Catalogue 70

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Cover illustration: Mozart at the Pianoforte [detail] by Joseph Lange, 1782/83
Mozart Museum, Salzburg

Dr. Albrecht Gaub, Cataloguer
Diana La Femina, Technical Assistant
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November 2014
Jacob Lateiner, 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.”

# INDEX OF KÖCHEL NUMBERS

<table>
<thead>
<tr>
<th>Köchel number</th>
<th>Catalogue item number/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>123a (381)</td>
<td>2, 3, 4, 5, 6</td>
</tr>
<tr>
<td>171</td>
<td>7</td>
</tr>
<tr>
<td>172</td>
<td>7</td>
</tr>
<tr>
<td>173</td>
<td>7</td>
</tr>
<tr>
<td>186c (358)</td>
<td>3, 4, 5, 6, 8</td>
</tr>
<tr>
<td>189a (179)</td>
<td>26</td>
</tr>
<tr>
<td>189e (280)</td>
<td>15</td>
</tr>
<tr>
<td>189g (282)</td>
<td>15</td>
</tr>
<tr>
<td>205b (284)</td>
<td>14, 16</td>
</tr>
<tr>
<td>210a (152)</td>
<td>39</td>
</tr>
<tr>
<td>284b (309)</td>
<td>9</td>
</tr>
<tr>
<td>284c (311)</td>
<td>9, 10, 14, 15</td>
</tr>
<tr>
<td>284d (307)</td>
<td>39</td>
</tr>
<tr>
<td>293a (301)</td>
<td>11</td>
</tr>
<tr>
<td>293b (302)</td>
<td>11</td>
</tr>
<tr>
<td>293c (303)</td>
<td>11</td>
</tr>
<tr>
<td>293d (305)</td>
<td>11</td>
</tr>
<tr>
<td>295b (308)</td>
<td>39</td>
</tr>
<tr>
<td>296</td>
<td>12, 29</td>
</tr>
<tr>
<td>299a (354)</td>
<td>26</td>
</tr>
<tr>
<td>300c (304)</td>
<td>11</td>
</tr>
<tr>
<td>300d (310)</td>
<td>9, 14</td>
</tr>
<tr>
<td>300f (353)</td>
<td>13, 26</td>
</tr>
<tr>
<td>300e (265)</td>
<td>26</td>
</tr>
<tr>
<td>300h (330)</td>
<td>14, 15</td>
</tr>
<tr>
<td>300i (331)</td>
<td>14, 15</td>
</tr>
<tr>
<td>330k (332)</td>
<td>14, 15</td>
</tr>
<tr>
<td>300l (306)</td>
<td>11</td>
</tr>
<tr>
<td>315c (333)</td>
<td>14, 16</td>
</tr>
<tr>
<td>315d (264)</td>
<td>17, 18, 26</td>
</tr>
<tr>
<td>316a (365)</td>
<td>19</td>
</tr>
<tr>
<td>317d (378)</td>
<td>28, 29</td>
</tr>
<tr>
<td>340a (392)</td>
<td>39</td>
</tr>
<tr>
<td>340b (391)</td>
<td>39</td>
</tr>
<tr>
<td>340c (390)</td>
<td>39</td>
</tr>
<tr>
<td>366</td>
<td>20, 21, 22</td>
</tr>
<tr>
<td>367a (349)</td>
<td>39</td>
</tr>
<tr>
<td>373a (379)</td>
<td>28, 29</td>
</tr>
<tr>
<td>374c (352)</td>
<td>23, 24, 25, 26</td>
</tr>
<tr>
<td>374d (376)</td>
<td>27, 28, 29</td>
</tr>
<tr>
<td>374e (377)</td>
<td>29</td>
</tr>
<tr>
<td>Item</td>
<td>Pages</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
</tr>
<tr>
<td>563</td>
<td>34</td>
</tr>
<tr>
<td>564</td>
<td>44</td>
</tr>
<tr>
<td>567</td>
<td>51</td>
</tr>
<tr>
<td>573</td>
<td>26</td>
</tr>
<tr>
<td>574</td>
<td>55</td>
</tr>
<tr>
<td>576</td>
<td>15</td>
</tr>
<tr>
<td>579</td>
<td>39</td>
</tr>
<tr>
<td>588</td>
<td>56</td>
</tr>
<tr>
<td>593</td>
<td>57</td>
</tr>
<tr>
<td>594</td>
<td>5, 6</td>
</tr>
<tr>
<td>596</td>
<td>39</td>
</tr>
<tr>
<td>597</td>
<td>39</td>
</tr>
<tr>
<td>598</td>
<td>39</td>
</tr>
<tr>
<td>608</td>
<td>31</td>
</tr>
<tr>
<td>613</td>
<td>26</td>
</tr>
<tr>
<td>616</td>
<td>58</td>
</tr>
<tr>
<td>619</td>
<td>39</td>
</tr>
<tr>
<td>620</td>
<td>59, 60, 61, 62, 63, 64</td>
</tr>
<tr>
<td>621</td>
<td>64, 65, 66, 67</td>
</tr>
<tr>
<td>626</td>
<td>68, 69</td>
</tr>
<tr>
<td>Anh C8.06 (Anh. 246)</td>
<td>70</td>
</tr>
<tr>
<td>Anh. C25.01 (Anh. 284a)</td>
<td>71</td>
</tr>
<tr>
<td>Anh. C26.02 (Anh. 285)</td>
<td>26</td>
</tr>
<tr>
<td>Anh. C26.05 (Anh. 287)</td>
<td>37</td>
</tr>
<tr>
<td>Anh. C26.05 (Anh. 288)</td>
<td>72</td>
</tr>
</tbody>
</table>
Mozart's First Published Work

1. [K6, 7]. *Sonates pour le Clavecin Qui peuvent se jouer avec l'Accompagnement de Violon* Dédicées A Madame Victoire de France Par J.G. Wolfgang Mozart de Salzbourg Âgé de Sept ans Œuvre premiere Prix 4lt 4s. Gravées par Mme. Vendôme... imprimé par petit blé. [Keyboard part only]. Paris: aux adresses ordinaires Avec Privilege Du Roi [without PN], [?1767].

Oblong folio. Marbled boards, red label (untitled) within decorative gilt border to upper, marbled pastedown endpapers. 1f. (title within triple-ruled border with floral ornaments to corners), 1f. (composer's dedication), [i] (blank), 2-10, [11] (blank), 12-14 pp. Engraved. With contemporary manuscript note in ink to lower right corner of title, outside border: "Zu finden in Frankfurth bei dem Org[anisten] Otto." Slightly soiled and foxed; minor creasing; title slightly browned; upper outer and lower inner corners slightly dampstained; title, dedication, and two final leaves professionally repaired; rear endpaper watermarked, with offset text in German from an unrelated publication.


Leopold Mozart writes to Frau Hagenauer, Salzburg, on February 1, 1764: "At present four sonatas of M. Wolfgang Mozart are being engraved. Picture to yourself the furore which they make in the world when people read on the title-page that they have been composed by a seven-year-old-child... In due course you will hear how fine these sonatas are; one of them has an Andante in quite an unusual style." Anderson 22. The four sonatas mentioned are K6-9; the "Andante" is usually identified with the Adagio of K7. (23219) $26,500
2. [K123a (381)]. Mozart's Favorite Duet, for two Performers on One Piano=Forte Op. [3]... Price 3/-. London: Preston [without PN], [WM 1806].


Not in Köchel. Not located in WorldCat or RISM. (23301) $185
3. [K123a (381), 186c (358)]. Deux Sonates a quatre mains sur un Clavecin ou Pianoforte... Oeuvre 3me... Prix fl. 2. Vienne: Artaria Compag. [PN 25], [ca. 1783].

Oblong folio. 19th century flexible cloth-backed marbled boards with decorative cut paper label to upper. 1f. (title within oval decorative border engraved by Seb. Mansfeld incorporating a putto holding a horn), [i] (blank), 4-37, [i] (blank) pp. Engraved. Dynamics, articulation, embellishments, and fingerings (Continental style) added in pencil. Binding worn, stained and shaken. Stained and soiled; some bleeding and offsetting; several pages closely trimmed; plate nos. to pp. 15 and 17 cropped; price on title inked over.

First Edition, variant of the first or second issue. Unrecorded. Haberkamp p. 176. Weinmann, Artaria, p. 14. Köchel 6 p. 140. RISM M6678 (the present copy only in the U.S.). Haberkamp notes that only the first issue lacks the plate number throughout. When discussing the present copy ("NYlateiner"), she claims that the plate number is lacking on the title due to trimming, and identifies the copy as a second issue. The title page of the Lateiner copy is, however, trimmed outside the plate area; a comparison with Haberkamp's plate 130, which depicts a second-issue copy from Bayerische Staatsbibliothek, Munich, shows that the plate number 25 appears well within the printed area. The present copy thus complies with the first issue in that the plate number does not appear on the title; it complies with the second issue in that the plate number appears on all of the pages of printed music and also in that it carries the watermark "SOT'IMPERIAL." See also Ridgewell, "Artaria plate numbers and the publication process, 1778-87," Music and the Book Trade, ed. Robyn Myers, Michael Harris and Giles Mandelbrote, pp. 145-78.

Apparently an unrecorded issue. (23262) $7,000
4. [K123a (381), 186c (358)]. **Deux Sonates a quatre mains sur un Clavecin ou Pianoforte... Oeuvre 3me... fl 2.** Vienne: Artaria Compag. [PN] 25, [?after 1796].

Oblong folio. Modern plain black wrappers with label titled in manuscript: "Mozart 2 vierhändige Sonaten D-Dur (381) und B-Dur (358)". [i] (title), 4-37, [i] (blank) pp. Engraved. With "à Francfort, chés Gayl & Hedler" overpaste to title; previous owner's signature to upper right corner in ink: "Sophie [?]Benda." Numerous annotations to Primo part including fingerings and corrections in various hands in pencil (including to p. 25: "1 Takt Pause") and red crayon; erasures to p. 9; beam in ink to p. 35. Some foxing, soiling and wear; paper repairs to inner margins of several leaves, most noticeably to outer bifolium; evidence of some plate cracking.

**First Edition**, third issue. The fourth (rest) measure in the second system on p. 25 is not present in this issue, perhaps a printer's error. Rare.

Haberkamp p. 177 (the present copy). Not in Köchel. RISM M6678 (not distinguishing among issues but mentioning a copy owned by Lateiner with the "Gayl & Hedler" overpaste). With 17 re-engraved pages (see Haberkamp for a list of these) and a newly-engraved title without the quasi-baroque imagery of earlier issues.

*The owner's signature is possibly that of the singer Sophia Carolina Benda (1787-1844), granddaughter of composer Georg Anton (Jiří Antonín) Benda. (23264) $3,000*
IV Sonates Pour le Piano-Forte à quatre mains par W. A. Mozart.

Leipsic: Breitkopf et Härterl [without PN], [April 1800].

Oblong folio. Half dark brown cloth with matching textured paper boards, decorative cut paper label to upper. 1f. (series title: "Oeuvres Complettes de Wolfgang Amadeus Mozart" with engraved vignette by W. Böhm after Hans Veit Schnorr von Carolsfeld), [i] (title with incipits), 6-99, [i] (blank) pp. Typeset, with engraved series title. Footer "VII" (volume number) printed to first page of each signature. Without watermarks. Fingering added in pencil to Primo part of K123a and 186c. Series title moderately foxed, remainder slightly foxed; moderately browned; some bleeding and offsetting. Final two leaves dampstained at lower outer corner; final leaf with paper reinforcement to inner margin.


K594 was composed for mechanical organ ("Adagio und Allegro für ein Orgelwerk in einer Uhr"); the other three works in the present volume are authentic sonatas for piano four-hands. (23395) $400
6. [K123a (381), 186c (358), 497, 594]. **IV Sonates Pour le Piano-Forte à quatre mains par W. A. Mozart.** Leipsic: Breitkopf et Härtel [PN] 3257, [1821].

Oblong folio. Original light green wrappers with titling within decorative border to upper, woodcut publisher's device to lower. 1f. (series title with vignette engraved by W. Böhm after Hans Veit Schnorr von Carolsfeld), [i] (title with incipits), 2-71, [i] (blank) pp. Lithographed. Former owner's signature in ink to upper right corner of upper wrapper: "blüthgen 1934." Wrappers slightly worn, bumped at outer corners, small tears to spine. Slightly foxed and browned.


and "composé" to violin II and viola parts; and violoncello part without opus number, plate number or price. Slightly foxed; violin I and viola parts slightly browned at edges; traces of rebinding and trimming; numerical annotation in ink to lower right corner of title of violin II part cropped. In very good condition overall.


_The quartet K173 was first published by Artaria in Vienna in 1792, albeit with the finale from K155 (134a) instead of the last two original movements. Both Köchel and RISM erroneously claim that the present edition of K173 also includes the finale from K155._

**An early lithographic imprint.** (23221) $2,500
8. [K186c (358)]. A Grand Duetto, for two Performers on the Piano Forte... Price 3s. London: Goulding, D'Almaine, Potter & Co. [without PN], [after 1810].

Folio. Disbound. [i] (title), 2-17, [i] (blank) pp. Engraved. Printed footer to all pages of music: "Mozarts Grand Duett." Annotation in ink to head of title, partly lost to trimming: "Harp & Piano Duettos..." Slightly foxed and soiled; some offsetting; small blank portion of lower inner corners trimmed; annotation to title slightly cropped.

Not in Köchel. RISM M6671 (one copy in Rudolstadt, Germany). Rare.

Goulding, D'Almaine, Potter & Co. was in operation from ca. 1810-1823. (23300) $150
9. [K284b (309), 300d (310), 284c (311)]. Three Sonatas For the Harpsichord or Piano Forte Composed by the Celebrated W.A. Mozart of Vienna. Op. 5. Price 4s.

London: J. Bland [without PN], [March 1786].

Folio. 1f. (title), 27, [i] (publisher's catalogue) pp. Engraved. With printed note to foot of title: "N.B. This is the Favorite Set Played at the Nobility's concerts & Anacreontic Society &c. &c." and with printed footer to all pages of music: "Mozart, Op: 5." Blue hand stamp "5" to lower left corner of title. Fingerings (Continental style), notational corrections, and other annotations in pencil in an unknown hand added to K309 (pp. 1-7). Some soiling and offsetting; repairs to title; spine partially split and reinforced with brown paper.


**One of the earliest English Mozart editions.** (23298) $2,000
10. [K284c (311)]. *Sonate pour le Clavecin ou Forté-Piano... Oeuvre 50me... Prix f. 1...-. Offenbach sur le Mein[!]: Jean André [PN] 824, [1795].

Folio. Disbound. 1f. (decorative title with text within architectural curtained border), 3-13,[i] (blank) pp. Engraved. With handstamp of "Albert Müller" to upper left corner of title. Numerous early manuscript corrections in ink (accidentals, pitches, dynamics); fingerings in ink to p. 1. Slightly soiled, foxed, and browned; small hole to pp. 11-12, apparently resulting from an attempt to erase an ink stain.

Köchel 6 p. 290 (but "without plate numbers"). RISM M6773 (the present copy only in the U.S.). (23227) $800
11. [K293a (301), 293b (302), 293c (303), 300d (304), 293d (305), 300l (306)]. Six Sonates Pour Clavecin Ou Forté Piano Avec Accompagnement D'un Violon, Dedieés[!] A Son Altesse Serenissime Electorale Madame L'Electrice Palatine... Oeuvre Premier. [Piano part only]. Paris: Sieber [without plate number], [1779].

Oblong folio. Early blue paper boards with red speckled edges, manuscript titling to upper: "6 Sonates par Mozart[!]. v. Oertel." 1f. (title), [i] (publisher's catalogue), 2-49, [i] (blank). Engraved. Without printed price. Publisher's signature in ink to lower right corner of title. Boards slightly worn, rubbed, bumped, stained and soiled. Small sewing holes to upper inner margins; lower inner portion slightly dampstained; some corners thumbed; marginal tear to pp. 7/8; split at joint between pp. 28/29.

**First Edition**, variant of the second issue (with address to publisher's catalogue as called for but without "Ecrit par Ribiére" to foot). The dedication is found only in the first issue, of which Haberkamp locates 4 copies, only one of which is complete (Stadtbibliothek, Leipzig). Haberkamp pp. 126-27. Köchel 6 pp. 297-300, 319-20, 327-28 (not distinguishing among issues). Gribenski 11.31. Hoboken 11, 66. RISM M and MM6475 (not distinguishing among issues; one copy only in the U.S., at the University of Rochester).

* A characteristic feature of the notation of sonatas 4, 5 and 6 is the use of slashes to "divide" notes in chords. (23223) $11,500


An unrecorded later edition. (23319) $100
13. [K300f (353)]. Suite d'Airs connus variés pour le Clavecin, ou Piano-Forté... No. 3 La belle Française [!Francoise]... Prix 30. Offenbach sur le Mein[!]: J. Andre [PN] 531, [1792].

Folio. Early blue wrappers with cut paper label titled in manuscript: "12 Variationen von W: A: Mozart," [i] (title within pictorial vignette), 2-7, [i] (blank) pp. Engraved. With early corrections in manuscript to p. 6 in both pencil and ink. Slightly soiled and foxed; shelfmarks in pencil to title; repairs to most leaves including title.

Köchel 6, p. 322. RISM M7020 (4 copies, none in the U.S.). Hoboken 11, 78 (without price). Rare.

*The theme, the anonymous "La belle Françoise," is a melody once erroneously ascribed to J. B. De La Borde.* (23243) $600
14. [K300h (330), 300i (331), 300k (332), 315c (333), 205b (284), 300d (310), 284c (311)]. **VII Sonates pour le Pianoforte**. Vienne: Au Magasin de l'imprimerie chimique I.R. priv sur le Graben No. 612 [PN] 54, [ca. 1804].

Oblong folio. Original publisher's heavy wrappers with titling within decorative border. 1f. (title), 4-106 pp. Lithographed. Incipits of all seven sonatas (right and left hand, 1-2 measures) printed to title. Initials "P: H" and round handstamp "F_P" to lower right portion of upper wrapper; small label with manuscript "No. 2" laid down to lower left corner of upper wrapper. Wrappers slightly worn and stained; corners and edges slightly bumped; tail of spine chipped. Some offsetting, bleeding, soiling, foxing and dampstaining to upper and outer edges; small hole to pp. 9-10. Impression often weak or unclear with numerous almost illegible printed marks (noteheads, accidentals, slurs, dynamics, etc.) redrawn in pencil.

RISM M7372 (no copies in U.S. or British libraries). Not in WorldCat. Rare.

**A rare early example of Viennese music lithography. Not in Twyman.** (23367) $850

15. [K300h (330), 300i (331), 300k (332), 284c (311), 189e (280), 189g (282), 576]. **An interesting compilation of late-stage proofs of seven piano sonatas from Breitkopf & Härtel's 1856 edition of Mozart's sonatas**, with pages from first editions of works by Beethoven to many versos. [Leipzig]: [Breitkopf & Härtel, PNs] 9263, 9264, 9265, 9269, 9273, 9274, 9277, [ca. 1856].

- 20 -
Folio. Quarter grey cloth with marbled boards, cut paper label titled in manuscript to upper, with previous owner's signature "Richter." All works without title pages, printed on one side of the leaf only, and bound with verso-recto pairs facing each other. K300h, 189e, 189g and 576 carry two blank pages between each verso-recto pair; K300i, 300k and 284c are printed on the versos of earlier printed music, including pages from first editions of a number of Beethoven's works.

K300h ("Sonata I")

K300i ("Sonata II")
K300k ("Sonata III")
[i] (final page of unknown piano piece, PN 2953, lithographed), 2-3, [ii] (final page [x2] of unknown piano piece, PN 2953, lithographed), 4-5, [i] (final page of unknown piano piece, PN 2953, lithographed), [i] (title of edition of Beethoven's sonata ["Sonatine Pour le Pianoforte"] op. 79), 6-7, [i] (title of edition of Beethoven's sonata ["Sonatine Pour le Pianoforte"] op. 79), [i] (final page of edition of Beethoven's sonata op. 79, PN 3083), 8-9, [i] (final page of edition of Beethoven's sonata op. 79, PN 3083), [i] (final page of unknown piano piece, PN 2953, lithographed), 10-11, [ii] (2 final pages of unknown piano piece, PN 2953, lithographed), 12-13, [i] (final page of unknown piano piece, PN 2953, lithographed), [i] (final page of edition of Beethoven's sonata op. 79, PN 3083), 14-15, [i] (final page of edition of Beethoven's sonata op. 79, PN 3083) pp.

K284c ("Sonata VII")

K189e
K189g
("Sonata XII"): [i] (blank), 2-3, [ii] (blank), 4-5, [ii] (blank), 6-7, [i] (blank) pp.

K576

Proof marks in red crayon to pp. 3-7 and 11 of K300h; 2-7, 9, 11, and 13 of K300i; 2-3, 5, 12, and 14-15 of K300k; 2 and 13 of K284c; 3-6 of K189e; 2 of K189g; 3-6, 8-10, and 15 of K576; annotation "Druckfertig" (ready for printing) in pencil to head of first page of K189c. Binding somewhat worn, rubbed and bumped; corners cracked. Various types of paper, some unevenly trimmed. Occasional creasing, soiling, bleeding and offsetting to blank pages; lower edge dampstained; blank pages of K300h stained from early adhesive; final leaf of K300 folded at outer edge. (23391) $850

16. [K315c (333), 205b (284), 454]. Three Sonatas, for the Piano Forte or Harpsichord. With an Accompaniment for a Violin... Op: VII. Pr. 6s. [Piano part only]. London: J. Dale [without PN], [WM 1813].

Folio. Disbound. [i] (title), 2-31, [i] (catalog) pp. Engraved. Some offsetting; impression occasionally light; pagination in manuscript to upper right corner of rectos beginning with "31" (title); printed footnote to catalogue trimmed; lacking violin part to K454.

RISM M6800 (2 copies only).

The three sonatas were composed at different times but published together by Torricella in Vienna in 1784. This is noteworthy because the third sonata (K454, in B-flat major) is written for piano and violin, while the first two are for piano solo. (23276) $250
17. [K315d (264)]. *Air Lison dormoit* Variés pour Clavecin ou Piano Forte... prix [...]. Mannheim et Munich: Götz Marchand et Editeur de Musique [PN] 131, [1786].

Folio. Disbound. 1f. (title), 3-12 pp. Engraved. Signature in ink to lower right corner of title: "Schömberg;" calculation in ink to lower left corner; slash or "1" in ink to head; price erased. Reinforcement to spine; professional repairs to outer edges; some soiling; slight foxing; small stains to title; final leaf with very minor loss to text to outer corners partially covered by repair.


*Mozart composed these variations several years earlier, most probably during his stay in Paris in 1778, based on the theme of the song "Lison dormoit" from the "Comédie mêlée d'ariettes 'Julie'" by Nicolas Dezède. The autograph of the work is lost.* (23234) $1,000


Musikaliskt tidsfördrif, a periodical containing music only, was published by the composer Olof Åhlström (1756-1835) from 1789 to 1834. (23231) $250

19. [K316a (365)]. **Concert pour deux Pianofortes avec Accompagnement de 2 Violons, Alto et Basse, 2 Hautbois, 2 Bassons, 2 Cors... No. 17.** [Parts]. Leipsic: Breitkopf et Härtel [without PN], [November 1804].

Original light green wrappers with titling within decorative border to upper and woodcut publisher's device to lower.

Pianoforte Primo: Oblong folio. 1f (title), 3-20 p. Typeset. Incipit of first movement (4 measures) below titling. Price added in pencil to lower right corner of title: "f 4.75;" manuscript note in pencil: "cadenza manca" (cadenza lacking), to p. 10; cross in red crayon to final page (at fermata indicating cadenza). With light green paper reinforcement to spine.


Violino Primo: 4 pp.
Violino Secondo: 4 pp.
Viola: 3, [i] (blank) pp.
Basso: 3, [i] (blank) pp.
Oboe primo: 3, [i] (blank) pp.
Corno primo in Es: 2 pp.
Corno secondo in Es: 2 pp.
Fagotti (one part only): 3, [i] (blank) pp.

Wrappers worn and frayed at spine and edges. Pianoforte Primo and Secondo parts somewhat foxed and with some dampstaining to lower outer corner; some leaves of Pianoforte Secondo detached; orchestral parts slightly to moderately foxed; minor paper imperfections.

20. [K366]. **Idomeneo Rè di Creta o sia Jlia e Jdamante Drama Eroico in tre atti...**


Folio. Unbound. 1f. (title), [i] (blank), [i] (cast list), 3-123, [i] (blank) pp. Engraved. Text in Italian. Small circular publisher's blindstamp to foot of title. Printed note to foot of final page of music: "Fine dell' Atto Primo." German text underlay added in pencil in an unknown hand to pp. 30-32, 43, 51, 52, 73, and 81; crosses in pencil above some fermatas. Some soiling; edges slightly browned; small ink stain to p. 25; binder's stabhole to upper inner blank margins. An uncut copy.


The score order is unusual in that the timpani are at the head of the system, followed by the winds in order of decreasing loudness - trumpets, horns, clarinets, flutes, oboes; the strings at the bottom of the system appear in the usual layout, i.e., by range. There is no separate staff for the bassoons, which simply doubled the string bass. (23247) $900

Oblong folio. Half-mid-tan leather with oval red leather title label gilt to upper, marbled boards, all edges green. 1f. (title), 190 pp. Typeset. With text in Italian and German.

**With substantive early additions in manuscript** on inserted leaves in ink in unknown hand(s): table of contents (including inserts) in Italian to front free endpaper (with one correction in pencil in a different hand) with manuscript cast list ("Personaggi") in Italian to verso; small leaf of manuscript music (verso with blank staves) laid down to outer margin of p. 169, folded, with text in Italian and German, the latter in red ink and in German cursive; 10 pp. manuscript music (slightly smaller in format) + 1f. (blank) bound between last page of printed music and rear endpaper, with text in Italian. Except for the German text underlay, the two manuscript inserts of music are in the same hand. Pitch correction in pencil to p. 126. Uniformly browned; some foxing; occasional small stains; closely trimmed, with slight loss to margins of pp. 6, 25, 106, 120, 127, 186, and 189 not affecting music; occasional minor imperfections.

The manuscript fold-out adds the recitative of Neptune ("Voce di Nettuno") in act 3 ("3. Fassung" as given in Köchel 6, p. 371), no version of which is part of the present edition.

The manuscript leaves inserted at the end of the score include a "Recitativo e Duetto" in A major for Idamante and Ilia; the duet is "Spiegarti non poss'io" (K489), composed for the 1786 performance in Vienna. The manuscript table of contents correctly identifies it as an alternative to the duet "S'io non moro" from act 3, which is part of this edition. The manuscript recitative, part of the original version, does not appear in the present edition.

The manuscript carries the watermark of the Dutch papermaker Pieter de Vries, who flourished ca. 1800.

The arranger of the piano-vocal score, August Eberhard Müller (1767-1817), served as Thomaskantor in Leipzig from 1801 to 1810 and as court Kapellmeister in Weimar thereafter.

A highly interesting copy, issued a year after the first edition. (23363) $3,000

- 29 -
22. [K366, 489]. Idomeneo, Rè di Creta, Opera seria in tre Atti... Idomeneus König von Creta, eine ernsthafte Oper in drey Aufzügen... Pr. [...] Fr. [Piano-vocal score]. Bonn: Simrock [PN] 51, [1798].

Oblong folio. Half dark tan leather with marbled boards, diamond-shaped decorative black leather label titled in gilt to upper, black leather title label gilt to spine. 1f. (title), [i] (cast list, table of contents, credits of German translation to "Herrn v. Apell... Intendanten des Hoftheaters zu Cassel," and advertisement), 2-183, [i] (blank) pp. Engraved. Watermark: "G.F."

With corrections and additions in pencil: Flag added to note to p. 90; dashes marking entrances of Ilia to p. 121-22; character identifications to p. 124: first "Idamante," then crossed out and replaced with "Electra" [Elettra] all in the same hand; identifications to p. 127: "Ilia," "Idamante," "Electra," in two different hands; tenuto [?] dash to p. 128, breath mark to p. 129; vocal parts added to p. 145, mm. 2-3, to match parallel passage on p. 147; correction to pitch to p. 164; accents and alterations to vocal part, p. 169. Boards slightly worn, rubbed and bumped; spine chipped at head and tail and with some loss. Slightly soiled and foxed; occasional staining; impression evidences minor wear to plates.


In the present edition the duet "Spiegarti non poss'io" (K489), composed for the 1786 performance in Vienna, replaces the original 1781 duet "S'io non moro" in act 3. The German text is by David August von Apell (1754-1832). (23344) $850


_The theme, "Dieu d'amour," is from A. E. M. Grétry's opera "Les Mariages Samnites." Mozart's variations were first published by Artaria in Vienna in 1786._

Musikaliskt tidsfördrif, a periodical containing music only, was published by the composer Olof Åhlström (1756-1835) from 1789 to 1834. (23236) $250

24. [K374c (352)]. Air with Variations for the Piano Forte. Composed by W. A. Mozart... No. [5]... Price 2s. London: R. Birchall [without PN], [ca. 1810].

Folio. Disbound. [i] (title within decorative border engraved by T. King incorporating musical instruments), 2-8 pp. Engraved. Footer to all pages of music: "Mozart's Air No. 5." Former owner's initials in ink to upper right corner of title: "C. S." Some soiling and bleeding; frayed at spine.

Not in Köchel. RISM M7005 (the present copy only). WorldCat (one copy only, at the Southern Baptist Theological Seminary in Louisville, Kentucky).

_The theme is the chorus "Dieu d'amour" from the opera Les Mariages Samnites by A. E. M. Grétry (1776)._ (23312) $200

Folio. Disbound. [i] (title), 2-6, [ii] (catalogue with incipits) pp. Engraved. Numerous early notational corrections and fingerings in ink; additional manuscript pagination. Slightly soiled; frayed at spine; first lines of catalogue trimmed with some loss.

Köchel 6 p. 386. Not in WorldCat. Not located in RISM. Rare.

The catalogue is of particular interest. It lists 68 works ("Airs with Var.ns Sonatas, Duetts, Trios, Quartetts, Concertos, &c") by Mozart, all arranged for piano solo.

The theme is the chorus "Dieu d'amour" from the opera Les Mariages Samnites by A. E. M. Grétry (1776). (23310) $150

Oblong folio. Black cloth-backed wrappers, contemporary upper blue with decorative cut paper label with manuscript titling in ink, original lower light green with publisher's vignette, modern typed title label to spine. If. (series title: "Oeuvres Complettes de Wolfgang Amadeus Mozart" with pictorial vignette by W. Böhm), [i] (title with incipits), 6-122, [iii] (publisher's catalogue: "Auszug aus dem Verzeichnisse musikalischer Werke, im Verlage von Breitkopf und Härtel in Leipzig. Bis zur Michaelis-Messe 1798") pp. Typeset. Printed on paper with a light blue tone. Footer "II" (referring to volume number) printed to first page of each signature. Each set of variations carries the textual incipit (where applicable) as a caption title and "Thema. Ariette [I-XII]" preceding first system. Signature in ink to lower right corner of series title: [?]"H Lampe."

Wrappers quite worn, rubbed and bumped; several stains; some cracking and abrasion. Occasional worming, including to titles; one minuscule hole extending through p. 32; some soiling, foxing, and offsetting; final leaf laid down to inner lower wrapper.


The variation sets are based on the following themes:

K374c: "Dieu d'amour" from the opera "Les Mariages Samnites" (1776) by André Grétry (1741-1813)
K315d: Chanson "Lison dormoit" from the "Comédie mêlée d'ariettes 'Julie' " (1772) by Nicolas Dezède
K300f: Anonymous French chanson "La belle Francoise" (before 1760)
K455: "Unser dummer Pöbel meint" (originally: "Les hommes pieusement") from the singspiel "Die Pilgrime von Mekka" (originally: "La rencontre imprévue" or "Les Pèlerins de Mecque," 1764) by Christoph Willibald Gluck
K299a: "Je suis Lindor," incidental romance for the comedy "Le Barbier de Seville" (1775) by Beaumarchais, composed by Antoine-Laurent Baudron
KAnhang C 26.02: "Une fièvre brûlante" from the opera "Richard Coeur-de-lien" (1784) by André Grétry
K573: A minuet by Jean-Pierre Duport (1741-1818)
K613: "Ein Weib ist das herrlichste Ding auf der Welt" from the anonymous comedy "Der dumme Gärtner aus dem Gebierge oder die zween Anton," part 2 ("Die verdeckten Sachen," 1789), probably by Benedikt Schack or Franz Gerl
K300e: French children's song "Ah! vous dirai-je maman" (before 1750)
K416e: "Salve tu, Domine" from the opera "I filosofi immaginarii" (1779) by Giovanni Paisiello
K189a: A minuet from an oboe concerto (ca. 1768) by Johann Christian Fischer (1733-1800)
K500: Unknown

KAnhang C26.02, the only posthumous work in the present collection, had been published under Mozart's name since 1792, but there is no evidence supporting the ascription. As early as 1799, Constanze Mozart and others denied the authenticity of these variations. Their real composer remains unknown.

Of particular interest is the publisher's catalogue included with the present volume. The "Michaelis-Messe" took place on the Feast of St. Michael's Day, September 29, 1798. (23393) $550


An unrecorded edition. (23317) $150
28. [K374d (376), 373a (379), 317d (378)]. **Trois Sonates pour le Clavecin ou Forte Piano avec l'accompagnement d'un Violon Obligé... Oeuvre [II]... Lib. [I]... Prix 2 fl. 30 kr.** [Keyboard part only]. Mannheim Munich et Dusseldorff: Goetz [PN] 122, [1788-92].

Oblong folio. Disbound. 1f. (title within architectural border incorporating putti playing musical instruments), 3-28 pp. Engraved. With printed note to lower left corner of title: "opus.15.av.Vlle.3.fl. No 122.203" and "Cembalo" printed to head of first page of music. Slightly foxed; some offsetting and browning; lower outer corner of pp. 23/24 lacking, not affecting printed area.

**An unrecorded issue.** Very rare.

Schneider: *Der Musikverleger Johann Michael Götz [1740-1810]*, Vol. 1, p. 387, lists the present edition as published in 1785 but cites an edition without "Dusseldorff" on the title and with "Liv" instead of "Lib" and a price of "2f." No copies of either Book I or Book II of the earliest printing have been located. A Titelauflage appeared in 1797. The present copy represents an intermediate issue; reference to "Dusseldorff" is typical of Götz publications from 1788 to 1792 (ibid., pp. 167 ff.). Köchel lists the Titelauflage only. Not in Hoboken or Hirsch (but see Hoboken 11, 132 and plate 13 for the 1797 Titelauflage of Book II [K374e (377)], incorrectly dated at 1784). RISM M6507 (lacking "Munich et Dusseldorff."

*The opus number "II," common to both installments (Lib. I and II), originated with Artaria in Vienna, who issued the first edition in 1781.* (23260) $1,200
29. [K374d (376), 296, 374c (377), 317d (378), 373a (379),
    [Violin part only]. [Leipzig]: [Breitkopf & Härtel] [without PN], [1799].


*The set of six sonatas was first published by Artaria in Vienna in 1781 as "op. II." (23360)*

$100

    [Parts]. Offenbach s/m: J André [PN] 5114, [1827].


$300
31. [K383a (394), 608, 501, 521, 375e (401), 426]. **VI Pièces pour le Pianoforte à deux et à quatre mains.** Leipsic: Breitkopf et Härtel [without PN], [1800].

Oblong folio. Original publisher's light green wrappers with titling within decorative border to upper, publisher's woodcut device to lower. 1f. (series title with and engraved pictorial vignette by W. Böhm after Hans Veit Schnorr von Carolsfeld), [i] (title with incipits), 6-97, [i] (blank) pp. Typeset, with lithographic series title. Watermark: "P.F. Reinhard de Strasbourg." Footer "VIII" (referring to volume number) printed to lower margin of many leaves. Former owner's signature in ink to lower right corner of title: "E. Stark." Fingerings in pencil to p. 69; some leaves printed on light blue paper. Wrappers considerably worn, soiled and detached; spine lacking. Series title moderately foxed, remainder slightly foxed; several leaves dampstained; edges frayed, with small tears; some minor imperfections.


Among the six works assembled here in Volume VIII of Breitkopf and Härtel's early "complete" edition of Mozart's works, the Prelude and Fugue K383a is an original work for piano two-hands. The Five Variations on an Andante, K501, and the Sonata in C major, K521, both first published by Hoffmeister in 1787, are original works for piano four-hands. The Fugue K426 is an original work for two pianos.

The remaining compositions do not appear in their original form. Mozart wrote the Fugue in G minor, K375e, for piano two-hands and left it incomplete; the fragment, completed by Abbé Maximilian Stadler, appears here arranged for four hands. Finally, K608, a piece for mechanical organ, is included in an arrangement for piano four-hands by Johann Mederitsch (known as Gallus, 1755-1830) that was first published by Traeg in 1799; the original version was not published until 1982, in the Neue Mozart Ausgabe (NMA IX/27/2). (23375) $600
32. [K386c (407)]. **Quintetto Pour Deux Violons deux Altos et Violoncelle... No. I... Pr. 24 Ngr.** [Parts]. Leipsic: Bureau de Musique de C.F. Peters [PN 7], [after 1838].

Folio. Unbound. Engraved.

Violino primo: [i] (title), 2-5, [i] (blank) pp. Fingerings, bowings, and other marks added in pencil.

Violino secondo: [i] (blank), 2-4 pp.

Viola Ia: [i] (blank), 2-4 pp.

Viola IIda: [i] (blank), 2-4 pp.

Violoncello: [i] (blank), 2-4 pp.

Light to moderate soiling, foxing and browning; Violino primo part lightly dampstained, crudely trimmed, with leaves detached and with old paper repairs. Title to Violino primo part only, with publisher's circular handstamp. A mixed set, with Viola and Cello parts from a different issue.

Titelauflage of Hoffmeister & Co.'s 1801 edition (Köchel 6 Anh. p. 783; Hoboken 11, 159). Not in RISM.

Mozart originally composed the present work for horn, violin, two violas, and violoncello. Unlike Artaria's arrangement for the same forces (1800), which adds a minuet from K375, Hoffmeister's keeps the three movements of the original intact. (23324) $135

33. [K387b (415)]. **Concert pour le Pianoforte avec Accompagnement de 2 Violons, Alto et Basse, 2 Hautbois, 2 Cors et 2 Bassons...No. 5.** [Parts]. Leipsic: Breitkopf et Härtel [without PN], [November 1800].

Original publisher's light green wrappers with titling within decorative border to upper, woodcut publisher's device to lower.

Together with:
Orchestral parts, all folio, unbound and typeset:

- Basso: 4 pp.
- Corno primo in C: 2 pp.
- Corno secondo in C: 2 pp.
- Fagotto primo: 2 pp.
- Fagotto secondo: 2 pp.

Pianoforte part slightly soiled and foxed; spine partially lacking; final leaf frayed at outer edge; some minor imperfections. Orchestral parts slightly to moderately foxed; Fagotto 1 and 2 parts slightly dampstained at lower edge; minor repairs to Basso part. A very good copy overall.

Second edition, part of Breitkopf's first "complete" edition. Köchel 6 p. 434 and 917. Hoboken 12, 723. Hirsch IV, 989. RISM M7348. The first edition was published by Artaria in 1785 and, like the present edition, does not include the parts for trumpets and timpani, which first appeared in André's edition of 1802. They are considered authentic but optional (see Christoph Wolff's preface to NMA V/15/3, pp. XI-XII). A full score of this work was not published until Richault in Paris issued a complete edition of Mozart's concertos in ca. 1850. (23321)
34. [K417b (421), 458, 563]. Six Differentes Pieces Arrangées a quatre Mains Pour le Clavecin ou Piano-Forte Dedies A Son Altesse Serenissime, Madame La Princesse Jablonowska[!Jablonowska] née Comtesse de Czaplic... Oeuvre 28... Fl. 1.30. Vienne: Artaria Comp [PN] 448, [1793].

Oblong folio. Contemporary marbled boards with leather label titled in gilt to spine, red speckled edges. 1f. (title within decorative oval border), [i] (blank), 2-29, [i] (blank) pp. Engraved. Various watermarks: "GFA," an eagle with crown, and three crescent moons. With printed note "Questo Larghetto[!] e di Clementi" to head of p. 23. Some minor soiling and dampstaining; minor dampstaining to inner portion of each leaf.


The present compilation includes the first, second and third movements of string quartet K417b (421); the second movement of string quartet K458; the Larghetto from Clementi’s piano duet op. 6; and the fifth movement of the divertimento K563. (23346) $1,500
35. [K421b (428)]. [W. A. Mozart's zehn Violinquartetten nebst der Fuge in Partitur. Neue Ausgabe... Subscriptionspreis fl. 7. - oder Rthl. 4. - Ladenpreis einer einzelnen Nummer fl. 1. 30.]. [Score]. Offenbach a/M.: Johann André [PN M.4.], [1843].

Octavo. Original publisher's brown printed wrappers. 3-28 pp. Engraved. With incipits (2-5 measures each) of first violin part of all 10 quartets and the fugue (Adagio and Fugue, K. 546) to series title. Caption title to first page of music: "Quartetto IV." Upper wrapper quite worn, soiled, torn and detached; lower lacking. Slightly soiled, foxed and dampstained; occasional underlining in red crayon; lacking title.

Köchel 6 p. 458. (23362) $50

36. [K452]. Quintuor Concertant Pour Piano Forte Hautboi Clarinette Cor & Basson... Prix f.2. [Piano part only]. Augsburg: Gombart & Comp. [PN] 285, [1799].

Folio. Disbound. 1f. (title), [i] (blank), 2-12 pp. Engraved. With "Mainz in der Hofmusikhandlung von B. Schotts Söhnen" overpaste obscuring imprint and early signature (A. [?]Knell) to lower right corner of title. Annotations in pencil to one measure of fifth system, p. 11. Slightly soiled; very minor dampstaining to lower blank margins.


Together with:

Numerous notational corrections added in pencil. Some soiling and bleeding; minimal foxing; some dampstaining. Köchel 6 p. 896.

The variations K Anh. 26.05 were commonly but erroneously ascribed to Mozart; they are actually op. 6 of Anton Eberl (1765-1807). The work is based on the theme "Freundin sanfter Herzenstriebe" from the singspiel "Der Gutsherr" by Karl Ditters von Dittersdorf. (23313) $120

38. [K455]. Air with Variations for the Piano Forte... No. [3]... Price 2s. London: R. Birchall [without PN], [?ca. 1810].

Folio. Disbound. 1f. (title within decorative border by T. King incorporating music instruments), 12 pp. Engraved. Title slightly stained; some offsetting; minimal soiling and foxing; spine frayed. A very good copy overall.

Not in Köchel. RISM M7064.

The theme is the song "Unser dummer Pöbel meint" (originally: "Les hommes pieusement") from the singspiel "Die Pilgrime von Mekka" (originally: "La rencontre imprévue" or "Les Pèlerins de Mecque") by Christoph Willibald Gluck (1764). (23318) $200

Oblong folio. Half leather with marbled boards, raised bands on spine with typed label: "Mozart – Oeuvres V." 1f. (series title: "Oeuvres Complètes de Wolfgang Amadeus Mozart" with pictorial vignette by W. Böhm after G. V. Kininger incorporating musical instruments), [i] (title), [i] (preface), 5 (table of contents with printed critical annotations), 6-100 pp. Typeset, with engraved series title. Printed on various types of paper, some of them blue/green in colour. Without watermarks. Volume no. "V" printed to foot of imprint and all numbered pages. Additional stanzas of songs printed as residual text. Some pages (7, 63, 65, 85, 87, 295b (308), 437, 579, 210a (152), 340a (392), 518, 340b (391), 529, 340c (390), 531, 468, 530, and 367a (349)).

First Edition, second issue of at least 15 numbers: K473, 520, 284d, 539, 416c (433), 295b (308), 437, 579, 210a (152), 340a (392), 518, 340b (391), 529, 340c (390), and 530 (although without watermarks present in the first issue as described by Haberkamp). Five additional numbers (K472, 468, 474, 517, and 518) were claimed by Constanze Mozart to have been published in 1788, but no such publications have been traced and thus presumably never, in fact, existed. These five additional numbers are therefore, in all likelihood, also first editions. Haberkamp I pp. 409-15. Haberkamp II, plates 376-79. Hoboken 12, 701. Hirsch IV, 987. RISM M7316.

Like other contemporaneous editions of music with a sung text in German, the front matter (except series title) uses German instead of the otherwise more common French. The critical annotations to the table of contents (Haberkamp II plate 379) foreshadow the scholarly editions of the later 19th century. The abbreviations "MM" ("Mozart Manuscript") and "MW" ("Mozart Witwe [widow]") are used as bibliographical references. Dates of composition are given if known; most (but not quite all) of the poets are credited. Some of the original poems, apparently considered inappropriate, have been replaced with new ones by "D. Jäger" of Leipzig (K340a, 340b, 329, 340c, and 468), with the discarded original texts still appearing in the table of contents. German texts by Jäger have been added as a second underlay to numbers whose original texts are in French (K284d and 295b) or Italian (K437, 579, 210a). French texts by "Herr Hélisberg" (first name unknown) have been added as a second underlay to some German songs. (23381) $1,200

Folio. Disbound. Piano: 1f. (title), [i] (blank), 2-17, [i] (blank) pp.; Violin: [i] (title), 2-7, [i] (blank); Viola: [i] (title), 2-7, [i] (blank); Violoncello: [i] (title), 2-7, [i] (blank). Engraved.

Piano: "I" added in manuscript to "Oeuvre" number; price erased and changed in ink to 6; partially torn overpaste covering imprint: "Chez Imbault Marchand [de musique au Mont d'Or, rue st] honoré l'hôtel d'aligne [& la rue] des Poulies No. 627," remnants of second overpaste partially obscuring text; "21" handstamped to blank page [1] and first page of music; red oval handstamp "Rep. Fra. 5 cent" to head of pp. 2, 3, 7, 11, and 15.
Violin: Digits of price erased; red oval handstamp "Rep. Fra. 5 cent" to head of pp. 2 and 5.

Viola: Digits of price erased; "alto" in contemporary and blue handstamp "AR" to upper right corner of title; red oval handstamp "Rep. Fra. 5 cent" to head of pp. 2 and 5.

Violoncello: With original printed price of "4lt. 4s." "Basse" in contemporary manuscript to upper right corner; red oval handstamp "Rep. Fra. 5 cent" to head of pp. 2 and 5.

Slightly soiled and foxed; minimal browning to edges; "21" handstamped to title of each part; title of piano part browned; final blank page of violoncello part stained.

First French edition, first issue. Haberkamp p. 241. Köchel 6 p. 478. Gribenski 17.21 (suggesting that the manuscript change to the oeuvre number was made in order to avoid confusion with Sieber's publication of K493 in 1788, also with "Oeuvre XIII" in the title). Johansson: French Music Publishers' Catalogues of the Second Half of the Eighteenth Century, p. 53. RISM M6323 (4 copies only, none in the U.S.). The first issue of 1788 carries a printed price of "4lt 4s." The second issue carries a printed price of "6lt." The erasures of the original prices on all but one part of the present copy, coupled with the manuscript addition of "6lt" on one of the parts, would suggest that this copy was offered for sale shortly before the publication of the second issue. (23269) $2,500

41. [K486]. Ouverture aus der Oper: Der Schauspieldirector... Für das Pianoforte zu vier Händen gesetzt von Carl Klage. Pr. 1/2 Rtlr[!]Rthlr. Berlin: J. Wagenführ's Buch- und Musikalienhandlung [PN 1], [1827].

Oblong folio. Disbound. [i] (title), 2-11, [i] (blank) pp. Engraved. Occasional fingerings (Continental style) added in pencil; large cross in pencil to head of p. 9. Moderately foxed; several leaves detached; some edge tears with some loss to blank areas; several somewhat crude paper repairs.

This little-known Berlin music publisher’s first publication. (23588) $250

42. [K492]. A Selection of Airs, Arranged for the Piano-Forte, From the Favorite Opera of Figaro... Price 4/. London: E. Lavenu [without PN], [WM 1820].

" Watermark "1820." Caption titles: no. 1: "Se a caso Madama;" no. 2: "Se vuol ballare;" no. 3: "Giovanni liete;" no. 4: "Non più andrai;" no. 5: "Porgi Amor;" no. 6: "Voi che sapete;" no. 7: "Signori di fuori;" no. 8: "Cognoscete Signor Figaro;" no. 9: "Riconosci in questo amplesso;" no. 10: "Ricevete O Padronecin;" no. 11: (untitled); no. 12: "Amanti Costanti." Fingerings (British style, with the thumb marked "+") added in pencil. Slightly browned; some bleeding and offsetting.

An unrecorded edition. (23303) $150
43. [K499]. Grand Quatuor pour deux Violons, Alto et Violoncelle... No. II... Prix f.2. [Parts]. Leipsic: C. F. Peters [PN 2], [after 1814].


The previous owner "Zappe" is possibly Karl Zappe (1812-1871), a Kapellmeister and string quartet player active in Linz, where he was Anton Bruckner's superior. (www.abruckner.com/Data/articles/articlesEnglish/HowieBrucknerBio/chapter_3.pdf). (23284) $500


With numerous annotations to all parts including measure numbers in red pencil to first movement of K502; rehearsal letters in pencil to other movements of K502 and 548; some notational corrections; extensive fingerings in pencil to piano and violoncello parts. Boards and wrappers worn with some loss to spine. Somewhat worn and foxed; occasional stains, dampstaining and repairs; spines of Violin and Violoncello parts reinforced with blue paper with "No. 699" in manuscript; lacking title to pianoforte part; other minor imperfections.

With wrappers and series title of Breitkopf's first "complete" edition of ca. 1800. RISM M7333.

R. A. Nötzel operated a music shop in Danzig from January 1835-1848 (see announcement in Intelligenz-Blatt zur allgemeinen musikalischen Zeitung, no. 1, February 1835, column 2 and Schulz: Allgemeines Adreßbuch für den deutschen Buchhandel, den Antiquar-, Musikalien-, Kunst- und Landkarten-Handel, Vol. 11 p. 101. Hermann Lau was at the address on the present copy from 1874 to 1884 (www.encyklopediagdanska.pl/). (23350) $300
45. [K503]. [Concerto per il Clavicembalo o PianoForte composto... e dedicato all'Altezza Reale il Principe Luigi Ferdinando de Prussia per Costanza Mozart No. 1 del retaggio del defunto publicato alla spese della Vedova. Si trova da tutti buoni mercanti di Musicali]. [Piano part only]. [Vienna]: [self-published, without PN], [1797].

Oblong folio. 19th century brown cloth-backed green paper boards with decorative cut paper label to upper titled in manuscript: "Mozart Concerto No. 1 in C [natural]." 1f., 23, [i] (blank) pp. Engraved. With annotation in ink to lower right corner of front free endpaper: "Aus dem Nachlasse des Professor Rungenhagen am 19/11 [18]52 gekauft. Paul Schnöpf" and additional annotations in pencil to musical text: extraneous quarter rest deleted to p. 3 (both hands); fingerings to pp. 5, 16, and 21; brief musical sketch to end of p. 11. Boards somewhat worn and stained, joints cracked. Minor soiling and offsetting; professional paper repair to lower outer corner of pp. 3/4; facsimile title tipped-in; small London music antiquarian's label to lower outer corner of front pastedown. The facsimile title is a photocopy on laid paper taken from the British Library copy.


Carl Friedrich Rungenhagen (1778-1851), a composer and conductor, succeeded his mentor Karl Friedrich Zelter as the director of the Sing-Akademie zu Berlin in 1833. He was influential in the Bach revival initiated by his rival Felix Mendelssohn. In 1833 Rungenhagen conducted the first posthumous performance of Bach's St. John Passion and in 1834 an almost-complete performance of the Mass in B minor.

Paul Schnöpf was a musician in Berlin, identified in Berlin und die Berliner, p. 108, as a "professor, music director, singing teacher at the Köllnisches Gymnasium, conductor of the choir of St. Petri church, [and] founder of the Schnöpfischer Gesangverein of 1852." In 1902, he received the Prussian Order of the Red Eagle, 4th class, for fifty years in the service of the Schnöpfischer Gesangverein (Die Musik, vol. 2, issue 6, 1902, p. 451). (23327)

$1,500
46. [K516]. Partitions des cinq principaux Quintetti pour deux Violons, deux Altos, et Violoncelle... No. 3. Prix f 1,, 30 Xr. [Score]. Offenbach s/m: Jean André [PN] 4793, [ca. 1825].

Octavo. Original plain blue wrappers with rectangular cut paper publisher's printed title label to upper. 1f. (title), 3-35, [i] (blank) pp. Lithographed. With printed incipit of first violin part (2 measures) to title. Numerous dynamics added in pencil and (to p. 33) in red crayon. Upper wrapper detached and slightly worn and soiled, dampstained at edges. Somewhat soiled and browned; occasional staining; some leaves partially detached.

Köchel 6 p. 578. (23361) $85

47. [K516]. [Huglmann, Joseph 1768-?]. Quintuor II... arrangé pour le Piano-Forte à quatre mains et dédié À Madame Josephine de Wádassz née Schill. Wien: Joseph Huglmann [PN I.H. 2], [1818].

100" to middle of of fourth system of p. 19 (fourth movement). Slightly soiled and frayed at edges; some foxing.


An unusual imprint (listed as "Selbstverlag" by both Köchel and RISM). (23288) $400

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48. [K516b (406)]. [Huglmann, Joseph 1768-?]. Quintuor III... arrangé pour le Piano=Forte à quatre mains, et dédié à Madame la la Comtesse de Choiseul Daillecourt née Comtesse de Sérény, Dame de l'Ordre de la Croix Etoilée. Wien: Joseph Huglmann [PN I.H. 3], [1818].


An unusual imprint (listed as "Selbstverlag" by both Köchel and RISM). (23326) $350
49. [K521]. Sonate Pour le Forte-piano, ou Clavecin à quatres Mains: Composée et Dediee aux Demoiselles Nanette, et Babette de Nattorp. Vienne: Hoffmeister [PN 130], [October 1787].

Oblong folio. Modern plain light tan wrappers. [i] (title), 2-39, [i] (blank) pp. Engraved. Price: ["2fl. 40"]). Parts marked "Mano dritta" and "Mano sinistra" instead of the common "Primo" and "Secondo." With contemporary signature "Traeg" (in all likelihood the Viennese music seller and publisher Johann Traeg) and manuscript price of "2fl. 40" to lower outer corner of title. Title soiled; some foxing, soiling, bleeding and offsetting throughout; occasional minor edge tears; dampstaining to pp. 3-8 and 33-34; stain to p. 38; professional paper repairs to first two and final leaves; final leaf (p. 39) lacking, supplied in photocopy from an unidentified edition of ca. 1800.


Traeg's first published music appeared in 1794; from 1782 up to that time he was active as both a music copyist and music seller in Vienna. (23329)                       $3,800
50. [K527]. Ouverture aus der Oper Don Juan für das Piano-Forte. Wien: im Verlage der k.k. priv. chemy Druckerey [PN] 9, [1803].


Köchel 6 p. 527. Hirsch IV, 142 (dated ca. 1806 and with different title and imprint in French). RISM M4546 (one copy only, in Jena, Germany). Rare.

A lithographic incunable. Not in Twyman. (23290) $450

51. [K536, 567]. Twelve Waltzes... Book [1]. Pr. 3s. [For piano]. London: Clementi & Co. [without PN], [1805].

Folio. Disbound. 1f. (title), [i] (blank), 2-9, [i] (blank) pp. Engraved. With footer to all pages of music: "Mozart's Waltzes Book 1." Additional manuscript pagination in ink to all pages of music beginning with "101" (p. 2). Title browned; some staining and offsetting.

Not in Köchel. Not located in RISM. Rare.

A combined edition of Mozart's Sechs deutsche Tänze, K536, and Sechs deutsche Tänze, K567, both originally for orchestra. (23309) $165
52. [K543]. Sinfonie von Mozart Oev. [!] 58. [Manuscript full score]. [?Germany], [?after 1820].

Oblong quarto. Early stiff blue wrappers with oval cut paper label to upper titled in manuscript: "Sýymphonie in Es von W: A: Mozart. Partitur." [i] (title), [2]-[84] pp. Carefully notated in black ink on heavy paper with fifteen pre-ruled staves. Oval handstamp to foot of upper wrapper and title. In the hand of an unknown copyist, with a number of corrections, erasures, etc., left incomplete and later used as the basis of a re-orchestration.

Original score order: "Viol[in] 1," "Viol[in] 2," "A. Viole" (blank), "Flauti 1" (blank), "Flauti 2" (blank), "Clarinet 1," "Clarinet 2" (both in B-flat), "Corno 1," "Corno 2" (both in E-flat), "Tromp[ette] 1" (blank), "Tromp[ette] 2" (blank), "Bassi" (2 staves), "Fagotti" (2 staves). Overpaste to bassoon parts, pp. [45]-[49].

Revisions in red ink in another hand: "A. Viole" struck through and replaced with "2 Oboes"; "Flauti 1" struck through and replaced with "Corn 3-4 in Es"; "Flauti 2" struck through and replaced with "3 Posaunen." Wrappers worn, stained and frayed with some loss to spine. Slightly soiled, foxed and browned; overpaste to pp. [45]-[49] moderately browned; small paper imperfection to pp. [49]-[50]; stain to p. [56]; dampstaining to inner margins of pp. [57]-[64]; red ink to final leaves slightly water damaged with some offsetting; handstamp to title illegible.
Interesting for its re-orchestration for the larger forces of a nineteenth-century orchestra. The idea of introducing a third and fourth horn as well as three trombones points to a time after 1820; the first canonical symphony to employ such forces was Beethoven's ninth (1823). It may be assumed that the parts crossed out - flutes (Mozart has only one) and violas - as well as the unrealized trumpet parts and the completely absent timpani part were supposed to be realized from a published edition, possibly that of Breitkopf & Härtel's of 1814. (23291) $2,000


Oblong folio. Unbound. [i] (title with text within oval border), 2-19, [i] (blank) pp. Engraved. Publisher's numbers "1623" and "1790" to lower left corner of title; printed note "Propriété de l'éditeur" above imprint; the words "tirée d'un Quintetto" below "tirée d'une Simphonie" erased. Manuscript "VI" and monogram ("Th") to upper left corner of title; "F 3" to upper right; accidental in ink to last measure of p. 5. Some soiling and staining, primarily to outer margin.

Köchel 6 Anhang B p. 799. Weinmann p. 87 (with a price of "2 fl."). RISM M5623 (one copy only, in the Wienbibliothek). Rare.

The number 1623 is that of Gelinek's arrangement of Mozart's string quintet K614, published in 1803; the number 1790 applies to the present arrangement. (23294) $600

- 55 -
54. [K550]. [Gelinek, Josef  1758-1825]. Grande Sonate pour Le Forte-Piano par L'Abbé Gelinek tirée d'une Simphonie[!]... 1f. 20. Vienne: Artaria et Comp. [PN 1790], [1806 or later].

Oblong folio. Modern plain brown wrappers. [i] (title with text within oval border), 2-19, [i] (blank) pp. Engraved. Publisher's numbers "1623" and "1790" to lower left corner of title; printed note "Propriété de l'éditeur" above imprint; the words "tirée d'un Quintetto" below the line "tirée d'une Simphonie" erased. With plate numbers added to all pages. Accidental added in pencil to last measure of p. 5. Slightly soiled; some minor dampstaining to upper inner corners; minor paper imperfections; paper reinforcement to inner margins of outer leaves and spine.

Köchel 6 Anhang B p. 799. Weinmann p. 87 (with a price of 2 fl.). RISM M5623 (one copy, in the Wienbibliothek). Rare.

*The number 1623 is that of Gelinek's arrangement of Mozart's string quintet K614, published in 1803; the number 1790 applies to the present arrangement.* (23297) $400
55. [K574]. Gigue pour le Clavecin ou Piano Forte.... 12x. Vienne: Artaria Comp. [PN] 385, [1792].


56. [K588]. [Il Core Vidono]. The Opera Music Warehouse.. A Periodical Collection, of Italian Songs, Duetts, Trios, Quartetts, Quintetts & Choruses, By The most Eminent Composers... No. [20] Price [2s]. London: Monzani & Co. [without PN], [1807-11].

An unrecorded issue of this aria from *Così fan tutte*. Earlier issues with different imprints exist at the British Library (1800; "printed for T. Monzani") and at the Staats- und Universitätsbibliothek Hamburg (ca. 1804). Köchel 6 p. 670 (arrangements from *Così fan tutte* published by Monzani but not the present number). RISM M4735.

The present edition dates from between 1807, when Monzani & Co. was established, and 1811, when George, Prince of Wales, became Prince Regent. (23305) $120

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57. [K593]. [Huglmann, Joseph 1768-?]. *Quintuor IV... arrangé pour le Piano-Forte à quatre mains et dédié très respectueusement à son altesse sérénissime, Madame la Princesse regnante de Lichtenstein, née Landgrave de Fürstenberg, Dame de l'Ordre de la Croix Etoilée.* Vienne: Joseph Huglmann [PN I.H. No. 4], [ca. 1820].

Oblong folio. Contemporary blue paper boards with large oval cut paper label titled in manuscript with handstamp to foot with initials "CvL' and a crown. 1f. (title), [i] (blank), 2-25, [i] (blank) pp. Engraved. Without price. Former owner's signature in ink to lower right corner of title ("E Sa..."). Some minor soiling and foxing; very light dampstaining to upper edge of first few leaves; closely trimmed not affecting text; signature cropped with partial loss.


An unusual imprint (listed as "Selbstverlag" by both Köchel and RISM). (23218) $600
58. [K616]. **Rondo per Clavicembalo o Fortepiano... 24Xr.** [Vienna]: [Artaria] [PN] 349, 1791.


**First Edition.** Haberkamp p. 350. Köchel 6 p. 702-03. RISM M7180 (erroneously listed under M7181, citing this copy only in the U.S.).

*Known as the "Andante für eine Walze in eine kleine Orgel," this work is the last of three that Mozart wrote for mechanical organ.* (23333) $1,000

59. [K620]. **Die Zauberflöte eine Grosse Oper in zwey Aufzügen fürs Clavier oder Pianoforte... Prix f.5.5.** [Piano-vocal score]. Berlin: J.J. Hummel... avec Privilège du Roi, à Amsterdam au grand Magazin de Musique [PNs 901and 842], [1792-93].


Ensembles no. 5 and 12 (according to standard numbering, not observed here) and much of the finales from both acts are omitted; the numbering of the included scenes is adjusted and continuous. Each number has a caption title following the pattern: "[title] Aus der Zauberflöte von Mozart."
With printed note to head of terzetto "Nro. IV" (usually counted as no. 6), p. 17: "Liebhabern zu gefallen, welchen der Tenor Schlüssel fremd ist, habe ich selbigen im Discant Schlüssel übersetzt. Es versteht sich aber, dass alles um eine Octave tiefer gesungen, oder gespielt wird" (To please amateurs unfamiliar with the tenor clef, I have transposed it into the soprano clef. It is understood, however, that everything will be sung or played an octave lower).

Two stanzas (marked "2" and "3") of a most probably original poem in ink to front pastedown in German cursive (possibly in the hand of Klara Germont): "Nachtigallen im einsamen Hain/Seine süße Stimme zu hören/würde [illegible] nicht für mich seyn. Er kann Liebesgesänge auch lehren./ Trost meines Lebens! /Ich lasche vergebens./So kommt noch nicht den Weeg daher. Echo, du hörrest tausendmahl/Meine lauten Frauenlieder,/ wiederholtest es im Widerhall!/ Wenn er kommt, O! so sags ihm wieder!/ Trost meines Lebens! / ich rufe vergebens!/ O weh! O Weh!/Mich hört er nicht, ich ihn nicht mehr." Calculations in pencil to right of poem.
Boards considerably worn and partially detached, spine mostly lacking. Some soiling and staining; occasional foxing; title slightly soiled; thumbed at lower outer corners. A strong, clear impression.

**An early edition.** Köchel 6 p. 620. RISM M4792. Rare.

*A second, supplementary, volume containing that portion of the music not included in the initial volume was printed slightly later.* (23357) $1,500


Oblong folio. Early teal blue marbled boards with oval cut paper label to upper with titling in manuscript. 1f. (title with elaborate oval vignette by I. G. Pflugfelder depicting two disconsolate muses over Mozart's grave), 1f. (cast list, table of contents, with footnote advertising full scores of Die Zauberflöte, Idomeneo, and Die Entführung aus dem Serail), 3-145, [i] pp. Engraved. Text in German. Signature of former owner "Pauline Grasemann" in brown ink to free front endpaper with biographical annotations
below in a different hand in blue-black ink; signature "Auerbach" in pencil to upper right corner of title. Boards quite worn, rubbed and bumped; rebacked in beige linen. Slight dampstaining to lower inner corner; lower outer corners soiled and occasionally slightly frayed; several upper outer corners creased; some small tears and stains.

A later issue of Simrock's 1793 edition, with numerous pages re-engraved. Köchel 6 p. 712. Hoboken 12, 558 (with older version of p. 120, lacking plate number). RISM M4780 (three copies in the U.S., not distinguishing among issues).

The leaf between the title and first page of music, present in this issue, was not part of the 1793 edition. Its footnote, advertising full scores of *Die Zauberflöte*, *Idomeneo*, and *Die Entführung aus dem Serail*, allows for the dating of the present copy. Simrock published the first edition of the full score of *Die Zauberflöte* in 1814.

Most plates used in this issue are from the 1793 printing of the work (with some occasional corrections). These plates are characterized by the combination of an old-style, semicircular bass clef, an inclined violin (G) clef, and the long s in text underlay. Five pages (3, 7, 18, 19, 124) have been re-engraved using the old bass clef but a modern, upright violin clef; however, while page 124 dispenses with the long s, the other four pages retain it. Two more re-engraved pages (22 and 126) have a modern, spiral-shaped bass clef and a modern violin clef but still the long s; one more page (108) combines an inverted old-style bass clef with a modern violin clef and the short s. Finally, 22 pages (5, 6, 11, 20-21, 40-41, 56, 75, 86-87, 104-6, 112, 120, 125, 128, 130, 141, and 143-44) have the two modern clefs and also the short s, probably representing the most recent stage.

In the course of these replacements, the text underlay of the 1793 edition, which follows Mozart's autograph, has been supplanted with that of the edition of the full score of 1814 in three numbers: Tamino's aria, *Dies Bildnis ist bezaubernd schön* (now "So reizende hold, so zaubrisch schön"); the duet of Pamina and Papageno, *Bei Männern, welche Liebe fühlen* (now "Der Liebe holdes Glück empfinden"); and Sarastro's aria *In diesen heil'gen Hallen* (first line identical to both versions). It may be assumed that the respective pages
were engraved only after the full score had been issued. It has been argued that Simrock obtained a copy of this version of the libretto from Constanze Mozart and that it represents the original one (Freyhan: The Authentic Magic Flute Libretto: Mozart's Autograph or the First Full-Score Edition?). The table of contents, however, presents the text incipits of the autograph only.

A peculiar detail of the Simrock vocal score, present in the first issue, is the replacement of the famous high Fs in the aria of the Queen of the Night, "Der Hölle Rache," with Ds, causing awkward dissonances. It would seem that this was originally a transcription error, but it was never corrected. (23212) $750

![Image of a page from a music score]


Oblong folio. Original publisher's blue printed wrappers with titling in German within decorative border. 1f. (title), 124 pp. Title engraved; music typeset. Text in German and Italian; stage directions in German only. Number "252." in ink to upper right corner of upper wrapper and title; signature "Robert [?]H. Thomann" to lower right corner of upper wrapper and title. Manuscript annotations (dynamics) in pencil to pp. 81-85. Wrappers slightly worn and soiled; spine cracked with some loss; lower partially detached. Moderately foxed; upper right corner bumped; some leaves slightly dampstained at lower edge; pp. 25-26 browned at lower edge.

Köchel 6 p. 712 (same plate number but different title). Not in Hoboken or Hirsch. RISM M4789. (23217) $600

- 63 -
62. [K620 no. 3]. [O Caro Immagine Cavatina Nell'Opera Il Flauto Magico]. The Opera Music Warehouse... A Periodical Collection of Italian Songs, Duets, Trios, Quartets, Quintetts, Choruses &c. By Mozart, Marcello, Benelli, Mayer, Cimarosa, Winter, Cimador & other Eminent Composers... No. [54] Price [1s6d]. London: Monzani & Cimador [without PN], [1803-05].


**An unrecorded issue.** Both RISM and Köchel 6 p. 712 mention arrangements from *Die Zauberflöte* published by Monzani & Cimador but not the present number.

The imprint of the present edition dates from between 1803, when Monzani formed has partnership with Cimador, and 1805, when Cimador left the company. (23307) $120

63. [K620 no. 4]. ["O zittre nicht mein lieber Sohn"]). [Piano-vocal score]. [Bonn]: [Simrock PN 4], [1793].


Unrecorded, unchanged offprint of the first Queen of the Night aria from Simrock's piano-vocal score of the entire work (arranged by Friedrich Eunike). (23334) $120
The Rare Complete Artaria First Edition of *The Magic Flute* together with
Pre-First Edition Printings of Numbers from
*La Clemenza di Tito* and *Don Giovanni*
64. [K620, 621, 527]. Rare editions of three of Mozart’s major works: Die Zauberflöte, La Clemenza di Tito and Don Giovanni.

Die Zauberflöte, K620
Vienna: Artaria, [1791-1792].
A complete set in 24 numbers. Text in German.


- [No. 9]. Marsch... Samlung[!] No. 106. 6x. [PN] 116. [i] (title), 2-3, [i] (blank) pp. Second issue. Haberkamp p. 372. Hoboken 11, 528. RISM MM4857a (2 copies only). Unlike the other numbers in the series, the plate number 116 does not match the collection number 106, presumably an engraver’s error.

- [No. 10]. Aria [Sarastro] O Jsis und Osiris... Samlung[!] von Arien No. 116. 10X. [PN]


- [No. 16]. *Aria [!Terzetto] [3 child spirits] Seit [!Seid] uns zum zweiten Mahl [!Mal] willkommen... Samlung[*] von Arien Nro. 96. 10Xr. [PN] 96. [i] (title), 2-4 pp. **First issue** (but with “Andantino” below “Cembalo” on page 2, not above the three-stave system as described by Haberkamp p. 364). ** Possibly an earlier unrecorded issue.** Hoboken 11, 539 (complying with Haberkamp’s first issue). RISM M4864 (title from later issue).


**First Edition,** published simultaneously with the edition published by Koželuch. Haberkamp pp. 360-378. Weinmann: Artaria p.188. "Wien und Mainz" as places of publication for numbers 6, 8/1, 8/5, 11, 19, and 20. Printed note "Cum Priv. S.C.M." to title of overture and numbers 3, 4, 10, 14, and all excerpts from number 21 on.

On November 23, 1791, exactly three days before Leopold and Anton Koželuch announced what was to become the first complete edition of *Die Zauberflöte,* Artaria in Vienna likewise announced an edition of the piano-vocal score of the opera, beginning with the same two numbers as Koželuch (7 and 15). In a strange competitive race, numbers were announced and edited by both publishers, more or less in turn; Artaria's piano-vocal score was issued in 24 numbers whereas the Koželuch edition ran to 38. The criteria for the selection of individual numbers and their order of issue are incomprehensible for both editions, even more so as both publishers almost always issued the pieces that the other had just published. Haberkamp p. 360. The first Artaria printings predate those of Koželuch.

**Complete copies of this set are very rare.**

**Bound with:**

**La Clemenza di Tito, K621**
Vienna: Artaria e Comp., [June 1795-?]December 1795.
**A near-complete set** of 13 (of 14) individual numbers. Text in German.

- **Ouvertura[!] per il Clavicembalo ricavata dall' Opera La Clemenza di Tito...** 24 Xr. [PN] 545. 1f. (title), 1-5, [i] (blank) pp. Hoboken 12, 577. RISM M5124.


- [No. 7]. *Duetto [Annio, Servilia] Ah perdona al primo affeto... Racolta[!] d'Arie No. 163. 20 Xr. [PN] 163. [i] (title), 2-5, [i] (blank) pp. Hoboken 12, 582. RISM M5147.


Lacking No. 1, the duet, "Come ti piace imponi," of which only one copy is recorded (RISM M5142).

These individual publications predate the first edition of the entire work published by Breitkopf in Leipzig in 1795. No copies of any of these issues recorded in North American libraries by RISM. Haberkamp p. 379. Weinmann: Artaria p. 191.
Don Giovanni, K527
Vienna: Artaria Compagni, [1788]
6 (of 11) individual numbers issued in 1788 by Artaria, predating the publication of the first edition of the complete piano-vocal score in 1791 by Schott in Mainz. Text in Italian.


- [No. 7]. Duetto [Zerlina, Giovanni] La ci darem la mano... Racolta[!] d'Arie No. 57. 12 Xr. [PN] 57. [i] (title), 2-7, [i] (blank) pp. [1788]. Watermark of 3 crescent moons. Early manuscript annotation “No” to final blank page. Hoboken 11, 352. RISM M4569 (RISM M4568 with No “37” is most likely spurious).


- [No. 17]. Canzonetta [Giovanni] Deh vieni alla finestra o mio tesoro... Racolta[!] d'Arie No. 58. 10 Xr. [PN] 58. [i] (title), 2-4 pp. [1788]. Watermark: [?]MGF. 1 cm. hole
to pp. 3/4 with no loss of music. Not in Hoboken. RISM M4575.


No copies of any of these issues recorded in North American libraries by RISM. In addition, no complete copy of all eleven numbers is recorded, as far as we have been able to determine. Haberkamp p. 294. Weinmann: Artaria p. 186.

Oblong folio. Contemporary green vellum-backed stencilled floral paper boards with decorative label to upper with titling in manuscript: "La Clemenza di Tito. Il Don Giovanni. Il Flauto d'Amore [Il Flauto magico] di Mozart." Binding worn; edges of boards quite rubbed; corners bumped. Occasional very minor signs of wear, soilng, foxing, browning and offsetting; occasional very small stains; several signatures detached; some pages with evidence of having been printed from slightly worn plates; upper and lower margins very slightly trimmed, in a very few instances just barely touching printed area at lower margin; short tear to lower margin of one leaf repaired; small hole to inner margin of one leaf just affecting one note and bracket; pencilled text in French to number 7 of Die Zauberflöte. In very good condition overall, with only minor imperfections. (23368) $35,000

65. [K621]. La Clemenza di Tito Opera seria... aggiustata per li Clavicembalo del Sig.re A[ugust] E[berhard] Müller... 6f. [Piano-vocal score]. Vienna: Nel Magazin della Ces.a Priv. Stamperia chymica [without PN], [ca. 1804].
Oblong folio. Contemporary stiff marbled wrappers with raised bands on spine, decorative blank cut paper label to upper. 1f. (title), [i] ("Personen" [cast list]), 2-139, [i] (blank) pp. Lithographed. Price: "6 fl." Publisher's "No. 40" printed to lower left corner of title. Text in Italian and German. Printed on laid paper with watermark of a crown, crescent moon and three stars. Wrappers slightly worn; frayed at edges; slight loss to head and tail of spine; upper hinge partially split. Outer edges of title and first and last leaves stained; small tears to pp. 45-48 and 99-100.


An interesting example of early Viennese music lithography evidencing a progression in style and quality. Not in Twyman. (23214) $1,500

66. [K621 no. 4]. Marcia per il Clavicembalo ricavata dall'Opera La Clemenza di Tito... 12 x. Vienna: Artaria e Comp. [PN] 546, [1795].


This publication belongs to the series of individual numbers of La Clemenza published by Artaria in 1795, pre-dating the Breitkopf & Härtel first edition. The overture and the present number were advertised on June 23, 1795, while the Breitkopf edition was advertised in Easter, thus establishing precedent. Haberkamp p. 379. (23337) $400
67. [K621]. *La Clemenza di Tito* Opera... arrêté en Quatuor pour Flûte, Violon, Alto et Violoncelle Prix 12 Fr. [Parts]. Bonn et Cologne: Simrock [PN 87], [ca. 1812].

Folio. Sewn with light string, as issued. Engraved. Title to Flauto part only.

Viola: [i] (blank), 2-21, [i] (blank) pp.
Violoncello: [i] (blank), 2-17, (blank) pp.

Oval blue handstamp to foot of title: "C. A. André Musikalien-Handlung Zeil D70 Frankfurt a/m." Slightly bumped at upper inner corner. A nice, wide-margined copy, in very good condition overall.

**First Edition** of this arrangement, later issue. Köchel 6 Anhang B p. 802 ("for string or flute quartet"). RISM M5198 (this plate number, but arranged for string quartet). Rare. Given the designation "Violino secondo" of the (only) violin part of the present edition, all parts except the flute part are, in all likelihood, taken from the arrangement for string quartet.

The first issue of the present arrangement was published in 1799. The high-quality paper of the present copy suggests a relatively early issue; "Cologne," however, was added to Simrock's imprint in 1812 only.
Together with:
The title leaf to a later Simrock edition:
*La Clemenza di Tito arrangeé en Quatuors pour la Flûte, Violon, & Violoncelle [& Vla]*.
Handstamps of "Kaiser & Ruh Freiburg i/Brsg" and "C. M. Biebers vorm[als]... & ...
mayer... Freiburg GH Baden" to foot of title. (23335) $800

68. [K626]. *Missa pro Defunctis Requiem Seelenmesse mit untergelegtem deutschem Texte*. Leipzig: Breitkopf & Härtel [without PN], [after 1801].

Oblong folio. Half leather with blue cloth boards, spine in decorative gilt ruled compartments titled in gilt, marbled edges. 1f. (half-title with fine pictorial engraving by W. Böhm after G. V. Kinninger), [i] (title), 6-178, [i] ("Das Requiem. Nach dem Lateinischen. Zu W.A. Mozarts Musik von Herrn Professor C.A.H. Clodius in Leipzig"), [i] ("Der Tag des Gerichts. Parodie des Requiem von Herrn Kapellmeister Hiller in Leipzig") pp. Typeset. Text in Latin and German. With handstamp "Arnold Dreyer Organist Berlin N. Kastanien-Allee 64, II. Sprechst. 1—2" to foot of half-title. Manuscript bass figures added in pencil to pp. 6-13 (Introit) and in red crayon, in a different hand, to pp. 151-152 (beginning of Agnus Dei). Dynamics added in red crayon to p. 52. Tempo "Andante c[on] moto" added in pencil to p. 59 (beginning of Recordare). Some instrumentation identified in pencil at inner margin of p. 147. Half-title and title quite heavily stained and with some dampstaining; several additional leaves dampstained; slightly foxed and soiled; some leaves slightly cropped; occasional paper repairs. The unusual pagination results from the omission of a dedication page included with the first four issues.


The addition of a vernacular text underlay to a Latin mass was fashionable in its time and place, when the Catholic Church opposed performances of liturgical music in concerts. The German text avoids proper names (including "Jesus Christ" but excluding "Israel") but unlike, for instance, Christian Schreiber's somewhat later German text to Beethoven's Mass in C minor, op. 86, it remains a recognizable paraphrase of the original.

The more literal German translation of the text of the Requiem by Christian August Clodius (1737-1784) and the Parodie by Johann Adam Hiller (1728-1804), both printed to the final leaf, are also written to fit the music.

The organist Arnold Dreyer was active in Berlin in the first three decades of the 20th century. He served at the Protestant (Lutheran) Zionskirche. His best-known student was the composer Max Butting (1888-1976). (23343) $1,600

Oblong folio. 19th century plain paper boards with edges coloured in green. 1f. (half-title with fine pictorial engraving by W. Böhm after G. V. Kinninger), 1f. (title), 2-60 pp. Lithographed; half-title engraved. Plate number to rectos only. Text in Latin and German. Boards worn, rubbed and bumped with loss to paper. Slightly stained, soiled, and foxed; final leaves dampstained at upper edge; ink stain to pp. 15-16; other minor imperfections.


The German text underlay is by Johann Arnold Minder. (23385) $350

70. [KAnh. C8.06 (Anh. 246)]. Schneider, Laurenz 1766-1855. Lied Vergiß mein nicht von Mozart. [Copyist's manuscript]. 1795.

Oblong folio. Plain contemporary cream wrappers, sewn at inner edge. 1f. (title), [vi] (music), [i] (blank staves), [ii] (blank) pp. An attractive calligraphic fair copy in ink. Staff lines drawn with a rastrum; title and caption title in Fraktur; text underlay in German cursive; note to lower right corner of title, in the same ink and probably in the same hand as the title: "Possessor F. G. Nitsche, 1795." Titling partially smudged.

This song was originally published under Laurenz Schneider's name as no. 11 of 12 Lieder zum Singen beim Clavier (Mannheim: Götz, 1792, PN 5). It was apparently the publisher Götz himself who first promoted it as a work by Mozart in 1794 (PN 448). All major publishers of early editions of Mozart followed suit, beginning with Schott in Mainz in 1794 (Schneider: Der Musikverleger Johann Michael Götz (1740-1810) und seine kurfürstlich privilegirte Notenfabrique, Vol. 1, pp. 204, 206 and 298). See also Köchel 6 p. 839.

The identity of "F.G. Nitsche" is unknown. (23338) $400
71. [KAnh. C25.01 (Anh. 284a)]. Eberl, Anton (1765-1807). **Sonate pour le Clavecin ou Piano-Forte composée par Mr. Mozart. Oeuvre 47... Prix fl1.** Offenbach sur le Mein: J. André [PN] 763, [1795].

Folio. Disbound. [i] (title within small pictorial vignette depicting a flautist in a pastoral setting), 2-6 (music), [7] (blank), 8-13, [i] (blank) pp. Engraved. Slightly soiled; one leaf trimmed just outside platemark, In very good condition overall.

**First Edition.** Köchel 6 p. 893. RISM M 6925.

*The first edition under Eberl's name was published by Artaria in 1798 as the composer's opus 1 (PN 730).* Weinmann: *Artaria*, p. 46.

"It remains an enigma how this sonata, already colored in Beethovenian 'Romantic' hues, could ever be ascribed to Mozart." Köchel 6 p. 893 (23339) $250

Folio. Disbound. 1f. (title with engraved pastoral vignette), 3-9, [i] (blank) pp. Engraved. Theme and 10 numbered variations followed by cadenza and recapitulation of theme. Some soiling and creasing; moderately browned; frayed at edges.

Köchel 6 p. 896. RISM M7141.

*The theme is from the comic opera Das Irrlicht (Der Irrwisch) by Ignaz Umlauf (1746-1796), first performed in 1782. (23340) $200*