



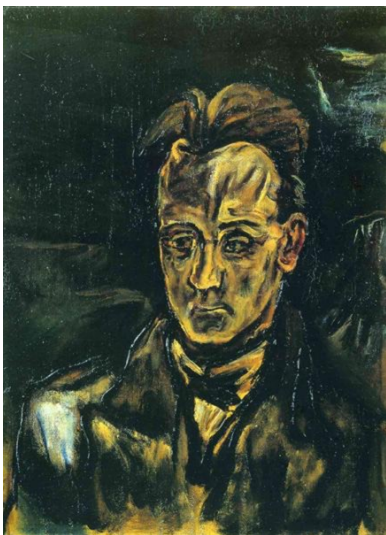
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Cover illustrations

Schoenberg. Drawing by Egon Schiele, 1917
Berg. Painting by Schoenberg, 1910
Webern. Painting by Oskar Kokoschka, 1914



Jacob Lateiner (1928-2010), a concert pianist renowned for his interpretations both of Beethoven and of 20th century music, was born in Havana, Cuba in 1928. He taught at the Juilliard School from 1966 to 2009 and was also a longtime faculty member of Mannes College in New York.

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

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

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

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

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

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ANTON VON WEBERN

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HIGHLIGHTS

- An autograph manuscript of the first page of the full score of Schoenberg's *Kol Nidre* (*item 1*)
- The signed contract with the Malkin Conservatory of Music in Boston for Schoenberg's first teaching position in the United States (*item 11*)
- The first edition, deluxe issue of the full score of Schoenberg's *Pierrot Lunaire*, one of only 50 copies signed and numbered by Schoenberg (*item 52*)
- The first edition, first issue of the full score of Schoenberg's *Pierrot Lunaire* with a long autograph inscription signed (*item 53*)
- The first edition of Schoenberg's *Klavierstueck op. 33b* inscribed to Anton Webern (*item 69*)
- The earliest monograph on Schoenberg, inscribed to Anton Webern by the author Egon Wellesz (*item 93*)
- The full score of *The Three Pieces for Orchestra* from Alban Berg's *Lyric Suite* inscribed by Berg to Anton Webern and with extensive performance markings in Webern's hand. *A hitherto unknown and important document* (*item 107*)
- The first edition of the piano-vocal score of *Wozzeck* inscribed by Berg to Zemlinsky (*item 109*)

ARNOLD SCHOENBERG

SECTION A

AUTOGRAPH MANUSCRIPTS, LETTERS & ASSOCIATED MATERIAL



"...his only completed, intentionally liturgical work..."

1. [Op. 39]. **Kol Nidre. Autograph musical manuscript full score signed in full by the composer.** Los Angeles, September 1938. 1 page. Folio, 426 x 315 mm. The first nine measures of the work, notated in full score in black india ink on G. Schirmer 26-staff onionskin music manuscript paper. With "Grave" and metronome marking of "[eighth note]=88" at head and with the page number "1" to upper right corner.

Signed "Arnold Schoenberg" and dated "September 1938" at lower right and with "Copyright 1938 Arnold Schoenberg 116 N Rockingham Avenue Brentwood Park Los Angeles, Calif" printed in Schoenberg's hand in block letters preceding his signature. **With some corrections in the composer's hand** and with additional corrections in another hand; some erasures. Slightly worn and creased; small tears to margins; erasures with resulting abrasion and small holes; one additional small hole to blank upper right margin.

A fair copy on onionskin ("Lichtpausreinschrift"), described as "Source C*" in Schoenberg scholarship (see the catalogue of the Arnold Schönberg Center in Vienna, and the *Arnold Schönberg Gesamtausgabe*). The transposing instruments are notated as such, not at sounding pitch (which they are in the earlier "Source B," located at the Arnold Schönberg Center).

The most important correction is to the trumpet staff in measures 1-4, with Trumpet 2 originally doubling Horn 1; such a doubling is not found in any other located source of the work.

The corrections executed in a different hand correspond to the autograph corrections entered in red in Schoenberg's *Handexemplar* of the first photographic print of the work, which is, in turn, based on the present manuscript before these corrections (*"Source Da" in Schoenberg scholarship, located at the Arnold Schönberg Center*).

With differences from the currently-available edition published by Belmont including the use of accidentals follows traditional rules; instrument names, expressive and technical marks are in Italian; m. 4, Fl., no "H" ("Hauptstimme") sign; m. 7, Va., last note, dynamic "f" (not "fp"); m. 8, Cl. in A, last note, no staccato.

Scored for mixed chorus and orchestra, Schoenberg conducted the world premiere of his *Kol Nidre* at the 1938 Yom Kippur eve service at the Fairfax Temple in Los Angeles.

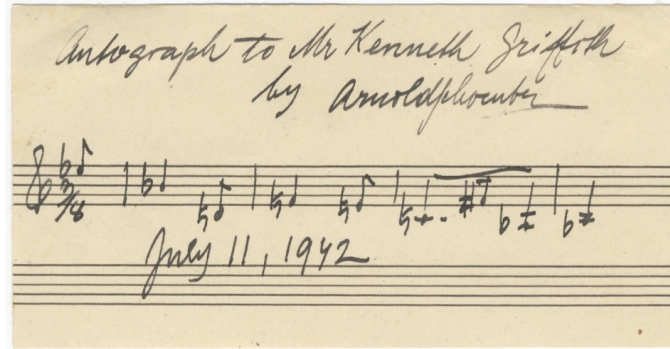
It is "his only completed, intentionally liturgical work. Conceived specifically for actual synagogue use, it was also his first foray into the genre of Jewish sacred music—assuming, as we should, that Psalm settings per se do not necessarily fall into the functional framework of synagogue music when not so envisioned by their composers..."

*"... As its title indicates, this work is related to Yom Kippur, the holiest day on the Jewish calendar, and is linked to this Day of Atonement's most obvious and most ubiquitous musical sine qua non in the popular perception of the Ashkenazi world. The piece began its performance life optimistically and adventurously as an imaginative part of a formal Yom Kippur eve service. Moreover, both Schoenberg and his literary-theological rabbinic collaborator on the work had hopes, albeit ultimately futile, for its subsequent adoption by forward-looking synagogues. Yet even those who are generally sympathetic to far-reaching liberal and creative liturgical innovations—as well as devotees of musical modernism on its most rigorous levels—are likely now to acknowledge that this work belongs properly to the realm of spiritually infused concert or art music rather than to any potential synagogue service repertoire. Nonetheless, like much religiously inspired cultivated concert or "classical" music that originated in the context of worship, but whose universal artistic messages have transcended that function, Schoenberg's *Kol Nidre* remains a manifestly religious expression. Indeed, non-Jewish as well as Jewish Schoenberg aficionados have interpreted it as both his personal and his highly personalized—if idiosyncratic (and perhaps autocratic)—attestation of faith." Neil W. Levin, Milken Archive website.*

Together with:

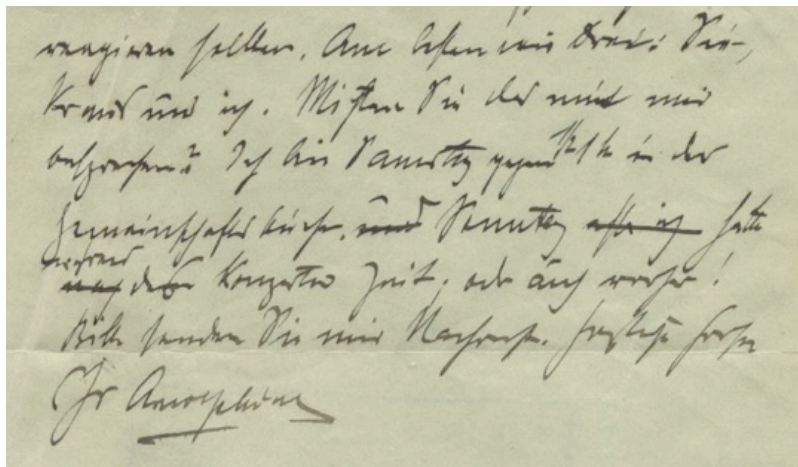
A carbon copy of a typed letter to American editor Nathan Broder (1905-1967). 1 page. Dated Los Angeles, March 8, 1947. In English. Schoenberg cancels his contract with G. Schirmer, New York, to distribute his *Kol Nidre*, op. 39. He directs Broder to give the material to the person who will be bringing him the original contract for cancellation, either an emissary of Kurt List, editor at Record Retailing, or Felix Greissle, editor at Edward B. Marx Music Corporation. Manuscript annotation to lower left corner: "Copy." Creased at folds and overall; crudely trimmed. (23077) \$12,000

2. [Op. 42]. **AUTOGRAPH MUSICAL QUOTATION SIGNED in full.** 1 page, 123 x 62 mm., cut from a larger sheet of music manuscript paper. Dated July 11, 1942. The first four measures of Schoenberg's Piano Concerto, op. 42, right hand of piano part. Notated in ink. Inscribed and signed: "Autograph to Mr Kenneth Griffith by Arnold Schoenberg."



An early, thus far unrecorded, musical autograph of the work. Schoenberg began writing the short score just the day before. The present autograph matches the final version. We have been unable to locate any biographical information on Kenneth Griffith.

"Schönberg's Piano Concerto, op. 42, which was originally commissioned by his former student Oscar Levant, is conceived as a single-movement form displaying the characteristics of a multimovement sonata cycle. Like the program of the concerto it divides into four parts. The opening melody of the Concerto, lasting thirty-nine bars, presents the four modes of the tone row in the following order: basic set, inversion of retrograde, retrograde, and inversion... The manuscript includes the four parts of the programme (which - according to Schönberg scholarship - is clearly autobiographical), each accompanied by a musical example from one of the four sections of the concerto. The first statement of the programme [is] 'Life was so easy.'" Website of the Arnold Schönberg Center, Vienna. (24408) \$3,500



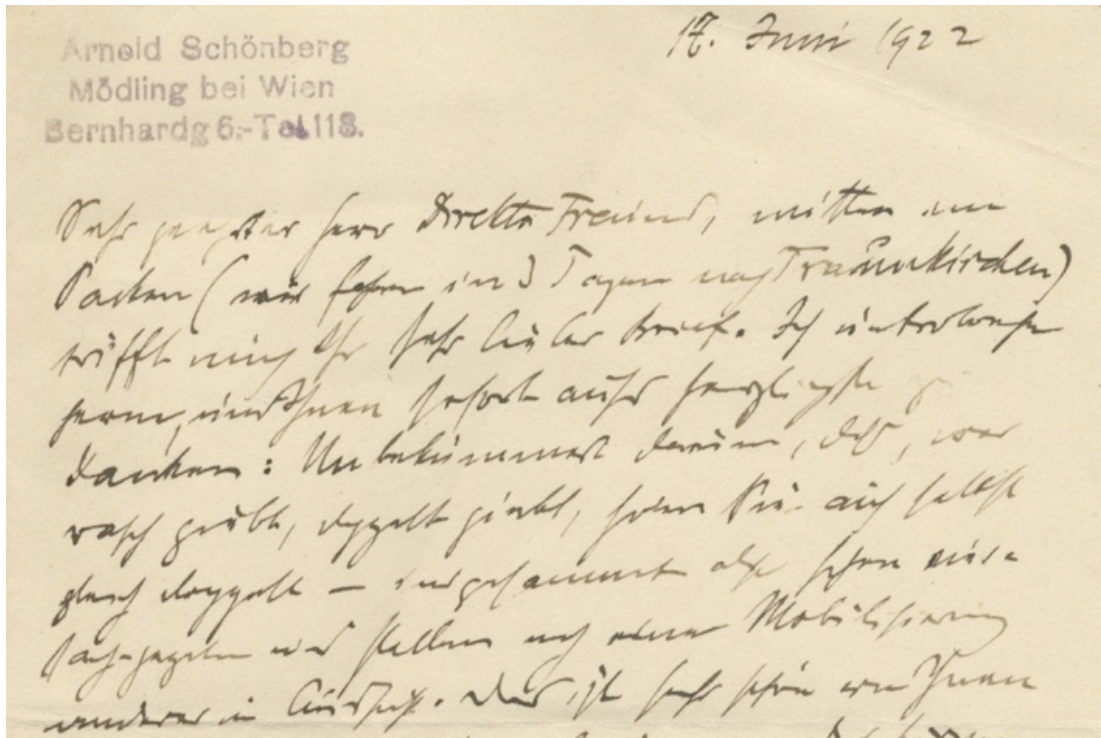
3. AUTOGRAPH LETTER SIGNED in full to the noted Czech-born Austrian architect Adolf Loos. 1/2 page text to recto with floor plan (by Loos?) in pencil to verso. Small octavo, 215 x 132 mm. Dated Mödling, near Vienna, February 7, 1919. Schoenberg's name and address handstamped in purple ink to upper left corner. In German (with translation). Creased at folds and overall; hinged at upper edge with archival tape.

Schoenberg suggests an answer to the "call" of the French writer Henri Barbusse for his pacifist "Clarté" movement and suggests times that he would be available for a possible meeting:

"Dear Herr Loos, in my opinion we should react to Henri Barbusse's call that was in the papers of February 5. Ideally, the three of us: you, Kraus, and I. Would you like to discuss that with me?..."

Unpublished (except for the incipit on the website of Arnold Schönberg Center, Vienna).

Adolf Loos (1870-1933) was a famous early modern architect. "Kraus" is probably a reference to the writer and journalist Karl Kraus (1874-1936), a friend of both Loos and Schoenberg. Henri Barbusse (1873-1935) was a French writer, quite famous in his time; he founded the "Clarté" movement in 1919 together with Romain Rolland. (24388) \$2,250



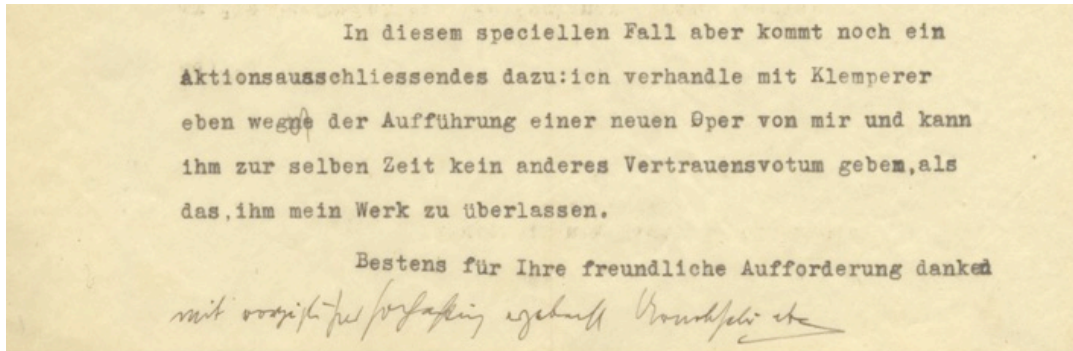
4. AUTOGRAPH LETTER SIGNED in full to Otto Freund. 1 page of a bifolium. Octavo. Dated Mödling, near Vienna, June 17, 1922. With Schoenberg's address handstamped to upper left corner. In German (with translation). Creased at folds; hinged at upper edge with archival tape.

Schoenberg thanks Otto Freund, a banker in Prague, for immediately complying with his request to send money to Anton von Webern:

"Without concern for the fact that he who gives soon gives twice, you have given the double amount—that is, fourfold—and you are announcing to mobilize others. That is very nice of you, and I am very glad to have taken the courage to turn to you [already] after such a recent acquaintance, and I see my trust rewarded in the most beautiful way."

Unpublished (except for the incipit on the website of the Arnold Schönberg Center, Vienna).

The present letter follows Schoenberg's first letter to Otto Freund, a banker in Prague, sent on June 9, 1922 (held at the Arnold Schönberg Center). In his earlier letter, Schoenberg had asked for financial assistance for Anton von Webern, who at the time was in great financial need. Freund sent 250,000 Austrian crowns; see his letter of June 15, 1922 (at the Library of Congress). (24390) \$3,000



Schoenberg and Klemperer ... Art and Politics

5. TYPED LETTER SIGNED in full to the editor-in-chief, Dr. Emil Faktor, and the music critic, Dr. Heinrich Strobel, of the daily *Berliner Börsen Courier*. 1 page. Quarto, 268 x 209 mm. Dated Monte Carlo, February 23, 1929. On personal letterhead with: "Arnold Schönberg Charlottenburg 9 Nussbaum-Allee 17 Tel: Westend 2266" printed in blue to upper left corner. Watermark: "Canson & Montgolfier The Strongest Paper." In German (with translation). Creased at folds; hinged at upper edge with archival tape.

Schoenberg responds to the paper's request to sign an article in support of the conductor Otto Klemperer and his Kroll Opera:

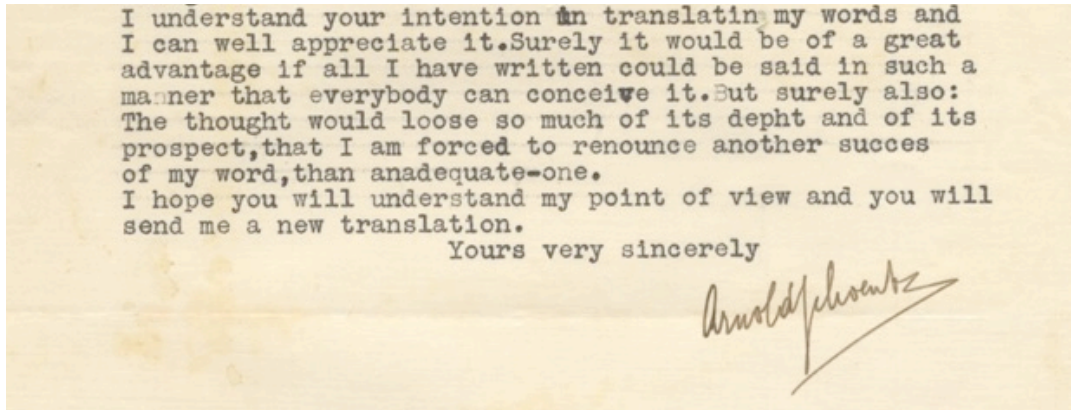
"...I will never participate in such public actions: why should I myself increase the number of matters in which I am not heard? I admit that the way how Berlin, in the arts, now turns everything into politics, belongs with the most disgusting things I know... In this special case... something else... prevents me from taking action: I am in negotiations with Klemperer about the production of a new opera of mine, and I cannot give him a vote of confidence other than leaving him my work for performance." The composer adds "With deepest respect and devotion" in manuscript preceding his signature.

Otto Klemperer (1885-1974) was the director—both artistic and general—of the Kroll Opera in Berlin from 1927 to 1931. As the Kroll Opera came increasingly under attack from the political right—because of its political and artistic radicalism, but also because of Klemperer's Jewish birth—the *Berliner Börsen-Courier*, with its editor-in-chief, Emil Faktor (1876-1942; a Holocaust victim) and music critic Heinrich Strobel (1898-1970), published a "symposium" in the theater's defense on February 19, 1929, and famous representatives of all arts were invited to sign it. Among those who signed were Paul Hindemith, Kurt Weill, Walter Gropius, and Harry Graf Kessler. As the present letter illustrates, Schoenberg would not have signed it even if the request had reached him in time.

The "new opera" mentioned in the letter is Schoenberg's dodecaphonic one-act *Von heute auf morgen* which Klemperer did not, in fact, produce. It was first performed in Frankfurt in 1930.

Quite a revealing and significant letter. (24392) \$2,800

6. TYPED LETTER SIGNED in full to the noted American band composer and leader Edwin Franko Goldman. 1/2 page, single-spaced. Large octavo, 266 x 184 mm. Dated Brookline, Massachusetts, January 31, 1934. With Schoenberg's name and address handstamped at upper left corner. In English. Manuscript annotation to upper right corner in an unknown hand (?Goldman's): "Ans." [Answer]. Slightly browned and stained; creased at folds; hinged at upper edge with archival tape.



Schoenberg comments about a commissioned translation, by Goldman, of a text he had originally written in German. He is not quite satisfied with Goldman's work and requests a new translation:

"Dear Mr. Goldman, you find enclosed the translation you have send [!] me with your letter of January 29th. There you find also some marginal notes where I have signed some of the parts of the translation, by which I cannot be satisfied... I understand your intention in translating my words and I can well appreciate it. Surely it would be of a great advantage if all I have written could be said in such a manner that everybody can conceive it. But surely also: The thought would lose [!] so much of its dep[th] and of its prospect, that I am forced to renounce another succes[s] of my word, than an [in?]adequate-one..."

Edwin Franko Goldman (1878-1956) was a band composer and bandleader living in New York. The letter inadvertently testifies to the newly-immigrated Schoenberg's struggle with the English language, but also to Schoenberg's uncompromising nature. In the end, Goldman decided to publish Schoenberg's article in German. See *Schoenberg's letter to Goldman, February 3, 1934, published in Arnold Schoenberg: Sämtliche Werke Edited by Rudolf Stephan, Section IV: Orchestral Works. Series B, Volume 13, p. xxiii. (24389)* \$2,000

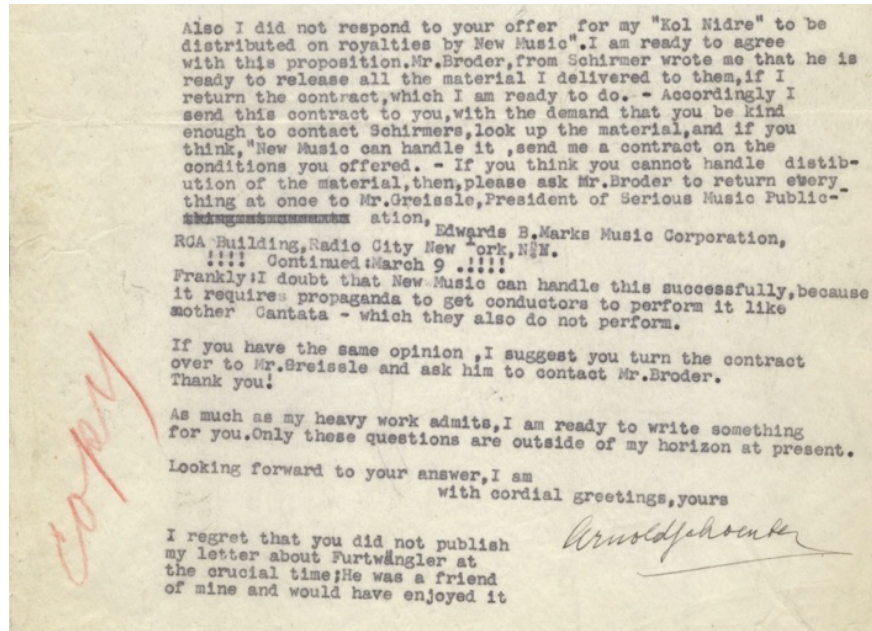
7. PRINTED LETTER SIGNED in full to "Mr. Emil Hills." 1 page. Large octavo, 266 x 184 mm. Dated Los Angeles, October 3, 1944. On pre-printed stationery with watermark: "Neenah Glacier Bond Rag Content." In English.

"For more than a week I tried composing a letter of thanks to those who congratulated me on the occasion of my seventieth birthday... At this age, if one is still capable of giving once in a while a sign of life, everybody might consider this already as a satisfactory accomplishment. I acknowledged this when my piano concerto was premiered and to my astonishment so many were astonished that I still have something to tell..." Signed by Schoenberg, with name of recipient ("Mr. Emil Hills") and salutation in Schoenberg's autograph. Creased at folds and slightly overall.

Together with:

A postcard photograph of Schoenberg published by Breitkopf & Härtel reproducing an early portrait. *We have been unable to locate any biographical information on Emil Hills.*

The first performance of Schoenberg's piano concerto, op. 42, took place in New York on February 6, 1944. (24403) \$650



Schoenberg Discusses his Current Books, *Kol Nidre*, and Music Criticism

8. **TYPED LETTER SIGNED in full to the Austrian conductor, composer and musicologist [Dr.] Kurt List (1913-1970).** 1 page. Quarto, 278 x 215 mm. Dated Los Angeles, March 2, 1947. Carbon copy, with original autograph signature in ink. With Schoenberg's name and address handstamped to upper left corner. In English. Manuscript annotation in red crayon to lower left corner: "copy." Creased at folds; some minor stains from carbon; small tears to lower edge.

Schoenberg responds to a letter from List with questions about music criticism. He discusses his current projects: the books *Structural Functions of Harmony* and [Fundamentals of] *Musical Composition*, and a volume of "texts" to be published in German. He accepts List's offer to have his *Kol Nidre*, op. 39, distributed by New Music, despite doubts that the publisher is capable of the necessary promotional work and gives some instructions involving Nathan Broder from Schirmer and Schoenberg's brother-in-law, Felix Greissle, then at Edward B. Marx Music Corporation, New York:

"Problems of music criticism have become so remote to me in the past 14 years that I could answer your questions only in the most superficial manner and totally in the negative... I am so busy with finishing my two books... I ought ... to mail the manuscripts for a volume of my 'Texts' to Germany, or rather to Vienna... I did not respond to your offer for my 'Kol Nidre' to be distributed on royalties by New Music... Frankly: I doubt that New Music can handle this successfully because it requires propaganda to get conductors to perform it like another cantata—which they also do not perform."

In a postscript, Schoenberg regrets List did not publish his letter about Wilhelm Furtwängler "at the crucial time; he was a friend of mine and would have enjoyed it."

The two books mentioned in the letter were both published posthumously: *Structural Functions of Harmony* in 1954, *Fundamentals of Musical Composition* in 1967. The "other cantata" mentioned in the letter is possibly "Der neue Klassizismus" from *Drei Satiren*, op. 28. The reference to Furtwängler points to his denazification trial.

Nathan Broder (1905-1967) was involved editorially with New York publishers G. Schirmer and W. W. Norton, and taught at Columbia University (1946-62). Felix Greissle (1894-1982) was a student of Schoenberg in Vienna. His sister Gertrud became Schoenberg's second wife. (24397) \$2,500



9. PORTRAIT PHOTOGRAPH SIGNED. Ca. December 1933. Waist-length portrait of Schoenberg facing the camera, a cigarette in his right hand. 230 x 178 mm.

With autograph inscription signed to Joseph Malkin, cellist and founder of the Malkin Conservatory in Boston, to lower portion of image in black ink: "Herrn Joseph Malkin, mit dessen Hilfe ich Amerika entdeckte mit freundlichen Neujahrswünschen 1934 Arnold Schoenberg" (To Joseph Malkin, with whose help I am discovering America, with friendly greetings for the New Year 1934. Arnold Schoenberg). Edges worn and stained; left edge chipped; staining to upper right portion; remnants of adhesive to verso; hinged at upper edge to mat with archival tape.

Unpublished.

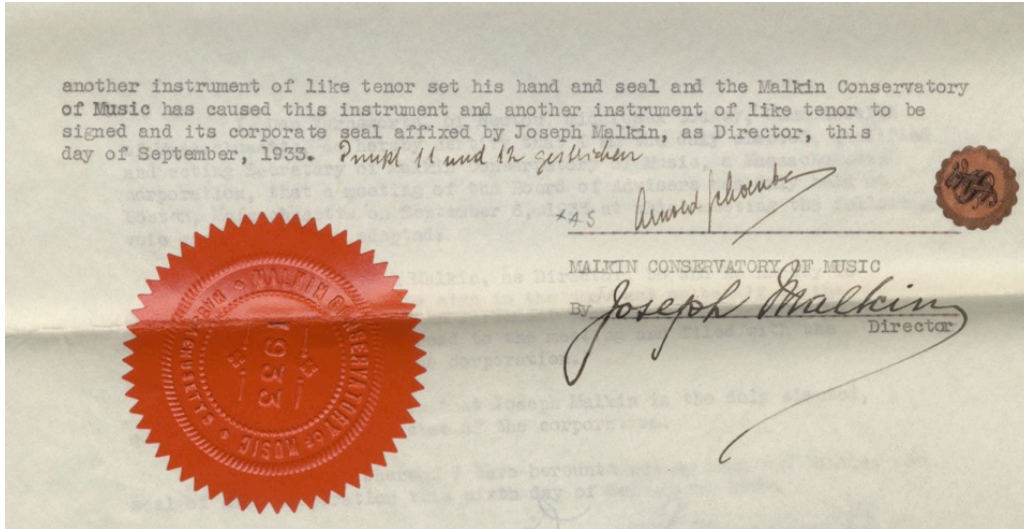
Joseph Malkin (1879-1969), a Russian-born cellist, played with the Berlin Philharmonic (1902-1908), the Boston Symphony Orchestra (from 1914), and the Chicago Symphony Orchestra (1919-1922); he also had a notable career as a soloist and chamber musician. In 1933, he founded the Malkin Conservatory in Boston. He was Schoenberg's first employer in the United States, having approached the composer in May, soon after Schoenberg had been dismissed from his Berlin position, to offer him a job at the Malkin Conservatory. Schoenberg happily accepted, but left the Conservatory after a year, moving to California in the autumn of 1934. (24387) \$2,000

10. 10 TELEGRAMS to the Malkin Conservatory, Boston, and to Joseph Malkin, New York regarding Schoenberg's emigration to the United States in 1933, his travel plans, his contract with the Conservatory and its terms, class schedule, number of students, etc. June 24, 1933-October 30, 1933. Each one page (one in duplicate), separately mounted to mat and sealed in plastic. In German (with translation) unless otherwise noted.

A unique series of documents relating to Schoenberg's first teaching position in the U.S.

(24372)

\$850



Schoenberg's First Teaching Position in the United States

11. **AGREEMENT between Schoenberg and the Malkin Conservatory of Music**, annotated and signed in full by both Schoenberg and Joseph Malkin. Boston, September 6, 1933. 4 ff. with typed text on one side of the leaf only. On onionskin, stapled and folded into a blue wrapper of slightly larger format with printed address of law firm: "Goulston & Storrs 80 Federal Street Boston, Mass." In English.

A total of thirteen paragraphs. Paragraphs 11 and 12 (p. 2) crossed out in ink, possibly by Schoenberg. Manuscript addition to end of main text (p. 3, line 4), in Schoenberg's hand: "Punkt 11 und 12 gestrichen" (paragraphs 11 and 12 deleted). Signed "Arnold Schoenberg" and "Joseph Malkin" to p. 3, with red seal of "Malkin Conservatory of Music Massachusetts" and unidentified small seal next to Schoenberg's signature. Authorization by Dan Farnsworth, Secretary of Malkin Conservatory of Music, signed in full, dated September 6, 1933, and with embossed seal of the conservatory, to p. 4. In envelope with printed address: "Joseph Malkin 900 West End Ave. New York 25, N.Y." Slightly worn; flap of envelope with small tear.

Paragraphs 11 and 12 would have allowed the conservatory to extend the agreement on its own and would have prevented Schoenberg from accepting employment elsewhere. For the deletion of paragraphs, see Schoenberg's telegram to Malkin of September 28, 1933.

Of significant historical interest, documenting Schoenberg's first professional engagement in his new homeland. (24380) \$2,800

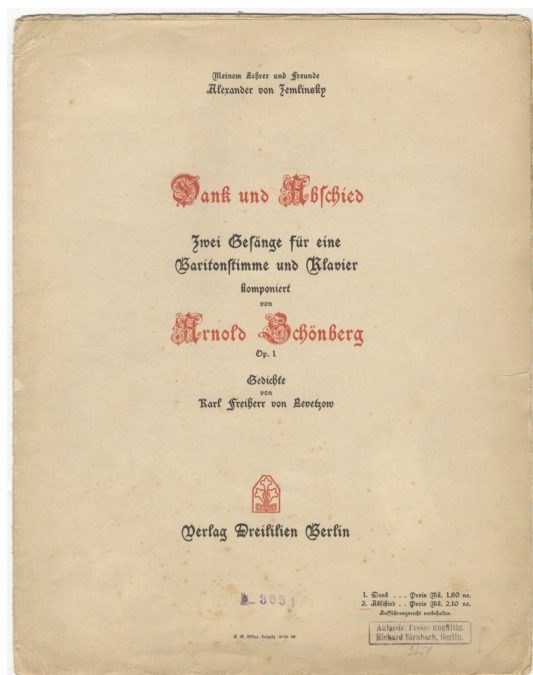
12. **ZEMLINSKY, Alexander 1871-1942. AUTOGRAPH LETTER SIGNED in full to an unidentified male correspondent, addressed as "Herr Direktor"** 1 page. Octavo. Undated. In German (with translation). Slightly worn; pencilling to foot, partially erased.

Zemlinsky thanks his correspondent for a letter and a present of candy that arrived in an inedible state. He mentions a visit from some friends who had brought news of him:

ARNOLD SCHOENBERG

SECTION B

PRINTED MUSIC & CRITICAL STUDIES



13. [Op. 1 no. 2]. **Dank und Abschied Zwei Gesänge für eine Baritonstimme und Klavier... Op. 1 [No. 2: Abschied]... Gedichte von Karl Freiherr von Levetzow... Meinem Lehrer und Freunde Alexander von Zemlinsky.** Berlin: Verlag Dreililien [PN 236], [1903].

Folio. Unbound. [i] (title printed in red and black), 2-11, [i] (blank) pp. Photographic print from engraved plates. Price no. 1: "Mk. 1.80 no.," no. 2: "Mk. 2.10 no." Handstamp below price: "Aufgedr[u]ckte Preise ungueltig. Richard Birnbach, Berlin" and to foot of title: handstamp "3651" with number repeated in pencil below handstamp; "No. 2" to title underlined in red pencil. Outer bifolium partly detached and slightly foxed; creased at lower outer corners; first two leaves slightly frayed.

First Edition, [?]first issue. Rufer (Engl.) p. 23. Ringer p. 310. Tetsuo Satoh pp. 1-2.

The handstamped number "3651" corresponds to the number assigned to the edition by Universal, who began distributing the work in 1911; Dreililien was purchased by Birnbach in 1934.

(24151)

\$125

14. [Op. 1 no. 2]. **Dank und Abschied... Op. 1 [No. 2: Abschied] Gedichte von Karl Freiherr von Levetzow... Meinem Lehrer und Freunde Alexander von Zemlinsky.** Berlin: Verlag Dreililien [PN 236], [after 1903].

Folio. Unbound. [i] (title printed in black), 2-11, [i] (blank) pp. Photographic print after engraved

plates. Price printed to lower right corner: no. 1 "Mk. 1.80 no.," no. 2 "Mk. 2.10 no." Handstamp below price: "Aufgedr[u]ckte Preise ungueltig. Richard Birnbach, Berlin;" "3651" in pencil to foot of title; No. 2" to title underlined in blue pencil. Paper brittle and heavily browned; edges frayed; outer bifolium detached and with two small pieces of tape.

First Edition, later issue. Rufer (Engl.) p. 23. Ringer p. 310. Tetsuo Satoh pp. 1-2.

"The later issues of Dreililien Verlag differ from the first issue in that the title words are all printed in black and that a publisher's catalogue appears on the final page." Website of Arnold Schönberg Center, Vienna. (24156) \$25

15. [Op. 2 no. 1]. **Vier Lieder für eine Singstimme und Klavier... Op. 2 [No. 1 "Erwartung"] Gedichte von Richard Dehmel und Johannes Schlaf... Meinem Lehrer und Freunde Alexander von Zemlinsky.** Berlin: Verlag Dreililien [PN 237], [1903].

Folio. Unbound. Original publisher's wrappers printed in red and black. 1f. (title printed in red and black), 3-5, [i] (blank) pp. Price: no. 1 "Mk. 1.20 no.," no. 2 "Mk. 1.20 no.," no. 3 "Mk. -.90 no.," no. 4 "Mk. 1.20 no." Watermark "CGR X4X." "Stich und Druck von C.G. Röder, Leipzig" to lower right of page 5. Slightly worn; somewhat browned; lower outer corners slightly turned and chipped with minor loss; lower inner corners creased; "0288" handstamped in red to upper right corner of title.

First Edition. Rufer (Engl.) p. 23. Ringer p. 310. Tetsuo Satoh pp. 1-2.

The text of "Erwartung" is by Richard Dehmel (1863-1920). (24160) \$85

16. [Op. 2 no. 1]. **Vier Lieder... Op. 2 [No. 1].** Berlin: Verlag Dreililien [PN 237], [1903].

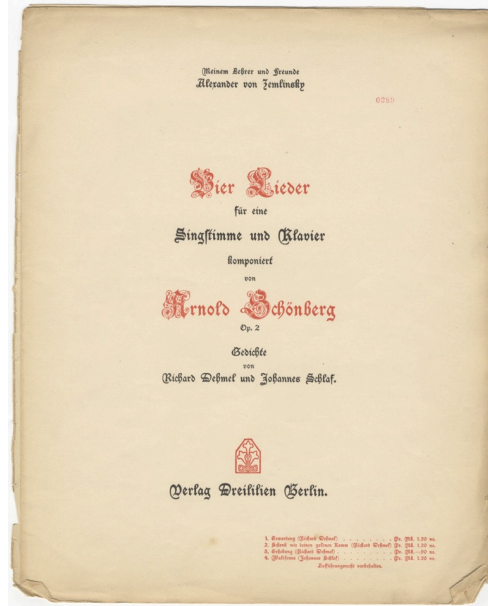
Folio. Unbound. Original publisher's wrappers printed in red and black. 1f. (printed in red and black), 3-5, [i] (blank) pp. Price: no. 1 "Mk. 1.20 no.," no. 2 "Mk. 1.20 no.," no. 3 "Mk. -.90 no.," no. 4 "Mk. 1.20 no." "Stich und Druck von C.G. Röder, Leipzig" to lower right of page 5; "3652" in pencil to foot of upper wrapper. Slightly worn; paper browned and brittle with minor loss to corners.

First Edition, later issue, suggested by the relatively poor quality of the unwatermarked paper, the Birnbach stamp and the Universal number. Rufer (Engl.) p. 23. Ringer p. 310. Tetsuo Satoh pp. 1-2.

The pencilled number "3652" corresponds to the number assigned to the edition by Universal. (25090) \$35

17. [Op. 2 no. 2]. **Vier Lieder... Op. 2 [No. 2: Schenk mir deinen goldenen Kamm].** Berlin: Verlag Dreililien [PN 238], [1903].

Folio. Original publisher's wrappers printed in red and black. 1f. (title printed in red and black, 3-5, [i] (blank) pp. Price printed to lower right corner: no. 1 "Mk. 1.20 no.," no. 2 "Mk. 1.20 no.," no. 3 "Mk. -.90 no.," no. 4 "Mk. 1.20 no." Watermark "CGR 6X." Wrappers detached; small stains to upper; lower outer corner turned with slight loss; lower inner corner creased; edges frayed, slightly browned, and soiled. "2. Schenk" to upper underlined in blue ink; "Op. 2" underlined in blue pencil; brief annotations in pencil and red crayon; "A" handstamped to upper; "0289" handstamped to upper and title; former owner's signature in ink to lower left corner of upper: "Gust. M. ?Buchner Leipzig 26. Juli 1920."



First Edition. Rufer (Engl.) p. 23. Ringer p. 310. Tetsuo Satoh pp. 1-2.

The poem of the present number, "Schenk mir deinen goldenen Kamm" (Give me your golden comb), subtitled "Jesus bettelt" (Jesus begging), is by Richard Dehmel (1863-1920). (24162) \$100

18. [Op. 2 no. 2]. **Vier Lieder... Op. 2 [No. 2].** Berlin: Verlag Dreililien [PN 238], [after 1903].

Folio. Unbound. 1f. (title printed in black), 3-5, [i] (blank) pp. Price printed to lower right corner: no. 1 "Mk. 1.20 no.," no. 2 "Mk. 1.20 no.," no. 3 "Mk. -.90 no.," no. 4 "Mk. 1.20 no." Handstamp below price: "Aufgedr[uckte] Preise ungültig. Richard Birnbach, Berlin;" handstamp "3653" in pencil to foot; "2." underlined in blue ink. Quite browned and brittle; lower outer corners chipped; small edge tears; small white spots to title.

First Edition, later issue (the first issue carries a title printed in red and black). Rufer (Engl.) p. 23. Ringer p. 310. Tetsuo Satoh pp. 1-2.

The handstamp "3653" corresponds to a number assigned to the edition by Universal, who began distributing the work in 1912. (24174) \$30

19. [Op. 2 no. 2]. **Vier Lieder... Op. 2 [No. 2].** Berlin: Verlag Dreililien [PN 238], [1912-13].

Folio. Original publisher's green decorative wrappers. 1f. (title printed in black), 3-5, [i] (catalogue of Schoenberg's works opp. 1-4 and 6-7) pp. With printed note to foot of title: "In die Universal-Edition aufgenommen." Price printed to lower right corner: no. 1 "Mk. 1.20 no.," no. 2 "Mk. 1.20 no.," no. 3 "Mk. -.90 no.," no. 4 "Mk. 1.20 no." Titling to upper wrapper: "Universal-Edition No. 3653 Arnold Schönberg Vier Lieder Op. 2 No. 2 Schenk mir deinen goldnen[!] Kamm Gesang und Klavier;" Universal catalogue to verso of lower wrapper. Wrappers worn, somewhat soiled and slightly browned at edges.

First Edition, [?]third issue. Rufer (Engl.) p. 23. Ringer p. 310. Tetsuo Satoh pp. 1-2.

"Since 1912 Universal-Edition of Vienna participated in the distribution under the publisher's number U.E. 3653; here, 49 copies in style and with titling specific to the publisher were issued on April 19, 1912, 100 copies on January 9, 1913, 75 copies on April 30, 1919... The musical text, however, remained unchanged in all issues." Website of the Arnold Schönberg Center, Vienna. The 1919 issue (and all later issues) can be ruled out on the grounds that references to "k.k. österr. Unterrichtsministerium" and "k.k. Akademie für Musik" in the publisher's catalogue suggest a date before the end of the monarchy in 1918. (24168) \$35

20. [Op. 2 no. 3]. **Vier Lieder... Op. 2 [No. 3: Erhebung].** Berlin: Verlag Dreililien [PN 239], [after 1907].

Folio. Original publisher's wrappers printed in red and black. [i] (title printed in red and black), 2-3, [i] (publisher's catalogue: "Werke von Arnold Schönberg" listing opp. 1-4 and 6-7) pp. Price printed to lower right corner: no. 1 "Mk. 1.20 no.," no. 2 "Mk. 1.20 no.," no. 3 "Mk. -.90 no.," no. 4 "Mk. 1.20 no." Watermark "CGR X64X." Handstamp below price to upper wrapper: "Aufgedr[u]ckte Preise ungültig. Richard Birnbach, Berlin;" "3654" in pencil to foot of upper wrapper; "3. Erhebung" underlined in blue ink; "Op. 2" underlined in blue pencil.

First Edition, later issue. Rufer (Engl.) p. 23. Ringer p. 310. Tetsuo Satoh pp. 1-2.

The present copy combines the two-color title of the first issue (1903) with the catalogue. The presence of op. 7, first published in 1907, in the publisher's catalogue allows for a tentative dating. The pencilled number "3654" corresponds to the number assigned to the edition by Universal, who began distributing the work in 1912. (24161) \$50

21. [Op. 2 no. 4]. **Vier Lieder... Op. 2 [No. 4: Waldsonne].** Berlin: Verlag Dreililien [PN 240], [after 1907].

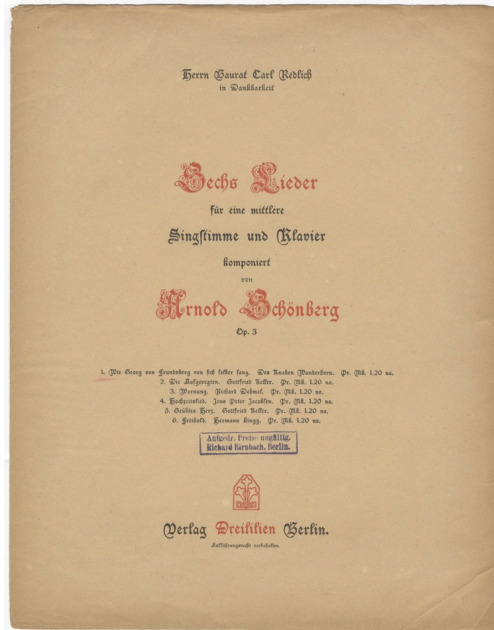
Folio. Original publisher's wrappers printed in red and black. 1f. (title printed in red and black), 3-5, [i] (publisher's catalogue: "Werke von Arnold Schönberg" listing Schoenberg's opp. 1-4 and 6-7) pp. Photographic print from engraved plates. Price printed to lower right corner: no. 1 "Mk. 1.20 no.," no. 2 "Mk. 1.20 no.," no. 3 "Mk. -.90 no.," no. 4 "Mk. 1.20 no." Watermark "CGR X64X." Handstamp below price to upper wrapper: "Aufgedr[u]ckte Preise ungültig. Richard Birnbach, Berlin;" "3655" in pencil to foot; "4. Waldsonne" underlined in blue ink; "Op. 2" underlined in blue pencil.

First Edition, later issue. Rufer (Engl.) p. 23. Ringer p. 310. Tetsuo Satoh pp. 1-2.

The presence of op. 7 (first published in 1907) in the publisher's catalogue allows for dating the present copy to after that year. The pencilled number "3655" corresponds to the number assigned to the edition by Universal. The text of the song, "Waldsonne," is by Johannes Schlaf. (24177) \$50

22. [Op. 3]. **Sechs Lieder für eine mittlere Singstimme und Klavier... Op. 3... Herrn Baurat Carl Redlich in Dankbarkeit [No. 5 with different title].** Berlin: Verlag Dreililien [PN 280-285], [1904 or later; No. 4: 1912 or later; No. 5: after 1945].

Six individual volumes. Complete. All folio (except where noted) with titles printed in red and black, price "Mk. 1.20 no." (except no. 5), with handstamp "Aufgedr[u]ckte Preise ungültig. Richard Birnbach, Berlin" to most numbers and "Stich und Druck von C. G. Röder, Leipzig" printed to last



page of music, occasional annotations.

No.1: *Wie Georg von Frundsberg von sich selber sang* from *Des Knaben Wunderhorn* [i] (title) 2-5, [i] (blank) pp.

No. 2: *Die Aufgeregten* with text by Gottfried Keller. 1f. (title), 3-5, [i] (blank) pp.

No. 3: *Warnung* with text by Richard Dehmel. [i] (title), 2-5, [i] (blank) pp.

No. 4: *Hochzeitslied* with text by Jens Peter Jacobsen; the translator of the text, originally in Danish, is not identified in the edition, but according to the Arnold Schönberg Center, Vienna, he is a "Viennese philologist" using the pseudonym "Robert F. Arnold." [i] (title with printed note to foot: "In die Universal-Edition aufgenommen"), 2-5, [i] (blank) pp.

No. 5: *Geübtes Herz* with text by Gottfried Keller. Small folio (309 x 238 mm). [i] (publisher's catalogue: "Werke von Arnold Schönberg"; imprint "Verlag Dreililien Berlin=Lichterfelde [Richard Birnbach]"), 2-5, [i] (blank) pp. Printed note to lower right corner of p. 5: "Fotodruck Arno Brynda. Berlin W 35."

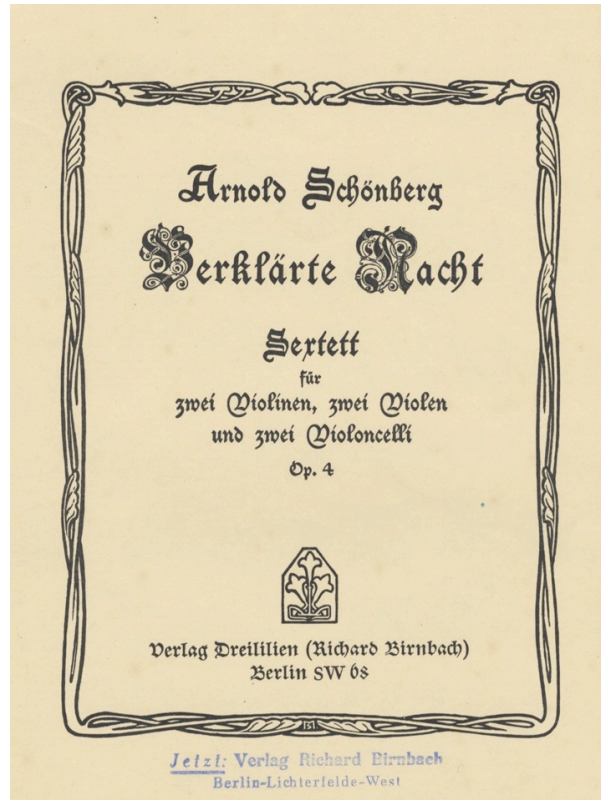
No. 6: *Freibold* with text by Hermann Lingg. [i] (title), 2-5, [i] (blank) pp.

Vocal part of No. 1 notated in bass clef, all others in violin clef. All except No. 5 browned and quite brittle; corners turned and creased; frayed at edges.

First Edition, [?]first issues of Nos. 1, 2, 3 and 6; No. 5 a reprint, not before 1945, probably from the 1950s. Rufer (Engl.) p. 23-24. Ringer p. 310. Tetsuo Satoh pp. 1-2. (24178) \$120

23. [Op. 4]. **Verklärte Nacht Sextett für zwei Violinen, zwei Violen und zwei Violoncelli Op. 4.** [Parts]. Berlin: Verlag Dreililien (Richard Birnbach) [PN 345], [1934-43].

Folio. Caption title: "Verklärte Nacht. Gedicht von Richard Dehmel. Für sechs Streichinstrumente." Violin I: 8 pp.; Violin II: 11, [i] (blank) pp.; Viola I: 11, [i] (blank) pp.; Viola II: 10 pp.; Violoncello I: 10 pp.; Violoncello II: 6 pp. Photographic print from engraved plates. Handstamp to foot of title: "Jetzt: Verlag Richard Birnbach Berlin-Lichterfelde-West" and printed note to lower right corner of final page of Violin I part only: "Stich und Druck von C. G. Röder, Leipzig." Slightly worn and browned; caption title of Violin II part with typographical error "Fur" [!für].



First Edition, later issue. Rufer (Engl.) p. 24. Ringer p. 310. Tetsuo Satoh pp. 1-2.

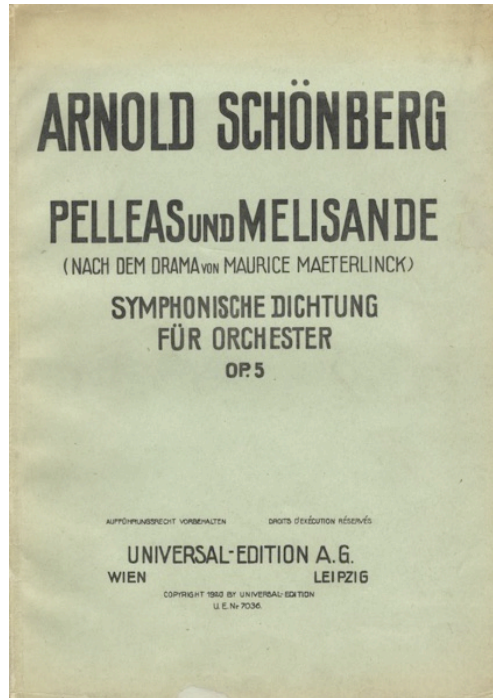
Schoenberg wrote *Verklärte Nacht* (Transfigured Night) in late 1899, in just three weeks. It became his most popular work, and he later composed two versions for string orchestra. The poem is by Richard Dehmel (1863-1920), who published it in his collection *Weib und Welt* (1896).

"Yesterday evening I heard your 'Transfigured Night', and I should consider it a sin of omission if I failed to say a word of thanks to you for your wonderful sextet. I had intended to follow the motives of my text in your composition; but I soon forgot to do so, I was so enthralled by the music." Richard Dehmel to Arnold Schönberg, December 12, 1912. (24181) \$150

24. [Op. 4]. **Verklärte Nacht... [Parts]**. Berlin: Verlag Dreililien (Richard Birnbach) [PN 345], [1950s].

Folio. Original publisher's green printed wrappers with titling within decorative border. Caption title: "Verklärte Nacht. Gedicht von Richard Dehmel. Für sechs Streichinstrumente." Violin I: [1f.] (title), 8, [ii] (blank) pp.; Violin II: 11, [i] (blank) pp.; Viola I: 11, [i] (blank) pp.; Viola II: 10 pp.; Violoncello I: 10 pp.; Violoncello II: 6 pp. Handstamp to foot of title: "Jetzt: Verlag Richard Birnbach Berlin-Lichterfelde-West;" printed note to lower right corner of final page of Violin I part only: "Fotodruck Arno Brynda, Berlin-Schöneberg." Slightly browned. Wrappers frayed at spine; caption title of Violin II part with typographical error "Für" [!für].

First Edition, later issue. Rufer (Engl.) p. 24. Ringer p. 310. Tetsuo Satoh pp. 1-2. The printer's note to the first violin part identifies the copy as a post-war issue. (24945) \$50



25. [Op. 5]. **Pelleas und Melisande (nach dem Drama von Maurice Maeterlick) Symphonische Dichtung für Orchester Op. 5.** Wien-Leipzig: Universal-Edition [PN U.E. 7036], [April 26, 1922].

Octavo. Original publisher's light green printed wrappers. [i] (title), [i] (list of instruments), 3-125 (text), [i] (blank) pp. In a custom-made dark green cloth-covered archival folder. With publisher's catalogue "Studienpartituren moderner Kammermusik und Orchesterwerke in der Universal-Edition" dated 1922 to verso of lower wrapper. Upper wrapper professionally repaired; spine frayed. Somewhat browned; minor paper imperfections to pp. 47-48; pp. 49-52 creased.

First Edition of the study score, a photographic reduction of the full-size score issued on November 24, 1920 (PN 3371). A facsimile of a copyist's manuscript (also with PN 3371) was issued on October 6, 1911. Rufer (Eng.) p. 25. Tetsuo Satoh pp. 3-4.

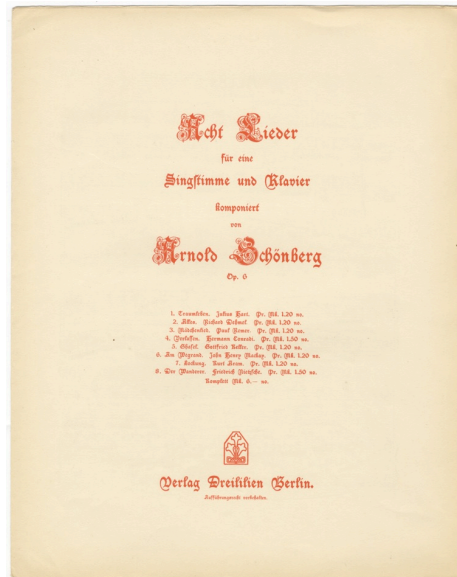
"At the time he composed this work, which was finished in February of 1903, Schönberg had no knowledge of Gabriel Fauré's 'Pelleas' theater music or Claude Debussy's opera, 'Pelléas et Mélisande,' which was premiered in Paris on April 30th, 1902... Before the premiere, conducted by the composer, on January 25th, 1905, in the main hall of the Musikverein - 'one of the critics recommended sticking me in an insane asylum, and storing all music paper well out of my reach' (1949) - Schönberg discussed his score with Gustav Mahler, to whom it 'seemed to be enormously complicated.' " Therese Muxeneder, website of the Arnold Schönberg Center, Vienna. (24587) \$175

26. [Op. 5]. Berg, Alban. **Pelleas und Melisande (nach dem Drama von Maurice Maeterlick) Symphonische Dichtung für Orchester von Arnold Schönberg Op. 5 Kurze thematische Analyse.** Wien-Leipzig: Universal-Edition [Nr. 6368], [1921].

Octavo. Original publisher's printed wrappers. [1] (title), [2] (note: "Spieldauer zirka drei viertel Stunden" [duration ca. 45 minutes]), 3-[12] (text) pp. Folded sheet with music examples ("Thementafel") tipped-in. Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" to verso of upper wrapper and to both sides of lower. Browned. Slightly creased; bumped at upper inner corner.

First Edition. The most recent items in the publisher's catalogue are the score of Gurrelieder (U.E. 6300), published on August 31, 1920, and Berg's analyses of the present work and of the Kammer-symphonie op. 9.

Alban Berg wrote similar introductory volumes to Schoenberg's Kammer-symphonie, op. 9 (1920) and Gurrelieder (1914). (24339) \$80



27. [Op. 6 nos. 2-8]. **Acht Lieder für eine Singstimme und Klavier... Op. 6 [Nos. 2-8, lacking no. 1]. [Piano-vocal scores].** Berlin: Verlag Dreililien [PNs 602-08], [1907, 1912].

7 volumes. Folio. All on watermarked laid paper of C.G. Röder (with the exception of no. 8).

No. 2: Alles. Text by Richard Dehmel (1863-1920). [1] (title), 2-5, [6] (catalogue) pp.

No. 3: Mädchenlied. Text by Paul Remer (1867-1943). [1] (title), 2-5, [6] (catalogue) pp

No. 4: Verlassen. Text by Hermann Conradi (1862-1890). 1f. (recto title, verso blank), 3-7, [8] (catalogue) pp.

No. 5: Ghasel. Text by Gottfried Keller (1819-1890). 1f. (recto title, verso blank), 3-5, [6] (catalogue) pp.

No. 6: Am Wegrand. Text by John Henry Mackay (1864-1933). [1] (title), 2-5, [6] (catalogue) pp

No. 7: Lockung. Text by Kurt Arm (pseud. Hans Fischer, 1869-1945). 1f. (recto title, verso blank), 3-5, [6] (catalogue) pp.

No. 8: Der Wanderer. Text by Friedrich Nietzsche (1844-1900). [1] (title), 2-7, [8] (catalogue) pp.

With the signature of the German soprano Helene Orthmann (fl. 1920s-30s) to title of No. 4, Verlassen.

Together with:

A later issue of No. 3 with title printed in black only and without catalogue, lacking wrappers, and a later issue of no. 8 with title and catalogue printed in black, catalogue to verso of final leaf listing opp. 1-4 and 6-7, Universal wrappers and imprint and lower wrapper dated XI. [November] 1912.

Some wrappers worn and detached. Some signs of wear, soiling and browning; occasional markings and distributor's stamps.

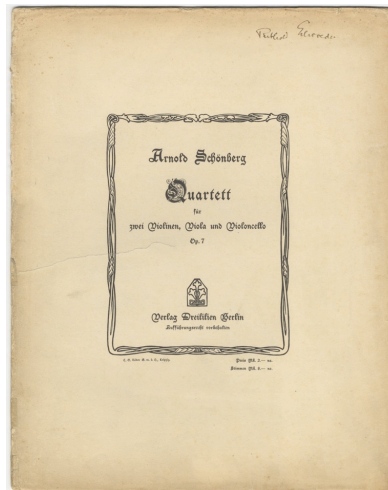
First Edition, first issues of nos. 2, 3, 6, 7 and 8 with original publisher's wrappers printed in red; nos. 4 and 5 are later issues, in Universal-Edition wrappers and with their imprint and dating to lower wrappers III. [March] and XI. [November] 1912. Title and publisher's catalogue to verso of last leaves of nos. 2, 3, 4, 6, 7 and 8 listing Schoenberg's opp. 1-3 printed in red; title of no. 5 printed in black with publisher's catalogue to last page listing Schoenberg's opp. 1-4 and 6-7 also printed in black. Rufer (Engl.) p. 26. Ringer p. 311. Tetsuo Satoh pp. 3-7. (24194) \$550

28. [Op. 6 no. 6]. **Acht Lieder... [No. 6: Am Wegrاند]**. Berlin: Verlag Dreililien [PN 606], [1907].

Folio. Unbound. [i] (title printed in red), 2-5, [i] (publisher's catalogue listing Schoenberg's opp. 1-3 printed in red) pp. Printer's note to lower right corner of last page of music: "Stich und Druck von C. G. Röder G.m.b.H., Leipzig." Prices: "Mk. 1.20 no." for nos. 1-3 and 5-7, "Mk 1.50 no." for nos. 4 and 8; "Mk. 6.—" for complete set. Handstamps to title: "Aufgedruckte Preise ungültig. Richard Birnbach, Berlin" below price and "No. 3617" to foot. Slightly worn and soiled.

First Edition, first issue. Rufer (Engl.) p. 26. Ringer p. 311. Tetsuo Satoh pp. 3-7.

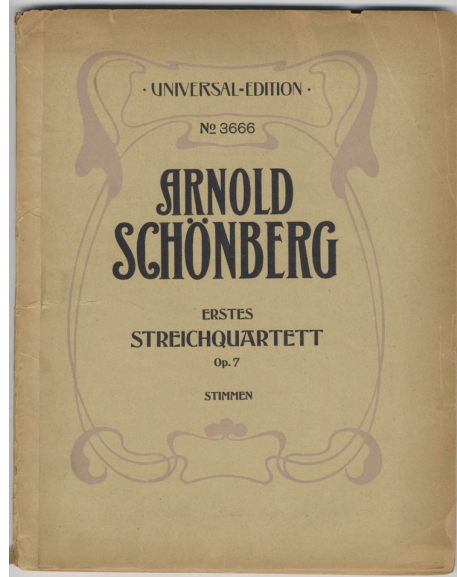
The handstamped number "3617" corresponds to the number assigned to the edition by Universal. The poem, "Am Wegrاند," is by John Henry Mackay (1864-1933). (24195) \$75



29. [Op. 7]. **Quartett... [Parts]**. Berlin: Verlag Dreililien [PN 646], [1908].

Folio. Unbound. Caption title to each part: "Streichquartett" with name of instrument below and as header to all pages. Violin I: [i] (title within decorative border), 2-20, [ii] (blank) pp.; Violin II: [i] (blank), 2-23, [i] (blank) pp.; Viola: [i] (blank), 2-21, [i] (blank) pp.; Violoncello: [i] (blank), 2-21, [i] (blank) pp. Price: "Mk. 2.— no." for score and "Mk. 8.— no." for parts, with printed note to left of prices: "Stich und Druck von C. G. Röder G.m.b.H., Leipzig." Former owner's signature "Berthold Schroeder" in black ink to upper right corner of first page (title or blank) of each part with name of instrument added in Schroeder's hand to head of initial blank of Violin II, Viola and Violoncello parts. Slightly browned, foxed and frayed; outer bifolium of first violin part frayed at edges and spine with tape repairs and slight loss. An attractive wide-margined copy.

First Edition, probable first issue. Rufer (Engl.) pp. 26-27. Ringer p. 312. Tetsuo Satoh pp. 5-6. Set of parts described as first edition on website of Arnold Schoenberg Center, Vienna, is identical except that each of the four parts is bound. (24201) \$485



30. [Op. 7]. **Quartett... [Parts]**. Berlin, Verlag Dreililien... [Vienna], Universal-Edition: [PN 646], [1912-18].

Folio. Original publisher's decorative wrappers ("Universal-Edition No. 3666 Arnold Schönberg Erstes Streichquartett Op. 7 Stimmen") printed in black within decorative border printed in lilac. With caption title to each part: "Streichquartett" with name of instrument below and as header to all pages. Violin I: [i] (title within decorative border), 2-20, [ii] (blank) pp.; Violin II: [i] (blank), 2-23, [i] (blank) pp.; Viola: [i] (blank), 2-21, [i] (blank) pp.; Violoncello: [i] (blank), 2-21, [i] (blank) pp. Without printed price. With printed note to title: "C. G. Röder G.m.b.H., Leipzig;" Printed note to foot of title: "In die Universal=Edition aufgenommen." Publisher's catalogue (1912-18) to verso of lower wrapper. Wrappers somewhat browned and brittle, edges chipped; cello part with some leaves detached and and tear to first leaf; fingering added in pencil.

First Edition, later issue. Rufer (Engl.) pp. 26-27. Ringer p. 312. Tetsuo Satoh pp. 5-6.

"After the transfer to Universal Edition, Vienna... between 1912 and 1924 a total of six issues with unchanged musical text came out under the publisher's number 3666 and with changed outward appearance. The second issue of Universal Edition, published on February 4, 1913, displays the following criteria departing from the first issue [Berlin: Dreililien, 1908]: The part of 'I. Geige' is placed in light green, thin wrappers. Recto of upper wrapper [described to match the present copy]... verso of lower: publisher's catalogue dated 'W. I.1913'... Title of violin part with note to foot, 'In die Universal-Edition aufgenommen' [as in the present copy]." Website of the Arnold Schönberg Center, Vienna. *The publisher's catalogue of the present copy is different from the one described here; it is thus not the 1913 issue. References in the catalogue to the "k.k. österr. Unterrichtsministerium" and "k.k. Akademie für Musik," however, suggest a date before the end of monarchy in 1918. (24203) \$120*

31. [Op. 7]. **Quartett für zwei Violinen, Viola und Violoncello Op. 7... [Score]**. Berlin=Lichterfelde, Verlag Dreililien (Richard Birnbach): [PN 624], [1945-62].

Octavo. Original publisher's wrappers with titling within decorative border. 1f. (title), 3-80 pp. Printed note to lower right corner of p. 80: "Fotodruck Arno Brynda. Berlin W 35." Wrappers slightly soiled, lower creased at upper outer corner; several leaves creased at corner; small bookseller's label to lower left corner of verso of upper wrapper, partially removed.

First Edition, later issue. Rufer (Engl.) pp. 26-27. Ringer p. 312. Tetsuo Satoh pp. 5-6. Richard Birnbach purchased Verlag Dreililien in 1934. In light of the fact that Schoenberg's music was banned in Nazi Germany, it can be safely assumed that the present edition dates from after 1945; the printer's address with its "Berlin W 35" confirms the fact that this copy was printed before 1962.

"The musical text remains unchanged in all later editions [by Universal Editions, 1912-24]. This also applies to the editions issued by Richard Birnbach after the Second World War, which even return to the original white wrappers; however, some marks, especially dots, have been worn from multiple printing to the extent that they are hardly visible anymore." Website of the Arnold Schönberg Center, Vienna. (24199) \$40



32. [Op. 8 no. 1]. Webern, Anton. **Sechs Orchester-Lieder... op. 8... Klavierauszug von Anton v. Webern. [Piano-vocal score]. Complete set of 6 songs.** Wien-Leipzig: Universal-Edition [U.E. 3041-6], [1911, 1913].

Six volumes. Folio. Original publisher's decorative wrappers printed in black within lavender border, titles within sepia border, both in art nouveau style. Wrappers slightly worn and browned. Some minor internal wear and browning, but in very good condition overall.

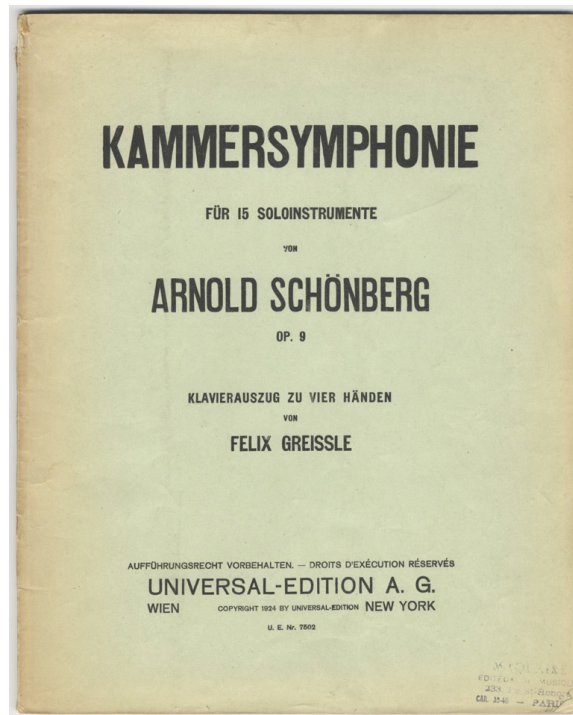
1. *Natur*. Text by Heinrich Hart (1885-1906). 1f. (title), 3-7, [i] (blank) pp. Lower wrapper with catalogue of Mahler's works published by Universal dated VI [June] 1913. First Edition, later issue.
2. *Das Wappenschild*. Text from Des Knaben Wunderhorn. [i] (title), 2-11, [i] (blank) pp. Lower wrapper with catalogue of Max Reger's works published by Universal dated II [February] 1911. First Edition, first issue.
3. *Sehnsucht*. Text from Des Knaben Wunderhorn. 1f. (title), 3-5, [i] (blank) pp. Lower wrapper with catalogue of Mahler's works as in no. 1. First Edition, later issue.
4. *Nie ward ich, Herrin, müd*. Text by Petrarch. 1f. (title), 3-7, [i] (blank) pp. Lower wrapper with catalogue of Mahler's works published by Universal dated III [March] 1913. First Edition, later issue. 1911 issue, stamped "Ehren Exemplar" (complimentary copy).

5. *Voll jener Süsse*. Text by Petrarch. 1f. (title), 3-8 pp. Lower wrapper with catalogue of Mahler's works as in no. 1. First Edition, later issue. Together with another later issue with catalogue of Schoenberg's works published by Universal dated I [January] 1922. 1922 issue, with stamp of Dr. Karl Mück, music antiquarian in Vienna.

6. *Wenn Vöglein klagen*. Text by Petrarch. 1f. (title), 3-7, [i] (blank) pp. Lower wrapper with catalogue of Max Reger's works published by Universal dated II [February] 1911. First Edition, first issue. Stamped "Ehren Exemplar" (complimentary copy), with annotations in pencil and crayon. Together with another later issue with catalogue of Schoenberg's works published by Universal dated I [January] 1922.

First Edition, first issues of nos. 2 and 6; the remainder First Edition, later issues. Rufer (Engl.) p. 27. Ringer p. 311. Tetsuo Satoh pp. 5-6.

Webern's piano-vocal scores of Schoenberg's op. 8 were first published in March 1911. Full scores and sets of parts followed in 1913 and 1914 respectively. (24205) \$650



33. [Op. 9]. **Kammersymphonie für 15 Soloinstrumente von Arnold Schönberg Op. 9 Klavierauszug zu vier Händen von Felix Greissle.** Wien... New York: Universal-Edition [PN U.E. 7502], 1924.

Folio. Original green wrappers. 1f. (title), 3-65, [i] (blank) pp. Printer's note to lower right corner of p. 65: "Stich und Druck der Waldheim=Eberle A.G." Publisher's catalogue, "Arnold Schönbergs Werke in der Universal-Edition," dated May 1924, to verso of lower wrapper. Former owner's monogram "MF de R." in blue ink to title; publisher's handstamp to foot of upper wrapper: "Maquaire Editeur de Musique 233. 80 St-Honoré Car. 39-40 Paris-34." Wrappers slightly browned and frayed.

First Edition of this arrangement. Rare. Rufer (Eng.) p. 28. Ringer p. 312. Tetsuo-Satoh pp. 5-6.

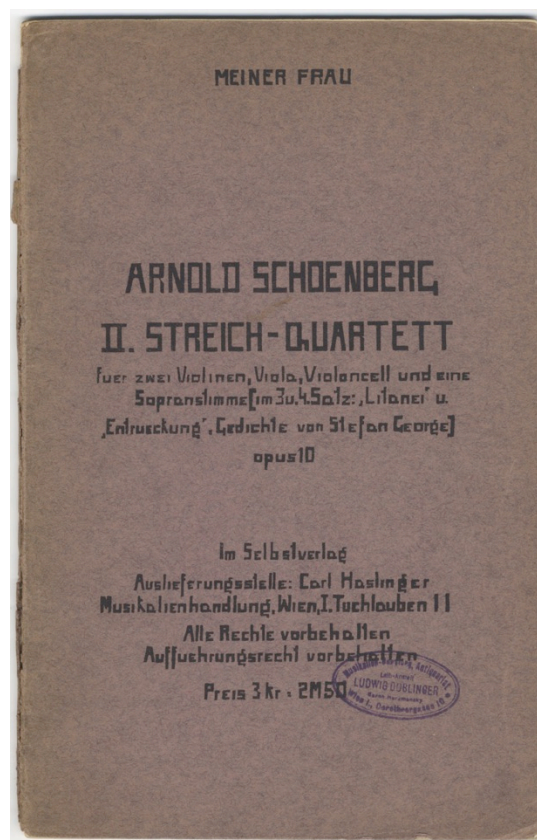
Felix Greissle (1894-1982) was Schoenberg's son-in-law. (24936) \$265

34. [Op. 9]. Berg, Alban. **Arnold Schönberg Kammersymphonie Op. 9 Thematische Analyse.** Wien-Leipzig: Universal-Edition [Nr. 6140], [1921].

Octavo. Original publisher's printed wrappers. [i] (title), [2]-14 (text), [ii] (publisher's catalogue: "Arnold Schönbergs Werke in der Universal-Edition") pp. Folded sheet with music examples ("Thementafel") laid in. Publisher's catalogue continued on verso of lower wrapper. Browned.

First Edition. The most recent items in the publisher's catalogue are the score of Gurrelieder (U.E. 6300), published on August 31, 1920, and Berg's analyses of the present work and of Pelleas und Melisande op. 5.

Alban Berg wrote similar introductory volumes to Schoenberg's Pelleas und Melisande op. 5 (1920) and Gurrelieder (1914). (24335) \$60



35. [Op. 10]. **II. Streich-Quartett fuer zwei Violinen, Viola, Violoncell und eine Sopranstimme [im 3 u 4. Satz: 'Litanei' u. 'Entrueckung', Gedichte von Stefan George] opus 10... Meiner Frau. [Score].** [Vienna], Im Selbstverlag Auslieferungsstelle: Carl Haslinger Musikalienhandlung, Wien, I. Tuchlauben 11: [without PN], [February 1909].

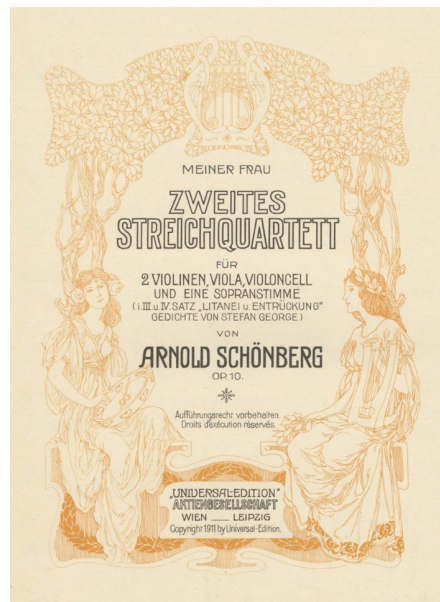
Octavo, 277 x 177 mm). Original publisher's purple printed wrappers. [i] (title), 47 pp. Price: "3kr=2M50." Facsimile of autograph fair copy. Oval handstamp to lower right corner of upper wrapper: "Musikalien-Handlung, Antiquariat Leih-Anstalt Ludwig Doblinger Bernh[ard] Herzmansky Wien I., Dorotheergasse 10;" Small printed bookseller's label laid down to lower right corner of lower wrapper. Wrappers frayed at spine with minor paper loss; signatures separated between pp. 31 and 32.

First Edition, self-published by Schoenberg. Rare. One of only 200 copies printed. Rufer (Engl.) pp. 29-30. Ringer p. 312. Tetsuo Satoh pp. 7-8. "In the first and second movement, the blank staves of the manuscript, that is, staves no. 5, 10, and 15, have been included in the facsimile." Website of Arnold Schönberg Center, Vienna. The second edition eliminates these staves. The autograph manuscript used for the facsimile is identified as "E*" by the Arnold Schönberg Center. The page count, with odd numbers to recto and even numbers to verso pages, is highly unusual.

"The Second String Quartet is a landmark not only in the history of Schoenberg's activity as a composer but also in the development of modern music in general: the work embodies the transition from tonal to non-tonal composition. A further break with tradition is the addition of a soprano voice, as Schoenberg violated the framework of the genre, more than any other defined by the setup of its performing forces." Christian Martin Schmidt, Gesamtausgabe, Series B, Vol. 20, p. xiv.

(24225)

\$850

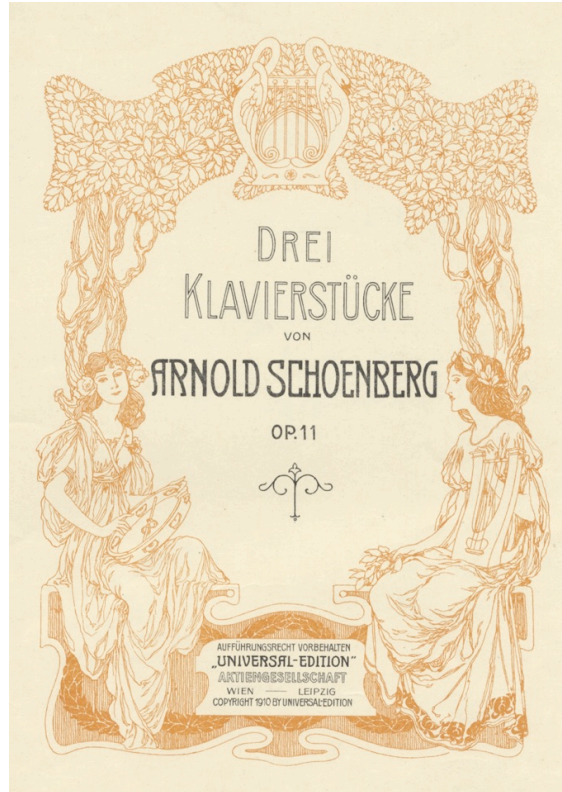


36. [Op. 10]. **Zweites Streichquartett für 2 Violinen, Viola, Violoncell und eine Sopranstimme [III. u. IV. Satz: "Litanei u. Entrückung" Gedichte von Stefan George]... op. 10... Meiner Frau. [Parts].** Wien-Leipzig: Universal-Edition [PN 29949-d], [1911].

4 volumes. Folio. Sewn. Laid into original publisher's wrappers with titling within decorative art nouveau border printed in lavender. Uniform title to each part within decorative art nouveau border printed in sepia. Violin I: [i] (title), 2-20 pp.; Violin II: [i] (title), 2-19, [i] (blank) pp.; Viola: [i] (title), 2-19, [i] (blank) pp.; Violoncello: [i] (title), 2-19, [i] (blank) pp. Facsimile of copyist's manuscript. Second, cue-size staff throughout third and fourth movement for vocal part and instrumental cue notes in all four parts. Text to upper wrapper: "Universal-Edition No. 2994 Arnold Schönberg Zweites Streich-Quartett op. 10 Stimmen." Publisher's catalogue, "Kammermusik," dated September 1911, to verso of lower wrapper. Handstamps to foot of upper wrapper: "London Augener Ltd"; to lower right corner of lower wrapper: "Net. 13/6." Wrappers split at lower spine. Slightly worn; edges browned. A very good, clean copy overall.

First Edition. Rufer (Engl.) pp. 29-30. Ringer p. 312. Tetsuo Satoh pp. 7-8. The set of parts does not include a separate part for the soprano solo in the last two movements; the singer was, apparently, supposed to use a score. The score was published in February 1909, as a facsimile of Schoenberg's autograph. (25056)

\$650



37. [Op. 11]. **Drei Klavierstücke... Op. 11.** Wien-Leipzig: Universal-Edition [U.E. 2991], [August 26, 1913].

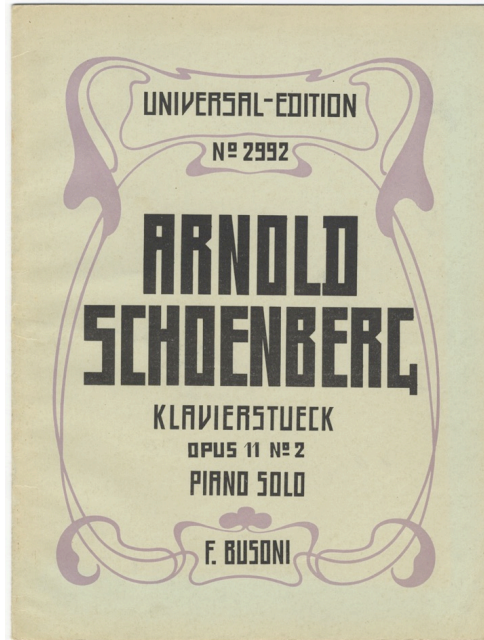
Folio. Original publisher's wrappers with titling within decorative art nouveau border printed in lavender. 1f. (title within decorative art nouveau border printed in sepia), 3-14 pp. Printed note to foot of first page of music: "Copyright 1910 by Universal-Edition." With publisher's catalogue "Gustav Mahlers Werke in der Universal-Edition" dated "VIII [August] 1913" to verso of lower wrapper. Slightly worn. Handstamp to foot of upper wrapper: "Musik-Antiquariat Doblinger Wien I. Dorotheerg. 10."

First Edition, fourth issue. Rufer (Engl.) p. 30. Ringer p. 313. Tetsuo Satoh pp. 7-8. "Assigning copies to the various issues is possible thanks to the dates to the verso of the lower wrapper." *Website of the Arnold Schönberg Center, Vienna.* (24227) \$125

38. [Op. 11]. **Drei Klavierstücke...** Wien-Leipzig: "Universal-Edition" [U.E. 2991], [October 28, 1920].

Folio. Original publisher's wrappers with titling within decorative art nouveau border printed in lavender. 1f. (title within decorative art nouveau border printed in orange), 3-14 pp. Printed note to foot of first page of music: "Copyright 1910 by Universal-Edition." With publisher's catalogue dated "IX [September] 1920" to verso of lower wrapper. Handstamp to foot of upper wrapper and title: "Dr. Franz Karl Mück Buch- und Musikalienhandlung Antiquariat, Leihbücherei Wien VIII., Lerchenfelderstr. 78-80." Illegible signature in pencil to upper right corner of title. Browned throughout; minor ink stains to final leaf.

First Edition, seventh issue. Rufer (Engl.) p. 30. Ringer p. 313. Tetsuo Satoh pp. 7-8.. (24231) \$35



39. [Op. 11 no. 2]. Busoni, Ferruccio. **Klavierstück Op. 11, No. 2 von Arnold Schönberg konzertmässige Interpretation von Ferruccio Busoni.** Wien-Leipzig: Universal-Edition [PN U.E. 2992], [1913].

Folio. Original publisher's decorative wrappers with titling printed within lavender art nouveau border. [i] (title within decorative art nouveau border printed in sepia, [i] (foreword by Busoni), 3-9 pp. Printed note to foot of first page of music: "Copyright 1910 by Universal-Edition;" "(1910)" printed to lower right corner of final page of music. With publisher's catalogue "Gustav Mahlers Werke in der Universal-Edition" dated "II [February] 1913" to verso of lower wrapper. Handstamp to foot of title: "Musikalienhandlung Max Kott Inhaber[...] Braunschweig.

First Edition, early issue. Rare. Rufer (Engl.) p. 30. Ringer p. 130. Tetsuo Satoh pp. 7-8. Tentative date based on catalogue to lower wrapper.

A musical curio. Busoni's "konzertmässige Interpretation" is a virtuosic, showy adaptation of Schoenberg's austere atonal piece. Schoenberg did not approve of it, but he forgave Busoni his strange attempt to combine nineteenth-century rhetoric and twentieth-century compositional technique. (24234) \$135

40. [Op. 11 no. 2]. Busoni. **Klavierstück Op. 11, No. 2...** Wien-Leipzig: Universal-Edition [PN U.E. 2992], [1920].

Folio. Original publisher's wrappers with titling within decorative art nouveau border printed in lavender. [i] (title within decorative art nouveau border printed in sepia), [i] (foreword by Busoni), 3-9 pp. Printed note to foot of first page of music: "Copyright 1910 by Universal-Edition." Date "(1910)" and printed note "Weag." (Waldheim-Eberle A.G.) to lower right corner of final page of music. With publisher's catalogue "Gustav Mahlers Werke in der Universal-Edition" dated "XII [December] 1920" to verso of lower wrapper. Handstamp to foot of title: "Dr. Franz Karl Mück Buch- und Musikalienhandlung Antiquariat, Leihbücherei Wien VIII., Lerchenfelderstr. 78-80." Browned.

First Edition, later issue. Rufer (Engl.) p. 30. Ringer p. 130. Tetsuo Satoh pp. 7-8. (24237) \$40

41. [Op. 12 no. 2]. **Zwei Balladen Opus 12... Nr. 2 Der verlorene Haufen (Viktor Klemperer) Für Gesang und Klavier.** Wien-Leipzig: Universal-Edition [PN U.E. 6208], [February 3, 1922].

Small folio. Original publisher's printed wrappers. [i] (title), 2-7, [i] (blank) pp. Printed note to foot of first page of music: "Copyright 1920 by Universal-Edition." Printed note "Weag." [Waldheim-Eberle A.G.] to lower right corner of final page of music. Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" dated "I [January] 1922" to verso of lower wrapper. Price "1.50" (currency not specified) handstamped to upper right corner of upper wrapper. Wrappers and title somewhat browned, especially at edges; slightly worn; rust marks from staples with resultant stains.

First Edition, second issue. Rufer (Engl.) p. 30. Ringer p. 312. Tetsuo Satoh pp. 7-10. Dated according to website of Arnold Schönberg Center, Vienna.

The author of the text, Victor Klemperer (1881-1960), a cousin of conductor Otto Klemperer, became famous through his diaries from the Third Reich, which have been translated into English (published in 1998 and 1999 as I Shall Bear Witness and To the Bitter End). A professor of French literature at Dresden University before 1935, he was able to survive in Dresden thanks to the support of his non-Jewish wife and other lucky circumstances. After the war, he remained in East Germany. It is little known that as a young man he also wrote poetry; the present poem was published in 1906 as a winning entry to a competition. (24242) \$50

42. [Op. 14 no. 1]. **Zwei Lieder Opus 14 Nr. 1 Ich darf nicht dankend... (aus "Waller im Schnee" von Stefan George)... Für Gesang und Klavier.** Wien: Universal-Edition [PN U.E. 6205], [September 30, 1926].

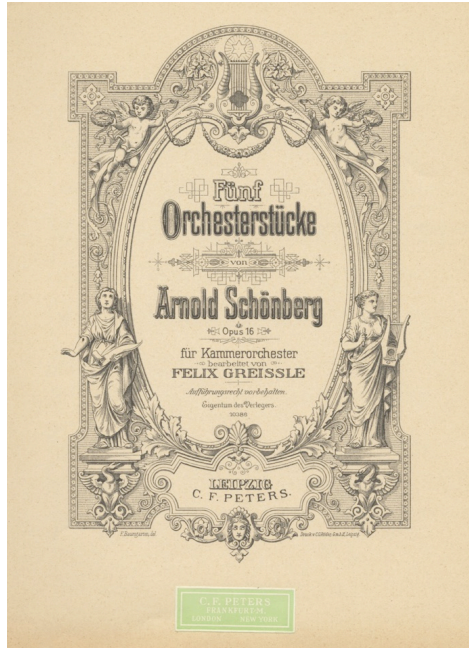
Small folio. Original publisher's printed wrappers. [i] (title), 2-3, [i] (blank) pp. Printed note to foot of first page of music: "Copyright 1920 by Universal-Edition." Printed note "Weag." [Waldheim-Eberle A.G.] to lower right corner of final page of music. Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" dated "IV [April] 1923" to verso of lower wrapper. Price "1.50" (currency not specified) handstamped to upper right corner of upper wrapper. Very minor stains to upper wrapper; edges slightly browned.

First Edition, second issue. Rufer (Engl.) p. 31. Ringer p. 313. Tetsuo Satoh pp. 9-10. Date according to website of the Arnold Schönberg Center, Vienna. The opus number is misleading insofar as the two songs were already composed in 1908.

"I was the first one to dare to take the decisive step – but that does not really count as a merit; I regret that but I am obliged to ignore it. The Two Songs Op. 14 were the first step..." Website of the Arnold Schönberg Center, Vienna (Schoenberg on his transition to atonality). (24245) \$70

43. [Op. 16]. **Fünf Orchesterstücke... Opus 16 für Kammerorchester bearbeitet von Felix Greissle. [Full score].** Leipzig: C. F. Peters [PN 10386], May 1925.

Folio. Original publisher's dark pink wrappers. 1f. (title within elaborate lithographed border by F. Baumgarten), 3-58 pp. Printed note to foot of first page of music: "Copyright 1925 by C. F. Peters, Leipzig." Printed label pasted to foot of title: "C.F. Peters Frankfurt/M. London New York." Titling to upper wrapper: "Edition Peters No. 3828 Schönberg Fünf Orchesterstücke Opus 16 Partitur Ausgabe für Kammerorchester (Greissle)." Publisher's catalogue "Partituren" to verso of lower wrapper with "XVIII" to lower left and "1/25 [January 1925]" to lower right. Titles of the five pieces (all in captions): I Vorgefühle II Vergangenes III Farben (Sommermorgen am See) IV Peripetie V Das obligate Rezitativ. Wrappers slightly frayed. Browned.



First Edition of this arrangement. Rufer (Engl.) pp. 32-33. Ringer p. 313. Tetsuo Satoh pp. 11-12. The publisher's label to the foot of the title dates from after 1950, when the publisher was expropriated in Leipzig and moved to Frankfurt.

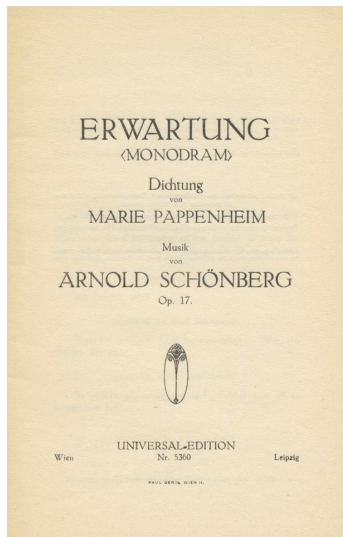
"The incentive to this arrangement is mine. I seriously believe that a good arrangement can contribute a lot to the understanding and, consequently, to the dissemination of this work... Then a performance will be possible that can be incomparably better rehearsed at significantly lower costs, and the clarity of such a performance will of course be more useful than all those unclear performances with the best and largest orchestras if they are poorly rehearsed because such things only deter the audience and make them believe that I have intended such a mess." Arnold Schoenberg to Peters, July 28, 1924. Felix Greissle (1894-1982) was Schoenberg's son-in-law. (24249) \$220

44. [Op. 16]. **Opus 16 New Version Five Pieces for Orchestra (Fünf Orchesterstücke) I Premonitions – Vorgefühle II Yesteryears – Vergangenes III Summer Morning by an Lake (Colors) – Sommermorgen an einem See (Farben) IV Peripetia – Peripetie V The Obligatory Recitative – Das obligate Rezitativ Revised edition, reduced for normal-sized orchestra by the composer.** New York - London - Frankfurt: C. F. Peters Corporation [PN Peters Edition No. 6061], [1952].

Large octavo. In original publisher's very light green wrappers. 1f. (title), 1f. (recto photographic reproduction portrait of Schoenberg with printed autograph inscription in German to Walter Hinrichsen in facsimile, verso blank), [i] (notes by Richard Hoffmann dated "Los Angeles, California June 1952"), [i] ("Erläuterungen," German translation of preceding page, by Liesbeth Weinhold), [i] (dedication, in English, in facsimile of Schoenberg's hand to the memory of Henri Hinrichsen), 3-60 pp. Printed note to foot of final page: "Revidiert und reduziert zur normalen Besetzung Revised and reduced to normal size orchestra September 1949 Arnold Schoenberg." Publisher's handstamp to lower right corner of upper wrapper: "Just off the Press Complimentary."

First Edition of the revised version of this arrangement. Rufer (Eng.) p. 34. Ringer p. 320. Tetsuo Satoh pp. 11-12. The copyright notice to the title is dated 1952, but according to the website of the Arnold Schönberg Center, Vienna, the edition was published in 1953.

"In 1949 Schoenberg decided to reduce the work, which was difficult to perform because of the quadruple woodwinds and six horns specified, for an orchestra of regular size... It is not known whether at the time, there were already negotiations with the owner of C. F. Peters Corp. in New York, Walter Hinrichsen, son of the publisher of the original version, Henri Hinrichsen, who had perished in Auschwitz... The title of the third piece was changed to Sommermorgen am See (Farben) - Summer Morning at a Lake (Colors)... Richard Hoffmann, then [Schoenberg's] assistant, took the preparation of the Stichvorlage upon himself. The printed edition—heavily error-strewn—was issued only after Schoenberg's death, in 1953, by Verlag C.F. Peters Corp., New York." Website of the Arnold Schönberg Center, Vienna. Henri Hinrichsen (1868-1942) was the sole owner of C.F. Peters from 1900 to 1938, when his business was "Aryanized." His son Walter (1907-1969), who had survived in English exile, returned to Germany in 1945, and the company was restored to him. (24928) \$75

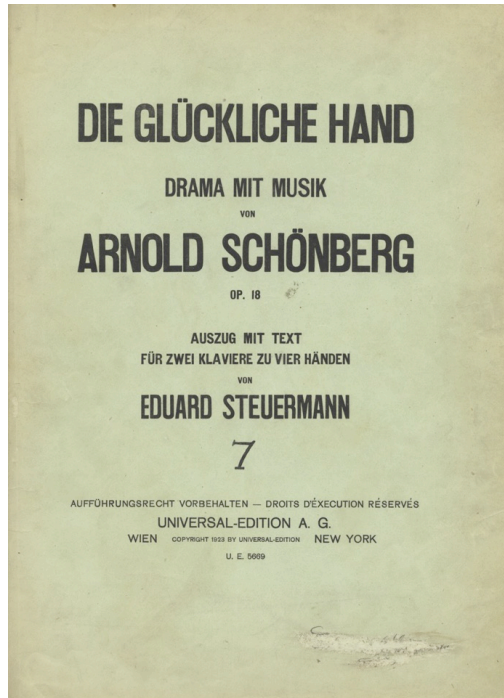


45. [Op. 17]. **Erwartung <Monodram> Dichtung von Marie Pappenheim Musik von Arnold Schönberg Op. 17. [Libretto].** Wien... Leipzig: Universal-Edition [Nr. 5360], [May 18, 1917].

12mo. Original publisher's stiff printed wrappers. [i] (title), [ii] (copyright notices in German, English, and Russian), 3-15 (text), [i] (blank) pp. Text to upper wrapper identical with title. Printed note to foot of both: "Paul Gerin, Wien II." Wrappers browned; upper wrapper slightly stained at lower edge; lower slightly creased.

First Edition. Rufer (Engl.) pp. 34-36. Ringer p. 313. Tetsuo Satoh p. 11-12. OCLC 19931019 (incorrectly dating this publication to 1911 and locating 3 copies only in the U.S.). The edition was prepared in the autumn of 1913; Schoenberg's correspondence with the publisher in 1914 discusses the item, but it was not published until 1917.

"Marie Pappenheim's syntax consists of a paratactic, disorganized series of sentence fragments that permit associations in the form of a lyric monologue to crystallize from the psyche of the woman: 'I always wrote exaltedly, without direction, reflection, censorship, page after page, between the verses other thoughts.' The dissolution of syntax in the concentrated language of the monologue corresponds to a liberation of the functional structures of tonality. Small motivic cells are subjugated to a permanent mutation and propelled by an inner impulse of the text (recitative-like motion without repetition or pause). Tempos change according to psychological impulses of fear, a 'seismographic record of traumatic shock' (Theodor W. Adorno)." Therese Muxeneder, website of the Arnold Schönberg Center, Vienna. (24326) \$250



46. [Op. 18]. **Die glückliche Hand Drama mit Musik... Op. 18 Auszug mit Text für zwei Klaviere zu vier Händen von Eduard Steuermann. [Piano-vocal score for two pianos, four-hands].** Wien... New York: Universal-Edition [PN U.E. 5669], [October 18, 1924].

Large folio. Full cloth with original publisher's green printed wrappers bound in. [i] (title), [ii] (cast list, orchestra list, copyright/performing rights notice, with publisher given as "Universal-Edition Aktien-Gesellschaft, Wien-Leipzig"), 3-40 pp. Printed note to foot of first page of music: "Copyright 1923 by Universal-Edition." "7" added in manuscript to title below "Eduard Steuermann." Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" to verso of lower wrapper. Inscription in black ink to verso of upper wrapper: "Yours for more Wagnerian performances, Linton Martin 12/12/31." Slightly worn; annotations to lower right corner of upper wrapper erased.

First Edition, second issue in this form. Rufer (Engl.) p. 36-37. Ringer p. 313. Tetsuo Satoh pp. 11-12. "The second issue of the first edition can be identified by two marginal details: First, on p. 40, the printer's siglum 'Weag' (abbreviation for Waldheim-Eberle A.G.) is omitted; second, on the verso of lower wrapper... 'Nr. 35 V 1923' [printed to the lower margin] has been reduced to 'Nr. 35.'" Website of the Arnold Schönberg Center, Vienna

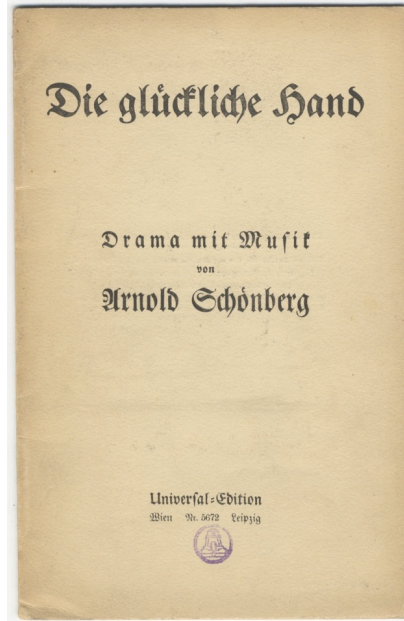
Eduard Steuermann (1892-1964), pianist and composer, was one of the central figures in Schoenberg's circle. He played the piano part in several first performances of Schoenberg's works, including Pierrot Lunaire and the Piano Concerto. From 1938 on he lived in the United States.

(24252)

\$650

47. [Op. 18]. **Die glückliche Hand Drama mit Musik. [Libretto].** Wien... Leipzig: Universal-Edition [Nr. 5672], [1917].

12mo. Original publisher's stiff printed wrappers. [i] (half title, with cast list), [i] (blank), 3-[15] (text) pp. Upper wrapper doubling as title; copyright notices in German, English, and Russian to verso. Publisher's small circular handstamp to foot of title; printed note to foot of final page: "Druck von Breitkopf & Härtel in Leipzig." Wrappers slightly worn, soiled and browned.



First separate edition, one of only 300 copies printed. The text was previously published in the periodical *Der Merker* 2, vol. 3 (April-June 1911), pp. 718-21. The date has been supplied by Universal-Edition.

"This work was begun in 1910, but much of the music, including the first and last of the four scenes, was not composed until 1912-13. Like its companion piece, Erwartung, it contains only one singing character. It is shorter, lasting only 20 minutes or so, but the action is far more complex, involving two mimed roles, a chorus and elaborate scenic effects synchronized with constantly changing coloured lighting. This last feature was also used by Kandinsky in Der gelbe Klang, but Schoenberg did not know about it at the time. His conception coincides with his own most intense period of activity as a painter." O.W. Neighbour in *Grove online*

"Schönberg's 'Drama with Music in one act' was first performed in the Vienna Volksoper on 14 October 1924... The sequence of scenes is held together principally by the abstract figure of the protagonist, representing the brilliant artist incapable of communicating with the world around him, who resembles 'Strindberg's Einsamer' (the lonely one) (Theodor W. Adorno)... While he was composing 'Erwartung' and 'Die glückliche Hand' – Schönberg, as a vehicle for his concept of merging expression, was investigating the possibilities of the psychology of colours, and here he found similarities with the thoughts of Wassily Kandinsky. It is therefore hardly surprising that his 'Drama with Music' attempts to treat gestures, colours and light 'as sounds are treated, as playing with the appearances of colours and forms'." Matthias Schmidt, website of the Arnold Schönberg Center, Vienna. (24329) \$200

48. [Op. 19]. **Sechs kleine Klavierstücke... Op. 19.** Wien-Leipzig: Universal-Edition [U.E. 5069], [May 8, 1914].

Folio. Original publisher's decorative green wrappers. 1f. (title), 2-8 pp. Printed note to foot of first page of music: "Copyright 1913 by Universal-Edition" and to foot of final page of music: "Druckerei- und Verlags-Aktiengesellschaft vorm. R. v. Waldheim – Jos. Eberle & Co." Publisher's catalogue "Gustav Mahlers Werke in der Universal-Edition" dated "V [May] 1914" to verso of lower wrapper. Handstamp to lower half of upper wrapper and title: "Musikalienhandlung & Antiquariat Karl Mück Wien VIII [...] Lerchenfelderstr. 78/80."

First Edition, third issue. Rufer (Engl.) p. 38. Ringer p. 313. Tetsuo Satoh pp. 11-14.

"An identification of printed copies is possible by a comparison of the mostly present 'Stichnoten' to the verso of the lower wrapper with the dates of completion (the Stichnoten are always dated somewhat early). The issues also vary with respect to the imprint of the printing shop; for instance, the second... and third (with Stichnote 'No. 12 V 1914') issues have the note to the lower right corner of p. 8: 'Druckerei- und Verlags-Aktiengesellschaft vorm. R. v. Waldheim – Jos. Eberle & Co... The musical text remained unchanged.'" Website of the Arnold Schönberg Center, Vienna. (24254) \$75

49. [Op. 19]. **Sechs kleine Klavierstücke...** Wien... Leipzig: Universal-Edition [U.E. 5069], [March 7, 1930].

Folio. Original publisher's green printed wrappers. 1f. (title), 2-8 pp. Printed note to foot of first page of music: "Copyright 1913 by Universal-Edition" and to foot of final page of music: "Weag" [Waldheim-Eberle A.G.]. Publisher's catalogue no. 35 "Arnold Schönbergs Werke in der Universal-Edition " dated "I [January] 1930" to verso of lower wrapper. Former owner's signature, "R. Green SF [Ray Green, San Francisco]," in ink to upper outer corner of upper wrapper. Handstamp "Ray Green" to upper outer corner and of Associated Music Publishers, New York, to lower right corner of title. Instrumental cues in English in pencil, most probably in Ray Green's hand, to pp. 2-3 (piece no. 1); additional annotations in pencil to head of p. 4. Wrappers worn, lower completely detached. Brownd; partially detached.

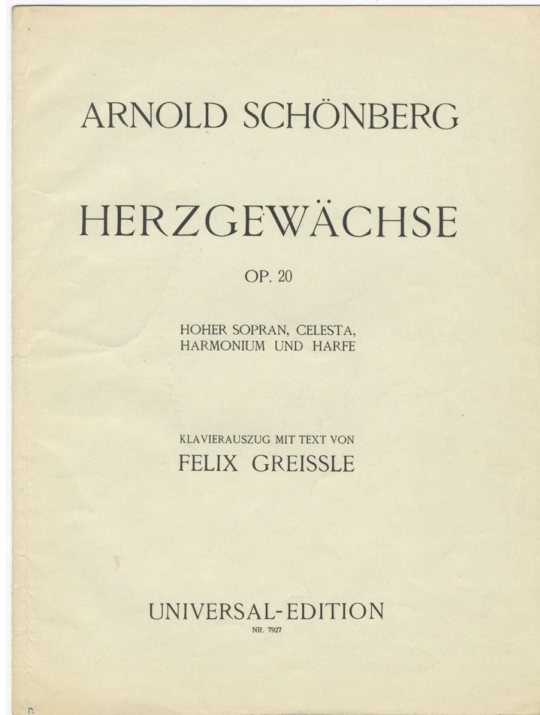
First Edition, twelfth issue. Rufer (Engl.) p. 38. Ringer p. 313. Tetsuo Satoh pp. 11-14. Issue dated and identified according to the website of the Arnold Schönberg Center, Vienna.

Ray Green (1908-1997) was an American composer, publisher, and arts administrator. Born in Missouri, he received his education in San Francisco. From 1935 to 1937 he lived in Paris, studying with Darius Milhaud. Married to the dancer May O'Donnell, he produced a large quantity of ballet music. He is best known for his tenure as Executive Secretary of the American Music Center in New York City (1948-60). The present copy suggests that he may have attempted an orchestration of Schoenberg's op. 19. (24953) \$50

50. [Op. 19]. **6 kleine Klavierstücke.** [Vienna]: Universal Edition [U.E. 5069], [November 1958].

Folio. Original publisher's light green wrappers printed in purple. 1f. (title), 2-8 pp. Name in caption title: "Arnold Schoenberg." Printed notes to foot of first page of music: "Copyright 1913 by Universal-Edition," "Renewed Copyright 1940 by Arnold Schoenberg," and to foot of final page of music: "Waldheim-Eberle Wien VII." Titling to upper wrapper: "Arnold Schönberg Sechs kleine Klavierstücke Opus 19 Piano solo. Universal-Edition No. 5069." Publisher's catalogue no. 35 "Die Werke von Arnold Schoenberg in der Universal-Edition" dated "XI/58 [November 1958]" to verso of lower wrapper. Wrappers slightly soiled and worn.

First Edition, late issue, with second copyright notice added and spelling "Schönberg" in caption title altered. Rufer (Engl.) p. 38. Ringer p. 313. Tetsuo Satoh pp. 11-14. According to the website of the Arnold Schönberg Center, Vienna, the last issue from the composer's lifetime was the 16th, published on February 6, 1951. (24954) \$25



51. [Op. 20]. **Herzgewächse op. 20 Hoher Sopran, Celesta, Harmonium und Harfe Klavierauszug mit Text von Felix Greissle.** Wien... New York: Universal-Edition A.G. [PN 7927], [1925].

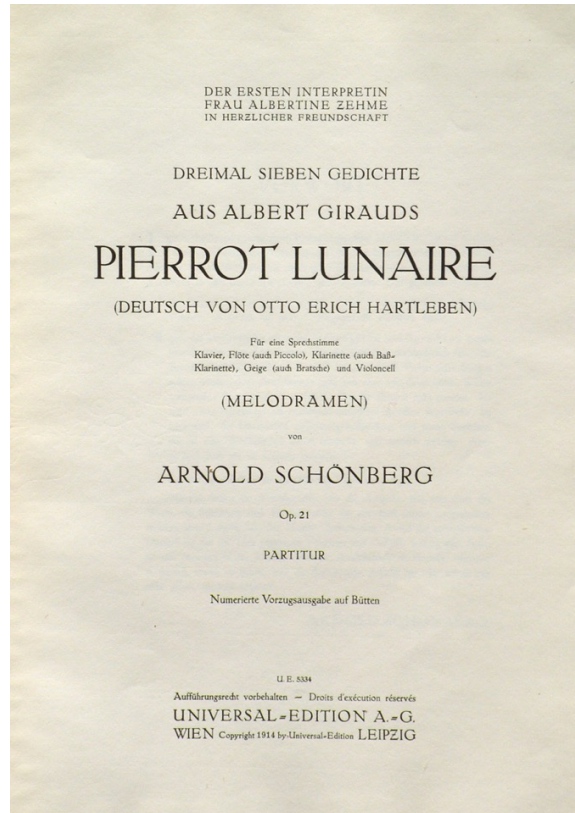
Small folio. Original publisher's light green printed wrappers. 1f. (title), 3-7, [i] (blank) pp. Printed note to foot of first page of music: "Copyright 1925 by Universal-Edition" and to foot of final page of music: "Stich u. Druck der Waldheim=Eberle A.G." Titling to upper wrapper identical with title except for abbreviated imprint. Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" dated "IV [April] 1925" to verso of lower wrapper. Slightly worn and creased.

First Edition of this arrangement. Rufer (Engl.) p. 38. Ringer p. 313. Tetsuo Satoh pp. 13-14. The full score was published by Universal-Edition in 1920.

The text of Herzgewächse (Foliage of the Heart) is by Maurice Maeterlinck (1862-1949), translated by K. L. Ammer (pseudonym of Karl Klammer) und Friedrich von Oppeln-Bronikowski. Felix Greissle (1894-1982), the arranger, was Schoenberg's son-in-law.

"Literature on Schoenberg tends to label the rendition in a concert on April 17, 1928, conducted by Anton Webern, 'world premiere.' Webern's letter to Schoenberg from the night of the performance, however, characterizes it correctly as 'Viennese premiere.' Edgar Varèse had presented Herzgewächse already in the New York concert of his International Composers' Guild on December 2, 1923, and Alban Berg knew about this concert. Eva Leoni was the soprano and Robert Schmitz the conductor." Reinhold Brinkmann in *GA, Series B, vol. 24, part 2, p. 12.*

"The vocal part is perhaps the most technically difficult in Schönberg's entire oeuvre; the scope lies initially within the low octave range, but soon leaps much wider. Toward the end, the part calls for the F above the treble staff in quadruple piano, before dropping again into the low octave." Matthias Schmidt, website of the Arnold Schönberg Center, Vienna. (24256) \$150



**First Edition, Deluxe Issue of *Pierrot Lunaire*
Signed by Schoenberg**

52. [Op. 21]. **Dreimal sieben Gedichte aus Albert Girauds *Pierrot Lunaire* (deutsch von Erich Otto Hartleben) Für eine Sprechstimme Klavier, Flöte (auch Piccolo), Klarinette (auch Baß=Klarinette), Geige (auch Bratsche) und Violoncell (Melodramen)... Op. 21 Partitur. [Full score].** Leipzig: Universal=Edition [PN U.E. 5334 5336], [July 30, 1914].

Folio. In original publisher's heavy textured paper wrappers with titling and text printed in gold. 1f., 1f. (title), [i] ("Vorwort" by Schoenberg), [i] (contents), [ii] (text of the 21 poems), 5-78, [ii] (blank) pp. Engraved. Without printed price. With printed note to lower left corner of first page of music: "Copyright 1914 by Universal-Edition" and printed note to lower right corner of first page of music: "Stich und Druck von Breitkopf & Härtel in Leipzig." Printed dedication to upper wrapper and title: "Der ersten Interpretin Frau Albertine Zehme in herzlicher Freundschaft..." Wrappers slightly worn, soiled, and bumped, dampstained at inner edges and spine; spine slightly frayed. A very good copy overall.

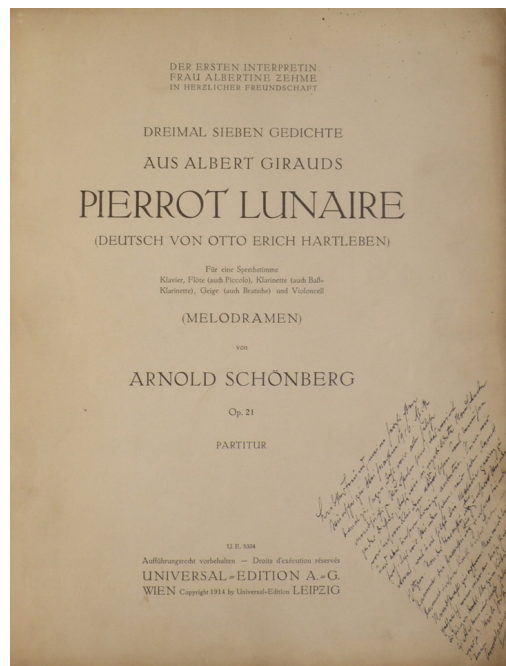
Signed by Schoenberg and with printed number 14 to verso of first blank leaf.

First Edition, first deluxe issue, limited to 50 signed and numbered copies, this no. 14, printed on fine handmade paper carrying a crown watermark. Rare. Rufer (Engl.) pp. 38-40. Ringer p. 314. Tetsuo Satoh pp. 13-16.

The first issue of the edition, shipped on July 30, 1914, was split: 50 copies were printed on high-quality laid paper; the remaining 200 copies were printed on regular paper. The copies on laid paper carry the printed note "Numerierte Vorzugsausgabe auf Bütten" to title.

Hitherto unrecorded is the fact that all copies of this issue bear the note "Stich und Druck von Breitkopf & Härtel in Leipzig" to the lower right corner of the first page of music. The note "Weag" [Waldheim-Eberle A.G.] to p. 78, mentioned in the Schoenberg Complete Edition (Abteilung VI, Reihe B, Band 24, 1, critical report by Reinhold Brinkmann), is found only in the second issue of 1923.

Albertine Zehme (1857-1946), an actress born in Vienna and later active in Berlin, is now exclusively remembered as the person who commissioned and first performed *Pierrot Lunaire*. *"Read the preface, looked at the poems. I am enthusiastic. A brilliant idea, entirely in my spirit. I would do it even without a fee."* Website of the Arnold Schönberg Center, Vienna (Schoenberg's diary). The poems are by the Belgian writer Albert Giraud (1860-1929) in a German translation by Erich Otto Hartleben (1864-1905). (24591) \$6,500



With a Lengthy Autograph Inscription Signed by Schoenberg

53. [Op. 21]. **Dreimal sieben Gedichte... Partitur.** Wien... Leipzig: Universal-Edition [PN U.E. 5334 5336], [?July 1914].

Folio. Quarter dark green cloth with marbled boards, dark brown leather label titled in gilt to spine, original publisher's light green printed wrappers bound in. 1f. (title), [i] ("Vorwort" by Schoenberg), [ii] (contents), [iii]-[iv] (text of the 21 poems), 5-78 pp. Printed note to lower left corner of first page of music: "Copyright 1914 by Universal-Edition" and to lower right corner of first page of music: "Stich und Druck von Breitkopf & Härtel in Leipzig." Watermark: "Breitkopf & Härtel No. 5." Titling to upper wrapper identical with that of title. Printed dedication to upper wrapper and title: "Der ersten Interpretin Frau Albertine Zehme in herzlicher Freundschaft..." Annotations in pencil in an unknown hand to upper right corner of upper wrapper ("jene [...] 4395"), to pp. 5, 6 (cautionary doubling of time signature), 8, and 12 (slashes indicating meter) of music, and to lower right corner of lower wrapper ("4398"). Wrappers somewhat creased, chipped at margins with some loss, professionally repaired. Slightly browned; small edge tears; very small ink spots to upper right corner of title; lower right corners of pp. 33, 35, 43, 45, and 55 slightly thumbbed; minimal loss to lower outer corners of pp. 69-70, 77-78 and final blank leaf; minor paper imperfection to pp. 67-68.

With a lengthy autograph inscription (in effect a letter) in German signed in full by Schoenberg to an unidentified male addressed "Liebster Freund" to lower right corner of title:

"My most cordial wishes for Christmas 1916. It is banal to say that we are all such moonstruck fools; for it is that what the poet says, that we wipe imaginary moonstains off our clothes and yet pray to our crosses. Let us be glad that we have wounds; thus, we have something that helps us to disdain matter. From the disdain for our wounds comes the disdain for our enemies, comes our strength to sacrifice our lives to a moonray. One easily gets taken away with pathos when thinking of these Pierrot poems..."

First Edition, first standard issue. Rare. One of only a small number of copies presumably given to Schoenberg by the publisher for distribution to friends.

According to the records of Universal-Edition, Vienna, the earliest printing of the score consisted of 50 deluxe numbered copies printed on handmade paper, each with Schoenberg's autograph signature and 200 copies printed on standard paper. This first issue is distinguished by the presence of the printed note "Stich und Druck von Breitkopf & Härtel in Leipzig" which appears at the lower right corner of the first page of music.

The person to whom the inscription/letter is addressed is unknown, although it can be assumed from the salutation "liebster Freund" and the use of the familiar "Du" that there was a closeness between him and Schoenberg. **The salutation is typical of Schönberg's letters to Alban Berg and Anton von Webern** (Schoenberg did not, however, use the "Du" in his correspondence with Berg until 1917). He also used the familiar form in correspondence with Artur Bodzansky, Franz Schreker and Alexander Zemlinsky, among others.

We would like to thank Mr. Eike Fess of the Arnold Schönberg Center, Vienna and Dr. Nigel Simeone of Rushden, Northamptonshire, UK, for their kind assistance in the cataloguing of this item.

(24258)

\$9,500

54. [Op. 21]. **Dreimal sieben Gedichte... Partitur.** Wien... Leipzig: Universal-Edition [PN U.E. 5334 5336], [1923].

Folio. Original publisher's printed wrappers. 1f. (title), [i] ("Vorwort" by Schoenberg), [ii] (contents), [iii]-[iv] (text of poems), 5-78 pp. Printed note to lower left corner of first page of music: "Copyright 1914 by Universal-Edition" and to lower right corner of final page of music: "Weag" [Waldheim-Eberle A.G.]. Titling of upper wrapper identical with title.

Wrappers slightly soiled; lower faded; spine reinforced with paper tape; laid down to dark red paper backing. Some minor browning and foxing; small area of blue stainings to lower margin of p. 45; minor offsetting from red backing of lower wrapper to final page of music; inner margins of first several leaves repaired and guarded; inner margins of last several leaves guarded.

First Edition, second issue, one of only 100 copies printed (information supplied by Universal-Edition, Vienna). Rufer (Engl.) pp. 38-40. Ringer p. 314. Tetsuo Satoh pp. 13-16.

The abbreviation "Weag" is typical of the 1920s; in 1914, the printer typically used the note "Druckerei- und Verlags-Aktiengesellschaft vorm. R. v. Waldheim – Jos. Eberle & Co." Neither Brinkmann nor any other source establishes criteria that would allow a distinction between the standard issue of 1914 and the present issue of 1923. The distinguishing points of the 1923 issue are the presence of "Weag" to the final page of music (page 78) and the absence of the note "Stich und Druck von Breitkopf & Härtel in Leipzig" at the lower right foot of the first page of music (page 3).

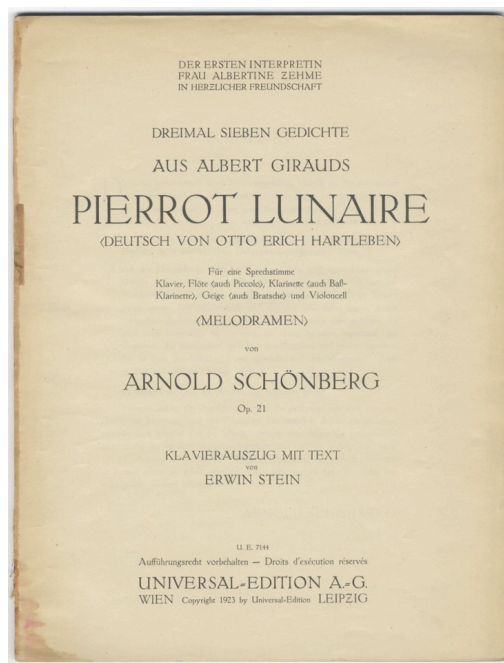
(24264)

\$1,500

55. [Op. 21]. **Dreimal sieben Gedichte... Partitur Taschenausgabe.** Wien... Leipzig: Universal-Edition [PN U.E. 5334. 5336], [August 22, 1914].

12mo. Original publisher's printed wrappers. 1f. (title), [i] ("Vorwort" by Schoenberg), [ii] (contents), [iii]-[iv] (text of the 21 poems), 5-78 pp. Printed note to lower left corner of first page of music: "Copyright 1914 by Universal-Edition" and over right corner of first page of music: "Stich und Druck von Breitkopf & Härtel in Leipzig." Titling of upper wrapper identical with title. Small English antiquarian bookseller's label laid down to verso of upper wrapper. Wrappers browned and detached, with slight loss to lower; spine lacking. First and last signature detached; small stains to final page of music.

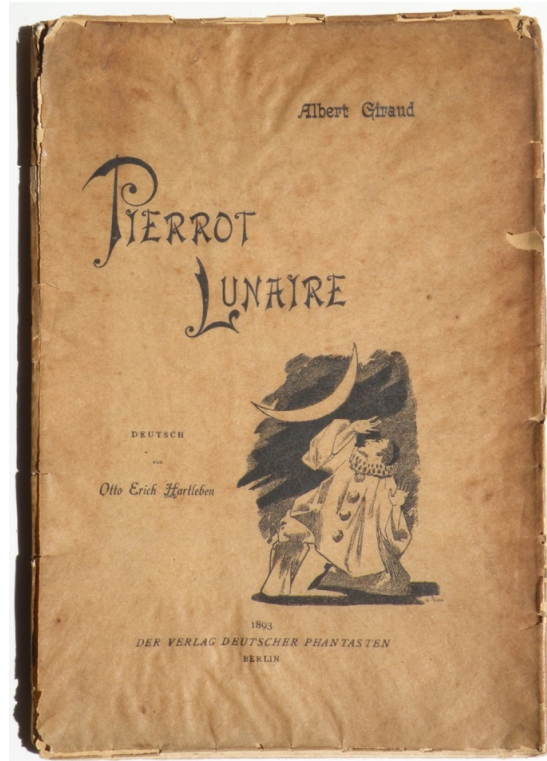
First Edition, first issue of the study score. Rufer (Engl.) pp. 38-40. Ringer p. 314. Tetsuo Satoh pp. 13-16. (24266) \$350



56. [Op. 21]. **Dreimal sieben Gedichte... Klavierauszug mit Text von Erwin Stein... [Piano-vocal score].** Wien... Leipzig: Universal-Edition [PN U.E. 7144], 1923.

Folio. Original publisher's printed wrappers. 1f. (title), [i] ("Vorwort" [preface] by Schoenberg), [ii] (contents), [iii] (the 21 poems; with plate numbers "U.E. 5334. 5336." to first page), 5-67, [i] (blank) pp. Printed note to foot of title: "Copyright 1923 by Universal-Edition" and to lower left corner of first page of music: "Copyright 1922 by Universal-Edition." Upper wrapper browned, detached, stained at inner margin and frayed with slight loss; lower lacking. Light dampstaining to lower inner corners of first and last leaves.

First Edition of the piano-vocal score, either first or second issue. Rufer (Engl.) pp. 38-40. Ringer p. 314. Tetsuo Satoh pp. 13-16. According to the website of the Arnold Schönberg Center, Vienna, there were two issues published in Schoenberg's lifetime: May 30, 1923, and April 24, 1924. The issue of the present copy cannot be determined because the lower wrapper, with its dated publisher's catalogue, is lacking, and no further distinguishing criteria have been established. The two pages of text are taken from the full score (full size: U.E. 5334; study size: U.E. 5336) and bear corresponding plate numbers. (24955) \$750



Signed by Schoenberg

57. [Op. 21]. **Pierrot Lunaire deutsch von Erich Otto Hartleben.** Berlin: Der Verlag deutscher Phantasten, 1893.

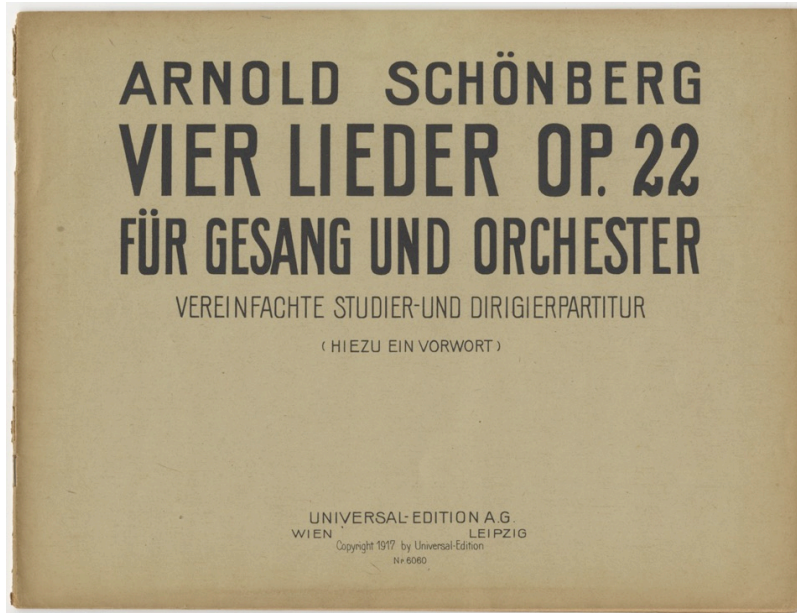
Octavo. In original publisher's pictorial wrappers illustrated by Moritz Posener. [i] (blank), [ii] (printed note: "Vom Verfasser autorisiert"), 1f. (title with illustration by Paul Höniger of the poem "Serenade"), 1f. (motto by Giraud, in French), 1f. (half title), 50 (text of poems), [i] (colophon: "Gedruckt im November achtzehnhundertzweiundneunzig bei Wilhelm & Brasch im Auftrage des Verlages deutscher Phantasten in Berlin"), [i] (blank), [i] (publisher's advertisement), [i] (blank) pp. preserved in a somewhat crudely-fashioned vellum-backed folding case with modern decorative boards. Titling to upper wrapper identical with title page but with different illustration. Wrappers browned and brittle with some loss to blank edges; slightly soiled; case slightly warped. Slightly browned and soiled.

With Schoenberg's autograph signature in black ink to front endpaper: "Arnold Schönberg 11. Januar 1912."

First German trade edition. This printing was preceded by a special printing of 60 copies signed by Hartleben in 1892

Schoenberg's copy ("Handexemplar") of the collection of poems, 21 of which he set in his famous atonal work, *Pierrot Lunaire*.

One of Schoenberg's hobbies was hand bookbinding; the handmade folding case housing this item may quite possibly have been made by him. (24345) \$850



58. [Op. 22]. **Vier Lieder op. 22 für Gesang und Orchester Vereinfachte Studier- und Dirigierpartitur (Hiezu ein Vorwort).** [Short score]. Wien... Leipzig: Universal-Edition [PN U.E. 6060], November 7, 1917.

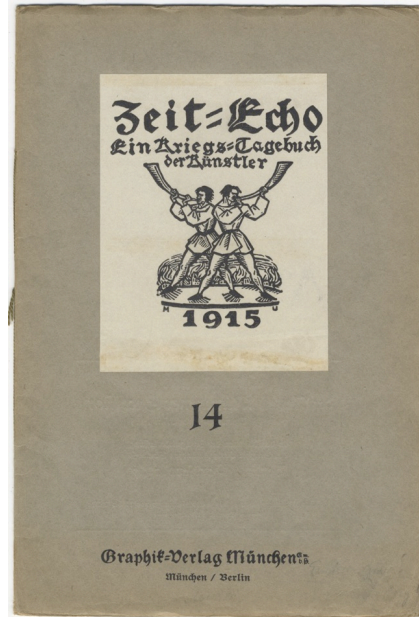
Oblong folio. Original publisher's green printed wrappers. [i] (title), [ii] (table of contents: the four songs with credits for their texts and specification of performing forces), [iii]-[iv] (preface by Schoenberg), 5-16 pp. Printed footnote to first page of each song (pp. 5, 10, 12—left corner; p. 15—right corner) and with "Stich und Druck von F.M. Geidel, Leipzig" to right of p. 5. Titling of upper wrapper identical with title. The preface, "Die vereinfachte Studier- und Dirigier-Partitur," explains the experimental layout of the score, which is basically a short score. Brownded; slightly worn; dampstained at upper margin; to center of upper edge.

First Edition, first issue of the complete cycle. Rare. Rufer (Engl.) pp. 40-41. Ringer p. 314. Tetsuo Satoh pp. 15-16. According to the website of the Arnold Schönberg Center, Vienna, the second issue (1920) is printed on paper of better quality and slightly larger format (259 x 337 mm vs. 264 x 337 mm).

The second of the songs, "Alle, welche die suchen," was published previously in the avant-garde periodical *Zeit-Echo: Ein Kriegs-Tagebuch der Künstler*, vol. 14 (Munich-Berlin: Graphik-Verlag, 1915), pp. 206–09.

The Four Songs of op. 22 were Schoenberg's last composition before his seven-year hiatus as a composer, which ended only with his development of dodecaphony. They are set to texts by Ernest Dowson (1867-1900), in German translation by Stefan George (1868-1933) and Rainer Maria Rilke (1875-1926). The title does not specify a register for the vocal part, but a soprano is implied.

"Schoenberg's 'simplified score for study and conducting' is supposed to resemble, in its appearance, a piano reduction for two or four—if necessary, also for six or eight—hands... The simplified notation of an orchestral score, however, is not the result of a [similar] simplification of the orchestra... The fact that similar sonorities are written in completely different ways makes reading more difficult, and Schoenberg never reverted to this manner of notation." Agnes Grond, website of the Arnold Schönberg Center, Vienna. (24271) \$500



59. [Op. 22 no. 2]. **Alle, welche dich suchen...** aus "Das Stundenbuch" von Rainer Maria Rilke für Gesang und kleines Orchester (4 Flöten, 1 Engl. H., 1 1 D-Klar, 2 Klar., 2 Baß-Klar, 1 Ktr.-Fag. 1 Harfe, 3 Solo-Vcll., 1 Solo-Kontrabaß) published in the Secessionist periodical in **Zeit=Echo Ein Kriegs=Tagebuch der Künstler [vol.] 14. [Short score].** München/Berlin: Graphik-Verlag, 1915.

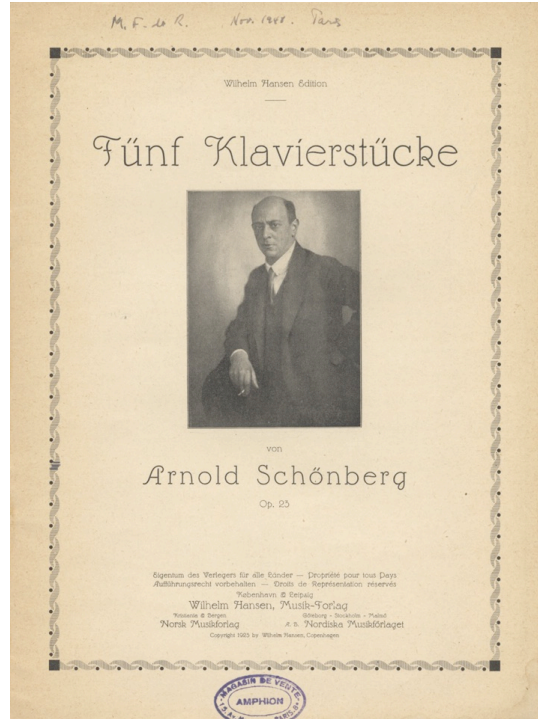
Octavo. Sewn. Original gray publisher's decorative wrappers with woodcut title and illustration by Max Unold laid down to upper and with table of contents to verso. Paginated 201-16. With Schoenberg's op. 22 no. 2 ("Alle, welche Dich suchen... Meinen lieben Anton von Webern") to pp. 206-09 notated on three staves, in the manner of a piano-vocal score, with instruments indicated; footnote to first page of music: "Die Veröffentlichung erfolgt mit Zustimmung der Universal=Edition A.S." Except for dynamic and expressive abbreviations, all literals appear in Fraktur.

Illustrated with one full-page original woodcut by Max Unold and two original lithographic illustrations by René Beeh and Werner Schmidt in text; historiated initials. Printed on high quality paper. With literary contributions by Carl Hauptmann, F.J. Schmid-Noerr, Walther Heymann and Wilhelm Hausenstein.

First Edition. Rare. The edition is not mentioned in Rufer, Ringer, or Tetsuo Satoh. According to the website of the Arnold Schönberg Center, Vienna, its musical text is "extremely error-strewn." The op. 22 cycle (four songs) was not published in its entirety until 1917.

The dedication to Anton von Webern does not occur in any other extant source of the composition; it was included in a lost autograph (?Stichvorlage) described in Webern's letter to Alban Berg of April 7, 1915.

Zeit-Echo was an avant garde periodical issued in 42 bi-weekly issues between 1914 and 1917. Contributors included Paul Klee, Thomas Mann, Rainer Maria Rilke, Hugo von Hofmannsthal and Oscar Kokoschka. (24274) \$350



60. [Op. 23]. **Fünf Klavierstücke... Op. 23.** København & Leipzig: Wilhelm Hansen [PN 18298], [December 11, 1924].

Folio. Original decorative light green wrappers printed in dark green. [i] (title with photographic waist-length reproduction portrait of the composer within decorative border), [2] (instructions for performance), 3-20 pp. Notes to foot of p. 3: "Copyright by Wilhelm Hansen, Copenhagen" to left, "Wilhelm Hansens Nodestik og Tryk, Kjøbenhavn" to right. Printed note, "Zweite Auflage" to upper left corner of upper wrapper. Publisher's catalogue listing opp. 23 and 24 (the latter also in various arrangements by Felix Greissle) to verso of lower wrapper. Former owner's signature, "M.F. de R. Nov. 1948. Paris," in ink to head of title. Handstamp, "Magasin de vente Amphion 15. Av. Montaigne-Paris 8," to foot of title. Browned; stains to verso of lower wrapper.

First Edition, second issue (the first issue was published in November of 1923). Rufer (Eng.) p. 42. Ringer p. 315. Tetsuo Satoh pp. 15-16. "In the second issue, which is billed as such, the portrait drawing on the title has been replaced with a photograph." *Website of the Arnold Schönberg Center, Vienna.*

The waltz concluding the cycle, first sketched in 1921, is considered the earliest example of Schoenbergian twelve-note composition. (24943) \$250

61. [Op. 23]. **Fünf Klavierstücke...** København & Leipzig: Wilhelm Hansen [PN 18298], [December 11, 1924].

Folio. Original decorative light green wrappers printed in dark green. [i] (title with photographic waist-length reproduction portrait of the composer within decorative border), [2] (instructions for performance), 3-20 pp. Notes to foot of p. 3: "Copyright by Wilhelm Hansen, Copenhagen" to left, "Wilhelm Hansens Nodestik og Tryk, Kjøbenhavn" to right. Printed note, "Zweite Auflage" to upper left corner of upper wrapper. Publisher's catalogue listing opp. 23 and 24 (the latter also in various arrangements by Felix Greissle) to verso of lower wrapper.

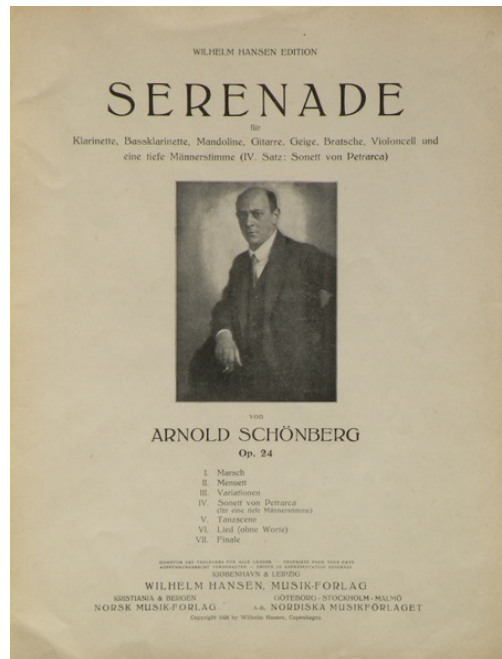
With the signature of the noted German-born American pianist and composer Erich Itor Kahn ("EIKahn") in pencil to head of upper wrapper and the handstamp "Erich Itor & Frida Kahn Collections" to lower right corner of upper wrapper. Handstamp, "B. Firnberg Musikalien-Handlung Frankfurt [a. Main] Schiller-Strasse 20" to foot of title. Fingering, notational corrections, and other annotations (including duration "10' 30"" to upper left corner of p. 3) in pencil in the hand of Erich Itor Kahn.

Together with:

Another copy of the same edition, unsigned and without Firnberg stamp but with additional annotations to the score in Erich Itor Kahn's hand. Both copies slightly worn and browned; other minor defects.

First Edition, second issue (the first issue was published in November of 1923). Rufer (Eng.) p. 42. Ringer p. 315. Tetsuo Satoh pp. 15-16. "In the second issue, which is billed as such, the portrait drawing on the title has been replaced with a photograph." Website of the Arnold Schoenberg Center, Vienna.

Erich Itor Kahn (1905-1956) studied at the Hoch'sches Konservatorium in Frankfurt. An early champion of Schoenberg, he gave the world premiere of the composer's piano piece op. 33a; he also studied the present op. 23 cycle early on. **The notational corrections are of particular interest.** (24950) \$550



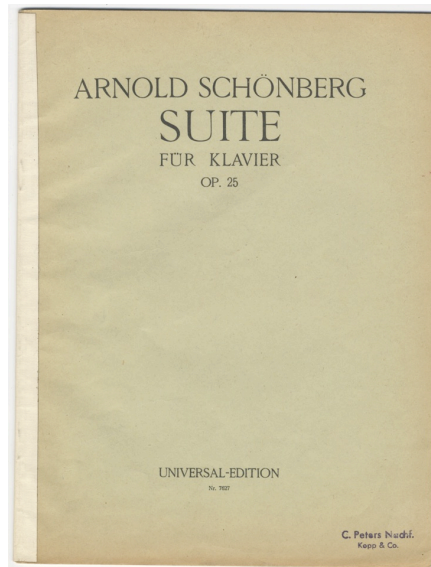
62. [Op. 24]. **Serenade für Klarinette, Bassklarinette, Mandoline, Gitarre, Geige, Bratsche, Violoncell und eine tiefe Männerstimme (IV. Satz: Sonett von Petrarca)... Op. 24.** Kjøbenhavn & Leipzig: Wilhelm Hansen, Musik-Forlag [PN 18299], [1924].

Quarto. Modern mid-tan calf-backed marbled boards with original publisher's printed wrappers bound in. [i] (title within decorative art nouveau border), [i] (notes on performance by the composer), 3-63, [i] (publisher's advertisement: "Klavierkonzerte mit Orchesterbegleitung" and "Orchesterwerke für Violine mit Orchesterbegleitung") pp. With reproduction of photographic portrait of Schoenberg to center of title. Printed note in Danish to foot of p. [2]: "Wilhelm Hansens Nodestik og Tryk, Kjøbenhavn" (Wilhelm Hansen's engraving and printing shop, Copenhagen). Edition identified as

"No. 2327" on upper wrapper, with overpaste of Edition Adler, Berlin, to foot; handstamp "Leihmaterial" to head. Further publisher's advertisement, "Orchesterwerke berühmter Nordischer Komponisten," to verso of lower wrapper. Very lightly browned; lower edge slightly trimmed. A very good copy.

First Edition. Rufer (Eng.) pp. 43-45. Tetsuo Satoh pp.17-18.

"The Serenade marks one of Schönberg's first attempts to adapt serial compositional techniques to large-scale form, largely without the support of text. The stability of traditional genres (March, Minuet, Theme and Variations) allowed Schönberg a freedom to experiment with new compositional procedures. The atmosphere of this chamber work for clarinet, bass clarinet, mandolin, guitar, violin, viola, cello and bass voice resembles that of 'Pierrot lunaire'...The central movement, a song (Sonnet by Petrarch), provides the focal point for the whole." Camille Crittenden, website of the Arnold Schönberg Center, Vienna. (24588) \$400



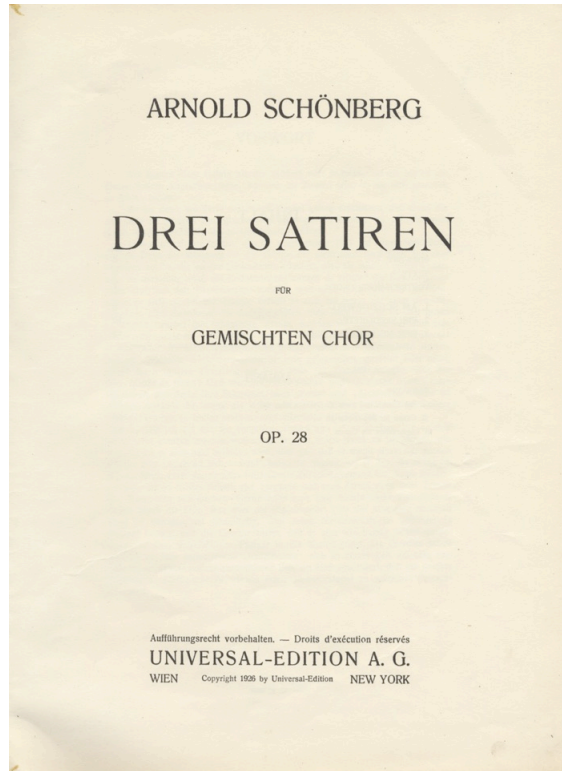
63. [Op. 25]. **Suite für Klavier op. 25 Präludium Gavotte Musette Intermezzo Menuett Gigue.** Wien... New York: Universal-Edition [PN U.E. 7627], February 8, 1926.

Folio. Original publisher's light green printed wrappers. 1f. (title), [3] (instructions for performance in German, English, and French), 4-24 pp.

Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" dated "XII [December] 1925" to verso of lower wrapper. Handstamp to lower right corner of upper wrapper: "C. Peters Nachf. Kopp & Co.;" handstamp to title: "Hof-Musikalien-Handlung Otto Halbreiter München Promenadeplatz 16." Wrappers slightly worn and browned; tape repairs to spine.

First Edition, second issue. Rufer (Engl.) pp. 45. Ringer p. 315. Tetsuo Satoh pp. 17-20.

The suite is one of the first works in which Schoenberg applied his newly-invented method of dodecaphonic composition, to which he assigned epochal importance. *"Schönberg probably meant the first version of the Prelude and the Intermezzo of the Suite Op. 25 from summer 1921 to say that he had 'found something that will ensure the supremacy of German music for the next hundred years' (as his pupil Josef Rufer recorded; several other sources have also preserved his dictum)."* Eike Fess, website of the Arnold Schönberg Center, Vienna. (24276) \$220



64. [Op. 28]. **Drei Satiren für gemischten Chor Op. 28. [Score].** Wien... New York: Universal-Edition [PN. U.E. 8586], September 30, 1926.

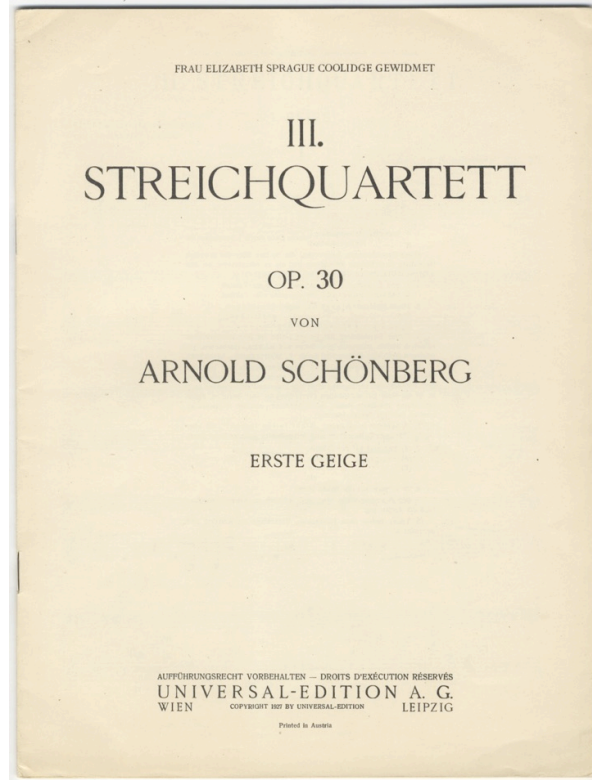
Small folio. Original light green printed wrappers. [1] (title), [2] (contents), 3-4 (preface), 5-6 (texts), 7 (notes on performance), 8-53 (music), 54-58 (appendix: tonal canons) pp. Printer's note to lower right corner of p. 58: "Stich u. Druck der Waldheim=Eberle A.G." Publisher's catalog no. 35 "Arnold Schönbergs Werke in der Universal-Edition" dated "VIII [August] 1926" to verso of lower wrapper. Early owner's signature in pencil to head of upper wrapper: "Annegret Batschelet-Massini 1.2.[19]55." With manuscript transcriptions in an unidentified hand (scores and parts) of the canon for string quartet from the appendix on music paper by Hug, Basel.

First Edition, first issue. Rufer (Engl.) p. 48. Ringer p. 316. Tetsuo Satoh pp. 21-22.

All texts are by Schoenberg himself. The second piece, "Vielseitigkeit," is a notorious spoof on Stravinsky, ridiculed as "der kleine Modernsky."

"In a letter to Amadeo Filippi in May 1949 Schoenberg wrote that the Drei Satiren were composed when he had been very angered by the attacks by some of his younger contemporaries. Through the Satires he wanted to attack all those who 'seek personal salvation by taking the middle road...' Secondly, 'take aim at those who pretend to aspire "back to..." ' Thirdly, he wanted to attack the 'folklorists... and finally all those "ists" 'in whom I can only see mannerists. Their music is enjoyed most by those who constantly think of the slogan, which is intended to prevent them from thinking of anything else.' Joseph Auner: A Schoenberg Reader, pp. 186-7.

Annegret Batschelet-Massini (1918-2004) was a Swiss violinist and music teacher, known as an ardent champion of contemporary music. Ernst Krenek dedicated his Albumblatt für Gesang und Klavier, op. 228 (1977), to her. (25054) \$500



65. [Op. 30]. **III. Streichquartett Op. 30... Frau Elizabeth Sprague Coolidge gewidmet. [Parts].** Wien... Leipzig: Universal-Edition [U.E. 1928 a-d], April 4, 1929.

4 volumes. Small folio. Publisher's green printed wrappers.

Violin I: [i] (title), [i] (instructions for performance), 3-20 pp. PN 1928a

Violin II: [i] (title), [i] (instructions for performance), 3-25, [i] (blank) pp. PN 1928b

Viola: [i] (title), [i] (instructions for performance,), 3-26 pp. PN 1928c

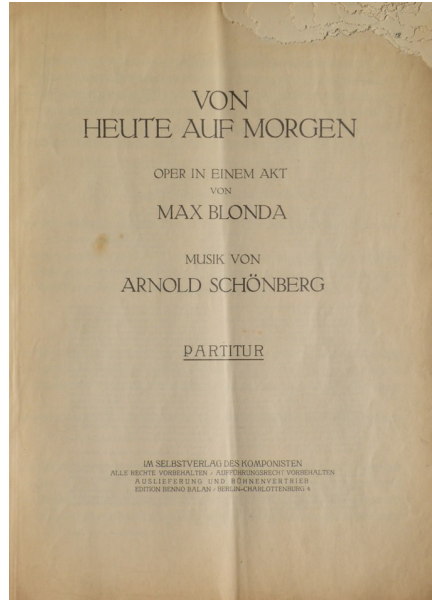
Violoncello: (title), [i] (instructions for performance, 3-27, [i] (blank) pp.; PN 1928d.

Printer's note "Weag" [Waldheim-Eberle A.G.] to lower right corner of final page of music of each part. Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" dated "XII [December] 1925" to verso of lower wrapper. Slightly worn; spine of wrappers reinforced with paper tape; 2" tear to spine of lower.

First Edition. Rufer (Engl.) pp. 51-52. Ringer p. 316. Tetsuo Satoh pp. 21-22. Date according to the website of the Arnold Schoenberg Center, Vienna. There was only one issue of the parts in Schoenberg's lifetime. The quartet was first published as a study score in 1927 jointly by Universal Edition and Wiener Philharmonischer Verlag.

"After the formal innovations of his first two quartets (a single, through-composed movement in the case of the First, and the addition of a voice in the Second), Schönberg returned in his Third Quartet to the standard four-movement structure, a counterbalance to its harmonic innovations." Camille Crittenden, website of the Arnold Schönberg Center, Vienna.

"Last Sunday [I heard] your 3rd Quartet played by Kolisch! I search for words to describe my impression; perhaps I can say it best this way: that with each new work from you, my whole world view becomes new." Anton Webern to Arnold Schoenberg, November, 25, 1927. (24277) \$450



Schoenberg's First Opera

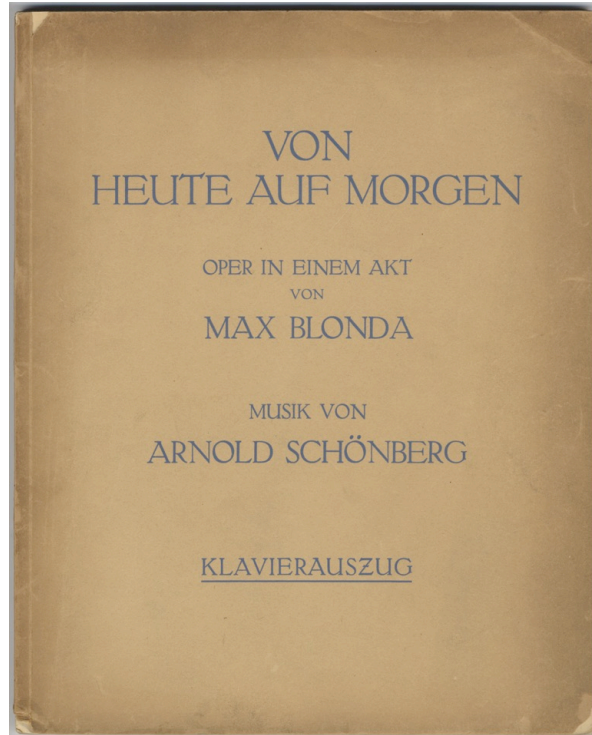
66. [Op. 32]. **Von heute auf morgen Oper in einem Akt von Max Blonda Musik von Arnold Schönberg Partitur. [Full score].** Im Selbstverlag des Komponisten Auslieferung und Bühnenvertrieb Edition Benno Balan, Berlin-Charlottenburg 4: [without PN], [1930].

Large folio. Original publisher's printed wrappers. [1] (title), [2] (list of characters, list of orchestral instruments, instructions for performance), [3]-164 pp. Facsimile of the fair copy, partially in Schoenberg's own hand (pp. 3-9, 18, 29, 34, 38, 46, 48-49, 57, 66, 72-73, 79, 89, 92, 102-164), partially in that of an unknown copyist. Typeset copyright notice to p. 3: "Copyright 1930 by Arnold Schönberg, Berlin." Facsimile note to lower right corner of final page of music: "beendet 3. VIII. 1929." Titling to upper wrapper identical to that of title but without imprint. Measure 6, part of the Husband, note 2 corrected to half note in pencil. Wrappers detached, heavily browned, soiled, stained, torn, and brittle, with considerable loss to blank edges; vertical crease with partial split to upper; spine lacking. Some dampstaining, soiling, and creasing; title soiled and slightly frayed at edges; leaves through p. 52 defective at upper outer corner with damage decreasing with ascending page number; pagination through p. 14 and measure no. 12 (p. 3) lost; leaves to p. 36 and from p. 109 bumped at lower outer corner; final leaf detached, torn, and frayed at edges; other defects. In need of restoration.

First Edition, second issue. Rufer (Engl.) pp. 58-60. Ringer p. 317. Tetsuo Satoh pp. 23-24. The manuscript on which the edition is based is lost. The first issue, from 1929, lacks the reference to Edition Benno Balan in the imprint, and the copyright notice is dated 1929.

Von heute auf morgen is Schoenberg's first opera and also the first dodecaphonic opera by any composer. Max Blonda is a pseudonym of Schoenberg's (second) wife, Gertrud, née Kolisch (1898-1967).

"For Schönberg it was the twelve-tone system that held the key to the future, and in 'Von heute auf morgen' he was seeking to prove that that key was not incompatible with popular success. The 1930 performances at the Frankfurt Opera and over the radio disappointed the composer. His hopes for popular success were not realized. Within two months of the premiere Schönberg was to pen the rather defensive essay 'My Public,' an essay in which he argues that 'expert judges'—principally conductors, performers, and others with influence in the musical world—are to blame for the lack of understanding of his music." Website of the Arnold Schönberg Center, Vienna. (24295) \$600



67. [Op. 32]. **Von heute auf morgen... Klavierauszug.** Im Selbstverlag des Komponisten Auslieferung und Bühnenvertrieb Edition Benno Balan, Berlin=Charlottenburg 4: [without PN], [1930].

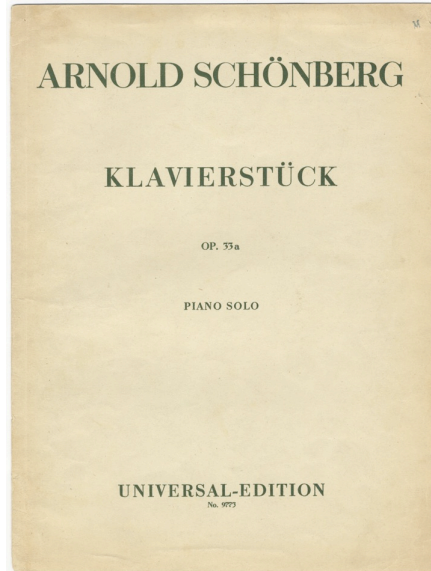
Folio. Original publisher's wrappers printed in blue. [i] (title), [ii] (list of characters, list of orchestral instruments, instructions for performance), [3]-140 pp. Facsimile of copyist's manuscript. Copyright notice to lower left corner of p. 3: "Copyright 1930 by Arnold Schönberg, Berlin." Printed note to lower right corner of last page of music: "Schrift und Druck Rokodruck, Berlin." Titling of upper wrapper identical with title except lacking imprint. Wrappers soiled; corners slightly chipped.

Second edition. Rufer (Engl.) pp. 58-60. Ringer p. 317. Tetsuo Satoh pp. 23-24. The manuscript on which the edition is based is lost. The first edition, from 1929, lacks the reference to Edition Benno Balan in the imprint and carries a typeset copyright notice dated 1929. It is also a facsimile, but is based on a different, partially autograph, manuscript. (24287) \$950

68. [Op. 33a]. **Klavierstück op. 33a Piano Solo.** Wien... Leipzig: Universal-Edition [PN U.E. 9773], March 1, 1930.

Folio. Original publisher's light green printed wrappers. [i] (title), 2-6 pp. Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" dated "XI [November] 1929" to verso of lower wrapper. Circular handstamp to lower right corner of lower wrapper: "Sole Agents Associated Music Publishers Inc. 26 West 46th Street New York." Signature of former owner in pencil to head of upper wrapper: "Rebecca Davidson." Upper wrapper repaired at edges with old paper tape. Slightly worn and soiled.

First separate edition. Rufer (Engl.) pp. 57. Ringer p. 317. Tetsuo Satoh pp. 23-24. The piece was first published in the anthology Musik der Zeit: Eine Sammlung zeitgenössischer Werke. Piano solo, vol. VI (Wien... Leipzig: Universal-Edition, [July 1929]), PN U.E. 9521, pp. 36-40.

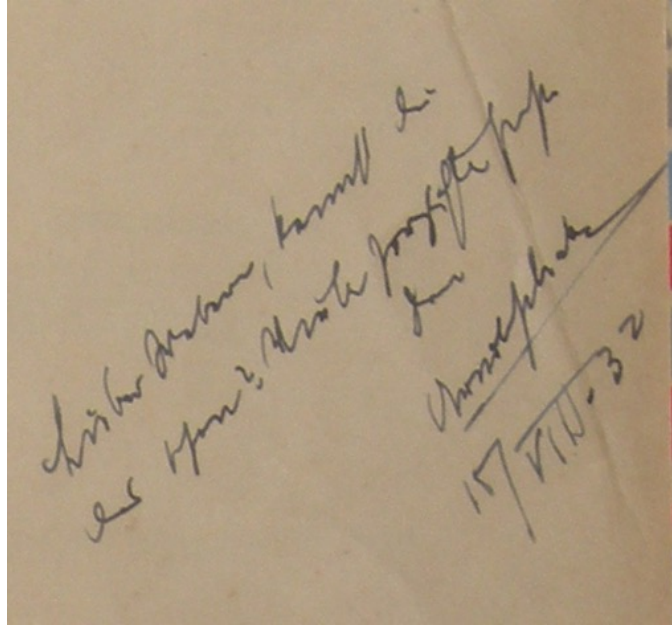


"In 1928, Emil Hertzka, the Director of Universal Edition, contacted Arnold Schönberg requesting permission to use his Piano Piece, op. 11, No. 1, in a planned anthology of modern piano compositions. Schönberg, however, decided to compose a new piece (op. 33a). Two years after the publication (1929), this was followed by the composition of Piano Piece, op. 33b, during a stay in Barcelona. In his Piano Pieces, op. 33, Schönberg makes consistent use of a technique which combines twelve-tone rows, in which two forms of a row can be used at the same time without repeating individual tones. This expanded the number of possibilities for combination while also preserving the conclusiveness of the twelve-tone writing. The relatively short duration and unity of the pieces are reminiscent of romantic forms: the "Intermezzi" by Johannes Brahms, for instance, whom Schönberg greatly esteemed... His final compositions for solo piano demonstrate his endeavours to fit new musical ideas into traditional contexts." Website of the Arnold Schönberg Center, Vienna. (24278) \$120

69. [Op. 33b]. **Klavierstueck [in New Music: A Quarterly of Modern Compositions, vol. 5, no. 3].** San Francisco: The New Music Society of California Publisher [without PN], April 1932.

Folio. Decorative mosaic paper boards with original publisher's decorative yellow wrappers bound in. [i] (title), 7 pp. Caption title to p. 1: "Klavierstück Arnold Schönberg." Footnotes to p. 1: Left "International Copyright Secured"; middle: "Copyright 1932 by Arnold Schönberg Made in U.S.A."; right: All Rights Reserved." Footer to lower left corner of all pages except p. 1: "Klavierstück - 7." Title to recto of upper wrapper printed in orange: "New Music A Quarterly of Modern Compositions This issue contains Klavierstueck by Arnold Schoenberg April 1932." Verso of upper wrapper includes masthead of New Music identifying volume and issue; the periodical's publisher and owner, Henry Cowell; the "executive board" (3 persons); the "Honorary Board of Endorsers" (57 modernist composers); and the agent for the German-speaking countries (Heinrichshofen's Verlag, Magdeburg). Contents of back issues printed to recto of lower wrapper, verso blank. Printed note to title: "Arnold Schoenberg has requested that we do not publish either biographical notes or musical explanations concerning his work, since both he and his musical viewpoint are well known."

With the composer's autograph inscription to his distinguished pupil Anton Webern (1883-1945) in ink to lower right corner of title: "Lieber Webern, kannst Du das lesen? Viele herzliche Grüße Dein Arnold Schönberg 15/VIII/32."



**With a Signed Autograph Inscription to Webern
Quite Possibly Bound by Schoenberg**

Manuscript note in pencil in the hand of the noted music antiquarian Albi Rosenthal to verso of upper board: "op. 33b (1932). First Edition (extremely rare) With autograph dedication from Schoenberg to Webern. The final note [measure 68, left hand] corrected in pencil by Schoenberg. Bound by Schoenberg?" [N.B. While the binding is quite likely by Schoenberg, who loved binding books as a pastime, the final note is not actually corrected; rather, the annotation "h" (German for "B natural") next to the notehead confirms the printed pitch and apparently serves to facilitate reading; the note has six ledger lines].

Boards slightly worn and bumped. Slightly browned and creased.

First Edition. Rufer (Engl.) pp. 57. Ringer p. 318. Tetsuo Satoh pp. 23-24.

The first of Schoenberg's works to be published in the United States. As the composer still lived in Germany and had no plans to emigrate, let alone to California, the present publication appears eerily prophetic. The pagination, with odd numbers to rectos and even numbers to versos, is highly unusual. The use of umlauts in caption title and footer suggests that the music was engraved in Germany or Austria. The list of composers on the Honorary Board of Endorsers is quite illustrious. It includes household names from the United States and many European countries; German composers are, however, conspicuously absent.

"Webern, who was probably Schoenberg's first private pupil, and Alban Berg, who came to him a few weeks later, were the most famous of Schoenberg's students and became, with him, the major exponents of 12-note technique in the second quarter of the 20th century." Kathryn Bailey in *Grove online*

The mosaic pattern of the decorative paper boards used in the binding of this item is the same as that used in the binding of the first edition of Alban Berg's *Three Pieces from the "Lyric Suite,"* also in this catalogue; it can thus be safely assumed that both of these volumes were bound by the same person.

A fine association item, most probably bound by Schoenberg. (24279)

\$4,500



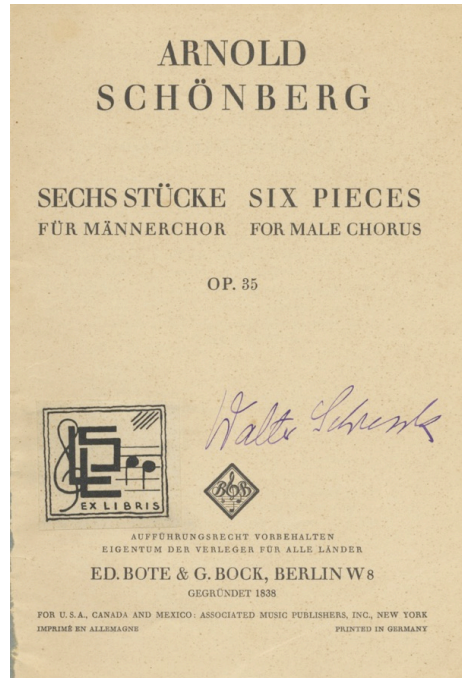
70. [Op. 33b]. **Klavierstueck**. San Francisco: The New Music Society of California Publisher [without PN], April 1932.

Folio. Original publisher's yellow decorative wrappers. [i] (title), 7 pp. Caption title to p. 1: "Klavierstück Arnold Schönberg." Footnotes to p. 1: Left "International Copyright Secured"; middle: "Copyright 1932 by Arnold Schönberg Made in U.S.A."; right: All Rights Reserved." Footer to lower left corner of all pages except p. 1: "Klavierstück - 7." Title to recto of upper wrapper printed in orange: "New Music A Quarterly of Modern Compositions This issue contains Klavierstueck by Arnold Schoenberg April 1932." Verso of upper wrapper includes masthead of New Music identifying: volume and issue; the periodical's publisher and owner, Henry Cowell; the "executive board" (3 persons); the "Honorary Board of Endorsers" (57 modernist composers); and the agent for the German-speaking countries (Heinrichshofen's Verlag, Magdeburg). Contents of back issues printed to recto of lower wrapper, verso blank. Printed note to title: "Arnold Schoenberg has requested that we do not publish either biographical notes or musical explanations concerning his work, since both he and his musical viewpoint are well known." Upper inner corner slightly bumped.

First Edition. Rufer (Engl.) pp. 57. Ringer p. 318. Tetsuo Satoh pp. 23-24. (24958) \$300

71. [Op. 35]. **Sechs Stücke für Männerchor/Six Pieces for Male Chorus Op. 35. [Score]**. Berlin: Ed. Bote & G. Bock [PN B. & B. 19979-84], [August 27, 1930].

Large octavo. Original publisher's blue printed wrappers. [i] (title), [ii] (preliminary notes), 3 (texts in German), 4 (texts in English), 5-47 (music), [i] (blank) pp. With separate plate number to each of the six choruses and eparate copyright notice to the foot of the first page of each piece. Printer's note printed to lower right corner of last page of music: "Stich und Druck von C.G. Röder G.m.b.H., Leipzig." Text underlay in German and English. German texts by Schönberg with English translations by D. Millar Craig and Adolph Weiss. Handstamp to upper wrapper: "Rezensions-Exemplar." Bookplate of "WS" laid down to title with signature "Walter Schrenk" to right. Wrappers split at spine. Some browning.



Together with:

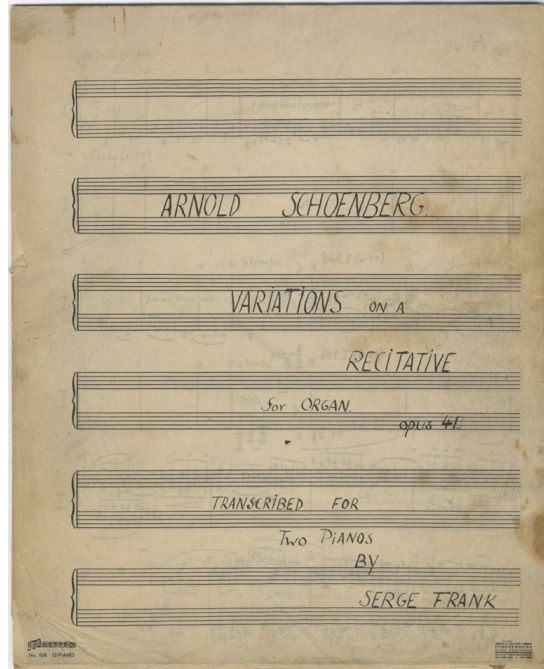
An 8-page program booklet for two concerts, "Chormusik der Gegenwart," Berlin, afternoon and evening of January 31, 1932, under the auspices of the Deutscher Arbeiter-Sängerbund. The first two items on the bill are by Schoenberg: "Drei Bearbeitungen für gemischten Chor" [Rufer [Eng.], p. 92], performed by the Lendvai-Quartett Leipzig and members of the youth choir of the Berlin Volkschor under the direction of Walter Hänel, and the Six Pieces for Male Chorus, op. 35, performed by the "13er-Quartett of the AGV [=Arbeiter-Gesangverein] Vorwärts" under the direction of Franz Schmitt, Frankfurt am Main. With manuscript annotations by Walter Schrenk in pencil to pp. [3] and [8], including humorous but homophobic comment on advertisement on p. [8] for recordings of the "Homocord" label: "Viel zu schwul" [much too gay]. Browne.

First Edition of the complete cycle. Rufer (Engl.) pp. 58-60. Ringer p. 317. Tetsuo Satoh pp. 25-26. Number 4 had been commissioned by the Deutscher Arbeiter-Sängerbund and was first published as no. 248 of the anthology: Männer-Chöre ohne Begleitung, gesammelt von Alfred Guttmann (Male choruses without accompaniment, collected by Alfred Guttmann), Deutscher Arbeiter-Sängerbund Berlin [1929], publisher's no. 1350, pp. 687-90.

The musicians participating in the concert the program of which is included with the present item were those who had given the first performances: Walter Hänel and the Lendvai-Quartett Leipzig had premiered no. 4 in Berlin on November 2, 1929 and Franz Schmitt and the "13er Quartett des AGV Vorwärts" had premiered the remaining choruses in Hanau on October 24, 1931.

"And yet behind the absolute eternal values of this opus there seems to be something temporary as well: just as in the magnificent texts you reflect upon today's communal ideas [...] it also appears that you (you who have always shown the younger generation [the way]) for once wished to demonstrate something after the fact, and thereby wanted to show that such simple forms which are generally associated with cheap communal music can also lay claim to the highest standards of artistry and proficiency." Alban Berg to Schoenberg, February 1931.

Walter Schrenk (1893-1932) was the music critic of the Berlin daily *Deutsche Allgemeine Zeitung*.
(24283) \$300



An Interesting Unpublished Arrangement

72. [Op. 40]. **Variations on a Recitative for Organ opus [!]41 Transcribed for Two Pianos by Serge Frank.** Musical manuscript, possibly in the hand of Serge Frank.

Folio, 347 x 281 mm. On separate leaves of onionskin music paper, "Maestro No. 108 12-Piano," distributed by Independent Music Publishers, New York. 1f. (title), 27, 1f. (blank) pp. Notated in ink, possibly in the hand of Serge Frank. No date.

With a manuscript note in ink to final page of music: "Note du copiste: Chaque note porte son 'accident'," i.e., that accidentals are valid for one note only. Opus number to title corrected in pencil to "40." Further annotations and corrections in pencil in an unknown hand, partly doubling earlier corrections in ink, to pp. 1-3, 7, 8, and 10-12. Title slightly soiled, stained, and frayed at edges, with traces of rust stains from paper clip to upper edge. Upper left corners of pp. 21-27 trimmed; pp. 23-24 partially attached with tape with resultant browning; remnant of plastic tape to lower edge of p. 6. Small overpastes to pp. 7, 14, 20, and 21 and small rectangular holes cut to pp. 4, 13, 21, and 23, in all likelihood functioning as erasures. Creasing to upper left corner from p. 17; brown staining to right edge of title, pp. 1-3, and 27.

An unpublished arrangement. No additional copies located, however the note to the last page of music would suggest that this manuscript was intended for publication.

Schoenberg wrote his original for organ in 1941; it was first published by the H. W. Gray Company, New York, in 1947. This arrangement dates from between 1943, when Schoenberg accepted Frank as a student, and 1946: "*An unpublished version [of the variations, for two pianos] by Schoenberg's student Serge Frank was performed by Wesley Kuhnle and Frances Mullen in Los Angeles in 1946.*" Sabine Feisst: *Schoenberg's New World: The American Years*, p. 278, no. 228.

"Please tell me of which of my works you made a two-pian[o] arrangement." Letter from Schoenberg to Frank, May 21, 1947.

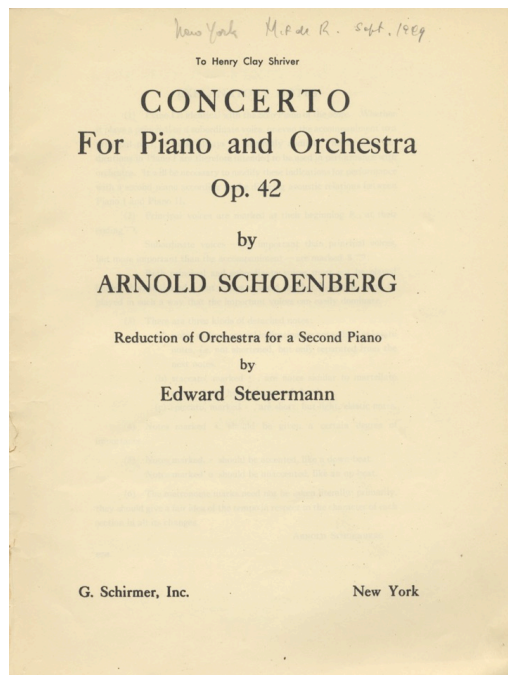
"The Gray Company is interested in a transcription of my *Organ Variations* for two pianos. Are you interested in having your arrangement published? I do not know whether Gray will pay much, but you can always ask him." Letter from Schoenberg to Frank, December 15, 1947. (It is clear that no agreement was reached, as Gray finally published an arrangement by somebody else: Arnold Schoenberg, *Variations on a Recitative*, arranged for two pianos by Celius Dougherty [New York, H.W. Gray, 1955].)

Serge Frank, originally from Luxembourg, is best known as the hapless fourth translator and editor engaged (from April 1947) for the preparation of Schoenberg's collection of essays *Style and Idea*. In the end, his translations and editorial emendations dissatisfied Schoenberg as much as those of Frank's three predecessors had done, and in November 1948, Dika Newlin took over from Frank. *Style and Idea* was published in 1950, with Dika Newlin credited as the sole translator. See Thomas McGeary, "The Publishing History of *Style and Idea*," *Journal of the Arnold Schoenberg Institute* 9 (1986), pp. 193-200.

"Although the recitative represents a perfectly rounded-off form, it is not a self-contained theme, as one might expect from 'theme and variations'; rather it exposes a number of ideas to be developed later on. The theme contains all the twelve tones of the chromatic scale. Due to its beginning and conclusion, D stands out as the tonic; but the key of D minor is not spelled out tonally. The variations are constructed in a very strict way, not only because of their number of measures but also in that the tones of the recitative are sounded as a more or less hidden *cantus firmus* throughout each of them." Website of the Arnold Schönberg Center, Vienna.

An interesting item worthy of further study. (24414)

\$750



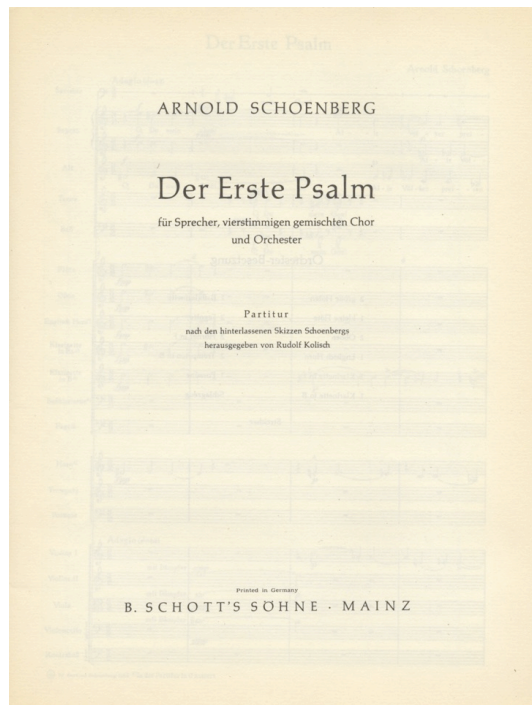
73. [Op. 42]. **Concerto For Piano and Orchestra Op. 42... Reduction of Orchestra for a Second Piano by Edward Steuermann.** New York: G. Schirmer [PN 40728], [July 11, 1944].

Folio. Original publisher's light green printed wrappers. 1f. (title), 1f. (explanatory note by Schoenberg), 99, [i] (blank) pp. Printed dedication to head of title: "To Henry Clay Shriver."

Annotation in pencil, probably by former owner, to head of title: "New York [?] Hif de R. Sept. 1949;" occasional annotations in pencil to music. Wrappers slightly browned, stained at edge, spine slightly frayed.

First Edition. Rufer (Eng.) p. 70. Ringer p. 319. Tetsuo Satoh pp. 27-28. The full score was published in 1946.

"Schönberg's Piano Concerto, op. 42, which was originally commissioned by his former student Oscar Levant, is conceived as a single-movement form displaying the characteristics of a multimovement sonata cycle. Like the program of the concerto it divides into four parts. The opening melody of the Concerto, lasting thirty-nine bars, presents the four modes of the tone row in the following order: basic set, inversion of retrograde, retrograde, and inversion... The manuscript includes the four parts of the programme (which - according to Schönberg scholarship - is clearly autobiographical), each accompanied by a musical example from one of the four sections of the concerto." Website of the Arnold Schönberg Center, Vienna. (24933) \$250



74. [Op. 50c]. **Moderne Psalmen. [Fragment, score, facsimile of autograph score, and facsimile of texts].** Mainz: B. Schott's Söhne [without PN], [1956].

3 volumes. Folio. Original publisher's stiff light green printed wrappers with facsimile autograph title to uppers: "Moderne Psalmen von Arnold Schoenberg." Housed in publisher's light green linen-backed slipcase.

Vol. 1: [i] (title: "Der Erste Psalm für Sprecher, vierstimmigen gemischten Chor und Orchester: Partitur nach den hinterlassenen Skizzen Schoenbergs herausgegeben von Rudolf Kolisch," [i] (orchestra list), 22 (music) pp. Printed note to lower right corner of last page: "Stich und Druck von B. Schott's Söhne in Mainz 39328."

Vol. 2: Oblong folio. Not paginated. [i] (title), [xiv] (facsimile of incomplete autograph short score) pp.

Vol. 3: Not paginated. 1f. (title), [i] (portrait of Schoenberg on his deathbed with printed dedication by Gertrude Schoenberg), [i] (foreword by Rudolf Kolisch), [i] (part title: "Die Skizzen zum Ersten Psalm,"), [viii] (musical sketches in facsimile), [i] (blank), [i] (part title: "Die Texte der Modernen Psalmen"), [xx] (16 texts: transcriptions to verso, facsimile to rectos), [i] (copyright notice), [ii] (blank) pp.

First Edition. Rufer (Engl.) pp. 76-77. Ringer p. 320. Tetsuo Satoh pp. 34-35.

Schoenberg's last composition; although it remained incomplete, Schoenberg assigned it an opus number. The edition was the work of violinist Rudolf Kolisch (1896-1978), the brother of Schoenberg's wife Gertrud, then professor at the University of Wisconsin–Madison and first violinist of the Pro Arte string quartet.

"Between 29 September 1950 and 3 July 1951 Schönberg drafted the texts of 'Modern Psalms,' which formulate his deeply religious thoughts in the form of a multi-faceted personal address to God in paraphrases of the Old Testament psalms. The composer had entitled each of the individual texts either 'Psalm' or 'Modern Psalm' and given them the collective title of 'Modern Psalms,' presumably with the intention of setting them to music; at the time of his death (on 13 July 1951), however, he had composed music only for the first text, now simply referred to as 'Modern Psalm,' op. 50C. Schönberg related the full title of his work-in-progress to Oskar Adler in a letter dated 23 April 1951: 'Psalms, Prayers and other Discourses with and about God.' The text for op. 50C ("O, you my God: all people praise you") encompasses both direct address to God as well as discourse about God, just as the title related to Adler describes." Website of the Arnold Schönberg Center, Vienna. (24284) \$150

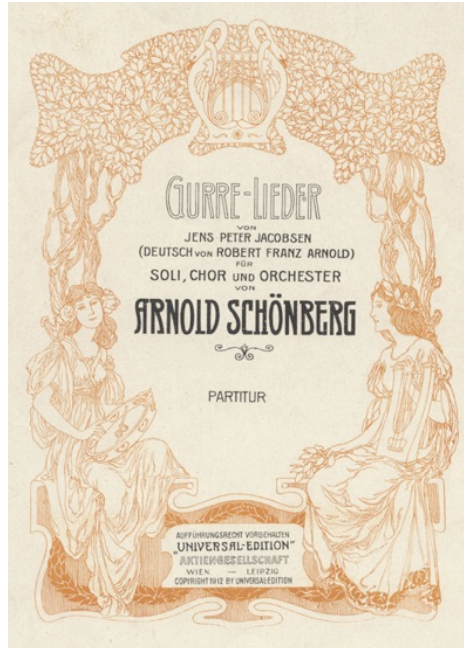
75. GURRE-LIEDER von Jens Peter Jacobsen (Deutsch von Robert Franz Arnold) für Soli, Chor und Orchester... Partitur. [Full score]. Wien–Leipzig: Universal-Edition [without PN], [November 8, 1912].

Large folio. Original publisher's wrappers with titling within decorative art nouveau border printed in lavender. [1f.] (title within decorative art nouveau border printed in sepia), 179, [i] (blank) pp. Facsimile of the autograph full score, signed and dated in facsimile "Arnold Schönberg Zehlendorf 7. November 1911," photographically reduced. Printed on coated paper. Titling to upper wrapper: "Universal-Edition No. 3697 Arnold Schönberg Gurre-Lieder Partitur." Printed text to spine: "U.E. 3697 Arnold Schonberg[!], Gur[re-Lie]der, Partitur." Page 107 (between parts 2 and 3) blank except for pagination as issued. Former owner's signature in ink to upper right corner of upper wrapper: "[?]A Nottenheim." Upper wrapper browned; somewhat soiled; frayed at edges; creased and stained at lower margin; tears to upper with spine crudely repaired with plastic tape with some loss. Corners bumped; small edge tears to first leaves; final leaf creased and torn at margins.

First Edition, [?]first issue. Rufer (Engl.) pp. 78-79. Ringer p. 311. Tetsuo Satoh pp. 37-38.

First performed in Vienna on February 23, 1913 with Franz Schreker conducting the Vienna Philharmonic Chorus and the Wiener Konzertvereinsorchester at the Musikverein.

"The cycle of poems Gurre'sange (Songs of Gurre), written in 1868 by Jens Peter Jacobsen (1847-85, with German translation by Robert Franz Arnold (1872-1938), was based on the old Danish legend of Waldemar, King of Denmark, and his illicit love for the beautiful maiden Tove at the castle of Gurre... The dominant thematic traits stem from Wagner's world of sound, but the frequent wide intervals in the vocal parts already give a hint of Schoenberg's later manner. Harmonically, there are further refinements of the phenomena of expanded or 'floating' tonality, first produced by Wagner in Tristan... The way in which Schoenberg unfolds the themes of the Gurrelieder, the nature of his thematic work, and the formal layout of the whole work show him already far beyond Wagner's

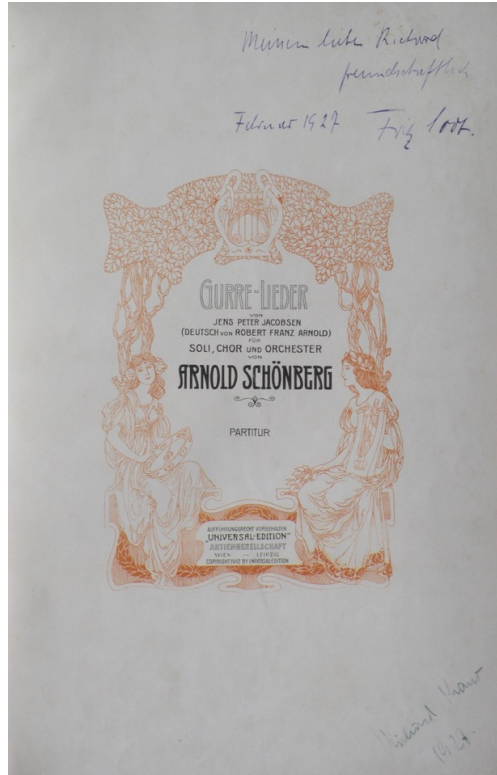


technique of development, and ahead of his own contemporaries... The Gurrelieder, together with the symphonic poem Pelléas et Mélisande which likewise calls for gigantic forces, represent Schoenberg's farewell to the over-ripe late-Romantic world of sound inaugurated by Liszt and Wagner and carried to its extreme by Mahler, Richard Strauss, and many of their contemporaries... The work was an extraordinary success with the public, the first triumph for Schoenberg in any of the major music halls of his native city." Reich: Schoenberg, pp. 66-69.

"In March 1900 Schoenberg began setting Jens Peter Jacobsen's Gurre-Lieder as a song cycle for voice and piano, for entry in a competition... However, Schoenberg soon saw wider possibilities in the text... He therefore decided to connect the songs he had already composed (those in the first two parts of the finished work) with symphonic interludes and set the whole poem as a vast cantata employing several soloists and a huge chorus and orchestra. The work depicts the love of King Waldemar and Tove under the Tristanesque imminence of death, Waldemar's blasphemous defiance of God after Tove's death, the nightly ride at the head of a ghostly retinue to which the king's restless spirit is subsequently condemned, and its dismissal by the summer wind at the approach of day. Schoenberg encompassed all this in a series of tableaux of extraordinary magnificence." O. W. Neighbour in Grove online. (24293) \$750

76. **GURRE-LIEDER... Partitur. [Full score].** Wien–Leipzig: Universal-Edition [without PN], [after November 8, 1912].

Large folio. Modern quarter mid-tan calf with marbled boards, original publisher's light green printed upper wrapper bound in. 1f. (title within decorative art nouveau border printed in sepia), [1]-179, [i] (blank) pp. Printed on coated paper. A facsimile of the autograph full score, including facsimile signature and date to last page: "Arnold Schönberg Zehlendorf 7. November 1911." With printed titling to upper wrapper: "Gurre-Lieder von Arnold Schönberg Partitur (Facsimile der Handschrift) Universal-Edition No. 3697." Inscription in purple ink to upper right corner of title: "Meinem lieben Richard freundschaftlich Februar 1927 Fritz Soot." Former owner's signature in blue ink to lower right corner of title: "Richard Kraus 1927." Page 107 (between parts 2 and 3) blank, as issued, except for pagination. Upper wrapper slightly browned and stained, professionally repaired; lower lacking. Minor repairs to edges of final leaf.



Inscribed by the German Tenor Fritz Soot

First Edition, later issue. Rufer (Engl.) pp. 78-79. Ringer p. 311. Tetsuo Satoh pp. 37-38.

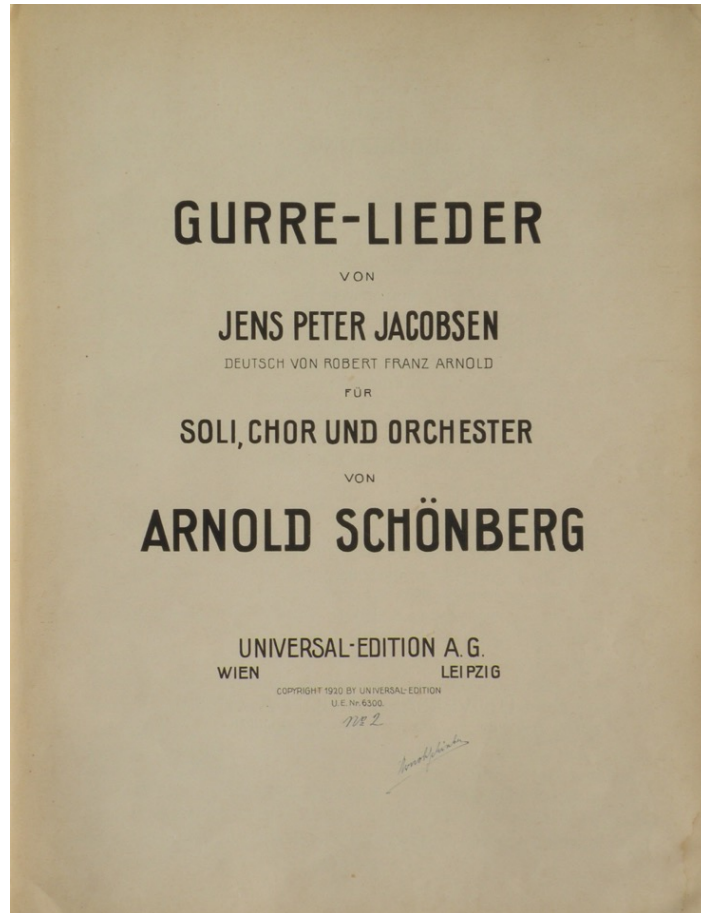
Fritz Soot (1878-1965) was a German tenor. After singing a minor part at the world premiere of Strauss's Elektra (1909), he emerged as a leading singer in the 1910s. He took major parts in operas then new, including Mephistopheles in Busoni's Doktor Faust and the Tambourmajor in Berg's Wozzeck. He performed Schoenberg as early as 1913 (Vossische Zeitung, Berlin, November 17, 1913), and was considered for the part of Waldemar at the world premiere of the Gurrelieder (Schoenberg's letter to Soot of November 18, 1913). It is not known whether he sang the part on a later occasion.

Richard Kraus (1902-1978), a German conductor, spent his entire career in his native country; in 1927, he took his first appointment in Kassel. (24590) \$1,200

77. **GURRE-LIEDER... Partitur. [Full score].** Wien–Leipzig: Universal-Edition [PN U.E. 6300], [August 31, 1920].

Large folio. Original publisher's brown boards with embossed lettering in gold. [1] (title), [2] (list of instruments), 3-189, [i] (blank) pp. Small printed bookseller's label to lower left corner of verso of upper board. Spine and edges of boards reinforced with brown plastic tape, obscuring titling to spine. Upper outer corners slightly bumped and dampstained.

With the autograph signature of the composer in black ink to foot of title and "No. 2," (in the sequence of signed copies) also in Schoenberg's hand.



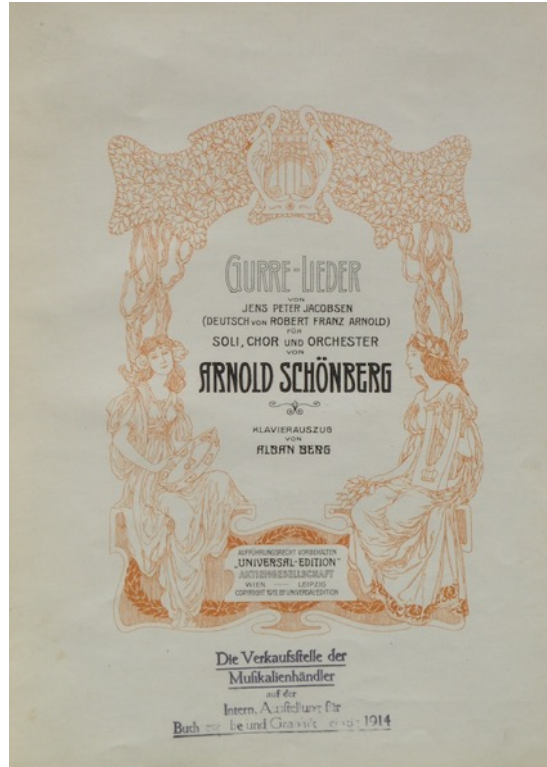
Signed and Numbered by Schoenberg

First Edition in this form, limited to 100 copies. Rufer (Engl.) pp. 78-79. Ringer p. 311. Tetsuo Satoh pp. 37-38. Hilmar: Arnold Schoenberg Gedenkausstellung 1974, no. 229.

"One hundred copies of the edition—probably the issue of August 31, 1920—are a special issue numbered and signed by the composer to page [1]. It was printed to stronger paper and bound in hard boards of cardboard coated with brown marbled paper. The upper board of this special edition bears gilt title words... the lettering to the spine, also gilt, is 'Schönberg Gurre-Lieder.'" Website of the Arnold Schönberg Center, Vienna.

In the present edition, which includes a number of corrections from the published autograph, the engraver tried to minimize the number of staves. Schoenberg was not satisfied with the result, as numerous autograph corrections and annotations to his three personal copies demonstrate. Still, it remained the final edition of the work in Schoenberg's lifetime, and the composer used it, with the aforementioned corrections, for his performances.

A facsimile of Schoenberg's manuscript fair copy of the full score was published by Universal-Edition in 1912. The piano-vocal score, prepared by Alban Berg, was published in 1913 (U.E. 3696).
(24296) \$2,500



78. **GURRE-LIEDER... Klavierauszug von Alban Berg. [Piano-vocal score].** Wien - Leipzig: Universal-Edition [PN U.E. 3696], February 25, 1913.

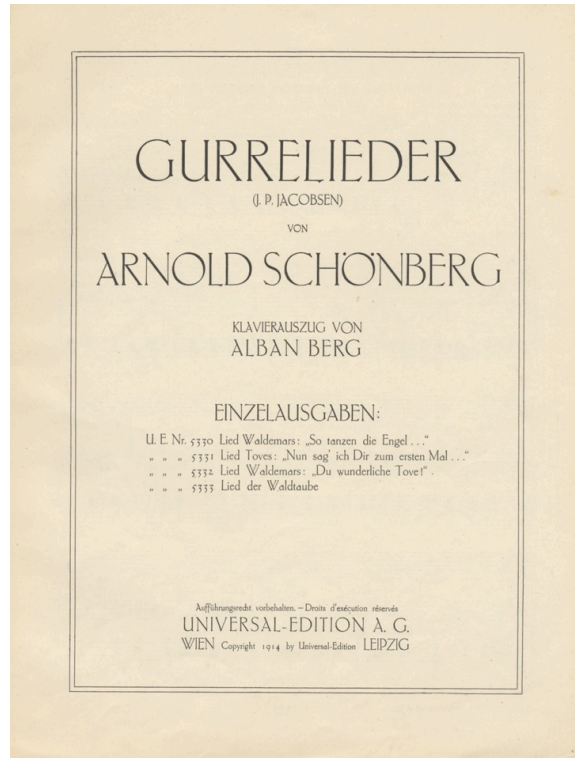
Small folio. Modern quarter mid-tan calf with marbled boards, titling to spine gilt. [i] (title within decorative Jugendstil border printed in sepia), [i] (list of cast and instruments), 3- 238 pp. Handstamp to foot of title: "Die Verkaufsstelle der Musikalienhändler auf der Intern. Ausstellung für Buchgewerbe und Graphik Leipzig 1914."

First Edition. Rufer p. 79. Tetsuo Satoh pp. 37-38.

"The piano-vocal score, begun by Alban Berg in fall 1910... completed in fall of the following year, and printed by Waldheim-Eberle was issued on February 25, 1913 according to the printer's log of Universal Edition, in a print run of 498 copies, following an order of January 8, 1913 (erroneously, the year "1912" has been entered into the printer's log of Universal Edition)." Website of the Arnold Schönberg Center, Vienna. (24589) \$850

79. **GURRELIEDER... Klavierauszug von Alban Berg Einzelausgaben... Lied Toves: "Nun sag' ich Dir zum ersten Mal." [Piano-vocal score].** Wien... Leipzig: Universal-Edition [U.E. 5331], [1914].

Folio. Original publisher's green printed wrappers. [i] (title, in double rectangular frame), 2-5, [i] (blank) pp. Caption title in art nouveau style: "Lied Toves Nun sag ich dir zum ersten Mal aus den Gurreliedern." Printed note to lower right corner of last page of music: "Druckerei- und Verlags-Aktiengesellschaft vorm. R. v. Waldheim-Jos. Eberle & Co." Titling to upper wrapper: "'Nun sag ich Dir zum ersten Mal' aus 'Gurrelieder' Gesang und Klavier [vignette in art nouveau style] Universal-Edition No. 5331;" lower wrapper blank. Slightly worn; edges slightly browned.



First Edition of this separate number. Rufer (Engl.) pp. 78-79. Ringer p. 311. Tetsuo Satoh pp. 37-38. The bibliographical reference works do not record the four separate numbers of this series, only Berg's piano-vocal score as a whole (published 1913; U.E. 3696). The other titles in the series are Lied Waldemars: "So tanzen die Engel," Lied Waldemars: "Du wunderliche Tove!," and Lied der Waldtaube.

"In fall 1913, Universal Edition planned to extract individual songs from the piano-vocal score of Gurrelieder, which had been issued in January, and to publish them separately... From Schoenberg's proposed selections, Emil Hertzka [director of Universal Edition] chose four pieces (I/5: So tanzen die Engel, I/6: Nun sag' ich dir zum ersten Mal, I/9: Du wunderliche Tove, and I/10: Lied der Waldtaube) and entrusted, upon Schoenberg's suggestion, Alban Berg with the composition of conclusions [that would allow for separate performance]. As acting out these orders confronted Berg with the insurmountable task of concluding the songs, which segue into each other, artificially with cadences, in the end it fell to Schoenberg himself to add the concluding measures to those songs that had an open end (I/5, I/6, I/9)." Website of the Arnold Schönberg Center, Vienna. (24288) \$125

80. GURRELIEDER... Lied Toves: "Nun sag' ich Dir zum ersten Mal." [Piano-vocal score]. Wien... Leipzig: Universal-Edition [U.E. 5331], [1921].

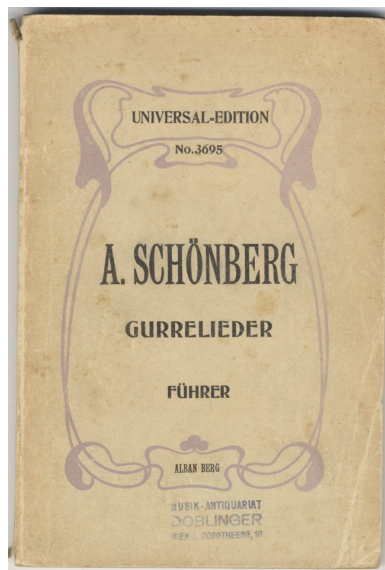
Folio. Original publisher's green printed wrappers. [i] (title), 2-5, [i] (blank) pp. Caption title in art nouveau style: "Lied Toves Nun sag ich dir zum ersten Mal aus den Gurreliedern." Printed note to lower right corner of last page of music: "Weag" [Waldheim-Eberle A.G.]. Titling to upper wrapper: "'Nun sag ich Dir zum ersten Mal' aus 'Gurrelieder' Gesang und Klavier [vignette in art nouveau style] Universal-Edition No. 5331." Publisher's catalogue "Arnold Schönberg's Werke in der Universal-Edition" to verso of lower wrapper dated "V [May] 1921." Browned and somewhat brittle.

First Edition, later issue of this separate number. Rufer (Engl.) pp. 78-79. Ringer p. 311. Tetsuo Satoh pp. 37-38. (24290) \$40

81. **GURRELIEDER... Klavierauszug von Alban Berg Einzelausgaben... Lied Waldemars: "So tanzen die Engel." [Piano-vocal score].** Wien... Leipzig: Universal-Edition [U.E. 5330], [1920].

Folio. Original publisher's green wrappers. 1f. (title, in double rectangular frame), 3-5, [i] (blank) pp. Caption title in art nouveau style: "Lied Waldemars So tanzen die Engel aus den Gurreliedern." Double plate number to p. 5: "U.E. 5330. 3800." Printed note to lower left corner of last page of music: "Stich und Druck der Waldheim-Eberle A.G." Titling to upper wrapper: " 'So tanzen die Engel' aus 'Gurrelieder' Gesang und Klavier [vignette in art nouveau style] Universal-Edition No. 5330." Publisher's catalogue with piano works of various composers to verso of lower wrapper dated "VII [July] 1920." Wrappers browned. Some offsetting; closely trimmed, with slight loss to caption title and pagination of p. 3.

First Edition, later issue of this separate number. Rufer (Engl.) pp. 78-79. Ringer p. 311. Tetsuo Satoh pp. 37-38. (24292) \$40



82. BERG, Alban 1885-1935. **Arnold Schönberg Gurrelieder Führer.** Leipzig-Wien: Universal-Edition [Nr. 3695], [ca. 1914].

Octavo. Original publisher's wrappers with titling within decorative art nouveau lavender border. [i] (bill of world premiere of Gurrelieder, Vienna, February 23, 1913), [i] (list of performers at world premiere), [1]-14 (libretto), [15] (part title with separate imprint dated 1913), 16 (list of singers and instrumentalists), 17 (preface), 18 (history of composition; letter by Schoenberg), 19-100 (analysis), [ii] (catalogue: "Arnold Schönberg's Werke in der Universal-Edition"), [ii] (blank) pp. Titling to upper wrapper: "Universal-Edition No. 3695 A. Schönberg Gurrelieder Führer Alban Berg." Handstamp to foot of upper wrapper: "Musik-Antiquariat Doblinger Wien I, Dorotheerg[asse] 10." Browned. Wrappers somewhat foxed and frayed at spine and edges. Upper wrapper creased to lower right corner.

First Edition, [?]later issue. The most recent item in the publisher's catalogue is the score *Kammersymphonie*, op. 9, adapted for large orchestra, which is mentioned but not yet listed as available; Schoenberg worked on that arrangement in 1914 but it was not published until 1922.

As the contents of the first two pages illustrate, the publication originated as the program for the work's premiere in Vienna. As it was wider in scope than was regarded necessary, Berg later distilled

a "Kleine Ausgabe" (U.E. 5275) from it; this became the model for his later "thematic analyses" of *Pelleas und Melisande*, op. 5, and the *Kammersymphonie*, op. 9. (24343) \$150

83. BERG. **Schönberg Gurrelieder Führer. (Kleine Ausgabe*)**. Leipzig-Wien: Universal-Edition [Nr. 5275], [ca. 1921].

Octavo. Original publisher's decorative wrappers with decorative art nouveau border printed in lavender. Frontispiece reproduction photographic portrait Schoenberg. [1]-13 (libretto), [i] (blank), [i] (part title), 16 (list of singers and instrumentalists), 17 (comment on libretto), 18 (history of composition; letter by Schoenberg), 19-45 (analysis), [iii] (catalogue: "Arnold Schönberg's Werke in der Universal-Edition") pp. Titling to upper wrapper: "Universal=Edition No. 5275 A. Schönberg Gurrelieder Führer (Kleine Ausgabe) Alban Berg." The asterisk to the [part] title refers to a footnote on the same page: "Die große Ausgabe des Führers (100 Seiten Umfang) ist unter U.E. Nr. 3695 (Preis M. 2.—) erschienen." Brownd; slightly worn and creased.

Later edition (the first edition of the "Kleine Ausgabe" dates from 1914). The most recent items in the publisher's catalogue are the score of *Gurrelieder* (U.E. 6300), published on August 31, 1920, and Berg's analysis of the *Kammersymphonie*, op. 9. (24341) \$60

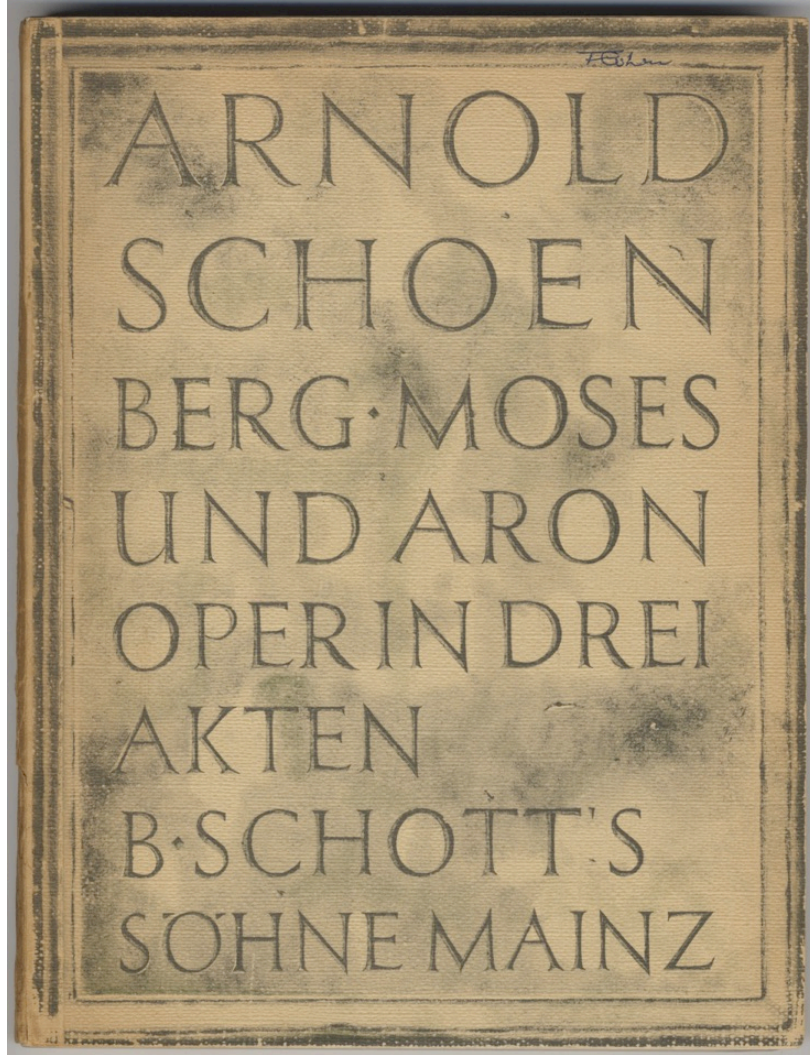
84. BERG. **Arnold Schönberg Gurrelieder Führer... (Kleine Ausgabe*)**. Leipzig-Wien: Universal-Edition [Nr. 5275], [1929].

Octavo. Original publisher's printed wrappers. Frontispiece reproduction photographic portrait of Schoenberg smoking a cigarette, [1]-13 (libretto), [14] (blank), [15] (part title), 16 (list of singers and instrumentalists), 17 (comment on libretto), 18 (history of composition; letter by Schoenberg), 19-45 (analysis), [iii] (catalogue: "Arnold Schönberg's Werke in der Universal-Edition") pp. Titling to upper wrapper: "Universal=Edition No. 5275 A. Schönberg Gurrelieder Führer (Kleine Ausgabe) Alban Berg" with publisher's catalogue continued on verso of lower. The asterisk to the [part] title refers to a footnote on the same page: "Die große Ausgabe des Führers (100 Seiten Umfang) ist unter U.E. Nr. 3695 (Preis M. 2.—) erschienen." Wrappers somewhat browned.

Later edition. The most recent item in the publisher's catalogue is the score of the *Variations for Orchestra*, op. 31, which is reported as "in Vorbereitung"; it was published in June 1929. (24342) \$40

85. MOSES AND ARON **Opera in Three Acts Vocal Score by Winfried Zillig English Translation by Allen Forte Moses und Aron Oper in drei Akten Klavierauszug von Winfried Zillig Edition Schott 4935. [Piano-vocal score]**. Mainz: B. Schott's Söhne [PN 39487], [1957].

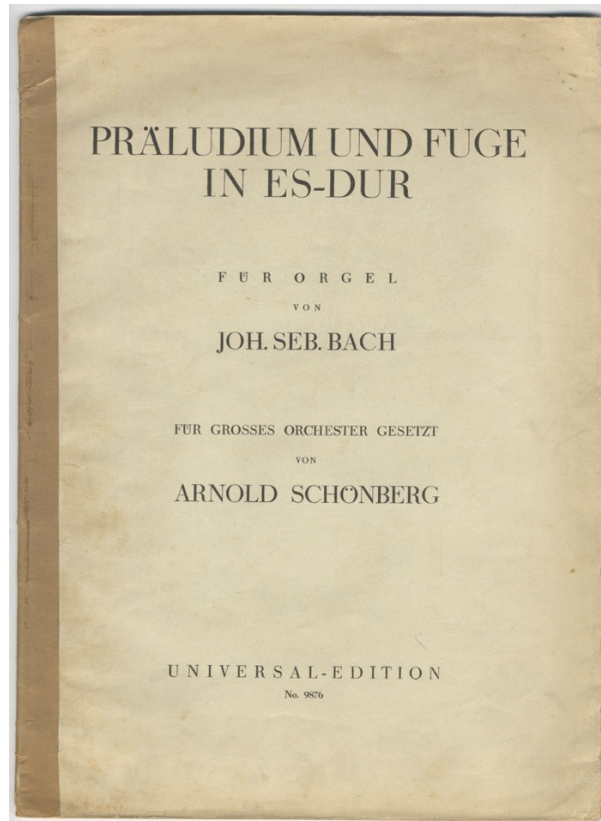
Folio. Original publisher's textured paper wrappers. [i] (blank), [ii] (title in English), [iii] (title in German), [iv] (cast list in English), [v] (cast list in German), [vi] (contents in English), [vii] (contents in German), [viii] (list of instruments in English), [ix] (list of instruments in German), [x] (list of abbreviations in English), [xi] (list of abbreviations in German), [xii] (blank), 300 (music), [301] (part title: "III. Akt / Act III"), [302] (notes in English by Gertrud Schoenberg on the unfinished act 3), [303] (notes in German), [304] (English libretto of act 3), [305] (German libretto of act 3), [i] (blank) pp. Plate number to final page of music only. Printer's note to final page of music: "Stich u. Druck von B. Schott's Söhne in Mainz." Small Berlin music seller's label to foot of German title. Former owner's signature, "F. Cohen 1957," in ink to upper right corner of title and upper right corner of upper wrapper. Binding slightly worn and fragile; tear to spine; lower corners slightly bumped. Very slightly browned.



First Edition. Rufer (Eng.) p. 82. Ringer p. 317 (with a publication date of 1958, referring to the full score). Tetsuo Satoh pp. 37-38.

*"From every point of view, whether musical, religious or philosophical, the opera is Schoenberg's most comprehensive masterpiece. The ideas that gave rise to it occupied him for many years before its composition, and their dramatic expression called forth music of immense power and diversity... About 1922-3 he began planning two works in which conflicting aspects of spiritual revelation were to be symbolized by Moses and Aaron. In the first, the prose drama *Der biblische Weg* (1926-7), which deals with political aspirations in a modern setting, the downfall of the chief protagonist comes about through his attempt to combine the principles of both Moses and Aaron. The second, a cantata to be called *Moses am brennenden Dornbusch*, was expanded to a full-scale oratorio text entitled *Moses und Aron* (1927-8), and transformed into an opera libretto in 1930. The first two acts were composed between 1930 and 1932, but the third hung fire, and although to the end of his life Schoenberg frequently spoke of setting it, he never did so." O.W. Neighbour in Grove online. (24931)*

\$350



Arranged by Schoenberg

86. BACH, Johann Sebastian 1685-1750. **[BWV 552]. Präludium und Fuge in Es-Dur für Orgel von Joh. Seb. Bach für grosses Orchester gesetzt von Arnold Schönberg. [Full score].** Wien... Leipzig: Universal-Edition [PN U.E. 9876], [November 20, 1929].

Folio. Sewn. Original publisher's printed wrappers. [i] (title), [i] (list of instruments; notes on performance), 3-61, [i] (blank) pp. Facsimile of copyist's manuscript. Printed to lower right corner of last page of music: "WEAG" [Waldheim-Eberle A.G]. Titling of upper wrapper identical with title except for abbreviated imprint. Publisher's catalogue, "Arnold Schönbergs Werke in der Universal-Edition" dated "X [October] 1929" to verso of lower wrapper. "Xylophon," "Harfe," and "Celesta" in instrument list to verso of title marked up in blue pencil. Upper wrapper soiled; reinforced at spine with brown paper. Slightly worn and soiled; small tear to inner margin of pp. 31-32 repaired.

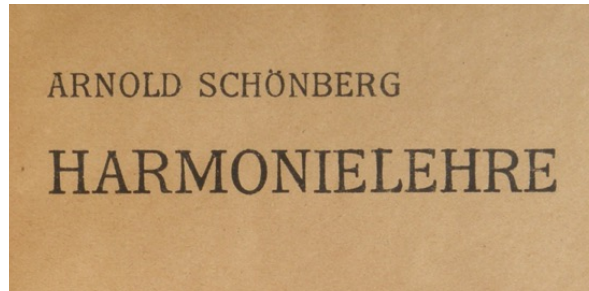
First Edition, first issue. Rare. Rufer (Engl.) p. 95. Ringer p. 317. Tetsuo Satoh pp. 43-44. The print run was 97 copies; there were no further editions or issues in Schoenberg's lifetime.

"In 1928 [Schoenberg] arranged Johann Sebastian Bach's monumental Prelude and Fuge in E-flat major (BWV 552) from the third part of the Clavier-Übung for orchestra. Wilhelm Furtwängler conducted the premiere with the Berlin Philharmonic in its hometown on November 10, 1929. Anton Webern, who conducted a performance in Vienna the following day, enthusiastically reported to his teacher: 'What an undescrivable sound! [...] How is that arranged! Lord God, how the end of the fugue sounds!' Letter of November 13, 1929. Therese Muxeneder, *website of Arnold Schönberg Center, Vienna.* (24294) \$800

ARNOLD SCHOENBERG

SECTION C

LITERATURE



87. **Harmonielehre.** Leipzig – Wien: Universal-Edition [U. E. Nr. 3370], 1911.

Octavo. Half dark brown cloth with decorative paper boards. 1f. (title, with copyright note to verso), 1f. (dedication to the memory of Gustav Mahler), [v]-viii (preface), [ix]-x (table of contents), 471 (main text), 472-75 (index to subjects and terms), [476] (index to persons) pp. Some light pencil markings (pp. v, 52-54, 183, 203-4). Brownd; one leaf stained; small hole to one leaf with loss of one letter; tears to final two leaves repaired.

First Edition. Rufer (Engl.) p. 133. Ringer p. 321. Tetsuo Satoh p. 56. Reese Fourscore Classics of Music Literature, 79. Damschroder and Williams, p. 319.

The most famous of Schoenberg's treatises, intended as the composer's counter-proposal to other textbooks, mostly written by theoreticians either inactive or insignificant as composers. While mostly concerned with the "common practice" major-minor system, the book also describes post-tonal practices as found in the compositions of Schoenberg and his students.

"This comprehensive study of harmonic relations in the major-minor system was written after Schoenberg's thoroughgoing rejection of this system in his compositions. The fruit of his rich experience as a teacher... it is distinguished, above all, by the novelty of the pedagogical approach, rejecting both figured bass and melody harmonization as teaching methods in favor of the direct construction of harmonic progressions. The presentation is vivid and stimulating, mainly because of the numerous polemical and speculative side remarks which are valuable not only for their bearing on the subject but also for the insight they afford into the creative personality of one of the most influential musicians of our time." Reese. (24297) \$350

88. **Harmonielehre. III. vermehrte und verbesserte Auflage.** [Vienna]: Universal-Edition [Nr. 3370 a, b, c], 1922.

3 volumes. Octavo. Original publisher's printed wrappers. Volume I: 1f. (title, with copyright note to verso), 1f. (dedication to the memory of Gustav Mahler), [v]-ix (preface to the first edition, 1911, and to the third edition, 1921), [x] (blank), [xi]-xii (table of contents), 160 pp. Volume II: 161-320 pp.; folding leaf inserted between pp. 272 and 273 and two inserts, "Beilage A" (to be inserted ca. pp. 231-34) and "Beilage B" (to be inserted ca. pp. 307-10), wrapped in paper band with instructions for placement of inserts laid down to lower wrapper. Volume III: [321]-507 pp. (conclusion of text), 508-

15 (index to subjects and terms), 516 (index to persons), [i] (blank), [iii] (catalogue: "Arnold Schönbergs Werke in der Universal-Edition") pp. Titling to upper wrappers based on title page but with notes "I. [II., III.] Teil" (part I, II, III) and with "Subskriptions-Ausgabe für den Schülerkreis Arnold Schönbergs" (subscription issue for the circle of Arnold Schoenberg's students) added. Publisher's numbers "Universal-Edition Nr. 3370a [b, c]" printed to foot of upper wrapper; "Schönberg, Harmonielehre — I. [II., III.] Teil — Nr. 3370a [b, c]" printed to spine. Handstamp "Made in Germany" to foot of all three upper wrappers.

Spine of Volume I mostly detached and partially lost; slightly frayed; lower wrapper of Volume III creased at lower outer corner. Slightly browned. An uncut copy, with some leaves unopened.

Third edition, special issue. Very scarce. Rufer (Engl.) p. 133. Ringer p. 321. Tetsuo Satoh p. 56. Published exclusively for Schoenberg's students and disciples in a, presumably, quite small print run. *The handstamp "Made in Germany" is somewhat enigmatic, as the printer noted to the verso of the title is the same Viennese company, Graphische Verlagsanstalt Paul Gerin, as in the standard third edition.*

The most famous of Schoenberg's treatises, intended as the composer's counter-proposal to other textbooks, mostly written by theoreticians either inactive or insignificant as composers. While predominantly concerned with the "common practice" major-minor system, the book also discusses post-tonal practices as found in the compositions of Schoenberg and his students. The third edition, which describes itself as "vermehrt und verbessert" (enlarged and improved), is the final version of the book. Among the many additions to the first edition (1911), there is a brief passage on dodecaphony, the method of post-tonal composition that Schoenberg developed at the time (footnote to p. 464). It was the first time Schoenberg introduced the idea to the public. (24307) \$285

89. Harmonielehre. III. vermehrte und verbesserte Auflage. [Vienna]: Universal-Edition, [1922].

Octavo. Full dark red cloth with printed paper label to spine. 1f. (title, with copyright note to verso), 1f. (dedication to the memory of Gustav Mahler), [v]-ix (prefaces to the first, 1911, edition and third, 1921, edition), [i] (blank), [xi]-xii (table of contents), 507 (text, with folding leaf between pp. 272 and 273 and "Beilage B," containing example 189, loosely inserted between pp. 307-8), 508-15 (index to subjects and terms), 516 (index to persons), [i] (blank), [iii] (catalogue: "Arnold Schönbergs Werke in der Universal-Edition") pp. Lacking "Beilage A" containing example 137, intended for insert at ca. pp. 231-34. In very good condition overall.

Third Edition. Rufer (Engl.) p. 133. Ringer p. 321. Tetsuo Satoh p. 56. (24303) \$185

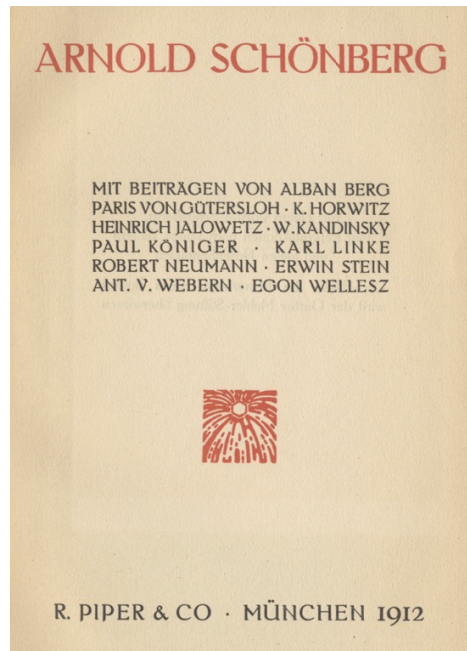
90. Praktischer Leitfaden zu Schönbergs Harmonielehre Ein Hilfsbuch für Lehrer und Schüler. [Vienna]: Universal-Edition [Nr. 7248], [1923].

Octavo. Original publisher's printed wrappers. 1f. (title, with printer's note to verso), [3]-[4] (Schoenberg's foreword and Stein's preface, dated March 1923), [5]-[6] (table of contents), [7]-48 pp. Handstamp to foot of upper wrapper: "Antiquarisch." Wrappers browned and partially detached.

First (and only) Edition.

Erwin Stein was a student of Schoenberg. His book is a detailed table of contents to be used in connection with the third edition (1922) of Schoenberg's *Harmonielehre*, whose table of contents is rather concise. It includes references to pages, lines (the lines in Schoenberg's book are numbered), and illustrations.

"Stein assisted Schoenberg with the preparation of the third edition of the his *Harmonielehre*, which Schoenberg noted with praise in the preface [to the third edition]. Following this editorial work, by 1923 Stein compiled, at Schoenberg's suggestion, a '*Praktischer Leitfaden zu Schoenberg's Harmonielehre*' (Practical guide to Schoenberg's harmony textbook). This extremely helpful book offers, in the form of a table of contents, an 'easy overview of the curriculum' and thus remedies the long-windedness of the textbook that Schoenberg himself [in his foreword to Stein's book] had recognized." Thomas Brezinka, *Erwin Stein: Ein Musiker in Wien und London* (Vienna: Böhlau, 2005). (24305) \$50



91. **Berg, Alban et al.** Arnold Schönberg Mit Beiträgen von Alban Berg Paris von Gütersloh K. Horwitz Heinrich Jalowetz W. Kandinsky Paul Königer Karl Linke Robert Neumann Erwin Stein Ant. V. Webern Egon Wellesz. München: R. Piper & Co, 1912.

Octavo. Original publisher's brown paper boards. 1f. (half title), 1f. (title, with printed notes to verso), 1f. (dedication: "Arnold Schönberg in höchster Verehrung"), [vii] (table of contents), [viii] (blank), [ix] (short biography of Schoenberg), [x] (blank), [xi] (work list), [xii] (blank), 13-90 (text), [i] (advertisement for *Der blaue Reiter*), [i] (advertisement for books on Max Reger, Anton Bruckner, and Gustav Mahler) pp. With musical examples in text. Printed notes to verso of title: "Mit einem Porträt Schönbergs, fünf Reproduktionen nach seinen Bildern und vielen Notenbeispielen"; "Die Hälfte des Reinertrags dieses Buches wird der Gustav-Mahler-Stiftung überwiesen."

With frontispiece portrait of Schoenberg mounted on black laid paper and four additional plates containing reproductions of his paintings, also mounted on black laid paper. Spine slightly frayed. Browned.

First Edition. Rare.

A collection of essays by students and friends of Schoenberg devoted to all aspects of Schoenberg's work: his music, harmony textbook, paintings, and teaching.

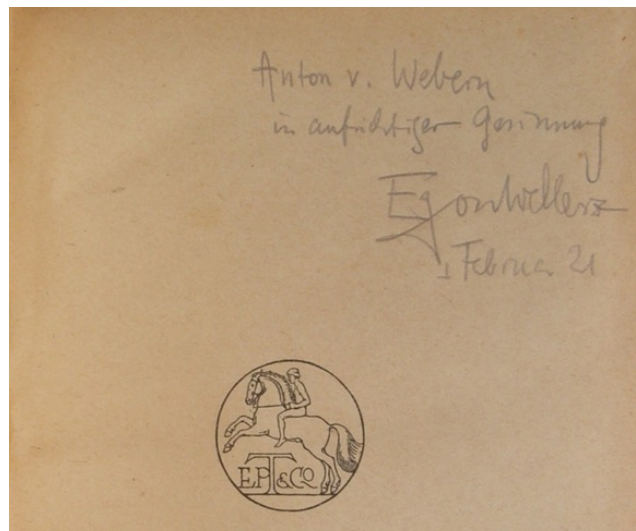
Schoenberg expected unconditional discipleship from his students and friends, but the degree of devotion displayed in this book, summed up in its dedication, uncharacteristically embarrassed him, at the time only 38 years old: "*I feel I am being talked about in really much too effusive a way. I am too young for this kind of praise, have accomplished too little and too little that is perfect... Were I not spoiling the joy of my students by doing so, I might possibly have rejected the book. On the other hand, however, I was so overwhelmed by the great love which shows in all this... And I was proud as well.*" Schoenberg's diary, February 25, 1912. (24311) \$250

92. **Krug, Walther 1875-?** Die neue Musik. Erlenbach bei Zürich: Eugen Rentsch, 1920.

Octavo. Original publisher's decorative wrappers printed in olive green and black. 1f. (half title), 1f. (title, with colophon to verso), [v] (table of contents), v[i] (table of illustrations), 7-118 (text), 119-24 (notes), [iv] (publisher's advertisements) pp. With a frontispiece portrait of Anton Bruckner and 7 additional portraits in text of Claude Debussy, Edvard Grieg, Richard Strauss, Gustav Mahler, Max Reger, Arnold Schoenberg, and Hans Pfitzner. Numerous annotations in pencil. Wrappers slightly worn and soiled with slight loss to upper; portrait of Schoenberg detached. An uncut copy, some leaves unopened.

Second edition.

A polemic assessment of the music of the late nineteenth and early twentieth century. Taking a German nationalist, Christian conservative, anti-Semitic point of view, the author advocates a return to the idea of absolute music; for him, J.S. Bach is the greatest composer of all time. The chapter on Schoenberg paraphrases the 1912 collective volume Arnold Schönberg, ironically commenting on its statements. (24321) \$40



**The Earliest Monograph on Schoenberg
Inscribed to Anton Webern**

93. **Wellesz, Egon 1885-1874.** Arnold Schönberg. Leipzig Wien Zürich: E. P. Tal & Co., 1921.

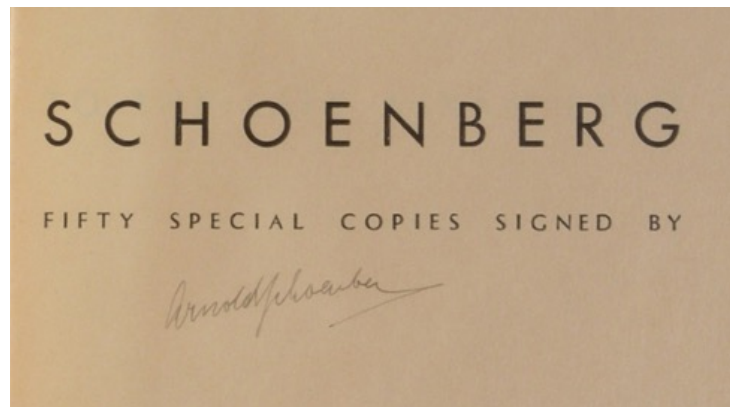
12mo. Original publisher's decorative paper boards. 1f. (with publisher's device), [iii] (title), [iv] (copyright notices, printer's note), 1f. (motto), 7-[151] (text), [ii] (chronological table), [i] (table of contents), [ii] (advertisements) pp. With folding facsimile of a sketch leaf for the 5 Orchestral Pieces,

op. 16. Preserved in a custom-made brown cloth-covered folding box with black leather title label gilt to spine. Binding slightly worn and browned. Lower outer corners of first few signatures slightly dampstained; annotation in pencil to p. 128.

With an autograph inscription from the author to Anton Webern to upper right corner of recto of first sheet in pencil dated February 1, 1921: "Anton v. Webern in aufrichtiger Gesinnung Egon Wellesz 1 Februar 21."

First Edition of the earliest monograph on Schoenberg.

In 1904-5, Egon Wellesz was one of Schoenberg's first students, perhaps even his very first. Unlike Alban Berg and Anton von Webern, he soon parted with his teacher to focus on musicology. He continued to compose prolifically, and even though he cultivated a more traditional idiom, his veneration for Schoenberg and discipleship to him remained unbroken, as attested to by the present volume. (24349) \$450



**Limited to 50 Copies
Signed by Schoenberg**

94. **Armitage, Merle, ed.** Schoenberg Articles by Arnold Schoenberg Erwin Stein César Saerchinger Roger Sessions Carl Engel Louis Danz Franz Werfel Otto Klemperer Nicholas Slonimsky Ernst Krenek Richard Buhlig Paul Stefan Boris de Schloezer Eduard Steuermann José Rodriguez Paul Amadeus Pisk Adolph Weiss Berthold Viertel Merle Armitage 1929 to 1937 Foreword by Leopold Stokowski Affirmations by Arnold Schoenberg A Bibliography of Schoenberg Works Portraits by Edward Weston and George Gershwin A Self Portrait by Arnold Schoenberg Candid Camera Photographs by Otto Rothschild and Two Ink Drawings by Carlos Dyer. New York: G. Schirmer, 1937.

Octavo. Original publisher's quarter decorative black cloth boards with titling embossed to upper, black leather title label gilt to spine. 1f. (blank), 1f. (half-title), [i] (printed dedication: "to the late Alban Berg"), [i] ("Criticism" - five quotations), [i] (blank), [ii] (title to verso and recto), [i] (blank), [ii] (contents), [i] (foreword), [i] (blank), 70 (text, with some blank, unpaginated versos between contributions), 2ff. (two abstract ink drawings by Carlos Dyer), 75-305 (continuation of text, with some blank, unpaginated versos between contributions), 307-15 (list of Schoenberg's compositions up to op. 37), [i] (blank), 317-19 (acknowledgments), [iii] (blank) pp. + 7ff. illustrative plates. With copyright statement to front free endpaper.

One of only 50 special copies, each signed by Schoenberg on the half-title.

Marks in pencil to pp. 24-27, 87, 109, 128, 249-270 (passim), 305, 308, and 311.

Binding slightly worn. Browning to edges of endpapers and first few leaves; several small stains.

"Second" edition. Rare. OCLC 19991211 (2 copies only, at The Paul Sacher Stiftung and the Musikakademie der Stadt Basel). The Arnold Schönberg Center in Vienna also records an annotated copy in their collection.

The first (trade) edition was also published in 1937. The present copy, designated by the publisher as the second edition, might actually be more accurately described as a first edition, special limited issue.

"Merle Armitage... was born near Mason City, Iowa, on his father's cattle ranch/farm. Self-educated, he began his varied career as a civil engineer for the Kansas City, Mexico, and Orient railroad. He next worked as a designer of sets and costumes in the theatre world of New York City. From designing he moved on to become an impresario, managing the concert tours of many leading performers. His clients include such artists as: John McCormack, Mme. Schumann-Heink, Alice Nielson, Will Rogers, Martha Graham, and Igor Stravinsky. He co-founded the Los Angeles Grand Opera Association in 1924, and served as its general manager for eight seasons. From 1933 to 1939 he was manager of the Philharmonic Auditorium in Los Angeles. There he presented Leopold Stokowski in 1937, and George Gershwin's Porgy and Bess in 1938. Armitage was, at one time, president of the American Institute of Graphic Arts and art director of Quick and Look Magazine. He was a book designer and author, with over one hundred books to his credit. Many of the books he wrote and/or designed were concerned with the artists, composers, and performers with whom he was associated." Website of the University of Iowa (24354)

\$850

95. The Canon: Australian Journal of Music: Arnold Schoenberg Jubilee Issue, Vol. 3, no. 2 (September 1949). Sydney.

Special issue in honor of Schoenberg's 75th birthday.

Contents include:

Schoenberg's essay on Gustav Mahler (first publication of English translation, uncredited but by Dika Newlin); original contributions by Dika Newlin, Alma Mahler-Werfel, René Leibowitz, Fritz Stiedry, Paul A. Pisk, Otto Klemperer, Rudolf Kolisch, and Edward [!Eduard] Steuermann; greetings from Helene Berg, Darius Milhaud, Albert Schweitzer, Sir Ernest MacMillan, Bruno Walter, Willi Reich, and various Australian musicians including Eugene Goossens; page of congratulation from British musicians including Sir John Barbirolli, Gerald Abraham, Humphrey Searle, Edward Clark, Elizabeth Lutyens, and others. With loosely inserted leaf with portrait of Schoenberg. Browned; brittle and slightly frayed at spine and edges; upper outer corner bumped.

An attempt to introduce Schoenberg to wider musical circles in Australia. (24363)

\$30

96. Momento de Transición. Mexico, D. F., 1952.

Nuestra musica 7, nos. 27-28 (third and fourth quarters, 1952). Schoenberg's article, dated "1948," to pp. 169-72. Lower wrapper slightly creased.

A footnote identifies the article as "póstumo e inédito" and credits its publication to Schoenberg's widow [Gertrud Schoenberg]. The text is accompanied by a note by Schoenberg's student and assistant Richard Hoffmann (born 1925). The original title of the text (if any), its original language, and its translator are not identified. (24364)

\$15

The First English-Language Monograph on Schoenberg

97. **Martens, Frederick H[erman] 1874-1932.** Little Biographies... Schönberg. New York: Breitkopf Publications, Inc., 1922.

16mo. Original publisher's stiff brown printed wrappers with portrait of Schoenberg to upper. [i] (title), [ii] (copyright notice), [iii] ("Foreword" [an advertisement for the "Little Biographies" series]), [iv] ("List of Little Biographies—Series I Musicians"), 5-24 (text), 25 ("Appendix" on the experimental score order in Schoenberg's op. 22 songs), 26 (sources), 27 ("Glossary"), 28 (list of Schoenberg's works), [ii] (publisher's advertisement for music of Leo Ornstein and Henry Cowell), [i] (blank) pp.

First Edition.

Despite its small size, the present work is noteworthy as the first English-language monograph on Schoenberg. (24367) \$75

98. **A group of 4 publications related to Schoenberg.** Various places: Various publishers, [1944]-1977.

- Promotional brochure "Arnold Schoenberg" with catalog of works by Associated Music Publishers (New York, [1944]). 24mo. 16 pp
- Booklet for an LP recording of Schoenberg's Gurre-Lieder conducted by René Leibowitz and issued by The Haydn Society (HSL 100; 1953). Octavo. 38 pp.
- Gunther Schuller, "A Conversation with Steuermann." Reprint from Perspectives of New Music 3, no. 1 (Fall-Winter 1964), 22-35, [i] (blank) pp.
- Prospectus of the Arnold Schoenberg Institute at the University of Southern California "on the occasion of the opening of the Institute, February 20, 1977," including the program of the inaugural celebration featuring speeches by Pierre Boulez and Hans Heinz Stuckenschmidt. 1f., 380 x 228 mm. (24370) \$20

99. **[Concert program]. Arnold Schönberg-Abend.** Wien, April 1, 1919.

Octavo, 215 x 144 mm. Unbound. 2 bifolia. [i] (program of "Arnold Schönberg-Abend"), [i] (catalogue: "Arnold Schönberg's Lieder in der Universal-Edition), [iii]-[v] (song texts), [vi] (announcement of "Statuarisches Konzert" on April 7, to be conducted by Franz Schreker), [vii] advertisement of Universal-Edition for Ferdinand Rebay, Löns-Lieder), [viii] (calendar of Konzertbüro der Wiener Konzerthausgesellschaft). Several manuscript annotations in pencil to song texts. Brownd.

The program includes performances of Schoenberg's *Chamber Symphony, op. 9*, and songs from opp. 3 and 6. Performers include pianists Ernst Bachrich (1892-1942; Holocaust victim) and Eduard Steuermann (1892-1964), violinist Josef Geringer (1892-1979), horn player (later bandleader) Silvester Schieder (1884-1955), and singers Hedy Iracema-Brügelmann (1881-1941) and Arthur Fleischer (1889-1948).

The first page dates the "Arnold Schönberg-Abend" to Tuesday, April 1, 1919, 5:30 PM, at the "Mittlerer Saal;" the calendar to the final page, however, announces the concert for March 26; two other events are scheduled for April 1, but none for "Mittlerer Saal."

The "Statuarisches Konzert" of the Philharmonischer Chor, with orchestra, billed two works: *Gesang*

der Idonen by Walter Gmeindl (1890-1968) and *Symphony in D* [op. 27] for soloists, chorus, and orchestra by Johanna Müller-Hermann (1878-1941). The latter performance was a world premiere. (24384) \$85

100. [Concert program]. **Festival International de Musique de Chambre Contemporaine en hommage à Arnold Schönberg** organisé par le Club d'Essai de la radiodiffusion française sous la direction de René Leibowitz. Paris, January 1947.

Quarto, 226 x 181 mm. Original publisher's dark yellow wrappers. [i] (title), [ii] (list of performers), [iii] (drawing of Schoenberg by André Masson), [iv] (blank), 5-10 (testimonials by Bruno Valeano, André Souris, Humphrey Searle, André Casanova, Luigi Dallapiccola, and Erich Ito Kahn), 11 (anonymous notes on Schoenberg's Ode to Napoleon Buonaparte), 12-13 (text of Ode to Napoleon Buonaparte, by Byron, in English), 14 (program of concert of January 25, 1947), 15 (program of concert of January 29, 1947), 16-19 (notes on the works performed; Antoine Duhamel, Elizabeth Lutyens, Serge Nigg, and René Leibowitz describe their works themselves), 20-[22] (essay on Schoenberg by Michel Leiris, dated May 1929), [i] (colophon), [i] (blank) pp. In French except for Byron's poem. Wrappers slightly soiled; slightly worn, browned and creased; remnants of label to verso of lower wrapper.

Limited to 275 copies, this no. 51.

An interesting document on the twelve-note revival in post-war Europe, in which René Leibowitz played a crucial part. Beyond the composers mentioned above, the works of Alban Berg, Anton Webern, and Paul Dessau were also represented in the program. (24926) \$110

Inscribed by Schoenberg to Fellow-Composer Franz Schreker

101. **Texte Die glückliche Hand Totentanz der Prinzipien Requiem Die Jakobsleiter.** Wien... New York: Universal-Edition [Nr. 7731], 1926.

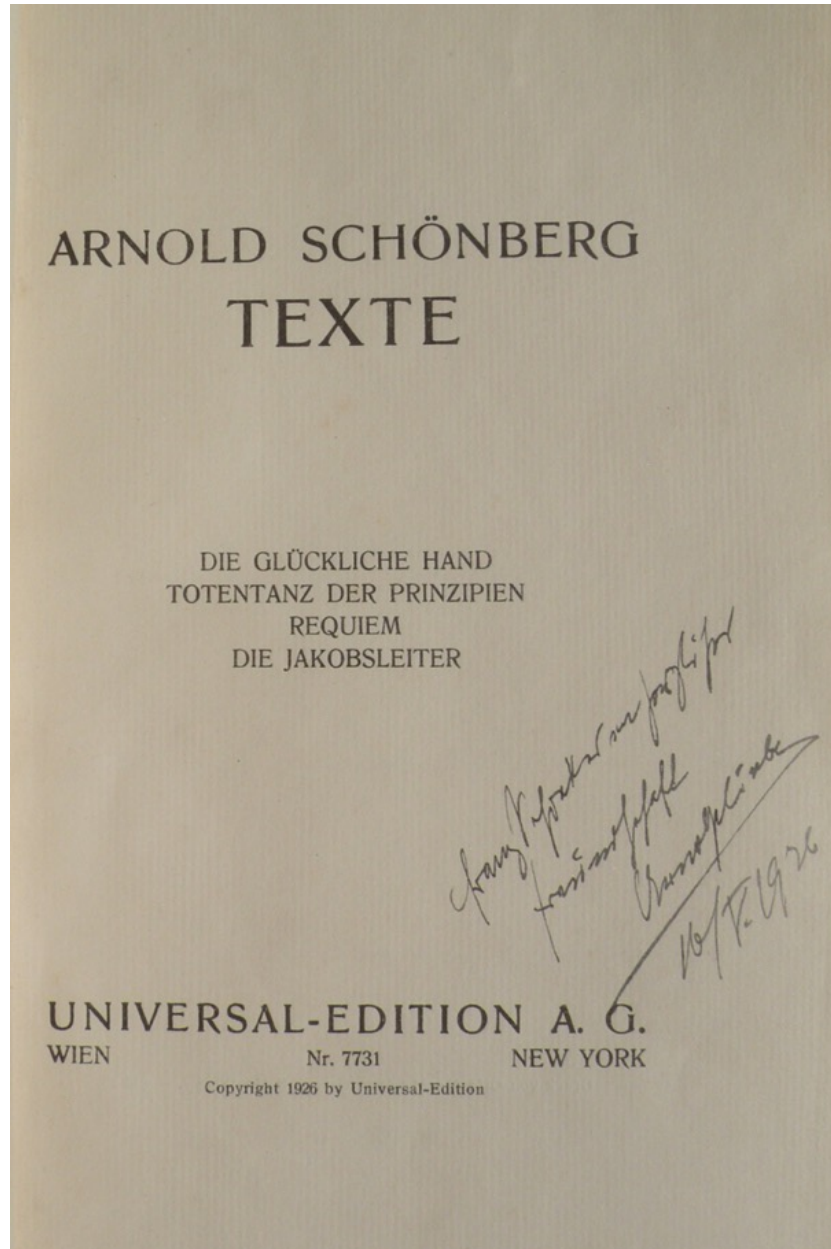
Octavo. Original publisher's dark gray wrappers with gold titling to upper. 1f. (blank), [i] (title), [ii] (printer's note), 1f. (part title: preface), [5]-7 (preface), [8] (blank), [9] (part title: Die glückliche Hand), [10] (cast list: Die glückliche Hand), [11]-20 (libretto: Die glückliche Hand), 1f. (part title: Totentanz der Prinzipien), [23]-28 (text: Totentanz der Prinzipien), 1f. (part title: Requiem), [31]-36 (text: Requiem), 1f. (part title: Die Jakobsleiter), [39]-65 (text: Die Jakobsleiter), [i] (blank), [i] (contents), [iii] (blank) pp. Printed on fine laid cream-coloured paper.

With the composer's signed presentation inscription to Franz Schreker to title: "Franz Schreker in herzlicher Freundschaft Arnold Schönberg 16/V. 1926." Handstamp to final blank page: "Société Franz Schreker 12 Rue de la Pierre Levée 75011 Paris Tel. 43 38 57 75." Lower wrapper creased.

First Edition of this compilation. Very scarce. While there is no printed statement of limitation, the physical nature of the present publication would lead us to believe that the print run would have been quite small.

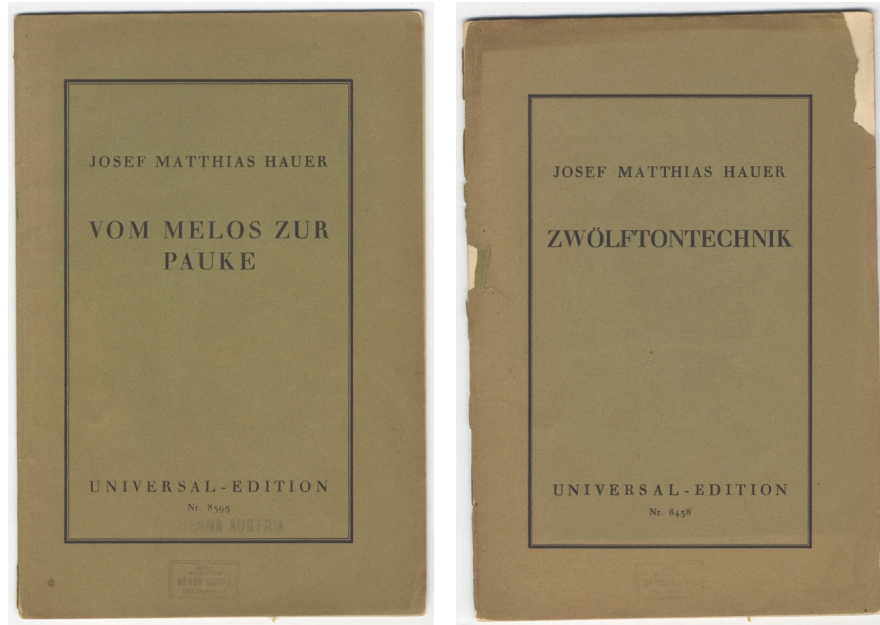
The texts of *Totentanz der Prinzipien* and the *Requiem* appear here for the first time.

The libretto of **Die Glückliche Hand** was previously published in the periodical *Der Merker* 2, Vol. 3 (April-June 1911), pp. 718-21, and as a separate print by Universal-Edition in 1917; Universal also published the libretto of **Die Jakobsleiter** in 1917.



Schoenberg wrote the four texts between 1910 (*Die glückliche Hand*) and 1923 (*the Requiem*). The preface states: "These are texts, that is: they will yield something complete only in connection with music." Only *Die glückliche Hand*, however, was ever completed as a musical work. The oratorio *Die Jakobsleiter* remained unfinished at the time of Schoenberg's death; the music to *Totentanz der Prinzipien* and the *Requiem* survives in fragments only.

The composers Franz Schreker (1878-1934) and Schoenberg were close friends. Schreker premiered Schoenberg's *Und Friede auf Erden* (1912) and *Gurrelieder* (1913). From 1920 he served as director of the Hochschule für Musik in Berlin, where Schoenberg joined the faculty in 1926. An unfortunate combination of anti-Semitic propaganda, aesthetic issues, and artistic failures forced Schreker out of office in 1932. The Société Franz Schreker existed from 1988 to 2008. (25049) \$1,500



102. HAUER, Josef Matthias 1883-1959. **Josef Matthias Hauer Theoretische Schriften Band I Vom Melos zur Pauke: Eine Einführung in die Zwölftonmusik.** Wien... New York: Universal-Edition [Nr. 8395], [July 1925].

Octavo. Original publisher's green printed wrappers. 1f. (title), 1f. (dedication to Arnold Schoenberg), [5] (preface), [6] (blank) 7-[22], [i] (blank), [i] (advertisement) pp. Slightly worn.

Together with:

Hauer. **Theoretische Schriften Hermann Heiss gewidmet Band II Zwölftontechnik Die Lehre von den Tropen.** Wien... New York: Universal-Edition... Nr. 8438, [October 1925]. Octavo. Original publisher's green printed wrappers. [i] (title), [i] (preface), 3-23, [i] (publisher's catalogue) pp. With 12 unnumbered pages of musical examples loosely attached to lower wrapper. With handstamp "Music Wurlitzer Henry Shore 250 Stockton" to upper wrapper and handstamps "Vienna Austria" and of Associated Music Publishers, New York, to title. Wrappers detached and frayed at edges with some loss to upper. Browned; bumped at upper outer corners.

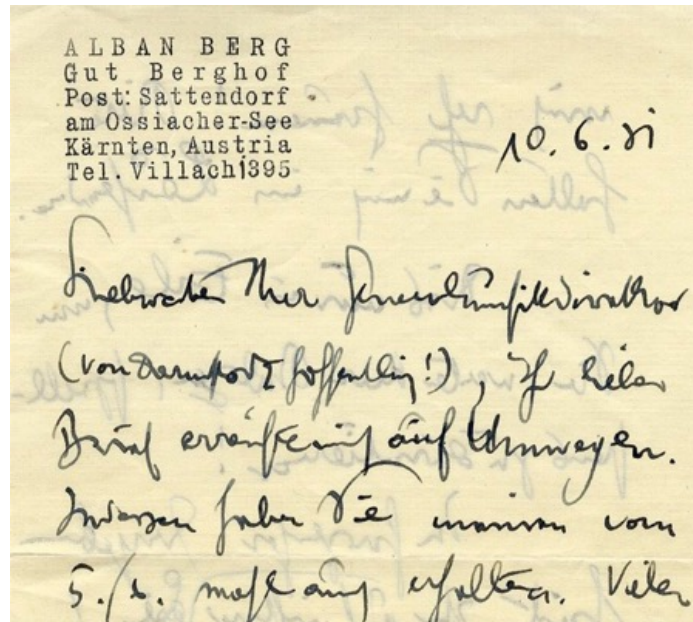
First Edition of both volumes.

The dedication of the first volume to Schoenberg, who had developed his own method of twelve-note composition, is remarkable as the two composers would later become completely estranged.

"While Hauer claimed to have been the first to compose music in full consciousness of the 12-tone law, his importance lies foremost in his work as the first 12-note music theorist. His Vom Wesen des Musikalischen was first published in 1920 and in it he clearly states that a piece should employ all 12 notes before any is sounded again... By late 1921 he had discovered the 44 tropes—hexachord pairs that exhaust the 12 notes—and trope classification subsequently became an important aspect of Hauer's understanding of atonal pitch structure. Years before the 12-note theoretical writing of Eimert, E. Stein, and F. H. Klein, Hauer had set forth the basic principles of his approach in print." John Covach in *Grove online*

Hermann Heiss (1897-1966) was a German composer who studied with Hauer *"and later claimed to have collaborated with Hauer on [the brochure's] contents."* Gregory S. Dubinsky in *Grove online* (24924) \$300

ALBAN BERG



103. Autograph letter signed in full to Hugo Balzer.

2 pp. Octavo. Dated June 10, 1931. With Berg's handstamped address in blue-black ink to upper left corner: "Alban Berg / Gut Berghof / post: Sattendorf / am Ossiacher-See / Kärnten, Austria / Tel. Villach [1]395"). Together with autograph envelope addressed to Balzer at the Stadttheater in Freiburg with Berg's handstamp to verso with his address on Trauttmansdorffgasse 27 in Vienna. In German (with translation). Creased at central fold and very slightly at margins; upper right corner of envelope lacking where stamp has been removed; Berg's name in another hand to address panel.

Berg thanks Balzer for his recent letter, and tells him that he has also written to [Ferdinand] Kirnberger, Finance Minister of the state of Hesse. He expresses his hope for Balzer's appointment as music director in Darmstadt.

"Your kind letter reached me in a roundabout way. You probably have my letter of June 5th by now... In the same mail I wrote to Fin[ance] Min[ister] Kirnberger. Hopefully success! ... Please keep me in the loop."

"Along with his teacher Arnold Schoenberg and fellow pupil Anton Webern in the years before and immediately after World War I, [Berg] moved away from tonality to write free atonal and then 12-note music. At once a modernist and a Romantic, a formalist and a sensualist, he produced one of the richest bodies of music in the 20th century, and in opera, especially, he had few equals." Douglas Jarman in Grove online

The present letter was part of Berg's campaign to have his opera *Wozzeck* staged in Darmstadt, then capital of the German state of Hesse and hometown of Georg Büchner (1813-37), author of the play on which the opera is based. Berg's campaign was successful; the opera was produced in Darmstadt in 1931. It was not, however, conducted by Hugo Balzer (1894-1987), who at the time was music director at the opera in Freiburg, but by Karl Böhm (1894-1981). Balzer is also noted as the founder of the Robert-Schumann-Konservatorium in Düsseldorf in 1935. (21770) \$3,200

Anfangs Oktober sind wir wieder in Wien. Ich muß mich wieder um meine beruflichen Angelegenheiten (Stunden, Aufführungen etc.) kümmern. Denn ich werde in dieser Saison - höre und staune (ich staune selbst am meisten) - acht bis zehn Bühnen fürn „Wozzeck“ haben. Darunter sogar: Wien! Ich hoffe sehr, daß Du eine solche Wiener Aufführung (wenn schon nicht die Premiere Ende Jänner, so eine Reprise im Lauf der 2. Spielhälfte) sehen wirst. In der Zeit bist Du ja endlich doch in Wien, und wir werden wieder endlich einmal gehörig plauschen. Und ich dann auch erfahren, was mit Dir die ganze Zeit los war. Aus Deinen Karten entnehme ich das leider ja nicht. Hast Du auch meine zweite Karte erhalten? Ich schrieb Dir beide im August von hier. Und nun grüße ich Dich, auch im Namen Helenens, auf das Herzlichste und verbleibe wie immer
Dein
Alban

Berg on *Wozzeck*

104. **Typed letter signed "Alban"** to composer Paul von Klenau.

1 page. Large octavo. Dated Trahütten, September 23, [19]29. On stationery with "Trahütten in Steiermark Post: Deutsch-Landsberg via Graz" typed in red ink at head. With the original envelope postmarked September 23, [19]29 with Klenau's name and address in Copenhagen and Berg's return address in Vienna typed in red ink to verso. Several small corrections, presumably in the composer's hand. In German (with translation). Very slightly worn; creased at fold; envelope slightly worn and soiled.

Berg reacts to Klenau's announcement regarding a performance of the *Three Fragments from Wozzeck* (in an unspecified location). He encloses the sung text of the fragments (enclosure not included) and expresses his wish to meet Klenau again in Vienna during the next season, when *Wozzeck* will be staged there.

"This, my dear Paul, is a big surprise! And it doubly pleases me that you are going to do the Fragments from Wozzeck... not only as a fact, but also because of the friendship that you are demonstrating... Strangely, just today, browsing through old sheet music, I found a program leaf with the texts of the Fragments that you may perhaps make good use of for the performance. Maybe such a program insert would be welcome to an audience not really be informed about Wozzeck... For this season I will have – listen and marvel (I myself marvel most of all) – eight to ten stages for Wozzeck. Even Vienna among them!..."

Three Fragments from Wozzeck, for soprano and orchestra, was composed upon the insistence of conductor Hermann Scherchen, who hoped to direct a concert suite of pieces from Berg's 1925 opera, *Wozzeck*. Scherchen premiered the *Fragments* in Frankfurt on June 11, 1924.

Paul von Klenau (1883-1946) was a Danish composer of German descent who trained in Germany and spent most of his creative life there. From the 1920s, he was close to Schoenberg's circle and adopted its dodecaphonic techniques. His last completed work, the symphony, received its premiere in Copenhagen in March 2014, almost seventy years after its composition. (24358) \$3,200

105. **Sieben frühe Lieder** für eine Singstimme und Klavier 1907. Wien; Leipzig: Universal [PN U.E. 8853], [November 1932].

Folio. Original publisher's light green wrappers printed in dark green. [i] (title), [ii] (dedication to "Helene" [Nahowski, Berg's future wife]), 3-31, [i] (index) pp. Printed note to lower right corner of final page of music: "Weag" [Waldheim-Eberle A.G.]. Publisher's catalogue "Werke von Alban Berg," numbered "133" and dated "IX. 1932." to verso of lower wrapper. Wrappers slightly worn, frayed at spine, and partially detached. Some very light soiling and staining; corners of some leaves very slightly creased.

First Edition, later issue (the first issue was published in October of 1928).

Contains Berg's settings of poems by Karl Hauptmann ("Nacht"); Nikolaus Lenau ("Schilflied"); Theodor Storm ("Die Nachtigall"); Rainer Maria Rilke ("Traumgekrönt"); Johannes Schlaf ("Im Zimmer"); Otto Erich Hartleben ("Liebesode") and Paul Hohenberg ("Sommertage"). (24952) \$100

106. [Op. 1]. **Sonate für Klavier**. Berlin (Rob. und Wilh. Lienau) Carl Haslinger Qdm Tobias Wien "In die Universal Edition aufgenommen": [PN S. 9539], [?August 1951].

Folio. In original decorative wrappers. 1f. (title), 3-11, [i] (blank) pp. Printed note to foot of title: " 'In die Universal Edition aufgenommen.' U.E. No. 8812, " to lower right corner of p. 11, "Waldheim-Eberle, Wien VII," and to verso of lower wrapper: "Printed in Austria VIII/51." Handstamp to lower left corner of p. 3: "Copyright 1926 by Schlesinger'sche Buch- u. Musikhdlg. Berlin-Lichterfelde." Former owner's monogram "MF de R." in blue ink to title. Wrappers slightly worn; frayed at spine. Slightly browned.

First Edition, later issue (1926). (24939)

\$35

**Webern's Conducting Score of the *Lyric Suite*, Hitherto Unknown
Inscribed from Berg to Anton Webern**

107. [Op. 6]. **Drei Stücke... aus der "Lyrischen Suite"...** Partitura U.E.S. No. 41. [Score]. With autograph inscription to Anton von Webern signed "Alban" and with extensive performance markings in Webern's hand. [Vienna and Leipzig]: Universal-Edition [PN E.S. 41], 1928.

Folio. Decorative mosaic paper boards with original publisher's printed wrappers bound in. [i] (publisher's catalog advertising "Universal Ensemble Serie"), [i] (blank, with autograph inscription), 39, [i] (blank) pp. With title in German, French and English. Facsimile of copyist's manuscript. Preserved in a custom-made blue cloth folding case with dark brown leather label titled in gilt to spine. With spine label titled in gilt hinged to front free endpaper. Upper wrapper creased, lower soiled. Slightly foxed; outer movements (pp.1-12, 30-39) worn at lower outer corners, with some fraying and occasional creasing; some minor marginal tears. Header to title "Universal Ensemble Serie for string orchestra / für Streichorchester / pour orchestra à cordes." The initials in the plate number stand for "Ensemble Serie." Printed notes to foot of last page of music: left, copyist's note: "Autografie E. Wolf, Wien. XIII"; right, printer's note: "WEAG." [Waldheim-Eberle A.G.].

With an autograph inscription from Berg to Anton Webern to blank page preceding music: "Meinem lieben Toni zum 3. Dezember 1928 von seinem Alban" (To my dear Toni [Anton Webern] on December 3, 1928, from his Alban).

Manuscript annotations in Webern's hand in blue and green pencil to lower left corner of same page: "Dirigiert 1. u 3. London, BBC am 21. IV. 1933... 1. V. 1936" (conducted [movements no.] 1 and 3 London, BBC, on April 21, 1933 and May 1, 1936). These concerts were conducted by Webern, which confirms his authorship of the annotations.

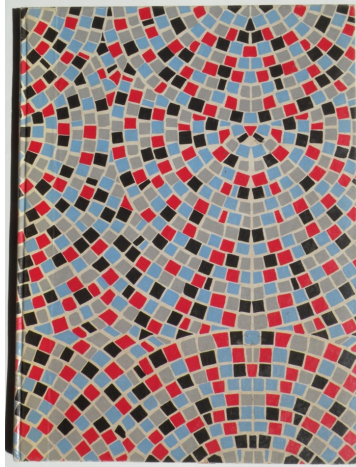
With extensive autograph performance markings and directions in Webern's hand to all pages except pp. 14-20 and 24-27 and 29 in gray, blue, red, and green pencil.

Unique. Webern's conducting score of the work, hitherto unknown.

While Webern's performances of the work at the BBC are documented in the extant literature, the fact that he omitted the second movement on these occasions, evident from the present score, has not been recorded.

The original *Lyric Suite* for string quartet was written in 1925-26 and premiered in 1927. The three movements of Berg's arrangement for string orchestra correspond to movements 2, 3, and 4 of the original. Berg did not orchestrate the other three movements.

"George Perle's discovery... of a score in which Berg had annotated the details of the autobiographical programme, the Lyrische Suite... is the most completely documented demonstration of the extent to which such extra-musical considerations act as compositional determinants... The annotated score reveals that the six movements of the Lyrische Suite document the love affair between Berg and Hanna Fuchs-Robettin, the wife of a wealthy Prague businessman and the sister of Franz Werfel." Douglas Jarman in Grove online



The mosaic pattern of the decorative paper boards used in the binding of this item is the same as that used in the binding of a signed copy of the first edition of Arnold Schoenberg's Klavierstueck op. 33b, also in this catalogue. It can thus be safely assumed that both of these volumes were bound by the same person, in all likelihood Schoenberg.

The present score, with Webern's extensive annotations, is a highly important source of Webern's understanding and interpretation of the *Lyrische Suite*. (24532) \$32,500

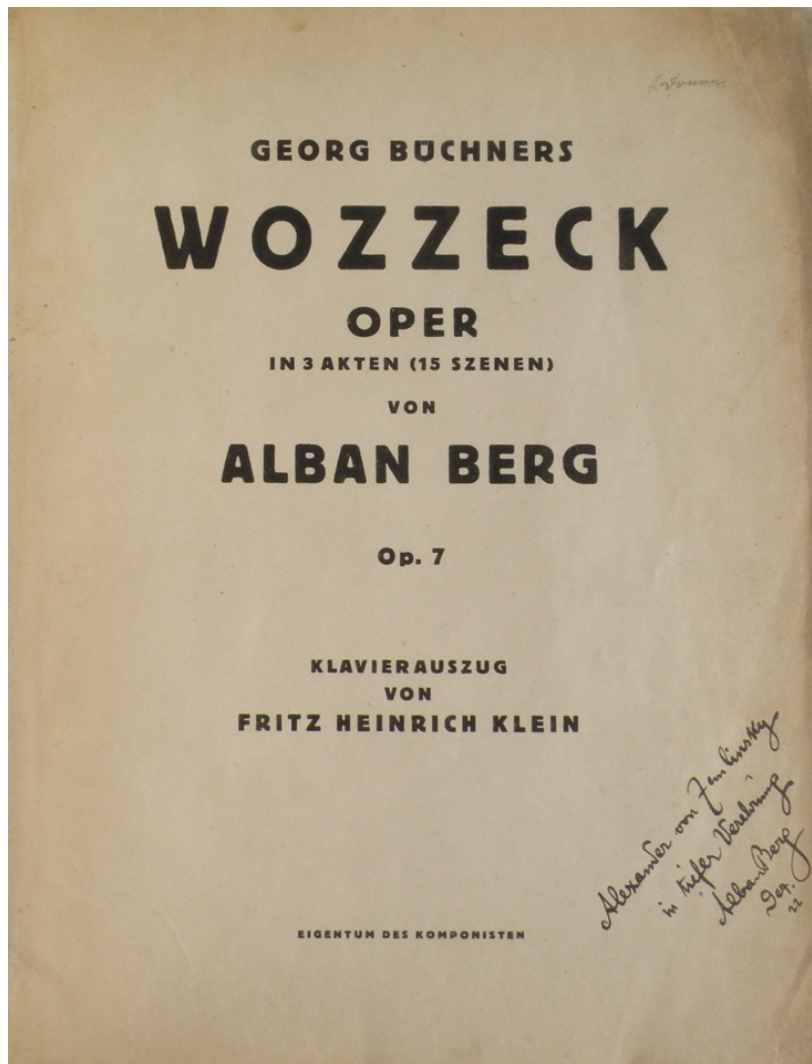
108. [Op. 6]. **Lyrische Suite für Streichquartett...** Partitur. [Study score]. Wien... Leipzig: Universal-Edition [PN U.E. 8780 W.Ph.V.173], [not before January 1928].

12mo. Original publisher's light green wrappers printed in dark green. [i] (title), [iv] (preface by Erwin Stein, with contents and notes on performance to lower part of last page), [i] (dedication to Alexander von Zemlinsky), 83, [i] (blank) pp. Printed note to lower right corner of final page of music: "Weag" [Waldheim-Eberle AG]. Tipped-in frontispiece with photographic reproduction portrait of Alban Berg from the studio Pietzner-Fayer. Printed footnote to p. 1: "In die 'Philharmonia'-Partiturenammlung aufgenommen." Titling identical to title page except for shortened imprint. Publisher's catalogue "Studienpartituren moderner Kammermusik und Orchesterwerke in der Universal-Edition," dated "I. 1928." to verso of lower wrapper. Former owner's signature in ink to upper right corner of upper wrapper: "Artur Holde." Spine frayed with some loss; verso of lower wrapper with partial inked fingerprints. Upper outer corner slightly bumped. Fingerprints to verso of lower wrapper.

First Edition of the study score. All copies in WorldCat are dated 1927 although the publisher's catalogue is dated 1928. The present edition is a photographic reduction of the full-size score, which was published in 1927. The second plate number refers to the Wiener Philharmonischer Verlag, a company founded by Universal executive Alfred Kalmus in 1923 and absorbed by Universal in 1925.

Artur Holde (1885-1962) was a German conductor and music critic. Being Jewish, he emigrated to the United States in 1936. He became a staff editor at the German-Jewish exile journal *Aufbau*, then based in New York, and later worked for the U.S. State Department.

"George Perle's discovery... of a score in which Berg had annotated the details of the autobiographical programme, the Lyrische Suite... is the most completely documented demonstration of the extent to which such extra-musical considerations act as compositional determinants... The annotated score reveals that the six movements of the Lyrische Suite document the love affair between Berg and Hanna Fuchs-Robettin, the wife of a wealthy Prague businessman and the sister of Franz Werfel." Douglas Jarman in *Grove online* (24599) \$120



Inscribed by Berg to Zemlinsky

109. [Op 7]. **Georg Büchners Wozzeck** Oper in 3 Akten (15 Szenen)... Op. 7 Klavierauszug von Fritz Heinrich Klein. [Piano-vocal score]. [Vienna]: Eigentum des Komponisten [PN AB4], [December 1922].

Folio. Quarter dark green cloth with marbled boards, dark brown leather label gilt to spine, original publisher's upper wrapper printed in dark green bound in. 1f. (title), 1f. (facsimile of Berg's autograph dedication "Alma Maria Mahler zugeeignet"), 5 ("Szenarium"), [6] (list of orchestral instruments), [7] (cast list), 8 (instructions for performing the Sprechstimme), [9]-231 (music), [i] (printed note: "Gestochen und gedruckt von der Waldheim-Eberle A.G. Wien" pp. Plate numbers flush with outer edge of printed area on pages with footnotes or ossias; shortened to "B4" on p. 182. Upper wrapper professionally repaired; lower lacking. Leaves through p. 16 and final leaf professionally repaired. Some offsetting; ink stains to lower right corner of pp. 189, 191, and 213 and to p. 212; small tears to lower edge of pp. 183-84; occasional fraying at lower edge; final leaf creased.

With the composer's autograph inscription to Alexander von Zemlinsky in black ink to lower right corner: "Alexander von Zemlinsky in tiefer Verehrung Alban Berg Dez. 22" (to Alexander von Zemlinsky with deep devotion Alban Berg December 1922).

First Edition, pre-dating the publication of the full score by Universal-Edition in 1926.

The arranger of the present edition, Fritz Heinrich Klein (1892-1977), was a student of Berg; the publication of the score was enabled by the financial support of Alma Mahler.

Georg Büchner's (1813-1837) fragmentary drama *Woyzeck* was written in 1836 but remained unpublished until 1879 and did not see the stage before Max Reinhardt produced it in Munich in 1913. Its Viennese premiere, in 1914, prompted Berg to compose his opera—the first atonal opera in history and arguably the most successful one to this day.

"Wozzeck was an epoch-making work that broke new ground musically, emotionally and dramatically. If Büchner's play was discovered and first performed at a time when its techniques and concerns seemed strikingly contemporary, it also appeared at a moment when its extreme states were peculiarly suited to Berg's musical language – an atonal language that, constantly hovering on the edge of tonal confirmation, becomes a perfect musical metaphor for the emotional and mental state of the opera's chief protagonist. The world that the opera presents is a projection of the tortured mind of Wozzeck himself: a world without normality or humanity and peopled by grotesques, a haunted world of strange, hallucinatory voices and visions and of natural phenomena indifferent to the human tragedy being played out." Douglas Jarman in *Grove online*

The composer and conductor Alexander Zemlinsky (1871-1942) was an important figure in early 20th century music. As a teacher, his pupils included Berg, Schoenberg and Webern. He conducted a fragment of *Wozzeck* in 1925, the same year in which the complete work was first performed at the Staatsoper in Berlin. (24549) \$9,500

110. **Kammerkonzert für Klavier und Geige** mit dreizehn Bläsern Partitur (Reproduktion nach der Handschrift des Komponisten). [Full score]. Wien... New York: Universal-Edition [PN U.E. 8393], 1925.

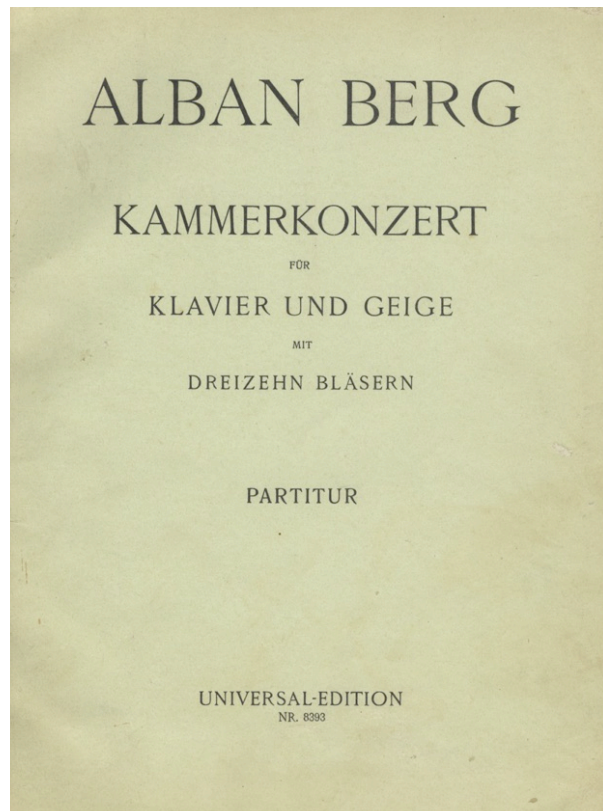
Folio. Original publisher's light green wrappers printed in dark green. 1f. (title), 1f. (dedication: "Arnold Schönberg zum fünfzigsten Geburtstag"), [5] (notes on performance and list of instruments), 6-181 (music), [i] (blank), [i] (part title: "Anhang I"; concluding measures for separate performance of first movement), 184-85 (music), [i] (blank), [i] (part title: "Anhang II"; concluding measures for separate performance of second movement), 188-90 (music), [ii] (blank) pp. Facsimile of the composer's autograph fair copy. Title, part titles, and pagination typeset.

The work is set for solo violin, solo piano, and 13 wind instruments: piccolo (doubling flute 2), flute, oboe, cor anglais, clarinet in E-flat, clarinet in A, bass clarinet in B-flat, bassoon, contrabassoon, trumpet in F, two horns in F, trombone (either tenor or bass). All parts are notated at pitch.

Analytical notes in pencil in an unknown hand: letter "B" in pencil to measure 271 (p. 63); "A2= Umk[ehrung] von A1 (241-271)" to measure 331 (p. 77); "Reprise | A2 (Krebs aA2) = Krebsumk[ehrung] v[on] A1" to measures 361-62 (p. 83); "=327" to measure 394 (p. 88); "=323" to measure 398 (p. 89); "320" at measure 320 (p. 90); "304" to measure 417 (p. 95); "287" to measure 434 (p. 99).

Upper wrapper slightly worn and frayed; spine reinforced with brown paper tape. Slightly worn; some leaves detached; final leaves and lower wrapper lightly dampstained at lower edge.

First Edition. Rare.



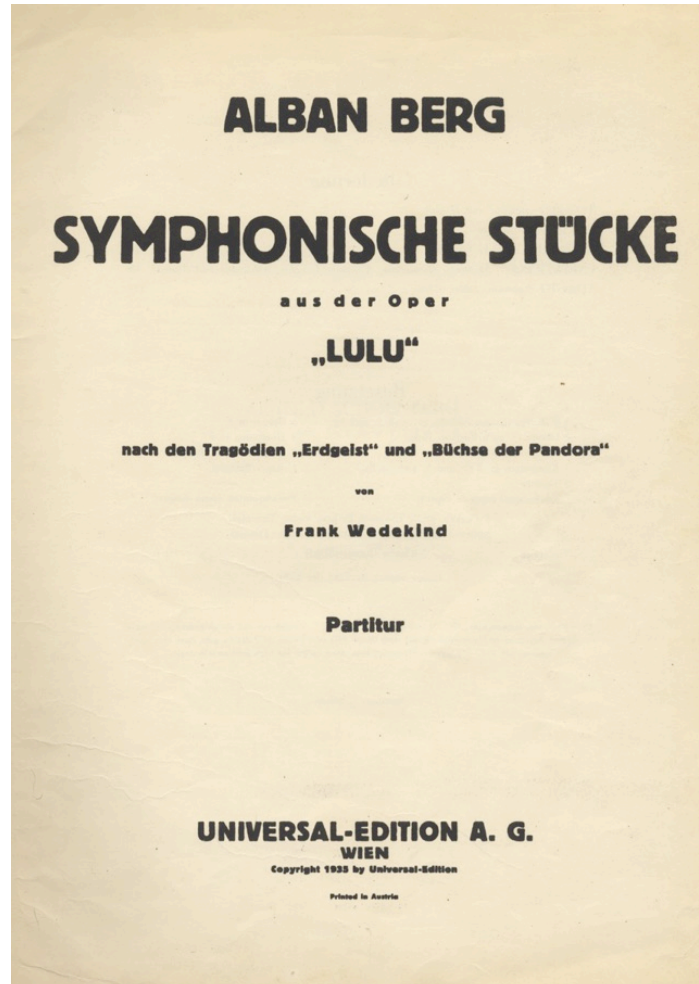
"The Kammerkonzert, more than any other work, demonstrates Berg's love of intricate formal designs and his interest in using apparently abstract, mathematical schemes as structural determinants. It is, perhaps, both the most forbidding and one of the most fascinating works in his output... Important structural elements are determined by extra musical programmatic considerations. Berg himself touched on some of these in his dedicatory 'open letter' to Schoenberg, in which he revealed that the motto theme which opens the work is built of the musical letters in the names 'Arnold SCHönBERG', 'Anton wEBERN' and ALBAN BERG', and that the number three, representing the three members of the Schoenberg school, was with its multiples a factor determining the length of sections, the metronome marks, the nature of the instrumental body and many other aspects of the work." Douglas Jarman in *Grove online*. (24558) \$1,350

111. **Kammerkonzert für Klavier und Geige** mit dreizehn Bläsern Klavierauszug (2 Klaviere und Geige) von Fritz Heinrich Klein. [Piano reduction]. Wien... Zürich... New York: Universal-Edition [PN U.E. 8439], [February 1956].

Folio. Original publisher's light green wrappers printed in dark green. [i] (title), [ii] (note forbidding public performance), [iii] (dedication: "Arnold Schönberg zum fünfzigsten Geburtstag"), [iv] (notes on performance and list of instruments), 5-115 (music), [i] (blank), [i] (part title: "Anhang"), 118-20 (concluding measures for separate performance of first and second movements) pp. Double copyright notice to foot of p. 5, noting original (1926) and renewed (1954) copyright. Printed note to lower right corner of final page of music: "Waldheim-Eberle, Wien VII." Publisher's catalogue dated "II/56 [February 1956]" to verso of lower wrapper. Former owner's monogram "MF de R." in red ink to title and upper wrapper. Upper wrapper creased; remnants of tape to spine.

First Edition, later issue (*the first issue was published in 1926*). (24934)

\$50



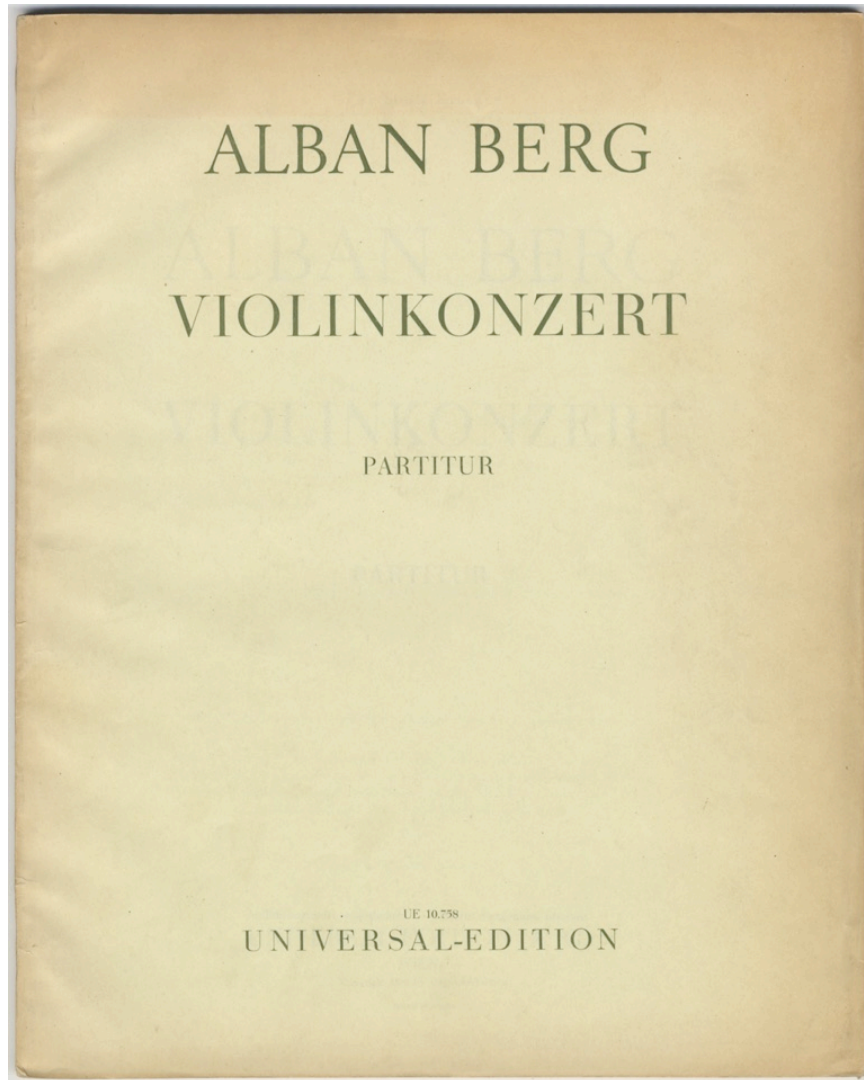
112. **Symphonische Stücke aus der Oper "Lulu"** nach den Tragödien "Erdgeist" und "Büchse der Pandora" von Frank Wedekind Partitur. [Full score]. Wien: Universal-Edition [PN U.E. 10228], 1935.

Folio. Original publisher's wrappers printed in dark green. [i] (title), [ii] (contents; list of orchestral instruments; notes on performance), [iii] (dedication: "Arnold Schoenberg zum 60. Geburtstag", [iv] (blank), 141 (music), [i] (blank) pp. Printed note to lower right corner of final page of music: "Waldheim-Eberle A.G., Wien VII." Wrappers slightly worn, browned and soiled; spine frayed with partial loss; small tears to edge of lower. Rust stains to gutter from early staples; some signatures partially detached; several pages reinforced with paper tape at inner margins.

First Edition. Rare. Hirsch IV, 1558.

The only music of Berg's second opera published in the composer's lifetime. The full score of the incomplete opera, lacking the third act, was published posthumously in 1936. The last two of the present six *Symphonische Stücke* (also known as the "Lulu Symphony" or "Lulu Suite") belong to act 3 of the opera, whose orchestration Berg did not complete. Friedrich Cerha incorporated them into his version of act 3, first performed in the 1979 Paris production of the opera.

All six *Symphonische Stücke* received their controversial first performance in Berlin on November 30, 1934 under the baton of Erich Kleiber, who resigned from his position four days later and emigrated soon after. It was probably the last time Berg's music was publicly performed in Nazi Germany. (24570) \$1,200



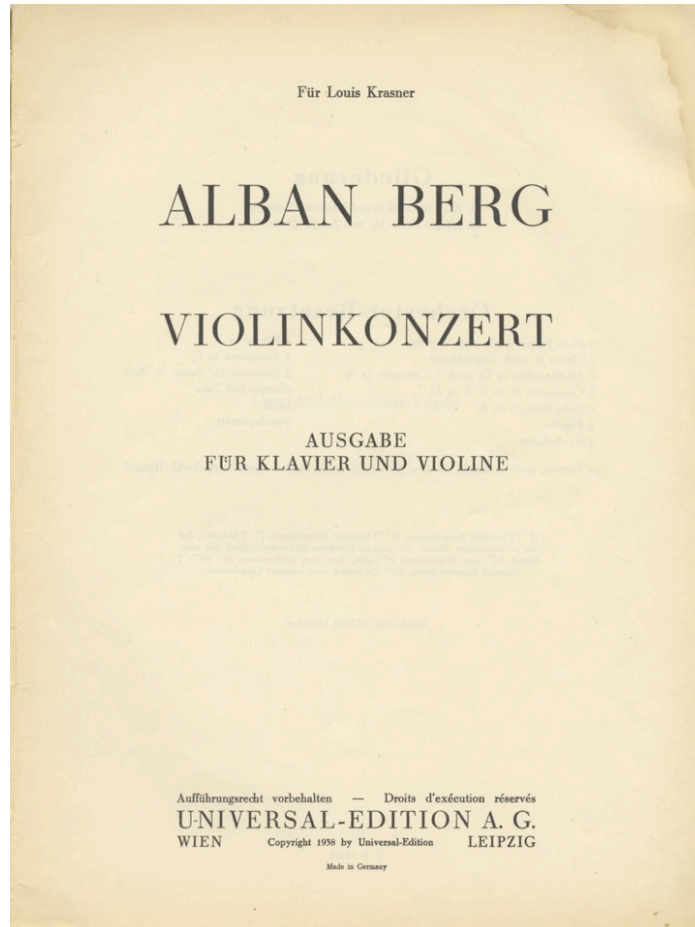
113. **Violinkonzert** Partitur. [Full score]. Wien: Universal-Edition [PN U.E. 10.758], [July 1946].

Folio. Original publisher's light green wrappers printed in dark green. [i] (title), [i] (contents and list of orchestral instruments), 1f. (dedication: "Dem Andenken eines Engels", 3-99, [i] (blank) pp. Facsimile of copyist's manuscript. Printed note to lower right corner of p. 99: "Waldheim-Eberle, Wien VII." Dedication to head of title: "Für Louis Krasner." Titling to upper wrapper lacking imprint and dedication but including plate number to foot; U.E. 10.758 Alban Berg Violinkonzert Partitur" to spine. Publisher's catalogue no. 133 "Werke von Alban Berg" dated "VII. [19]46" to verso of lower wrapper. Wrappers slightly browned. Slightly worn.

First Edition, later issue.

The double dedication—to Krasner and the "memory of an angel"—is noteworthy. The "angel" is Manon Gropius (1916-1935), daughter of Alma Mahler-Gropius (1879-1964) and Walter Gropius (1883-1969), whose early death from poliomyelitis shocked Vienna. Louis Krasner (1903-1995), a distinguished violinist, commissioned the work in 1935 and gave its first performance in Barcelona on April 19, 1936. (24956)

\$220



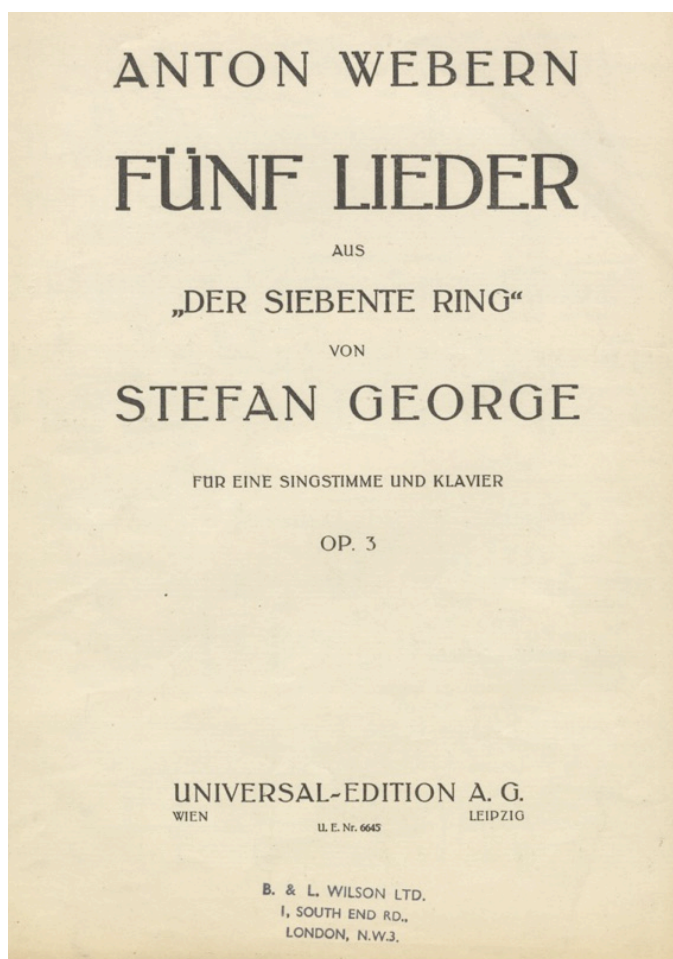
114. **Violinkonzert** Ausgabe für Klavier und Violine. [Piano reduction and solo violin part]. Wien... Leipzig: Universal-Edition [PNs U.E. 10903 and 10903a], [November 18, 1938].

Small folio. Original publisher's light green wrappers printed in dark green. Piano: [i] (title), [ii] (contents and list of orchestral instruments), 1f. (dedication: "Dem Andenken eines Engels"), 5-55, [i] (blank) pp.; Violin: 15, [i] (blank) pp. Additional dedication printed to head of title: "Für Louis Krasner". Printed note "Made in Germany" to foot of title and to lower right corner of final page of music of piano reduction: "Druck der Waldheim-Eberle A.G." Publisher's catalogue "Werke von Alban Berg" dated "XI. 1938" with prices in Marks, to verso of lower wrapper. Wrappers partially detached. Slightly worn; upper outer corner dampstained throughout; occasional creases and small tears.

First Edition, first issue of this arrangement. According to Universal Edition, there was no earlier issue. Douglas Jarman's claim in the critical report to the full score of the work, within the complete edition of Berg's works, that the arrangement was first published in 1936 is unsubstantiated; only the full score was published in that year. It is notable that Berg's music was still published and advertised in post-Anschluss Greater Germany.

The arrangement, not credited in the edition, is by the Austrian pianist Rita Kurzmann (née Pollak, 1900-1942). She premiered it with violinist Louis Krasner (1903-1995), who had commissioned the concerto. Kurzmann was engaged in the workers' music movement and emigrated to Argentina in 1936. (24563) \$200

WEBERN



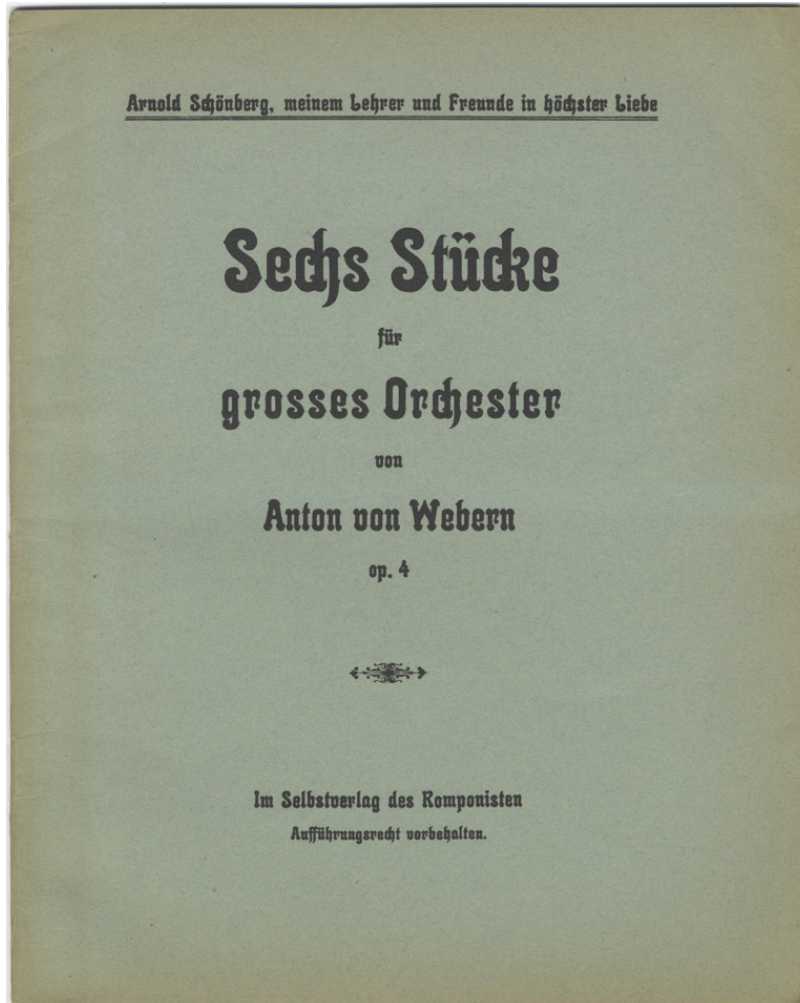
115. [Op. 3]. **Fünf Lieder aus "Der siebente Ring" von Stefan George** für eine Singstimme und Klavier Op. 3. Wien... Leipzig: Universal-Edition [PN U.E. 6645], 1921.

Folio. Unbound. Original publisher's printed wrappers. [i] (title), 2-7, [i] (blank) pp. Printed note to lower right corner of last page of music: "Stich und Druck der Waldheim=Eberle A.G." Handstamp to foot of title: "B. & L. Wilson Ltd. I South End Rd., London, N.W.3." Browned and worn at edges.

Second edition. While this is the first edition by Universal, Webern's regular publisher, it was preceded by an edition published by the Verein für musikalische Privataufführungen in 1919. Moldenhauer pp. 706-7.

"These songs were written 1908-09 together with the George settings of the opus 4 cycle and the four posthumous songs after texts of the same poet... These songs are Webern's first atonal opus..." Manfred Angerer, *website of Universal-Edition*.

The poetry of Stefan George (1868-1933) was highly valued by Schoenberg's circle in the years before the First World War. Webern had already written his opus 2, *Entflieht auf leichten Kähnen* for chorus a cappella, to a text by George. (24463) \$125



"... applies the newly explored possibilities of atonal instrumental composition to the largest orchestra for which Webern ever wrote..."

116. [Op. 6]. **Sechs Stücke für grosses Orchester** op. [!]4. [Full score]. [Vienna]: Im Selbstverlag des Komponisten [without PN], [1913].

Folio. Original publisher's blue/green wrappers. [i] (title), [i] (list of instruments), 24, [ii] (blank) pp. Facsimile of the composer's autograph fair copy. Printed dedication to head of title: "Arnold Schönberg, meinem Lehrer und Freunde in höchster Liebe" (to Arnold Schönberg, my teacher and friend, in deepest love). Titling to upper wrapper identical with title. Opus number "4" reiterated in caption title to head of p. 1. "A. 698" printed to foot of first page of music. Wrappers slightly worn and browned.

First Edition. Rare. Moldenhauer pp. 706-7. The work was re-numbered op. 6 in 1920.

"This work, composed 1909, applies the newly explored possibilities of atonal instrumental composition to the largest orchestra for which Webern ever wrote... But these immense masses of sound are hardly ever used as a whole... Like many of his early works, op. 6 was conceived in reaction to the death of Webern's mother (1906)... In 1928, Webern prepared a second version of the pieces, which... reduces the hypertrophic orchestra to standard size." Manfred Angerer, website of Universal-Edition. (24506) \$950

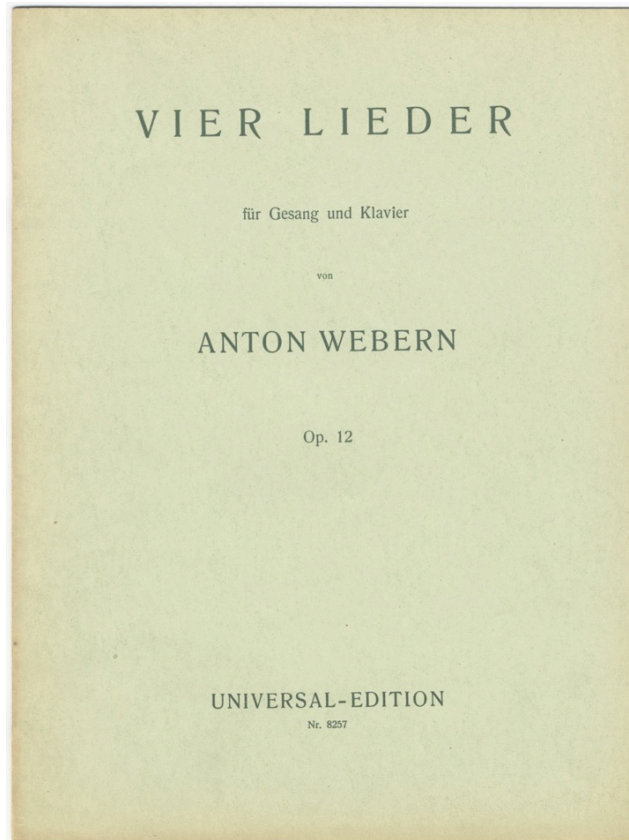
Webern

117. Op. 7]. **Vier Stücke für Geige und Klavier...** op. 7. Wien: Universal-Edition [PN U.E. 6642], [ca. 1952].

Small folio. Original publisher's wrappers printed in dark green. Piano: 1f. (title), 3-7, [i] (blank) pp.; violin: 1f. (blank), 3-7, [i] (blank) pp. Both parts in score. Copyright notes to foot of title and p. 3: "Copyright 1922 by Universal-Edition. Renewed Copyright 1950 by Anton Webern's Erben." Printed note to lower right corner of last page of music: "Waldheim-Eberle, Wien VII."

Publisher's catalogue "Werke von Anton Webern," numbered "123" and dated ""I/52 [January [1952]" to verso of lower wrapper. Handstamp to foot of title: "B. & L. Wilson Ltd. I South End Rd., London, N.W.3."

Later edition. The first edition of the cycle, also by Universal, was issued in 1922; the first number had been published in the periodical *Der Ruf* as early as March 1912. Moldenhauer pp. 708-9. (24468) \$40



118. [Op. 12]. **Vier Lieder für Gesang und Klavier...** Op. 12. Wien... New York: Universal-Edition [PN U.E. 8257], September 1925.

Small folio. Original publisher's wrappers printed in dark green. [i] (title), 2-9, [i] (blank) pp. Printed note to lower right corner of last page of music: "Stich und Druck der Waldheim=Eberle A.G." Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" dated "IX. [September] 1925" to verso of lower wrapper. Handstamp to foot of title: "B. & L. Wilson Ltd. I South End Rd., London, N.W.3." Wrappers slightly browned at edges,

First Edition of the complete cycle. No. 1 was previously published in *Musikblätter des Anbruch*, May 1922. Moldenhauer pp. 710-11.

The texts are by various poets: No. 1 is traditional, no. 2 by Hans Bethge (1876-1946; after Li-Tai-Po), no. 3 by August Strindberg (1849-1912; a prose excerpt from *The Ghost Sonata*) and Johann Wolfgang von Goethe (1749-1832). (24469) \$140

119. [Op. 14]. **Sechs Lieder nach Gedichten von Georg Trakl** für eine Singstimme, Klarinette, Bass-Klarinette, Geige und Violoncell... Op. 14. [Score]. Wien: Universal-Edition [PN U.E. 7578], [not before 1952].

Small folio. Original publisher's wrappers printed in green. [i] (title), 2-16 pp. Copyright notes to foot of title and p. 2: "Copyright 1924 by Universal-Edition. Renewed Copyright 1952 by Anton Webern's Erben." Printed note to lower right corner of last page of music: "Waldheim-Eberle, Wien VII." Publisher's catalogue "Werke von Anton Webern" numbered "123" to verso of lower wrapper. With handstamp of "Bernard Wilson... Music Importers & Exporters" to foot of upper wrapper. Wrappers slightly worn and creased.

First Edition, later issue, from plates of the first issue. Moldenhauer pp. 710-11.

With text by Georg Trakl (1887-1914). (24478) \$45

120. [Op. 15]. **Fünf geistliche Lieder** für Gesang, Flöte, Klarinette (auch Baß-Klarinette), Trompete, Harfe und Geige (auch Viola)... Op. 15. [Full score]. Wien... Leipzig: Universal-Edition [PN U.E. 7629], 1928.

Small folio. Original publisher's printed wrappers. [i] (title), [i] (note: "Klarinette, Baßklarinetten und Trompete klingen wie notiert" (clarinet, bass clarinet, and trumpet notated at sounding pitch), 3-14 pp. Copyright note to foot of title and p. 2: "Copyright 1924 by Universal-Edition." Printed note "Weag" [Waldheim-Eberle AG] to lower right corner of last page of music. Publisher's catalogue "Arnold Schönbergs Werke in der Universal-Edition" dated "II. [February] 1928." to verso of lower wrapper. Handstamp to title, above imprint: "B. & L. Wilson Ltd. I South End Rd., London, N.W.3." Wrappers slightly browned at edges.

First Edition, later issue (the first issue was published in 1924). Moldenhauer pp. 712-13.

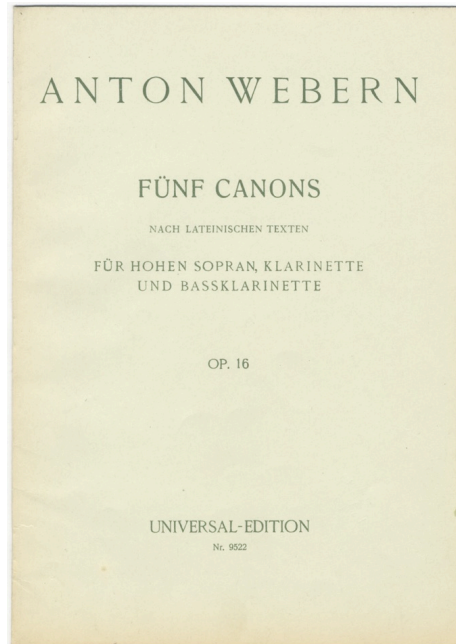
The texts are from various sources: No. 2 is from Des Knaben Wunderhorn, no. 5 is from Peter Rosegger's (1843-1918) novel Erdsegen (possibly as a quotation of folk poetry), the remainder are traditional. (24485) \$75

121. [Op. 16]. **Fünf Canons** nach lateinischen Texten für hohen Sopran, Klarinette und Bassklarinetten Op. 16. [Score]. Wien... Leipzig: Universal-Edition [PN U.E. 9522], 1928.

Small folio. Original publisher's light green wrappers printed in dark green. 1f. (title), [i] (sung texts), 4-13, [i] (blank) pp. Publisher's catalogue "Werke von Anton Webern" numbered "123" and dated "IV. [April] 1928." to verso of lower wrapper. Handstamp to foot of title: "B. & L. Wilson Ltd. I South End Rd., London, N.W.3." Wrappers slightly browned.

First Edition. Moldenhauer pp. 712-13.

Webern



First performed in New York in 1951. The Latin texts are from various sources: No. 2 is from *Des Knaben Wunderhorn*, the remainder are biblical or liturgical. (24488) \$175

122. [Op. 17, no. 2]. **Geistlicher Volkstext**. San Francisco: New Music Edition [without PN], [after 1930].

Small folio. Unbound. [i] (title), [i] (blank), 3-7, [i] (blank) pp. Caption title "Geistlicher Volkstext für eine Singstimme, Violine, Klarinette & Bassklarinette" to p. 3. Instructive bilingual footnote to lower left corner of page 3: "Klingt wie notiert (notated at sounding pitch)." Legal notes to the foot of page 3: "Copyright 1930 by Anton Webern"; "Mit Genehmigung der Universal-Edition A.G. Wien" (with permission of Universal-Edition, Vienna); "International copyright secured"; "Aufführungsrecht vorbehalten" (performing rights withheld). Footer "Geistlicher Volkstext 5" to lower left corner of all pages of music. Printer's note "Golden West Music Press, San Francisco—Los Angeles" to lower right corner of last page of music. Slightly browned; bumped at upper edges, dampstained at lower; title and final blank leaf slightly soiled.

Later edition. Moldenhauer pp. 712-13. The first edition appeared in the periodical *New Music*, Vol. 4, no. 1, a quarterly of sheet music edited by Henry Cowell. The issue also included *Sonata da camera* by Alfred Weiss (1891-1971) and *Piezas* for piano by Carlos Chávez (1899-1978).

The first edition came with two corrections, printed on small paper slips to be pasted over the violin part of measure 13 and all three instrumental parts of measure 21. In the present edition, the plates have been corrected accordingly. Although this edition was printed in the United States, the engraved pages of music are in the style of Universal-Edition, Webern's regular publisher (hence, the permission note). All words are in German, umlauts are used, and the fonts are also characteristic. Universal, however, did not publish the present work, nor any other part of Webern's op. 17, until 1955.

The three op. 17 pieces, composed in 1924-25, are **Webern's first dodecaphonic works**. Schoenberg's piano piece op. 33b also saw its first publication in *New Music*, in April 1932. (24949) \$40

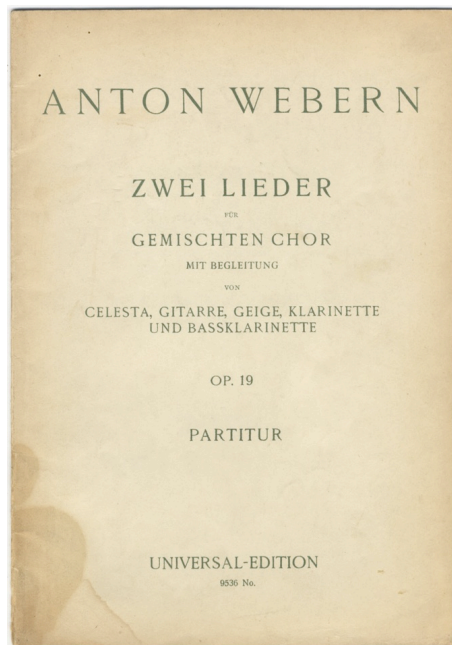
123. [Op. 18]. **Drei Lieder für Gesang, Es-Klarinette und Gitarre** Op. 18 [Score]. Wien... Leipzig: Universal-Edition [PN U.E. 8684], April 1927.

Small folio. Original publisher's green wrappers printed in dark green. [i] (title), 2-7, [i] (blank) pp. Printer's note "Weag" [Waldheim-Eberle AG] to lower right corner of last page of music. Publisher's catalogue "Moderne Lieder" dated "IV. [April] 1927" to verso or lower wrapper. Handstamp to foot of title: "B. & L. Wilson Ltd. I South End Rd., London, N.W.3." Wrappers slightly browned at edges and rippled and frayed at spine.

First Edition, later issue (the first issue was published in 1924). Moldenhauer pp. 712-13.

The texts are from various sources: No. 1 is Austrian traditional, no. 2 is from *Des Knaben Wunderhorn*, no. 5 is the Marian antiphon *Ave regina coelorum*.

The three songs belong with Webern's first dodecaphonic compositions. *"These songs are probably the most difficult ones that Webern ever composed. In the service of extraordinarily heightened expressiveness, the leaping intervals of the vocal part attain extremes that can be hardly outdone... The premiere did not happen until 1954, in Los Angeles under the baton of Robert Craft."* Manfred Angerer, website of Universal-Edition. (24490) \$85



124. [Op. 19]. **Zwei Lieder für gemischten Chor** mit Begleitung von Celesta, Gitarre, Geige, Klarinette und Bassklarinette Op. 19 Partitur. [Full score]. Wien... Leipzig: Universal-Edition [PN U.E. 9536], [April] 1928.

Small folio. Original publisher's light green wrappers printed in dark green. 1f. (title), [i] (dedication: "Dr. David Josef Bach gewidmet"), [i] (sung texts), 5-20 pp. Facsimile of copyist's manuscript. Printer's note "WEAG" [Waldheim-Eberle AG] printed to lower right corner of last page of music. Publisher's catalogue "Werke von Anton Webern" numbered "123" and dated "IV. [April] 1928." to verso of lower wrapper. Wrappers somewhat browned and slightly frayed at spine; stained at lower inner corners.

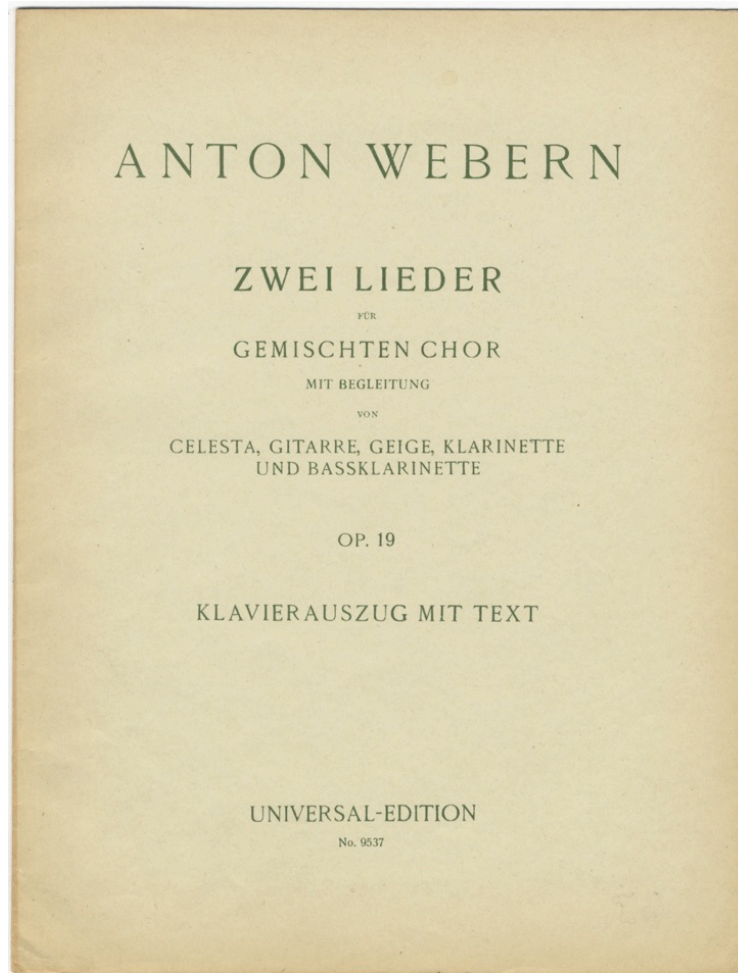
Webern

First Edition. The piano-vocal score was also published in 1928; which of the two is the earlier is not known because the exact dates are not documented. Moldenhauer pp. 714-15.

No performances prior to 1958 are documented.

The texts are by Johann Wolfgang von Goethe (1749-1832). (24946)

\$165

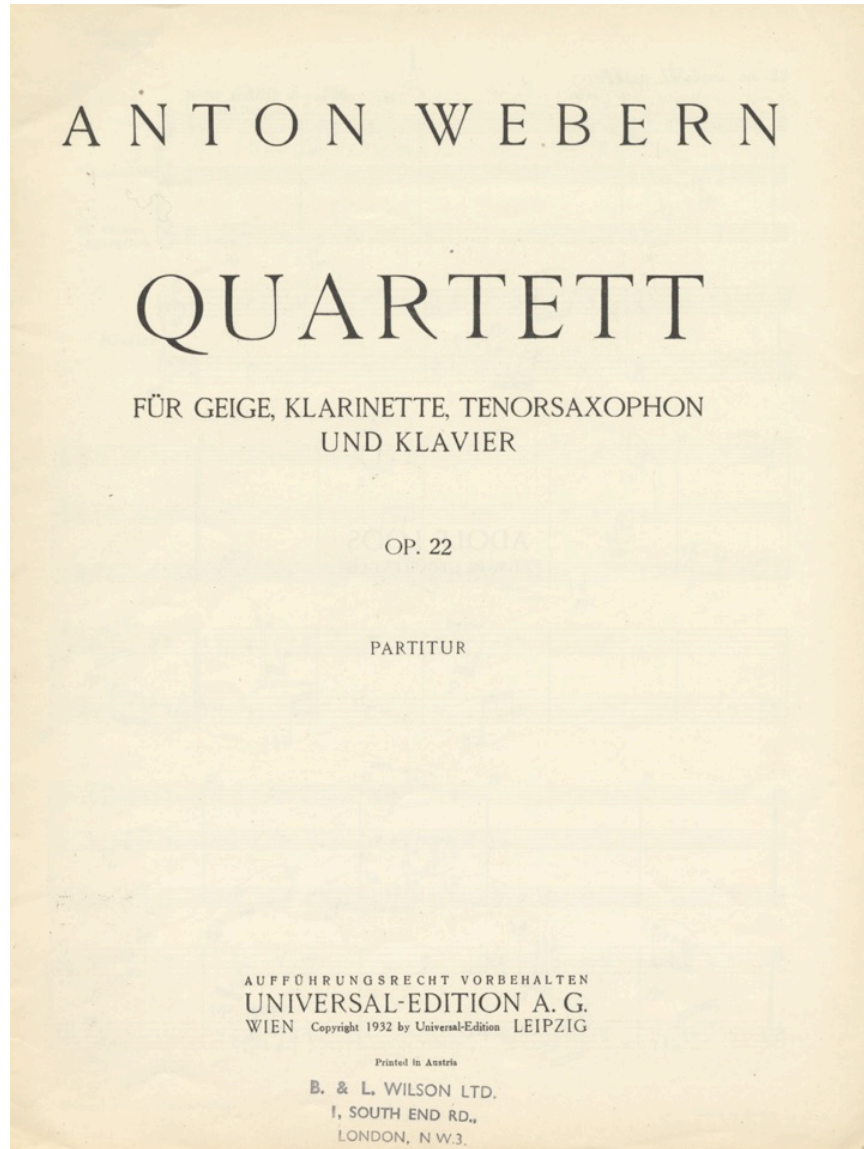


125. [Op. 19]. **Zwei Lieder für gemischten Chor** mit Begleitung von Celesta, Gitarre, Geige, Klarinette und Bassklarinetten Op. 19 Klavierauszug mit Text. [Piano-vocal score]. Wien... Leipzig: Universal-Edition [PN U.E. 9537], 1928.

Small folio. Original publisher's light green wrappers printed in dark green. 1f. (title), [i] (dedication: "Dr. David Josef Bach gewidmet"), [i] (sung texts), 5-12 pp. Facsimile of copyist's manuscript. Printed note "WEAG" [Waldheim-Eberle AG] to lower right corner of last page of music. Publisher's catalogue "Werke von Anton Webern" numbered "123" and dated "VI. [June] 1928." to verso of lower wrapper. Handstamp to foot of title: "B. & L. Wilson Ltd. 1 South End Rd., London, N.W.3." Lower inner corners slightly bumped.

First Edition. (24492)

\$150



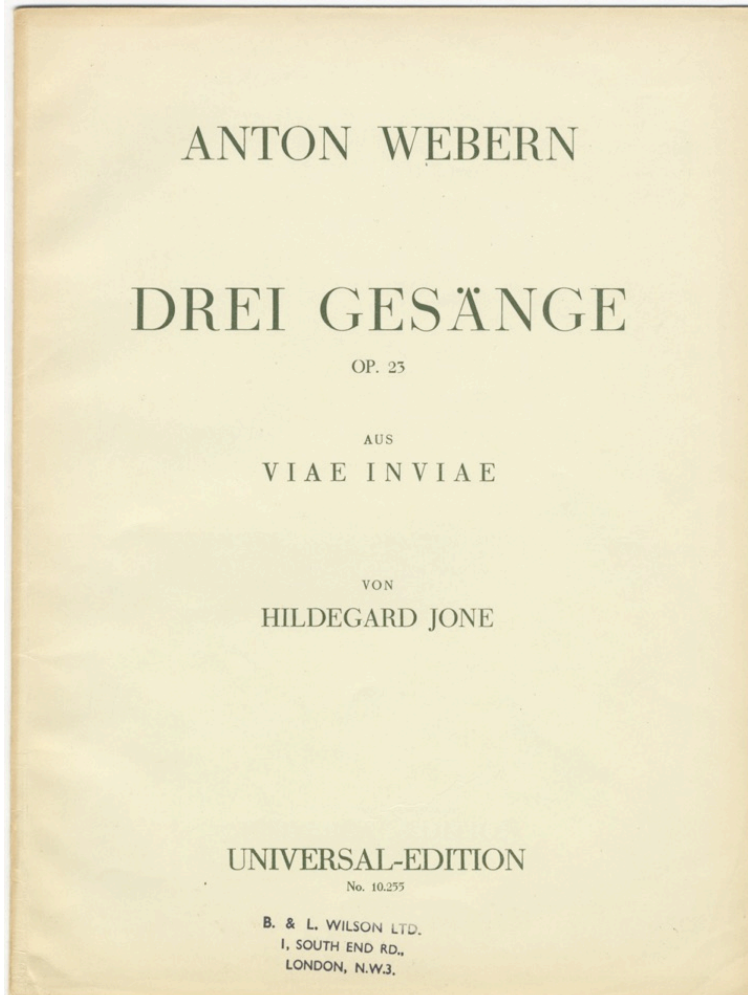
126. [Op. 22]. **Quartett für Geige, Klarinette, Tenorsaxophon und Klavier** op. 22 Partitur. [Full score]. Wien... Leipzig: Universal-Edition [PN U.E. 10.050], 1932.

Small folio. Original publisher's light green wrappers printed in dark green. [i] (title), [i] (dedication: "Adolf Loos zum 60. Geburtstag"), 13, [i] (blank) pp. Facsimile of copyist's manuscript. Printed note "WEAG" [Waldheim-Eberle AG] to lower right corner of last page of music. Publisher's catalogue "Werke von Anton Webern," numbered "123" and dated "VIII. [July] 1932." to verso of lower wrapper. Handstamp to foot of title: "B. & L. Wilson Ltd. 1 South End Rd., London, N.W.3." Wrappers slightly browned; small blue ink mark to verso of lower.

First Edition. Moldenhauer pp. 714-15.

Webern completed the present work in August 1930. (24498)

\$175

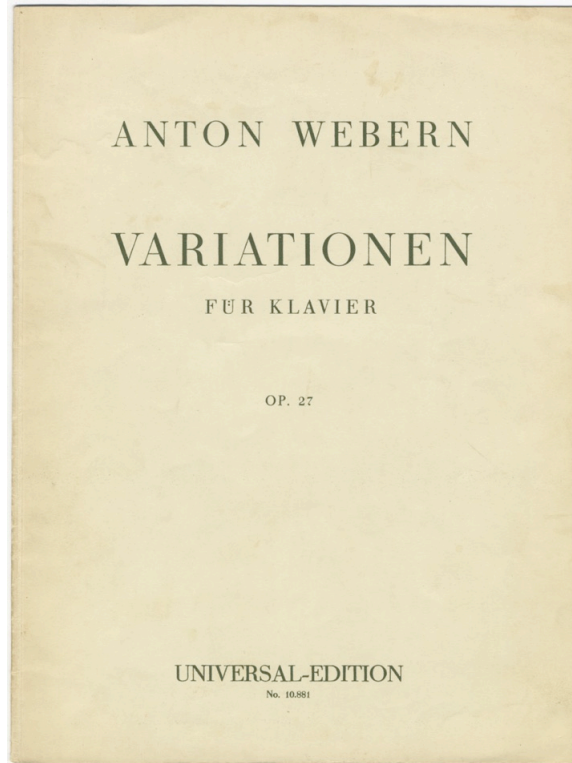


127. [Op. 23]. **Drei Gesänge** op. 23 aus *Viae inviae* von Hildegard Jone. Wien: Universal-Edition [PN U.E. 10255], 1936.

Folio. Original publisher's light green wrappers printed in dark green. [i] (title), 2-11, [i] (blank) pp. Printed note to lower right corner of last page of music: "Druck der Waldheim-Eberle A.G." Dedication to head of caption title, p. 2: "Der Dichterin zugeeignet." Publisher's catalogue "Werke von Anton Webern" numbered "123" and dated "IV [April]1936" to verso of lower wrapper. Handstamp to foot of upper wrapper: "B. & L. Wilson Ltd. 1 South End Rd., London, N.W.3." Lower corners slightly bumped.

First Edition. Moldenhauer pp. 714-15.

Hildegard Jone (properly, Hildegard Humplik, née Huber; 1891-1963) became a decisive influence in Webern's final years. Her collection "Viae inviae" (Ways and no-ways) was published in 1932. *"In 1926, Webern had met the poet and painter Hildegard Jone, who was close to the ideas of Austrian philosopher Ferdinand Ebner, an early friend of Josef Matthias Hauer. Webern was so impressed by her and her work that he from 1933-34 exclusively set texts by her."* Manfred Angerer, *website of Universal-Edition.* (24501) \$150



128. [Op. 27]. **Variationen für Klavier** op. 27. Wien: Universal-Edition [PN U.E. 10881], [April 1937].

Small folio. Original publisher's light green wrappers printed in dark green. [i] (title), [i] (dedication to Eduard Steuermann), 3-11, [i] (blank) pp. Copyright note "Copyright 1937 by Universal-Edition" printed to foot of title and p. 3. Printed note "Druck der Waldheim-Eberle A.G." to lower right corner of last page of music. Publisher's catalogue "Werke von Anton Webern" numbered "123" and dated "IV. [April] 1937," to verso of lower wrapper. Former owner's signature in blue ink to head of title: "Paris Juni 1940 M. F[illegible]k." Wrappers slightly worn and soiled.

First Edition. Moldenhauer pp. 716-17. (24942) \$150

129. [Op. 27]. **Variationen für Klavier** op. 27. Wien: Universal-Edition [PN U.E. 10881], [not before 1951].

Small folio. Original publisher's light green wrappers printed in dark green. [i] (title), [i] (dedication to Eduard Steuermann), 3-11, [i] (blank) pp. Copyright note "Copyright 1937 by Universal-Edition" printed to foot of title and p. 3. Printed note "Waldheim-Eberle, Wien VII" to lower right corner of last page of music. Publisher's catalogue "Werke von Anton Webern," numbered "123" and dated "I/51 [January 1951]," to verso of lower wrapper. Handstamp to foot of title: "B. & L. Wilson Ltd. I South End Rd., London, N.W.3." Wrappers slightly worn, browned and creased. Lower inner corners slightly bumped.

First Edition, later issue (the first issue was published in 1937. Moldenhauer pp. 716-17. (24503) \$45

