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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 and Amy Kim

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.”

- *The New York Times*, December 14, 2010

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Item 69



Mozart's First Published Work

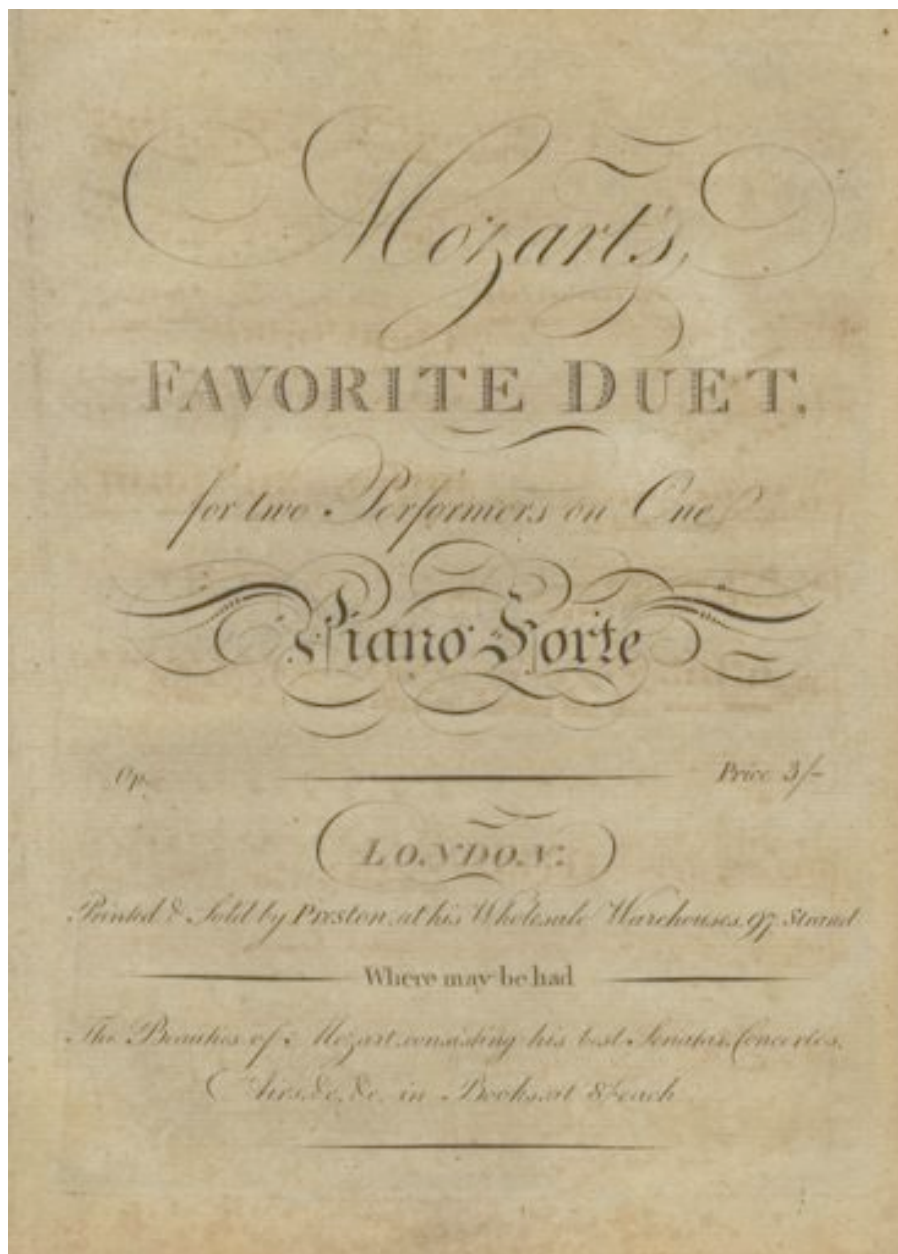
1. [K6, 7]. **Sonates pour le Clavecin Qui peuvent se jouer avec l'Accompagnement de Violon Dédiées A Madame Victoire de France Par J.G. Wolfgang Mozart de Salzbourg Agé de Sept ans Œuvre première Prix 4lt 4s. Gravées par M^{me}. Vendôme... imprimé par petit blé.** [Keyboard part only]. Paris: aux adresses 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.

First Edition, second issue (but with the watermark found in the first issue of 1764). Haberkamp p. 67. Köchel 6 pp. 8-10. Gribenski 11.11. Hirsch IV, 1. RISM M6461 (not distinguishing between issues; no copies of either issue in North American libraries).

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].

Folio. Disbound. [i] (title), 2-17, [i] (blank) pp. Engraved. Watermark: "1806." Fingerings and other annotations added in pencil to Primo part of first two movements. Moderately browned; some offsetting; title detached.

Not in Köchel. Not located in WorldCat or RISM. (23301)

\$185



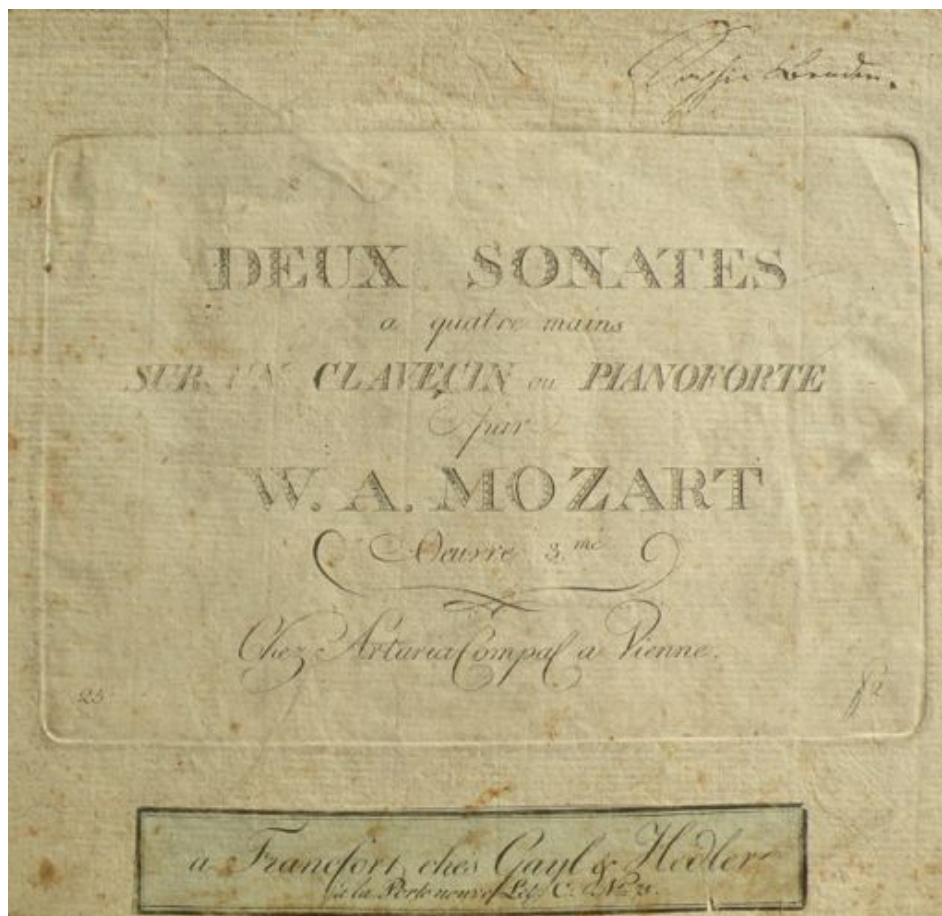
3. [K123a (381), 186c (358)]. **Deux Sonates a quatre mains sur un Clavecin ou Pianoforte... Oeuvre 3me... Prix fl. 2.** Vienne: Artaria Compag. [PN 25], [ca. 1783].

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



5. [K123a (381), 186c (358), 497, 594]. **IV Sonates Pour le Piano-Forte à quatre mains par W. A. Mozart.** Leipzig: Breitkopf et Härtel [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 Completttes 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.

First Edition, [?]first issue of K594. The present edition is volume VII of Breitkopf's first "complete" edition. Haberkamp I p. 337-38 (with watermark and turquoise wrappers) and II, plates 309-10. Köchel 6 pp. 140, 204, 554, 681, 798, and 916. Hoboken 12, 703 (with watermark and turquoise wrappers). Hirsch IV, 987. RISM M7193 (not distinguishing between issues, but absence of plate numbers points to first issue).

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



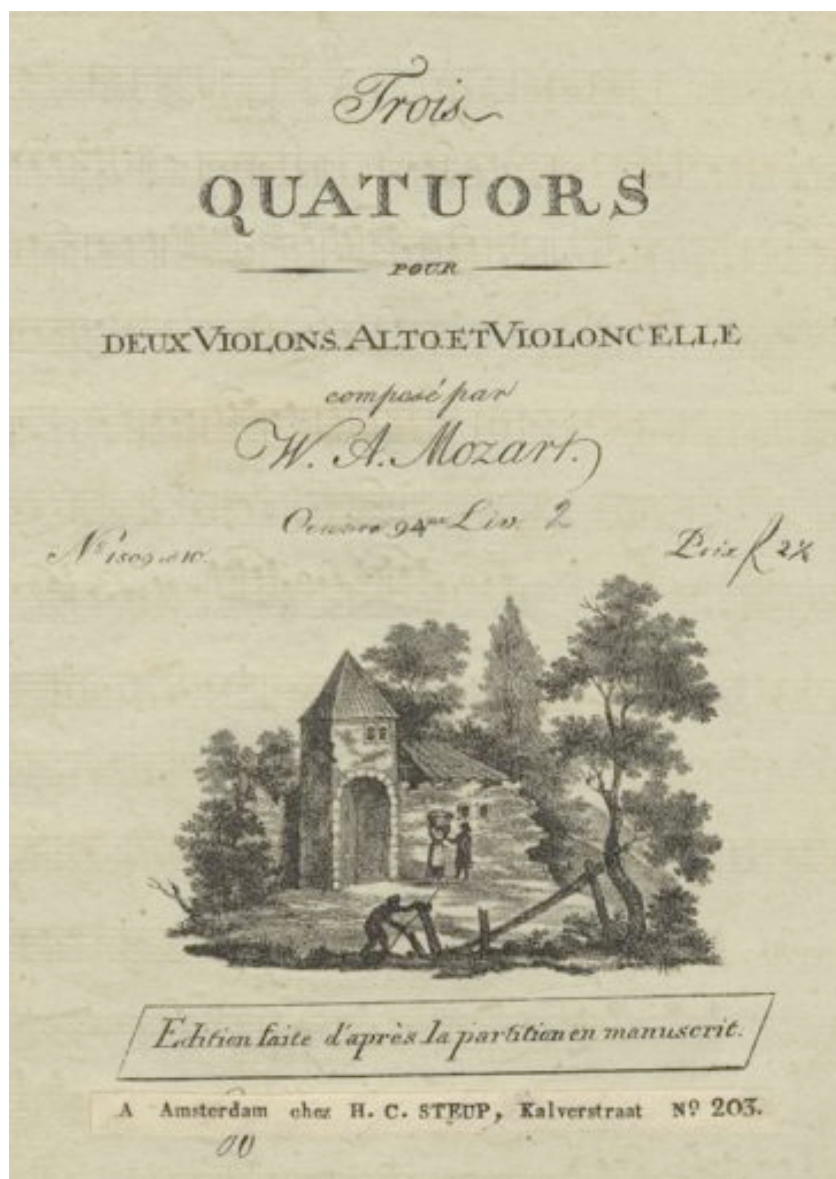
6. [K123a (381), 186c (358), 497, 594]. **IV Sonates Pour le Piano-Forte à quatre mains par W. A. Mozart.** Leipzig: Breitkopf et Härtel [PN] 3257, [1821].

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.

First Edition, third issue of K594. Part of Breitkopf's first "complete" edition. Haberkamp I p. 338 and II plate 309. Köchel 6 pp. 140, 204, 554, 681, 798, and 916. RISM M7193 (not distinguishing between issues). (23347) \$400

7. [K171, 172, 173]. **Trois Quatuors pour deux Violons. Alto. et Violoncelle composés par W. A. Mozart. Oeuvre 94me Liv. [2]... Prix f. 2 1/2 Edition faite d'après la partition en manuscrit.** [Parts]. Offenbach a/M: Jean André [PN] [1510], [1800-01].

Folio. Violin 1: 1f. (title), 3-11, [i] (blank) pp.; Violin 2: [i] (title), 2-9, [i] pp.; Viola: [i] (title), 2-9, [i] (blank) pp.; Violoncello: [i] (title), 2-7, [i] (blank) pp. Lithographed. All title pages with lithographic pastoral vignette and with imprint covered by overpaste: "A Amsterdam chez H. C. Steup. Kalverstraat No. 203." With pencilled notation "2" following "Liv[re]" to violin I and viola parts, in ink to violin II part. A mixed set, with three variant states of title vignette; "composés" to title of violin 1 and violoncello parts



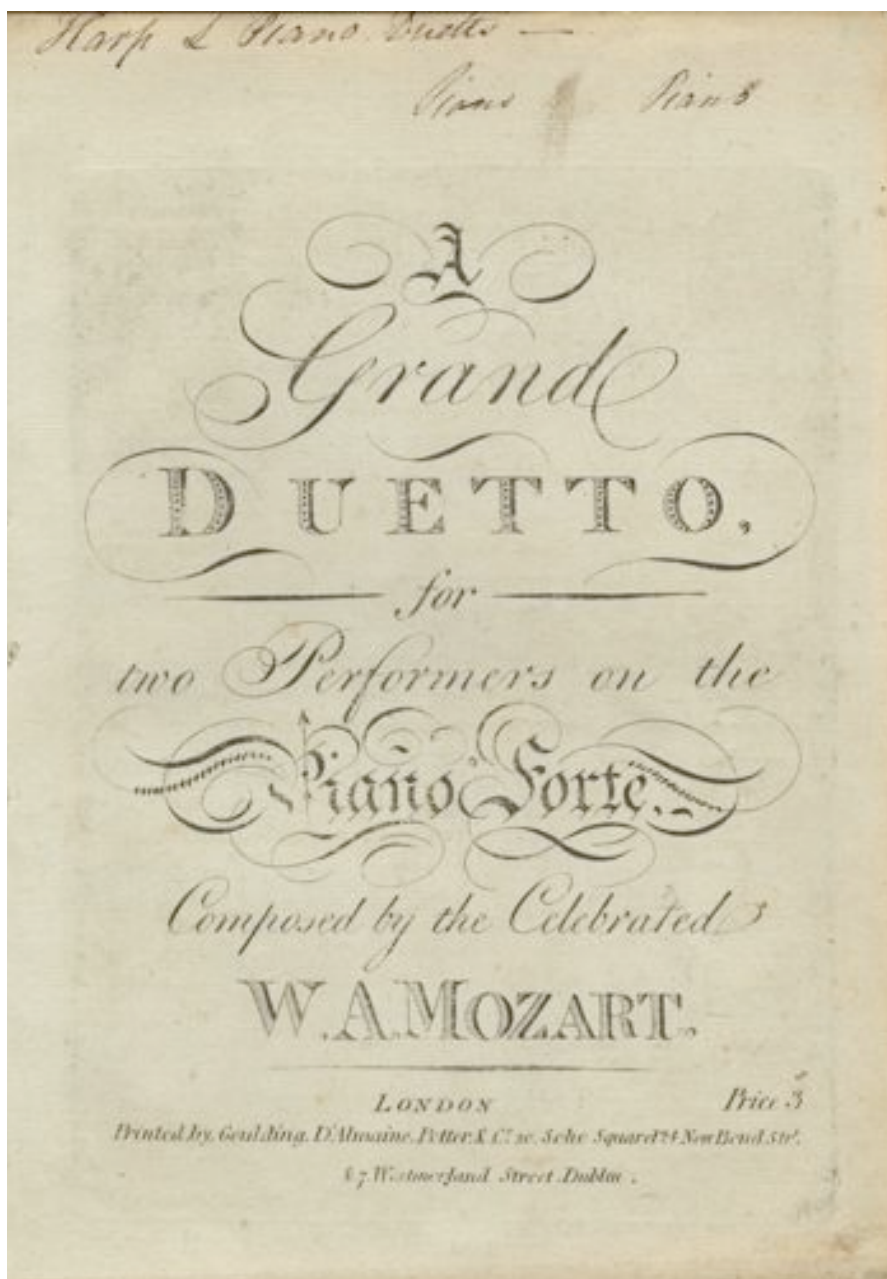
and "composé" to violin II and viola parts; and violoncello part without opus number, plate number or price. Slightly foxed; violin I and viola parts slightly browned at edges; traces of rebinding and trimming; numerical annotation in ink to lower right corner of title of violin II part cropped. In very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

First Editions of K171, 172, and the third and fourth movements of K173. Haberkamp pp. 87-88 (listing Lateiner's set under "C"). Köchel 6 pp. 190-92. Hoboken 11, 15 (possibly a different issue). Hirsch IV, 7. RISM M6108 (one copy only in the U.S., at the University of Rochester). Not in Twyman.

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

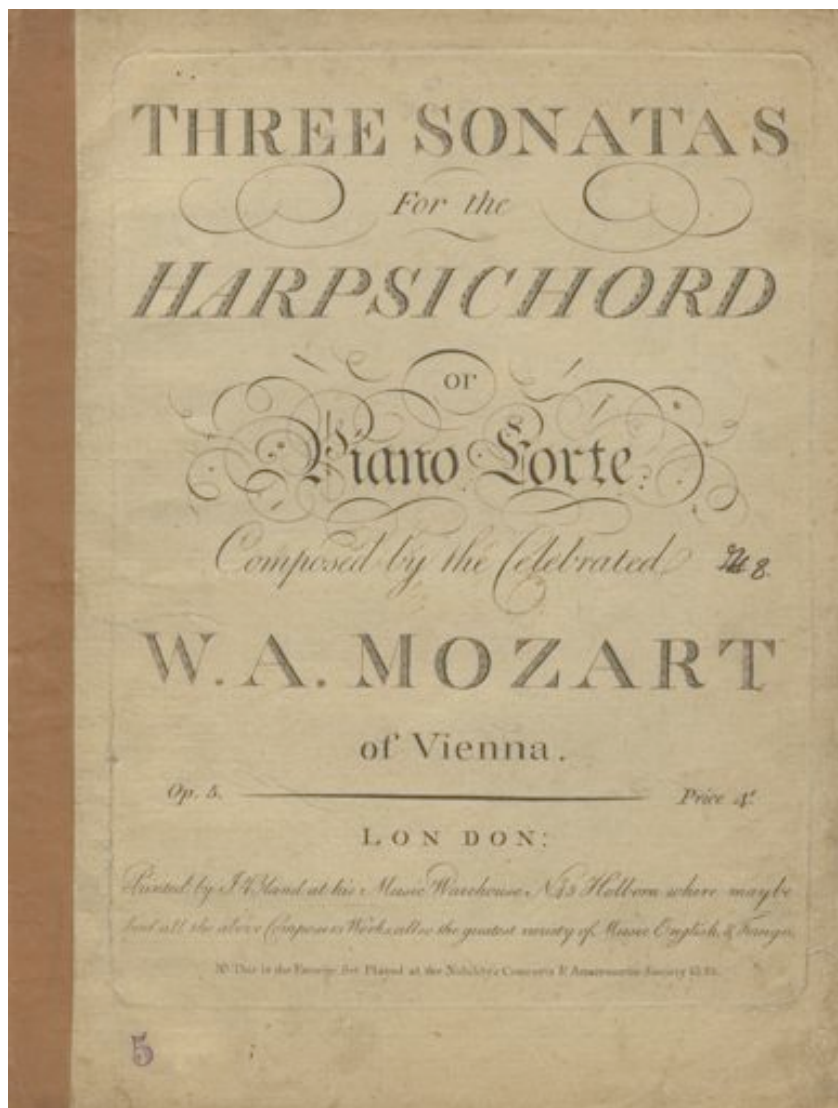


8. [K186c (358)]. **A Grand Duetto, for two Performers on the Piano Forte... Price 3s.**
London: Goulding, D'Almaine, Potter & Co. [without PN], [after 1810].

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.

First English edition. Köchel 6 p. 289. Hirsch IV 24b. Not in Hoboken. RISM M6755 (1 copy in the U.S., 3 in the U.K.). Rare.

One of the earliest English Mozart editions. (23298)

\$2,000



10. [K284c (311)]. **Sonate pour le Clavecin ou Forté-Piano... Oeuvre 50^{me}... 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

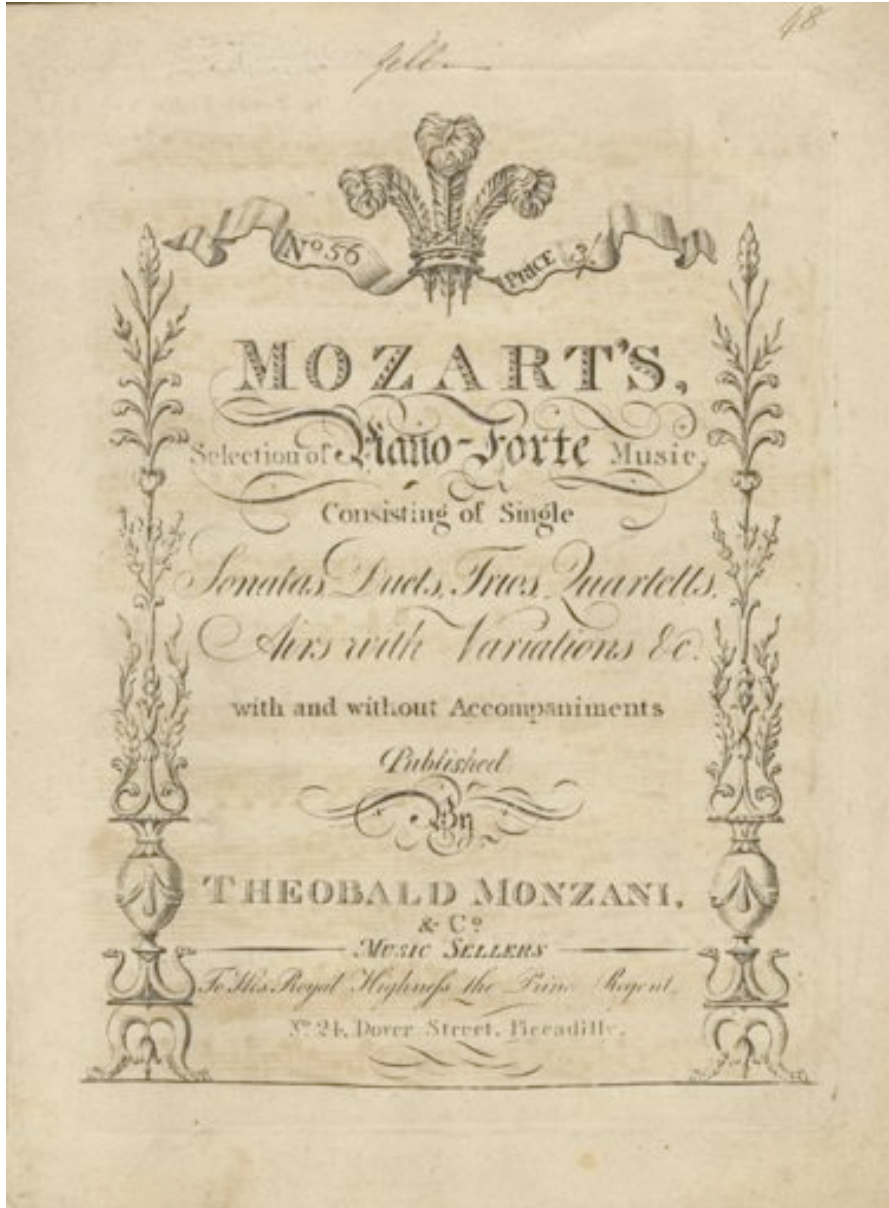


11. [K293a (301), 293b (302), 293c (303), 300c (304), 293d (305), 300l (306)]. **Six Sonates Pour Clavecin Ou Forté Piano Avec Accompagnement D'un Violon, Dedicés[!] A Son Altesse Serenissime Electorale Madame L'Electrice Palatine... Oeuvre Premier.** [Piano part only]. Paris: Sieber [without plate number], [1779].

Oblong folio. Early blue paper boards with red speckled edges, manuscript titling to upper: "6 Sonates par Mozard[!]. 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 Ribière" 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



12. [K296]. **Mozart's, Selection of Piano-Forte Music, Consisting of Single Sonatas, Duets, Trios, Quartetts, Airs with Variations &c. with and without Accompaniments... No. [56] Price [3/].** [Piano part only]. Theobald Monzani, & Co. [without PN], [1813-19].

Folio. Disbound. [i] (series title), 2-11, [i] (blank) pp. Engraved. Watermark: "1811" to p. 9. Footer to all pages of music: "Mozarts P.F. Selection No. 56 fr: Op. 2." Violin part printed in small noteheads to right hand staff. Former owner's signature "Gell" in ink to head of title preceded by erasures; page numbering in ink in same hand; natural sign added in ink to p. 10. Some soiling and offsetting; cease to final leaf; light inking to footers.

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 Française," 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 Piano-forte.** 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].



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")

[i] (blank), 2-3, [ii] (blank), 4-5, [ii] (blank), 6-7, [ii] (blank), 8-9, [ii] (blank), 10-11, [ii] (blank), 12-13, [i] (blank) pp.

K300i ("Sonata II")

[i] (title of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), 2-3, [i] (title of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), [i] (last page of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), 4-5, [i] (last page of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), [i] (title of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), 6-7, [i] (title of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), [i] (last page of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), 8-9, [i] (last page of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), [i] (title of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), 10-11, [i] (title of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), [i] (last page of first edition of Beethoven's song "Lied aus der Ferne" WoO 137), 12-13, [i] (last page of first edition of Beethoven's song "Lied aus der Ferne" WoO 137) pp.



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")

[i] (title of edition of Beethoven's sonata ["Sonatine Pour le Pianoforte"] op. 79), 2-3, [i] (title of edition of Beethoven's sonata ["Sonatine Pour le Pianoforte"] op. 79), [i] (final page of unknown piano piece, PN 2953, lithographed), 4-5, [ii] (final page [x2] of unknown piano piece, PN 2953, lithographed), 6-7, [i] (final page of unknown piano piece, PN 2953, lithographed), [i] (final page of edition of Beethoven's sonata op. 79, PN 3083), 8-9, [ii] (final page [x2] of edition of Beethoven's sonata op. 79, PN 3083), 10-11, [i] (title of edition of Beethoven's sonata ["Sonatine Pour le Pianoforte"] op. 79), (final page 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.

K189e

("Sonata XI"): [i] (blank), 2-3, [ii] (blank), 4-5, [ii] (blank), 6-7, [ii] (blank), 8-9, [i] (blank) pp.

K189g

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

K576

("Sonata XV"): [i] (blank), 2-3, [ii] (blank), 4-5, [ii] (blank), 6-7, [ii] (blank), 8-9, [ii] (blank), 10-11, [ii] (blank), 12-13, [ii] (blank), 14-15 [i] (blank) pp.

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; 3-4, 6, 8-10, and 15 of K576; annotation "Druckfertig" (ready for printing) in pencil to head of first page of K189e. 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.

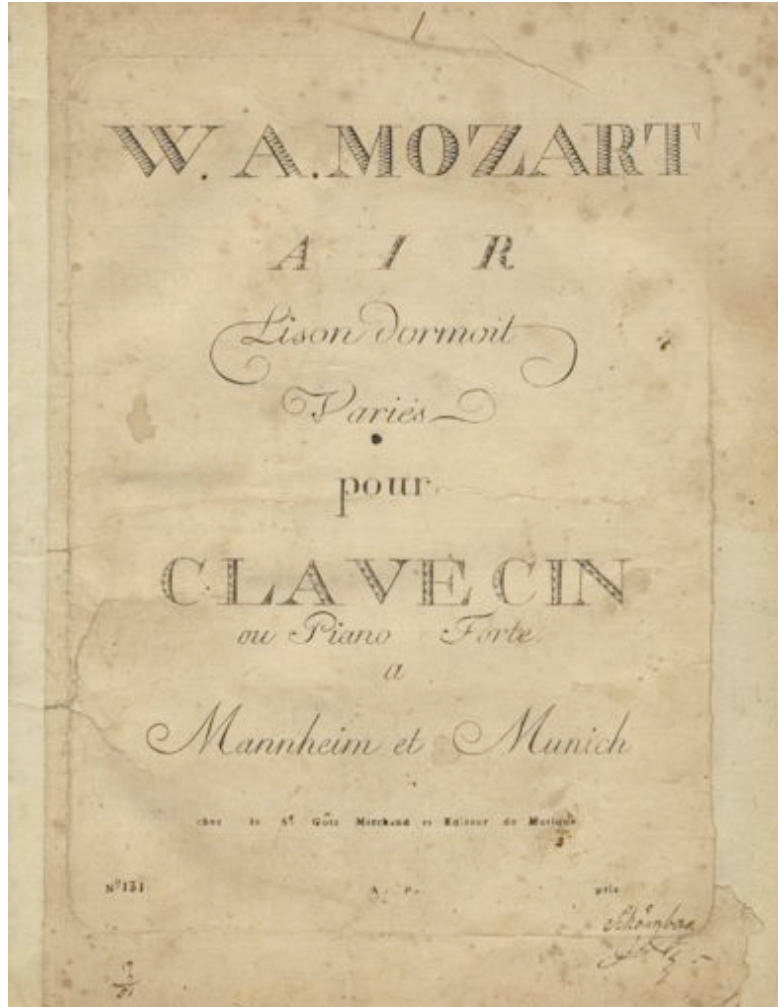
RISM M6800 (2 copies only).

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 dortoit 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: "Schömburg;" 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.

An early edition, published in the same year as the first edition issued by Artaria. Very rare.

Schneider: *Der Musikverleger Johann Michael Götz*, Vol. 1, pp. 143 and 272 dates the present edition at 1786. Köchel 6 p. 330 dates it at ca. 1785. RISM M6963 (one copy only, at the British Library).

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



18. [K315d (264)]. **Thema med 9 Variationer in Musikaliskt tidsfördrif. N: 10. 11. och 12.** [Piano solo]. [Stockholm]: [Kongl. Privilegerade Not Tryckereit] [without PN], 1791.

Oblong octavo. Disbound. Pp. 37-48. Engraved. Lower edge of pp. 45/56 trimmed; occasional small stains. In very good condition overall.

An early Swedish edition. Fellingner: *Periodica Musicalia (1789-1830)*, p. 6. Not in Köchel. Not located in RISM. Rare.

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]. Leipzig: 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.



Pianoforte Secondo: Oblong folio. 1-19, [i] (blank) pp. Typeset. Footer "Moz. C. No. XVII. Pianof. secondo" to all pages. With light green paper reinforcement to spine.

Orchestral parts: Folio. Disbound. Typeset. Footer "Moz. C. No. XVII." [followed by name of respective part] to all pages of music.

Violino Primo: 4 pp.

Violino Secondo: 4 pp.

Viola: 3, [i] (blank) pp.

Basso: 3, [i] (blank) pp.

Oboe primo: 3, [i] (blank) pp.

Oboe secondo: 3, [i] pp.

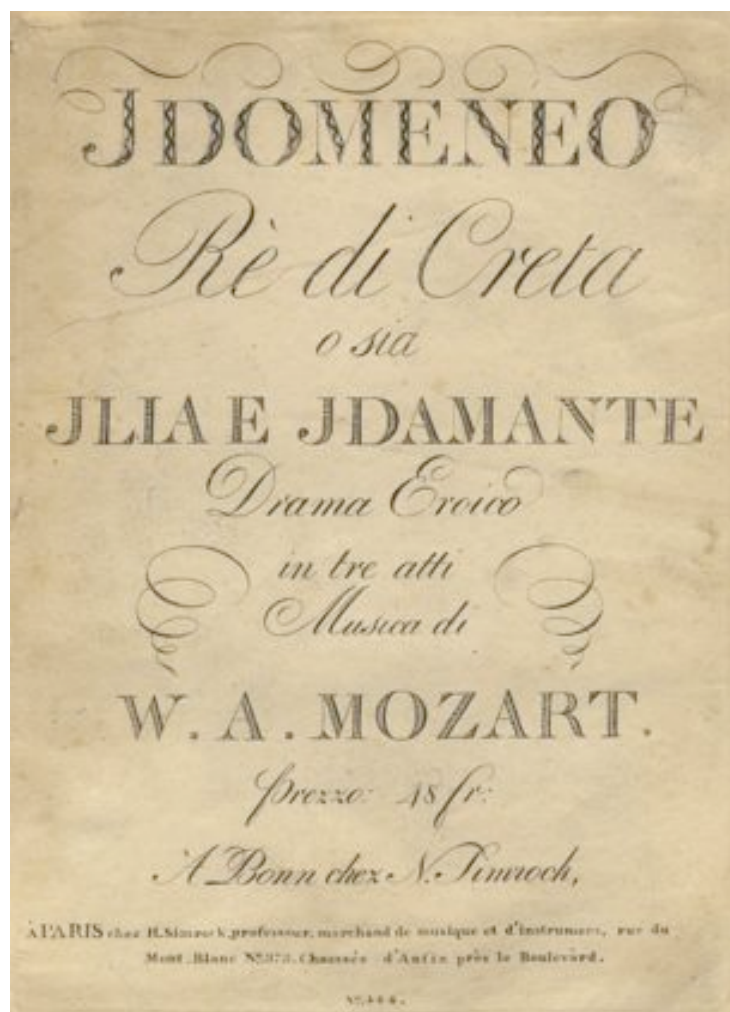
Corno primo in Es: 2 pp.

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.

Second edition, part of Breitkopf's first "complete" edition. Köchel 6 p. 335 and 917. Hoboken 12, 735. Hirsch IV, 989. RISM M and MM7360 (one copy only in the U.S.). The first edition was published by André in 1800 (PN 1421). The full score was not published until ca. 1850 by Richault in Paris. (23342) \$3,200

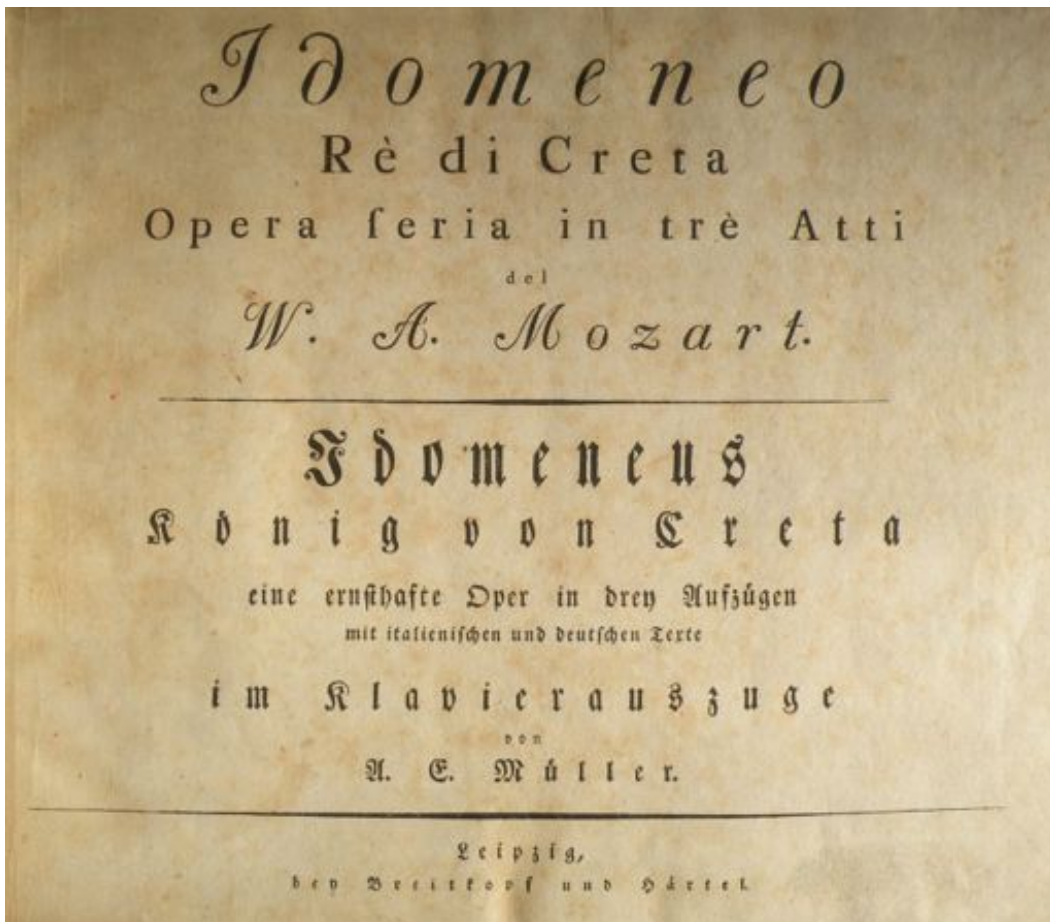


20. [K366]. **Idomeneo Rè di Creta o sia Jlia e Jdamante Drama Eroico in tre atti... Prezzo 48 fr.** [Act I only]. [Full score]. Bonn: N. Simrock; Paris: H. Simrock: [PN] 444, [1805].

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 the system at some fermatas. Some soiling; edges slightly browned; small ink stain to p. 25; binder's stabhole to upper inner blank margins. An uncut copy.

First Edition. Haberkamp pp. 163-64 (with cast list to recto of folio 2). Köchel 6 p. 372. Hoboken 11, 108 (with cast list to recto of folio 2). Hirsch II, 654. RISM M4187.

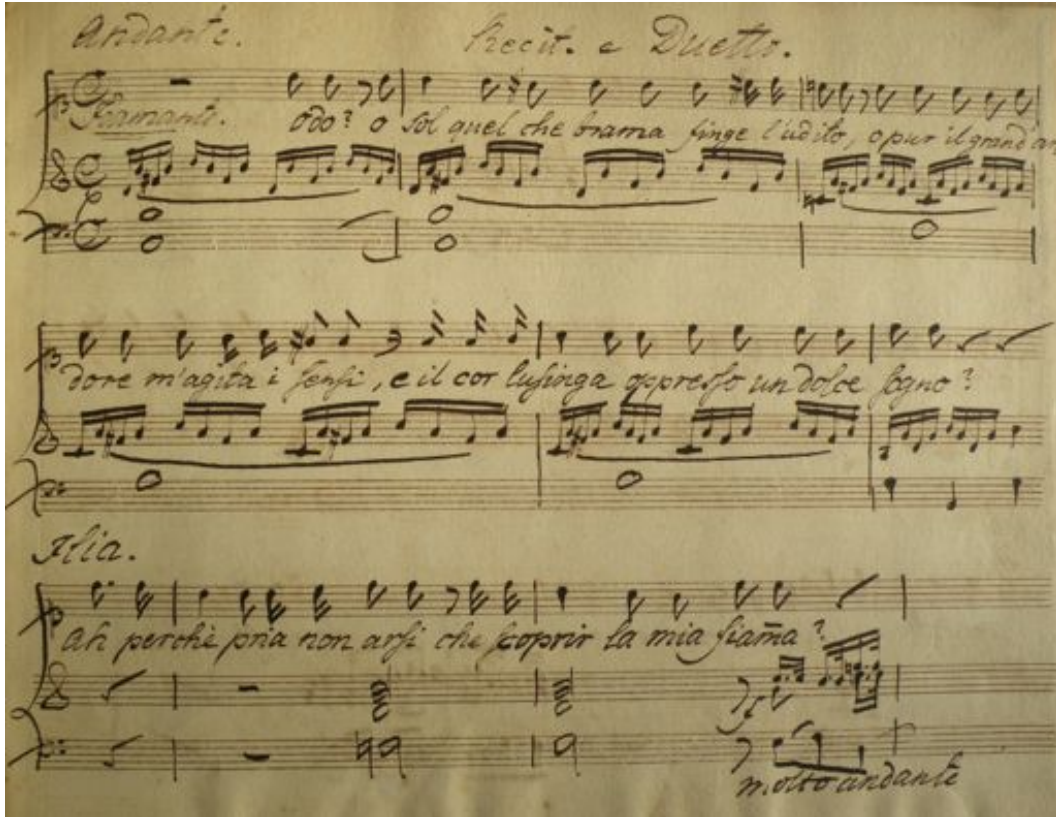
The score order is unusual in that the timpani are at the head of the system, followed by the winds in order of decreasing loudness - trumpets, horns, clarinets, flutes, oboes; the strings at the bottom of the system appear in the usual layout, i.e., by range. There is no separate staff for the bassoons,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



21. [K366, 489]. **Idomeneo Rè di Creta Opera seria in trè Atti... Idomeneus König von Creta eine ernsthafte Oper in drey Aufzügen mit italienischem und deutschem Texte im Klavierauszuge von A. E. Müller.** [Piano-vocal score with manuscript additions]. Leipzig: Breitkopf und Härtel [without PN], [1797].

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.



Second edition. Köchel 6 p. 372. Haberkamp p. 163. Hoboken 11, 110. Hirsch IV, 40. RISM M4190.

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.

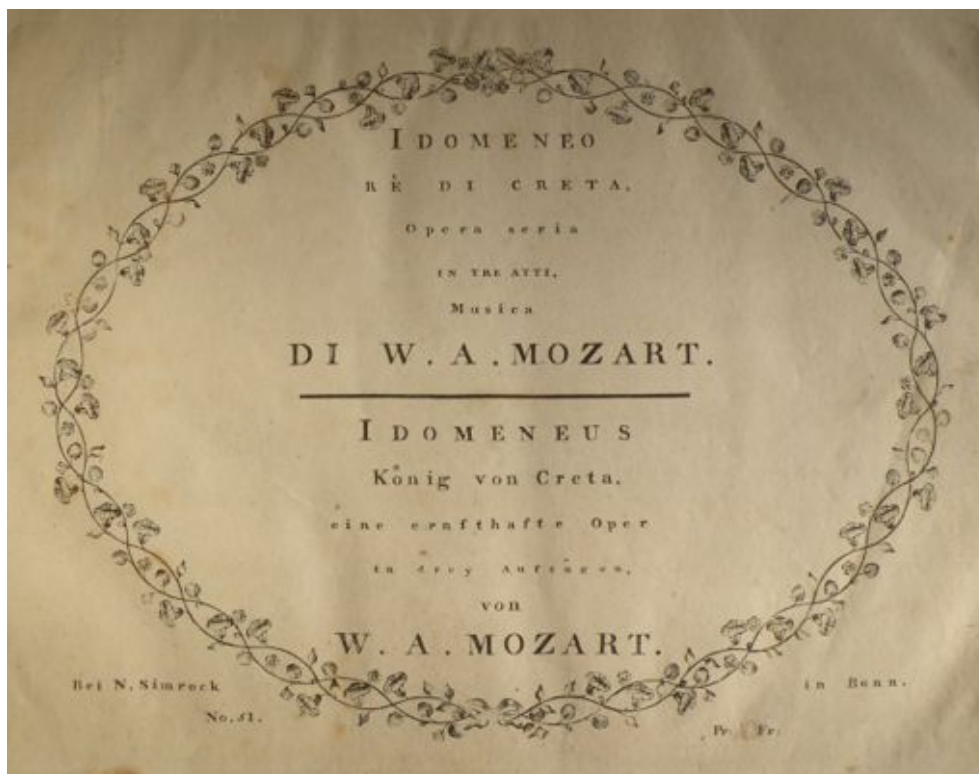
The manuscript leaves inserted at the end of the score include a "Recit[ativo] e Duetto" in A major for Idamante and Ilia; the duet is "Spiegarti non poss'io" (K489), composed for the 1786 performance in Vienna. The manuscript table of contents correctly identifies it as an alternative to the duet "S'io 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



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.

Published two years after the first edition. Köchel 6 p. 372. Hirsch IV, 39 (another issue, with price "9 fl." and catalogue to final page). RISM M4192 (not distinguishing between issues).

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

23. [K374c (352)]. **Marche Varié in Musikaliskt tidsfördrif. N. 28 och 29.** [Stockholm]: [Kongl. Privilegerade Not Tryckerei] [without PN], 1790.

Oblong octavo. Disbound. Pp. 109-116. Engraved. With anonymous "Polonoise" in E-flat major to p. 116. In very good condition overall.



An early Swedish edition. Fellingner: *Periodica Musicalia (1789-1830)*, p. 5. Not in Köchel. Not located in RISM.

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

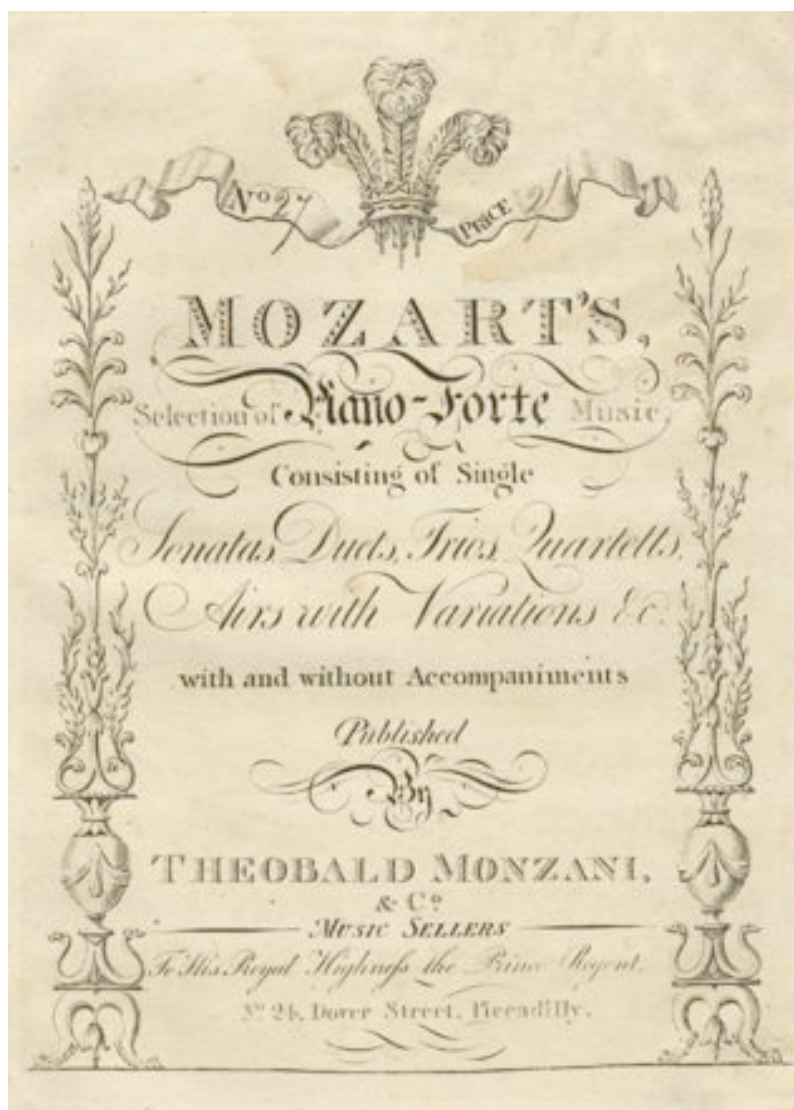
24. [K374c (352)]. **Air with Variations for the Piano Forte. Composed by W. A. Mozart... No. [5]... Price 2s.** London: R. Birchall [without PN], [ca. 1810].

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





25. [K374c (352)]. [*Marche des Samnites*]. **Mozart's, Selection of Piano-Forte Music, Consisting of Single Sonatas, Duets, Trios, Quartetts, Airs with Variations &c. with and without Accompaniments...** No. [27] Price [2/]. London: Theobald Monzani, & Co. [without PN], [1813-19].

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, Duets, 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



26. [K374c (352), 315d (264), 300f (353), 455, 299a (354), Anh. C26.02 (Anh. 285), 573, 613, 300e (265), 416e (398), 189a (179), 500]. **Douze Thèmes variés pour le pianoforte.** Leipsic: Breitkopf & Härtel [without PN], [1798].

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. 1f. (series title: "Oeuvres Completttes 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 abraision. Occasional worming, including to titles; one miniscule hole extending through p. 32; some soiling, foxing, and offsetting; final leaf laid down to inner lower wrapper.

Volume II of Breitkopf & Härtel's early "complete" edition. Köchel 6 pp. 386, 330-31, 322-23, 494, 311-12, 895, 648, 697, 321-22, 444, 193, 557, and 916. Hoboken 12, 698. Hirsch IV, 987. RISM M7307.

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 dortoit" from the "Comédie mêlée d'ariettes 'Julie' " (1772) by Nicolas Dezède

K300f: Anonymous French chanson "La belle Françoise" (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-lion" (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 Gebürge 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 immaginari" (1779) by Giovanni Paisiello

K189a: A minuet from an oboe concerto (ca. 1768) by Johann Christian Fischer (1733-1800)

K500: Unknown

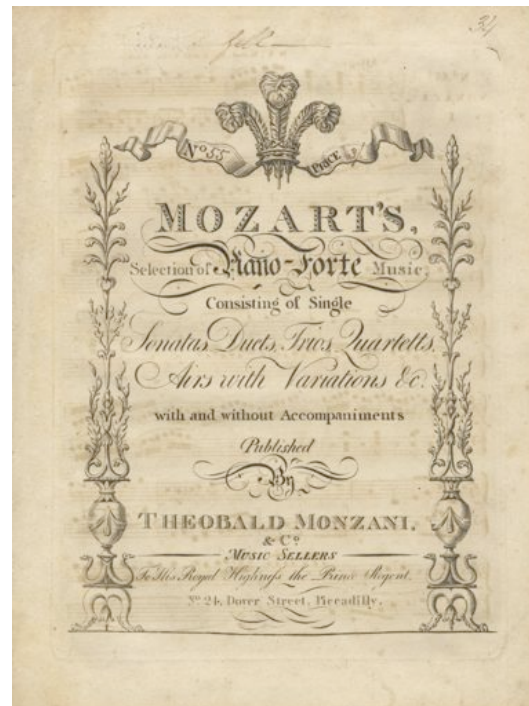
KAnhang C26.02, the only posthumous work in the present collection, had been published under Mozart's name since 1792, but there is no evidence supporting the ascription. As early as 1799, Constanze Mozart and others denied the authenticity of these variations. Their real composer remains unknown.

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

27. [K374d (376)]. **[Op: 2 with Violin Accompaniment]. Mozart's, Selection of Piano-Forte Music, Consisting of Single Sonatas, Duets, Trios, Quartetts, Airs with Variations &c. with and without Accompaniments... No. [55] Price [3/].** [Piano part only]. London: Theobald Monzani, & Co. [without PN], [1813-19].

Folio. Disbound. [i] (title), 2-14 pp. Engraved. Watermark: "1813." Footer to all pages of music: "Mozarts P.F. Selection No. 55 fr: Op. 2." Violin part printed in small noteheads to right hand staff. Former owner's signature "Gell" in ink to head of title preceded by erasures, page numbering in ink in the same hand; natural sign added in ink to p. 10. Some offsetting; minimal foxing; small ink stain to p. 13; inking to footers very light; leaves detached.



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 Dusseldorf: 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.Ville.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 "Dusseldorf" 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 Titelaufage appeared in 1797. The present copy represents an intermediate issue; reference to "Dusseldorf" is typical of Götz publications from 1788 to 1792 (*ibid.*, pp. 167 ff.). Köchel lists the Titelaufage only. Not in Hoboken or Hirsch (but see Hoboken 11, 132 and plate 13 for the 1797 Titelaufage of Book II [K374e (377)], incorrectly dated at 1784). RISM M6507 (lacking "Munich et Dusseldorf.")

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, 374e (377), 317d (378), 373a (379), 374f (380)]. **[Oeuvres d[e] Mozart Cah[ier] IV. Violino].** [Violin part only]. [Leipzig]: [Breitkopf & Härtel] [without PN], [1799].

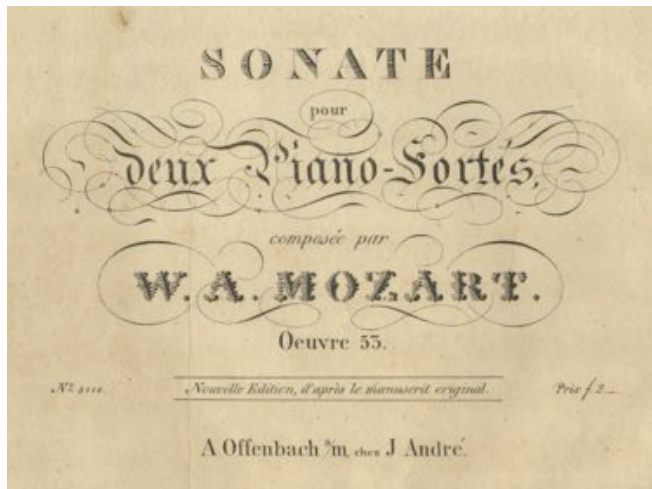


Oblong folio. Contemporary dark green wrappers with oval cut paper label to upper titled in manuscript, embossed seal to lower. 31, [i] (blank) pp. Typeset. Printed on paper with a light blue tone. Fingerings, bowing marks, articulations, and corrections to musical text added in pencil. Wrappers worn. Occasional soiling, staining, foxing, and browning.

Volume IV of Breitkopf's first "complete" edition of Mozart's works. Köchel 6 pp. 306, 383, 387-89, 915-16. Hirsch IV, 987. Hoboken 12, 700 (lithographed, with PN 3696 and violin part of 24 pp. only) is misdated and represents a later edition (see Köchel 6, p. 915). RISM M7313.

The set of six sonatas was first published by Artaria in Vienna in 1781 as "op. II." (23360) \$100

30. [K375a (448)]. **Sonate pour deux Piano-Fortés... Oeuvre 53. Nouvelle Edition, d'après le manuscrit original. Prix f.2.** [Parts]. Offenbach s/m: J André [PN] 5114, [1827].



Oblong folio. Unbound, as issued. Primo: [i] (title), 2-15, [i] (blank) pp.; Secondo: [i] (title), 2-15, [i] (blank) pp. Lithographed. Some light staining and minor soiling; primo part stained and bumped at upper inner corner of outer leaves. An uncut copy.

An unrecorded issue with French title page. Haberkamp p. 215. Not in Köchel, Hoboken or Hirsch. RISM M6660 (issue with title partly in German). (23272) \$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.

First Editions of K383a and 375e, later editions of the other four works. Haberkamp I p. 185 and II plate 138. Köchel 6 pp. 394, 402, 467, 558, 585, 694, and 916. Hoboken 12, 704 (but with series title of 12, 703). Hirsch IV, 987. RISM M7327.

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.

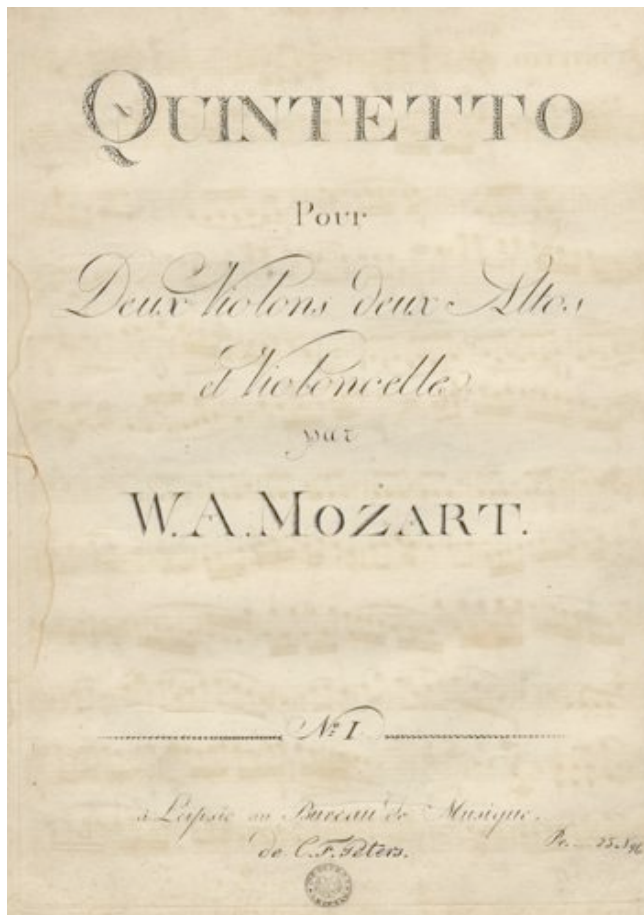
The remaining compositions do not appear in their original form. Mozart wrote the *Fugue* in G minor, K375e, for piano two-hands and left it incomplete; the fragment, completed by Abbé Maximilian Stadler, appears here arranged for four hands. Finally, K608, a piece for mechanical organ, is included in 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.



Titelaufage 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.

Pianoforte: Oblong folio. 1f. (title), 2-22 p. Typeset. With light green paper reinforcement to spine, lettered: "Oeuvres de Mozart. Concert p[our] l[e]. Pianof[orte] No. 5." Title: "Concert pour le Pianoforte avec Accompagnement de 2 Violons, Alto et Basse, 2 Hautbois, 2 Cors et 2 Bassons... No. 5." Incipit of first movement (2 measures) below titling. Manuscript addition in ink to reinforcement of spine: "C.dur."



Together with:

Orchestral parts, all folio, unbound and typeset:

Violino Primo: 6 pp.

Violino Secondo: 6 pp.

Viola: 4 pp.

Basso: 4 pp.

Oboe primo: 2 pp.

Oboe secondo: 2 pp.

Corno primo in C: 2 pp.

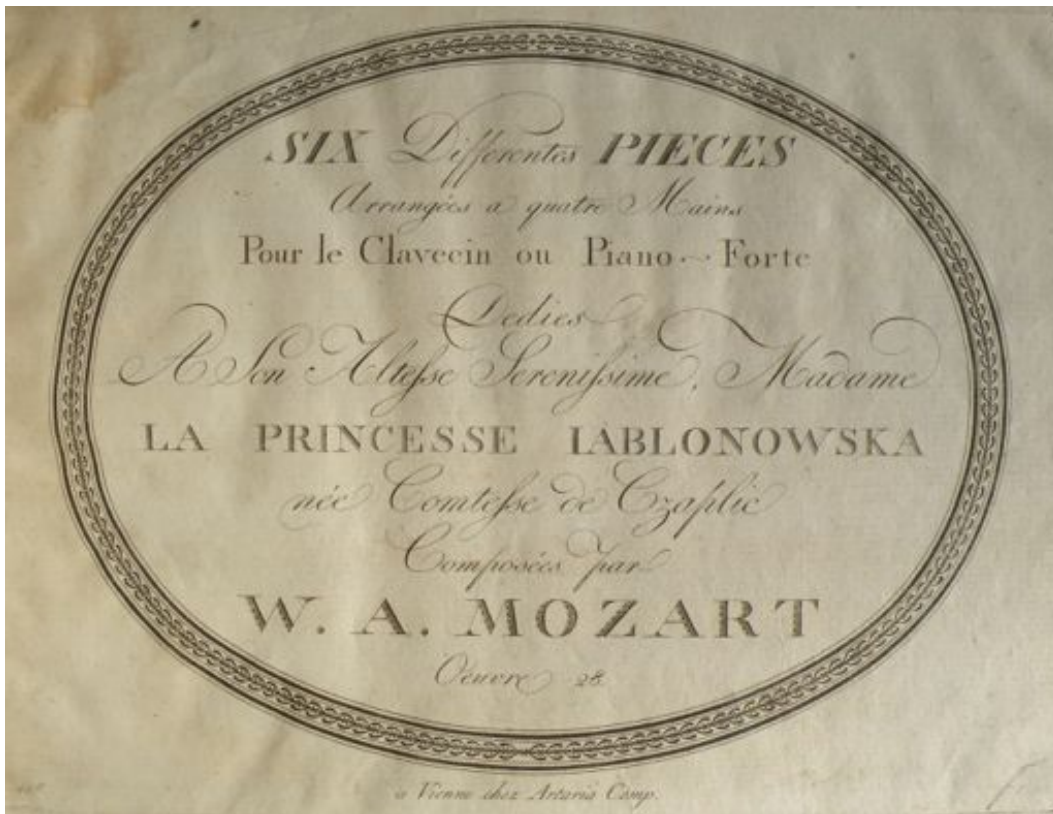
Corno secondo in C: 2 pp.

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) \$3,000



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 Iablonska[!Jablonska] née Comtesse de Czapllic... 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.

First Edition of these arrangements. Köchel 6 p. 784 ("zu 417b [421]: Quartett"). Weinmann, Artaria, p. 34. Hoboken 11, 176. RISMM 6212 (one copy only in the U.S., at the Library of Congress). Rare.

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.

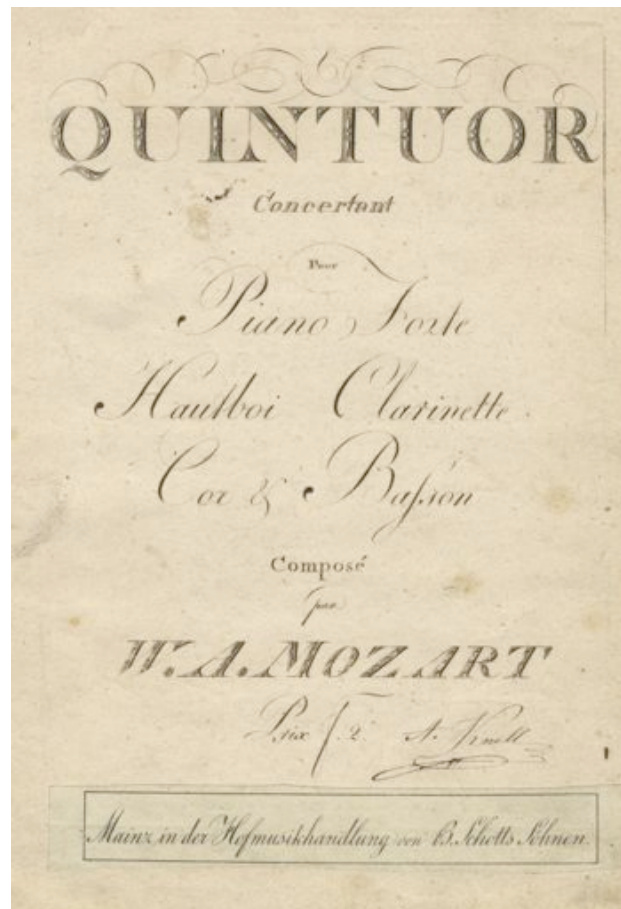
Köchel 6 p. 458. (23362)

\$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.

First Edition, first issue. Rheinfurth: *Musikverlag Gombart Basel - Augsburg (1789-1836)* p. 308 (no. 526). Haberkamp p. 221. Köchel 6 p. 487 (with a date of 1799). Hoboken 11, 212. Not in Hirsch. RISM M6338. Rheinfurth refutes Haberkamp's suggested date of 1800. The Schott overpaste dates from 1809-20. (23267) \$600



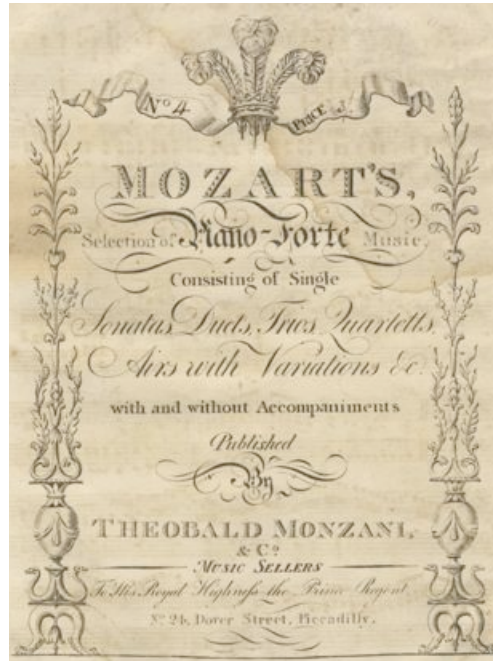
37. [K454, Anh. C26.05 (Anh. 287)]. **Mozart's, Selection of Piano-Forte Music, Consisting of Single Sonatas, Duets, Trios, Quartetts, Airs with Variations &c. with and without Accompaniments... No [4] Price [3/].** [Parts]. London: Theobald Monzani & Co. [without PN], [1813-19].

Folio. Disbound. [i] (title), 2-11, [i] (blank) pp. Engraved. Former owner's signature "Gell" in ink to head of title; Köchel 6 p. 492.

Together with:

No. [13] Price [2/]. [1813-19]. 1f., [i] (blank), 2-7, [i] (blank) pp. Engraved.

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



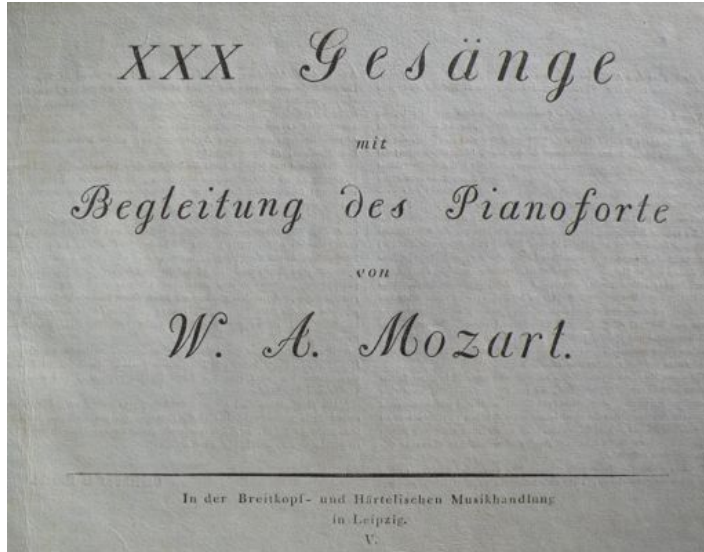
38. [K455]. **Air with Variations for the Piano Forte... No. [3]... Price 2s.** London: R. Birchall [without PN], [?ca. 1810].

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

39. [K472, 473, 474, 476, 519, 523, 524, 441, 517, 520, 284d (307), 539, 619, 416c (433), 596, 597, 598, 295b (308), 437, 579, 210a (152), 340a (392), 518, 340b (391), 529, 340c (390), 531, 468, 530, and 367a (349)]. **XXX Gesänge mit Begleitung des Pianoforte.** Leipzig: Breitkopf & Härtel, [1799].



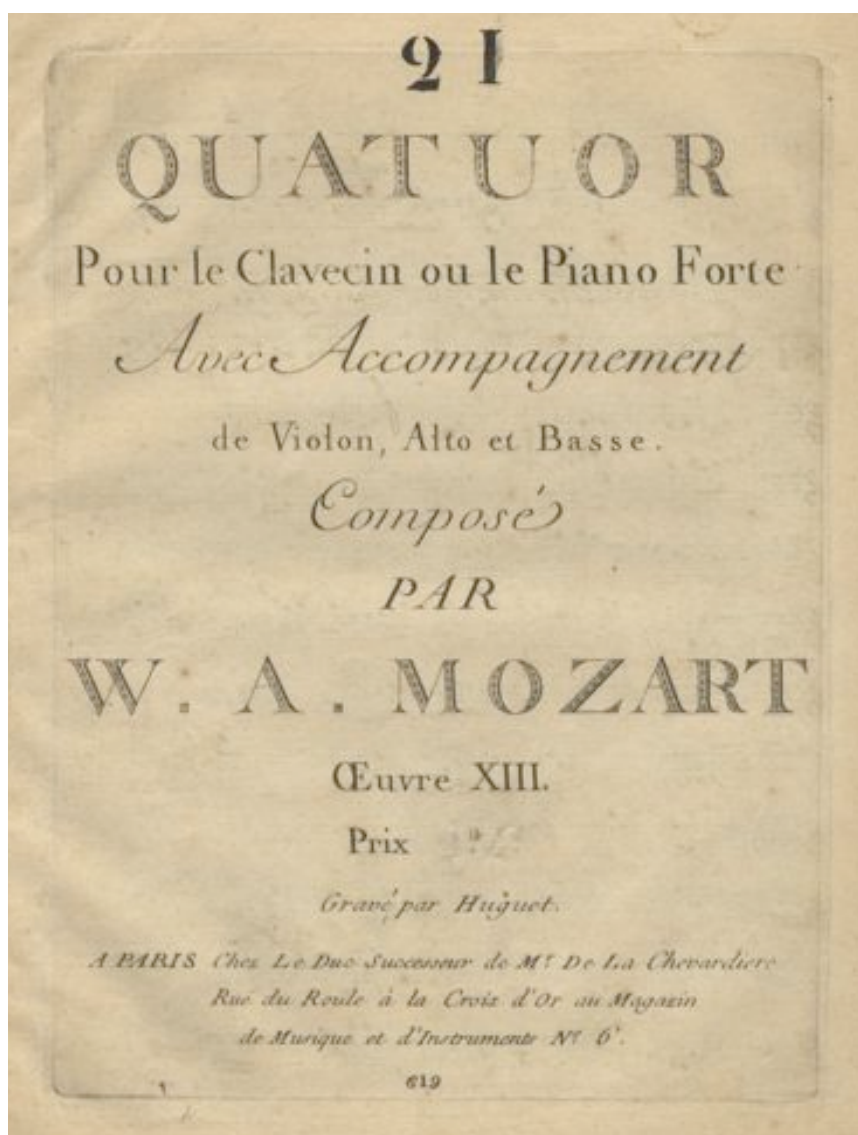
Oblong folio. Half leather with marbled boards, raised bands on spine with typed label: "Mozart – Oeuvres

V." 1f. (series title: "Oeuvres Completttes 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, 91, 93) with text only. Early former owner's signature to lower right corner of series title in ink: "Fr. Kerner." Slightly foxed and soiled; small hole to pp. 75-76; minor dampstaining to upper inner corners.

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, 529, 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 Hélishberg" (first name unknown) have been added as a second underlay to some German songs. (23381)

\$1,200



40. [K478]. **Quatuor Pour le Clavecin ou le Piano Forte Avec Accompagnement de Violon, Alto et Basse... Œuvre XIII Prix [4]lt [4s].... Gravé par Huguet.** [Parts]. Paris: Chez Le Duc Successeur de Mr De La Chavardiere [PN] 619, [1788].

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'aligre [& 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



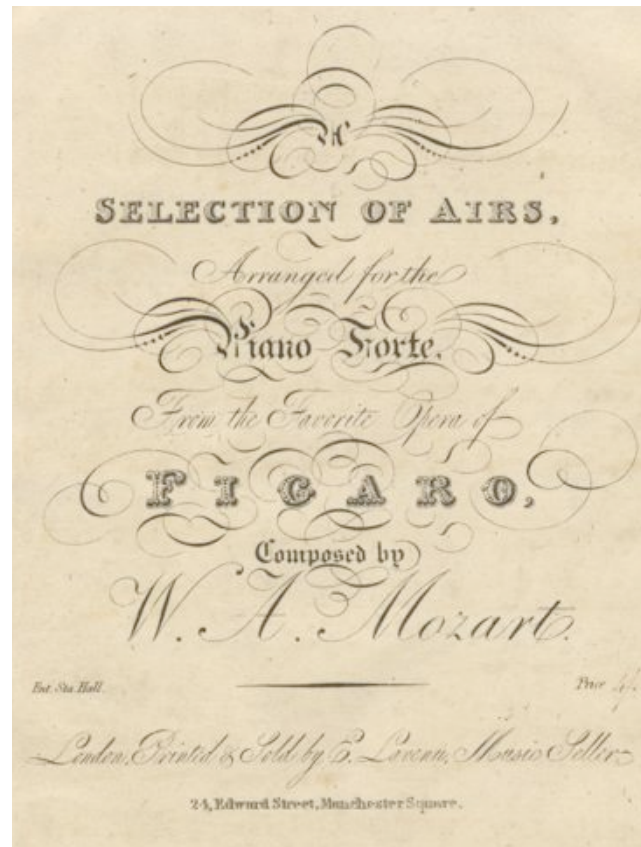
41. [K486]. **Ouvverture aus der Oper: Der Schauspieldirector... Für das Pianoforte zu vier Händen gesetzt von Carl Klage.** Pr. 1/2 Rthl[!Rthlr]. Berlin: J. Wagenführ's Buch- und Musikalienhandlung [PN 1], [1827].

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.

First issue of this edition. Not recorded in WorldCat or any other standard bibliography. Marx: *Berliner Allgemeine Musikalische Zeitung* 4, issue 28 (July 11, 1827), p. 223 (without price). Whistling: *Handbuch der musikalischen Literatur*, p. 571 (price of "12 Gr.," the equivalent of 1/2 Reichsthaler). A mention in the *Zweiter Ergänzungsband, die vom Januar 1829 bis zum Ende des Jahre 1833 erschienenen oder neu aufgelegten musikalischen Werke enthaltend*, p. 127 (price of "8 Gr.") suggests the existence of a second issue.

This little-known Berlin music publisher's first publication. (23588)

\$250

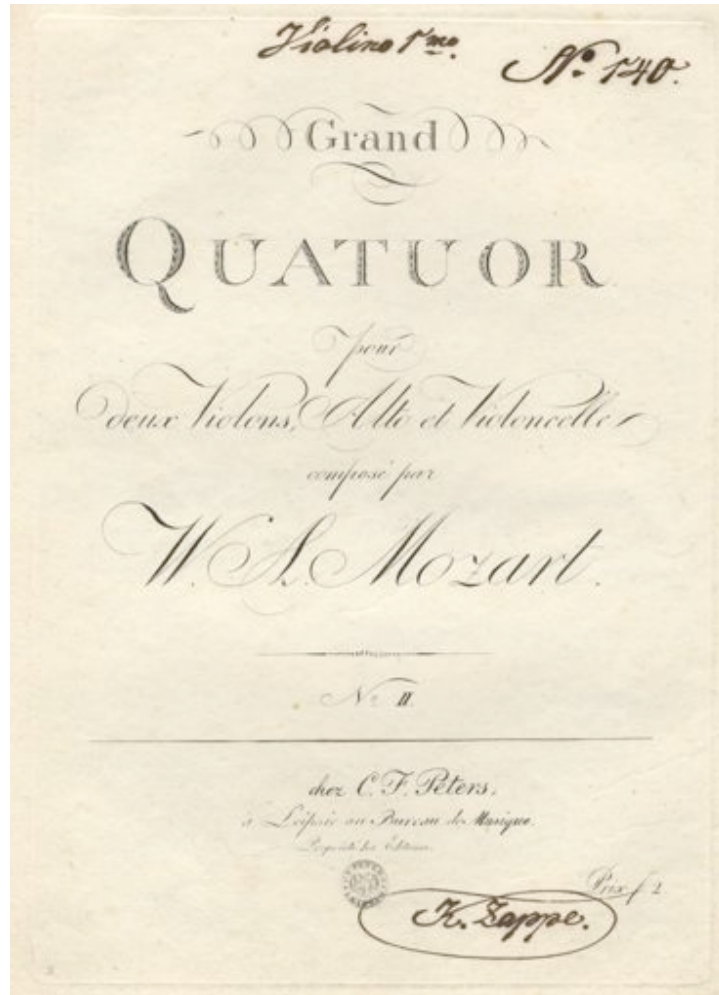


42. [K492]. **A Selection of Airs, Arranged for the Piano-Forte, From the Favorite Opera of Figaro... Price 4/.** London: E. Lavenu [without PN], [WM 1820].

Folio. Disbound. 1f. (title), 1-17, [i] (blank) pp. Engraved. Price: "4/." 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 Padroncina;" 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].

Folio. Unbound. Plain contemporary wrappers with manuscript titling in ink: "Quartett von Mozart." Violin 1: 1f. (title), 3-11, [i] (blank) pp.; Violin 2: 1f. (blank), 3-9, [i] (blank) pp.; Viola: [i] (blank), 2-7, [i] (blank) pp.; Violoncello: [i] (blank), 2-7, [i] (blank) pp. Engraved. With "140" to upper right corner of title, contemporary signature ("K. Zappe") to lower right corner, and occasional additional annotations in Zappe's hand. Slightly foxed and soiled; outer edge of title frayed.

Titelaufage of Hoffmeister & Kühnel's 1801 edition (Peters acquired and renamed Hoffmeister's business in 1814). RISM M6160 (no copies recorded in the U.S.). Not located in any other standard bibliography.

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



44. [K502, 548, 542, 564]. [IV **Sonates pour le Pianoforte, Violon et Violoncelle. Oeuvres de Mozart. Cahier X**]. [Parts]. Leipsic: Breitkopf & Härtel [PN 5953 (1)-(4)], [1838].

Oblong folio. Half mid-tan leather with blue paper boards with rectangular cut paper label to upper with printed titling: "Musikalien-Leih-Institut, Kunst- und Musikalien-Handlung von [printed overpaste "Hermann Lau Danzig, Langgasse 74, neben der Löwen-Apothek] No. [13464. 2] Beilagen.] With manuscript additions: "Sonate Mozart" to head of label; "Oeuvres de Mozart Heft [=volume] 10 f. Pfte, Violon & V[iolon]celle" to foot. Original light green wrappers with titling within decorative border to upper bound in. With decorative bookplate to front pastedown: "Kunst & Musikalien Handlung des R. A. Nötzel in Danzig, [Heil. Geist Gasse No. 1021]."

Piano: 1f. (series title with vignette of a female figure with tambourine engraved by Riedel dated 1807), [i] (blank), 2-55, [i] (blank) pp. Violino: 16 pp.; Violoncello: 12 pp. Music engraved; series title with lithographed text and engraved illustration. With small handstamps of the publisher and "R.A.Nötzel Danzig" to series title and that of Danzig to several additional leaves.

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 pubblicato 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.

First Edition. Haberkamp I pp. 273-75 and II, plate 231 (some copies with the imprint of André in Offenbach). Köchel 6 p. 561 (dated 1798). Hoboken 11, 297. RISM M5839 (no copies in the U.S.).

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 Köllnische Gymnasium, conductor of the choir of St. Petri church, [and] founder of the Schnöpfscher Gesangverein of 1852." In 1902, he received the Prussian Order of the Red Eagle, 4th class, for fifty years in the service of the Schnöpfscher Gesangverein (Die Musik, vol. 2, issue 6, 1902, p. 451). (23327)

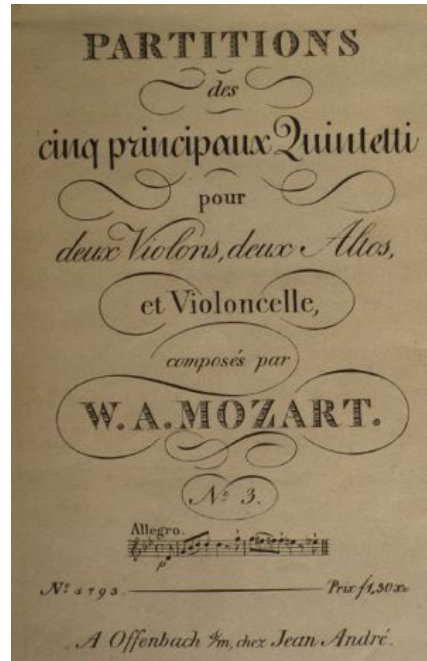
\$1,500

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].

Oblong folio. Unbound, with original green silk ribbon. [i] (title), 2-29, [i] (blank) pp. Engraved. Without price. Early owner's signature ("Beyn") to lower right corner of title. Metronome markings in pencil in an unknown hand: "[quarter] 144" to upper left corner of page 3 (first movement), "[eighth] 100" to upper left corner of p. 13 (second movement), "[dotted half] 80" to upper left corner of p. 17 (third movement), "[eighth] 100" to upper left corner of p. 19 (introduction to fourth movement), "[dotted quarter]

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

Köchel 6 Anhang B p. 792. Weinmann: Wiener Musikverleger, p. 23. RISM M6049 (no copies recorded in the U.S.). Rare.

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

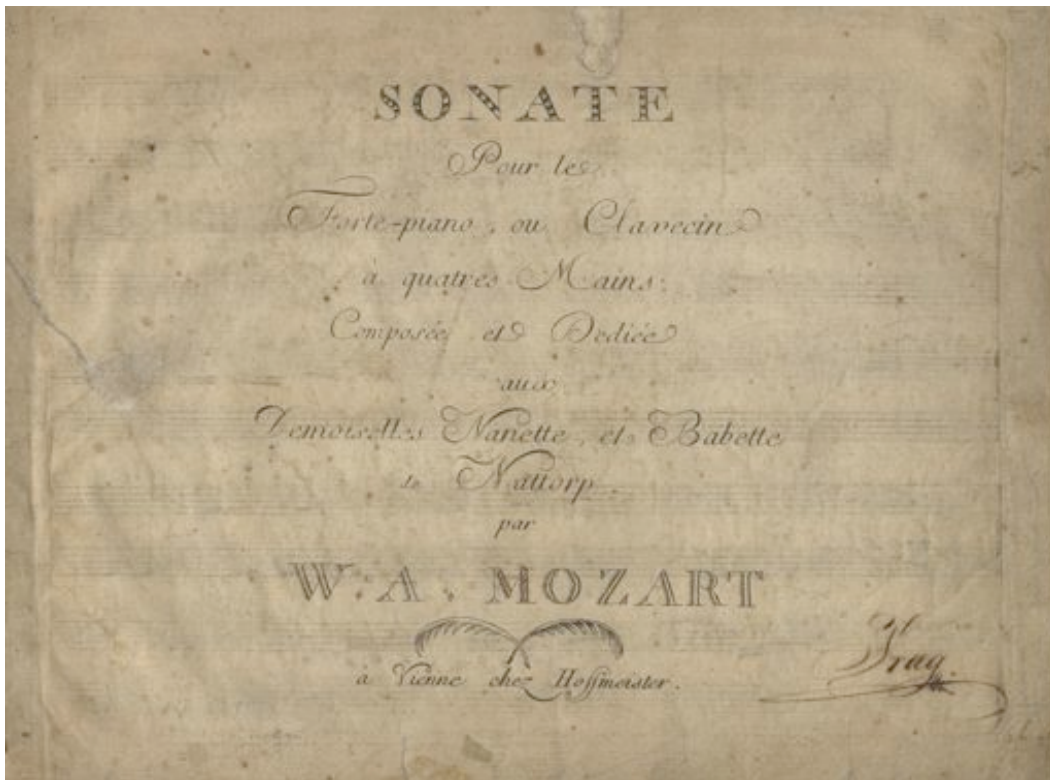


48. [K516b (406)]. [Huglmann, Joseph 1768-?]. **Quintuor III... arrangé pour le Piano=Forte à quatre mains, et dédié à Madame la Comtesse de Choiseul Daillecourt née Comtesse de Sérény, Dame de l'Ordre de la Croix Etoilée.** Wien: Joseph Huglmann [PN I.H. 3], [1818].

Oblong folio. Sewn, with early pink silk ribbon. [i] (title), 2-19, [i] (blank) pp. Engraved. Without price. Engraver's name printed to lower right corner of last page of music: "Fischer." Former owner's signature to lower right corner of title; "96" in blue ink to upper left corner. Metronome markings in pencil: "[half note] 108" to upper left corner of page 3 (first movement), "[eighth] 76" to p. 9 (second movement), "[dotted half] 80" to upper left corner of p. 13 (third movement), "[quarter] 138" to upper left corner of p. 15 (fourth movement). Together with two notes of bibliographical interest. Moderately foxed; soiled and frayed at edges; occasional staining.

Köchel 6 Anhang B p. 792. Weinmann: *Wiener Musikverleger und Musikalienhändler* p. 23. RISM M6037.

An unusual imprint (listed as "Selbstverlag" by both Köchel and RISM). (23326) \$350



49. [K521]. **Sonate Pour le Forte-piano, ou Clavecin à quatre Mains: Composée et Dediée aux Demoiselles Nanette, et Babette de Nattorp.** Vienne: Hoffmeister [PN 130], [October 1787].

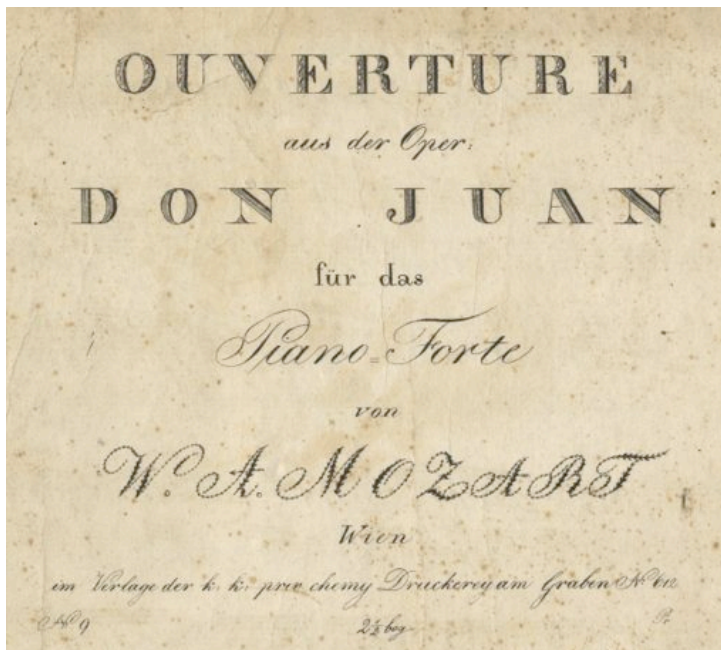
Oblong folio. Modern plain light tan wrappers. [i] (title), 2-39, [i] (blank) pp. Engraved. Price: ["2fl. 40"]. Parts marked "Mano dritta" and "Mano sinistra" instead of the common "Primo" and "Secondo." With contemporary signature "Traeg" (in all likelihood the Viennese music seller and publisher Johann 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.

First Edition. Haberkamp p. 286. Köchel 6 p. 584. Hoboken 11, 326. RISM M6715 (one copy only in the U.S., at the Library of Congress).

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].

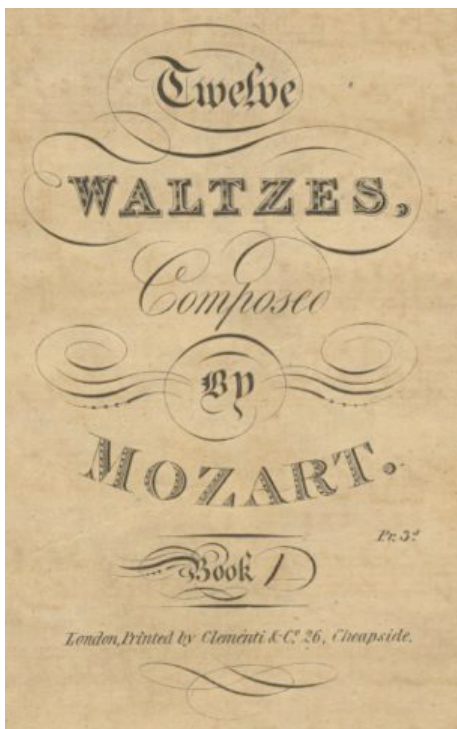
Oblong folio. Unbound. [i] (title), 2-9, [i] (blank) pp. Lithographed. Price blank. With printed note to foot of title: "2 1/2 bög[en]" (2 1/2 bifolia). Annotations and corrections to notation in pencil. Moderately foxed, soiled, and frayed at outer edge; repair to title leaf; spine reinforced with paper tape.



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

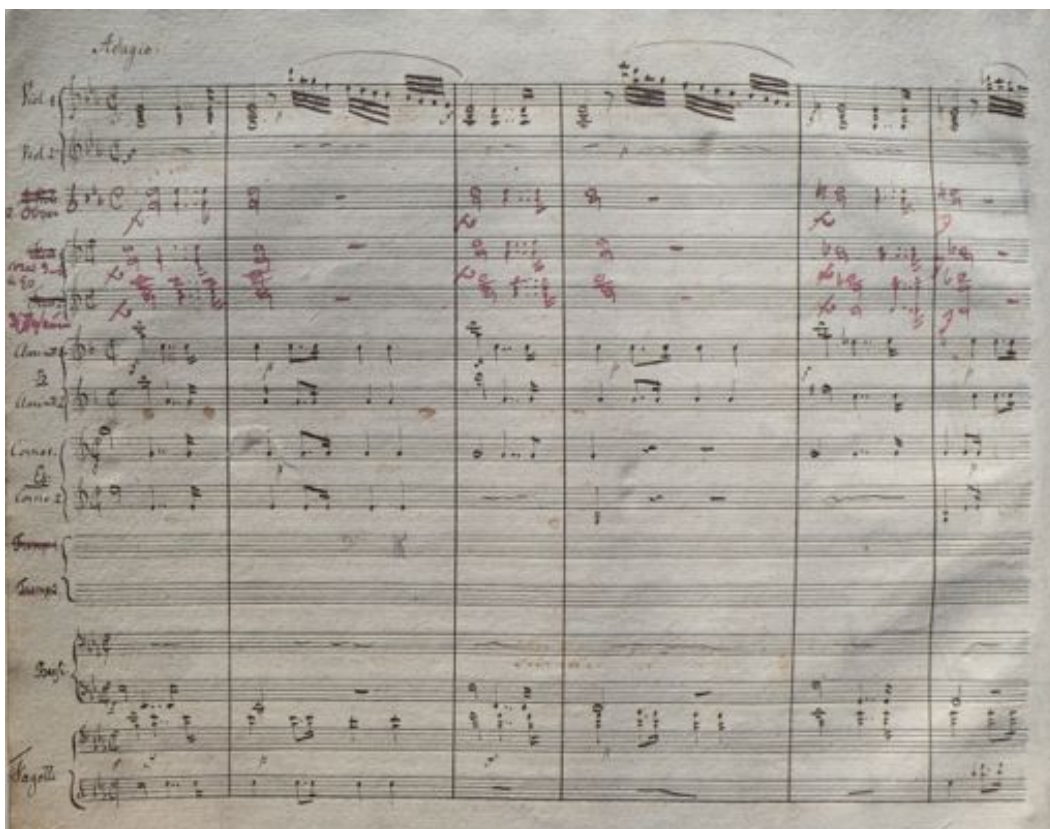


51. [K536, 567]. **Twelve Waltzes... Book [1]. Pr. 3s.** [For piano]. London: Clementi & Co. [without PN], [1805].

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: "Symphonie 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. Violen" (blank), "Flauti 1" (blank), "Flauti 2" (blank), "Clarinett 1," "Clarinett 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. Violen" struck through and replaced with "2 Oboes"; "Flauti 1" struck through and replaced with "Corni 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

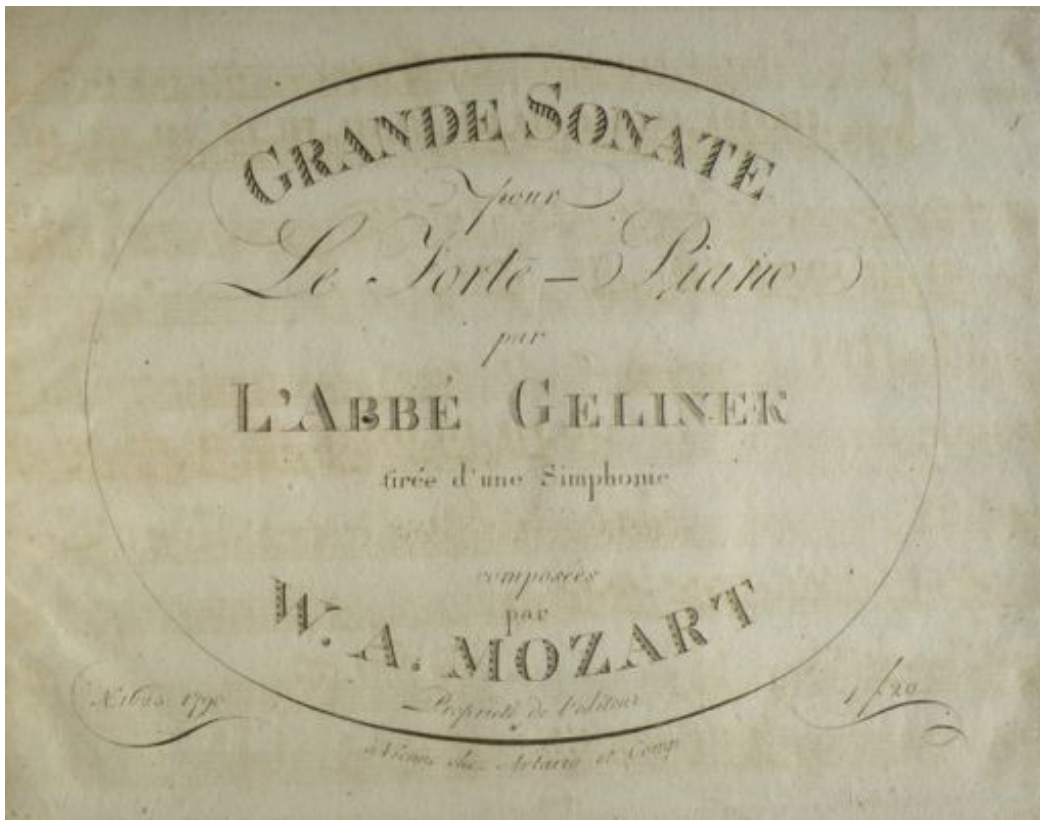


53. [K550]. [Gelinek, Josef 1758-1825]. **Grande Sonate pour Le Forte-Piano par L'Abbé Gelinek tirée d'une Symphonie[!]...** 1f. 20. Vienne: Artaria et Comp. [without PN], [1806].

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 Symphonie" 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

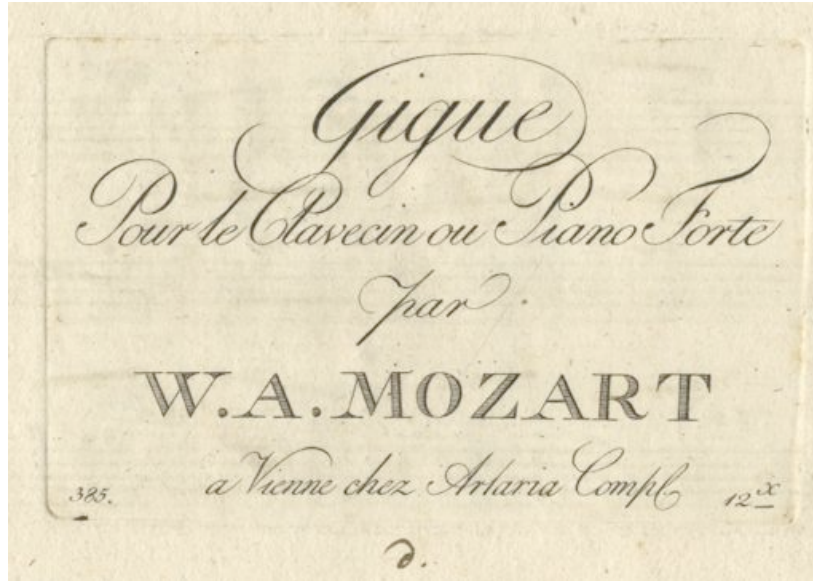


54. [K550]. [Gelinek, Josef 1758-1825]. **Grande Sonate pour Le Forte-Piano par L'Abbé Gelinek tirée d'une Symphonie[!]**... 1f. 20. Vienne: Artaria et Comp. [PN 1790], [1806 or later].

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 Symphonie" 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.

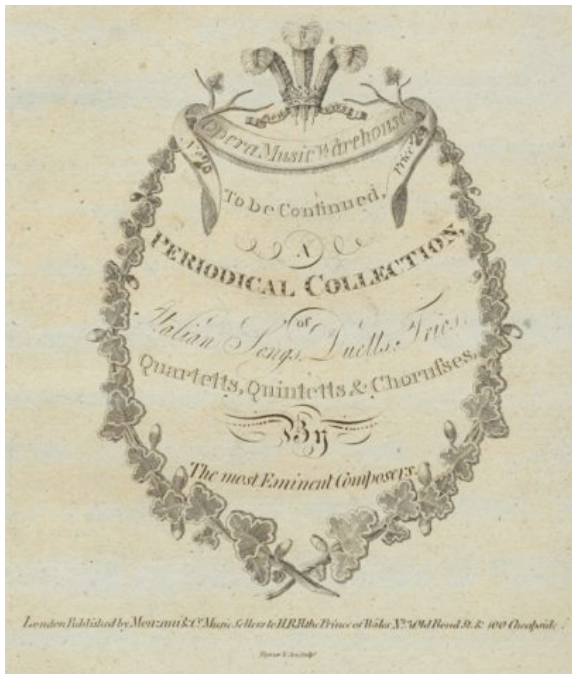
The number 1623 is that of Gelinek's arrangement of Mozart's string quintet K614, published in 1803; the number 1790 applies to the present arrangement. (23297) \$400



55. [K574]. **Gigue pour le Clavecin ou Piano Forte.... 12x.** Vienne: Artaria Comp. [PN] 385, [1792].

Oblong folio. Disbound. [i] (title, printed from small rectangular plate), 2-3, [i] (blank) pp. Engraved. Price: "12x." Manuscript letter "d" in ink below title; secondary pagination to head of pages in purple ink, beginning with "23" (title). Slightly soiled and dampstained.

First Edition. Haberkamp p. 324. Köchel 6 p. 648. RISM M7175 (the present copy only in the U.S.). (23332) \$650



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

Folio. Disbound. [i] (series title), 2-6 pp. Engraved. Watermark: "1807." "Voce 1" and "Voce 2," and "Piano Forte" on two staves with bass figures. Text in Italian. Former owner's signature "C Gell" in ink to head of title; folios numbered in ink in the same hand. Slightly soiled; leaves partially detached.

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

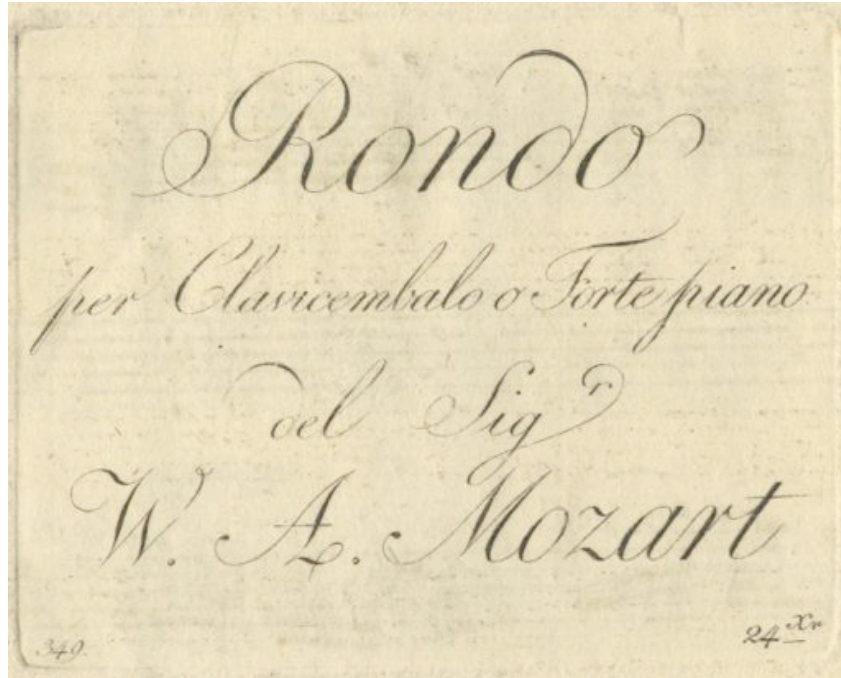


57. [K593]. [Huglmann, Joseph 1768-?]. **Quintuor IV... arrangé pour le Piano=Forte à quatre mains et dédié très respectueusement à son altesse sérénissime, Madame la Princesse regnante de Lichtenstein, née Landgrave de Fürstenberg, Dame de l'Ordre de la Croix Etoilée.** Vienne: Joseph Huglmann [PN I.H. 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.

Probable First Edition of this arrangement. Köchel 6 Anhang 2 p. 798. RISM M6055 (no copies in the U.S.).

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.

Oblong folio. Disbound. [i] (title), 2-7, [i] (blank). Engraved. With caption title "Rondeau Andante" to p. 2. Secondary pagination to head of pages in purple ink beginning with "15" (title). Lower right portion slightly dampstained.

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 901 and 842], [1792-93].

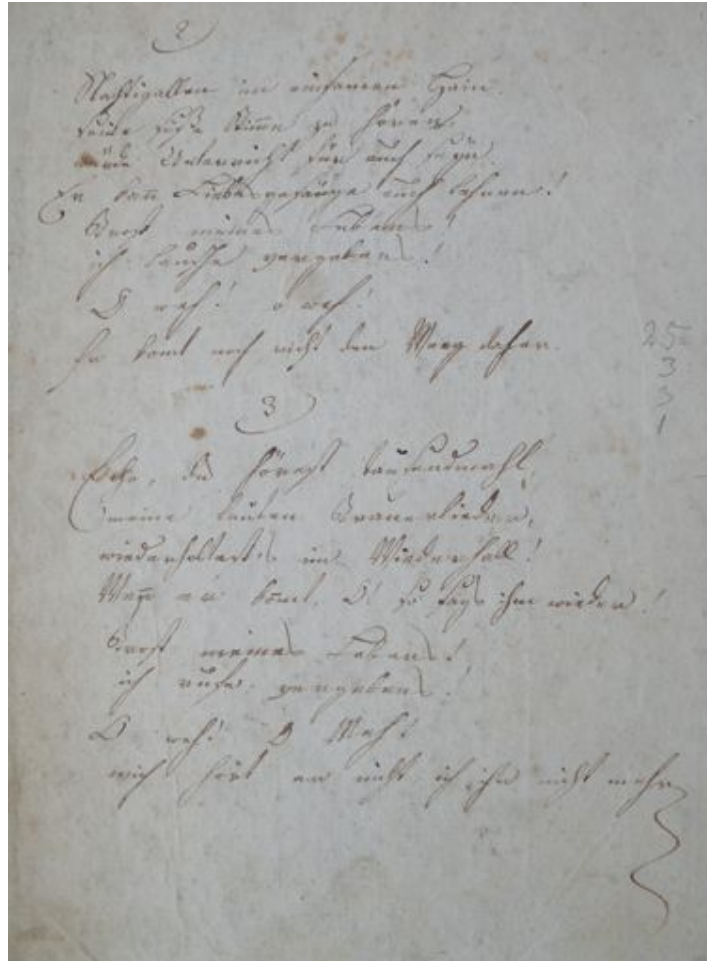
Folio. Contemporary dark green paper boards with decorative blindstamped rules to edges, white paper panel inset to upper with titling stamped in black within decorative blindstamped border: "Klara Germont. 1794." 1f. (title with attractive scene engraved by C.C. Glaßbach of Papageno, Tamino and snake), 1f. (table of contents: "Ouverture," "Introductio," and 25 musical numbers), 1f. (part title: "Ouverture fürs Clavier oder Pianoforte von Mozart"), 3-7 (overture), [i] (blank), 64 pp. Engraved.

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 verstehet 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 lausche vergebens./So kommt noch nicht den Weeg daher. Echo, du hörest 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

60. [K620]. **Clavier Auszug von Mozarts Zauberflöte fürs Clavier eingerichtet von Fridrich[!] Eunike Churfürstl: Cölnischen Hof-und Opern Sænger... Priz 18 Francs. Preis fl. 7 1/2.** [Piano-vocal score]. Bonn: Gestochen und herausgegeben von N: Simmrock Churfürstl: Cölnischen Hof- und Kammer Musikus [PN] 4, [ca. 1814].

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 Grasmann" 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 inversed 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 reizend 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

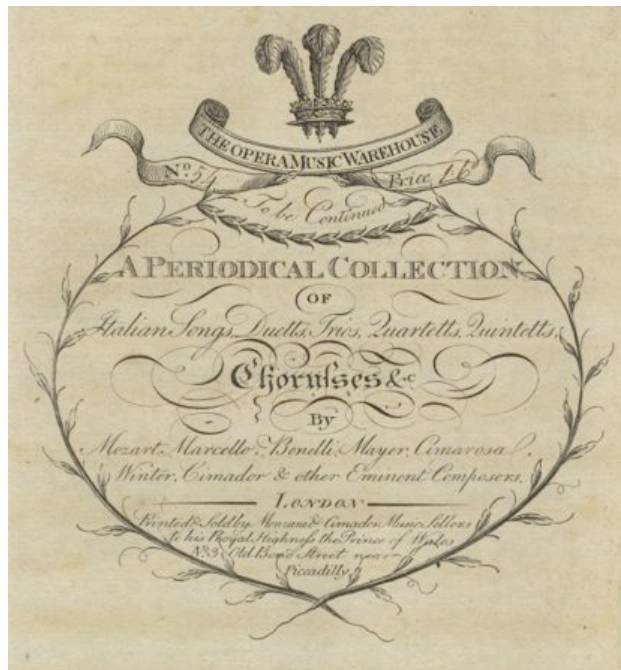


61. [K620]. **Il Flauto magico** **Dramma per musica di W. A. Mozart. Ridotto per il Cembalo. Die Zauberflöte Große Oper in Zwey Akten... im Klavierauszug von Musikdir[ektor] M[ichael] G[otthard] Fischer... Pr 3 Rthlr.** [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 3439], [?1821].

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

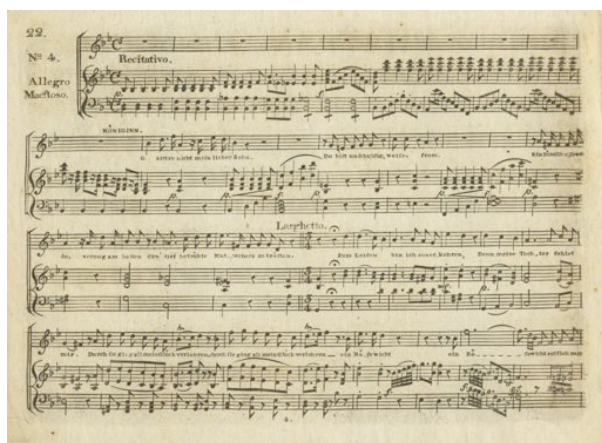
62. [K620 no. 3]. [O Caro Immagine Cavatina Nell'Opera Il Flauto Magico]. The Opera Music Warehouse... A Periodical Collection of Italian Songs, Duets, Trios, Quartets, Quintets, Choruses &c, By Mozart, Marcello, Benelli, Mayer, Cimarosa, Winter, Cimador & other Eminent Composers... No. [54] Price [1s6d].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



Folio. Disbound. [i] (series title), 2-4 pp. Engraved. Watermark: "1807." Vocal part simply identified "Voce." "Piano Forte" on two staves without bass figures. Text in Italian. Former owner's signature "C Gell" in ink to head of title; folios numbered in ink in the same hand.

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 his partnership with Cimador, and 1805, when Cimador left the company. (23307) \$120

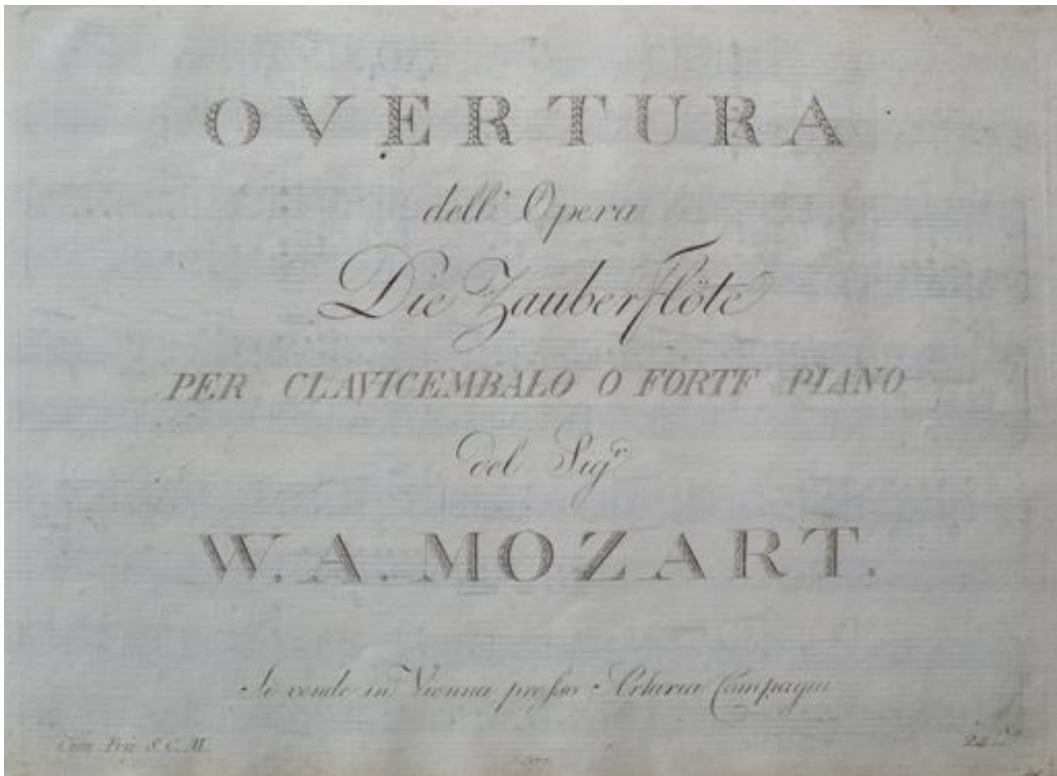


63. [K620 no. 4]. ["O zittre nicht mein lieber Sohn"]. [Piano-vocal score]. [Bonn]: [Simrock PN 4], [1793].

Oblong folio. [i] (blank), pp. 22-24. Engraved. Caption title "No. 4 Allegro Maestoso." Vocal part identified by label at first entrance: "Königinin"[!]. Various prices in manuscript: in red crayon to lower right corner: "4x"; in pencil, below: "2-"; in red ink to lower margin:

"14x." Manuscript annotation in ink to head of blank first page: "Nro 10," changed in pencil in different hand to "4," with text incipit in German cursive below: "O zittre nicht mein lieber Sohn." Slightly foxed and soiled. Untrimmed at lower edge.

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.

- *Overtura dell' Opera Die ZauberFlöte per Clavicembalo o Fortff[!] Piano... 24Xr.* Se vende in Vienna presso Artaria Compagni [PN] 377 [1792]. [i] (title), 2-7, [i] (blank) pp. **First issue.** Haberkamp p. 362. Hoboken 11, 510. RISM M4811.

- [No. 2]. *Aria [Papageno] Der Vogelfänger bin ich ja... Sammlung[!] Sammlung von Arien No. 97. 6x.* [PN] 97. [i] (title), 2-3, [i] (blank) pp. **Third issue.** Haberkamp p. 368. Hoboken 11, 512. RISM M4838.

- [No. 3]. *Aria [Tamino] Das[!] Bildnis ist bezabernd[!] schön... Sammlung[!] von Arien Nro. 109. 15Xr.* [PN] 109. [i] (title), 2-4 pp. **First issue.** Haberkamp p. 362. Hoboken 11, 513. RISM M4840.

- [No. 4]. *Aria mit Recitativ [Königin der Nacht] Zum leiden bin ich auserkoren... Sammlung[!] von Arien Nro. 110. 20Xr.* [PN] 110. [i] (title); 2-6 pp. **First issue.** Haberkamp p. 362. Hoboken 11, 515. RISM M4842.

- [No. 6]. *Terzetto [Pamino, Monostatos, Papageno] Du feines Täubchen nur herein... Sammlung[!] von Arien Nro. 102. 10x.* [PN] 102. [i] (title), 2-6 pp. **Second issue.** Haberkamp p. 369. Hoboken 11, 516. RISM M4844.

- [No. 7]. *Duet [Pamina, Papageno] Bei Männern welche Liebe fühlen... Sammlung[!] von Arien No. 94. 10x.* [PN] 94. [i] (title), 2-7, [i] (blank) pp. Added French underlay in pencil. **Fourth issue.** Haberkamp p. 370 (describes the present copy as third issue but with page 7 re-engraved). Hoboken 11, 520. RISM M4846.

- [No. 8/1]. *Terzetto [3 child spirits] Zum Ziele führt dich diese Bahn... Sammlung[!] von Arien Nro. 103. 10x.* [PN] 103. [i] (title), 2-5, [i] (blank) pp. **Probable second issue** (plate number at lower left corner of page 2 rather than in the middle). Haberkamp p. 370. Hoboken 11, 521. RISM M4848.

- [No. 8/3]. *Aria [Tamino] wie stark ist nicht dein Zauber-ton... Sammlung[!] von Arien No. 107. 10x.* [PN] 107. [i] (title), 2-5, [i] (blank) pp. **Second issue.** Haberkamp p. 371. Hoboken 11, 524. RISM M4850.

- [No. 8/5]. *Glockenspiel, und Coro, dunn [!] Duetto zwischen Pamina und Papagena [!Papageno]... Sammlung[!] von Arien Nro. 100. 8x.* [PN] 100. [i] (title), 2-4 pp. **Second issue.** Haberkamp p. 371. Hoboken 11, 526. RISM M4852.

- [No. 9]. *Marsch... Sammlung[!] 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... Sammlung[!] von Arien No. 116. 10X.* [PN]

116. [i] (title), 2-3, [i] (blank) pp. **First issue.** Haberkamp p. 363. Hoboken 11, 529. RISM M4855.

- [No. 11]. *Duetto [2 priests] Bewahret euch für Weiber Tücke... Sammlung[!]* von Arien Nro. 101. 6x. [PN] 101. [i] (title), 2-3, [i] (blank) pp. **Second issue.** Haberkamp p. 373. Hoboken 11, 532. RISM M4857.

- [No. 13]. *Aria [Monostatos] alles fühlt der Liebe freuden... Sammlung[!]* von Arien Nro. 99. 10Xr. [PN] 99. [i] (title), 2-4 pp. **First issue.** Haberkamp p. 363. Hoboken 11, 533. RISM M4859.

- [No. 14]. *Aria [Königin der Nacht] Der Hölle Rache Kocht in meinem Herzen... Sammlung[!]* von Arien Nro. 108. [without price]. [PN] 108. [i] (title), 2-5, [i] (blank) pp. Watermark “Soto Iperial”[!] and 3 crescent moons. **First issue** (but without printed price and with some of the high Fs erroneously engraved as Ds). Possibly predating Haberkamp’s first issue, p. 364. Hoboken 11, 535 (with printed price). RISM M4861.

- [No. 15]. *Arie[!] [Sarastro] in Diesen heil'gen Hallen Kennt Man die Rache nicht... Sammlung[!]* von Arien No. 95. 10x. [PN] 95. [i] (title), 2-5, [i] (blank) pp. **Second issue.** Haberkamp p. 374. Hoboken 11, 538. RISM M4863.

- [No. 16]. *Aria [!Terzetto] [3 child spirits] Seit [!Seid] uns zum zweiten Mahl [!Mal] willkommen... Sammlung[!]* 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).

- [No. 17]. *Aria [Pamina] ach ich Fühl es ist veschwunden[!]*... *Sammlung[!]* von Arien Nro. 105. 10x. [PN] 105. [i] (title), 2-4 pp. **First issue.** Haberkamp p. 364. Hoboken 11, 541. RISM M4866.

- [No. 19]. *Terzetto [Pamina, Tamino, Sarastro] Soll ich dich Theurer nicht mehr sehen... Sammlung[!]* von Arien Nro. 104. [without price]. [PN] 104. [i] (title), 2, 7-8 pp. Without price. Lacking central bifolium (pp. 3-6). [?]**First issue** (without printed price). Haberkamp p. 364 (with printed price “20x”). Hoboken 11, 543 (with printed price). RISM M4868.

- [No. 20]. *Aria [Papageno] Ein Mädchen, oder Weibchen... Sammlung[!]* von Arien Nro. 98. 10Xr. [PN] 98. [i] (title), 2-4 pp. **Second issue.** Haberkamp p. 375. Hoboken 11, 545. RISM M4870.

- [No. 21/3]. *Duetto [Pamina, Tamino] Tamino mein! O Welch ein Glück!...* *Sammlung[!]* von Arien Nro. 114. 10X. [PN] 114. [i] (title), 2-5, [i] (blank) pp. **First issue.** Haberkamp p. 364. Hoboken 11, 548. RISM M4872.

- [No. 21/4]. *Duetto [Pamina, Tamino] Wir wandelten durch Feuergluthen... Sammlung[!]* von Arien Nro. 113. 10X. [PN] 113. [i] (title), 2-4 pp. **First issue.** Haberkamp p. 364. Hoboken 11, 549. RISM M4874

- [No. 21/6]. *Aria [Papageno] Papagena! Weibchen! Täubchen! meine Schöne!...* *Sammlung[!]* von Arien Nro. 111. 24 Xr. [PN] 111. [i] (title), 2-7, [i] (blank) pp. **First**

issue. Haberkamp p. 365. Hoboken 11, 551. RISM M4876.

- [No. 21/8]. *Aria [Papageno] Klinget, Glockchen[!], Klinget... Sammlung[!] von Arien Nro. 115. 10X.* [PN] 115. [i] (title), 2-4 pp. **First issue.** Haberkamp p. 365; Hoboken 11, 553; RISM M 4878

- [No. 21/9]. *Duetto [Papagena, Papageno] Pa-Pa-Pa-Pa-Pa-Pa-Papagena!... Sammlung[!] von Arien Nro. 112. 20Xr.* [PN] 112. [i] (title), 2-8 pp. **First issue.** Haberkamp p. 365. Hoboken 11, 555. RISM M4880 .

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 moreso 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.

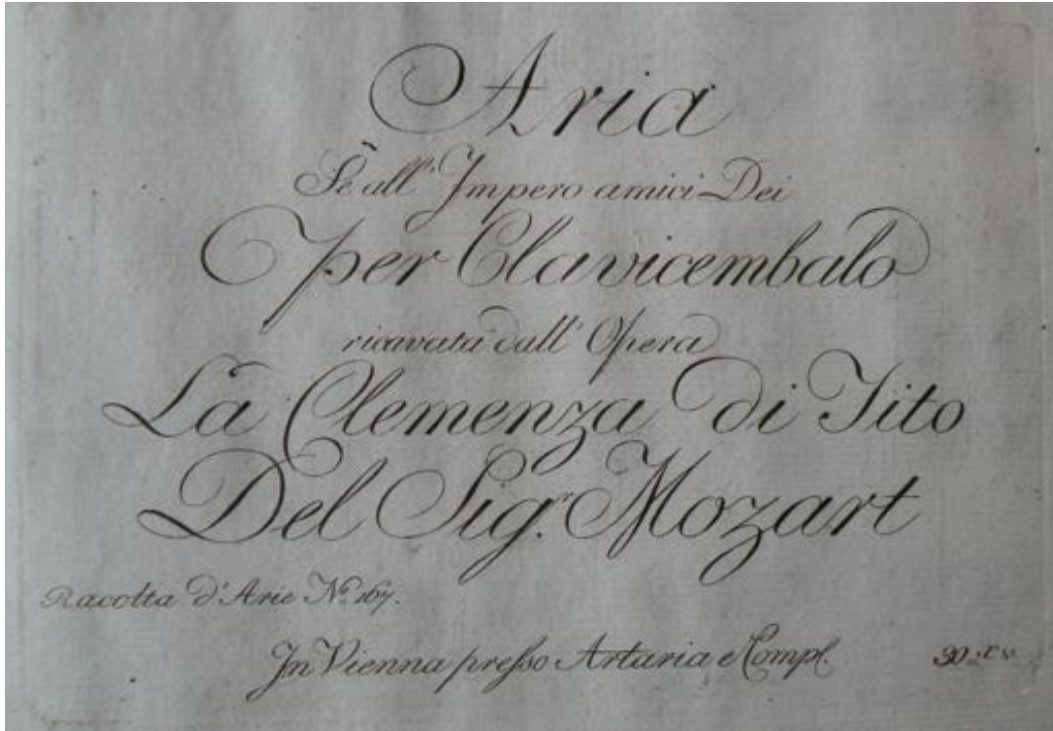
- [No. 2]. *Aria [Vitellia] Deh se per piacer mi vuoi... Racolta[!Raccolta] d'Arie No. 160. 24 Xr.* [PN] 160. [i] (title), 2-7, [i] (blank) pp. Hoboken 12, 578. RISM M5143.

- [No. 3]. *Duettino [Sesto, Annio] Deh prendi un dolce amplesso... Racolta[!] d'Arie No. 161. 12Xr.* [PN] 161. [i] (title), [2]-[3], [i] (blank) pp. Hoboken 12, 579. RISM M5144.

- [No. 4]. *Marcia. 12Xr.* [PN] 546. [i] (title), 2-3, [i] (blank) pp. Hoboken 12, 580. RISM M5156.

- [No. 6]. *Aria [Tito] Del piu sublime soglio... Racolta[!] d'Arie No. 169. 20xr.* [PN] 169. [i] (title), 2-5, [i] (blank) pp. Hoboken 12, 581. RISM M5146.

- [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.



- [No. 9]. *Aria [Sesto] Parto! ma tu ben mio...* *Racolta[!] d'Arie No. 168.* 30 Xr. [PN] 168. [i] (title), 2-7, [i] (blank) pp. Hoboken 12, 583. RISM M5149.

- [No. 13]. *Aria [Annio] Torna di Tito alato...* *Racolta[!] d'Arie No. 162.* 20Xr. [PN] 162. 1f. (title), 1-3, [i] (blank) pp. Hoboken 12, 584. RISM M5150.

- [No. 17]. *Aria [Annio] Tu fosti tradito...* *Racolta[!] d'Arie No. 164.* 20 Xr. [PN] 164. [i] (title), 2-5, [i] (blank) pp. Hoboken 12, 585. RISM M5151.

- [No. 19]. *Rondo [Sesto] Deh per questo istante...* *Racolta[!] d'Arie No. 165.* 30 Xr. [PN] 165. [i] (title), 2-9, [i] (blank) pp. Hoboken 12, 586. RISM M5152.

- [No. 20]. *Aria [Tito] Se all'Impero amici Dei...* *Racolta[!] d'Arie No. 167.* 30 Xr. [PN] 167. 1f. (title), 1-7, [i] (blank) pp. Hoboken 12, 587. RISM M5153.

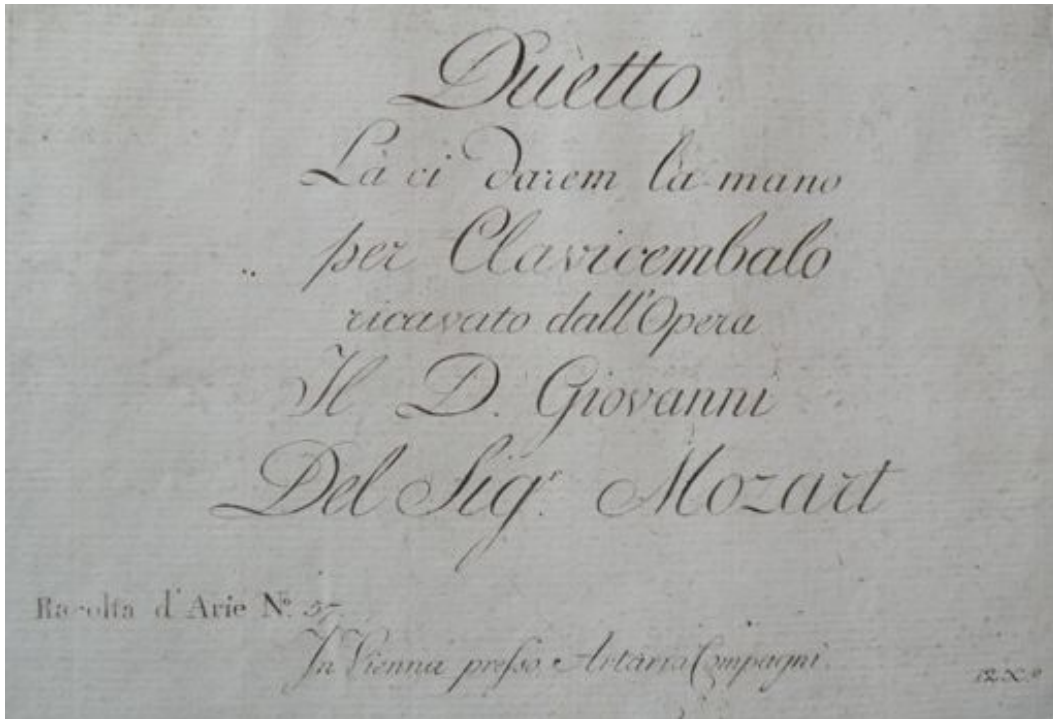
- [No. 21]. *Aria [Servillia] [!Servilia] se altro che lacrime...* *Racolta[!] d'Arie No. 166.* 12 Xr. [PN] 166. [i] (title), 2-3, [i] (blank) pp. Hoboken 12, 588. RISM M5144.

- [No. 23]. *Rondo [Vitellia] Non piu di Fiori, vaghe Catene...* *Racolta[!] d'Arie No. 159.* 48 Xr. [PN] 159: [i] (title), 2-13, [i] (blank) pp. Hoboken 12, 589. RISM M5155.

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.

Bound with:



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.

- *Overtura per Clavicembalo del Opera Il D. Giovanni. 24 Xr.* [PN] 197. 1f. (title), 1-8 pp. Watermark of 3 crescent moons and the letters BVC. Printed from slightly cracked plates. Hoboken 11, 348 (with plate number inverted on page 4 as in the present copy). Weinmann: Artaria pp. 23 and 186. RISM M4539.

- [No. 4]. *Aria buffa [Leporello] Madamina il Catalogo e questo... Racolta[!] d'Arie No. 62. 24 Xr.* [PN] 62. 1f. (title), 1-8, [i] (blank) pp. [1788]. Watermark of 3 crescent moons and the words "Soto Iperial" Not in Hoboken. RISM M4564.

- [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. 12]. *Aria [Giovanni] Fin ch'han dal vino... Racolta[!] d'Arie No. 61. 15Xr.* [PN] 61. 1f. (title), 1-5, [i] (blank) pp. [1788] Watermark of 3 crescent moons. Not in Hoboken. RISM M4571.

- [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. 19]. *Aria [Zerlina] Vedrai carino... Racolta[!] d'Arie No. 59. 10Xr.* [PN] 59. [i] (title), 2-4, [i] (blank) pp. [1788] Watermark GFA and 3 crescent moons. Not in Hoboken. RISM M4577.

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, soiling, 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

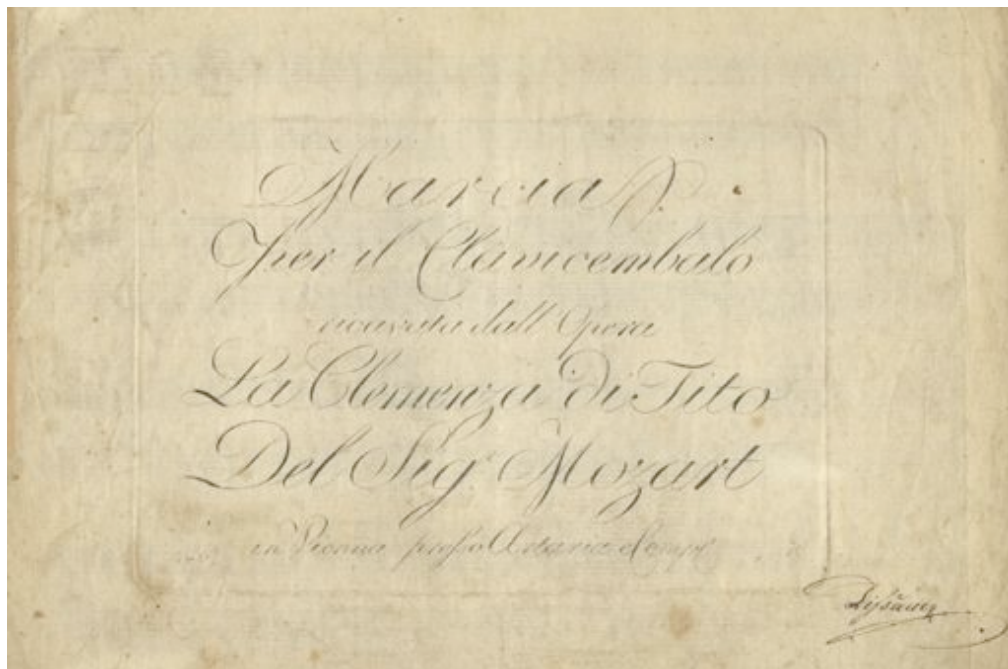


65. [K621]. **La Clemenza di Tito Opera seria... aggiustata per li Clavicembalo del Sig.re A[ugust] E[berhard] Müller...** 6f. [Piano-vocal score]. Vienna: Nel Magasin della Ces.a Priv. Stamperia chymica [without PN], [ca. 1804].

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.

OCLC (two copies only in North America, at Harvard and Claremont College). Köchel 6 p. 720. Not in Hoboken or Hirsch. RISM M5100. Rare.

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

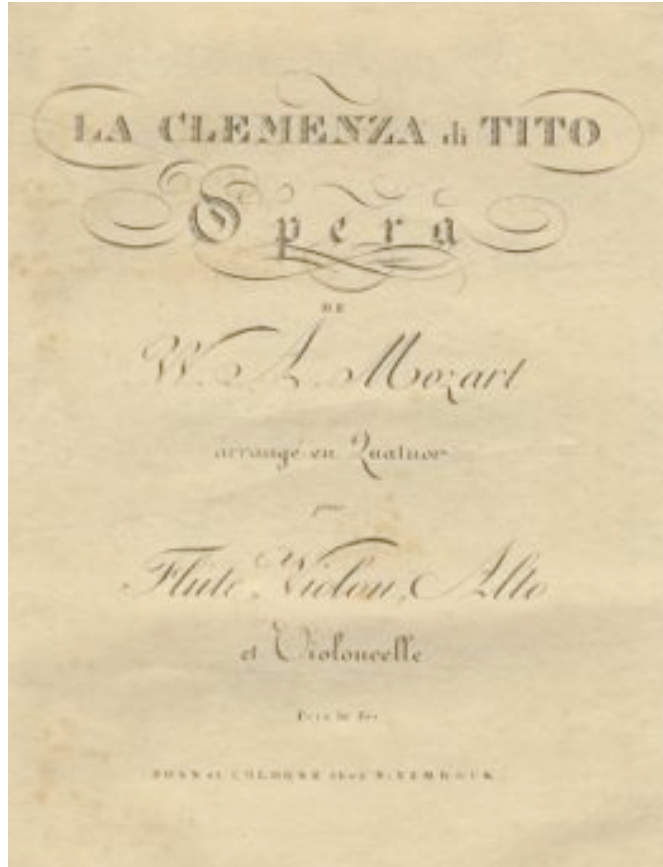


66. [K621 no. 4]. **Marcia per il Clavicembalo ricavata dall'Opera La Clemenza di Tito... 12 xr.** Vienna: Artaria e Comp. [PN] 546, [1795].

Oblong folio. Unbound. [i] (title), 2-3, [i] (blank) pp. Engraved. Signature "Dissauer" in ink to lower right corner of title. Dynamics added in pencil. Slightly worn, soiled and stained; edges slightly frayed; repair to inner margin.

Köchel 6, p. 720. Hoboken 12, 580. Hirsch IV, 216. Weinmann, Artaria, p. 39. RISM M5156. Rare.

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... arrangé 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.

Flauto: [i] (title), 2-23, [i] (blank) pp.
Violino secondo[!]: [i] (blank), 2-23, [i] (blank) pp.
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.

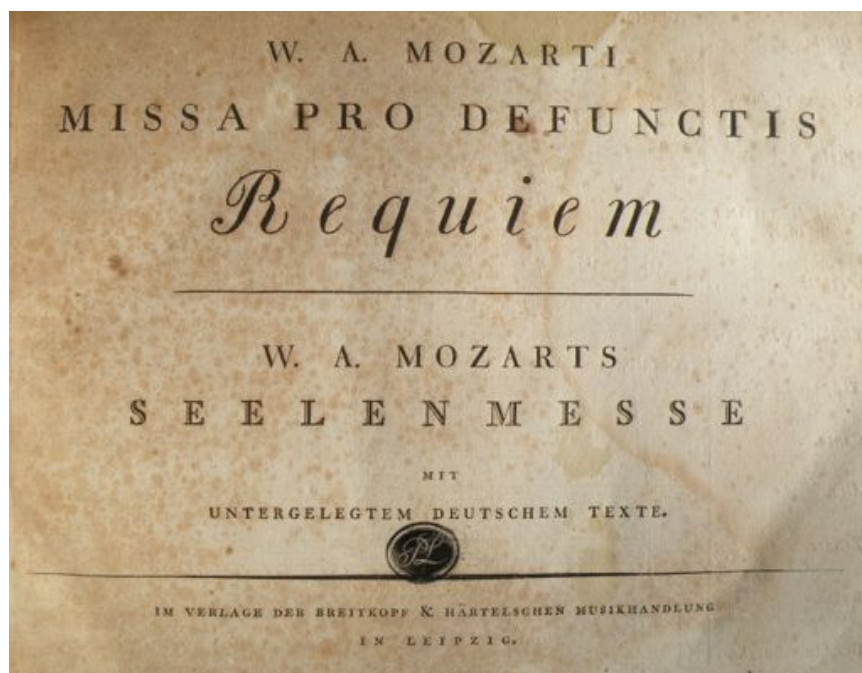
First Edition of this arrangement, later issue. Köchel 6 Anhang B p. 802 ("for string or flute quartet"). RISM M5198 (this plate number, but arranged for string quartet). Rare. Given the designation "Violino secondo" of the (only) violin part of the present edition, all parts except the flute part are, 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 arrangée en Quatuors pour la Flûte, Violon, & Violoncelle [*& Vla*].
Bonn: N. Simrock No. 699. With publisher's catalogue to verso. Lithographed.
Handstamps of "Kaiser & Ruh Freiburg i/Brsgr" 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. Kininger), [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.

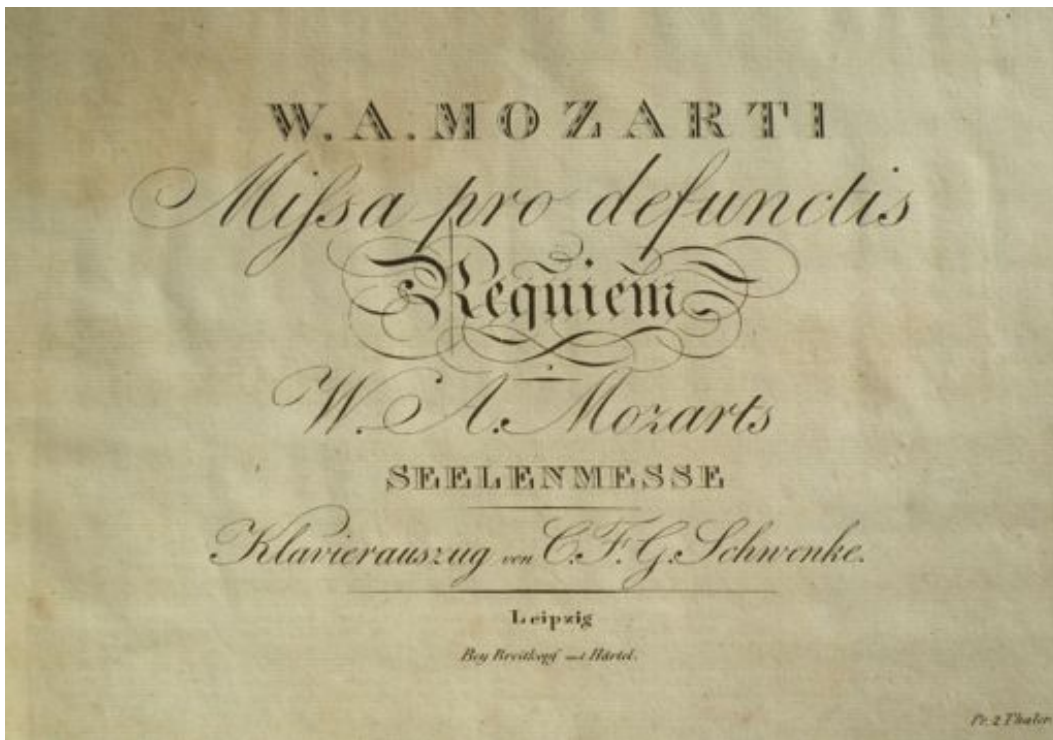
First Edition, fifth issue. Haberkamp pp. 385-87. Köchel 6 p. 729. Hoboken 12, 610 and plate 15 (half title). RISM M4050/51 (not distinguishing between issues).

The German text, not credited, is by Johann Arnold Minder, a Lutheran pastor in Hamburg (Schubert: "Eine frühe Abschrift von Mozarts Requiem aus dem Besitz des Aloys Weiß – Umfeld und Folgerungen" in *Musikgeschichte als Verstehensgeschichte: Festschrift für Gernot Gruber zum 65. Geburtstag*, ed. Joachim Brüggel et al, pp. 331-47).

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



69. [K626]. **Missa pro Defunctis Requiem Seelenmesse. Klavierauszug von C.F.G. Schwenke... Pr. 2 Thaler.** [Piano-vocal score]. Leipzig: Breitkopf und Härtel [PN 2631], [1818-19].

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. Kininger), 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.

Köchel 6 p. 729. Hoboken 12, 610 and plate 15 (half title). Hirsch IV, 1230. RISM M4054.

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



72. [KAnh. C26.05 (Anh. 288)]. Eberl. **Suite d'airs connues variés pour le Clavecin ou Piano-Forte par Mr. Mozart. No. 14. Zu Steffen sprach im Traume &c...** Prix 45 Kr. Offenbach s/M: Jean André [PN] 1044, [1797].

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

