("Chez le Sr. Sieber Musicien rue St-honoré, entre celles des Vieilles-Etuves et celle D'orleans, chez l'Apothécaire No. 85) and each other. Lower overpaste: "Chez Sieber (Gendre de Leduc) du Magasin de Musique, et d'Instruments Rue de la Loi ci-devant Richelieu, vis-à-vis la Fontaine Traversière No. 1245 A la Flûte Enchantée;" upper overpaste: "Chez le Duc, au Magasin de Musique et d'Instruments à Paris Rue neive des petits Champs No. 1286, vis à-vis la Trésorerie Et Rue du Roulle[!] à la Croix d'Or No. 290..." Measure numbers added in pencil in a modern hand throughout. Final blank page of Violino primo part stained; Violino primo and Violoncello parts browned, soiled, and slightly foxed; final leaf of Violoncello part torn; lower outer corner of Viola seconda part dampstained.

**First Edition of this arrangement, a later issue.** Benton 2628 (dated "1791-1803"). RISM P3093 ([Benton 2627 and 2628], 1 complete copy in the U.S. only, at the Library of Congress; copy lacking title at Stanford). Bibliothèque nationale. Sieber first published this edition in 1789, but the address in the original imprint of the present copy suggests a date after 1793 (the earlier street number was 92). "Sieber père et fils" was the company's name from 1795 (Hopkinson p. 112) or 1797 (Devriès-Lesure I, pp. 145-46). All three quintets are arranged from works for other forces. The first quintet is originally a "Symphonie Concertante"; the second and third were first published as "Notturnos" or "Serenatas" for mixed ensembles of strings and winds. It is not known whether any of these arrangements are by Pleyel himself.

*"The enormous popularity of Pleyel's music during his lifetime is reflected in the testimony of contemporary journals and of early writers like Gerber and Fétis. The small town of Nantucket, Massachusetts, then still a whaling port, formed a Pleyel Society in 1822 'to chasten the taste of auditors', according to a newspaper announcement. The most telling evidence of the appeal of his music lies in the thousands of manuscript copies that filled the shelves of archives, libraries, churches, castles and private homes and in the thousands of editions produced in Europe and North America. In quality the works vary greatly, although most show considerable facility and a thorough technical grounding. The earlier works in particular display thematic originality and ingenious developments that make them fresh and attractive. After about 1792 his talent seems to have diminished; his inventiveness waned and he occasionally succumbed to routine procedures."* Rita Benton in *Grove Music Online*. (25870) \$135

#### 218. PLEYEL, Ignace 1757-1831

[Benton 261]. *Sestetto Concertants A Deux Violons Deux Alto Violoncelle et Basse... OEuvre [37] Prix [6 livres]*. [Parts]. Paris: Sieber [PN 1189], [ca. 1795].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-5, [i] (blank) pp.; Violino secondo: [1] (blank), 2-5, [i] (blank) pp.; Viola prima: 3, [i] (blank) pp.; Viola seconda: 3, [i] (blank) pp.; Violoncello: 3, [i] (blank) pp.; Basso: 3, [i] (blank) pp. Engraved. Original imprint: "Chez le Sr. Sieber Musicien rue St-honoré, entre celles des Vieilles-Etuves et celle D'orleans, chez l'Apothécaire No. 85." With overpaste of "Sieber editeur et md. de Musique et d'Instruments Rue des filles St thomas No. 21 entre la rue de Richelieu et celle Vivienne à la flûte enchantée à Paris (Cidevant Rue de Richelieu)" over remnants of an earlier one ("vis à vis la [Fontaine traversière A la Flute] enchantée"). Publisher's signature to lower right corner: "Sieber pere & fils." Header "36" in ink to all pages. Occasional fingering and other annotations in pencil. Some soiling. Violino primo part

worn at outer edge; smudges to final blank page; small stain to outer edge of Violoncello part; Violino secondo and Basso parts partially detached with minor loss to spines.

An early edition, later issue, published in the same year as the first. Benton 2207. RISM P3023 (2 copies in the U.S., at Harvard and the University of Michigan. WorldCat (1 incomplete copy, lacking Basso part, at the Bibliothèque nationale, Paris). The address of the original imprint suggests a date after 1793 (the earlier address was number 92). "Sieber père et fils" was the company's name from 1795 (Hopkinson p. 112) or 1797 (Devriès-Lesure I, pp. 145-46). (25847) \$250

**219. PLEYEL, Ignace 1757-1831**

[Benton 301-306]. *Six Quatuors Concertants Pour Deux Violons Alto et Basse...Œuvre Ir Prix 9 livres... A[vec] P[rivilège] D[u] R[oi]*. [Parts]. Paris: Sieber [no plate number], [January 1788].

Folio. Disbound. Violino primo: 1f. (title), [i] (blank), 2-25, [i] (blank) pp.; Violino secondo: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-25, [i] (blank) pp.; Viola: [i] (title), 2-10, [i] (blank), 12-19, [i] (blank) pp.; Basso: [i] (title), 2-12, [i] (blank), 14-16 pp. Engraved. Quartets numbered "I. Quartetto" through "VI. Quartetto" in caption titles. Publisher's signature to lower right corner of title of Violino primo part. Early owner's signature, "Tilliard Viry," to lower left corner of all title pages. Part names in ink (with "Alto" for the viola) added to all title pages. Secondary numbering in ink: "No. 7" through "No. 12." Measure numbers added in pencil in a modern hand throughout. Margins somewhat foxed; some leaves frayed at edges.

A later edition. Benton 3027. RISM P3127 (combines two issues, the second being Benton 3028; 3 copies in the U.S.. at the Newberry Library, the University of Iowa, and the Library of Congress). Tilliard Viry is listed as "anc[ien] juge au tribunal de commerce" and Chevalier de la Legion d'Honneur in Almanach des 25000 Adresses des principaux habitans de Paris pour l'année 1835, p. 551. (25880) \$350

**A Fine Collection of Pleyel's Quartets**

**220. PLEYEL, Ignace 1757-1831**

[Benton 301-306]. *Six Quartetts for two Violins, a Tenor [i.e., viola] and Violoncello Opera I Prince 10s. 6d.* [Parts]. London: Longman and Broderip, [1786].

Violino primo: 1f. (title), [1] (publisher's catalogue), 2-19, [i] (blank) pp.; Violino secondo: [1] (title), 16 pp.; Viola: [1] (title), 2-14 pp.; Violoncello: 1f. (title), [1] (blank), 2-13, [i] (blank) pp. Engraved. "J. Ames" in pencil to upper right corner of title of Violino secondo and Viola parts. Address, "Dogflud, Farnham, Surrey," and image of a dog embossed to upper right corner of title and front endpaper of Violino primo and Violoncello parts. An early edition, published in the same year as the first. Benton 3018. BUC p. 794. RISM P3120 (also includes later issue [Benton 3019]; 1 complete copy only in the U.S., at the University of Iowa).

With:

**PLEYEL, Ignace 1757-1831**

[Benton 313-318]. *Six Quartetts for two Violins, a Tenor [i.e., viola] and Violoncello Opera II[I]. Prince 10s. 6d.* [Parts]. London: Longman and Broderip, [1786]. Violino primo: [1] (title), 2-31, [i] ([publisher's catalogue) pp.; Violino secondo: [1] (title), 2-5, [i] (blank), 7-26 pp.; Viola: 1f. (title), 19, [i] (blank) pp.; Violoncello: 1f. (title), [1] (blank), 2-20 pp. Engraved. Crease to first leaf of Violino primo part. An early edition, published in the same year as the first. Benton 3126. BUC p. 795. RISM P3160 (4 copies in North America).

With:

**PLEYEL, Ignace 1757-1831**

[Benton 319-324]. *Six Quartetts for two Violins, a Tenor [i.e., viola] and Violoncello Opera VI. Prince 10s. 6d.* [Parts]. London: Longman and Broderip, [1786]. Violino primo: 1f. (title), [i] (blank), 2-21, [i] (blank) pp.; Violino secondo: [1] (title), 2-18 pp.; Viola: 1f. (title), [1] (blank), 2-18 pp.; Violoncello: [1] (title), 2-16 pp. Engraved. Early owner's signature, "J. Ames," in ink to upper right corner of title of all parts. An early edition, published in the same year as the first. Benton 3153. BUC p. 795. RISM P3175 (1 complete copy only in the U.S., at UCLA).

With:

**PLEYEL, Ignace 1757-1831**

[Benton 346-351]. *A Seventh Set of Six Quartetts for Two Violins Tenor [i.e., viola] & Violoncello Dedicated to His Royal Highness the Prince of Wales... Price 10s 6d.* [Parts]. London: Longman and Broderip, [1789]. Violino primo: 1f. (title), [i] (blank), 2-4, [i] (blank), 6-24 pp.; Violino secondo: [1] (title), 2-4, [i] (blank), 6-20, [i] (blank), 22-24 pp.; Viola: [1] (title), 2-9, [i] (blank), 11-16, [i] (blank), 18-20, [i] (blank), 22-24 pp.; Basso: [1] (title), 2-16, [i] (blank), 18-19, [i] (blank) pp. Engraved. An early edition, published one year after the first. Benton 3410. BUC p. 796. RISM P3302 (2 complete copies in the U.S., at Columbia University and the Eastman School of Music).

With:

**PLEYEL, Ignace 1757-1831**

[Benton 353-355]. *Three Quartetts, for Two Violins, Tenor [i.e., viola] & Violoncello Composed & Dedicated to His Majesty the King of Naples... Being the 8th Sett of Quartetts. Book I. Price 7s. 6.* [Parts]. London: Longman and Broderip [PN 235], [1791]. Violino primo: 1f. (title), [i] (blank), 2-13, [i] (blank) pp.; Violino secondo: [1] (title), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-12 pp.; Violoncello: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-12 pp. Engraved. Title of Basso part torn at upper edge. An early edition, published in the same year as the first. Benton 3531 ("paging, order of works and PN match Imbault liv. 8/1 [Benton 3517]"). BUC p. 796. RISM P3338 (also includes earlier [?] issue with PN 129 [Benton 3529]; 5 copies with PN 235, only 1 of which in the U.S., at the University of North Carolina at Chapel Hill).

With:

**PLEYEL, Ignace 1757-1831**

[Benton 356-358]. *Three Quartetts, for Two Violins, Tenor [i.e., viola] & Violoncello Composed & Dedicated to His Majesty the King of Naples... Being the 8th Sett of Quartetts. Book I[I]. Price 7s. 6.* [Parts]. London: Longman and Broderip [PN 244], [1791]. Violino primo: 1f. (title), [i] (blank), 2-4 pp., [5] (blank), 6-12 pp; Violino

secondo: [1] (title), 2-12 pp.; Viola: [1] (title), 2-4, [i] (blank), 6-12 pp.; Basso: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-12 pp. Engraved. An early edition, published in the same year as the first. Benton 3532 ("paging, order of works and PN match Imbault liv. 8/2 [Benton 3518]"). BUC p. 796. RISM P3356 (also includes earlier [?]issue with PN 129 [Benton 3530]; 6 copies with PN 244, only 1 of which is in the U.S., at the University of North Carolina at Chapel Hill).

Folio. Disbound. All quartets continuously numbered 1-30 in manuscript (headers to all pages). Occasional notational corrections. Slightly foxed and soiled. (25881) \$1,350

**221. PLEYEL, Ignace 1757-1831**

[Benton 307-312 (Op. 2)]. *Six Quartetts for two Violins, a Tenor [i.e., viola] and Violoncello Opera II Prince 10s. 6d.* [Parts]. London: Longman and Broderip, [1787].

Folio. Modern wrappers with typed titling. Violino primo: [1] (title), 2-27, [i] (publisher's catalogue) pp.; Violino secondo: [1] (title), 2-7, [i] (blank), 9-23, [i] (blank) pp.; Viola: [1] (title), 2-23, [i] (blank) pp.; Violoncello: 1f. (title), [1] (blank), 2-21, [i] (blank) pp. Engraved. Note "Pleyels Opera 2" printed to foot of final page of music of each part. Header "(2)" in ink to all pages. Occasional notational corrections in ink. Outer bifolium of all parts and second bifolium of Violoncello part reinforced at spine; tear to upper wrapper of Violino 2. part; crease to final two leaves of Violoncello part.

An early edition, published in the same year as the first. Benton 3094. BUC p. 794. RISM P3142 (1 copy only in the U.S., at the Library of Congress). An additional copy at the University of Iowa. (25865) \$350

**222. PLEYEL, Ignace 1757-1831**

[Benton 319-324]. *Sei Quartetti per Due Violini, Viola, e Violoncello... [Opera VI...prezzo f.4].* [Parts]. [Vienna]: [Artaria Compagni] [PN 78], [April 1786].

Folio. Violino I and Violino secondo sewn; Viola and Violoncello disbound. Violino I: [1] (blank, with upper half of otherwise lacking title leaf mounted), 2-21, [i] (blank) pp.; Violino secondo: [i] (blank), 2-18 pp.; Viola: 1f. (blank), 17, [i] (blank) pp.; Violoncello: [i] (blank), 2-16, [ii] (blank) pp. Engraved. Measure numbers added in pencil in a modern hand throughout. Some leaves detached; occasional paper repairs, stains, and dampstains; final leaf of Violino I part tipped-in to penultimate leaf; some loss to corners of Violino secondo part affecting music on p. 2; Viola and Violoncello parts slightly wormed at spine.

An early edition, published in the same year as first. Benton 3144. Weinmann: Artaria, p. 17. Matthäus: Andre, p. 148. RISM P3167 (1 copy only in the U.S., at the Library of Congress). (25879) \$100

**223. PLEYEL, Ignace 1757-1831**

[Benton 319-324]. *Six Quartetts for two Violins, a Tenor [i.e., viola] and Violoncello Opera [6]. Prince 10s. 6d.* [Parts]. [London]: Longman and Broderip, [?1786].

Folio. Disbound. Violino primo: 1f. (title), [i] (publisher's catalogue), 2-21, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-18 pp.; Viola: 1f. (title), [1] (blank), 2-18 pp.; Violoncello: [1] (title), 2-16 pp. Engraved. Watermark: "RG." Opus number "1" printed to title, corrected in manuscript to "6." "No. 24" in manuscript to head of all titles; notational correction (clef) in ink to p. 9 of Violoncello part. Slightly dusty; some show-through; occasional stains; erasure to upper left corner of title of Violino secondo part; manuscript numbering to Violino secondo part corrected.

A later edition. Benton 3154. BUC p. 795. RISM P3176 (2 copies in the U.S., at the New York Public Library and the University of Iowa). BUC assigns a date of "around 1790" (i.e., later than Benton 3153/RISM P3175, which is printed from the same plates and usually dated 1786). The title of the present edition, from the publisher's edition of the quartets Benton 301-306 ("Opera 1"; 1786), suggests that the present edition actually predates Benton 3153/RISM P3175, which carries a title with the printed opus number VI. The publisher's catalogue is the same as in Longman & Broderip's edition of the quartets Benton 331-333 (Benton 3272; RISM P3206), commonly dated 1787. (26986) \$275

**224. PLEYEL, Ignace 1757-1831**

[Benton 331-333]. *No. [blank] of Three Quartetts dedicated To His Majesty The King of Prussia.... Price 7s/6d NB. It is the intention of the Author to continue this work till there are Twelve Quartetts compleated.* [Parts]. [London]: Longman & Broderip, [April 1787].

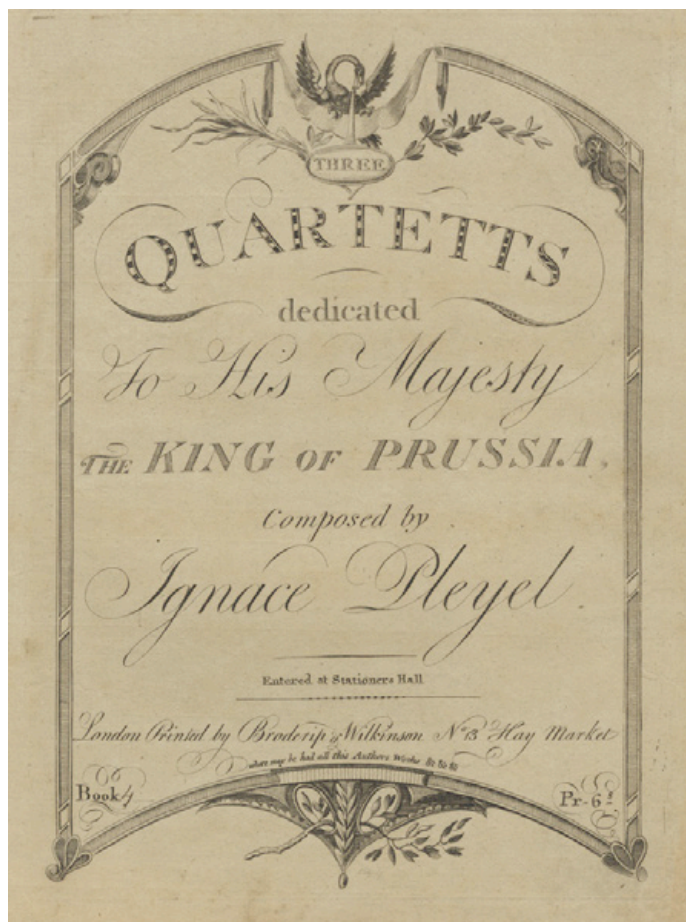
Folio. Disbound. Violino primo: 1f. (title), [1] (publisher's catalogue), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), 11, [i] (blank) pp.; Alto: 1f. (title), 11, [i] (blank) pp.; Basso: 1f. (title), 11, [i] (blank) pp. Engraved. Watermark to outer margin. The quartets are in B-flat major, G major, and D minor respectively. With "1" in manuscript following printed "No." to Violino secondo part only; "25" (referring not to the edition but to the collection from which this item comes) added later in a different hand, "1" crossed out. Slightly browned; first three leaves of Violino secondo part with marginal repairs; penultimate leaf of Basso part with minor tears repaired; watermark cropped.

An early edition, published just months after the first. Benton 3272. BUC p. 795. RISM P3206 (no copies in the U.S.). WorldCat (1 copy only, at UCLA). (26977) \$200

**225. PLEYEL, Ignace 1757-1831**

[Benton 340-342]. *Three Quartetts dedicated To His Majesty the King of Prussia... Book [4] Pr. 6s.* [Parts]. London: Broderip & Wilkinson, [ca. 1805].

Folio. Disbound. Violino primo: 1f. (title), [i] (blank), 38-49, [i] (blank) pp.; Violino secondo: 1f. (title), [i] (blank), 36-47, [i] (blank) pp.; Viola: 1f. (title), [i] (blank), 34-45, [i] (blank) pp.; Basso: 1f. (title), [i] (blank), 32-40 pp. Engraved. Watermark "1805" to all parts. All titles within decorative borders engraved by King. The caption titles number the quartets "Quartetto X" to "Quartetto XII," continuing that of the three earlier "books" of the series, each containing three quartets; the same applies to the pagination. Measure numbers added in pencil in a modern hand throughout. Some browning, foxing and offsetting; closely trimmed at outer margin.



**An unrecorded edition. Rare.** As Broderip & Wilkinson was the successor to Longman & Broderip (from 1798; see Humphries and Smith, p. 86), the present edition is derived from theirs (Benton 3277/RISM P3283; ca. 1790). (25874) \$150

**226. PLEYEL, Ignace 1757-1831**

[Benton 346-351]. *Six Quatuors Concertans pour deux Violons Alto et Basse dédiés à S.A.R. Monseigneur Le Prince de Galles... 7e Liv. de Quatuors. Prix 9 livres.* [Parts]. Paris: Imbault [PN 137], [June 1788].

Folio. Disbound. Violino primo: [i] (title), [i] (publisher's note), [1] (publisher's catalogue), 2-4, [i] (blank), 6-24, [ii] (blank) pp. Violino secondo: [i] (title), 2-24, [ii] (blank) pp.; Viola: [1] (title), 2-9, [i] (blank), 11-16, [i] (blank), 18-20, [i] (blank), 22-24, [ii] (blank) pp.; Basso: [1] (title), 2-12, [i] (blank), 14-16, [i] (blank), 18-19, [i] (blank) pp. Engraved. Publisher's signature to lower right corner of title. Publisher's note ("Avis de 'Editeur'") to verso of title: "L'on a repandu dans le public des Editions de trois des Quatuors qui forment ce Ouvrage. l'Auteur les desavoue, les voicu tels que je le ai reçu de lui et qu'il desire les publier." Overpaste of Longman & Broderip, London, to title of Violino primo part; measure numbers added in pencil in a modern hand throughout. Browned, soiled, and slightly (some pages moderately) foxed; closely trimmed at upper edge, with slight loss to header of Violino primo part; all parts except Violino secondo dampstained at lower outer corner, Viola part also to spine; paper imperfection to final leaf of Basso part.

**An early edition (the first authorized).** Benton 3405. BUC p. 796. RISM P3298 (1 copy one in the U.S., at the Library of Congress). There is another issue by Imbault from the same plates but with plate number 96, believed to be later (Benton 3406; RISM P3299). According to Benton, "some" copies of both issues include the "Avis de l'Editeur." The publisher's catalogue is identical with that in Johanssons's facsimile 37 (1787). (25876) \$325

**227. PLEYEL, Ignace 1757-1831**

[Benton 353-358]. *An Eighth Sett of Six Quartettos, for Two Violins, Tenor [i.e., viola] & Violoncello, Compos'd & Dedicated to the King of Naples... Op. 23. Price 10 S 6 D.* [Parts]. London: W. Forster [PN 129], [1813].

Folio. Disbound. Violino primo: [1] (title within decorative oval border), 2-25, [i] (blank) pp.; Violino secondo: [1] (title), 2-25, [i] (blank) pp.; Viola: [1] (title), 2-19, [i] (blank) pp.; Basso: [1] (title), 2-19, [i] (blank) pp. Engraved. Watermark "1813" to all parts. Earlier owner's signature, "HEW Richardson," to head of all title pages; "No. 4" in same hand in ink to upper right corner. Measure numbers added in pencil in a modern hand throughout. Some soiling; outer bifolium of Violino Primo part reinforced at spine with paper repairs and tear to title leaf; outer bifolium of Violino secondo and Viola part completely, and of Violoncello part partially detached.

A later edition. Benton 3509. BUC p. 796. RISM P3325 (7 copies in North America). WorldCat (1 copy at the University of Hartford). (25868) \$150

**228. PLEYEL, Ignace 1757-1831**

[Benton 359-364]. *Six Quatuors Concertants Pour deux Violons Alto et Basse... 8me Livre de Quatuors. Prix 9 livres.* [Parts]. Paris: M. Bailleux, [1792-1793].

Folio. Disbound. Violino primo: [i] (illustrated title signed "P.N.B."), [ii] (publisher's catalogue), 2-17, [i] (blank) pp.; Violino secondo: [1] (decorative title), 2-17, [i] (blank) pp.; Alto: [1] (decorative title), 2-14 pp.; Basso: [1] (decorative title), 2-14 pp. Engraved. Bailleux is identified on the title as "Md. de Musique Ordinaire du Roi", with the address "Rue St. Honoré à la Règle d'Or." Round handstamp of "Pension Delafosse-Suresnes" to all title pages. Slightly browned, soiled, and foxed, especially title pages; stain to publisher's catalogue of Violino primo part. A very good copy overall.

An early edition, published in the same year as first. Benton 3589. RISM P3359 (3 copies, 2 of which are in the U.S., at the University of California, Berkeley, and the University of Iowa). Benton dates the composition of the six quartets to 1792 and tentatively dates the present edition to 1792-1805. Bailleux, however, dropped the "A la Règle d'Or" and the reference to the king from his imprint after 1793, and "rue St-Honoré" was renamed (see Devriès-Lesure I, p. 19). The publisher's catalogue is almost identical with that in the Johansson facsimile 11 (?1786), with some later additions under "Simphonies" and "Quatuors" only; it is thus the latest Bailleux catalogue known to date.

With:

**PLEYEL, Ignace 1757-1831**

[Benton 307-312]. *Six Quatuors Concertans pour deux Violons, Alto, et Basse. Composés Par Ignace Pleyel Éleve de I: Haydn. Œuvre 2e. Prix [blank].* [Parts]. Paris: Boyer,



[1793-1796]. Violino primo: 1f. (illustrated title), [1] (blank), 2-9, [i] (blank), 11-27, [i] (blank) pp.; Violino secondo: [1] (title), 2-23, [i] (blank) pp.; Viola: [1] (blank), 2-21, [i] (blank) pp.; Violoncello: [1] (blank), 2-21, [i] (blank) pp. Slightly browned, soiled, and foxed, especially to title pages and margins; final leaf of Violino secondo part creased; final two leaves of Viola part torn at outer edge, with slight loss; holes to final two leaves of Violoncello part. A later edition. Benton 3086. RISM P3135 (1 complete copy only in the U.S., at the Library of Congress). Benton tentatively dates the present edition to 1792-96. Boyer, however, did not use the present street address in the imprint before 1793 (see Devriès-Lesure I, p. 42). The illustrated title depicts a naval scene in the background with a royal crest with the initials "PNB" and musical instruments and ship's goods in the foreground. (25851) \$600

**229. PLEYEL, Ignace 1757-1831**

[Benton 401-403, Op. 11)]. *Three Trios Concertante, for Violin, Tenor [i.e., Viola] and Violoncello... Op. 11. Pr. 6/\_. [Parts]*. London: Clementi & Co., [Watermark 1827].

Folio. Disbound. Violino: [1] (title), 2-10, [ii] (blank) pp.; Viola: [1] (title), 2-10 pp.; Violoncello: [1] (title), 2-7, [i] (blank) pp. Engraved. Publisher's catalogue to foot of title lists Pleyel's op. 41 (Benton 4090; RISM P3549), among works by Beethoven, Mozart, etc. (apparently all published before 1800). Handstamp, "Tuthill," to head of all three title pages. Secondary pagination in ink; some fingerings, notational corrections, and other annotations in pencil. Browned and fragile; most leaves detached and frayed at edges and spine, with loss to blank areas.

**An unrecorded edition.** Neither Benton nor RISM list editions with the titling "Three Trios Concertante" or billing the viola as "tenor." The edition by Longman, Clementi & Co. (Benton 4020; RISM P3510) has a different title. Dated according to Humphries-Smith p. 107. The three works were first published in 1787. G. A. Tuthill was listed as a violist at the 7th Regiment Glee Club in 1886. It is not known whether he was related to William Burnet Tuthill (1855-1929), the architect of Carnegie Hall. (25844) \$50

**230. PLEYEL, Ignace 1757-1831**

[Benton 443-445]. *Three Grand Sonatas, for the Piano-Forte or Harpsichord. In which are introduced for the Subjects of The Adagios & Last movements, select Scottish[!] Airs, With Accompanymnts[!] for a Violin and Violoncello... Price 8 Sh... [First-Second] Set.* [Parts]. London: Preston & Son, [1793].

Folio. Disbound. Keyboard: 38, 1f. (title to second set), 71, [i] (blank); Violin: 22 (in photocopy); Violoncello: 1f. (title), [1] (blank) 2-13, [i] (blank), [1] (title), 14-22 pp. Occasional early manuscript annotations including to one title. **With an additional title page signed by the Scottish publisher and folksong collector George Thomson (1757-1851)** at foot. Some wear, soiling and browning; outer bifolium of keyboard part taped with very slight loss to clefs at inner margin of recto and some loss to notation at inner margin of verso supplied in penciled manuscript; outer bifolium of cello part taped with no loss; occasional small stains; several small paper repairs with very minor loss; lacking title to keyboard part, first set.

Benton 4558 (443-45) and 4560 (446-48). RISM P3723, 3738 (another issue). (24244)

\$250

231. [PLEYEL] Betti, Adolfo 1875-1950

[Benton 529, arr.]. *Duo for Violin and Violoncello. Musical manuscript in the hand of the Italian violinist Adolfo Betti with printed interpolations.* [Parts]. [after ca. 1901].

1 bifolium. Based on a copy of Pleyel's op. 30, *3 Duette arrangiert für Violine und Violoncello* (Heilbronn a/N, C. F. Schmidt [PN C.F.S. 2676/7], [ca. 1901]. Transfer. Notated in black ink on 16-stave music manuscript paper by Alberto de Santis, Rome. Violine: 2-5 (printed, with deletions and one manuscript overpaste), [i] (manuscript), [i] (blank) pp., trimmed to smaller format (310 x 220 mm) and leaves cut up. Violoncello: Folio (350 x 265 mm.). [i] (title: "J. Pleyel Duo for Violino and Violincello [!Violoncello] op. 30"), [i] (manuscript music), 1-4 (printed, with deletions and blank overpastes), [i] (manuscript), [i] (blank) pp. With two leaves of 14-stave music paper "GSNY No. 3 Made in Germany," one with amn unidentified musical sketch in pencil, unrelated to Pleyel's duo: 7 measures in two-stave score (most probably for violin and violoncello); no key or time signatures, but 3/8 meter and tonality of G major implied; second leaf blank. Both parts with markup in regular, blue, and red pencil; printed leaves browned and brittle.

Benton 5287.

*Adolfo Betti (1875-1950), an Italian violinist, was first violinist of the Flonzaley Quartet for the duration of its existence, from 1909-1929. (25884) \$75*



232. PUGNANI, Gaetano 1731-1798

[Op. 5]. *Six Sonates A Violon et Basse. Dediées a Monsieur Jean Stelling, a St. Petersbourg... Oeuvre Cinquieme Prix f 4.-.* [Score]. Amsterdam: J.J. Hummel [PN 74], [?1768].

Folio. Disbound. [i] (title within a fine decorative engraved border signed with initials "ACN"), 4-10, [i] (blank), 10-20, [i] (blank), 22-30, [i] (blank), 32-33, [i] (blank) pp. Engraved. Systems with two staves: violin in G clef, bass in F clef; bass with extensively figured fingering. Edges browned and slightly soiled; discolouration to lower right corner.

Zschinsky-Troxler 106-111. Not in BUC. RISM P5614 (no copies in North America). WorldCat (2 copies, at the British Library dated 1775, and the Royal Library, The Hague dated 1768). Also published under the opus numbers 6 (Paris editions by Huberty and Frey) and 7 (London edition by Welcker).

*Pugnani, an Italian violinist and composer, "was a vital link in the uninterrupted tradition from Corelli to Viotti... His playing was known for its power, eloquence and rich cantilena; his 'arco magno' (grand bowing) became proverbial. He probably played an important part in the development of the modern bow... As a composer Pugnani reached far beyond the violin into the field of opera, symphony and chamber music, and must be considered an important representative of mid-century Italian Classicism... His chamber music stands midway between that of Sammartini and Boccherini..." Boris Schwarz and Marita P. McClymonds in Grove Music Online. (25837) \$400*

### 233. PUGNANI, Gaetano 1731-1798

[Op. 7a]. *Sei Sonate a violino e basso Dedicate a. s. Eccellenza Il Sig.re Duca di Marlborough Marchese di Blandford &c... Opera 7a.* [Score]. London: Welcker, [ca. 1775].

Folio. Disbound. 1f. (title), 1f. (dedication in Italian), [1] (blank), 2-35, [i] (blank) pp. Engraved. Violin part with basso continuo accompaniment. Slightly browned; margins with occasional soiling and staining, heavier to title.

**First Edition. Scarce.** BUC p. 854 (3 copies). RISM P & PP 5613 (1 incomplete copy in the U.S. only, at the Library of Congress). Worldcat (copies at the Colonial Williamsburg Foundation Research Library and Harvard). (26968) \$325

*To be continued...*

