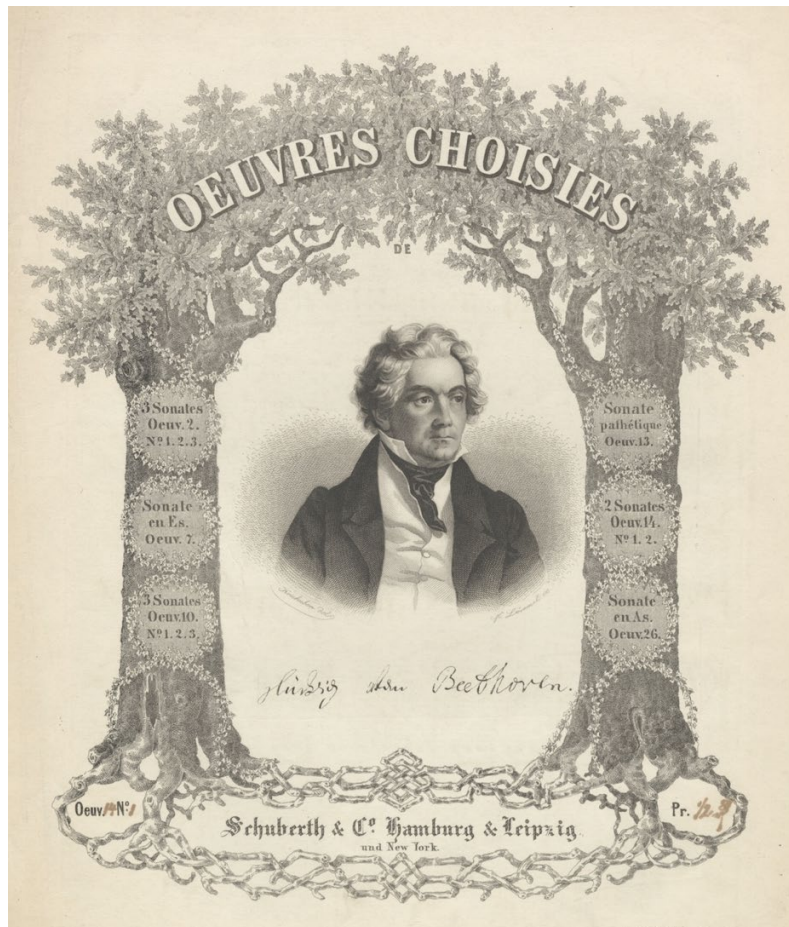


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item 10

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I
FIRST & EARLY EDITIONS
Items 1 - 96

II
ICONOGRAPHY
Items 97 - 102

III
EPHEMERA & LITERATURE
Items 103 - 113



Original Biedermeier drawing, ?Berlin, ca. 1825. From a private collection.

I
FIRST & EARLY EDITIONS



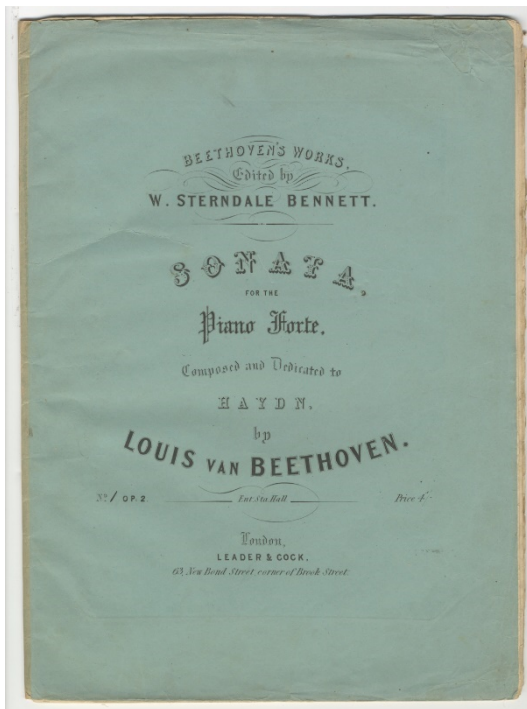
1. [Op. 1]. *Trois Trios pour Le Piano-Forté Violon et Violoncelle Composé & Dediés A Son Altesse Monseigneur le Prince Charles Lichnowsky ... Oeuvre 1me. No. 37. Pr: Fl. 4. 30. Xr.* [Piano part only]. Bonn: N. Simrock [PN 37], [after 1797].

Oblong folio. Disbound. [1] (title within decorative oval border), 2-51, [i] (blank) pp. Engraved. Watermark "Kiener Frères" and "Super Real." With "Amsterdam: Conrad Raldenecker" overpaste to title covering Simrock imprint. Extensive fingering and occasional corrections in pencil to first

trio (pp. 2-17). Very slightly worn and soiled; title leaf creased and slightly browned; small binder's hole to upper corners.

Early edition, first issue. LvBWV v. 1, p. 7. (22914)

\$400



2. [Op. 2, no. 1]. Bennett, William Sterndale 1816-1875, ed. *Sonata for the Piano Forte Composed and Dedicated to Haydn ... No. [1] OP: 2. - Ent. Sta. Hall - Price 4s/.* [Piano solo]. London: Leader & Cock [PN L&C 1048], [ca. 1850].

Folio. Original publisher's blue printed wrappers with titling to upper; publisher's advertisement to recto of lower. 1f. (title), 19, [1] pp. Engraved. With series title "Beethoven's Works, Edited by W. Sterndale Bennett" to head of title. Slightly faded, creased, and thumbbed; spine and some edges reinforced with paper tape. Slightly browned.

Later edition.

Beethoven's first published piano sonatas were dedicated to Haydn, his first teacher in Vienna, and issued in March 1796 by Artaria. Sir William Sterndale Bennett was one of the foremost English composers in the 19th century. As a prominent pianist and teacher, he made many editions of Beethoven's piano works.

(32282)

\$50

3. [Op. 2, et al]. *Sonaten für Pianoforte allein ... Billigste und correcte Ausgabe mit gestochenen Noten. 1r. Band. Op. 2. 1.2.3. Op. 7. Op. 10. 1.2.3. Op. 13. Op. 14. 1.2. Op. 22.* [Piano solo]. Offenbach: Joh. André, [ca. 1840].

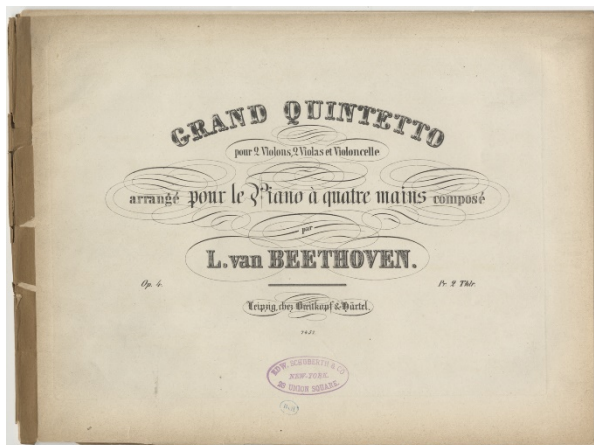
Folio. Half dark brown leather with marbled boards, cut paper label to upper. 1f. (recto collective title printed in blue, gold, and red, verso blank), 1f. (recto volume title, verso blank) followed by individual pieces, each with separate pagination and plate number. Lithographed. Binding somewhat worn, rubbed, and bumped; front free endpaper lacking. Moderate offsetting throughout.

Op. 2, nos. 1-3: 15; 17; 23 pp. PN 1932
 Op. 7: 21 pp. PN 2044
 Op. 10, nos. 1-3: 13; 13; 19 pp. PN 3058 I-III
 Op. 13: 19 pp. PN 2045
 Op. 14, nos. 1-2: 11; 13 pp. PN 3059 I-II
 Op. 22: 23 pp. PN 5326



Re-issue of early editions.
 (32285)

\$100



4. [Op. 4; arr.]. *Grand Quintetto ... arrangé pour le Piano à quatre mains ... Op. 4. Pr. 2 Thlr.* [Piano 4-hands]. Leipzig: Breitkopf & Härtel [PN 7457], [ca. 1865].

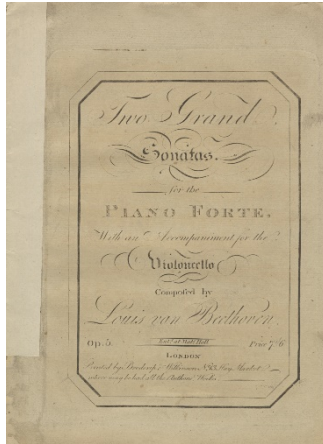
Oblong folio. [1] (title), 2-43, [1] (publisher's catalog) pp. Engraved. Handstamps of publisher ("B&H") and music seller ("Edw. Schuberth & Co") to foot of title. Spine frayed reinforced with brown paper tape. Lower margin of outer leaves slightly frayed; light browning to margins; occasional offsetting.

Later edition, later issue.

Beethoven's String Quintet, Op. 4, was first published in 1796 by Artaria in Vienna. Breitkopf published a 4-hand piano arrangement by J. P. Schmidt in 1827 (PN 4256). The present edition was first published in 1846, arranger unknown.

(33109)

\$50



5. [Op. 5]. *Two Grand Sonatas for the Piano Forte, With an Accompaniment for the Violoncello ... Op. 5. Price 7s./6. [Piano part only]. London: Broderip & Wilkinson, [1806].*

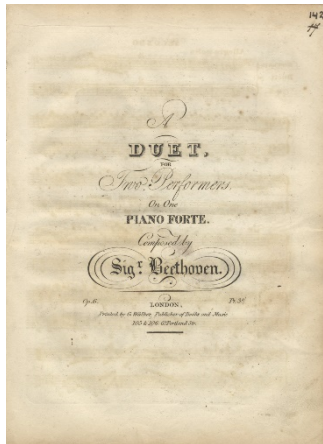
Folio. 1f. (title), 42 pp. Engraved. Watermark 1805. Spine reinforced with ivory paper tape. Minor wear to corners and edges; offsetting throughout; occasional light soiling. Lacking pp. 21-22.

An early edition. LvBWV v. 1, p. 31 (2 copies located).

The two cello sonatas, Op. 5, were first published by Artaria in 1797. The first English edition was by W. Forster (PN 188, ca. 1800).

(33100)

\$125



6. [Op. 6]. *A Duet, for Two Performers, On One Piano Forte. Composed by Sigr. Beethoven. Op. 6 Pr. 3s. [Piano 4-hands]. London: G. Walker, [ca. 1819].*

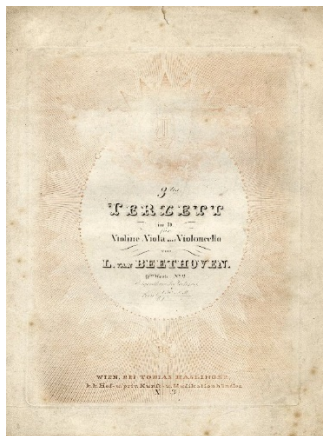
Folio. Sewn. [1] (title), 2-19, [1] (blank) pp. Engraved. Watermark 1819. Disbound, with remnants of former binding to spine. Double pagination in ink to upper right corners throughout; scattered light foxing; moderate offsetting.

LvBWV v. 1, p. 34 (two copies located).

Composed in 1797 and first published in that same year by Artaria.

(33110)

\$100



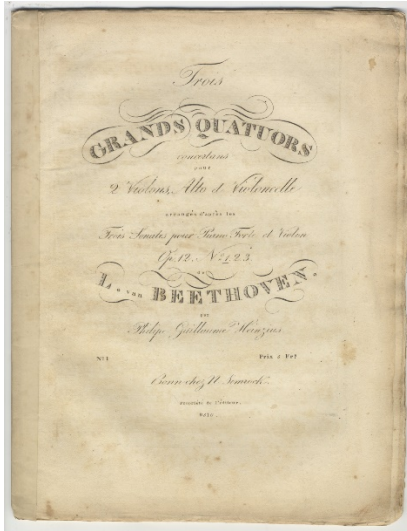
7. [Op. 9, no. 2]. *3tes Terzett in D für Violine, Viola und Violoncello. [Parts]. Wien: Tobias Haslinger, [ca. 1840].*

Folio. Unbound. 1f. (title), 9; 8; 8 pp. Engraved. Worn and soiled; title separated at spine; edges frayed.

Series X No. 3 (?second issue) in the series of Beethoven's works issued by Haslinger.

(21493)

\$50



8. [Op. 12, arr.]. Heinzius, Philipp Wilhelm (arr.). *Trois Grands Quatuors concertans pour 2 Violons, Alto et Violoncelle arrangés après les Trois Sonates pour Piano Forte et Violon Op. 12. No. 1 [2, 3] ... par Philippe Guillaume Heinzius No. 1 [II, III] Prix 5 Frs. [Parts].* Bonn: N. Simrock [PNs 2516, 2522, 2528], [1827].

3 volumes. Folio. Engraved. Slightly worn, thumbled, and soiled; spines reinforced with paper tape. Minor showthrough to titles; occasional light foxing and offsetting.

Each volume in 4 parts:

Violin I: [1] (title), 2-7, [1] (blank) pp.

Violin II: [1] (blank), 2-7, [1] (blank) pp.

Viola: [1] (blank), 2-7, [1] (blank) pp.

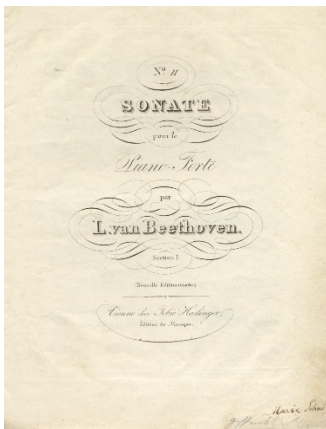
Violoncello: [1] (blank), 2-7, [1] (blank) pp.

First Edition of this arrangement. LvBWV v. 1, p. 66. (2 complete copies only located).

Beethoven's Violin Sonatas, Op. 12, were premiered in 1798 and published shortly thereafter by Artaria. The present arrangement for string quartet was made by Philipp Wilhelm Heinzius, who made several other arrangements of Beethoven's works.

(32294)

\$750



9. [Op. 13]. *Sonate pour le Piano-Forte ... Section I. (Nouvelle Édition exacte.) ... No. [11].* [Piano solo]. Vienne: Tobie Haslinger, [ca. 1829].

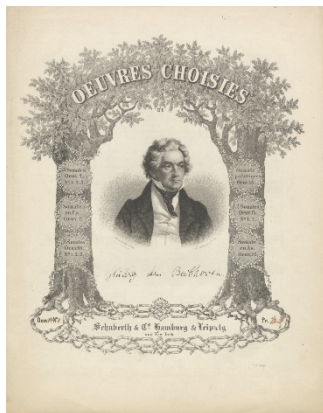
Folio. Plain blue contemporary wrappers sewn with red silk thread. 1f. (title), 17, [1] (blank) pp. Engraved. Wrappers slightly worn and faded; thread worn and partially lacking. Names in autograph to lower right corner of title: "Marie Schne[...], "[?]Gotfried Lilly";s lightly soiled; minor tears to edges; blank lower outer corners of pp. 7-8, 13-14 lacking. A fine impression on laid paper.

Revised edition, first issue (No. 11 vs. 7 in later issues). LvBWV v. 2, pp. 712-713. Dorf Müller, pp. 273-74. Hirsch IV, 943.

The *Grande Sonate pathétique* was first published by Hoffmeister in 1799. The present issue by Haslinger was part of a posthumous series of Beethoven's works begun in 1828 based on that of J. Berman, which was itself a reissue of the first edition.

(32269)

\$125



10. [Op. 14, no. 1]. 2 Sonates ... Oeuv. [14] No. [1]. Pr. [1/2 rthl.]. [Piano solo]. Hamburg & Leipzig: Schuberth & Co. [PN 1355], [ca. 1849].

Folio. Original printed wrappers with series title "Oeuvres Choiesies" within engraved highly decorative arboreal border to upper; opus number and price in contemporary manuscript to lower corners. [1] (title), 2-13, [1] (blank) pp. With bust-length engraved portrait of the composer by Moritz Lämmel after the drawing by Joseph Kreihuber to upper. Partially disbound. Lightly thumbed.

The Op. 14 piano sonatas were first published by T. Mollo in 1799. (32279)

\$90

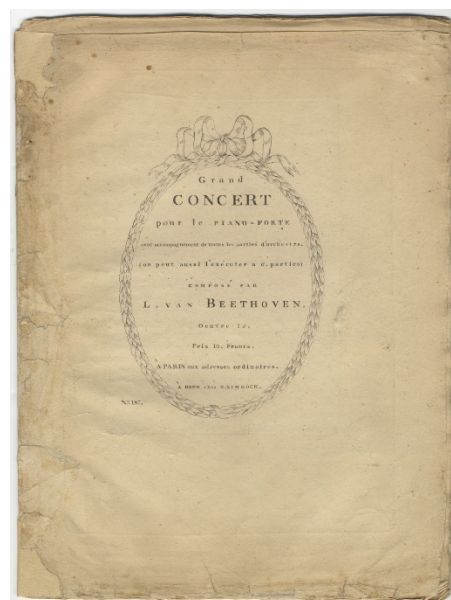
11. [Op. 15]. *Grand Concert pour le Piano-Forte avec accompagnement de toutes les parties d'orchestre. (on peut aussi l'executer a 6. parties) ... Oeuvre 15. Prix 10. Francs ... No. 187.* [Piano part only]. Paris: aux adresses ordinaires ... Bonn: Simrock [PN 187], [1802].

Folio. Unbound. [1] (title within decorative oval border), [2] ("Avertissement"), 3-27, [i] (blank) pp. Untrimmed. Engraved. The *Avertissement* describes three different manners in which the concerto can be played. Slightly worn and browned; occasional foxing; some margins slightly frayed; outer leaves torn and frayed at inner margin, repaired with tape.

Second edition. LvBWV v. 1, p. 81. Hoboken 2, 74.

Beethoven's second piano concerto was the first to be published, in Vienna in 1801. (33459)

\$800

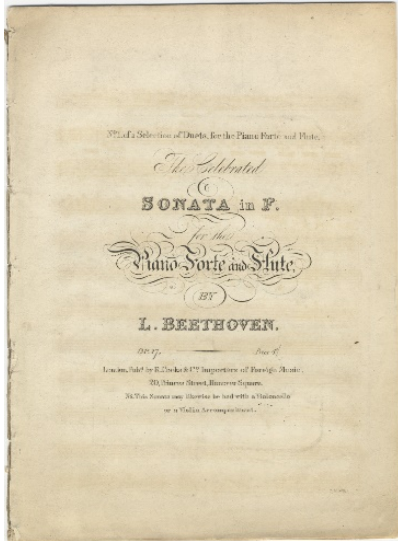


12. [Op. 16; arr.]. *Quintett für Pianoforte mit Blaseinstrumenten, Es dur, Op. 16. 1, 10.* [Piano 4-hands]. Berlin: Carl Paez [PN 1695], [ca. 1842].

Oblong folio. [1] (collective title page), 2-37, [1] (blank) pp. Engraved. Inscribed "Mr. Alfred Cohn from his friend Felix Lessing" and signed "F. Lessing" at foot of title [possibly the German immigrant Felix Lessing (1836-1917), piano teacher in Georgia; see Habersham diary]. Outer leaves worn and soiled; minor wear; scattered foxing; blank upper right corner of title lacking.

The *Quintet for Piano and Winds*, Op. 16, was premiered in 1797 but not published until 1801 by T. Mollo. (33104)

\$50



13. [Op. 17]. *The Celebrated Sonata in F for the Piano Forte and Flute ... Op. 17 Price 4s.* [Piano part only]. London: R. Cocks & Co. [PN 142], [ca. 1827].

Folio. 1f. (title), 13, [1] (blank) pp. Engraved. Watermark 1827. Series statement to head of title: "No. 1, of a Selection of Duets, for the Piano Forte and Flute," and with "N.B. This Sonata may likewise be had with a Violoncello or a Violin Accompaniment" to foot. Disbound; trimmed and frayed at spine. Outer leaves somewhat soiled; light offsetting throughout.

LvBWV v. 1, p. 94 (one copy located).

Beethoven's Horn Sonata, Op. 17, was premiered in 1800 and published the next year by T. Mollo. Many editions were published with the solo transcribed for flute, violin, clarinet, or cello. (33106) \$75

14. [Op. 18, No. 5]. *Partitions des 6 premiers Quatuor (Oeuvre 18.) pour deux Violons, Alto et Violoncelle ... No. 5. Prix f.1.* [Score]. Offenbach s/M: J. André [PN 5266], [1829].

[1] (title), 2-27, [1] (blank) pp. Lithographed.

First Edition. LvBWV v. 1, p. 107. Hoboken 2, 110. Hirsch III, 94.

Bound with:

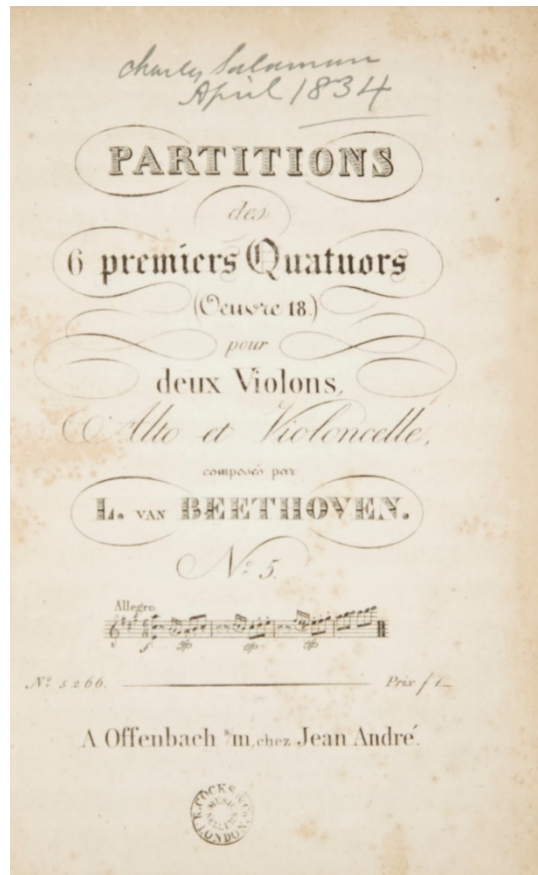
[Op. 59, No. 2]. Beethoven. *Partitions des trois grands Quatuors.* [Score]. Offenbach s/M: J. André [PN 5299], [1830]. [1] (title), 2-31 pp. Lithographed.

Octavo. Full brown cloth, titling gilt to spine. Bookplate of Charles Kensington Salaman to front endpaper, his signature and date April 1834 to head of title. Binding slightly scuffed and rubbed. Lightly browned throughout.

First Edition. LvBWV v. 1, p. 331. Hirsch III, 104.

Salaman (1814-1901), a British Jewish composer and pianist, was acquainted with many of the leading composers on the continent.

(33212) \$300





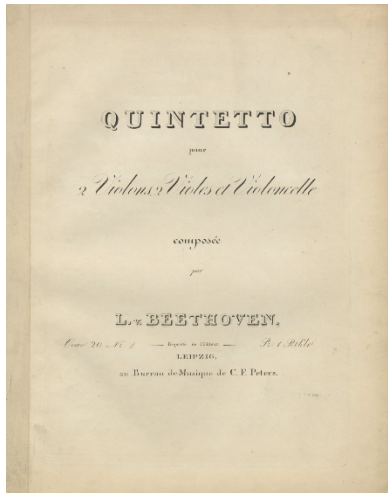
15. [Op. 19]. *Concert pour le Pianoforte avec 2 Violons, Viole, Violoncelle et Basse, une Flute, 2 Oboes, 2 Cors, 2 Bassons. composé et dédié à Monsieur Charles Nikl Noble de Nikelsberg, Conseiller aulique de sa Majesté Impériale et Royale ... Oeuvre XIX ... No. 65 ... Prix 2. Rthlr 12. gg[r].* [Piano part only]. Leipzig: chez A. Kuhncl [PN 65], [after 1806].

Oblong folio. Unbound. [1] (title), 2-23, [i] (blank) pp. Engraved. Outer leaves and margins quite soiled; margins slightly frayed. Small circular publisher's blindstamp to first and last leaves.

First Edition, third issue (distinguished from the first, published in December 1801, in that the first line of the imprint, "a Vienne chez Hoffmeister & Comp." has been deleted, and "chez A. Kuhncl" added in its place). Rare. LvBWV v. 1, p. 114. Not in Hoboken or CPM.

Although Beethoven's first piano concerto, the present concerto was published after the second.
(33458)

\$1,850



16. [Op. 20, arr.]. *Quintetto pour 2 Violons, 2 Violes et Violoncelle ... Oeuv. 20 No. [1-2]. Pr. 1 Rthlr.* [Parts]. Leipzig: Bureau de Musique de C.F. Peters [PNs 110, 111], [ca. 1850-1860].

2 volumes. Folio. Unbound, as issued. Titling to Violin I parts.

I: [8], 4, 4, 4, [4] pp. Engraved.

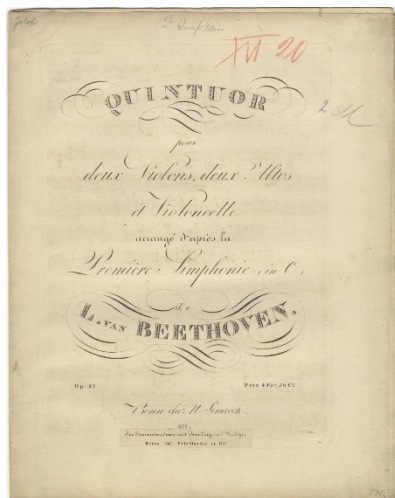
II: [8], 4, 4, 4, [4] pp. Transfer.

Spines of Violin I parts reinforced with matching paper tape. Slight wear and soiling to blank margins.

An arrangement of the Septet, Op. 20.

(32298)

\$65



17. [Op. 21; arr.]. *Quintuor arrangé d'après la Première Symphonie (in C) ... pour deux Violons, deux Altos et Violoncelle Op: 21. Prix 4 Frs. 50 Cs.* [Parts]. Bonn: N. Simrock [PN 371], [ca. 1803-1804].

5 parts. Folio. Titling to Violin I part. Each part: 7, [1] (blank) pp. Engraved. With overpaste of Berlin musicseller and new owner of Peters, Jul. Friedländer. Edges slightly worn and soiled; annotations in red pencil to title.

First published in Vienna in 1802. Friedländer purchased the firm of C.F. Peters in 1860.

Reissue of the 1803 Simrock edition. LvBWV v. 1, pp. 130-131. Hoboken 2, 125.

(33093)

\$200



18. [Op. 22]. *Sonate pour le piano ... Op. 22 No. 134 Pr. 1 Fl. 30 kr.* [Piano solo]. Mayence Anvers et Bruxelles: fils de B. Schott [PN 134], [1885].

Folio. Disbound. Title within ornate gothic architectural border to upper. 21 pp. Additional pagination in contemporary manuscript to top corners (109-132 pp.) Engraved. Catalogue of Beethoven's piano works to verso of final leaf.

Spine slightly wormed; title foxed and stained with bookseller's handstamp to blank lower margin "C. Breising New York Importer of Music."

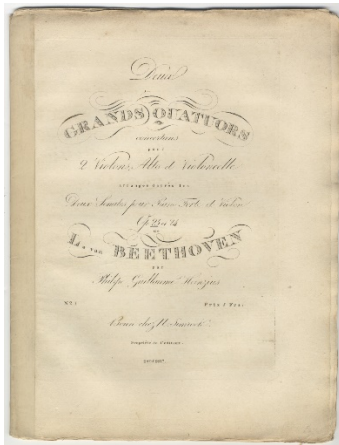
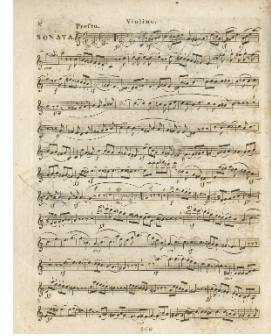
(32276)

\$25

19. [Op. 23]. *Sonate pour Piano-Forte et Violon... Oeuv. 23.* [Violin part only]. Bonn: Simrock [PN 256], ca.1824.

Folio. Disbound. [1] (blank), 2-7, [i] (blank) pp. Engraved. Titling in pencil to first blank page, in an unknown hand. Correction to p. 6 (finale) in pencil. Slightly worn, foxed and stained; occasional tears and paper repairs.

This would appear to be from the first separate edition, later issue of ca 1824. LvBWV v. 1, p.140. (22927) \$75



20. [Op. 23, 24; arr.]. Heinzius, Philipp Wilhelm (arr.). *Deux Grands Quatuors concertans pour 2 Violons, Alto et Violoncelle arrangés après les Deux Sonates pour Piano Forte et Violon Op. 23 et 24 ... par Philipe Guillaume Heinzius No. 1 [II] Prix 5 Frs.* [Parts]. Bonn: N. Simrock [PN 2617, 2605], [1829].

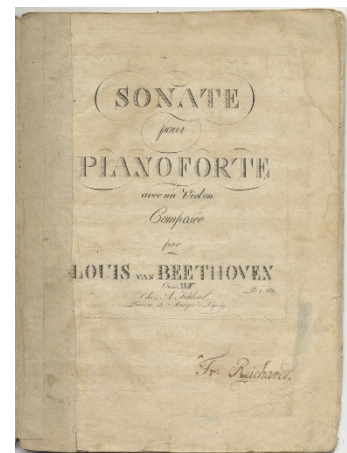
2 volumes. Folio. Unbound as issued, Original publisher's printed wrappers with titling to upper. Spines reinforced with tape; slightly worn, thumbbed, and soiled; occasional minor showthrough.

Each volume with 4 parts:
No. I: 7, 7, 7, 7 pp.
No. II: 9, 7, 6, 5 pp.

First Edition of these arrangements of Op. 23 and second edition of these arrangements of Op. 24. LvBWV v. 1, pp. 141 and 145. (32292) \$400

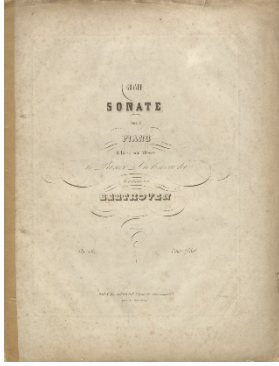
21. [Op. 24]. *Sonate pour Pianoforte avec un Violon [Parts] Ouev. XXIV. Pr. 1 Rth.* [Parts]. Leipzig: A. Kühnel, Bureau de Musique [PN 835], [1810].

Folio. Contemporary green boards with cut paper label with titling in manuscript to upper. Piano: [1] (title), 2-17, [i] (blank); Violin: [1] (blank, with titling in manuscript), 2-7, [i] (blank) pp. Boards worn, rubbed, and bumped. Piano: Browned and soiled; outer edges with some small tears and chips; margins dampstained; contemporary owner's name in manuscript to lower outer corner of title ("Fr. Reichardt") with small oval publisher's blindstamp to lower right corner; occasional light early pencilled fingering. Violin: Spine reinforced with early green paper binder's tape; browned and soiled; margins dampstained; first leaf stained; small overpaste with "Sonata" in manuscript to head of violin part; pp. 2-3 with bars numbered in blue ink.



Revised version of the Zulehner edition. LvBWV v. 1, p. 144. (33103)

\$350

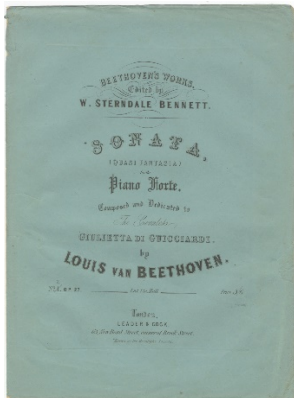


22. [Op. 26]. *Grande Sonate pour le Piano dédiée à son Altesse le Prince Lichnowki ... Mme George Op: 26 Prix: 7f.50c.* [Piano solo]. Paris: Fourmage [PN F.9], [1849].

Folio. Original printed wrappers with titling to upper. 1f. (recto title, verso blank), [1] (blank) 2-17 pp. Spine reinforced with brown paper tape; stab marks; moderately soiled, foxed, and thumbled.

Unusual French imprint.
(32280)

\$35

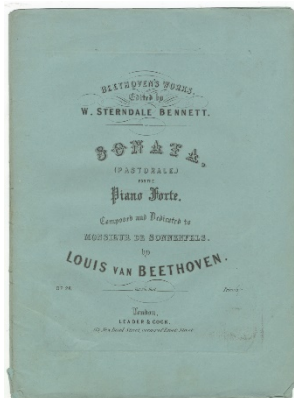


23. [Op. 27 No. 2]. Bennett, William Sterndale 1816-1875 ed. *Sonata, (Quasi Fantasia) for the Piano Forte, [The "Moonlight Sonata"] Composed and Dedicated to The Countess Giulietta di Guicciardi ... No. 1[!2] Op. 27 ... Price 3/6.* *Beethoven's Works, Edited by W. Sterndale Bennett.* [Piano solo]. London: Leader & Cock [PN L. & C. 1064], [ca. 1855].

Folio. Original publisher's wrappers blue printed wrappers. 1f. (recto title, verso blank), 15, [i] (blank) pp. Engraved. Wrappers slightly soiled and frayed, lower lacking. Minor wear and browning; title detached.

Later edition.
(33456)

\$60

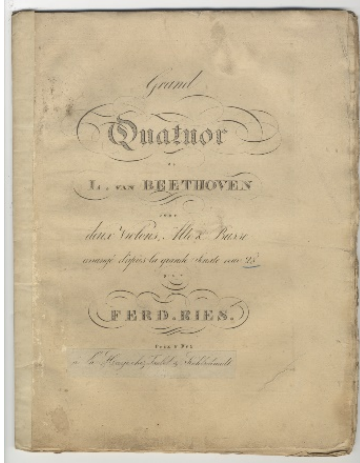


24. [Op. 28]. Bennett, William Sterndale 1816-1875 ed. *Sonata (Pastorale.) for the Piano Forte ... Dedicated to Monsieur de Sonnenfels Op: 28 Price 5s/.* [Piano solo]. London: Leader & Cock [PN L&C 1086], [ca. 1850].

Folio. Original publisher's blue printed wrappers. 25 pp. Engraved. With publisher's catalogue to recto of lower wrapper. Slightly worn and browned. Series title "Beethoven's Works, Edited by W. Sterndale Bennett."

Sir William Sterndale Bennett was one of the foremost English composers of the 19th century. A prominent pianist and teacher, he made many editions of Beethoven's piano works.
(32283)

\$65



25. [Op. 28; arr.]. *Grand Quatuor ... pour deux Violons, Alto et Basse arrangé d'après la grande Sonate oeuvre. 28 par Ferd. Ries. Prix 6 frs.* [Parts]. Bonn: N. Simrock [PN 2953], [1831].

Folio. Original publisher's printed wrappers. 11, 11, 10, 9 pp. Engraved. Slightly worn, thumbbed and soiled; overpaste "à la Haye chez Taubel & Kohlschmidt" to imprint; spine reinforced with paper tape.

First Edition of this arrangement by Beethoven's piano sonata by his pupil and secretary. LvBWV v. 1, p. 169. Hill p. 249. (32296) \$265

“The Splendid Quintet”

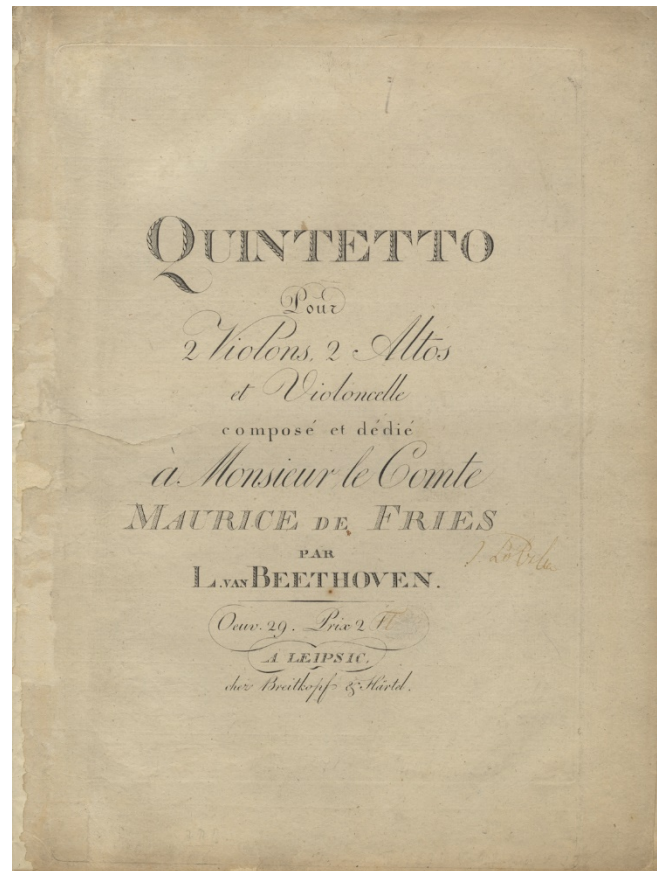
26. [Op. 29]. *Quintetto Pour 2 Violons, 2 Altos et Violoncelle composé et dédié à Monsieur le Comte Maurice de Fries... Oeuv. 29.* [Parts]. Leipsic: Breitkopf & Härtel [PN 94], [December 1802].

Folio. Unbound, as issued. Preserved in a modern full dark green cloth folder with black leather label gilt to spine. [1] (title), 2-13; 9; 8; 8; 8 pp. Engraved. Early signature to title. Slightly browned throughout; repairs to spine of first violin part with slight paper loss.

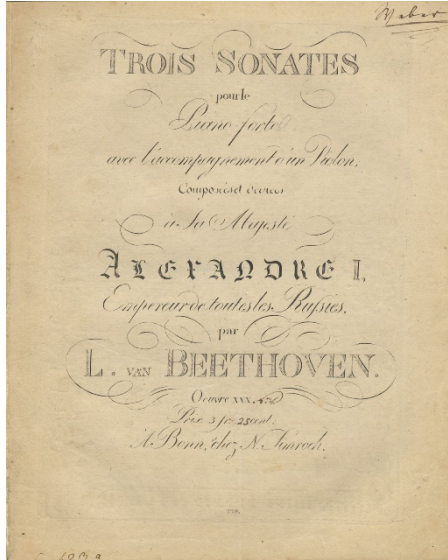
First Edition. Rare. LvBWV v. 1, p. 173. Hirsch IV, 267. Dorf Müller-Weinhold, p. 211. Hoboken 2, 153.

*"Between the Op. 18 Quartets and those of Op. 59 lie about six or seven years and the 'Eroica.' A whole world, in Beethoven's terms ... The bridge between the two worlds is built of works other than quartets, and the only piece of chamber music for strings belonging to this interim stage is the splendid Quintet in C, Op. 29 (with two violas), which lies nearer to the first than to the second period. This work, which may be in some ways regarded as a crown to Op. 18, is still shamefully neglected. As a whole it has greater breadth and economy of line than even the F major Quartet, Op. 18, No. 1 ... Although there is a sufficiency of accomplished five-part writing and one gets the strong impression for much of the time that the quintet is ... an enriched quartet, Beethoven contrives also to create from time to time an almost orchestral richness and weight, especially in the vividly resourceful 'storm finale.'" Arnold and Fortune, eds.: *The Beethoven Reader*, p. 251.*

(26775)



\$3,225



27. [Op. 30, nos. 1 and 2]. *Trois Sonates pour le Piano-forte avec l'accompagnement d'un Violon; Composées et dédiées à Sa Majesté Alexandre I Empereur de toutes les Russies... Oeuvre XXX. [Nos. 1-2]. Prix 3 fr: 50 cent.: [Parts]. Bonn: N. Simrock [PN] 339, [1803].*

Folio. Disbound. No. 1: 1 (title), 2-15, [i] (blank) pp.; 6 pp. No. 2: [i] (title), 16-38; pp. [7]-13, [i] (blank) pp. Engraved. Prices amended in manuscript to with "50" cent changed to "25" cent. No. 1: Former owner's signature in ink, "Weber," to upper outer corner of title with "C 423a" at lower left; correction in red crayon to p. 3 of violin part; cue notes from violin part occasionally added to piano part in pencil in an unknown hand. No. 2: Slightly worn; occasional staining; fingering in pencil in an unknown hand to first two movements of violin part; annotation to lower left corner of title; title of piano part with edge tears; old repairs to outer leaves of piano part; minor imperfections. Trimmed, with occasional loss

to annotations; handwritten headers added in pencil to first pages of violin parts: "Beethoven Op. 30 Nro. 1"; "Op. 30 Nro 2."

Second edition. Published in the same year as the first edition. LvBWV v. 1, p.180. Not in Hoboken. (22947)

\$750

28. [Op. 30, nos. 1-3; arr.]. Heinzius, Philipp Wilhelm, arr. *Trois Grands Quatuors concertants pour 2 Violons, Alto et Violoncelle arrangé d'après les Trois Sonates pour Piano Forte et Violon Op. 30 No. 1.2.3. ... par Philipe Guillaume Heinzius [2: Ferd. Ries]. No. I Prix 5 Frs. ou 1 1/3 Thlr. [Parts]. Bonn: N. Simrock [PNs 2898, 2454, 2601], [1827-1831].*

3 volumes. Folio. Unbound as issued. All volumes slightly worn and chipped; minor soiling to edges; spines reinforced with tape; slight worming to lower edge of No. II. Title to second quartet differs from the first and second and commences "Grand Quatuor Concertant..."

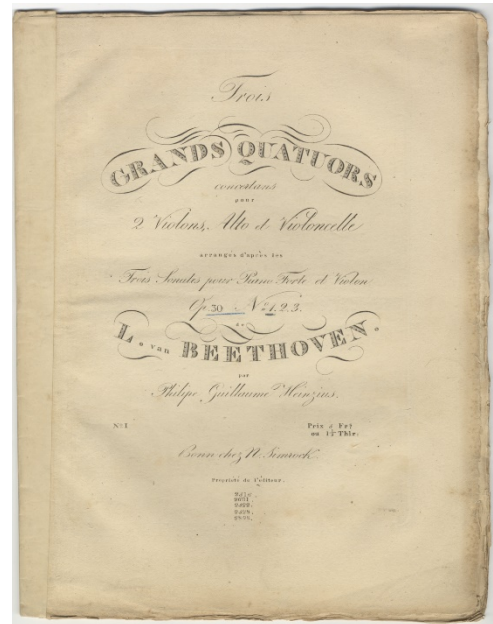
Each volume with 4 parts, each with separate title. Engraved throughout.

No. I: 9, 7, 7, 7 pp.

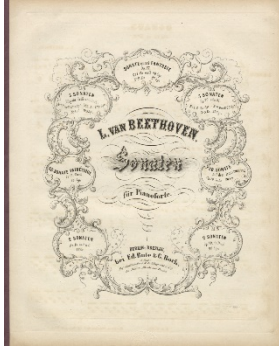
No. II: 9, 8, 8, 8 pp.

No. III: 7, 7, 7, 7 pp.

First Edition of this arrangement. LvBWV v. 1, p. 181. (32290)



\$650



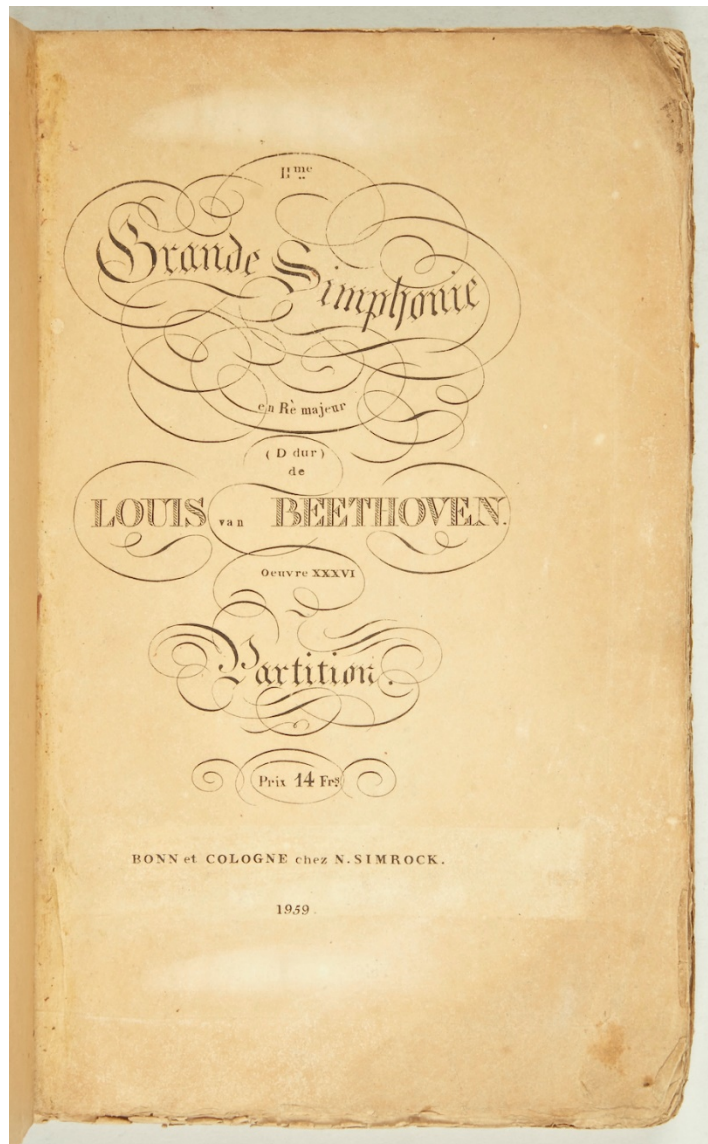
29. [Op. 31, no. 2]. *Sonaten für Pianoforte ... No. 2 D moll 25 Sgr.* [Piano solo]. Berlin u. Breslau: Ed. Bote & G. Bock [PN 1230], [ca. 1848]. Folio. [1] (title within decorative border with titles of specific works within filigreed ovals), 2-21, [i] (blank) pp. Engraved. Publisher's partial blindstamp to lower margin of title. Slightly browned; narrow band of maroon paper tape to spine. (32274) \$35

**First German Edition
of the Full Score
of the Second Symphony**

30. [Op. 36]. *Ilme Grande Simphonie en Rè majeur (D-Dur) ... Oeuvre XXXVI Partition.* [Full score]. Bonn et Cologne: N. Simrock [PN] 1959, [1822].

Octavo. Original publisher's printed wrappers. 1f. (title), [ii] (blank), 162 pp. Engraved. Price: "14 Frs." Wrappers slightly defective, spine mostly lacking, upper laid down. Slight offsetting; staining to edges of outer margins; some paper imperfections. Some edges untrimmed.

First German edition. LvBWV v. 1, p. 211. Hoboken 2, 195. The full score was first published (in an unauthorized edition) by Cianchettini & Sperati in London in 1808. (22957) \$1,350

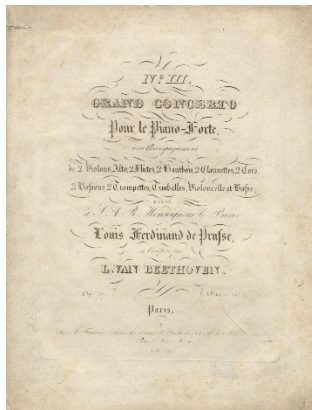




31. [Op. 36]. *2e Grande Sinfonie en Ré majeur (D dur) ... Op. 36. Pr. Frs. Partitur.* [Full score]. Bonn: N. Simrock [PN 1959], [after 1830].

Octavo. Half dark brown cloth with brown marbled boards, oval dark yellow label with titling in contemporary manuscript to upper. 1f. (lithographic title), 162 pp. Engraved. Contemporary owner's signature in ink to front free endpaper. Binding worn, rubbed, and bumped; endpapers browned; hinges tender. Light scattered foxing and thumbing; price on title erased.

First German edition, second issue (with revised title page). LvBWV v. 1, p. 211. Hoboken 2, 195. Hirsch IV, 278 (first issue). (33209) \$650

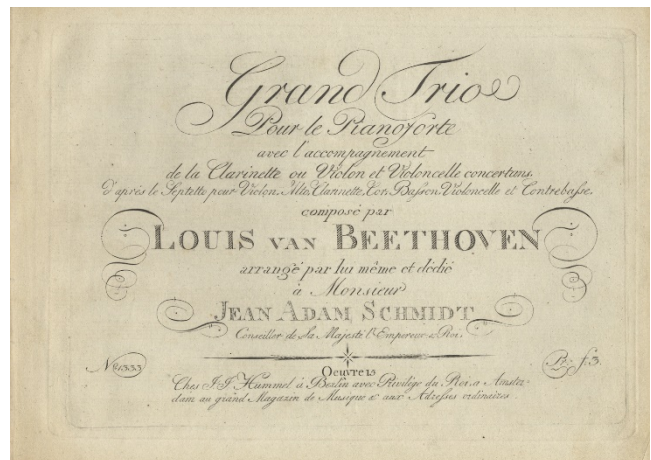


32. [Op. 37]. *No. III. Grand Concerto pour le Piano-Forte avec Accompagnement de 2 Violons, Alto, 2 Flutes, 2 Hautbois, 2 Clarinettes, 2 Cors, 2 Bassons, 2 Trompettes, Timbales, Violoncelle et Basse, dédié à S.A.R. Monseigneur le Prince Louis Ferdinand de Prusse ... Op. 37. Prix 24f.* [Piano part only]. Paris: A. Farrenc [PN A.F. 352], [ca. 1831].

Folio. Unbound. Sewn at upper inner margin as issued. 1f. (recto title, verso blank), [1] (blank), 2-38 pp., 1f. (blank). Engraved. Slightly worn, soiled, and foxed; title leaf slightly soiled; sewing hole to upper inner corners.

First French edition. LvBWV v. 1, p. 219. First published in 1804. (33457) \$275

33. [Op. 38]. *Grand Trio Pour le Pianoforte avec l'accompagnement de la Clarinette ou Violon et Violoncelle concertans, d'après le Septette pour Violon, Alto, Clarinette, Cor, Basson, Violoncelle et Contrebasse ... arrangé par lui-même et dédié à Monsieur Jean Adam Schmidt ... Oeuvre 15 [138].* [Piano part only]. Berlin... Amsterdam: J. J. Hummel [PN] 1333, [1805].



Oblong folio. Disbound. Sewn. [1] (title), 2-21, [i] (blank) pp. Engraved. Price: "f.3." Spine reinforced with paper tape; trimmed with resulting narrow margins; several small edge tears. A very good copy overall, with a strong, clear impression.

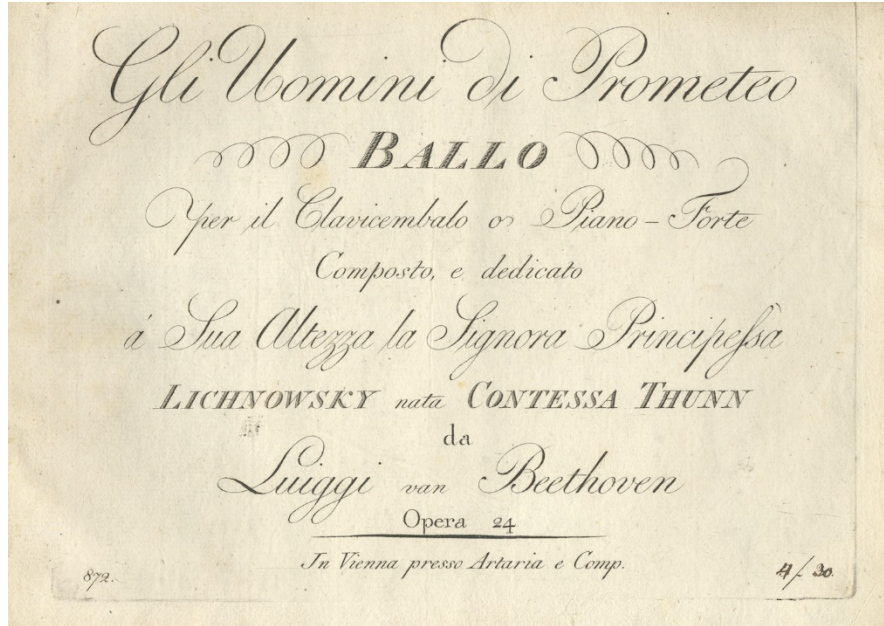
A rare contemporary edition, published in the same year as the first. LvBWV v. 1, p. 224 (two copies located). Not in Hoboken. (22959) \$600

First Edition of the Ballet *Prometheus*

34. [Op. 43]. *Gli Uomini di Prometeo Ballo per il Clavicembalo o Piano-Forte Composto, e dedicato à Sua Altezza la Signora Principessa Lichnowsky nata Contessa Thunn...* Opera 24 [143]. [Piano solo]. Vienna: Artaria e Comp. [PN] 872, [1801].

Oblong folio. Contemporary blue stiff wrappers. 1f. (recto title, verso blank), [1] (blank), 2-56 pp. Engraved. Printed price: "3 fr. 30," corrected in ink in "4 fr 20." Early owner's signature to upper wrapper in ink:

"Wilhelmine Maurer." Two leaves trimmed at lower margin with no loss to music. A very good copy with a strong impression on quality paper.

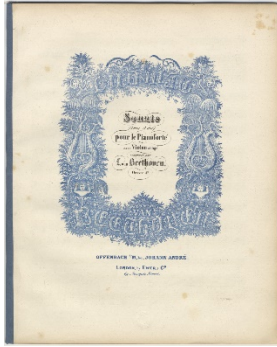


First Edition, first issue. The full score was not published until 1864. LvBWV v. 1, p. 235. Hoboken 2, 215 and plate 8.

First performed in Vienna at the Burgtheater on March 28, 1801, to a libretto by the noted Italian choreographer and dancer Salvatore Viganò (1769-1821).

"Die Geschöpfe des Prometheus (The Creatures of Prometheus) was an important work for Beethoven in two respects. It was the first major stage work by a composer hitherto known for his chamber music, a symphony and two piano concertos; and with ballet highly regarded in Vienna at that time, it was a considerable honour for Beethoven to receive this commission. Secondly, the subject matter, concerned with heroic action, was close to Beethoven's heart. It is an allegorical story enacted by gods and a hero, the legendary Prometheus, demonstrating the goodness of Nature, the potential of man and the loftiness of his destiny ... The ballet, containing an Overture, Introduction and sixteen numbers, was favourably received with sixteen performances in 1801 and nine in 1802." Cooper: *The Beethoven Compendium*, p. 249.

"In the finale Beethoven used a melody that evidently came to assume a certain emotional importance for him, perhaps even embodying something of his spirit of determination and heroism in battling against difficulties, for he used it again as the theme for two important and challenging sets of variations completed in 1802 and 1803: the op. 35 piano variations and the variation-finale of the 'Eroica' Symphony." Douglas Johnson, Scott G. Burnham, William Drabkin, Joseph Kerman and Alan Tyson in *Grove Music Online*. (22960) \$3,200



35. [Op. 47]. *Sonate (A maj. A dur) pour le Pianoforté avec Violon obligé ... Oeuvre 47.* [Score]. Offenbach a/M: Johann André [PN 6456], [1841].

Folio. [1] (title within elaborate border printed in blue), [2], 3-43, [1] pp. Lithographed. Slightly browned; scattered light foxing; spine reinforced with blue paper tape.

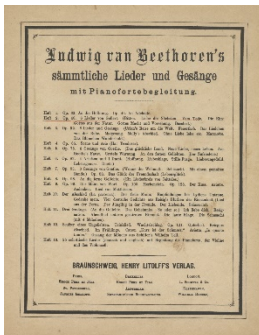
Beethoven completed the Kreutzer Sonata in 1803. He had intended to dedicate it to the violinist George P. Bridgetower (1778-1860), for whom he wrote the work and who gave its first performance. Beethoven changed his mind and dedicated it to the French violin virtuoso and composer Rodolphe Kreutzer (1766-

1831), "who had made a very favourable first impression on him. Ironically, Kreutzer then refused the play the sonata, which he reportedly found 'outrageously unintelligible.'" Kaplan: *The Cambridge Companion to Beethoven*, p. 138.

"The virtuosity and scale of this famous sonata proclaim it even more decidedly a middle-period work. In composing it in, as the original title-page says, 'a very concertante style, almost like a concerto', Beethoven transferred the violin sonata from the private salon to the concert hall (at a time when public concerts were becoming established in Vienna) and did for the medium what the 'Razumovsky' Quartets did for the string quartet and the 'Waldstein' and 'Appassionata' Sonatas for the piano sonata." Arnold and Fortune: *The Beethoven Reader*, p. 220.

(32293)

\$75



36. [Op. 48]. *Ludwig van Beethoven's sämtliche Lieder und Gesänge mit Pianofortebegleitung ... Heft 2. Op. 48. 6 Lieder von Gellert.* [Voice and piano]. Braunschweig: Henry Litolf [PN 2001], [ca. 1865].

Folio. Plain dark brown cloth-backed card wrappers with titling in manuscript to upper. [1] (collection title), 2-17, [i] (blank) pp. Lithographed. Browned.

(33423)

\$25

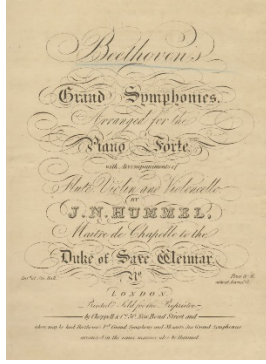


37. [Op. 53]. *Grande Sonate ... pour le Pianoforté Ut maj. C dur ... Ouvre 53 Prix. fl. 1.48 Xr.* [Piano solo]. Offenbach: Johann André [PN 4392], [1843-1850].

Folio. Disbound. [1] (title within elaborate border printed in blue), 2 (blank), 3-27 pp. Lithographed. With secondary pagination in contemporary manuscript to upper outer corners. Wrappers detached; minor worming to spine.

(32277)

\$35



38. [Op. 55]. *Beethoven's Grand Symphonies. Arranged for the Piano Forte, with Accompaniments of Flute, Violin and Violoncello, by J.N. Hummel, Maitre de Chapelle to the Duke of Saxe Weimar. No. [3, the "Eroica"]. Entd. at Sta. Hall. Price 10/6. without Accompts. 8/. [Parts]. London: Printed & Sold for the Proprietor by Chappell & Co., New Bond Street and where may be had Beethoven's 1st. Grand Symphony and Mozart's Six Grand Symphonies arranged in the same manner also by Hummel., [1832].*

Folio. Plain blue wrappers with decorative rectangular label to uppers. Engraved throughout. With "Eroica" printed to foot of each page of all parts.

Piano: 1f. (recto title, verso blank), 37 pp.

Flute: 7 pp.

Violin: 10 pp.

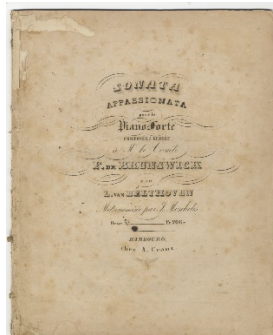
Violoncello: 9 pp.

Worn. Beethoven's name on title underlined in blue pencil; piano part thumbed at lower outer corner, with occasional pencilled markings.

First Edition of this arrangement. LvBWV v. 1, p. 303 (4 copies located).

(33516)

\$350



39. [Op. 57]. *Sonata appassionata pour le piano-forte composée & dédiée à Mr le Comte F. de Brunswick ... Metronomisée par J. Moscheles Oeuv. 57 Pr. 20 Gr. [Piano solo]. Hambourg: A. Cranz, [1838].*

Folio. Disbound. [1] (title), [2] (blank), 3-23 pp. Engraved. Spine chipped and soiled. Moderately foxed; minor dampstaining; light annotations in pencil throughout; tape and remnants of adhesive to upper inner corner of title.

"The expression mark 'appassionato', meaning 'passionately', appears nowhere in the sonata. Nor did the famous nickname 'Appassionata' come from Beethoven. It was first found on the title page of a version for piano four-hands ('Sonata appassionata') published by Cranz of Hamburg in 1838. The association seems to have been successful, because the sonata has been indelibly nicknamed 'The Appassionata' ever since." Beethoven-Haus.

(32268)

\$50



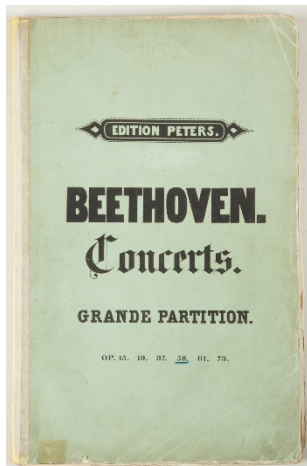
40. [Op. 58]. *Fünftes [4th] Concert (in G-dur) für das Piano-Forte allein ... 58tes Werk ... Preis f2._C.M. [Piano solo]. Wien: Carl Haslinger Qm. Tobias [PN T.H. 8547], [1842].*

Folio. Unbound. 1f. (recto title within sunburst printed in dark orange, verso blank), 3-34 pp., 1f. (blank). Engraved. Slightly worn and soiled; partially split at spine; some leaves slightly frayed at margins.

From the Haslinger collected edition. Dorfmueller p. 278 (earlier issue). Hoboken 3, 815 (earlier issue).

(33453)

\$120



41. [Op. 58]. *Concerts de Piano*. [Full score]. Leipzig & Berlin: C. F. Peters [PN 4251], [1861].

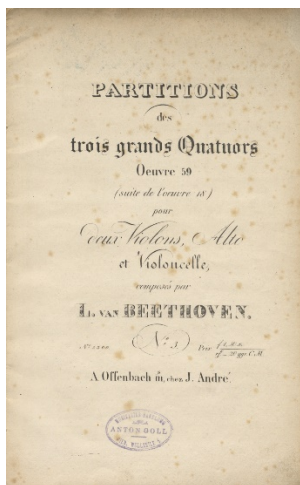
Octavo. Original publisher's green printed wrappers. 1f. (lithographed title), 110 pp. Engraved. Common title page for violin and piano concertos, lithographed by Krätzschmer. Bookseller's oval blindstamp "Carl Helf" to upper wrapper, former owner's signature ("August Pouhl") in ink to foot of title. Wrappers worn, soiled, and creased, spine reinforced with tape. Edges slightly worn and soiled; signatures split at pp. 40-41.

Early edition of the full score. LvBWV v. 1, p. 320.

The full score was first published in 1857 by Richault in Paris. (33208)

\$165

[Op. 59, No. 2]. See item 14



42. [Op. 59, No. 3]. *Partitions des trois grands Quatuors Oeuvre 59 (suite de l'oeuvre 18) pour deux Violons, Alto et Violoncelle ... No. 3. Prix 1.30 Xr rt_20 ggr. C.M.* [Score]. Offenbach s/M: J. André [PN 5300], [1830].

Octavo. Sewn. Original publisher's plain blue wrappers with printed paper title label to upper, as issued. 1f. (recto title, verso blank), 3-35, [1] (blank) pp. Lithographed. Small oval handstamp of Viennese musicseller Anton Goll to foot of title. Wrappers worn and chipped, partially detached, spine lacking; small annotation in ink to outer corner of upper; blue pencil marking to verso. Occasional light foxing; edges somewhat worn and browned.

First Edition. LvBWV v. 1, p. 331. Hirsch III, 104. Dorfmueller p. 216. (33211)

\$200

Rare First Edition of *Ah! Perfido, spergiuoro*

43. [Op. 65]. *Scena ed Aria (Ah! perfido, spergiuoro): ... aggiustata per il Pianoforte Pr. 12 gl.* [Piano-vocal score]. Lipsia: Hoffmeister e. Kühnel [PN 410], [1805].

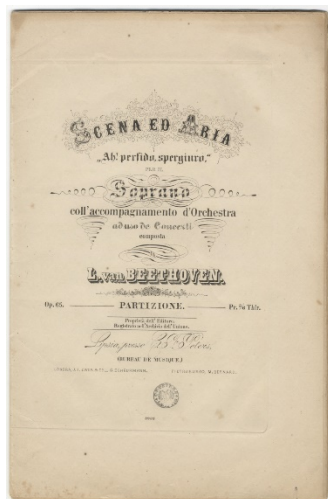
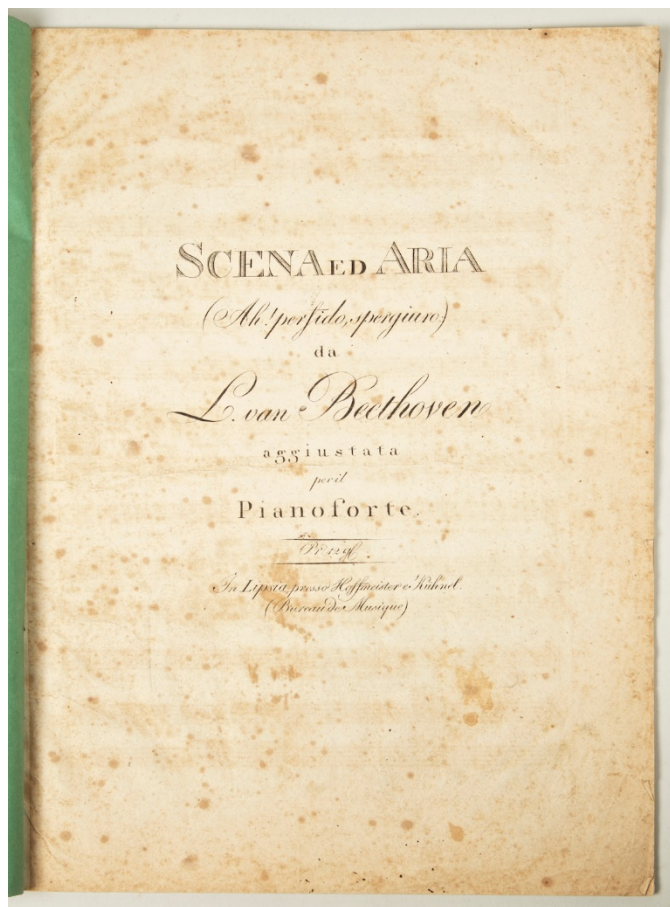
Folio. Early green wrappers with titling in manuscript to upper. [1] (title), 2-11, [1] (blank) pp. Engraved. Moderately browned and foxed; minor performance annotations in pencil throughout.

First Edition. LvBWV v. 1, p. 358 (6 copies located). Hirsch IV, 305

Ah! perfido, spergiuoro was set to text by Pietro Metastasio. Beethoven purportedly composed the well-known concert aria for Josefa Dušková (Josepha Dušek [Duscek], née Hambacher), a leading Czech soprano and wife of composer František Dušek (1731-1799), while in Prague in 1776. Although Dušková did not give the first performance, she is recorded as having sung the work in Leipzig on November 21, 1796.

Rare to the market.
(33098)

\$2,500



44. [Op. 65]. *Scena ed Aria "Ah! perfido, spergiuoro," per il Soprano coll'accompagnamento d'Orchestra ad uso de Concerti ... Op. 65 Partizione Pr. 5/6 Thlr.* [Full score]. Lipsia: C.F. Peters [PN 3933], [1856].

Octavo. Unbound as issued. [1] (title) 2-27, [i] (blank) pp. Engraved. Publisher's small circular handstamp to title "C.F.Peters Leipzig." Very slightly foxed; edges slightly browned.

First Edition of the full score. With the opus number incorrectly printed as "62" at upper right corner of page 2. LvBWV p. 359.

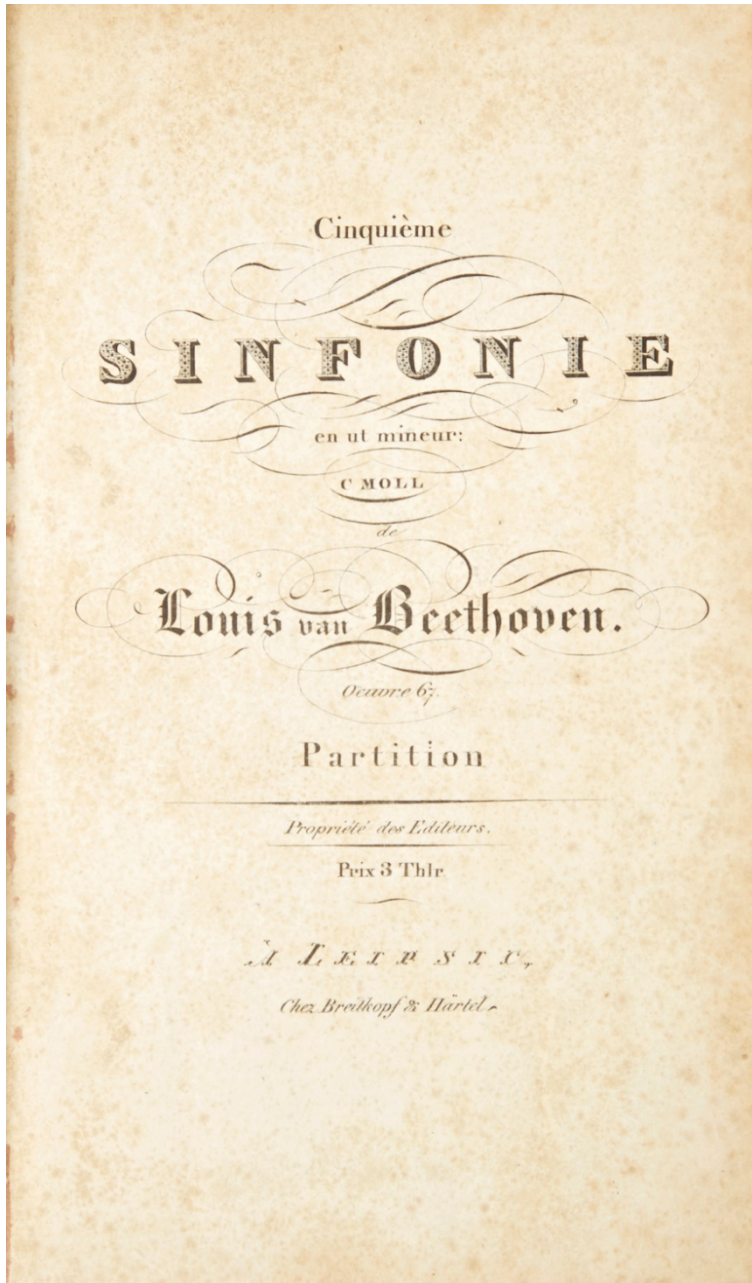
Ah! perfido, spergiuoro was set to text by Pietro Metastasio. Beethoven purportedly composed the well-known concert aria for Josefa Dušková (Josepha Dušek [Duscek], née Hambacher), a leading Czech soprano and wife of composer František Dušek (1731-1799), while in Prague in 1776.

Although Dušková did not give the first performance, she is recorded as having sung the work in Leipzig on November 21, 1796.

(32300)

\$400

First Edition of the Full Score of the Fifth Symphony



45. [Op. 67]. *Cinquième Sinfonie en ut mineur: C Moll Oeuvre 67. Partition. Propriété des Editeurs. Prix 3 Thlr.* [Full score]. Leipzig: Breitkopf & Härtel [PN 4302], [1826].

Octavo. Dark green cloth-backed marbled boards, dark red leather title label gilt to spine. 1f. (title), 182 pp. Lithographed title, music engraved. Binder's label "Ate. Lard-Esnault" to front pastedown, with address "Rue Feydeau No. 23" corresponding to the period 1837-1849. Binding somewhat worn, rubbed, and bumped. Light foxing throughout, heavier to outer signatures and blank margins.

The Fifth Symphony premiered on 22 December 1808.

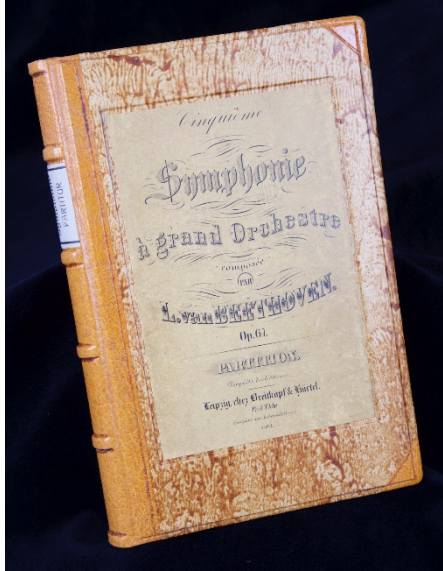
First Edition, first issue. LvBWV v. 1, p. 370. Hoboken 2, 302. Hirsch IV, 308.

"After some initial resistance to its unheralded rhythmic concentration, economy of thematic material, startling innovations - the little oboe cadenza in the first movement, the addition of piccolo and double bassoon to the winds, the "spectral" effects of the double basses in the scherzo and trio, the trombones in the finale, the return of the scherzo in the finale - the Fifth Symphony came to be regarded as the quintessential Beethoven symphony, revealing new layers of meaning to each successive generation... Twentieth-century criticism has tended to see the

Fifth as "the consummate example of symphonic logic," as the ultimate expression of Classic rationality refusing to yield to the violent tremors of impending Romanticism. Audiences have learned to identify the work with public virtues (the opening motif was a symbol of resistance to fascism during World War II)..." Solomon: *Beethoven*, p. 205.

(33275)

\$3,800



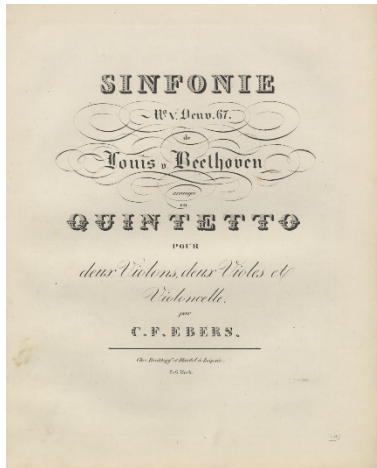
46. [Op. 67]. *Cinquième Symphonie à grand Orchestre ... Op. 67. Partition. Pr.3 Thr.* [Full score]. Leipzig: Breitkopf & Härtel [PN 4302], [ca. 1846].

Octavo. Modern half light tan morocco with original publisher's dark yellow printed wrapper laid down to recessed panel to upper, marbled boards, raised bands on spine with printed paper title label. In matching slipcase. 1f. (title), 182 pp. Engraved.

With printed note to head of p. 108: "Anmerkung: Der zweite und dritte Takt dieser Seite sind durch einen Stichfehler entstanden und kommen nach einer früher übersehenen Correctur Beethoven's in Wegfall. Vergleiche Allgemeine Musikalische Zeitung, Jahrgang 48, Seite 461" [The second and third measure of this page originated from an engraver's error and should be omitted according to a formerly missed correction by Beethoven]. *Allgemeine Musikalische Zeitung* 48, p. 461.

Occasional foxing; professional tape repairs and reinforcement to many leaves. A very nice copy overall, attractively bound.

First Edition, later issue, with a newly-engraved title and the addition of the printed note to p. 108. LvBWV v. 1, p. 370. (33276) \$800



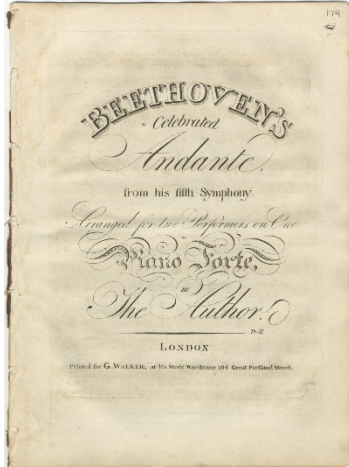
47. [Op. 67; arr.]. Ebers, Carl Friedrich 1770-1836, arr. *Sinfonie No. V. Oeuv. 67 arrangée en Quintetto pour deux Violons, deux Violes et Violoncelle, par C.F. Ebers. Pr.6 Mark.* [Parts]. Leipsic: Breitkopf et Härtel [PN 4966], [after 1874].

5 parts. Folio. Unbound as issued. Title lithographed, music engraved. Small circular publisher's handstamp to lower outer corner of title; occasional light foxing, primarily to margins.

Violin 1: 1f. (recto title, verso blank), 3-11, [i] (publisher's catalogue) pp.
Violin 2: 9, [i] (blank) pp.
Viola 1: 9, [i] (blank) pp.
Viola 2: 9, [1] (blank) pp.
Violoncello: 8 pp.

Re-issue of the first edition of this arrangement. LvBWV v. 1, p. 371.

Ebers was a prolific arranger; Breitkopf published his version of the present symphony for string quintet in 1830 and continued to reprint it throughout the century. (32295) \$125



48. [Op. 67; arr.]. *Beethoven's Celebrated Andante from his fifth Symphony Arranged for two Performers on One Piano Forte, by The Author. Pr. 3s.* [Piano 4-hands]. London: G. Walker, [ca. 1820].

Folio. Disbound. [1] (title), 2-11, [1] (blank) pp. Engraved. Watermark dated 1819. Moderate offsetting; double pagination in ink to upper right corner throughout; handstamp of Forbes Library to foot of p. 3.

Early edition, later issue. LvBWV v. 1, p. 372 (one copy located).

An arrangement of the complete symphony for piano 4-hands was published by Breitkopf in 1809.

(33111)

\$125



49. [Op. 67; arr.]. Hummel, Johann Nepomuk 1778-1837, arr. *Symphonies ... Op. 67 en Ut-min. (Cmoll) No. 5. arrangées pour Piano par J. N. Hummel.* [Piano solo]. Mayence: B. Schott's Söhne [PN 2625], [ca. 1896].

Folio. [1] illustration by Alexander Frenz (1861-1941) printed in black with yellow and olive green highlights, 2-35, [i] (publisher's catalogue) pp. Double pagination throughout. Engraved. Title leaf slightly worn and soiled, nearly detached. Minor browning to margins throughout.

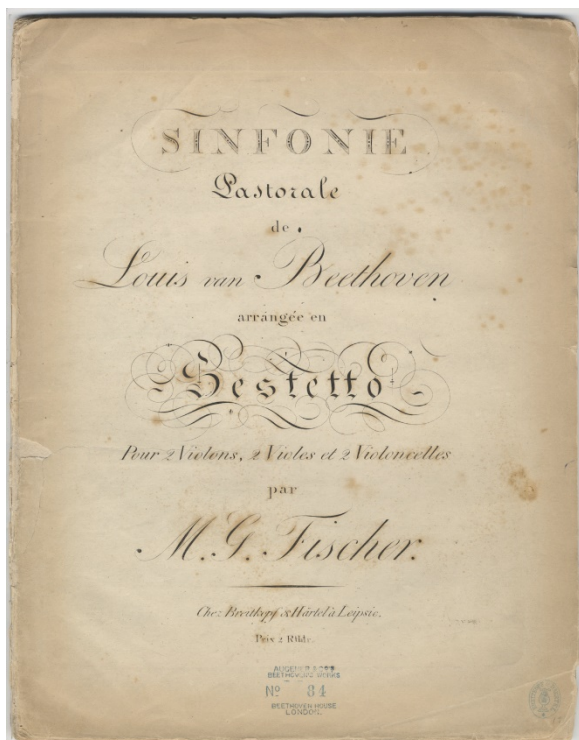
Re-issue of the first edition of Hummel's arrangement.

Hummel was a contemporary of Beethoven and considered the greatest pianist of his time. His piano arrangements of Beethoven's symphonies were first published by Schott between 1825 and 1835.

"As one of the last and greatest representatives of the 18th-century Viennese classical style that created him, Hummel played a vital and still largely unacknowledged role in creating the new romantic style of the 19th century." Joel Sachs and Mark Kroll in *Grove Music Online*.

(32284)

\$25



50. [Op. 68; arr.]. Fischer, Michael Gotthard 1773-1829, arr. *Sinfonie Pastorale ... arrangée en Sestetto Pour 2 Violons, 2 Violes et 2 Violoncelles par M. G. Fischer ... Prix 2 Rthlr.* [Parts]. Leipsic: Breitkopf & Härtel [PN 1359], [after 1810].

6 parts. Folio. Unbound as issued. Engraved. Handstamps of publisher and distributor ("Augener & Co's Beethovens Works No. 84") to foot of title. Slightly foxed; moderately chipped and faded; title soiled.

Violin 1: 1f. (recto title, verso blank), 3-14, [2] (blank) pp.
Violin 2: 11, [i] (blank) pp.
Viola 1: 11, [1] (blank) pp.
Viola 2: 9, [i] (blank) pp.
Violoncello 1: 9, [i] (blank) pp.
Violoncello 2: 7, [i] (blank) pp.

First Edition of this arrangement, probable later issue. LvBWV v. 1, p. 379 (6 copies located).

Beethoven's *Pastorale* Symphony No. 6, Op. 68, was first performed on 22 December 1808 in Vienna and published in numerous arrangements over the following years. German composer and organist Fischer is known primarily for his organ works.

(32287)

\$250

51. [Op. 68; arr.]. Bergt, August 1771-1837, arr. *Sinfonie Pastorale arrangée pour le Pianoforte et Violon (ou Flûte) Erinnerung an das Landleben ... De l'oe. 68. Pr. 1 Rth. 16 Gr.* [Piano part only]. Leipzig: C. F. Peters [PN 751], [after 1814].

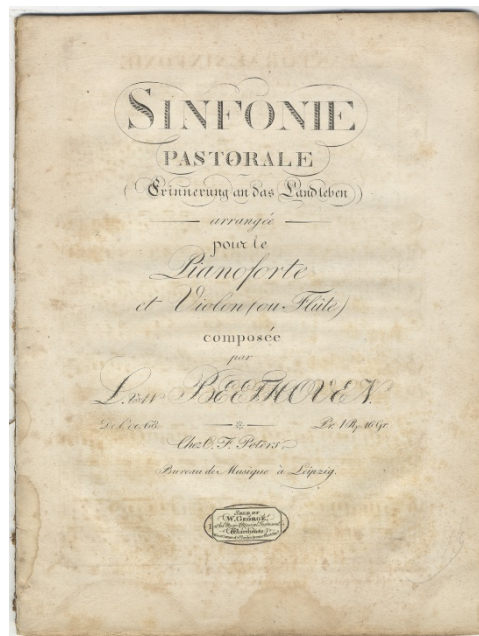
Folio. Disbound. [1] (title), 2-27, [1] (blank) pp. Engraved. Small octagonal 19th century paper label overpaste of London music and instrument seller W. George to title. Moderately foxed and soiled; dampstaining to inner right and lower margins; light showthrough to title.

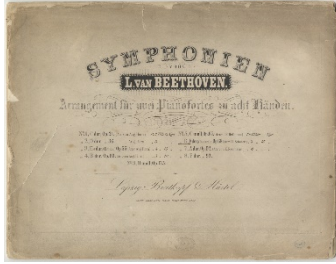
Peters re-issue of the first edition of the present arrangement, first published by Peters's predecessor A. Kühnel in 1809. LvBWV, v. 1, p. 379.

Bergt is best known as a composer of sacred music. His arrangement of the Sixth Symphony for piano and violin/flute was first issued by Kühnel in 1809.

(33101)

\$120





52. [Op. 68; arr.]. Schubert, Ferdinand 1794-1859, arr. *Symphonien ... No. 6.] F dur (Pastorale) Op. 68. (Arr. v. F.L. Schubert) Pr.3 Thlr. 15 Ngr.* [2 pianos, 8 hands, Piano I only]. Leipzig: Breitkopf & Härtel [PN 9668], [1858].

Oblong folio. [1] (title), 2-49, [i] (publisher's catalog) pp. Engraved. With common title page "Symphonien von L. van Beethoven. Arrangement für zwei Pianofortes zu acht Händen" listing all 9 symphonies, nos. 8 and 9 without price. Small oval handstamp of Augener to foot of title dated February 7, 1879. Outer leaves detached, worn, torn, frayed, and soiled; scattered light foxing.

Later arrangement. Not in LvBWV.

Ferdinand Lukas Schubert was the brother of Franz and became the manager of his manuscripts for posthumous publication. The majority of his own works were appropriations of his brother's. His arrangement of Beethoven's Sixth Symphony was published by Breitkopf as part of their series of Beethoven's symphonies arranged for 2 pianos, 8 hands.

(33112)

\$35



53. [Op. 68; arr.]. Hummel, Johann Nepomuk 1778-1837, arr. *6e Sinfonie Op. 68 en Fa (F dur) Symphonies ... arrangées pour Piano seul par J. N. Hummel ... Pr. 2 Fl. 24kr.* [Piano solo]. Londres: Schott & Cie [PN 3093], [ca. 1865-1885].

Folio (317 x 257 mm). Disbound. 1f. (recto illustrated lithographic title printed in blue within ornate architectural border printed in black on dark ivory ground, verso blank), 33, [i] (publisher's catalogue) pp. Music engraved. Slightly browned and thumbled small dampstain to lower inner blank margin throughout.

Re-issue of the first edition of Hummel's arrangement. LvBWV v. 1, p. 380; v. 2, p. 718.

(33115)

\$50

54. [Op. 70, no. 2]. *Deux Trios ... Pour Piano-Forte, Violon et Violoncelle, dédiés à Madame la Comtesse Marie d'Erdödy née Comtesse Nizsky ... Œuvre 70. No. [2] Prix: 9f.* [Parts]. Paris: A. Farrenc [PN A.F. 247], [ca. 1829].

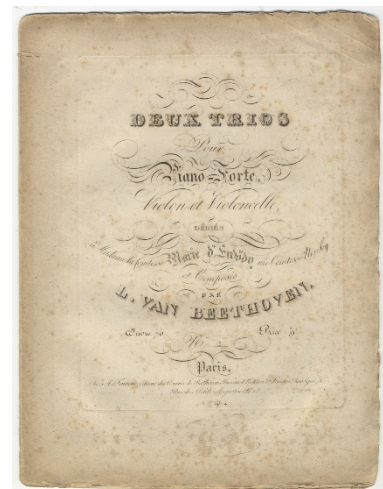
3 parts. Folio. Unbound. Engraved. Outer leaves moderately worn, browned, soiled, and foxed, with lightly frayed edges. Small dampstain to upper right corner; light foxing and offsetting throughout.

Piano: 1f. (title), 29, [1] (blank) pp.

Violin: 1f. (title), 8, [2] (blank) pp.

Violoncello: 1f. (title), [1] (blank) 2-8 pp.

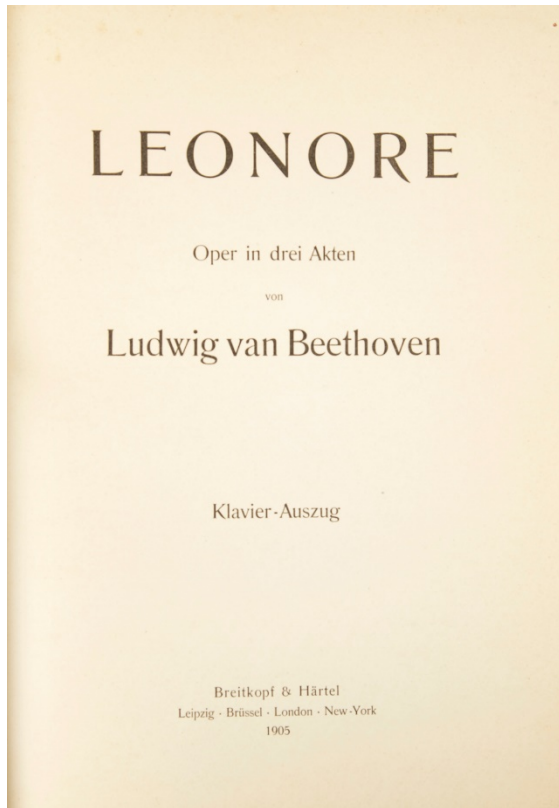
An early edition. LvBWV v. 1, p. 394; v. 2, p. 710.



The two piano trios, Op. 70, were first published in 1809 by Breitkopf. The present edition was also issued as Livraison 4 from Farrenc's publication of Beethoven's complete works for piano.

(33105)

\$200



55. [Op. 72]. *Leonore Oper in drei Akten ... Klavier-Auszug*. [Piano-vocal score]. Leipzig: Breitkopf & Härtel, 1905.

Quarto. Full light brown cloth, bevelled boards, black title label gilt to spine, upper edge gilt, black endpapers, ivory silk ribbon marker. 1f. (recto title, verso contents), iii-x (preface by Erich Prieger), 276 pp. Text in German. Binding slightly worn. Light uniform browning throughout. An attractive copy.

First Edition of the first (1805) version of the work. Rare. LvBWV v. 1, p. 427. Hoboken 2, 315.

A reconstruction by Erich Prieger of the original version of the opera, published in a small print run 100 years after the first performance of the first version of the work in Vienna at the Theater an der Wien on 20 November 1805.

Fidelio, an opera in two (originally three) acts by Beethoven to a libretto by Joseph von Sonnleithner (1805), with revisions by Stephan von Breuning (1806) and Georg Friedrich Treitschke (1814) after Jean-Nicolas Bouilly's French libretto *Léonore, ou L'amour conjugal*,

was first performed in Vienna at the Theater an der Wien on 20 November 1805; in a second version at the Theater an der Wien on 29 March 1806; and in a third and final version at the Kärntnertheater on 23 May 1814.

(32302)

\$650

56. [Op. 72]. *Ouverture de l'Opéra Leonore ... Partition. Pr. 1 Thlr. 15 Ngr.* [Full score]. Leipzig: Breitkopf & Härtel [PN 4566], [ca. 1841].

Octavo. Modern half burgundy calf with printed paper title label laid down to recessed panel to upper, marbled boards, raised bands on spine with printed paper title label. In matching slipcase. 1f. (title), 83, [i] (blank) pp. Title lithographed, music engraved. Light browning and soiling to title; professional tape reinforcement to some signatures. A very good copy overall, attractively bound.

First Edition, second issue, of the Overture of the second (1806) version of the work. LvBWV v. 1, p. 429. Hoboken 2, 330. Hirsch IV, 317 (incorrectly identified as the first issue)

(33278)

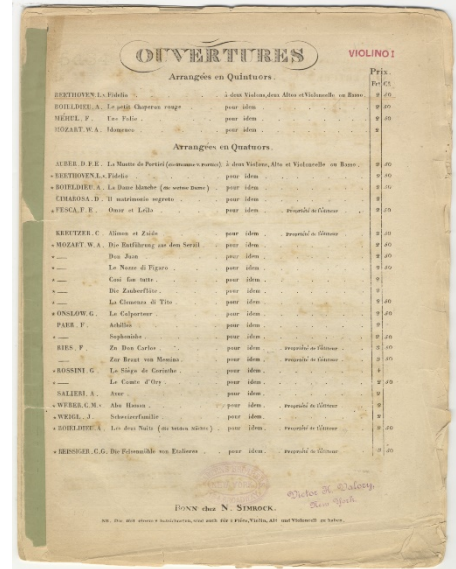
\$375



57. [Op. 72; arr.]. *Ouvertures Arrangées en Quintuors ... Fidelio à deux Violons, deux Altos et Violoncelle ou Basso Prix. Frs. 2 Cs. 50.* [Parts]. Bonn: N. Simrock [PN 1171], [ca. 1835].

5 parts. Folio. Disbound. Engraved. Watermark of Vader Mullen & Comp. With common title to violin part, "Ouvertures," including publisher's catalog listing quartet and quintet arrangements. Worn and browned; edges frayed and with small tears; spine reinforced with paper tape. Handstamps of previous owner "Victor H. Valory, New York," bookseller "Martens Brothers New York 1164 Broadway," and instrumental designation to each part.

Violin I: [1] (title), 2-3, [i] (blank) pp.
 Violin II: [1] (blank), 2-3, [i] (blank) pp.
 Viola I: [1] (blank), 2-3, [i] (blank) pp.
 Viola II: [1] (blank), 2-3, [i] (blank) pp.
 Bass: [1] (blank), 2-3, [i] (blank) pp.



First Edition of this arrangement, later issue, of the third (1814) version of the work. LvBWV v. 1, p. 440.

Simrock published an arrangement of the entire opera for string quintet in 1815, selling the Overture, Act I, and Act II separately. (32297) \$85



58. [Op. 72; arr.]. Ebers, Carl Friedrich 1770-1836, arr. *Ouverture zu der Oper: Fidelio für das Pianoforte zu vier Händen ... Pr. 12 1/2 Ngr.* [Piano 4-hands]. Leipzig: Breitkopf & Härtel [PN 4818], [ca. 1850].

Oblong folio. [1] (title), 2-9, [i] (blank) pp. Engraved. Publisher's small oval handstamp to foot of title. Light wear and soiling to edges; small tear to blank lower margin throughout with minor loss.

Separate re-issue from the first four-hand piano arrangement of the third (1814) version of the work. LvBWV v. 1, p. 453.

Breitkopf published the first four-hand piano version of the complete opera in 1828, arranged by Ebers. (33113) \$50



59. [Op. 72]. *Fidelio Leonore. Oper in zwei Aufzügen nach dem Französischen bearbeitet ... Klavierauszug. Pr. 4 Thlr. 12 Gr.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 4612], [1827].

Oblong folio. Brown leather-backed marbled boards with oval paper label with titling in contemporary manuscript laid down to upper. 1f. (recto title, verso blank), [1] (cast list, contents), 2-130 pp. Lithographed. Contemporary signature ("Ernst Dieter") to title label and head of title; small circular publisher's handstamp to foot of title. Binding somewhat worn, rubbed, and bumped; front free endpaper creased and torn,

repaired with archival tape. Light scattered foxing; minor dampstaining to last 25ff.

Third edition of the third (1814) of the work. LvBWV v. 1, p. 451. Not in Hoboken. Earlier editions of this version were published in Vienna (1814), Bonn (1815), and Paris (1826).

Beethoven's opera *Leonore* went through several revisions before the final version, *Fidelio*, premiered in Vienna on 23 May 1814.

(33061)

\$500

60. [Op. 72; arr.]. Schmidt, Johann Philipp 1779-1853, arr. *Fidelio. Oper in 2 Aufzügen ... Klavierauszug ohne Text ... Pr.3.Thlr.* [Piano solo]. Leipzig: Breitkopf & Härtel [PN 4596], [1828].

Oblong folio. Half black cloth with black textured boards. 1f. (recto title, verso blank), 1 (contents), 2-63, [i] (blank) pp. Engraved. Small oval handstamp of L.W. Bauer to blank lower outer corner of title, with publisher's handstamp to blank lower margin. Binding somewhat worn and rubbed; vertical crease to upper. Light foxing throughout, mostly to margins; occasional offsetting; small annotation in red ink to upper outer corner of title; publisher's handstamp slightly cropped; inner margin of verso of front free endpaper and title reinforced with blue cloth tape.



First Edition of this arrangement of the third (1814) version of the work. LvBWV v. 1, p. 453 (7 copies located).

Breitkopf published this first piano version of the complete opera in 1828, arranged by J. P. Schmidt.

(33114)

\$400

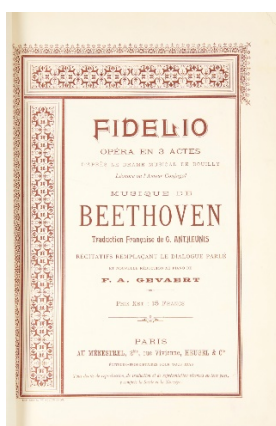


61. [Op. 72]. *Fidelio (Léonore). Opéra en deux actes ... Traduction Française Rhythmée par A. van Hasselt et J.-B. Rongé. Partition complète pour Piano et Chant.* [Piano-vocal score]. Braunschweig & New York: Henry Litolff's Verlag [PN 2312], [1867].

Octavo. Half dark brown leather with marbled boards, spine in gilt-ruled compartments with titling gilt. 1f. (recto title, verso contents), 3-192 pp. Text in German and French. Binding worn, rubbed, and bumped; scattered defects. Minor soiling to title, otherwise clean throughout.

Later edition of the third (1814) version of the work.
(33277)

\$40



62. [Op. 72; arr.]. Gevaert, François-Auguste 1828-1908. arr. *Fidelio Opéra en 3 actes d'après la drame musical de Bouilly Léonore ou l'Amour Conjugal ... Traduction Française de G. Anthéunis; Récitatifs remplaçant le dialogue parlé et nouvelle réduction au piano de F. A. Gevaert. Prix Net: 15 Francs.* [Piano-vocal score]. Paris: Heugel & Cie., [1890].

Large octavo. Original publisher's decorative wrappers printed in green and black. 4ff. (title, named cast list, arranger's note, contents), 384 pp. Text in French and Italian. Wrappers worn and creased; spine reinforced with brown paper tape. Light browning to edges; a few pages creased.

Named cast list for the first performance of this version in Brussels, 11 March 1889: Messrs. Chevallier, Seguin, Gardoni, Gandubert, and Renaud; Mme.

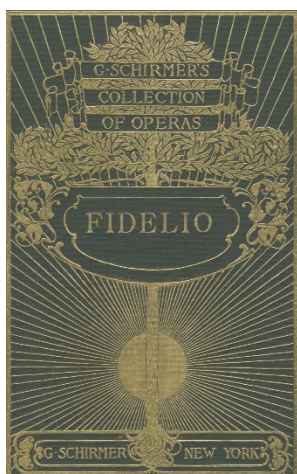
Caron; and Mlle. Falize.

Later French edition of the third (1814) version.

Belgian composer and musicologist Gevaert had moderate success in both Paris and Belgium with his operas, but is best known today for his scholarly and pedagogical works.

(32501)

\$65



63. [Op. 72]. *Fidelio. An opera in two acts. Libretto by Joseph Sonnleithner, with successive revisions by Stephan von Breuning and Friedrich Treitschke ... Vocal score newly revised by Gustav F. Kogel. English version by Dr. Th. Baker; with an essay on the story of the opera by H. E. Krehbiel.* [Piano-vocal score]. New York: G. Schirmer [PN 18018], [ca. 1935].

Large octavo. Original publisher's green cloth with decorative gilt stamping to upper. Frontispiece, [i] (title)-xiv, 262 pp. Text in English and German.

Previous owner's signature to free front endpaper.

A re-issue of the 1907 edition.

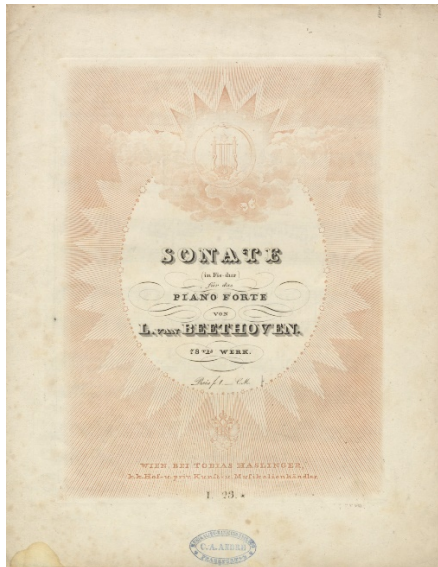
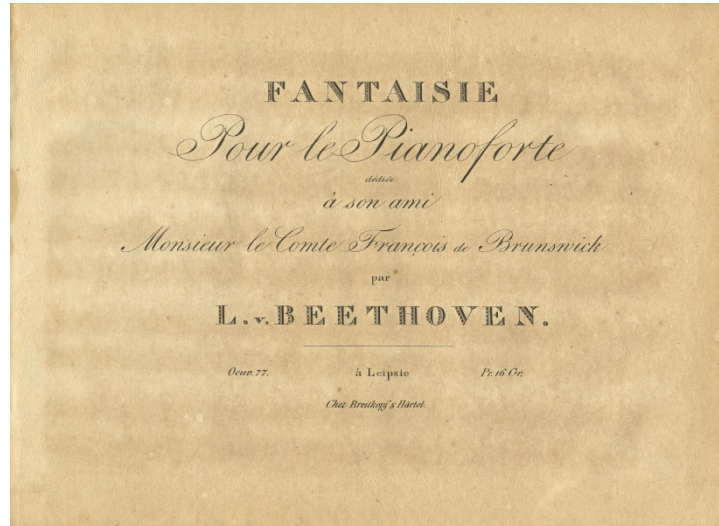
(32303)

\$30

64. [Op. 77]. *Fantaisie Pour le Pianoforte dédiée à son ami Monsieur le Comte François de Brunswick... Oeuv. 77.* [Piano solo]. Leipsic: Breitkopf & Härtel [PN 2623], [1817].

Oblong folio. Disbound. 1f. (title), 3-13, [i] (blank) pp. Lithographed. Price: "16 Gr." Slight offsetting, bleeding, and browning.

Second edition. LvBWV v. 1, p. 487 (22976) \$285



65. [Op. 78]. *Sonate in Fis-dur für das Piano forte ... 78tes werk Preis f. 1 C.M.* [Piano solo]. Wein: Tobias Haslinger, [ca. 1840].

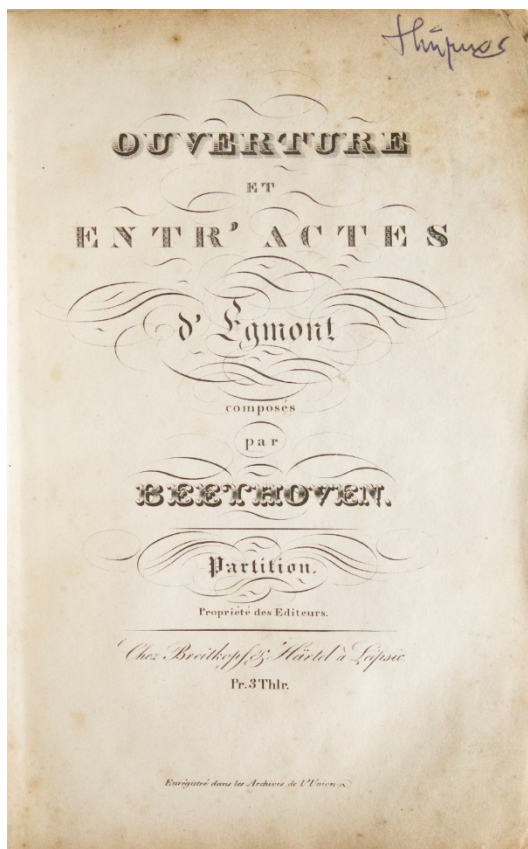
Folio. Unbound as issued. 1f (recto title within sunburst vignette printed in sepia to upper, verso blank), 11, [i] (blank) pp. Engraved. Haslinger series number "I. 23.*" stamped to title. Title slightly soiled; bookseller's handstamp to upper "C.A. André Musikalien Handlung Zeil Duo Frankfurt A/M"; very lightly foxed; minor dampstaining to lower edge.

Later edition. LvBWV v. 1, p. 492; v. 2, pp. 712-713. Dorf Müller, pp. 273-274. Hoboken 3, 763.

The present sonata was first published in 1810 by Breitkopf. The present issue, number 23 in the first series, was part of Haslinger's posthumous series of Beethoven's works begun in 1828.

(32275) \$40

First Edition of the *Egmont* Overture



66. [Op. 84]. *Ouverture et Entr' Actes d'Egmont... Partition... Pr. 3 Thlr.* [Full score]. Leipsic: Breitkopf & Härtel [PN 5140], [1831].

Large octavo. Original publisher's yellow wrappers with titling within decorative border. 1f. (title), 164 pp. Title lithographed, music engraved. In a full custom-made modern black linen clamshell box with printed title label to spine. Previous owner's signature to upper outer corner of wrapper and title. Wrappers soiled with professional repairs to margins and spine. Minor foxing, heavier to some leaves; slight browning to blank margins; edges slightly dusty. Quite a good copy overall.

First Edition. LvBWV v. 1, p. 533. CPM 4, p. 222. Hoboken 2, no. 371. Dorf Müller, p. 222.

Egmont was first performed on June 15, 1810.

"It had been decided to furnish Goethe's Egmont with incidental music, and Beethoven was invited to supply it; he completed it by June 1810 and it was immediately performed. Apart from the excitement of the plot itself, in which Count Egmont foresees the liberation of the Netherlands from Spanish rule but dies as a result of his own

brave stand, it is possible to suggest a deeper reason behind Beethoven's heartfelt response to it: it may represent his own delayed reaction to the conquest and occupation of his adopted city by the French, and his hopes of being delivered from them." Joseph Kerman, Alan Tyson, and Scott G. Burnham in *Grove Music Online*.

(26611)

\$2,250

67. [Op. 84]. *Gesänge und Zwischenacte zu Egmont Trauerspiel von Goethe für das Pianoforte ... 84s Werk ... Pr. 1 Thlr.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 5787], [1840].

Oblong folio. [1] (title), 2-23, [i] (blank) pp. Title lithographed, music engraved. Slightly worn and browned; some leaves moderately foxed; ca. 100 mm crease to left edge of title; small oval Viennese bookseller's stamp to lower outer corner of title; small hole to last 5 leaves, occasionally slightly affecting notation; spine reinforced with tape.



Third revised edition, second issue (with additional lied noted at foot of title priced at 5 Ngr). LvBWV v. 1, p. 532.

Breitkopf published their first edition [PN 1752] of the *Gesänge und Zwischenacte* from *Egmont* in 1812. A revised edition appeared in ca. 1826 [PN 4190], followed by a fully engraved version in 1837.

(33094)

\$50



68. [Op. 86]. *Messe ... 86s Werk für vier Singstimmen italienisch[!] und deutsch mit Begleitung des Piano-Forte arrangirt von O. Claudius. Pr. 2 Thlr. 20 Ngr.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 4563], [ca. 1840].

Oblong folio. Half black leather with marbled boards, black leather title label gilt to upper. 1f. (recto title, verso blank), 60 pp. Engraved. Text in German and Latin. Publisher's and music seller's handstamp to foot of title. Binding somewhat worn, rubbed, and bumped; upper board and free front endpaper detached. Lightly browned; occasional slight offsetting.

First Edition, later issue. LvBWV v. 1, p. 557.

The first edition of the full score was published by Breitkopf in 1812.

The German text, not credited in the edition, is by Christian Schreiber. The addition of a vernacular text underlay - for the most part newly-written poetry without resemblance to the liturgical text - to a Latin mass was fashionable in its time and place, when the Catholic Church opposed performances of liturgical music in concerts and anti-clerical sentiment was strong among intellectuals. The only sections where the German text amounts to a translation of the original appear in the *Last Judgment* in the *Credo*, the *Sanctus*, the *Osanna*, and some passages of the *Agnus Dei*. All references to Jesus Christ are deleted. Beethoven approved the German text although he was critical of some passages. See Kinsky, p. 240, and J. Schmidt-[Görg], *Die deutschen Texte zu Beethovens C-dur Messe*, Veröffentlichungen des Beethoven-Hauses 5, Bonn, 1928.

(33279)

\$300



69. [Op. 89]. *Polonoise brillante pour le Piano-forte.* [Piano solo]. Hambourg: Cranz [without PN], [1824-1825].

Oblong folio. Disbound. 1f. (recto title, verso blank), 3-8 pp. Engraved. Margins slightly browned. A crisp, clean copy overall.

LvBWV v. 1, p. 568.

(33462)

\$125

The "Battle" Symphony



70. [Op. 91]. *Wellingtons Sieg oder Die Schlacht bey Vittoria. Für das Piano-Forte ... 91tes Werk.* [Piano solo]. Wien: S.A. Steiner und Comp. [PN S. et C. 2361], [ca. 1817].

Oblong folio. Unbound, as issued. 1f. (illustrated title depicting General Wellington leading his troops into battle), [1] (advertisement), 2-29, [1] (blank) pp. Engraved. Publisher's advertisement ("Pränumérations-Anzeige") to page 1 soliciting subscriptions to first editions of Beethoven's symphonies no. 7 and 8 and announcing full scores, parts,

and various arrangements. Outer leaves somewhat foxed and browned; minor internal browning.

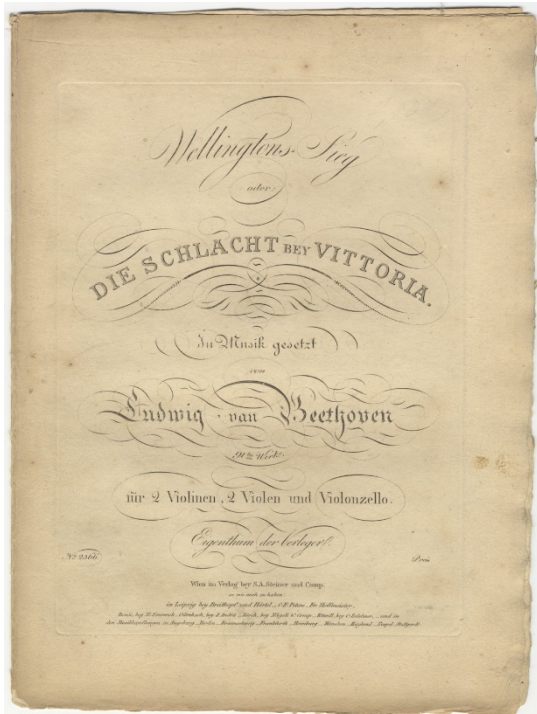
First Viennese edition, second issue. LvBWV v. 1, p. 583. Hoboken 2, 391 (first issue). Hirsch IV, 344.

The arrangement of this orchestral work is by Beethoven himself. It was first published by Birchall in London in January of 1816. The Viennese edition by Steiner was published the following month.

"Beethoven's 'Battle Symphony,' more correctly entitled Wellington's Victory of the Battle of Victoria (op. 91), came into being as the result of an idea by Maelzel that Beethoven should write a work for his latest invention, the panharmonicon, a sort of mechanical orchestra. The timing coincided with Wellington's defeat of Napoleon in 1813... It is a programmatic piece for a large orchestra with a battery of military and Turkish percussion instruments, including cannons and muskets. The first section opens with an English bugle call followed by the patriotic tune Rule, Britannia, answered by a French bugle call and marching tune, known in Britain as For he's a jolly good fellow. Then comes a depiction of the battle. Part 2, called 'Victory Symphony,' begins and ends with martial music but is otherwise based largely on the British national anthem, which is treated fugally." Cooper: *The Beethoven Compendium*, p. 220.

(33280)

\$1,000



71. [Op. 91, arr.]. *Wellingtons-Sieg oder: die Schlacht bey Vittoria ... 91tes Werk. für 2 Violinen, 2 Violon[!] und Violonzello[!] Eigenthum der Verleger ... Preis [blank].* [Parts]. Wien: S.A. Steiner und Comp. [PN S.u.C. 2366], [ca. 1820].

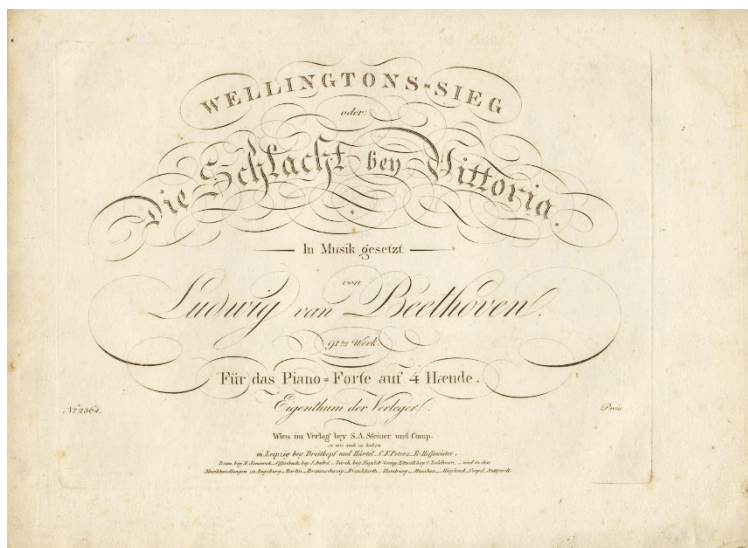
5 parts. Folio. Unbound and untrimmed, as issued. Engraved throughout. Occasional minor spotting. A very good copy overall. Lightly worn and browned; small stab holes; minor stain to margin of title; some leaves lightly foxed.

Violin I: 1f. (recto title, verso blank), 7, [i] (blank) pp.
 Violin II: 7, [i] (blank) pp.
 Viola I: 6, [ii] (blank) pp.
 Viola II: 6, [ii] (blank) pp.
 Violoncello: 6, [ii] (blank) pp.

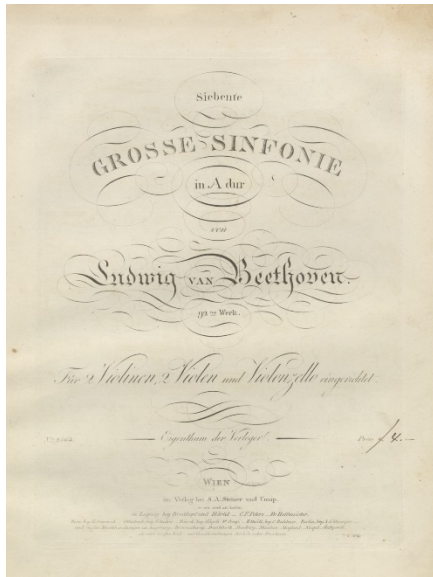
First Edition of this arrangement, second issue. LvBWV v. 1, p. 584. Hoboken 2, 394 (Haslinger reissue) (33095) \$550.

72. [Op. 91, arr.]. *Wellingtons-Sieg oder: die Schlacht bey Vittoria... 91tes Werk. Für das Piano=Forte auf 4 Hände. No. 2364. Preis [blank].* [Piano 4-hands]. Wien: S.A. Steiner und Comp. [PN C.D.S. 2364], [ca. 1817].

Oblong folio. Unbound, as issued. Housed in a custom-made mid-tan leather-backed folder with titling gilt to spine. 1f. (title), [1] (blank), 2-39, [iii] (blank) pp. Engraved. The word "Preis" printed, but neither amount nor currency added. Extended printed note following imprint: "so wie auch zu haben [and also available]: in Leipzig bey Breitkopf und Härtel _ C.F. Peters _ Fr. Hoffmeister, [continuation in smaller print] Bonn, bey N. Simmrok [!Simrock] _ Offenbach, bey J: Andrä [!André] _ Zürich, bey Nägeli & Comp. _ Ettwill [!Eltville], bey C: Zulehner, _ und in den Musikhandlungen zu Augsburg _ Berlin _ Braunschweig _ Frankfurth _ Hamburg _ München _ Mayland [!Mailand] _ Neapel _ Stuttgart [!Stuttgart]." Folder slightly worn and soiled. Some offsetting. An uncut copy. In very good condition overall.



First Edition of this arrangement, second issue ("Pränumerations-Anzeige" of first issue dropped from p. 1 but amount and currency of price, printed from third issue on, still lacking). LvBWV v. 1, p. 585. (3 copies in Germany and Austria). Hoboken 2, 392 (a later issue). The arranger of this version is not known. (26784) \$850



73. [Op. 92; arr.]. *Siebente Grosse Sinfonie in A dur ... 92tes Werk. Für 2 Violinen, 2 Violen, und Violonzello eingerichtet. Preis [f4.].* [Parts]. Wien: S.A. Steiner und Comp. [PN S. et C. 2564], [after 1826].

5 parts. Unbound as issued 115. Folio. Engraved throughout. Very slightly browned and thumbed.

Violin I: [1] (title engraved by A. Müller), 2-16, [ii] (blank) pp.
 Violin II: [1] (blank), 2-15, [i] (blank) pp.
 Viola I: [1] (blank), 2-15, [i] (blank) pp.
 Viola II: [1] (blank), 2-14 pp.
 Violoncello: [1] (blank) 2-12 pp.

First Edition of this arrangement, later issue (Violin 1 without "Musik-Anzeige"). LvBWV v. 1, p. 596. Hirsch IV, 348a.

Beethoven's Seventh Symphony, Op. 92, premiered on 27 February 1814 in Vienna, the same evening as his Eighth Symphony. S.A. Steiner published the full score and parts in 1816, along with arrangements for nonet, string quintet, piano trio, 2 pianos, piano 4 hands, and solo piano. (32289) \$350



74. [Op. 92; arr.]. Hummel, Johann Nepomuk 1778-1837, arr. *Sinfonies ... arrangées pour Piano seul par J.N. Hummel ... [7]e Sinfonie Pr. 2f. 24kr.* [Piano solo]. Mayence ... Bruxelles: les fils de B. Schott ... chez Schott Frères [PN 4375], [ca. 1885].

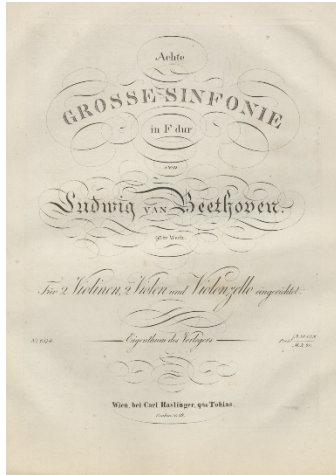
Folio (317 x 257 mm). Disbound. 1f. (recto illustrated tile printed in blue within decorative border printed in black on dark ivory ground, verso blank), 31, [i] (blank) pp. Engraved. Slightly browned and thumbed; small dampstain to inner right margin throughout.

Re-issue of the first edition of Hummel's arrangement. LvBWV v. 2, pp. 717-718.

Hummel was a contemporary of Beethoven and considered the greatest pianist of his time. His piano arrangements of Beethoven's symphonies were first published by Schott between 1825 and 1835.

"As one of the last and greatest representatives of the 18th-century Viennese classical style that created him, Hummel played a vital and still largely unacknowledged role in creating the new romantic style of the 19th century." Joel Sachs and Mark Kroll in *Grove Music Online*.

(33116) \$40



75. **[Op. 93; arr.]**. *Achte Grosse Sinfonie in F dur ... 93tes Werk. Für 2 Violinen, 2 Violon, und Violonzello eingerichtet. Preis 3.30 X.C.M. M.4,20.* [Parts]. Wien: Carl Haslinger, qdm. Tobias [PN S. et C. 2574], [after 1848].

5 parts. Folio. Unbound. Engraved. Very lightly browned; slightly thumbed.

Violin I: [1] (title), 2-13, [1] (blank) pp.

Violin II: 10 pp.

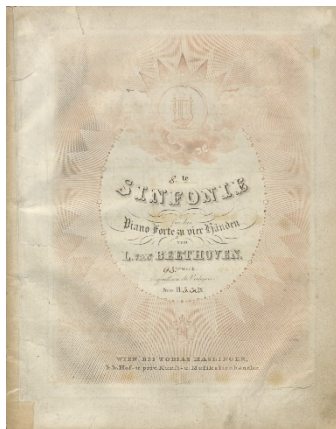
Viola I: 10 pp.

Viola II: 9, [i] (blank) pp.

Violoncello: [1] (blank), 2-11, [i] (blank) pp.

Re-issue of the first edition of this arrangement. LvBWV v. 1, p. 606. (32288)

\$285



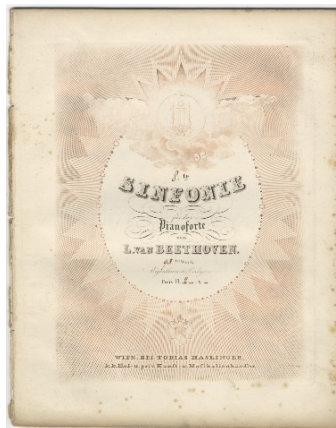
76. **[Op. 93; arr.]**. *[8]te Sinfonie für das Piano-Forte zu vier Händen ... [93]tes Werk ... Preis Fl. [3.30.]X ... 2566.* [Piano 4-hands]. Wien: Tobias Haslinger [PN C.H. 2576], [ca. 1845].

Folio. Unbound. [1] (title within sunburst printed in sepia), 2-49, [i] (blank) pp. Engraved. Circular publisher's handstamp "Veuve de J. Hoffmann" to final blank page. Slightly worn and soiled; occasional tape repairs; spine and inner margins reinforced with tape.

Later issue. LvBWV v. 1, p. 607.

(33454)

\$120



77. **[Op. 93; arr.]**. Haslinger, Tobias 1787-1842, arr. 8te. *Sinfonie für das Pianoforte ... [93]tes Werk. Preis Fl. [2_] X. [.]*. [Piano solo]. Wien: Tobias Haslinger [PN C.H. 2577], [ca. 1840].

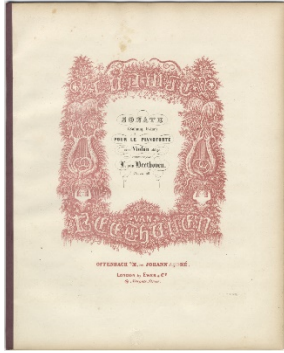
Folio (317 x 258 mm). Disbound. 1f. (recto title within sunburst design, verso blank), 31, [i] (blank) pp. Engraved. Title foxed at outer edge; occasional light foxing throughout; minor soiling to edges.

Re-issue of the first edition of this arrangement.

Beethoven's Eighth Symphony, Op. 93, premiered on 27 February 1814 in Vienna, the same evening as his Seventh Symphony. S.A. Steiner published the full score in 1817 along with a piano arrangement by Tobias Haslinger that was proofed by both Czerny and Beethoven.

(33117)

\$80



78. [Op. 96]. *Sonate (Sol maj. G dur.) Pour le Pianoforté avec Violon obligé ... Oeuvre 96.* [Score]. Offenbach a/M: Johann André [PN 6463], [ca. 1842].

Folio. Decorative lithographed title page printed in black and sepia. 1f. (recto title, verso blank), [3] (blank), 4-29 pp. Spine reinforced with burgundy paper tape. Moderate offsetting; light scattered foxing. Without separate violin part.

A later edition.

Composed for a concert given by violinist Pierre Rode on the occasion of his visit to Vienna in December of 1812.

"The Violin Sonata, op. 96, the tenth and last of Beethoven's sonatas for piano and violin, was sketched and composed in 1812, following the Seventh and Eighth Symphonies, to which it contrasts as a delicate pen-and-ink drawing to a set of major frescos... The G-major Sonata abandons the "stilo brillante molto concertante" of opus 47 in favor of a heartfelt and exquisite communicativeness, thus providing a quietly imaginative coda to the middle period." Solomon: *Beethoven*, p. 214.

(33102)

\$40

79. [Op. 97]. *Trio für Piano-Forte, Violin [!Violine] und Violoncello. Seiner Kaiserl: Hoheit dem durchlauchtigsten Prinzen Rudolph Herzog von Oesterreich &c. &c. &c. in tiefer Ehrfurcht gewidmet ... 97tes Werk.* [Parts]. Wien: Tobias Haslinger [PN] 2582, [after 1826].

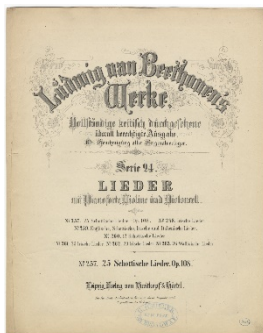


Oblong folio and folio. Disbound. Piano: [1] (title), 2-50 pp. Violoncello: 12 pp. Engraved. Price printed in two currencies: "f. 5 C.M." above, "[Reichsthaler sign] 3.8 gr." below. With "Amsterdam: Theune & Comp." overpaste to foot of title. Decorative title with coat of arms surrounded by stylized sunrays and clouds. Edges browned and slightly dampstained; slight offsetting and bleeding of imprint; lower outer corner of cello part slightly creased; violin part lacking. With header "221" added in manuscript to all pages.

A later issue printed from plates of the first edition. LvBWV v. 1, p. 625.

(22986)

\$450

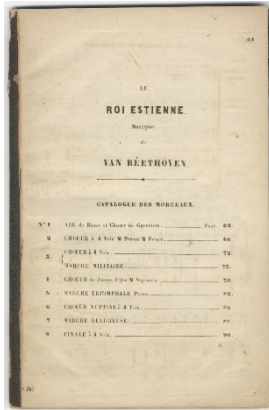


80. [Op. 108]. *Schottische Lieder für eine Singstimme und kleinen Chor mit obligater Begleitung von Pianoforte Violine und Violoncell.* [Parts]. Leipzig: Breitkopf & Härtel [PN B.257], [1865].

Folio. Unbound. [1] (publisher's series title ("Serie 24 no. 257 25 Schottische Lieder. Op. 108."), 2-68 pp. (piano); 8 pp. (violin). III: 8 pp. (violoncello). Engraved. Publisher's handstamps to first page "B&H" and "G.Schirmer 701 Broadway New York." Slightly browned and soiled; signature in pencil to upper corners of instrumental parts "E.J. Biederman."

(32306)

\$100



81. [Op. 117]. *Le Roi Estienne*. [Piano-vocal score]. [Paris]: [Bureau Central de Musique [PN B.C. 930 (2)], [ca. 1846].

Octavo. Dark brown cloth-backed blue marbled boards, cut paper label with titling in ink to upper. 61-100 pp. Engraved. Extracted from a published edition also containing the *Ruines d'Athenes*, text in French by Louis-Ernest Crevel de Charlemagne (1807-1882). Title page (p. 61) lists individual numbers. Boards worn and detached; endpapers browned. Slightly worn and browned throughout; occasional offsetting.

Early edition. LvBWV v. 1, pp. 748-57. (33210)

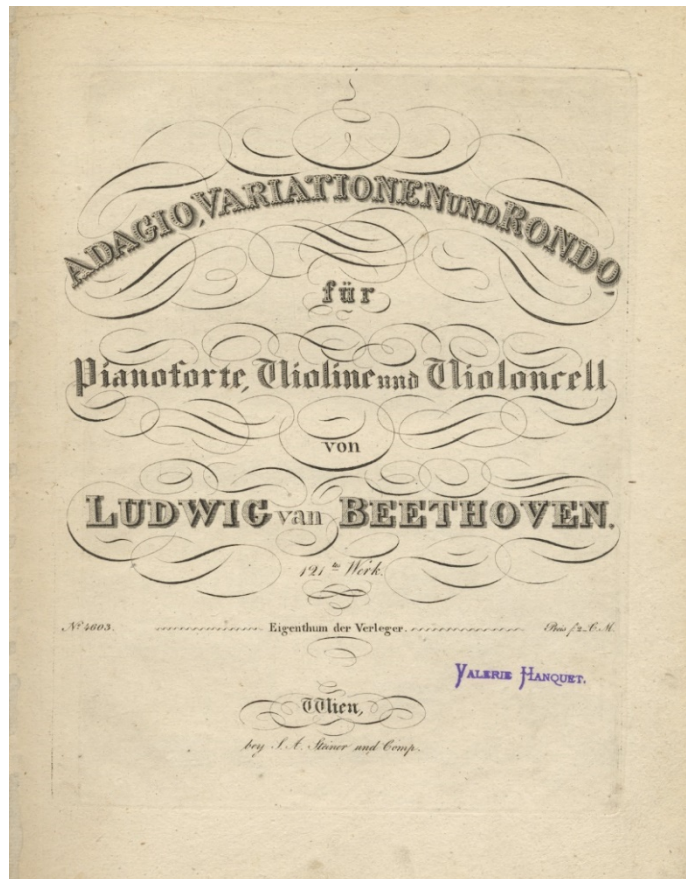
\$85

First Edition, Based on a Song from Müller's Singspiel *Die Schwestern von Prag*

82. [Op. 121a]. *Adagio, Variationen und Rondo für Pianoforte, Violine und Violoncell ... 121tes Werk ... Preis f:2_C.M.* [Parts]. Wien: S.A. Steiner und Comp. [PN] 4603, [May 1824].

Folio. Marbled wrappers. Piano: [1] (title), 2-19, [1] (blank) pp. Violin: 1-5, [i] (blank) pp. Violoncello: 1-5, [i] (blank) pp. Engraved.

Small label with calligraphic titling to upper wrapper of piano part: "L. Van Beethoven. Adagio, Variationen [!] und Rondo pour Piano, Violon & Violoncelle. Op. 121;" labels in the same style to head of first pages of string parts: "Adagio, Variationen und Rondo von L. van Beethoven" with penciled note: "Beethoven op. 121." Handstamp to first page of all parts: "Valerie Hanquet." Early calligraphic signature to inner lower wrapper, upside down: "D. F. Crommelin." Marbled wrappers of piano part with red tape reinforcement to spine; spines of string parts reinforced with marbled paper. Slightly worn and soiled. A very good copy overall.

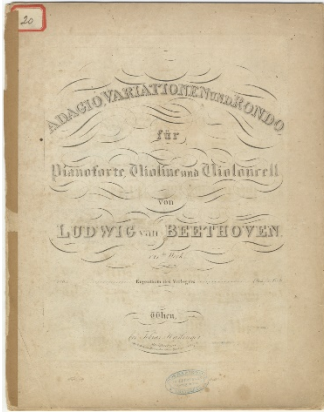


First Edition. LvBWV v. 1, p. 777. Hoboken 2, 487 (now in the Beethoven-Haus, C121A/6). Hirsch IV, 388.

The variations are based on the song *Ich bin der Schneider Kakadu* (I am tailor Cockatoo) from Wenzel Müller's singspiel *Die Schwestern von Prag* (The sisters from Prague), 1794. Beethoven composed them many years earlier (the exact date is unknown).

(23006)

\$2,600



83. [Op. 121a]. *Adagio, Variationen und Rondo, für Pianoforte, Violine und Violoncell ... 121tes Werk ... Preis f. 2.C.M.* [Parts]. Wien: Tobias Haslinger [PN S:u:C: 4603], [?1826].

Folio. 19; 5; 5 pp. Engraved. Small oval handstamp of Amsterdam musicellers Jacob Eck & Lefebvre to first page of each part. Outer leaves somewhat browned, soiled, and detached; remnants of paper tape to spine; margins slightly browned; small red and white label to upper left corner.

First Edition, second issue, with Haslinger imprint (the paper and slightly light impression suggest a printing date of after 1826). LvBWV v. 1, p. 777. (32299) \$250

First Edition of this Arrangement of the Ninth Symphony

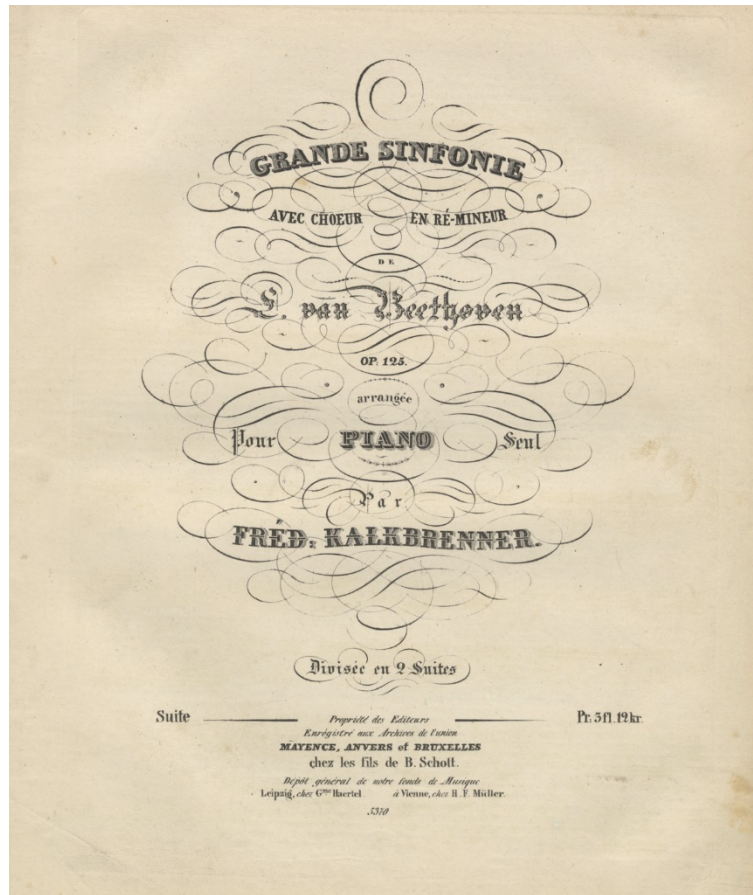
84. [Op. 125, arr.]. Kalkbrenner, Frédéric 1785-1849 (arr.) and Esser, Heinrich 1818-1872 (arr.) *Grande Sinfonie avec choeur en ré-mineur ... Op: 125. arrangée pour Piano seul Par Fréd. Kalkbrenner. Divisée en 2 Suites ... Pr: 3 fl. 12 kr.* [Piano solo]. Mayence: B. Schott [PN 5370, 5371], [1838].

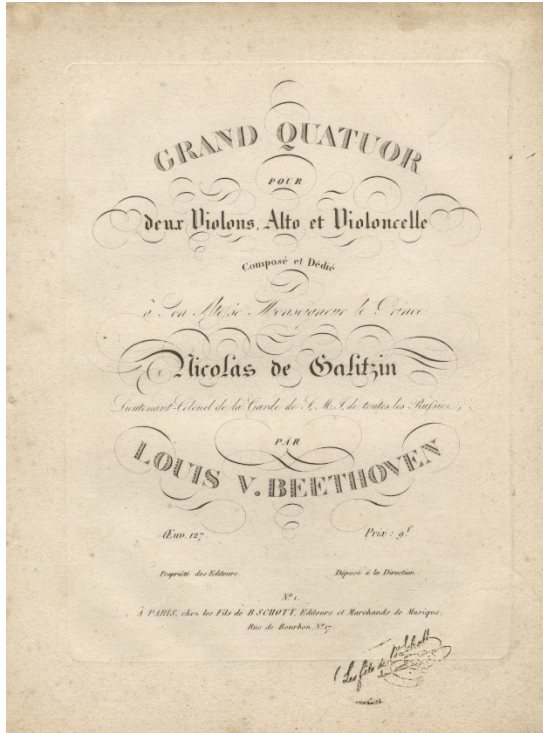
2 parts bound in one. Folio. Disbound. [1] (title), 2-42 pp.; 1f. (blank), 1f. (part title), [1] (blank), 2-19 pp. Engraved. At head of second part : "Eingerichtet von H. Esser." Slightly worn and soiled.

First Edition of this arrangement. Scarce. LvBWV v. 1, p. 831 (2 complete copies located).

Beethoven's Ninth Symphony, Op. 125, with its famous choral *Ode to Joy* finale, was first performed on 7 May 1824 in Vienna. Frédéric (Friedrich) Kalkbrenner was one of the leading pianist-composers in Europe for a short period in the early 19th century.

(33118) \$550





First Edition, First Issue

85. [Op. 127]. *Grand Quatuor pour deux Violons, Alto et Violoncelle Composé et Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant-Colonel de la Garde de S. M. I. de toutes les Russies... Œuv. 127.* [Parts]. Paris: les Fils de B. Schott, Editeurs et Marchands de Musique [without PN], [March 1826].

Folio. Unbound with some remnants of previous sewing thread present. Violin I: 1f. (title), [i] (blank), 2-13, [i] (blank) pp.; Violin II: [i] (title), 2-12 pp; Viola: [1] (title), 2-11, [i] (blank) pp.; Violoncello: [1] (title), 2-11, [i] (blank) pp. Engraved. Price: "9f." Printed note: "Déposé à la Direction." Handstamp of publisher to title of Violin I part. Minor soiling and foxing; a little light staining to inner margins of Viola and Violoncello parts.

First Edition, first issue. Rare. The first German edition was also issued in March 1826 by Schott in Mainz, however, the new catalogue of Beethoven's works gives precedence to the French edition. LvBWV v. 1, p. 843.

Dorfmüller p. 350. Beethoven-Haus C 127/9 and C 127/10. Not in Hoboken or Hirsch.

The first publication of Schott's newly established Paris branch. Although the page and system breaks are the same, the so-called Paris and Mainz issues of the present edition are printed from different plates and thus, in fact, constitute two different editions.

(23011)

\$3,800

86. [Op. 129]. *Rondò a Capriccio per il Pianoforte solo... Opera postuma.* [Piano solo]. Vienna: Ant. Diabelli e Co., [PN] D. et C. No. 2819, [January 1828].



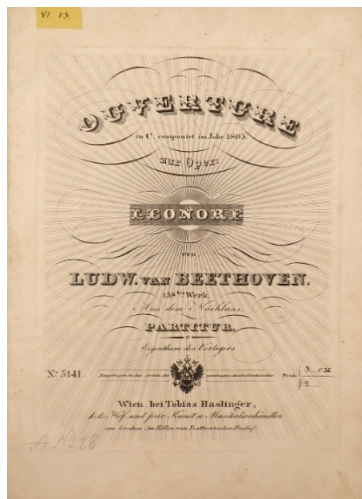
Oblong folio. Marbled wrappers. [i] (title), 2-11, [i] blank pp. Title lithographed, music engraved. Price: "45 x C M." Printed note to foot of page 2: "Diese[!] unter L. v. Beethovens Nachlasse vollendet vorgefundene Capriccio ist im Manuscripte folgender Massen betitelt: Die Wuth über den verlorren Groschen, ausgetobt in einer Caprice." Spine of outer bifolium reinforced with marbled paper; spine of wrappers reinforced with matching dark green tape. Title browned; lower margin imperfectly trimmed; final leaf creased at upper right outer corner with very slight loss to lower right blank corner; one signature loose.

First Edition. LvBWV v. 1, p. 851. Hoboken 2, 514. Hirsch IV, 401.

(23013)

\$1,450

First Edition of the *Leonore* Overture



87. [Op. 138]. *Ouverture in C. componirt im Jahr 1805 zur Oper: Leonore... 138tes Werk. Aus dem Nachlass. Partitur ... No. 5141. Eingetragen in das Archin[!] der vereinigten Musikalienhändler.* [Full score]. Wien: Tobias Haslinger [PN T.H.] 5141, [early 1838].

Folio. Early stiff blue wrappers with octagonal label titled in manuscript to upper. 1f. (title), 48, [ii] (blank) pp. Engraved. Price: "f 3. C.M." above "[Reichsthaler sign] 2.". Rehearsal letters A to O added in pencil with numerous performance annotations in red crayon. Penciled inventory of parts to last page, related to a performance on October 13, [18]92 and signed "Felchner." Spine reinforced with black cloth tape. Handstamp "Musikbibliothek der Universität Gießen" to upper wrapper and first page of music. Small yellow sticker to upper left corner of title with manuscript shelfmark "VI. 13," with same shelfmark also added in manuscript to label on upper wrapper. Printed titling "Ouverture" to first page of music extended in pencil: "zu" [crossed out "Ele"] "Leonore."

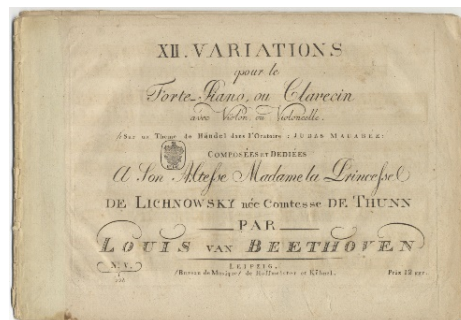
Some pages slightly skewed. Some soiling and foxing. A very good copy overall.

First Edition. Rare. LvBWV v. 1, pp. 436-437. Hoboken 2, 537. Hirsch IV, 419. Beethoven-Haus C 138/1 and Van der Spek collection. The misspelling "Archin" (for "Archiv") on the title seems to have gone unnoticed by Beethoven bibliographers though the two copies held at the Beethoven-Haus carry it as well.

Gustav Adolf Felchner (1832-96) was music director at the University of Gießen, Germany, from 1874 to his death; some of the annotations in the present score are most likely in his hand.

This overture is generally known as *Leonore no. 1*. It is now dated 1807 and is chronologically the third of the three *Leonore* overtures. It was not performed during Beethoven's lifetime. (23017) \$1,800

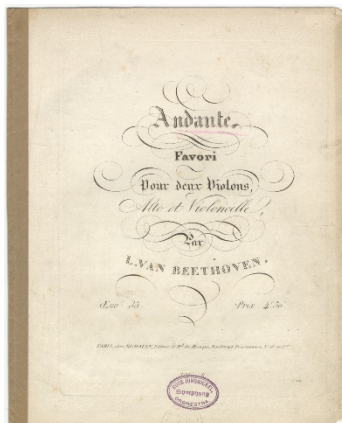
88. [WoO 45]. XII. *Variations pour le Forte-Piano, ou Clavecin avec Violon, ou Violoncelle. Sur un Theme de Händel dans l'Oratoire: Judas Macabee. Composées et Dediées a Son Altesse Madame la Princesse de Lichnowsky née Comtesse de Thunn. Prix 12 ggr.* [Parts]. Leipzig: Bureau de Musique de Hoffmeister et Kühnel [PN 226], [1805].



3 parts. Oblong folio. Unbound. [12]; 2; 2 pp. Engraved throughout. Some minor wear and tears; light foxing and browning; edges worn; first and last leaves of piano part reinforced with early tape; small decorative early collector's handstamp to title and page 3 of piano part.

Piano: [1] (title), 2-11, [i] (blank) pp.
Violin: 2 pp.
Violoncello: 2 pp.

Second edition, second issue. Scarce. LvBWV v. 2, p. 115. (33097) \$300

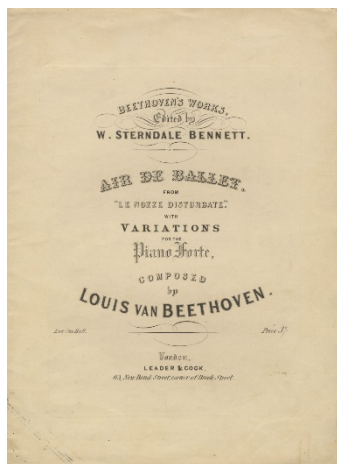


89. [WoO 57; arr.]. *Andante, Favorsi pour deux Violons, Alto et Violoncelle ... Oeuv. 35 Prix: 4f.50c.* [Parts]. Paris: Richault [PN 3016], [1833].

Folio. Disbound. Engraved. Performance markings in blue pencil throughout. Some wear, browning and minor tears; edges chipped; one underline in pink pencil to title; small oval handstamp to most pages "Ross Jungnickel, Symphony Orchestra;" spine reinforced with brown tape.

Violin I: 5 pp.
Violin II: 2 pp.
Alto: 2 pp.
Violoncello: 2 pp.
(32286)

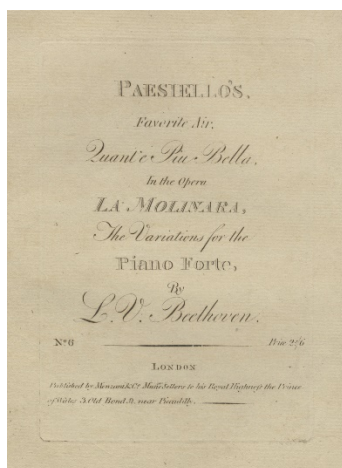
\$75



90. [WoO 68]. Bennett, William Sterndale 1816-1875, ed. *Air de Ballet, from "Le Nozze Disturbate," with Variations for the Piano-Forte ... Price 3s/=.* *Beethoven's Works, Edited by W. Sterndale Bennett.* [Piano solo]. London: Leader & Cock [PN 1137], [ca. 1855].

Folio. Unbound. 1f. (recto title, verso blank), 16 pp., 1f. (recto publisher's catalogue, verso blank). Engraved. Slightly worn and soiled.
(33455)

\$40



91. [WoO 69]. *Paesiello's Favorite Air, Quant'e Piu Bella, In the Opera La Molinara The Variations for the Piano Forte ... No. 6 Price 2.s/6.* [Piano solo]. London: Monzani & Co., [1805].

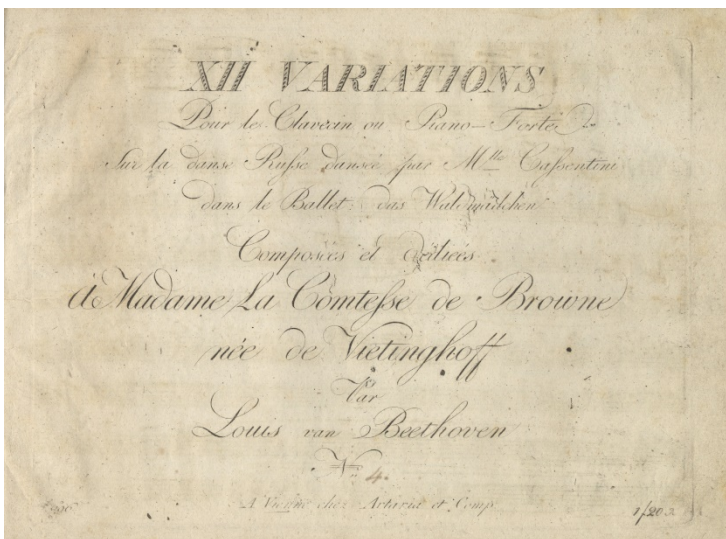
Folio. Unbound as issued. 1f. (title), 7, [1] (blank) pp. Engraved. Watermark dated 1805. No. 6 from Monzani's selection of Beethoven's works. Edges slightly worn and creased.

LvBWV v. 2, p. 171 (citing a date of ca. 1810). Based on the watermark in the present copy it may, in fact, be an earlier British printing.
(33215)

\$90

First Edition, Possibly Unrecorded

92. [W0071]. *XII Variations Pour le Clavecin ou Piano-Forte sur la danse Russe dansée par Mlle Cassentini dans le Ballet: das Waldmädchen Composées et dédiées À Madame La Comtesse de Browne née de Vietinghoff... No. [4] ... 1f 20x. [Piano solo]. Vienne: Artaria et Comp. [PN 696], [after 1797].*



Oblong folio. Speckled wrappers with titling in manuscript to decoratively cut paper label to upper. [1] (title), 2-14 pp. Engraved. Minor browning.

First Edition, possibly an unrecorded issue, with re-engraved price. LvBWV v.

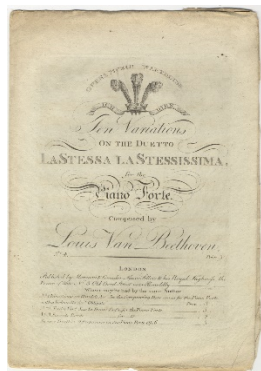
2, pp. 176-177. Printed from the same plates as the first issue (evident by comparing the cracking in the present plates with that in the digitized copy, HCB C Wo071, illustrated on the Beethoven-Haus website).

Das Waldmädchen (La selvaggia), a ballet to music by Paul Wranitzky by G. Traffieri in collaboration with J. Kinsky, was first performed in Vienna at the Kärntnertor on 23 Sept 1796.

Wranitzky (1756-1808) was a Czech composer, conductor, and violinist active in Vienna, brother of composer Anton Wranitzky (1761-1820). "[He] played a prominent role in the musical life of Vienna. Both Haydn and Beethoven preferred him as a conductor of their works: Haydn insisted on his direction of the Viennese performances of *The Creation* (1799, 1800), and at Beethoven's request he conducted the première of that composer's *First Symphony* (2 April 1800) ... Beethoven's personal relationship with both Paul and Anton Wranitzky is shown in Czerny's memoirs." Milan Poštolka, revised by Roger Hickmain in *Grove Music Online*. The "Russian theme" from the ballet, on which Beethoven based the present variations, is actually by the Italian composer and violinist Giovanni Giornovich (1747-1804). Maria Casentini (1778-1805), an Austrian ballet dancer, was best known for her performances in *Das Waldmädchen*.

(33440)

\$1,650



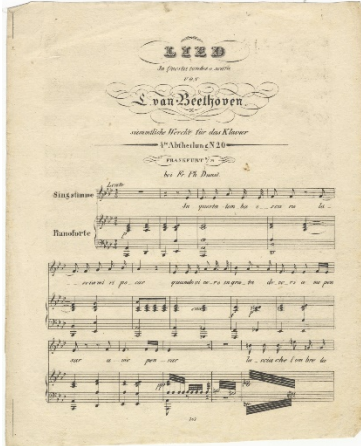
93. [W00 73]. *Ten Variations on the Duetto La Stessa La Stessissima for the Piano Forte ... No. 4. Price 3.s. [Piano solo]. London: Monzani & Cimador, [?1807].*

Folio. [1] (title), 2-11, [1] (blank) pp. Engraved. Outer leaves somewhat soiled; edges lightly creased and worn.

LvBWV v.2, p. 182. Beethoven's arrangements from Salieri's opera *Falstaff*. No. 4 from Monzani's selection of Beethoven's works.

(33214)

\$85



94. [WoO 133]. *Lied In Questa tomba o scura* [!] ... *sammliche Wercke für das Klavier 4th Abtheilung N 20*. [Piano-vocal score]. Frankfurt: Fr. Ph. Dunst [PN 267], [ca. 1833].

Folio. Titling to head of first page. 2 pp. Lithographed. Lightly browned; edges slightly foxed; minor thumbing to corners.

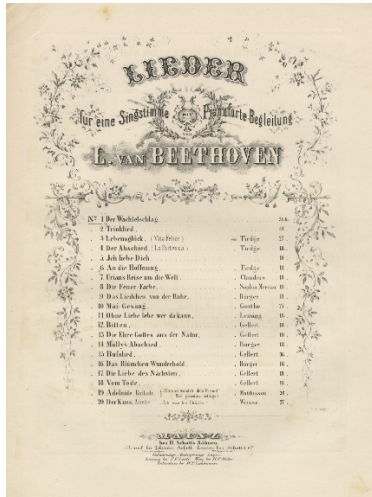
An early edition. LvBWV v. 2 , pp. 314 and 707.

In questa tomba oscura is an arietta set to the poem by Giuseppe Carpani. The present edition was issued as part of Franz Philipp Dunst's publication of Beethoven's complete works with piano.

(33092)

\$30

Lieder Collections



95. **LIEDER** für eine Singstimme mit Pianoforte-Begleitung [Nos. 1, 6, 7, 8, 10, 11, 14, 15, and 20]. [Piano-vocal score]. Mainz: B. Schott's Söhnen [PN 105], [after 1865].

Folio. 9 scores of 20 issued, each with common title, series listing, and prices to upper, publisher's catalogue to lower on all except 1 and 20. Engraved. Edges slightly soiled; some light foxing. In very good condition overall.

Includes:

[WoO 129]. No. 1. *Der Wachtelschlag*. [8] pp.

[Op. 32]. No. 6. *An die Hoffnung, von Tiedge*. [4] pp.

[Op. 52, no. 1]. No. 7. *Urian's Riese um die Welt, von Claudius*. [4] pp.

[Op. 52, no. 2]. No. 8. *Die Feuer-Farbe, von Sophia Mereau*. [4] pp.

[Op. 52, no. 4]. No. 10. *Mai-Gesang, von Goethe*. [6] pp.

[Op. 52, no. 6]. No. 11. *Ohne Liebe lebe wer da kann, von Lessing*. [4] pp.

[Op. 52, no. 5]. No. 14. *Molly's Abschied, von Bürger*. [4] pp.

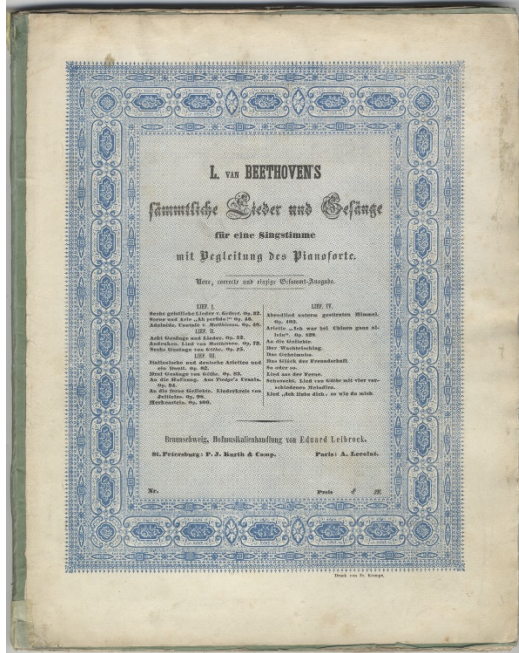
[Op. 48, no. 6]. No. 15. *Busslied, von Gellert*. [6] pp.

[Op. 128]. No. 20. *Der Kuss, Ariette: Ich war bei Chloën von Weisse*. [6] pp.

Re-issue of early editions printed by Zulehner.

(33099)

\$85



96. **SÄMTLICHE LIEDER UND GESÄNGE** für eine Singstimme mit Begleitung des Pianoforte. Vene, correcte und einzige Gesamt-Ausgabe. [Piano-vocal score]. Braunschweig: Eduard Leibrack, [ca. 1840].

Folio. Collective title printed in black within decorative border printed in blue laid down to green wrapper. 1f. (recto title, verso blank). 131 pp. in total, each section with individual pagination.

Contents:

Lief I:

Sechs geistliche Lieder v. Gellert. Op. 32; Scene und Arie "Ah perfido!" Op. 46; Adelaid. Cantate v. Matthisson. Op. 48.

Lief II:

Acht Gesänge und Lieder. Op. 52; Andenken. Lied von Matthisson. Op. 72; Sechs Gesänge von Göthe. Op. 75.

Lief III:

Italienische und deutsche Arietten und ein Duett Op. 82; Drei Gesänge von Göthe. Op. 83; An die Hoffnung. Aus Tiedge's Urania. Op. 94; An di ferne Geliebte. Liederkreis von Jeitteles. Op. 98; Merkenstein. Op. 100.

Lief IV:

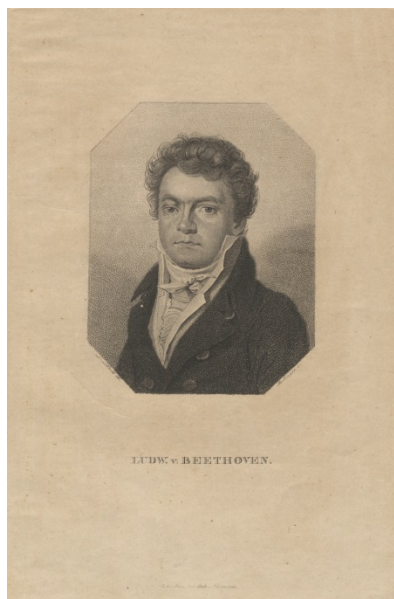
Abendlied unterm gestirnten Himmel. Op. 163; Ariette "Ich war bel Chinen ganz allein." Op. 128; An die Geliebte; Der Wachtelschlag; Das Geheimniss; Das Glück der Freundschaft; So oder so; Lied aus der Ferne; Sehnsucht. Lied von Göthe mit vier verschiedenen Melodien; Lied "Ich Hebe dich, so wie du mich."

Moderately worn and soiled; slightly foxed; minor stains; tape to head and tail of spine and hinges.

An attractively printed early collection. Not in LvBWV.
(33096)

\$175

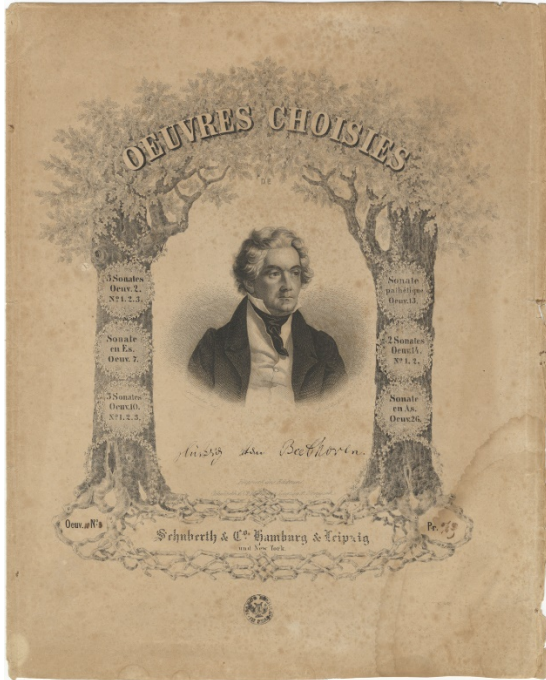
II
ICONOGRAPHY



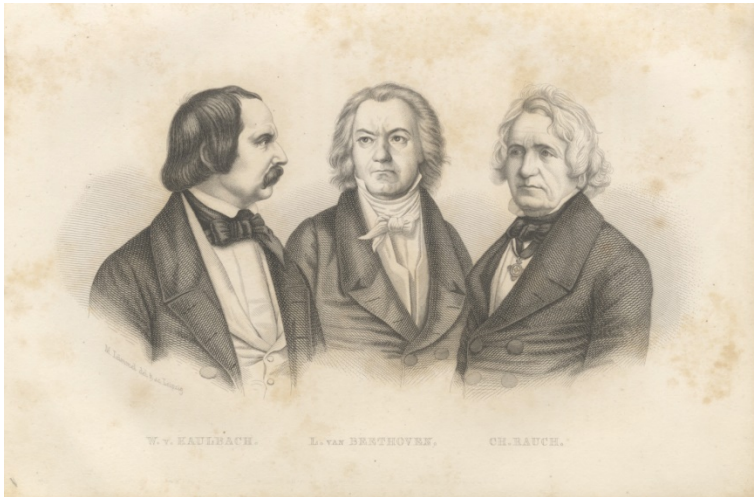
97. **BOLLINGER, Friedrich Wilhelm.** *Lifetime bust-length portrait engraving of a young Beethoven* by Friedrich Wilhelm Bollinger after the engraving by Blasius Höfel from the drawing by Louis Letronne. Zwickau: Gebr. (üder) Schumann, [ca. 1820]. Image size 190 x 123 mm within octagonal border, sheet size 240 x 180 mm. On wove paper. Slightly browned. In very good condition overall. Beethoven-Haus Bonn, B365. Scarce.
(33426) \$225

98. **KOLB, Alois 1875-1942.** *Fine large original aquatint in Jugendstil* by Alois Kolb of Beethoven's head, on top of which a recumbent naked couple embrace and kiss. Wien: Der Gesellschaft für Vervielet Kunst, [1906]. Image size 410 x 410 mm., sheet size 565 x 450 mm. Printed in sepia on an octagonal ground on heavy art paper. A fine copy, with strong, clear impression. Together with: The original octagonal beveled-edge copper plate from which copies of this well-known print were pulled. 415 x 415 mm. Stamped "J Renner München" on verso. Slightly worn but in remarkably good condition overall. Beethoven-Haus Bonn, B408. Executed after the artist's own drawing or painting. Kolb was a noted Austrian etcher, painter, and graphic artist. He studied at the Munich Academy of fine arts and worked in both Munich and Leipzig.
(33429) \$1,200



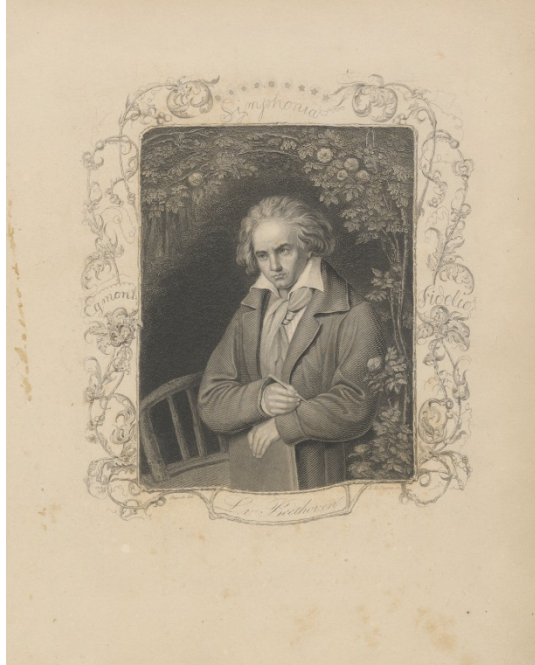


99. **LÄMMEL, Moritz 1822-1866.** *Portrait engraving* by Moritz Lämmel after the drawing by Josef Kriehuber. Title page to *Oeuvres Choiesies ... 3 sonates Oeuv. [10] No. [3]*. Hamburg, Leipzig, New York: Schuberth & Co. [PN 1354], [ca. 1850]. Folio. Image size 90 x 80 mm. Bust-length; engraving. Pictorial border with arboreal motif with titles of six works within decorative circular floral border. Worn; some staining; quite browned; edges slightly frayed and chipped, not affecting image. (32108) \$25

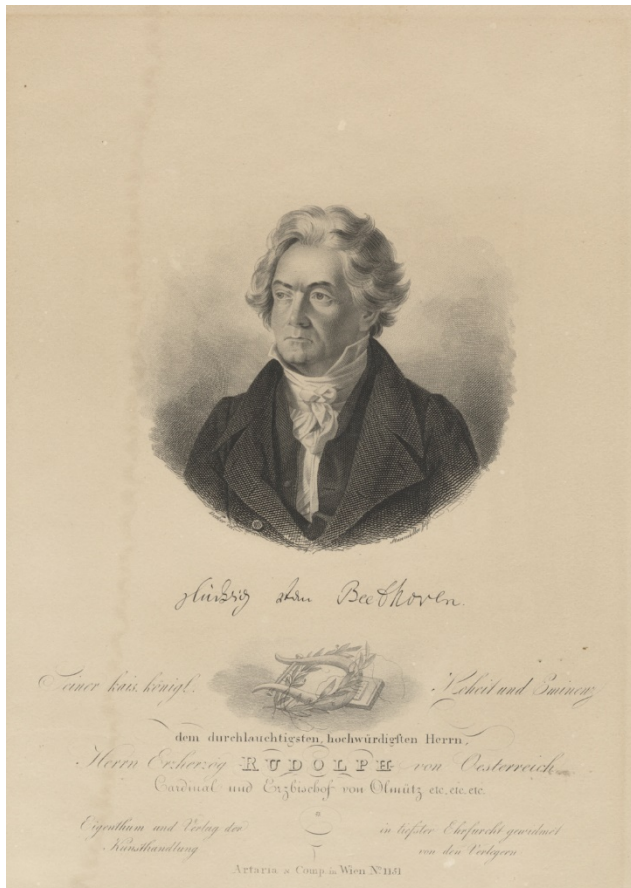


100. **LÄMMEL, Moritz 1822-1866.** *Portrait engraving of Beethoven, Wilhelm von Kaulbach, and Christian Daniel Rauch* by Moritz Lämmel. Leipzig, [ca. 1860]. Image size ca. 95 x 155 mm; sheet size 130 x 198 mm. Half-length portraits; Kaulbach to left, Rauch to right, Beethoven in center. "M. Lämmel del. & sc. Leipzig" to lower left; names "W.v. Kaulbach. L van Beethoven. Ch. Rauch." to plate. Trimmed inside platemark. Slightly foxed. Beethoven-Haus Bonn B2342. Scarce. In addition to Beethoven, the engraving features two other German

artists: von Kaulbach (1805-1874), a painter known for murals, and Rauch (1777-1857), a sculptor. Lämmel was a well-known copper and steel engraver in Leipzig. His son Martin was also a painter and engraver, and his brother Wilhelm was a draftsman. (33121) \$100

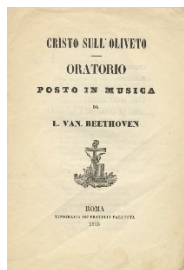


101. **PAYNE, A.H.** *Portrait engraving* by A.H. Payne after Storck. London: Brain & Payne, [ca. 1850]. Image size 170 x 152 mm, overall size ca. 410 x 280 mm. On wove paper. Three-quarter length, holding pen, against dark background with floral decoration bordered with scrollwork. Excerpted from Payne's *Universum* (ca. 1850). Light browning and staining to margins. Albert Henry Payne (1812-1902) was an English engraver who worked in Leipzig. The company he founded produced numerous engravings of cities, landscapes, and portraits as well as printing music. (33432) \$90



102. **STEINMÜLLER, Joseph.** *Lifetime bust-length portrait engraving* by Joseph Steinmüller after a drawing by Joseph Stephen Decker. Wien: Artaria & Comp. No. 1151, [1824]. Image size 300 x 223 mm, sheet size 382 x 300 mm. Dedicated to Archduke Rudolph of Austria. With composer's facsimile autograph signature beneath image. Slightly browned and stained; minor creases and tears to lower right margin with slight loss; minor staining to left margin; split at lower platemark; remnants of mounting tape to verso. Beethoven-Haus Bonn, B49/a. (33428) \$375

III EPHEMERA & LITERATURE



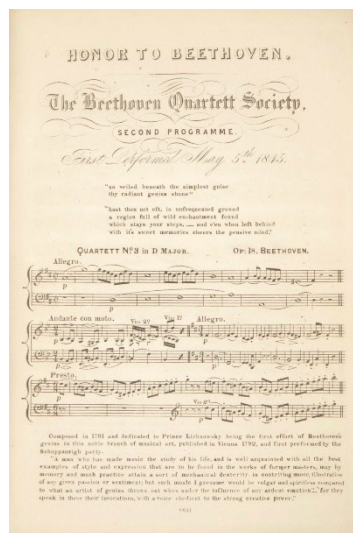
103. **[LIBRETTO]**. *Cristo sull' Oliveto Oratorio Posto in Musica*. Op. 85. Roma: Fratelli Pallotta, 1853.

Octavo (19.5 cms). Plain light purple wrappers. 1f. (recto title, verso "Personaggi"), [3]-8 pp. Slightly worn and browned; somewhat creased; small rectangular label to upper inner corner of upper wrapper. The libretto for the first performance of Beethoven's oratorio "Mount of Olives" in Rome. (33425) \$50

104. **[PROGRAM]**. Hill, Henry. *The Five Programmes of the Beethoven Quartett Society, prepared and illustrated by Henry Hill, Esq. To which is prefixed A Short Account of that Society*. London: R. Cocks and Co., [1846].

Large octavo. Original brown cloth-backed stiff printed wrappers. 1f. (recto title, verso blank), [3]-7 ("Notice," dated London, March 7th 1846), [i] (blank), + 10ff. engraved musical incipits to each movement of each quartet on the program [PNs 6650-6654] with accompanying text, each programme 3 pp. + 1 blank:

- First programme, April 21, 1845: Op. 18 no. 1 in F major; Op. 59 no. 9 in C major; Op. 127 no. 12 in Eb major
- Second programme, May 5, 1845: Op. 18 no. 3 in D major; Op. 59 no. 7 in F major; Op. 131 no. 15 in C# minor
- Third programme, May 19, 1845: Op. 18 no. 4 in C minor; Op. 74 no. 10 in Eb major; Op. 132 no. 16 in A minor
- Fourth Programme, June 2, 1845: Op. 18 no. 2 in G major; Op. 18 no. 6 in Bb major; op. 95 no. 11 in f minor; Op. 135 no. 17 in F major
- Fifth program, June 16, 1845: Op. 18 no 5 in A major; Op. 59 no. 8 in E minor; op. 130 no. 13 in Bb major



Wrappers slightly worn and soiled; spine faded. Minor internal wear; light uniform browning; ex-library with small date stamps and label to front endpapers; remnants of label to inner margin of front free endpaper; small rectangular "Withdrawn" stamp and perforated library stamp to blank lower margin of title, library markings to verso.

A rare publication documenting early performances of Beethoven in London, with instrumentalists including Sivori, Sainton, Hill, and Rousselot. OCLC (3 copies only, at the New York Public Library, the British Library, and the University of Capetown).

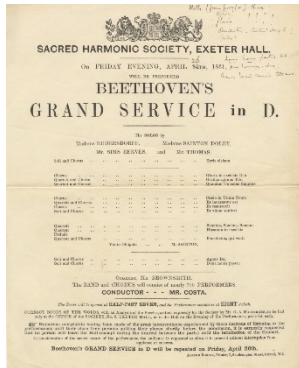
"Signor Sivori, in his performance of these Quartetts, astonished all those who were previously disposed to regard him only as a solo player. He has proved that true genius must always eminently succeed in all that it attempts ..."

"... Mons. Sainton is a professor new in some measure to this country; he has proved himself worthy of being the associate of Signor Sivori. Mons. Vieuxtemps has a reputation which belongs to both hemispheres, to America as well as to Europe; and possesses a talent for Quartett-playing of the highest order ... Mr.

Hill, who took the part of tenor, may challenge competition with any artist in Europe on that instrument. Of M. Rousselot, who played the violonocello with admirabvle truth and clearness, it may be further said that his super-intendence of the numerous rehearsals, and his valuable suggestions as to the effect of various passages, formed the key-stone of the whole fabric. " From the prefatory Notice dated London, March 7th, 1846.

(33346)

\$75



105. [PROGRAM]. *Grand Service in D* [Missa Solemnis, Op. 123] on April 12, 1861 at the Sacred Harmonic Society, Exeter Hall, London. Small quarto (232 x 190 mm), printed on one side of the leaf only. The performance was conducted by Sir Michael Costa; soloists included Madame Rudersdorff, Madame Sainton Dolby, and Sims Reeves; the organist was Mr. Brownsmith; and "The Band and Chorus will consist of nearly 700 Performers." Contemporary manuscript annotations to upper outer corner. Creased at folds. With an additional performance advertised for April 26th; the contemporary manuscript notes indicate that the original owner of the program may have attended both performances.

(33438)

\$75



106. [PROGRAM]. *The Mount of Olives* on November 28, 1862 at the Sacred Harmonic Society, Exeter Hall, London. Small quarto (232 x 190 mm), printed on one side of the leaf only. The first half of the program featured Haydn's *Mass No. 1* in G major and Mendelssohn's oratorio *Lauda Sion*, Op. 73. The performance was conducted by Sir Michael Costa; soloists included Madame Rudersdorff and Wilby Cooper; the organist was Mr. Brownsmith; and "The Band and Chorus will consist of nearly 700 Performers." Contemporary manuscript annotations. Slightly worn; creased at folds and slightly overall.

(33439)

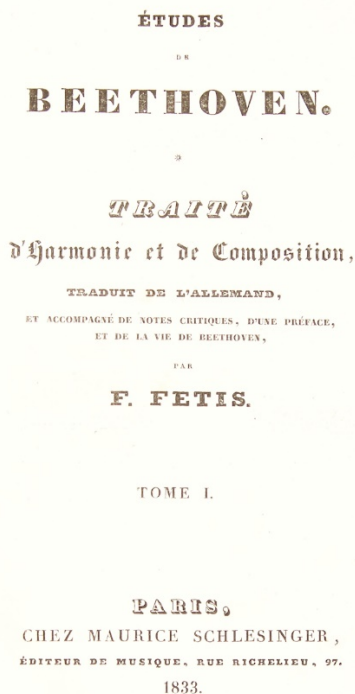
\$65



107. [PLAYBILL]. *Fidelio* at the Frankfurt Opera House on May 3, 1838. Folio (ca. 328 x 182 mm). Named cast includes the distinguished singer Roza Schodel as Leonore, Nissen, Wiegand, and Dettmer. Minor browning and creasing; 3" tear to upper right corner, not affecting text. Schodel (1811-1854) sang the role on a number of occasions.

(33427)

\$135



108. **François-Joseph 1784-1871.** *Études de Beethoven. Traité d'Harmonie et de Composition, traduit de l'Allemand, et accompagné de notes critiques, d'une préface, et de la vie de Beethoven ... Tome I [II].* Paris: Maurice Schlesinger, 1833.

Two volumes. Tall octavo. Contemporary dark brown cloth-backed boards with printed title label to spine. Musical examples throughout. Bindings worn, rubbed and bumped; slightly shaken; joints splitting; spine to Vol. I lacking; small bookseller's label to rear pastedowns. Some foxing and browning, heavier to edges.

Volume I:

1f. (recto half-title, verso printer's note), 1f. (recto blank, verso lithographic bust-length portrait of Beethoven by Benard et Bichebois ainé); 1f. (recto title, verso blank), [5]-9 ("Préface du Traducteur"), [i] (blank), [11]-183 + 1 large folding plate of facsimile signatures of subscribers including Auber, Baillot, Berlioz, Cherubini, Chopin, Cramer, Dragonetti, Hummel, Malibran, Meyerbeer, Moscheles, Novello, Onslow, Paganini, and Rossini.

Volume II:

1f. (recto half-title, verso printer's note), 1f. (recto blank, verso lithographic illustration of Beethoven's tomb), 1f. (recto title, verso blank), 215, [i] (blank) pp. + 1 folding plate autograph musical manuscript facsimile from the *Esquisse d'Adelaïde*.

The list of subscribers includes many prominent contemporary composers and musicians.

First Edition in this form.

The present work is largely a translation of Ignaz Ritter von Seyfried's *Ludwig van Beethoven's Studien im Generalbasse, Contrapuncte und in der Compositions-Lehre* of 1832. Seyfried (1776-1841) was an Austrian composer, Kapellmeister, teacher, and writer on music, by his own account a pupil of both Mozart and Albrechtsberger. He conducted the première of the original version of Beethoven's *Fidelio* in 1805, and his memoirs provide a good deal of valuable biographical information on the master.

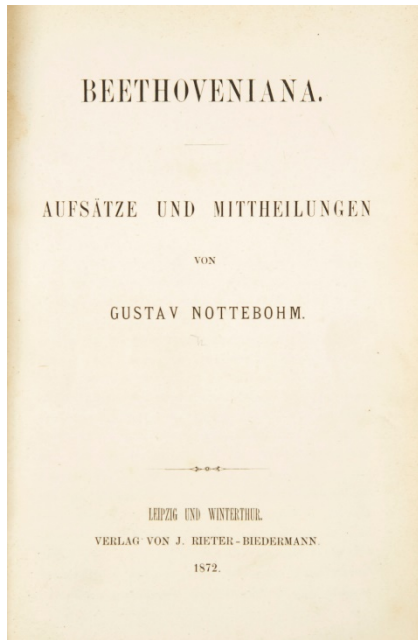
"A French translation of Beethoven's 'Studies,' by M. Fétis, was published at Paris in 1833. This translation is much more valuable than the original, as it is enriched with copious notes by the translator, one of the most learned and scientific musicians in Europe, in which (among other interesting matter) he points out the numerous errors, both in precept and example, committed by Beethoven in the kind of treatise which he drew up from the instructions of his master. The rules ... become valuable and instructive when accompanied by the acute comments of M. Fétis ..." Hogarth: *The Life of Beethoven* in *The Lives of Celebrated Musicians*, London, 1838, p. 6.

Fétis was *"among the most influential musical figures in continental Europe for most of the 19th century, occupying key posts within the Franco-Belgian musical establishment and initiating significant cultural trends through his theoretical works and his concert activity... [He] was at the centre of a network of historians, librarians and early-music performers active in France and Belgium throughout the 19th century. His writings, though recognized as flawed, provided a reference point for such musicians and often*

offered valuable methodological models regarding the use of primary and secondary sources in the quest for historical information... His vast library and important collection of early instruments... were bequeathed to the Belgian nation: his library is housed in the Bibliothèque Albert Ier, his instrument collection forms part of the museum of the Brussels Conservatory." Robert Wangermée et al. in *Grove Music Online*.

Rare to the market.
(33348)

\$650



109. **NOTTEBOHM, Gustav 1817-1882.** *Beethoveniana. Aufsätze und Mittheilungen.* Leipzig und Winterthur: J. Rieter-Biedermann, 1872.

Octavo. Full contemporary black textured cloth with spine in ruled compartments gilt with titling and date gilt. 1f. (recto half-title, verso blank), 1f. (recto title, verso copyright), [v]-vi ("Vorbemerkung"), [vii]-viii (index), 203, [i] (colophon) pp. Binding slightly worn and rubbed; joints splitting; endpapers foxed. Light uniform browning; endpapers and first and final leaves slightly foxed.

First Edition of Nottebohm's important essays, most first published in the *Allgemeine Musikalische Zeitung*, 1863-1871.

"Nottebohm, one of the first acknowledged experts in textual criticism, was asked by Breitkopf & Härtel in 1862 to work on the revised edition of Beethoven's works, a project that extended to 1865. These editorial duties probably led to his preparing for Breitkopf & Härtel a thematic catalogue of Beethoven's works (published in

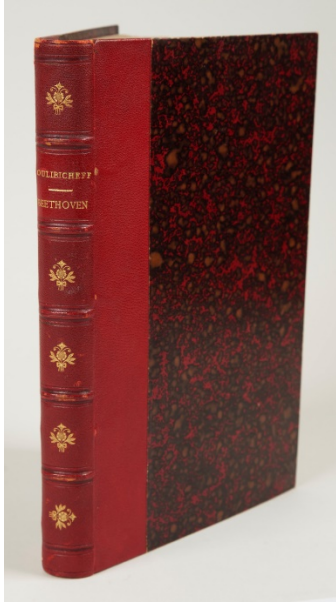
1868) to supplant the firm's anonymously compiled earlier catalogue (1851). This and Nottebohm's Schubert thematic catalogue, which appeared in 1874, remained standard reference sources until the 1950s, when they served as the bases for Kinsky's Beethoven and Deutsch's Schubert catalogues..."

" ... [His] most original work, however, resulted from his close study of Beethoven's manuscripts, above all the sketches and exercises. These had already attracted some attention as curiosities among collectors and had been consulted by Thayer and others for purposes of establishing the chronology of Beethoven's works, but Nottebohm was the first to study them systematically. He sought out the manuscripts in libraries and private collections and described them in a series of short articles dealing with points of textual, chronological and purely musical interest. In addition, he published two longer monographs which surveyed in detail the contents of individual sketchbooks. These articles and monographs provided procedural models and source materials for a century of further scholarship on Beethoven's sketches. Most of the short articles, which appeared originally in various journals, were later revised and incorporated into two books: Beethoveniana (1872) and Zweite Beethoveniana (published posthumously in 1887). A third book, Beethovens Studien (1873), elaborated a subject treated on a smaller scale in the articles, Beethoven's studies in counterpoint and declamation, clarifying the confused account that Ignaz Ritter von Seyfried had published in 1832."

"Nottebohm's manuscript studies led to substantial revisions of the chronology of Beethoven's works and to an improved understanding of his creative processes." Douglas Johnson in *Grove Music Online*.

(33352)

\$75



110. **OULIBICHEFF [Ulybyshev], Alexandre [Aleksandr Dmitryevich] 1795-1858.** *Beethoven, ses critiques et ses glossateurs.* Leipzig; Paris: F.A. Brockhaus; Jules Gavelot, 1857.

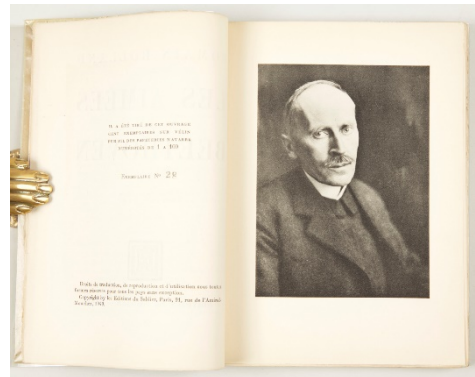
Large octavo. Half dark red morocco with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [v]-xiv (introduction), 1f. (recto contents, verso blank), 1f. (recto part title, verso blank), [3]-351 pp. Musical examples. Binding slightly rubbed; edges foxed. Light uniform browning; occasional foxing; contemporary owner's signature to half-title.

First Edition. Frimmel: *Bibliotheca Beethoveniana*, p. 16.

An important early biography, written in response to Wilhelm von Lenz's *Beethoven et ses trois styles* (St. Petersburg, 1852), in which Lenz vehemently attacked Ulybyshev's criticisms of Beethoven's late period. (33351) \$165

111. **ROLLAND, Romain 1866-1944.** *Les Aimées de Beethoven.* Paris: Éditions du Sablier, [1949].

Small quarto. Original publisher's dark ivory wrappers printed in dark green. 1f. (recto half-title, verso publisher's catalogue), 1f. (recto title, verso limitation statement and copyright), 1f. (recto part title, verso blank), [11]-121, [i] (blank), 1f. (recto table of plates, verso blank), 1f. (recto table of contents, verso blank), 1f. (recto colophon, verso blank).

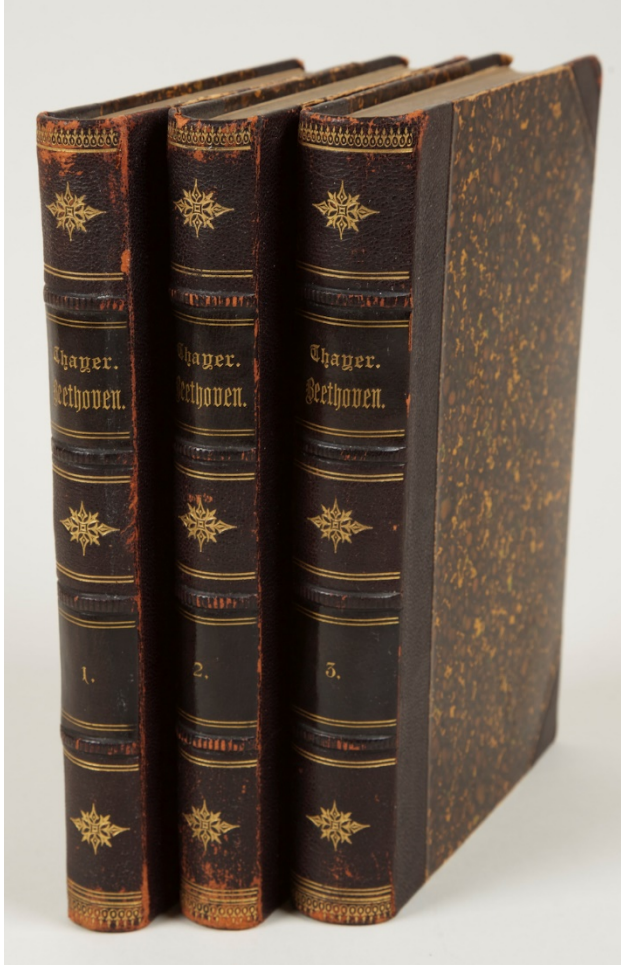


Illustrative plates include:

- I. Beethoven by August Kloeber
- II. The last page of a letter from Beethoven to his "Immortal Beloved"
- III. Thérèse Malfatti by André Deslignières
- IV. Thérèse Brunsvik
- V. A view of Karlsbad
- VI. Giulietta Guicciardi, Countess Gallenberg
- VII. Bettina Brentano
- VIII. Amalie Sebald by André Deslignières.

First Edition. Rare. Limited to 100 copies, this stamped "28."

Rolland, a French man of letters and writer on music, authored both a single-volume life and a seven-volume study of Beethoven. "*Stressing the importance of intuition rather than reason, of a kind of intuitive penetration into the innermost nature of the creative individual and the time in which he lived, Rolland saw history primarily in terms of the noble, superior soul, of a Beethoven triumphing over every adversity, or Handel as the heroic embodiment of the popular spirit of his age. Because of its universality, its profundity and spontaneity, music, he believed, was often the first to give expression to fundamental changes in society that were then translated into words and only later into actions.*" Robert Henderson in *Grove Music Online*. (33353) \$125



112. **THAYER, Alexander Wheelock 1817-1897.** *Ludwig van Beethoven's Leben ... Nach dem Original-Manuscript deutsch bearbeitet. Erster [-Dritter] Band.* Berlin: Ferdinand Schneider, W. Weber, 1866, 1872, 1879.

Three volumes. Octavo. Half dark brown morocco with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt, floral endpapers highlighted in gilt.

Volume I:

1f. (recto title, verso copyright), 1f. (recto dedication "To Mrs. Mehetabel Adams ... and Lowell Mason ... this German edition of a work, the researches for which they so essentially aided," verso blank), [v]-xxi, [i] (blank), [xxiii]-xxiv (index), [1] (part title), [2] (blank), [3]-384 pp.

Volume II:

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto "Vorbemerkung," verso blank), [vii]-viii (index), 1f. (recto part title, verso blank), [3]-416 pp. With list of subscribers to Beethoven's Trios Op. 1 to final 3 pp.

Volume III:

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [v]-vi (index), 1f. (recto part title,

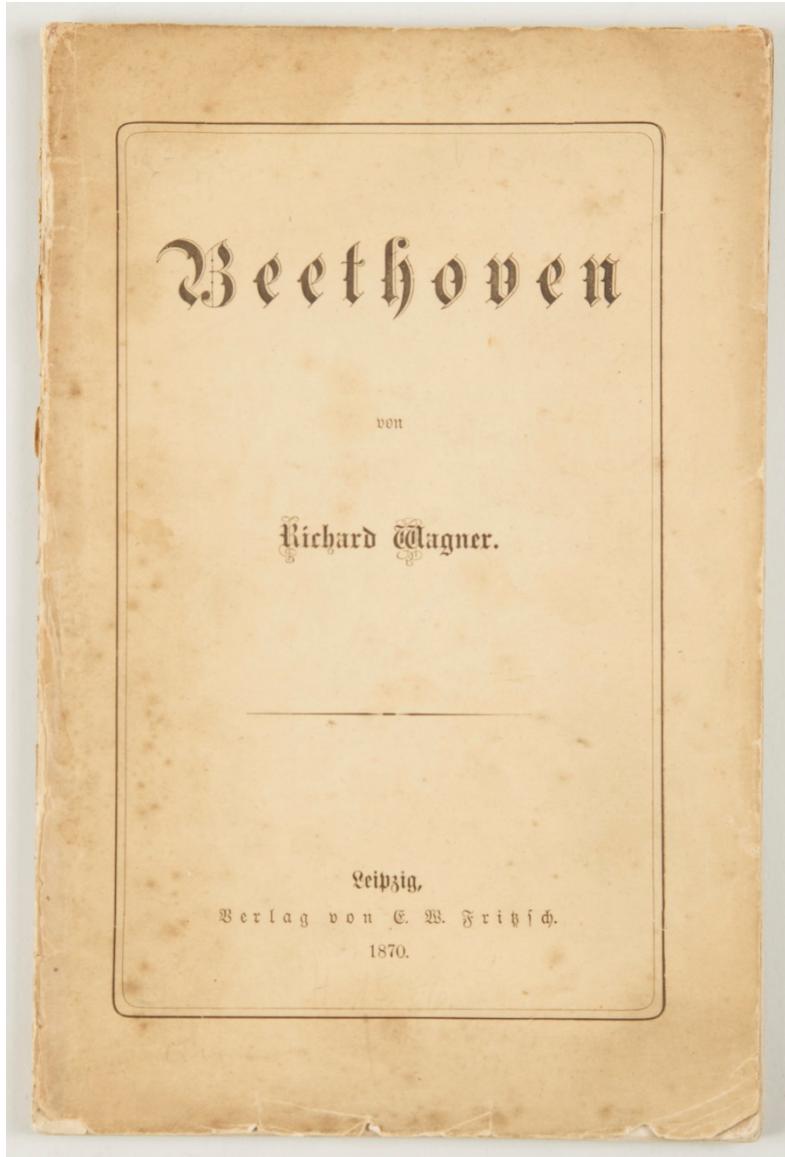
verso blank), [3]-519, [i] (colophon), 1f. (recto errata, verso blank).

First Edition of this important study.

An American musicologist, *"In May 1849 [Thayer] went abroad to study German and to prepare a corrected translation of Anton Schindler's Biographie von Ludwig van Beethoven (1840, 2/1845); immediately upon reaching Germany, however, Thayer expanded his project and began to prepare a full-scale Beethoven biography of his own. His first European sojourn lasted 30 months; a second trip, also devoted to Beethoven research, took place from late 1854 to early 1856. Beginning in 1852 with 'Beethoven and his Third Symphony (Extract from an Unpublished Work)' he wrote numerous articles for the newly established Dwight's Journal, becoming its most prolific contributor during the next decade. He was also on the staff of the New York Tribune for two years and in 1856 and 1857 he catalogued Lowell Mason's private library, then the richest in German works in the USA. Thereafter, except for brief spells in 1871 and 1880, he remained in Europe until his death, acting as American consul at Trieste (1866-82). During these years, Thayer continued his study of Beethoven; the biography, covering Beethoven's life up to 1816, was first published in three volumes in 1866, 1872 and 1879, translated into German and edited by Hermann Deiters. It was later completed by Hugo Riemann (1907-8); Henry Krehbiel, who published the first English edition, considered the work to be 'the greatest and in its history the most extraordinary of all books dealing with the lives of musical composers' (MQ, iii, 1917, p. 640)." Robert Stevenson in Grove Music Online.*

(33350)

\$250



113. **WAGNER, Richard 1813-1883.** *Beethoven.* Leipzig: E.W. Fritsch, 1870.

Octavo. Original publisher's dark ivory printed wrappers with titling within double-lined border. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. ("Vorwort"), 73, [i] (blank) pp. Colophon to verso of lower wrapper. Wrappers worn, slightly soiled, and foxed; several small edge chips and tears; lower detached. Slightly worn; occasional foxing; margins slightly soiled and dampstained, heavier to lower.

First Edition. Kastner p. 76. Oesterlein I, p. 6.

"In the essay Beethoven, published in 1870 to coincide with the centenary celebrations of the composer, Wagner completed a process of rapprochement, initiated with 'Zukunftsmusik' ten years earlier, between the aesthetics of Oper und Drama and those of Schopenhauer. In 'Zukunftsmusik' Wagner continued to elevate his own species of text-related musical discourse above pure instrumental music, but the claim is modified by a reappraisal of the worth of symphonic music, particularly that of

Beethoven. In Beethoven he finally accepts that words and music cannot enjoy totally equal status: with Schopenhauer, he maintains that music is the ultimate vehicle of expression."

"... Like all composers of his era, Wagner grew up in the shadow of Beethoven and the Classical symphonic tradition. His obsession with Beethoven, revealed both in the autobiographical writings and in fictional stories such as the novella Eine Pilgerfahrt zu Beethoven, reflected a perceived need to confront that tradition, acknowledging the legacy of Beethoven and at the same time staking a claim as his natural successor." Barry Millington, John Deathridge, Carl Dahlhaus and Robert Bailey in *Grove Music Online*. (33347) \$350

