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Title illustration
William August Rieder
Franz Schubert: Portrait in watercolour and pencil, 1825
in the collection of the Historisches Museum der Stadt Wien, Vienna, Austria

Dr. Albrecht Gaub, Cataloguer
Diana La Femina, Technical Assistant
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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 violinist Sanford Schonbach.”

- The New York Times, December 14, 2010
The question of whether or not Schubert himself signed the copies of his early editions (opp. 1-7, 12-14, and 96) has been hotly debated. Otto Erich Deutsch and Georg Kinsky took the authenticity of these signatures for granted, but Ernst Hilmar ("Anmerkungen zu Franz Schuberts Erstdrucken" in Florilegium musicologicum: Hellmut Federhofer zum 75. Geburtstag, ed. Christoph-Hellmut Mahling, pp. 145-54) challenged this view and posited that all such signatures are in different hands. While his verdict on the signatures to Schubert's opp. 12-14 has been generally accepted, other scholars continue to defend their authenticity.

**Schubert’s First Published Song**


The text is from Johann Wolfgang von Goethe's drama Faust. (23402) $5,500

Oblong folio. Sewn into plain modern wrappers with manuscript titling in green ink to upper: "Franz Schubert opus 3." 1f. (title), 3-11, [i] (blank) pp. Engraved. Printed metronome markings at head of all four songs: "Maelzels Metronom (eighth note)=120.)" for "Schäfers Klagelied"; "((quarter note)=72.)" for Meeres=Stille" (as spelled in the caption title); "((quarter note)=69)" for "Heidenröslein"; "(eighth note=63)" for "Jägers Abendlied." Manuscript control signature "Sch 321.," possibly autograph, to lower right corner of final blank page. Two former owner's signatures in ink to lower right corner of title: "Glaunach" and "Jos[ephine] Troll;" minor pencil markings to lower corners of p. 4. Some soiling; occasional small stains; paper reinforcement to spine; considerable loss to title and final leaf including to some music; some bleeding to control signature and number to verso of final leaf; extensive professional paper repairs throughout.


The actual order of the four songs is not the same as on the title page: "Meeres=Stille" (D216) is in the second position, followed by "Heidenröslein" (D257) and "Jägers Abendlied" (D368). All four poems are by Johann Wolfgang von Goethe (1749-1832).

"Schäfers Klagelied" was the first of Schubert's songs to receive a public performance, on February 28, 1819. (23403) $1,800


"Erlafsee" was the first composition by Schubert to be published (as "Am Erlaf-See"), in January 1818. The poets Heinrich Hüttenbrenner (1799-1830) and Johann Baptist Mayrhofer (1787-1836) were in Schubert's circle. (23417) $600


Oblong folio. Contemporary marbled wrappers with decorative cut paper label to upper with titling in manuscript: "Original Tänze von Franz Schubert;" shelfmark in ink: "Mappe IV 1b;" pencilled annotation "H Kühp[?]." 1f. (title), 3-11, [i] (blank) pp. Engraved. Annotations in pencil to no. 19. Wrappers worn, frayed at spine, with some loss to outer corners, detached; outer bifolium reinforced with tape. Moderately foxed; some dampstaining and soiling; several leaves creased at corners.


Deutsch suggests that the guitar part of this solo quartet for men's voices, although part of the first edition, is, in fact, by the publisher, and that only the piano version is authentic. Schubert composed two versions of this work. Only the present one (the latter of the two) was published in his lifetime. The former, which is a cappella, was first issued as part of the first complete Schubert edition in 1891.

The text is by Gottfried August Bürger (1747-1794). (23421) $300


First Edition, later issue. Deutsch p. 726 (the first issue, which uses the same plates but carries the imprint "Cappi und Diabelli"). Hoboken 13, 63. Hirsch IV, 487.

Deutsch suggests that the guitar part of this solo quartet for men's voices, although part of the first edition, is, in fact, by the publisher, and that only the piano version is authentic.

The text is by Johann Karl Unger (1776-1836). (23430) $300

Oblong folio. Sewn into plain modern wrappers with manuscript titling in black ink underlined in green to upper: "Franz Schubert opus 12.," as wrappers. 1f. (title), 3-11, [i] (blank) pp. Engraved. Watermark: "UFF." Manuscript control signature "No. 200 Schbmt[anul]p[ropria]," possibly autograph, to lower right corner of final blank page. Former owner's signature to lower right corner of title: "Walcher [1]823." Traces of manuscript pagination in ink to upper outer corners, mostly lost to trimming. Spine reinforced with black plastic tape partially covering signature to final blank page; some soiling and foxing; stains to final leaf; slight offsetting to final blank page.


Schubert composed two versions of these songs. Only the present one (the latter) was published in his lifetime. The former was first issued as part of the first complete Schubert edition in 1895.

The texts are from Johann Wolfgang von Goethe's novel Wilhelm Meisters Lehrjahre.

(23435) $2,000

Oblong folio. Disbound. 1f. (title), 3-11, [i] (blank) pp. Without watermark. Former owner's signature to lower right corner of title: "Walcher [1]823." Manuscript pagination to upper outer corners of rectos from "41" (title) to "51." Spine reinforced with paper tape with rust stains from old paper clips; some soiling and foxing; small circular handstamp "M" to lower right corner of final blank page.


Schubert composed two versions of these songs. Only the present one (the latter) was published in his lifetime. The former was first issued as part of the first complete Schubert edition in 1895.

The texts are from Johann Wolfgang von Goethe's novel Wilhelm Meisters Lehrjahre. (23443) $650


The text is by August Wilhelm Schlegel (1767-1845). (23444) $125


Folio. Sewn. 1f. (title), 3-31, [i] (blank) pp. Engraved. Text in English added in manuscript underlay to beginning of Adagio (last two systems of p. 11): "I see the[el] ove in ev'ry flower which blooms beneath the vernal sky..." Notational corrections and fingering in pencil to numerous pages. Slightly worn and soiled; paper reinforcement to spine with some paper loss to blank inner margin; p. 3-4 with tape repairs to inner margin; pp. 3-16 creased at lower outer corner; two final leaves slightly torn at lower edge; some offsetting; impression occasionally light.

The present work, known as the "Wanderer Fantasy," is based on Schubert's song "Der Wanderer" D489/493, a setting of the poem "Des Fremdings Abendlied" (The Stranger's Evening Song) by Georg Philipp Schmidt von Lübeck. The beginning of the Adagio is virtually identical with that of the song and is also in the same key (C-sharp minor). The manuscript text underlay is, however, a translation of another German poem, "Ich sehe dich in jeder Blume" by Adolf Faber that was set to music by Franz Abt (Offenbach: Johann André, 1856) and Georg Eduard Goltermann (op. 32 no. 3; Offenbach: Johann André, ca. 1860). (23445) $200


First Edition, later issue. Deutsch pp. 423 and 446 (the first issue of 1823, which uses the same plates but carries the imprint "Cappi und Diabelli"). Hoboken 13, 84.

The texts are by Franz von Schober (1796-1882), a member of Schubert's circle, and Friedrich von Mathisson (1761-1831). (23447) $500


Oblong folio. Disbound. 1f. (title), 9, [i] (blank) pp. Engraved. Blindstamp to lower left corner of title: "ML;" former owner's signature in ink to lower right corner of title [?]"Sales"; "Nro. 89" in manuscript to upper right corner of title. Fingering and notational corrections to piano part in pencil. Crosses in ink to vocal part of pp. 3, 6, and 7. Breathing marks in ink to vocal part of "Wie Ulfru fischt" (pp. 8-9). Moderately soiled; slightly foxed and browned; edges frayed; outer bifolium partly detached; stain to final blank page; paper reinforcement to spine.

*Johann Mayrhofer (1787-1836) was a member of Schubert's circle.* (23449) $700

Oblong folio. [i] (title), 2-11, [iii] (blank) pp. Engraved. Former owner's initials in ink to lower right corner of title: "MG." Extension of wavy 8va bassa line in ink to first measure of p. 7. Moderately soiled and somewhat foxed throughout; title slightly dampstained; edges browned and frayed; tears to lower edge of title leaf and last leaf of music; spine reinforced with paper. An uncut copy.

**First Edition**, later (second?) issue. Deutsch p. 464 ("in a second issue of the first edition, which came with the new plate number 357, there are some corrections certainly originating with Schubert"). Hoboken 13, 102. Hirsch IV, 498. Heck 63. The first issue carries the plate number 337.

*The texts are by Matthäus von Collin (1787-1836), best-known for his poems set by Schubert. (23450)*

$400

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Oblong folio. Disbound. [i] (title), 9, [i] (blank) pp. Engraved. Stanzas 2 and 3 of D527 (caption title; "Schlaflied") printed to p. 9. Former owner's signature "Denzel Julius" in blue pencil to head of title; small decorative oval label "Hof-Buchhandlung W. Pabst Darmstadt" laid down to foot; fingering in pencil to first measure of p. 9. Tear to inner margin of title repaired; some minor soiling, bleeding, and offsetting; last leaf slightly foxed and stained.


*The texts are by Friedrich Schiller (1759-1806) and Schubert's friend Johann Mayrhofer (1787-1836). (23452)*

$225
16. [Op. 30 / D617]. *Première Grande Sonate pour le Piano Forte à quatre mains... Oeuv. 30... No. 3537. Pr. f2._C.M.* Vienne: Ant. Diabelli et Comp. [PN D. et C. No. 3537], [ca. 1832].

Oblong folio. Disbound. [i] (title), 2-31, [i] (blank) pp. Engraved. Edges colored in green. Foliation in manuscript in red crayon to upper right corners of rectos from "52" (title) to "66." Staining to inner portions of each leaf; some minor foxing and soiling.

A later edition. Not in Deutsch. Hoboken 13, 162. The first edition was published as "Grande Sonate..." by Sauer & Leidesdorf in Vienna in 1823. (23454) $550


First Edition (second issue?). Deutsch p. 423 (erroneously listed as first issue). Deutsch: *Schuberts Goethe-Lieder*, 31a. Hoboken 13, 165 (with manuscript price "f 1.30"). Hirsch IV, 509 (with same manuscript price as present copy). The first issue carries different spellings of some words to title (Hoboken 13, 164 and plate 6); the present copy retains the number "130" to title, corrected in later issues to "133" (Deutsch: *Schuberts Goethe-Lieder*, 31b).

*The poem is actually by Marianne von Willemer (1784-1860), a friend of Goethe, who included three of her poems in his collection West-östlicher Divan (1819).* (23455) $750


Oblong octavo. 2 pp. Typeset. With printed note to foot of verso: "Gedruckt bey Anton Strauss." Slightly soiled and dampstained; two vertical creases; small area of yellow staining to right side of recto; small edge tear repaired.


Schubert wrote five versions of this famous song; this, the fourth, was the only one to be published in his lifetime. Later editions of this version, beginning with Diabelli’s of 1827, use the opus number 32. The earlier versions, dating from 1816-18, were only issued as part for the first complete Schubert edition in 1895; the fifth version was not published until 1975, in the new Schubert edition (it is only this fifth version that includes an instrumental prelude; earlier editions with a prelude are based on Diabelli’s edition of 1829, where a prelude was added by the publisher). The poem is by Christian Friedrich Daniel Schubart (1739-1791). (23399) $400

Oblong folio. Disbound. 1f (title), 3-7, [i] (blank) pp. Engraved. Slightly foxed; minor staining to spine; price underlined in red ink.

A later edition. Deutsch pp. 319-20 (ascribing the instrumental prelude to Diabelli). Hoboken 13, 172. The present edition was published in two transpositions, each with the same title page. (23460) $185

- [Op. 33 / D783]. See item 46

- [Op. 35 / D813]. See item 46


Oblong quarto. 2 pp. Typeset. With printed note to end of score: "Gedruckt bey Anton Strauss." Very minor soiling and dampstaining; two vertical creases; one vertical tear professionally repaired.


*In his article, Goldberger compares the present copy, already owned by Jacob Lateiner at the time, to copies at the Österreichische Nationalbibliothek (SH.Schubert.196 = Hoboken 13, 210), British Library (= Hirsch IV, 520) and the Staatsbibliothek Berlin (Mus 18605). He finds that, while these other copies are all identical with one another, they are strikingly different from the*
The nature of the differences, described by Goldberger in detail, demonstrates that the Lateiner copy represents the earliest state of the composition. Thus, as the autograph is believed to be lost, the present copy seems to be the earliest surviving source for the work, whose musical text has always been a matter of editorial debate.

As opposed to other known copies of this work, the present issue carries the plate number and page 27 has not been re-engraved. (23461) $15,000

- [Op. 61 / D824]. See item 46


First separate edition. Deutsch p. 463. Hoboken 13, 300 (with watermark). Hirsch IV, 549. Heck 111 (or 113?). The first edition, without opus number, was published as a supplement to the Wiener Zeitschrift für Kunst, Theater und Mode, March 25, 1823.

The text is by Karl (or Carl) Gottfried von Leitner (1800-1890). (23466) $450

Oblong folio. Disbound. 1f. (title), 3-7, [i] (blank) pp. Engraved. Some foxing, offsetting and bleeding; small tears to upper edge; small stain to upper edge of first three leaves; lower outer corner dampstained.


The text is by Friedrich Leopold Graf zu Stolberg (1750-1819). (23467) $400

- [Op. 75 / D599]. See item 46


The series "Musée Musical Des Clavicinistes [Clavécinistes]" was launched by the Viennese publisher S. A. Steiner & Comp. in 1817; the first volume contained the first edition of Beethoven's sonata op. 101. Steiner's successor, Tobias Haslinger, continued the series in which the present volume is no. 9.

Joseph Edler von Spaun (1788-1865) was one of Schubert's most important friends. He supported the composer financially, organizing the last of the "Schubertiaden," soirées built around Schubert's music, in January 1828.

Schubert's autograph is entitled "IV. Sonate fürs Pianoforte allein"; the title "Fantasie" originated with the publisher and is no longer used. (23470) $600


Oblong folio. Sewn. [i] (title), 2-19, [i] (blank) pp. Engraved. Some soiling and offsetting; occasional light foxing; title somewhat browned with several small stains; small hole to one leaf; edges slightly browned and frayed. Printed on fine quality paper, most edges uncut. In very good condition overall.

D871 exists in two versions, the present being the second. The first version was first published as part of the new complete edition in 1979. The texts are by Johann Gabriel Seidl (1804-1875), who also wrote the 1854 version of the Austrian national anthem. (23471) $900


- 24 -
Oblong folio. Unbound. 1f. (title), 1f. (printed dedication to the poet Friedrich Rochlitz; verso blank), 11, [i] (blank) pp. Engraved. Caption to vocal part of D903: "Der Vorsitzende." Second half to be sung by "Alle" (i.e., a four-part male chorus). Outer bifolium partly detached; some light foxing, soiling and offsetting. Oval handstamp to foot of title: "Musikalienhandlung vo[n]" [remainder erased].


The texts are by Johann Friedrich Rochlitz (1769-1842). (23472) $600


**First Edition,** later issue. Deutsch p. 567. Hoboken 13, 360 (with watermark and "Œuvre 90"). Hirsch IV, 568. The first issue is distinguished by the (incorrect) opus number 87. (23473) $175

Folio. Unbound. [i] (title), 2-11, [i] (blank) pp. Engraved. The final digit of the publisher's number to the title is in manuscript. Plate numbers are printed throughout. Fingering and occasional notational corrections added in pencil. Spine reinforced with paper tape. Moderately foxed; slightly soiled. Edges browned and somewhat frayed.

**First Edition**, later issue. Deutsch p. 567. Hoboken 13, 363 (with watermark and "Œuvre 90"). Hirsch IV, 568. The first issue is distinguished by the (incorrect) opus number 87. (23474) $175


Folio. [i] (title), [i] (publisher's catalogue), 3-11, [i] (blank) pp. Engraved. Plate numbers of all four impromptus printed to title, with number of present piece (12,075) underlined in blue pencil. Plate number to p. 3 in parentheses and without "C.H." with printed note below: "Eigenthum und Verlag der k.k. Hof-Kunst- und Musikalienhandlung Carl Haslinger, quondam Tobias in Wien." Handstamped signature to upper left corner of catalogue: "Ggr. Dieterichs." Fingering, occasional notational corrections, and pedal marks added in pencil. Title stained; moderately foxed; slightly soiled; edges frayed and somewhat browned; spine reinforced with paper tape, stapled at outer edge.


*This edition is notorious for Carl Haslinger's decision to transpose the work from G-flat major to G major and insert a barline in the middle of each measure, changing the meter from 4/2 (written "CC") to 2/2 (written "C"). The publisher marked up his changes in Schubert's autograph manuscript, which served as the Stichvorlage. His father Tobias had acquired all four impromptus from Schubert in 1827 but published only the first two. Carl Haslinger, when belatedly completing the cycle in 1857, extended the old opus number to all four impromptus. The title page of this third impromptu carries a new imprint and prices. The catalogue to p. [2] lists lieder by Schubert, Liszt's piano concerto in E-flat major, and salon music by forgotten composers including the publisher.* (23475) $225


Folio. Unbound. [i] (title), 2-11, [i] (blank) pp. Engraved. Plate numbers of all four impromptus printed to title, with number of present piece (12,076) underlined in blue pencil. Plate number to p. 2 in parentheses and without "C.H." with printed note below: "Eigenthum und Verlag der k.k. Hof-Kunst- und Musikalienhandlung Carl Haslinger, quondam Tobias in Wien." Moderately foxed; edges slightly browned and frayed.

**First Edition.** Deutsch p. 567. Hoboken 13, 368 (with "Œuvre 90"). Hirsch IV, 568. (23476) $225

Folio. Unbound. [i] (title), 2-9, [i] (blank) pp. Engraved. Signature in ink to lower right corner: "M. H. [1]856 Mai." "LXXXII." (underlined in blue crayon) and "203" (underlined in red crayon) in ink in the same hand to upper left and right corner respectively. Some soiling; edges frayed, especially to title; tear to outer edge of pp. 5-6; outer bifolium detached.


*Leidesdorf's earlier edition, issued in 1828, was the first edition of nos. 1 and 2; no. 3 was published earlier, in 1823, as "Air russe" in Album musicale I by Sauer & Leidesdorf in Vienna.*

(23477) $150

32. [Op. 94 nos. 406 / D780 nos. 4-6]. **Momens[*] Musical[s][!] pour le Piano Forte... Oeuvre 94... Cahier II[II] No. 3544 _ 45 Pr._ 45 x C.M.** Vienne: Ant. Diabelli & Comp. [PN D. et C. No. 3545], [ca. 1832].

Folio. Unbound. [i] (title), 2-11, [i] (blank) pp. Engraved. Initials in ink to lower right corner: "M. H.," "LXXXII." (underlined in blue crayon) and "204" (underlined in red crayon) in ink in the same hand to upper left and right corner respectively. Notational corrections, dynamics, and accents added in pencil to no. 5. Slightly soiled; some offsetting; minor stain to title; professional paper repairs to title slightly affecting imprint.
Leidesdorf's earlier edition, issued in 1828, was the first edition of nos. 4 and 5; no. 6 was published earlier, in 1824, as "Plaintes d'un Troubadour" in Album musicale II by Sauer & Leidesdorf in Vienna. (23479) $150


A later edition, printed from plates of the first edition, with same plate number but different imprint. Not in Deutsch. Hoboken 13, 400 (dated ca. 1844). The first edition, published about a month before Schubert's death, was issued by H.A. Probst, also in Leipzig; Probst's company was taken over by Kistner in 1831.

This is Schubert's only chamber work published outside Austria in the composer's lifetime. Schubert cut the finale by 99 measures for publication; the uncut version based on the autograph manuscript was first published in 1975, in the new complete edition. (24285) $300


A later edition. Not in Deutsch, WorldCat, or other standard bibliographical reference works. The first edition was published by Josef Czerný in 1829. (23483) $100

Oblong folio. Disbound, with remnants of sewing. [i] (title), 2-23, [i] (blank) pp. Engraved. Edges marbled. Title leaf moderately foxed, stained, and with small hole to center not affecting text, paper reinforcement to all edges, with additional repairs; some soiling and foxing; final leaf laid down to new blank leaf; spine reinforced with paper tape; most leaves partially detached; other minor imperfections.


Both marches are, somewhat uncharacteristically, in 6/8 meter. (23484) $350

- [Op. 121 / D968B]. See also item 46


The piano part includes the vocal part on a third, cue-sized staff; where the voice is silent, the clarinet part is interpolated (in non-transposing notation).

Text after two poems by Wilhelm Müller (1794-1827), with two stanzas from a poem by Karl August Varnhagen von Ense (1785-1858) interpolated. Earlier commentators, including Deutsch, misattributed the latter to Helmina von Chézy. Schubert wrote this, his penultimate composition, for the operatic soprano Anna Milder-Hauptmann (1785-1838); she gave the work's first performance in Riga in February of 1830. (23487) $1,200


A later edition. Not in Deutsch. Hoboken 14, 486. The first edition was published by Thaddäus Weigl in Vienna in 1830.

_The poem is by Ignaz Franz Castelli (1781-1862)._ (23489) $185


The Pianoforte part includes the Violino part on a third, cue-sized staff. (23491) $400


The Pianoforte part includes the Violino part on a third, cue-sized staff. (23492) $400


*The Pianoforte part includes the Violino part on a third, cue-sized staff.* (23493) $500

42. [Op. 138 / D608]. **Notre amitié est invariable. Rondeau pour le Piano-Forte à Quatre Mains... Oeuvre 138... No. 5419... Pr. f1.15 x C.M.** Vienne: Ant. Diabelli et Comp. [PN D. et C. No. 5419], [1834].
Folio. Unbound. 1f. (title with vignette of a snake on a sunburst background), [i] (blank), 4-19, [i] (blank) pp. Engraved. Former owner's signature in ink to head of initial blank: "Vienne, noël 1925 Jacqueline Luxardo." Price struck through in pencil. Slightly soiled; edges browned and frayed; upper outer corner bumped; title partially detached with slight loss to spine.


The work exists in two versions; the present edition represents the second which, according to Deutsch, may, in fact, be the work of the publisher. The first version was first published as part of the new complete edition in 2007.

Deutsch explains the strange motto "Notre amitié est invariable" (our friendship is unchangeable) thus: "Only in this [second] version, the final section, from measure 232, is set so that the players' hands cross, a manner of playing that possibly is meant to illustrate and underline the motto... If the version is by Schubert himself, after all... the setting could, in connection with the motto, point to Schubert's friendship with his duet partner Josef von Gahy." (23494) $200

Folio. Disbound, with remnants of sewing. [i] (title), 2-23, [i] (blank) pp. Engraved. Scored for Soprano, Alto (both in G clef), Tenore (in C clef), Basso (in F clef), and Pianoforte (G and F clefs). Some note names in pencil above noteheads to pp. 8-14 to Tenore part. Slightly foxed; edges browned and slightly dampstained.

**First Edition.** Deutsch p. 512 (dated "early 1840"). Hoboken 14, 503. Hirsch IV, 617 ("op. 139a"). The opus number 139 was later also assigned to "Nachtgesang im Walde," D913, which was published by Haslinger in 1846.

*The annotations to the tenor part suggest that the copy was used by a singer unfamiliar with the tenor clef. The text is by Friedrich de la Motte Fouqué (1777-1843).* (23495) $500

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Schubert titled this work "Sonate" in the autograph manuscript, but the title "Grand Duo" continues to be used alongside the original. There has been some unsubstantiated speculation (e.g., by Robert Schumann) as to whether the work is actually the piano reduction of an unknown symphony. (23496) $950


Folio. Unbound. [i] (title), 2-37,[i] (blank) pp. Engraved. Former owner's handstamp to upper right corner of title and (partially illegible) p. 3: "Malvine Reithoffer." Slightly worn and soiled; edges slightly browned and frayed; tear to title partially repaired; spine reinforced with paper tape.


The autograph of this work is lost; an early manuscript copy is simply titled "Duo." (23498) $600
Collection of Original Works for Piano 4-Hands

46. [Opp. 33, 35, 61 nos. 4-6, 61 nos. 1-3, 75, 121 / D783, 813, 824 nos. 4-6, 824 nos 1-3, 599, 968B]

Op. 33 / D783

With:
D783 (another copy)
As above. Without annotations. Slight dampstaining to lower edge; small edge tears; final leaf repaired.

With:
Op. 35 / D813
With:
Op. 61 / D824 nos. 4-6

With:
Op. 61 / D824 nos. 1-3

With:
Op. 75 / D599
With:
Op. 121 / D968 B

Oblong folio. Mid tan leather-backed dark brown cloth boards with titling gilt within decorative blindstamped borders. Contemporary manuscript table of contents in ink to front free endpaper, "Au 24861" in pencil to front pastedown. Former owner's signature "Mary" in pencil to upper right corner of several titles. (23504) $2,200

Works without Opus Numbers


Oblong folio. Disbound. 1f. (decorative series title printed in sepia: "Franz Schubert's nachgelassene musikalische Dichtungen für Gesang und Pianoforte. [12]te Lieferung"), [i] (title), 2-31, [i] (blank). Engraved. Shelfmarks "24/I" (in ink) and "27." (in pencil, struck through in ink) to upper right corner of series title, signature "W. Ru[...]" in pencil to lower right corner. Manuscript pagination in pencil to all pages from "222" (title) to "252" (last page of music). Slightly worn and soiled; two small stains to p. 30; series title moderately foxed and with somewhat light impression.
First Edition (later issue?). Deutsch p. 53. Hoboken 14, 569. Hirsch IV, 650. The present edition is the twelfth of fifty installments in the series, publication of which was not completed until 1850.

Schubert wrote two versions of this song (ballade) and left some inserts in addition. According to Deutsch, the present edition is largely based on the first version but includes features of the second. Schubert notated the vocal part in the bass (F) clef, but despite its low range, Diabelli changed it to the violin (G) clef. The second version was not published until 1894, as part of the first complete edition. (23501)


The present edition is the sixth of fifty installments in the series, publication of which was not completed until 1850. (23500) $400


The present edition is the forty-seventh of fifty installments in the series, publication of which was not completed until 1850.

Schubert notated the vocal part of D674 in the bass (F) clef, but despite its low range, Diabelli changed it to the violin (G) clef. The instrumental preludes to D255, D119, and D259 are spurious. (23503) $300


The first issue of the present edition was published in 1832. The present edition is the fourteenth of fifty installments in the series, publication of which was not completed until 1850.

Schubert notated the vocal part of D716 in the bass (F) clef, but despite its low range, Diabelli changed it to the violin (G) clef and added some variants at the upper octave to make it performable for higher voices.

D450 exists in two versions; the present edition includes the second. The first version not published until 1895, as part of the complete edition. The German translation from Aeschylus (The Eumenides) is by Johann Mayrhofer (1787-1836), a friend of the composer. (23502) $300

Folio. Sewn. [i] (decorative title), 2-35, [i] (blank). Engraved. Number of sonata added in red ink to title with price underlined in the same ink. Some soiling and offsetting; minimal foxing; small stains to title; edges somewhat browned and frayed; upper outer corner slightly bumped; spine slightly frayed.