Catalogue 68

The Collection of Jacob Lateiner

Part I: Beethoven First & Early Editions

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Catalogue prepared by Dr. Albrecht Gaub
September 2014

Title page illustration: Portrait in pencil by August von Kloeber (1793-1846)
Beethoven-Haus, Bonn: Collection H.C. Bodmer HCB BBi 3/20
Jacob Lateiner (1928-2010), a concert pianist renowned for his interpretations both of Beethoven and of 20th century music, was born in Havana, Cuba in 1928. He taught at the Juilliard School from 1966 to 2009 and was also a longtime faculty member of Mannes College in New York.

“He was known in particular for his technical virtuosity, the beauty and flexibility of his tone and a deep musical understanding that was rooted in his fealty to the composer’s original intent. (Mr. Lateiner was an avid collector of… [musical] first editions over which he pored studiously before performing the work in question.)”

“As a soloist, Mr. Lateiner appeared with many of the world’s leading orchestras, among them the New York and Berlin Philharmonics, the Boston and Chicago Symphonies, and the Cleveland and Philadelphia Orchestras. As a chamber musician, he performed frequently with the violinist Jascha Heifetz and the cellist Gregor Piatigorsky…”

“… In 1944, at 16, the young Mr. Lateiner made his debut with the Philadelphia Orchestra, performing Tchaikovsky’s First Piano Concerto. In 1948, he made his New York recital debut at Carnegie Hall… Mr. Lateiner made his New York Philharmonic debut in 1954…”

“Among Mr. Lateiner’s recordings, a series he made for RCA Victor in the 1960s is especially esteemed by critics and collectors. They include Beethoven’s Piano Trio Opus 1, No. 1, with Heifetz and Piatigorsky, which received a Grammy Award in 1965; Mr. Carter’s Piano Concerto, with Leinsdorf and the Boston Symphony; and the Brahms C Minor Piano Quartet, with Heifetz, Piatigorsky and the violist Sanford Schonbach.”

- The New York Times, December 14, 2010
1. **Op. 1.** *Trois Trios pour Le Piano-Forté Violon et Violoncelle... Oeuvre 1.* [Piano part only]. Bonn: N. Simrock [PN 37], [ca. 1810].


Kinsky p. 5. (22914) $400

2. **Op. 2.** *Trois-Sonates Pour le Clavecin ou Piano-Forte Composées et Dediées A Mr. Joseph Haydn... Oeuvre II.* Vienne: Artaria et Comp. [PN 614], [March 1796].

Oblong folio. Partially sewn. [1] (title), 2-51 [i] (blank) pp. Engraved. Watermark of crown, letters "BCV," and three crescent moons. Some handwritten corrections, executed in Beethoven's lifetime including changes to notes and clefs in black ink; further clef changes in red crayon; page breaks for a new edition suggested in pencil. The text in op. 2, no. 2, first movement, right hand, m. 203 is unique to this source. Some wear; early paper reinforcement to spine and outer leaves.

"The seven states of Artaria's first edition represent successive changes in the music plates. Changes in the plate for the title page - which appeared in three states... - identify the copy's function as proof (A), first issue (B), or Titelauflage (C)... As suggested in the chronology above, the first three states of the edition were proofs, evidenced by traces of initial errors... Multiple surviving copies of the first issue (B) thus represent the fourth state of the first edition." Stroh, Patricia, "Punches, Proofs, and Printings: The Seven States of Artaria's First Edition of Beethoven's Piano Sonatas Op. 2," Notes, Vol. 57, December 2000, p. 297.

"A copy owned by Jacob Lateiner (B4) includes some alterations that appear neither in other copies of the first issue nor in the later issues printed from the same plates. A few of these changes are obviously handwritten in russet crayon and pencil, but most of the others resemble printed corrections. Closer study, however, revealed that these seemingly printed corrections were also meticulously added by hand with ink slightly darker than that used to print from the plates. Although absent from Artaria's first edition, nearly all of these changes appear in other editions from Beethoven's lifetime. The single exceptions are pitch changes in 19/3/8 (op. 2/2/i/203). Here the editor anticipates the repeated passage four measures later... Though the alterations in B4 have no bearing on other copies of the first or later issues, the editor's exactness with them suggests that this copy... may have functioned as a Stichvorlage for another publisher. Other marks changing page breaks show that the new edition was to be reduced from the original fifty plates to a more economical forty-one. No corresponding printed edition has yet come to light." Stroh, p. 316. (22915) $17,500


Kinsky p. 8. Hoboken 2, 19 (dating to ca. 1800 or later; the price is the same as in the Stichvorlage for Farrenc, Paris; in both copies the actual amounts are in manuscript, the units printed). (22916) $750


Kinsky p. 24. Hoboken 2, 50 (with a different price). (22917) $800

Oblong folio. Partially sewn. 1f. (title), 3-43, [i] (blank) pp. Engraved. Watermark "Vandermeulen & Comp." The first of the sonatas has fingerings in pencil in an unknown hand, following the English system (thumb is marked "x"). Minor foxing.

A later printing from plates of the first Simrock edition (1801). Not in Hoboken. (22918) $250


Kinsky p. 28. Not in Hoboken. This copy was originally bound together with an edition of Beethoven's sonata for piano and French horn, op. 17, published as a sonata for piano and violin; both items display manuscript annotations in the same hand. See item 13. (22919) $400


Weinmann: Senefelder, Steiner, Haslinger 1, p. 66. Not in Hoboken, Kinsky, or Twyman. Two copies only located (Columbia University and the Austrian National Library). Rare.

An early lithographic imprint. (22921) $1,500


Oblong folio. 1f. (title) 3-17, [i] (blank) pp. Engraved. Price: "2 Frs: 50." Occasional fingerings (British style, with "+" for thumb) in finale added in pencil in an unknown hand. Minor edge tears; old paper repairs to one leaf (pp. 9-10); some plates slightly cracked.

(22920) $180


Kinsky p. 32. Not located in either the Beethoven Haus or Beethoven Center online catalogues. British Library (one copy only, dated 1817, presumably a re-issue). Scarce. (22923) $650

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A later edition from plates of the first edition of 1800. (22922) $220

Folio. Disbound. Violin I: 1f. (title), 3-7, [i] (blank) pp.; Violin II, Viola, and Cello parts 4 pp. each. Engraved. Prices on title page: "3 lb 10" (bottom left) and "Fl: 1 1/4," manually changed to "1 1/2" (bottom right). Digit "8" added in red ink at the top of page 1 of each part. Slightly foxed; Violin II part with minor fraying and dampstaining to upper edge; some additional minor dampstaining and marginal worming.

**First German edition** of this arrangement, published in the same year as the first edition published in Vienna. Kinsky p. 33. Hoboken 2, 71. (22924) $600


**An early lithographic imprint. Of particular interest is the presence of the rare dated André catalogue advertising works by Beethoven, Mozart, Haydn, and numerous contemporaries.** (22925) $400

Oblong folio. Disbound. 1f. (title), [i] (blank), 2-13, [i] (blank) pp. Engraved. With “Amsterdam: H.C. Steup” overpaste to blank area at foot of title. The number "33" added in ink in unknown hand to blank upper margin of all rectos; fingerings and other annotations in pencil in unknown hand. Edges slightly worn and frayed; some staining; old repair of major tear to pp. 9/10.

Kinsky p. 39. Not in Hoboken. The present copy was originally bound together with an edition of Beethoven's three sonatas for piano and violin, op. 12; both items display manuscript annotations in the same hands. *See item 6.*

*Originally composed for piano and French horn.* (22926) $180

14. **[Op. 23]**. *Sonate pour Piano-Forte et Violon... Oeuv. 23*. [Violin part only]. Mayence: Schott [PN 256], [?1818].


Kinsky p. 58. Not in Hoboken. (22927) $100


Kinsky p. 60. Not in Hoboken.
(22928) $100


imperfections including small hole to p. 7/8; lower wrapper lacking. A very good copy overall.

**First edition, possibly an unrecorded first issue.**

Kinsky (pp. 63-64) describes the earliest issue as carrying the words "Composé ed dédié" not "Composée et dédiée," but Dorfmüller (p. 304) doubts that any copies with "Composée et dédiée" were ever published as no such examples have been located. If Dorfmüller is correct, the present copy is likely an unrecorded first issue. Moreover, the correction in pencil to p. 3 (the addition of a natural before d in m. 14 of Variation 1, left hand) seems to originate with a proofreader, suggesting that the present copy predates other known copies; this correction (the natural) appears engraved in other copies of the same edition (see Hoboken 2, 134).

(22930) $12,000

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17. **[Op. 26]. Grande Sonate pour the Clavecin ou Forte-Piano... Oeuvre 26.** Vienne: Jean Cappi [PN] 880, [after 1806].


With a manuscript annotation in pencil (partially illegible): "Aus diesem Exempl[ar] hat Hr. v. Beethoven am 30. O[ktob]er... gespielt" ("Herr van Beethoven played from this copy on October 30th"). With several early corrections/annotations in pencil and orange crayon to pages 6 (the 3rd Variation) and 11 (the Scherzo). Spine and inner margins reinforced with paper tape; early paper repairs; slightly foxed, soiled, stained and creased.
A new edition. Kinsky p. 64. Hoboken 2, 135. Completely re-engraved, but with the plate number and title page of the first edition (address amended to "sur le Place St. Michel No 4" and price amended to "2F").

**The early annotation to the final leaf is most intriguing** (although much of the text is, unfortunately, illegible). It is conceivable, however, that Beethoven did, in fact, play from the present copy, perhaps for a private performance or lesson. (22940) $1,500


**First Edition**, second issue, with imprint and plate number (lacking in the first issue). Kinsky p. 66. Hoboken 2, 140. The same title page was used for both op. 27 sonatas, with the number of the particular sonata to be added in manuscript; PN 879 refers to op. 27 no. 2 (the "Moonlight" sonata). Dorfmüller, Kinsky Addenda and Corrections, p. 304 (3 copies only of the first issue, located at the Austrian National Library, the Gesellschaft der Musikfreunde, and the City Library in Leipzig). (22941) $6,500


20. [Op. 30 no. 1]. Trois Sonates pour le Pianoforte avec l'Accompagnement d'un Violon, composées et dédiées à Sa Majesté Alexandre I, Empereur de toutes les Russies... Oeuvre XXX. N. [1.] [Parts]. Vienne... Londres: Bureau d'Arts et d'Industrie [PNs] 65, 80, [May 1803].


**First Edition.** Kinsky p. 75. Dorfmüller p. 306. Hoboken 2, 156. (22945) $2,800


No. 1: Former owner's signature in ink, "Weber," to upper outer corner of title with "C 423a" [?shelfmark] 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 (?shelfmark) 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 both violin parts: "Beethoven Op. 30 Nro. 1"; "Op. 30 Nro 2."

Published in the same year as the first edition. Kinsky p. 76. Not in Hoboken. (22947) $850
22. [Op. 30 no. 3]. *Trois Sonates pour le Pianoforte avec l'Accompagnement d'un Violon, composées et dediées à Sa Majesté Alexandre I, Empereur de toutes les Russies... Oeuvre XXX N. [3].* [Parts]. Vienne... Londres: Bureau d'Arts et d'Industrie [PN] 84, [June 1803].


*Nina Appony was an early collector of Beethoven editions; items from her collection are held at the Beethoven Haus, in the Hoboken collection, and in other prominent institutions. She was possibly related to Count Anton Georg Appony (1751-1817) who, in 1795, reportedly suggested to Beethoven that he write in the string quartet genre (see Kerman: *The Beethoven Quartets*, pp. 7-9); this same Count commissioned Haydn’s quartets opp. 71 and 74. (22949) $3,800*

23. [Op. 31 no. 2]. *Trois Sonates pour le Clavecin où Pianoforte Composées... Oeuvre 29 ![31] No. [2].* Vienne... Prag: Jean Cappi [PN] 1028, [before 1824].


*A later printing of the first Viennese edition. Kinsky p. 80. Hoboken 2, 176 (without additional imprint). (22950) $450*


Leipziger Ausgabe Op. 33" in brown ink; lower and outer edges untrimmed. Minor foxing and soiling; edges frayed and stained; spine to outer leaf torn and partially lacking; lower blank leaf lacking; owner's signature in ink to foot of title.

**First Edition** of op. 31 no. 3; later edition of op. 13. Kinsky p. 79-81. Dorfmüller p. 306. Hoboken 2, 180. "Répertoire des Clavecinistes" was a series created by the publisher; the alternate opus numbers for op. 31 refer to the editions of Cappi ("op. 29") and Kühnel/Peters ("op. 33"). (22951) $3,000


Bagatelles pour Piano-
Forte... Œuvre 33.
Offenbach s/M: Jean
André [PN] 1968, [1804].

Oblong folio. Disbound.
[1] (title), 2-19, [i] (blank) pp. Lithographed. "1.24 Xr." Some fingerings added to nos. 1 and 4 in pencil in unknown hand; scattered annotations to nos. 4 and 6. Staining to title; small edge tears; overpaste removed with very minor loss to imprint.


An early lithographic imprint. (22953) $650
27. [Op. 33 nos. 1, 2 and 6]. [No. 1] *La Primavera, A Rondo, for the Piano Forte*... [No. 2] *La Liberta, A Rondo, for the Piano Forte*... [No. 3 (actually 6)] *L’Autunno, an Air, for the Piano Forte.* London: Regent’s Harmonic Institution [PNs] 243 (watermark 1819), 244 (watermark 1817), 248 (watermark 1817), [1817-19].


*Unrecorded* (except for one copy only of op. 33, no. 1, at the British Library). The gap in the plate numbers suggests that analogous editions of the other Bagatelles, op. 33, also existed: PNs 245-47 seem reserved for op. 33, nos. 3-5; PN 249 would have been assigned to op. 33, no. 7. Separate editions of all seven Bagatelles are offered under the same inauthentic titles as those in the present editions ("La Primavera, A Rondo," etc.) with the same prices in the 1852 catalogue of Cramer, Beale, & Co., London, p. 13, but it remains unclear how these are related to the present editions.

*The Regent's Harmonic Institution was founded in 1818 and renamed The Royal Harmonic Institution in 1821 after the Prince Regent assumed the throne as King George IV. Since the institution published Beethoven's "Hammerklavier" sonata, op. 106, in the fall of 1819 with the plate numbers 290 and 291, the edition of the Bagatelles would seem to have been issued earlier. (22954) $425*

28. [Op. 34]. *VI Variations pour le pianoforte composées et dédiées A Madame la Princesse Odescalchi [*!Odescalchi* née Comtesse de Keglevics... Oeuv. 34. Leipsic: Breitkopf & Härtel [PN 137], [1803].

**First Edition.** Kinsky p. 85-87. Hoboken 2, 190. (22955) $4,000


**First German edition.** Kinsky p. 91. Hoboken 2, 195. (22957) $1,350


32. [Op. 38]. *Grand Trio Pour le Pianoforte avec l'accompagnement de la Clarinette ou Violon et Violoncelle concertants, 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].


A later edition, published in the same year as the first. Kinsky p. 95 (with opus number in Roman numerals and without dedication). Not in Hoboken. An identical copy is located in the H.C. Bodmer collection at the Beethoven-Haus. (22959) $750


**First Edition.** The full score was not published until 1864. Kinsky p. 102-04. Hoboken 2, 215 and plate 8. (22960) $3,600


**Piano part extensively marked up for re-engraving** in an unknown hand, occasionally in ink ("Commencer planche 2" and "Beethoven, op. 47" at head of p. 4); annotations to title in faint red crayon, partially illegible: "44 planch[es] Simphonie même [?]retourner;" additional annotations in red crayon and pencil; pagination amended to exclude blanks; references at page ends with custos function ("V.S.", "V. Var. 1," etc.) deleted; system rebreaks indicated; numerous errors in notation corrected; fingerings added (apparently in another hand, not for re-engraving). Violin part from another copy.
First Edition, later issue with corrections to title consisting of "uno stile" instead of "uno stilo" in the 3rd line and the insertion of "per" before the composer's name. Kinsky p. 111. Dorfmüller plates 2 und 3. Hoboken 2, 228 (violin part could also be 227).

The piano part of the present copy evidently served as a Stichvorlage for a later edition that remains to be identified. The French directives would suggest a French publisher, or at least a French engraver; the system rebreaks imply that the new edition was no longer to be in oblong format. Lateiner's catalogue card claims: "This copy used by Farrenc to publish his own edition." No edition of op. 47 by Farrenc has, however, been traced.

A particularly interesting copy. (22961) $4,500


Oblong folio. Contemporary plain blue wrappers. 1f. (title), 1-6, [ii] (blank) pp. Engraved. With very faint price ("pf 30 Xr") amended in manuscript. Crown watermark. Wrappers quite worn and stained. Some internal wear and soiling. With previous owner’s name (“Antonia”) to upper wrapper and “N1” to title in ink.


An early edition, published in the same year as the first edition in Vienna. Kinsky p. 125. Hoboken 2, 256. (22963) $1,000


38. [Op. 53]. *Grande Sonate Pour Le Piano-Forte... Suite de Répertoire des Clavecinistes.* Zuric: Jean George Naigueli [!]Nägeli [without PN], [1805].


*The Répertoire des Clavecinistes was a series edited by Nägeli; Beethoven's op. 53 sonata was its fifteenth volume.* (22964) $1,200


**First Edition.** The numbering "L1me Sonate" (like that of the first edition of the op. 57 sonata as "LIVme Sonate") has been puzzling the musical world for over two centuries; no satisfactory explanation has been offered thus far. Kinsky pp. 127-28 (with discussion of numbering). Hoboken 2, 259. (22966) $6,000

40. [Op. 57]. *LIVme Sonate composée pour le Fortepiano et dediée à Monsieur le Comte François de Brunsvik... Oeuvre 57.* Bonn: N. Simrock [PN] 567, [1807].

Oblong folio. Disbound. 1f. (title), 3-25, [i] (blank) pp. Engraved. Price: "3 Frs." Fingering (English style, with thumb marked "+") added in black pencil; notational correction to p. 8; accents to p. 17 and cautionary accidentals added in blue pencil. Minor foxing and offsetting; some paper imperfections.

An early edition, published in the same year as the first edition in Vienna. Kinsky p. 135 and pp. 127-28 (with discussion of numbering). Hoboken 2, 271. The numbering "LIVme Sonata" (like that of the first edition of the op. 54 sonata as "L1me Sonate") has been puzzling the musical world for over two centuries, with no satisfactory explanation having been offered thus far. (22944) $1,200

Octavo. Original publisher's printed wrappers with titling within decorative border. 1f. (title), 182, [ii] (blank) pp. Lithographed title, music engraved. Price: "3 Thlr." Handwritten note in pencil to p. 108: "Diese beiden Takte [mm. 2 and 3 on the page] bleiben weg" [These two measures are omitted]. Wrappers worn, soiled and slightly stained; spine partially lacking; titling to upper wrapper without numeral preceding "...ième." Minor staining to lower margin of final two leaves; signatures loose; final signature detached. In very good condition overall.


*The note to p. 108 refers to an error corrected by Beethoven but not amended by the engraver (see item 42, Breitkopf's later edition from the 1840s which is printed from the same plates, but with a note offering a fuller explanation printed to the head of p. 108. (22969) $5,500*


übersehenen Correctur Beethoven's in Wegfall. Vergleiche Allgemeine Musikalische Zeitung, Jahrgang 48, Seite 461" [Note: The second and third measures of this page have originated from an engraver's error and should be omitted according to a formerly missed correction by Beethoven. Compare to Allgemeine Musikalische Zeitung 48, p. 461]. Wrappers somewhat worn and soiled. Professional paper repair to inner margin of title; some dampstaining throughout; edges slightly browned.


The printed note on p. 108 refers to the Allgemeine musikalische Zeitung (1846); the note in German strikingly contrasts to the title page in French, testifying to the emerging status of the German language as a musical lingua franca of the later nineteenth century. (22968) $750

43. [Op. 70 no. 1]. Deux Trios pour Pianoforte, Violon et Violoncelle composés et dédiés, à la Comtesse Marie d'Erdödy... Oeuv. 70 No. [1]. [Parts]. Leipsic: Breitkopf et Härtel [PN 1339], [after 1841].


A later edition printed from plates of the first, with corrections. Kinsky p. 168. (22971) $150
44. [Op. 70 no. 2]. Deux Trios Pour Pianoforte, Violon et Violoncelle composés et dédiés à Madame la Comtesse Marie d’Erdödy... Oeuv. 70 No. [2]. [Parts]. Leipsic: Breitkopf & Härtel [PN 1340], [August 1809].


**First Edition.** Rare. Kinsky pp. 167-68 (the publisher records a print run of 100 copies only). Dorfmüller p. 218 (2 complete copies only, located at the Beethoven-Haus, Eller C op. 70 and C 70/16). Hoboken 2, 309. (22972) $5,500
45. [Op. 73]. Grand Concerto Pour le Pianoforte avec Accompagnement de l'Orchestre composé et dédié à Son Altesse Imperiale Roudolphe Archi-Duc d'Autriche etc... Oeuv. [!Oeuv.] 73. [Piano part only]. Leipsic: Breitkopf & Härtel [PN 1613], [1811].


First German edition, second issue. Kinsky p. 196. Hoboken 2, 332. Kinsky considers the Breitkopf & Härtel edition to be the first, however, it is actually predated by the edition published by Clementi in 1810. The second issue is distinguished by the presence of the bass figure "8" under the twelfth quarter note in the left hand, measure 465, and the pedal end sign in measure 371 of movement 1. In addition, "Allegro" has been changed to "Allegro ma non troppo" at the head of movement 3 (information provided by Alan Tyson to Jacob Lateiner). (22973) $3,500
46. [Op. 76]. *Variations Pour le Pianoforte composeés et dédiées à son ami Oliva... Oeuv. 76.*
Leipsic: Breitkopf & Härtel [PN 1565], [1810].

Oblong folio. Sewn. 1f. (title), 3-8, [ii] (blank) pp. Lithographed. Price: "8 gr." Title within decorative scrolled border. Slightly worn, soiled and stained; early central vertical crease throughout; light dampstaining; upper margins trimmed not affecting printed area; old paper repair to last leaf; stenciled paper reinforcement to spine.

**First Edition.** Kinsky p. 206. Hoboken 2, 337. (22974) $2,200

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


48. [Op. 78]. *Sonate pour le Piano Forte composée et dédiée à Madame la Comtesse Thérèse de Brunswick... Oeuv. 78*. Leipsic: Breitkopf & Härtel [PN 1567], [1810].


**First Edition.** Kinsky p. 209. Hoboken 2, 342. Rare. (22977) $5,500

49. [Op. 78]. *Sonate pour le Piano-Forte composée et dédiée à Madame la Comtesse Thérèse de Brunswick... Oeuvre 78*. Vienne: Artaria et Compag. [PN] 2126, [after 1810].

Oblong folio. Sewn. 1f. (title), 11, [i] (blank) pp. Engraved. Price: "50 X.C.M." Previous owner's signature in ink to lower right corner of title: "Dr. [?]Sechter" Slightly worn and foxed; impression light; upper outer corner slightly bumped and torn; lower corners very slightly creased; blue paper reinforcement to spine; signature slightly trimmed.

Pagination (35-48) added in manuscript in an unknown hand to all pages including title and final blank. Slightly worn and soiled; blank inner margin of title lacking, reinforced with paper tape with small stain to blank lower margin of verso; two small holes to upper outer portion of leaves, just affecting text.

**First Viennese edition**, early issue (with the incorrect plate number 2128 to pp. 4, 7, 9 and 11). Kinsky p. 211. Hoboken 2, 345. Published just months after the first edition issued by Breitkopf & Härtel in November of 1810. (22975) $3,000

Folio. Disbound. Engraved. Price: "2 Rthlr." Oval handstamp of previous owner to first pages of all parts. Remnants of early binding to spine. Some wear and soiling, heavier to violin parts; slight staining to piano part; some foxing, bleeding, fraying and creasing; minor imperfections. Lacking Soprano, Alto, and Basso parts.

Pianoforte: [1] (title), 4-24 pp. (music commences on p. 4; see comments below). Text underlay added in early manuscript to cue-size staff of choral parts (pp. 17-24) in German cursive, with additional manuscript changes to dynamics, etc. Repeat signs and directive "bis" added to first measure of p. 22 (correction of an error). Measure numbers 1 to 12 added to two lower systems on p. 22. Additional PN 1657 to p. 4; no PN to pp. 7 and 15. All annotations in ink and in the same hand throughout.

Violino Primo: 4 pp. With rectangular handstamp: "Städtische Bühnen Erfurt Bibliothek" to head of p. 1, shelfmark "CW1 833/5a," "5a" (partial repeat of shelfmark) and "6. Pult" [sixth desk] added in blue ink, correction to last staff (time change before "Allegro molto"); "solo" and "tutti" to pp. 1-2; rehearsal letters A to N; additional annotations (bowing marks, cues, dynamics) and correction to one note (on p. 3) in pencil in a 20th century hand.

Violino Secondo: 4 pp. Handstamp as above, shelfmark "CW1 833/9a," "9a" (partial repeat of shelfmark) and "5. Pult" [fifth desk] added in blue ink; correction to penultimate staff on p. 1 (time change before "Allegro molto"); "solo" and "tutti" to pp. 1-2; correction to penultimate staff on p. 4; rehearsal letters A to N.

Viole[!]: 4 pp.
Basso: 3, [i] (blank) pp.
Flauto Primo: 2 pp.; fermata on sixth staff of p. 1 shifted in pencil (correction of error)
Flauto Secondo: 1, [i] (blank) pp.
Oboe Primo: 2 pp.
Oboe Secondo: 2 pp.
Clarinetto Primo: 2 pp.
Clarinetto Secondo: 2 pp.
Fagotto Primo: 2 pp.
Fagotto Secondo: 2 pp.
Corno Primo: 2 pp.
Corno Secondo: 2 pp.
Clarino Primo: 1, [i] (blank) pp.
Clarino Secondo: 1, [i] (blank) pp.
Timpani: 1, [i] (blank) pp.
Tenore: 2 pp.

The present set is most likely a compilation, presumably assembled by the unknown collector whose mark appears stamped to all parts. The nature of the annotations to the piano part suggests its nineteenth-century use as a choral conductor's score.

**First Editions** of the orchestral and tenor parts; **First Edition**, variant issue, of the piano part (indicated by the omission of the blank pages 2 and 3 found in the first issue and the new PN 1657 in addition to the original one on p. 4). The present copy represents a variant issue that may be dated after the first issue of July 1811 but before the issue cited by Kinsky as the Titelauflage. The new plate number originated with August Gottlob Fischer's arrangement for chamber ensemble published in April 1812 and was printed on p. 4 of the piano part and on the vocal parts.
Kinsky (pp. 213-14) cites the first issue, with a price of "2 Rthlr." and pages 2 and 3 blank. The Titelauflage cited by Kinsky carries a price of "2 T[h]lr. 12 Gr.," the music begins on page 4 (there are no pages 2 and 3), and the PN 1657 has been added. The present copy may thus be placed between the two.

Hoboken 2, 348 (first edition, with PN 1615, and with "12 gr." added in manuscript to the printed price of "2 Rthlr.") and 349 (another issue, with a printed price of "2 Rthlr." and PN 1657 to piano and vocal parts). Hirsch 327. The copy at the Beethoven-Haus (from the H.C. Bodmer collection) is a Titelauflage, with PN 1657 to the vocal parts but with the price of "2 Rthlr.", as in the present copy.

The use of the German language for the title was, at the time, specific to editions including a sung text in German. (22979)

$3,000


Oblong folio. Original publisher's blue printed wrappers with decorative ruled border. 1f. (title), 60 pp. Music engraved, title lithographed. Price: "2 Thlr. 16 Gr." Signature in ink to both title and upper wrapper: "Dr. Rust," with additional annotations in ink in Rust's hand: "italienisch" and "NB!!!" to margin. Spine reinforced with black cloth tape; upper wrapper stained and loose, lower slightly defective. Slightly worn; tear to pp. 1/2 extending approximately 80 mm. into printed area; some minor imperfections
With German titles to movements: "Erster Hymnus" (= Kyrie and Gloria), p. 1; "Zweiter Hymnus" (= Credo), p. 19; "Dritter Hymnus" (= Sanctus, Benedictus, Osanna, Agnus Dei), p. 36. No Latin titles. All entrances of soprano soloist marked up in red crayon. Breathing marks to the same part added in pencil (pp. 10, 11, 30). Corrections to engraving errors (pp. 16, 18, 37, 41, 48, 55) and further annotations added in black or blue pencil. Rehearsal numbers to the Kyrie added in pencil.

**First Edition, first issue.** The work was previously published in full score in 1812, also by Breitkopf & Härtel. Kinsky p. 240-41. Not in Hoboken. The word "italienisch" (Italian) on the title page should read "lateinisch" (Latin).

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 concern 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 of it. See Kinsky, p. 240, and J. Schmidt-[Görg], "Die deutschen Texte zu Beethovens C-dur Messe," Veröffentlichungen des Beethoven-Hauses 5, Bonn, 1928.

"Dr. Rust" is possibly Wilhelm Rust (1822-1892), composer, scholar, and editor of 26 volumes of the original Bach-Gesellschaft edition of J.S. Bach's complete works. (22980) $1,200


Verlegers;" remnants of publisher's overpaste; accidental to p. 9, clef change to p. 16, both in pencil. Spine and inner margin reinforced with paper tape; slight offsetting. In very good condition overall.

Second edition, second issue. The original Steiner edition was published in 1815 and carried the plate number "C.D.S.A.S. 2350." Steiner published a second edition within months, with music re-engraved and plate number "S. et C. 2350."

Beethoven's (and the publisher's) choice of German for title page, tempo designations, and expressive marks indicate a clear break with tradition and may reflect the surge of German nationalism at the end of the Napoleonic era. The first editions (and most other early editions) of Beethoven's earlier sonatas had titles in French or Italian and tempo designations in Italian. (22981) $500


Incomplete key change corrected (2 flats added) to p. 20 in pencil (at "Andante grazioso").

Old paper repair to outer leaves; crease to lower outer corner of last leaf; slight bleeding and offsetting. In very good condition overall.

Second Viennese edition. “All [Steiner] editions… include, on p. 1, the 'Pränumerations-Anzeige'... with the date 'Wien im Februar 1816...' In later issues (after 1817), this advertisement is omitted, and p. 1 is left blank." Kinsky p. 255. Not in Hirsch, Beethoven-Haus (all copies with blank page 1), or Hoboken 2 (illustrating title of early Steiner printing, plate 20). Rare.

The arrangement of this orchestral work is by Beethoven himself. It was first published by Birchall in London in January of 1816.

"Beethoven's 'Battle Symphony,' more correctly entitled Wellington's Victory of the Battle of 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.

A very good copy of an early issue, including the subscription advertisement. (22982) $1,350


The text of this lied is by Christoph August Tiedge (1752-1841). Beethoven set it twice, both times for voice and piano. The first setting, from 1805, was published by the Kunst und Industrie Comptoir in Vienna as op. 32. It is simple and strophic and includes only three stanzas of the text. The second setting, the present op. 94, dates from 1813 and was published by Steiner in 1816. It is completely new and elaborate (through-composed), adding the first stanza of the poem, absent from the 1805 setting, as a recitative. (22983) $750


**First Edition, first issue. (22984)** $4,500

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The advertisement on page 1 is for the series "Museum für Klaviermusik" (or "Musée Musical des Clavécinistes"), of which the present edition was the first volume; the advertisement also announces (retroactively) the launch of a weekly "Allgemeine musikalische Zeitung" - not to be confused with the better-known publication of the same name by Breitkopf & Härtel in Leipzig - and recent publications of sheet music, including Beethoven's opp. 90, 91, 92, 96, and 97. (22987) $9,000


The score, with violoncello staff in reduced size, is intended for use by the pianist, which remains common practice today; in earlier practice, only the parts were printed. A reviewer in the *Allgemeine musikalische Zeitung* 20, no. 45 (11 November 1818), p. 794, commented positively on this innovation: "The execution... would be far more difficult for both players if the publisher... had not engraved the violoncello part in small notes on a separate staff rendering understanding and accord very much easier."

*The first publication in score of a chamber work by Beethoven.* (22988) $450

Folio. Unbound. [1] (title), 2-59, [i] (blank) pp. Engraved. Printed note to left of foot of p. 1: "15 B." (Bogen = bifolia). With p. 25 corrected (see below). Some annotations in pencil in an unknown hand, including fingerings and notational corrections to many pages; durations, etc.; vertical lines subdividing the "Largo" measures to 4th movement (pp. 39-40). Paper tape reinforcement to spine and inner margins of first and last leaves; old paper repairs to margins; slightly foxed and soiled; minor paper imperfections.


The first edition was published in two versions, one with title in French, the other with title in German. While these two versions are supposed to have been issued simultaneously, it is not clear whether any German-titled copies with an uncorrected p. 25 exist. Kinsky's claim that the printed note to the foot of p. 2, "15 B.," is unique to later issues has been refuted. See Dorfmüller p. 258 and Fischer, Neue Zeitschrift für Musik 133 (1972), pp. 186-94. (22989) $9,000


**With numerous erasures and contemporary corrections** in ink incorporating the addition of accidentals, dynamics, corrections to pitch, and notation.


*All corrections and erasures in the present copy also appear in the copy at the Beethoven-Haus. These corrections were possibly executed by either the printer or publisher before copies were offered for sale and correspond very closely to the list Beethoven sent to Schlesinger on November 14, 1821, after he had received his complimentary copies (Anderson: The Letters of Beethoven, Vol. 2, pp. 929-31, letter no. 1061).*

*Beethoven had repeatedly expressed his frustration about the number of engraver's errors, writing in the last P.S. to his letter to Schlesinger of June 7, 1821: "Please do not publish the sonata until the corrections made in the proofs have been entered. For there are really far too many mistakes in it." (ibid., pp. 918-19, letter no. 1052).*

**A particularly interesting copy.** (22990) $8,500
62. [Op. 110]. Sonate pour le Piano Forte... Œuvre 110. Paris... Berlin... Vienne... Londres: Maurice Slesinger [Schlesinger] [PN] 1159, [July 1822].

Folio. Disbound. 1f. (title), 3-21, [i] (blank) pp. Engraved. Price: "R: 1, 4 g." Title slightly soiled and stained; some browning and foxing; upper margin of final leaf trimmed; old paper repairs to outer leaves. A very clear impression.

**First Edition**, Berlin issue. Hoboken 2, 454. Kinsky p. 315 (with same PN, but referring to copies with different price: "fl 2.,C.,M.,"). Dorfmüller p. 340 (with reference to copy in Bibliothèque nationale, Paris, lacking PN and bearing price: "6 f.") and plate 4a. Hirsch IV, 371 (with different pagination and price and no PN). According to Alan Tyson, "Maurice Schlesinger as a Publisher of Beethoven, 1822-1827," Acta Musicologica 35 (1963), pp. 182-91, the first issues were printed in Paris without plate number. The plates were then sent to Berlin, where the plate numbers were added. There are thus three forms of the first edition: 1: issued in Paris without publisher's number to title and without plate number, with a price "6 f"; 2: issued in Vienna, identical to the Paris issue, but with a price of "fl 2. C.M."; and 3: issued in Berlin (the present copy) with publisher's number, plate number 1159, and price "R1.4 gr." (22991) $6,500


Beethoven wrote to the dedicatee, Archduke Rudolph, on July 1, 1923: "As Y[our] I[mperial] H[ighness] seemed to enjoy hearing the C minor sonata, I thought that I should not be too presumptuous if I gave you the surprise of dedicating it to Your Highness... The C minor sonata was engraved in Paris [for the first edition by Schlesinger], and very inaccurately; and as it was engraved again here, I made certain so far as possible that it would be correct." Anderson: The Letters of Beethoven, Vol. 3, p. 1054, letter no. 1203. (22992) $600


Folio. Bound with original silk tie. 1f. (title), 43, [iii] (blank) pp. Engraved. Price: "f 2-C.M. oder Rt 1,8gg." With printed note to foot of title: "NB. Diese Ouverture ist auch in Auflagstimen für großes Orchester, dann auch für Pianoforte zu 2 und 4 Hände eingerichtet worden" and PNs of all four versions - full score (4682), parts (4681), 2-hand piano reduction (4683), and 4-hand piano reduction (4684) - printed to left foot. Printed footnote to p. 43: "Gestochen von Johann Schönwälder."


(22993) $3,500


Oblong folio. 1f. (title), [i] (blank), 2-17, [i] (blank) pp. Engraved. Price: "fl: 1_15 kr: Conv:M:" Printed note to foot of title: "Diese Ouverture ist auch für Pianoforte allein um 45 kr:; dann in Auflagstimmen für ein ganzes Orchester um fl: 3_., und in Partitur um fl: 2._Conv:M: zu haben" and PNs of all four versions - 4-hands piano reduction (4684), 2-hands piano reduction (4683), parts (4681), and full score (4682) - printed to left margin. Handstamp below imprint: "Musikalien Leihanstalt von Falter & Sohn in München." Fingering added in pencil in an unknown hand to pp. 2-3. Paper tape reinforcement to spine; some foxing and minor soiling. A very clear impression.


Oblong quarto, 225 x 298 mm. Disbound. [1] (title), [2-45], [i] (blank) pp. In modern score order, with woodwinds on top. Carefully executed. With
occasional corrections. With indecipherable early signature to head of title. Untrimmed. In very good condition.


The terzetto was first published in February 1826 by Steiner & Comp. in Vienna, as a set of parts and a piano-vocal score. A full score was not issued until 1864, as part of the complete edition by Breitkopf & Härtel. The text underlay, uncredited, is from the libretto "Arsace" by Giovanni de Gamerra. The present manuscript copy was possibly prepared from the published parts and piano-vocal score. The manuscript full score at the Beethoven-Haus (BH86), another anonymous copy, corrected by Beethoven (who misattributed the text to "Bettoni"), differs in its score order: it has the violin and viola parts on top of the system, reflecting an earlier tradition. Also, the title uses the spelling "empi" as in the 1826 Steiner edition; Breitkopf's 1864 edition, however, reads "empj," as does the present copy. (23003) $650

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First Edition, later issue (but not later than 1824) of the so-called “Diabelli” variations. Kinsky p. 349. Dorfmüller p. 229 (3 copies, all in Germany). Hoboken 2, 484. According to the Beethoven-Haus, the earliest issues had no horizontal dashes indicating crescendo before p. 17 and an error in measures 31-32, left hand, of variation 3, corrected in later issues. (23004) $2,500
33 Veränderungen über einen Walzer für das Piano-Forte componirt und Der Frau Antonia von Brentano gebornen Edlen von Birkenstock hochachtungsvoll zugeeignet... 120tes Werk. Wien... Leipzig bey H.A.Probst: A. Diabelli et Comp. [PN C. et D.] No. 1380, [not before June 1824].


First Edition, later issue, with collection title added. The collection title was used for two volumes ("Abtheilungen"): Beethoven's Diabelli variations, op. 120 ("1. Abtheilung"), and a collection of fifty variations, each by a different composer ("2. Abtheilung"), with the PNs 1380 and 1381, respectively. The main title of the present copy is an updated version of the title from the first issue (1823), where pp. 2 and 3 were left blank. Kinsky p. 350-51. Dorfmüller p. 345 (copy in Bavarian State Library, Munich). Hoboken 2, 485. Hirsch IV, 387 (with "2. Abtheilung" angebunden). Beethoven-Haus C 120/1 (or Schorn 39?). (23005) $750


*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) $2,800


71. [Op. 123]. *Messe Solennelle à quatre parties Solo et choeur avec accompagnement à grand orchestre... Œuvre 123. arrangée pour le Piano par Ch. G. Rinck*. [Piano-vocal score]. Mayence et Paris: les fils de B. Schott... Anvers: A. Schott; [PN 2582], [March/April 1827].


*The arrangement is the work of Christian Heinrich Rinck (1770-1846), an organist in Darmstadt. C.F. Hoyer was a dealer of sheet music on Broadway in New York in the 1830s and 40s; the present copy thus seems to have arrived in the United States quite early.* (23008) $3,000

72. [Op. 124]. *Ouverture en Ut à grand orchestre pour 2 Violons, Alto, Violoncelle et Basse, 2 Flûtes, 2 Clarinettes, 2 Hautbois, 2 Bassons, 4 Cors, 2 Trompettes et Timballes, composée et dédiée a Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant-Colonel de la Garde de Sa Majesté Impériale de toutes les Russies... Œuvre 124*. [Full score]. Mayence: B. Schott Fils [PN] 2262, [December 1825].

The advertisement leaf solicits subscriptions to Beethoven's opp. 123 (the Missa solemnis), 124 (the present overture), and 125 (Symphony no. 9), followed by extended privileges of the King of Prussia and the King of Bavaria granting copyright to the publisher for Beethoven's opp. 121-128, with advertisement for the journal Cäcilia, launched in 1824, to verso.

First Edition, variant issue. Rare. Kinsky pp. 368-69 (stating that the omission of the trombones from the listing of the instruments on the title was an oversight and that the earliest copies carried an incorrect opus number "142," corrected by an overpaste). Weinhold, in Dorfmüller, p. 261 (with varying printed prices, the earliest issues apparently lacking price). Beethoven-Haus (C 124/1 and HCB C MD12).

Alfred Jahrow (1849-1905) was military music director in Bautzen from 1876.
This overture is generally known by the name "The Consecration of the House," the play by Karl Meisl (after August von Kotzebue) for which Beethoven composed the music. 

73. **[Op. 126]**. *Six Bagatelles pour le Piano=Forté... Oeuvre 126*. Mayence: B. Schott Fils [PN] 2281, [April 1825].

Folio. Disbound. 1f. (title with decorative device on sunburst background), [i] (blank), 2-17, [i] (blank) pp. Title lithographed, music engraved. Price: "1 Fl 24 kr:" Some foxing and soiling; slight bleeding; mark to p. 5 (possibly due to a defect in the plate); minor paper imperfections. A very good copy overall.


This copy (with the exception of p. 5) was used for the facsimile edition of the *Bagatelles*
published by the Beethoven-Haus. Its editor, Sieghard Brandenburg, comments: “This beautiful copy from the collection of the pianist Jacob Lateiner served as the model for the facsimile edition... It is by far the cleanest imprint I have seen... I want to express my happy and thankful feelings to Mr. Lateiner for this... service he has done to me...” Ludwig van Beethoven: Sechs Bagatellen für Klavier op. 126... Teil 2: Originalausgabe, Übertragung, Kommentar, verso of title. (23010) $7,500


Folio. Disbound. Violin I: 1f. (title), [i] (blank), 2-13, [i] (blank) pp.; Violin II: [i] (title), 2-12 pp; Viola: [i] (title), 2-11, [i] (blank) pp.; Violoncello: [i] (title), 2-11, [i] (blank) pp. Title lithographed, music engraved. Price: "3 fl 36 xr." Some soiling, foxing, and bleeding; slight browning to edges; lower corners of some leaves creased; worming to Violin II part; dampstaining to Violin II part and to spine of all parts; minor paper imperfections. Number "12" added in purple ink to upper left corner of first page of music to each part.

First German edition, early issue (without Paris address to imprint). Kinsky p. 385. Dorfmüller
p. 350 and plate 5a. Hoboken 2, 510. Hirsch IV, 399. Beethoven-Haus (the H.C. Bodmer collection). Although the page and system breaks are the same, the so-called Paris and Mainz issues of the present edition use different plates and thus, in fact, constitute two different editions. (23012) $2,800


First French edition, published shortly after the edition issued by Schott in Mainz. Kinsky pp. 385-86. Dorfmüller p. 350. Beethoven-Haus C 127/9 and C 127/10. Not in Hoboken or Hirsch. Rare. Although the page and system breaks are the same, the so-called Paris and Mainz issues of the present edition use different plates and thus, in fact, constitute two different editions.

The first publication of Schott's newly-established Paris branch. (23011) $3,500


The correct title of the work is "Alla Ingharese quasi un Capriccio." Its popular title, "Rage over a Lost Penny," is, in fact, spurious; the title in the manuscript is not in Beethoven's hand. Composed between 1795 and 1798, the capriccio was published only after Beethoven's death. (23013) $2,000


Printed text to half-title: "Partition Quatuor pour 2 Violons, Alte & Violoncelle de Louis van Beethoven Oeuvre 130" with "No. 870" to foot. Dynamics added in red crayon to several pages. Upper wrapper somewhat worn, soiled and frayed, with one small hole; lower wrapper lacking. Some soiling and dampstaining to margins; occasional foxing; lower edges frayed with some loss to margins, especially of final page; price of score on title underlined.


**Copies containing the half-title are rare.** (23014) $2,000

Folio. Disbound. Violin I: 1f. (title), 13, [i] (blank) pp.; Violin II: [i] (title), 2-13, [i] (blank) pp.; Viola: [i] (title), 2-13, [i] (blank) pp.; Violoncello: [i] (title), 2-13, [i] (blank) pp. Title lithographed, music engraved. Price: "4 fl 30 xr." Quite browned, most noticeably to outer leaves; somewhat soiled; occasional paper imperfections; tape to spine of Viola part; some offsetting to Violoncello part; embossed "x" to left lower corner of Violin I part.

First Edition, variant issue, with printed price.


With a presentation inscription from the publisher to the noted violinist Edmund Singer to head of title: "Herrn Concertmeister Edm. Singer der Verleger" Handstamp to lower left corner: "Schlesingersche Buch- u. Musikhandlung"; to right, in Fraktur: "E. S." [= Edmund Singer] and with Singer's small printed ownership label to lower left corner of upper board.

Old paper repairs to title. Annotations in red crayon, most likely in Singer's hand: rehearsal letters throughout; decrescendo hairpins to p. 27; ties to p. 47 (redrawn due to weak impression); corrections in pencil to pp. 16 (one pitch, articulations), 17 (bowing), and 41 (ties, redrawn). Pp. 13, 41, 42, and 43 without plate number.

Bound with:

Binding worn, scuffed and bumped with some loss to spine. Some soiling and browning; occasional light impression; inscriptions slightly trimmed by binder.

First Editions of both works.

Edmund (originally Ödön) Singer (1830-1912) was a Hungarian violinist. He became concertmaster in Pest (1846), Weimar (1854), and finally Stuttgart (1861), where he also took a teaching position at the conservatory and evolved into a leading figure in the city's music life. In 1872, Richard Wagner selected him as concertmaster for the concert on the occasion of the laying of the cornerstone of the Bayreuth Festival Theater (Beethoven's Ninth symphony). See Ehrlich, ed., *Berühmte Geiger der Vergangenheit und Gegenwart*, pp. 214-18. Singer died in Stuttgart.

The date of the dedication (probably not before 1854) is unknown, as is the identity of the signer. According to "Musikverlagswiki" (http://www.musikdrucke.htwk-leipzig.de/wordpress/?p=430) maintained by the Hochschule für Musik und Theater in Leipzig, Heinrich Schlesinger was the sole owner of the company from 1844 until 1865, when the company was sold to Robert Lienau. However, the signature is unlikely to read either "Schlesinger" or "Lienau."

An interesting presentation copy. (23016)  $2,500


Spine reinforced with black cloth tape. Handstamp "Musikkontbibliothek 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 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. Kinsky p. 189. Hoboken 2, 537. Hirsch IV, 419. Beethoven-Haus C 138/1 and Van der Spek collection. The misspelling of "Archin" (for "Archiv") on the title has gone unnoticed by Kinsky or any other bibliographer, but 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. At least some of the annotations are most likely in his hand._

_This overture is generally known as "Leonore no. 1." It is now known to date from 1807 and is chronologically the third of the three "Leonore" overtures. It was not played during Beethoven's lifetime._ (23017)


Oblong folio. Unbound. [i] (title), 2-11, [i] (blank) pp. Engraved. Price: "45 x.c.m." Slightly soiled and foxed; edges browned; price corrected in turquoise ink to "Rm 1. -"

Beethoven composed this march in 1816 for military wind band. The authorship of the present arrangement is unknown. The full score was not published until 1864, as part of the complete edition of Beethoven's works. The corrected manuscript pricing in "Rm." (Reichsmark) was added after 1924. (23018)  $150

82. [WoO 46]. Variations pour le Fortepiano avec Violon (ou Violoncelle) sur le theme (bei Männern welche Liebe fühlen) de l'Opera: die Zauberflöte: de Mozart. Leipsic: en Comission au Bureau de Musique [= Hoffmeister & Kühnel] [PN 122], [1802].


Beethoven originally composed these variations for piano and violoncello. The author of the
arrangement of the string part for violin is unknown. (23019) $700

83. [WoO 57]. *Andante pour le Pianoforte... No. 64*. Bonn: N. Simrock [PN 430], [after 1805].

Oblong folio. Disbound. [i] (title), 2-9, [i] (blank) pp. Engraved. Price: "1 Fr. 50 Cs:" With extensive fingerings (British style, with "x" for the thumb) added in pencil in an unknown hand. Spine carefully reinforced with clear tape. Some soiling and creasing.

**First German edition**, later issue, with publisher’s number “64” to title. Kinsky p. 503. Not in Hoboken or Hirsch.

The *Andante*, also known as "Andante favori," was the original slow movement of the "Waldstein" sonata, op. 53. Beethoven replaced it with the slow introduction to the current second movement because he thought the sonata too long. (23020) $150

84. [WoO 66]. *Ariette tirée de l’Operette Das rothe Kaeppchen Es war einmal ein alter Mann Variée pour le Clavecin ou Piano Forte*. Bonn: Simmrock[!] [PN 3], [ca. 1793].

(4 measures) engraved to foot of title. Some soiling and creasing to final leaf; printed from slightly worn plates.


*The "operette" (singspiel) Das rothe Käppchen is by Karl Ditters von Dittersdorf.*

**According to Kinsky, this is the fifth earliest publication of Beethoven's works.** (23022) $500

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85. [WoO 66]. *Ariette tirée de l'Operette Das rothe Kaeppchen Es war einmal ein alter Mann Variée pour le Clavecin ou Piano Forte.* Bonn: Simmrock[!] [PN 3], [ca. 1793].


86. [WoO 67]. Variations à quatre Mains pour le Piano Forte sur un Theme de Monsieur le Comte de Waldstein. Bonn: Simrock [PN 15], [August-September 1794].


The sixth earliest publication of Beethoven's works. (23023) $1,800

87. [WoO 68]. XII Variazioni Per il Clavicembalo o Piano-Forte Sul Menuetto ballato dalla Sig.a Venturini e Sig.r Chechi nel Ballo delle Nozze disturbate... Nro. 3. Vienna: Artaria e Comp. [PN] 623, [February 1796].

Oblong folio. Contemporary marbled wrappers. [i] (title), 2-13, [i] (blank) pp. Engraved. Price: "45 Xr." With contemporary notational corrections in brown crayon to pp. 4 (pitch), 5 (pitch), 6 (2 accidentals), 7 (2 pitches), 8 (rest; accidental), 10 (accidental), and 13 (accidental; time change). Spine reinforced with paper tape. Title leaf soiled and stained; minor soiling; old paper repairs to final leaf.

Kinsky p. 517. Hoboken 3, 624. All other located copies of this edition have the later plate number 637. The number 623 had already been assigned to 9 Ländler by Hasselbeck; its use for the present edition was apparently erroneous.

The theme of the present work is from Jakob Haibel's ballet "Le nozze disturbate."

Most of the manuscript corrections to the present copy are self-explanatory and incorporated in later editions, with exceptions being the pitch corrections to p. 5 and the accidental to page 10.

(23024) $3,500


Oblong folio. Disbound. 1f. (title), [i] (blank), 4-11, [i] (blank) pp. Engraved. Title within decorative border. Price: "1 Fr. 75 Cents." Printed from slightly worn plates. A very good copy overall.


One of the earliest Simrock publications. (23025) $400
89. [WoO 69]. Variazioni della Thema Quant' e più bello l'Amor Contadino Nell' Opera La Molinara per il PianoForte... Op. II. Bonna: N. Simrock [PN] 32, [1797], [WM ?“GW”].


The opera "La Molinara" is by Giovanni Paisiello. (23026) $350

90. [WoO 69]. Variazioni della Thema Quant' e più bello l'Amor Contadino Nell' Opera La Molinara per il PianoForte... Op. II. Bonna: N. Simrock [PN] 32, [1797].
Oblong folio. Disbound. [i] (title), 2-7, [i] (blank) pp. Engraved. Titling within decorative border. Price: "30.Xr." Tape repairs to outer bifolium; upper edge trimmed with slight loss to page number "2;" other edges untrimmed; title leaf slightly creased, stained, and soiled; minor paper imperfections; paginated "137".-"144" in early manuscript.


91. [WoO 70]. Variazioni sopra il Duetto Nel cor più no mi sento, dell' Opera Molinara per il Clavicembalo o Forte Piano... Op. III. Vienna: Giovanni Traeg [without PN], [March 1796].


One of the earliest Traeg publications. (23027) $1,250
92. [WoO 70]. Variazioni sopra il Duetto Nel cor più non mi sento, dell' Opera la Molinara per il Piano-Forte... Op. III. Bonna: N. Simrock [PN] 33, [1797].


First German edition, published two years after the first edition. Kinsky p. 520. Beethoven-Haus, Schorn 3. Among the three copies of the Simrock edition in the Lateiner Collection, this is most probably the earliest. (23031) $350

93. [WoO 70]. Variazioni sopra il Duetto Nel cor più non mi sento, dell' Opera la Molinara per il Piano-Forte... Op. III. Bonna: N. Simrock [PN] 33, [ca. 1797].


94. [WoO 70]. *Variazioni sopra il Duetto Nel cor più non mi sento, dell' Opera la Molinara per il Piano-Forte... Op. III.* Bonna: N. Simrock [PN] 33, [not before 1802].


**First German edition**, later issue.

Kinsky p. 520. Hoboken 3, 638. Beethoven-Haus C 246 / 135,10 (with the price of the first Simrock edition (1797) noted as "30 Xr."). The Kreuzer price was not removed from the plate before 1802, possibly later; the price in francs was first listed in Simrock's 1802-03 catalogue. (23029) $175

95. [WoO 76]. *VIII Variations pour le Pianoforte sur le Trio (Tändeln und Scherzen) de l Opera Soliman oder die drey Sultaninnen... No. 10.* Bonn: N. Simrock [PN] 135, [1801].


*The opera "Soliman" is by Franz Xaver Süßmayr.* (23032) $325
96. [WoO 78]. *Variations pour le Piano-Forte sur le thème God save the King...* No. 25. Bonn: N. Simrock [PN] 380, [1804].


Wrappers soiled and frayed at edges with loss to spine. Some foxing, soiling, offsetting, and bleeding; minor paper imperfections; edges browned. An untrimmed copy.
Beethoven devised the theme - a mere four measures long - specifically as an "Aufgabe" (task) for his student. The text underlay of the theme, "O Hoffnung, o Hoffnung, du stählst die Herzen Vertreibest die Schmerzen," traditionally linked to Christoph August Tiedge's (1752-1841) poem "Urania," may in fact be by Beethoven himself. See Dorfmüller, 389.

Although the title gives only the composer's initials ("R: E: H." = "Rudolph, Erzherzog von Habsburg"), his identity was an open secret from the beginning. See the review in the Allgemeine musikalische Zeitung (Leipzig) 22, no. 3 (January 1, 1820), cols. 33-41. (23035) $1,800