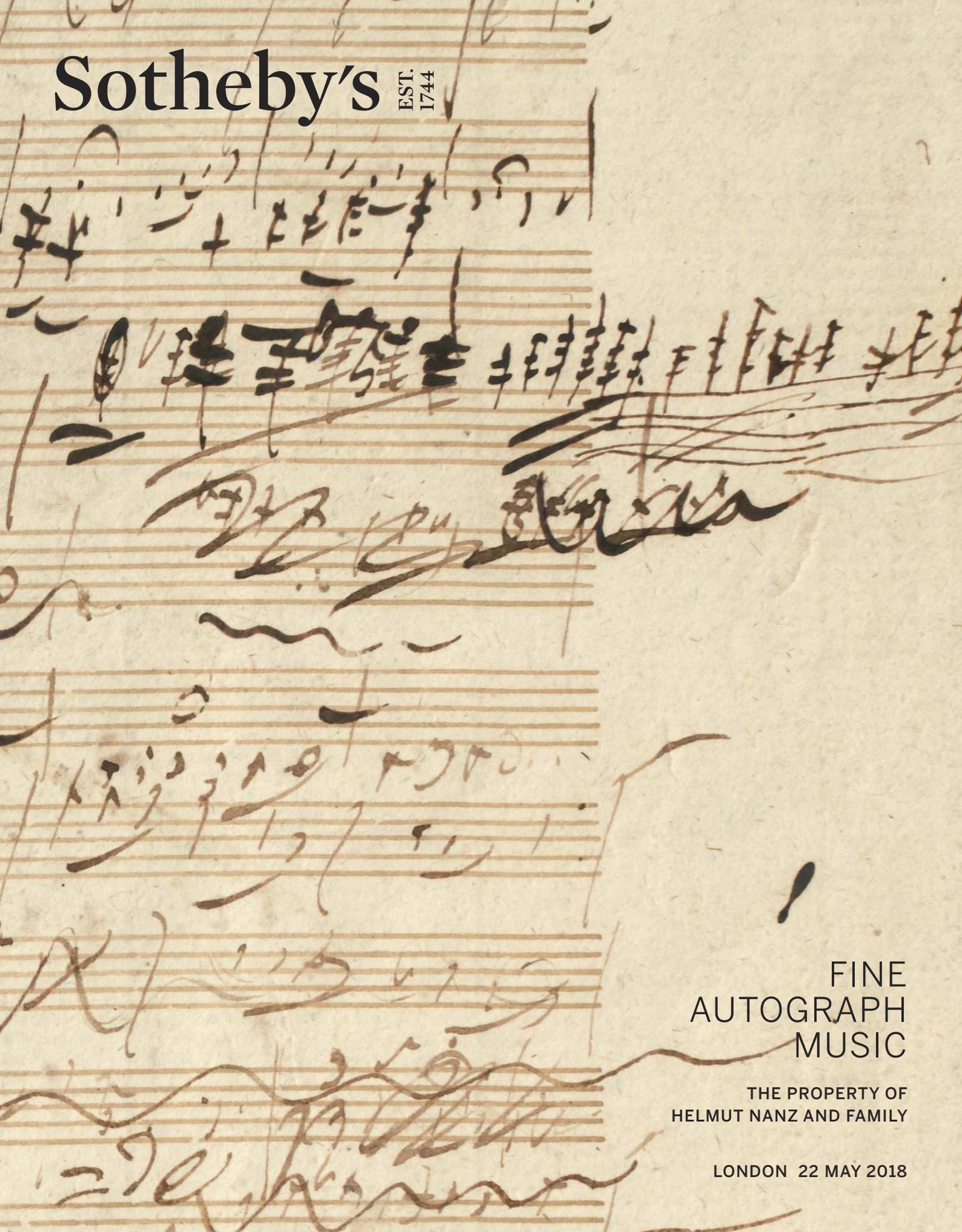


Sotheby's EST. 1744



FINE
AUTOGRAPH
MUSIC

THE PROPERTY OF
HELMUT NANZ AND FAMILY

LONDON 22 MAY 2018



FRONT COVER
LOT 1 (DETAIL)
BACK COVER
LOT 39
THIS PAGE
LOT 20 (DETAIL)

FINE AUTOGRAPH MUSIC

THE PROPERTY OF HELMUT NANZ AND FAMILY

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. Key annotations include the word "crescendo:" written above the first staff, and "cresc." and "cresc." written below the second and third staves respectively. The paper shows signs of age, including some staining and a slightly irregular edge. The overall appearance is that of a historical or personal manuscript.

John Strickland

2
1
3
2
1
2
3
VI
V2
V1

Handwritten musical score for strings and woodwinds. The score is organized into systems. The first system includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Violin 1 (V1), Violin 2 (V2), and Viola (Vc.).

Key markings include *div. a2* (divisi a 2 parts) and *tr.* (trills). The notation features various rhythmic values, accidentals, and dynamic markings. A large blue 'X' is drawn over the middle section of the score, and a red 'X' is drawn over the bottom section.

div. a2

div. a2

div. a2

div. a2

div. a3

Handwritten musical notation for the lower section of the score, including notes, rests, and dynamic markings.

10

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

THIS PAGE
LOT 88 (DETAIL)

98
6
28
4

FINE AUTOGRAPH MUSIC

THE PROPERTY OF
HELMUT NANZ AND FAMILY

AUCTION IN LONDON
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Rus Italien. Sinfonische Fantasie.

Andante, molto tranquillo. *Son.*
Met. 1 = 52

I. Auf der Campagna.

Richard Strauss, op. 16

Handwritten musical score for the first system, measures 1-4. The top staff is the first violin part, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante, molto tranquillo'. The first measure has a '1' above it. The second measure has a '1' above it. The third measure has 'ppo.' below it. The fourth measure has 'ppo.' below it. There are various performance markings above the first violin staff, including 'loco', 'Primo', and 'arco'.

Handwritten musical score for the second system, measures 5-8. The top staff is the first violin part, and the bottom staff is the piano accompaniment. The tempo is marked 'Andante, molto tranquillo'. The fifth measure has 'ppo.' below it. The sixth measure has 'ppo.' below it. The seventh measure has 'ppo.' below it. The eighth measure has 'ppo.' below it. There are various performance markings above the first violin staff, including 'loco', 'arco', and 'poco più vivo'.

Handwritten musical score for the third system, measures 9-12. The top staff is the first violin part, and the bottom staff is the piano accompaniment. The tempo is marked 'Andante, molto tranquillo'. The ninth measure has 'ppo.' below it. The tenth measure has 'ppo.' below it. The eleventh measure has 'ppo.' below it. The twelfth measure has 'ppo.' below it. There are various performance markings above the first violin staff, including 'cresc.', 'f.', and 'un poco calando'.

Handwritten musical score for the fourth system, measures 13-16. The top staff is the first violin part, and the bottom staff is the piano accompaniment. The tempo is marked 'Andante, molto tranquillo'. The thirteenth measure has 'ppo.' below it. The fourteenth measure has 'ppo.' below it. The fifteenth measure has 'ppo.' below it. The sixteenth measure has 'ppo.' below it. There are various performance markings above the first violin staff, including 'loco', 'arco', and 'ppo.'.

Handwritten musical score for the fifth system, measures 17-20. The top staff is the first violin part, and the bottom staff is the piano accompaniment. The tempo is marked 'Andante, molto tranquillo'. The seventeenth measure has 'ppo.' below it. The eighteenth measure has 'ppo.' below it. The nineteenth measure has 'ppo.' below it. The twentieth measure has 'ppo.' below it. There are various performance markings above the first violin staff, including 'loco', 'arco', and 'ppo.'.

Handwritten musical score for the sixth system, measures 21-24. The top staff is the first violin part, and the bottom staff is the piano accompaniment. The tempo is marked 'Andante, molto tranquillo'. The twenty-first measure has 'ppo.' below it. The twenty-second measure has 'ppo.' below it. The twenty-third measure has 'ppo.' below it. The twenty-fourth measure has 'ppo.' below it. There are various performance markings above the first violin staff, including 'loco', 'arco', and 'ppo.'.

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VII

Magister Dr. D.
Mozart

Bitte meinem Sohn den Brief zu gleich zu übersenden.

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Handwritten musical score on aged paper, featuring multiple staves with complex notation and dense, illegible text. The notation includes various symbols, lines, and markings, characteristic of a musical manuscript. The text is written in a cursive script, likely a historical form of a European language, and is interspersed with musical notes and rests. The paper shows signs of age, including discoloration and some wear.

BEETHOVEN, LUDWIG VAN

Remarkable autograph sketchleaf for the String Quartet in C, op.59 no.3, the second movement, [1806]

a closely-written and intensively-filled leaf, notated in dark brown ink on sixteen staves per page, with many alterations, deletions and revisions, including music written in the margins on hand-drawn extensions to the printed staves, comprising around a hundred bars of music in all, all apparently for the second movement of the string quartet, mainly in single instrumental lines, occasionally with two staves running together, representing an evidently very early stage of composition, with a few annotations ("Vi...de"; "2te[s] mal Vcello [?]morendo"),

2 pages, oblong 4to (c.22.2 x 30cm), 16-stave paper (total span=190mm), top part of a *fleur-de-lis* watermark visible [Tyson (1982), paper 4, quadrant 2], [Vienna, 1806], *margins trimmed, slightly affecting text, three tiny pin-holes, apparently relating to the stave-drawing rather than stitching*

THIS IS A REMARKABLE AND SPECTACULAR MANUSCRIPT. It shows Beethoven working intensively on one of the most significant chamber works from his celebrated "middle" period. The Third "Razumovsky" quartet, op.59 no.3, appears amidst the epoch-making series of works represented by Beethoven's opus numbers from op.55 to op.61, comprising the "Eroica" Symphony, the Triple Concerto, the "Appassionata" Sonata, the Fourth Piano Concerto, the three "Razumovsky" Quartets, the Fourth Symphony and the Violin Concerto.

Few sketches survive for this lengthy slow movement and this one has been little studied (although mentioned by Alan Tyson in 1982). All the music appears to relate to the second movement ['Andante con moto quasi Allegretto'], foreshadowing throughout the style and rhythms of the final version, in 6/8 time, but with few exact concordances (and not at the same pitches). There are rarely any instrumental designations, except for occasional clefs. It is as if Beethoven is thoroughly exploring the figurations and melodic shapes of the movement, before arriving at the harmonic and overall

tonal scheme, or even the opening melodies. For example, the chromatic viola part at bars 28ff can be found at the beginning of the first page, immediately following some particularly intense crossing-out, but not at the same pitch. Six staves below this, extending into the right hand margin, there is an early sketch of the first violin's semi-quavers (bars 118-124). At the beginning of the second page we find a sketch of the repeated cadential figure in semiquavers (cf. bars 21ff.) and, three staves below, the syncopated figures found in the violin and cello at bars 85ff, but without the instrumentation being specified.

Beethoven seems not to have used a sketchbook for his work on the "Razumovsky" String Quartets, but instead worked on single leaves like this one. Johnson, Tyson and Winter record some twenty-five loose sketch-leaves for the op.59 quartets in the Gesellschaft der Musikfreunde in Vienna, observing that none ever formed part of a sketchbook. Nearly all those for op.59 no.3 are on similar 16-stave paper with a *fleur-de-lis* watermark, as here. However, "the slow movement is poorly represented" (Tyson, p.121): a single page at the Royal College of Music in London, and a cut-down leaf sold in these rooms (21 May 21 1999, lot 24; and at Christie's 21 November 2012, lot 35), the script of which looks rather similar to the present manuscript.

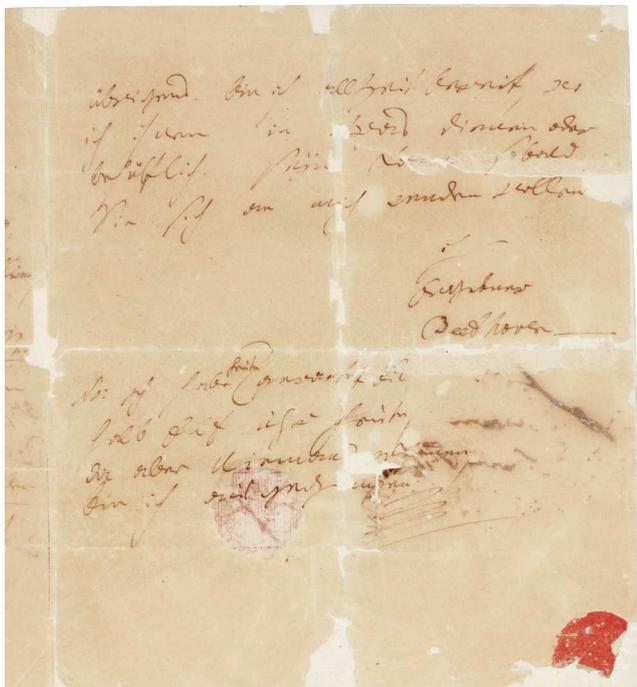
REFERENCES

A. Tyson, 'The "Razumovsky" Quartets. Some Aspects of the Sources', in *Beethoven Studies*, volume 3 (1982), pp.107-140; D. Johnson, A. Tyson & R. Winter, *The Beethoven Sketchbooks* (1985), pp.524-526; K. Dorf Müller, N. Gertsch & J. Ronge, *Ludwig van Beethoven. Thematisch-bibliographisches Werkverzeichnis* (2014), p.329, no.9.

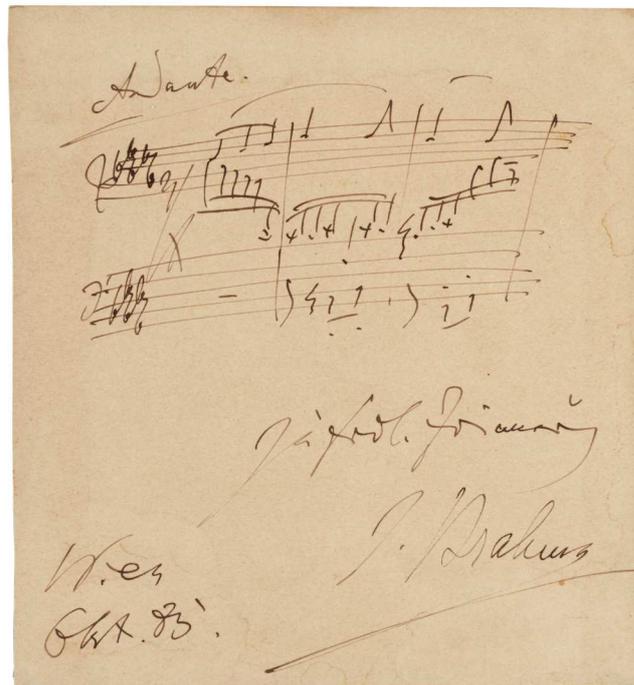
PROVENANCE

Johann Baptist Cramer (1771-1858), who is known to have acquired similar leaves at the auction of Beethoven's effects in 1827 (cf *Beethoven Werkverzeichnis*, p.329, no.8).

£ 150,000-200,000 € 172,000-229,000



2



4

2

BEETHOVEN, LUDWIG VAN

Autograph letter signed ("Ihr Ergebener Beethoven"), to Johann Speer

asking him to let him know the terms in connexion with the sale of his house, stating that one of his friends might be prepared to purchase it, requesting accurate and detailed information on three points, concerning firstly the valuation of the house together with the vineyard, secondly the arrangements he has made with the vineyard employee, and thirdly the mortgage, noting that the buyer whom he would introduce to him might be very meticulous while at the same time largely willing to comply with his wishes, informing him also that he does not know how long he shall be there, but that he is always at his disposal

...Ich bitte Sie mir nur gefälligst die Bedingniße, was den Verkauf ihres Hauses betrifft, bekannt zu machen, da ich glaube, daß einer meiner Freunde, wovon ich ihnen schon sagte, vielleicht das Hauß kaufen würde, zu wissen wäre fur's erste nöthig:

1) wie hoch Sie das Haus Samt weingarten etc anschlagen?...

3 pages, 4to (c.23.5 x 20cm), autograph address panel, [Mödling, possibly beginning of September 1820], reassembled on restorer's paper, with minimal loss of text

A LETTER WRITTEN DURING THE COMPOSITION OF BEETHOVEN'S CHORAL MASTERPIECE THE *MISSA SOLEMNIS*.

Beethoven was a great lover of the countryside and would regularly spend his summers outside of Vienna. During the years 1818-1821 he stayed part of each summer in the attractive market town of Mödling. In the summer of 1820, he resided at Fischergasse 116 (called the "Christhof", today Achsenaugasse 6), owned by the winemaker Johann Speer. It has been suggested that Beethoven's enquiries in the present letter might have reflected his own interest in acquiring the property. Already in October 1819 he had been interested in purchasing the "Christhof", which at that time had been bought by Speer.

REFERENCES

Emily Anderson, ii 1034; *Briefwechsel*, iv (1996) 1408; *Musikerautographen in Sammlung Helmut Nanz* (2002), p.13.

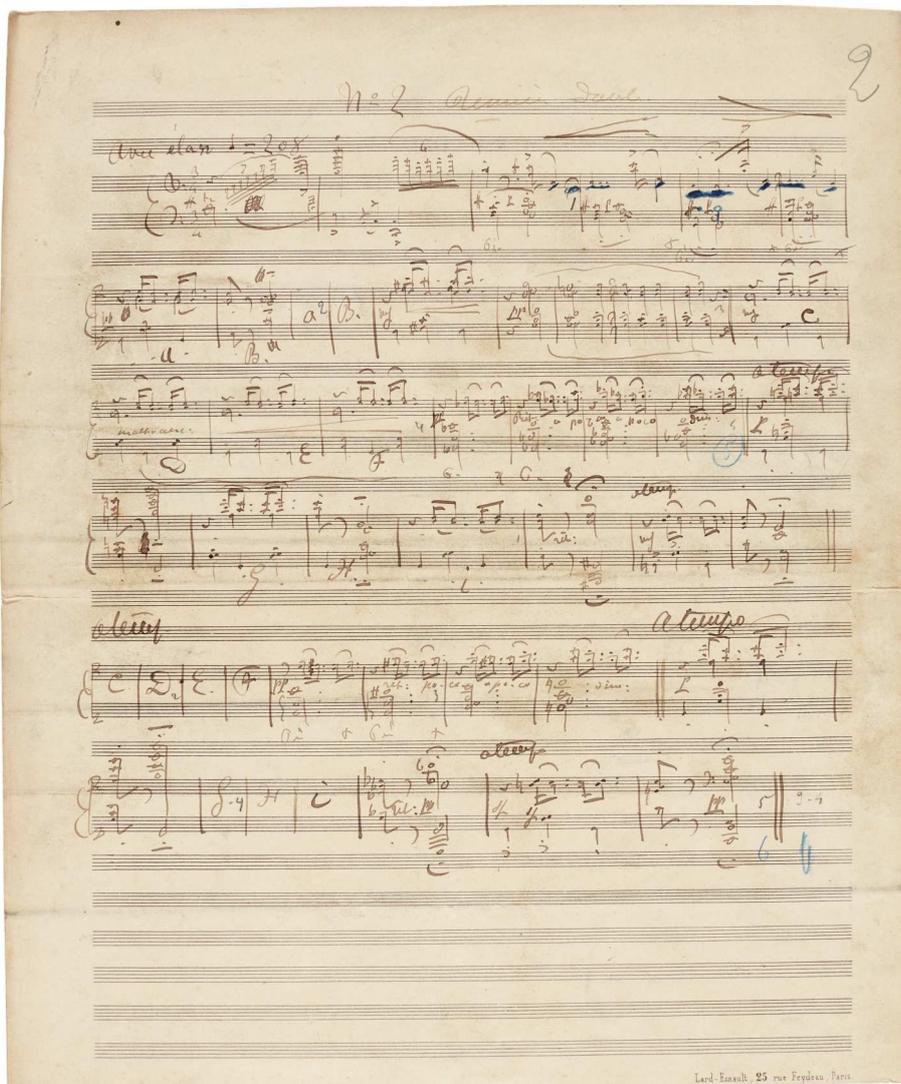
£ 5,000-7,000 € 5,800-8,000

3

BIZET, GEORGES

Autograph manuscript of "Scènes de bal", no.2, for piano, a transcription of a piano duet by Massenet inscribed and titled: "No.2, Première danse", notated for piano in black ink on six systems, with deletions and alterations by the composer, the *Stichvorlage*, marked up by the editor in blue crayon and pencil,

1 page, folio (32.2 x 26.8cm), 26-stave paper by Lard-Esnault of Paris, [c.1871-1872], some staining from the printer and creasing along folds



3

UNRECORDED. Autograph manuscripts by Bizet are rare at auction. This score was not hitherto listed in Hugh Macdonald's online resource: *The Bizet Catalogue*. Bizet's manuscript contains his solo piano arrangement of Massenet's piano duets *Scènes de bal* op. 17 (1869–1870). It probably dates from c.1871-1872, not long before their publication by Georges Hartmann of Paris.

Of the six movements in Bizet's transcription of *Scènes de bal*, only four are known in the composer's autograph. Numbers 2 and 4 ('Deuxième danse') are unrecorded and either could be the manuscript in the Westley Manning collection (sale in these rooms, 11 October 1954, Lot 42), although the catalogue does not provide sufficient detail to say which. Bizet's first number, now at the Library of Congress, was in the Robert Ammann collection (sale at J A Stargardt, 16 November 1961, lot 22, illustrated), and the fifth, formerly in the Stefan Zweig collection, is now at the *Fondation Martin Bodmer* in Geneva. Movements 3 and 6 are now at the *Stiftelsen Musikkulturens främjande* in Stockholm, among several important autographs (including *Djamileh*).

£ 10,000-15,000 € 11,500-17,200

4

BRAHMS, JOHANNES

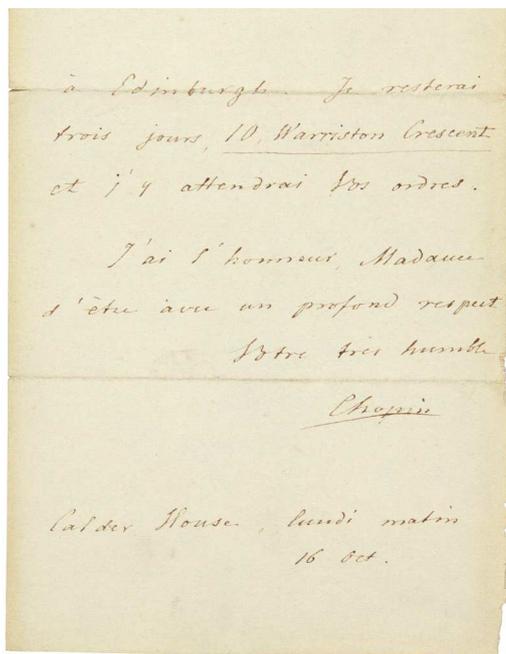
Autograph musical quotation from the "Haydn Variations" op.56, signed

the opening three bars of Variation IV, here inscribed, "Andante...zu freundlicher Erinnerung, J. Brahms, Wien Okt 83", notated in short score on two staves, in brown ink,

1 page, 15.2 x 14.4cm, Vienna, October 1883, *light overall browning, trace of mounting on verso*

Variationen über ein Thema von Jos. Haydn are among Brahms' best-loved orchestral works, and one of the most significant composed before the four symphonies. They were written in 1873 and published by Simrock in 1874, for orchestra as op.56^a, and in the composer's own version for two pianos as op.56^b. In the orchestral version the three parts written here are played by oboe and horn, viola, cello and double bass. The attribution of the theme to Haydn is incorrect and these variations are known today as Variations on the "St Anthony Chorale".

£ 8,000-12,000 € 9,200-13,700



5

5

CHOPIN, FRÉDÉRIC

Autograph letter signed ("Chopin") to Lady Belhaven at Wishaw House in Scotland

written in French, enquiring whether he can still accede to her kind invitation, and asking which day that week he might call on her at Wishaw to pay his respects, explaining that he is leaving Calder House that day and returning to Edinburgh, where he will stay for three days awaiting her further instructions ("...Je quitte Calder House aujourd'hui pour me rendre à Edinburgh. Je resterai trois jours, 10 Warriston Crescent et j'y attendrai vos ordres...")

2 pages, 8vo, Calder House [near Edinburgh], "lundi matin 16 Oct". [16 October 1848]

Chopin was in ill-health after the season in London and no longer able to cope there by himself. He followed his pupil Jane Stirling to Scotland, where he was led on a gruelling schedule visiting her relatives all over the Central Lowlands. Wishaw House in Lanarkshire was the family seat of Robert, 8th Lord Belhaven and Stenton and his wife Hamilton (c.1790-1873). He visited Wishaw and five days later described the occasion in a letter to Albert Grzymala: "Lady [Belhaven], one of the most important ladies here, at whose castle I spent a few days, is said to be both a *grande dame* and a musician. One day, after I had played for her, and other Scottish ladies had sung various songs, they brought out a kind of accordion, and she, with the utmost gravity, began to play the most atrocious tunes on it. But what can you expect? Every creature here seems to me to have a screw loose".

REFERENCES

Not in B.E. v Sydow, *Correspondance de Frédéric Chopin. La Gloire 1840-1849*, (Paris, 1981); see A. Hedley, *Selected Correspondence of Fryderyk Chopin* (1962), p.347 (notes to Letter 321)

£ 15,000-20,000 € 17,200-22,900



6

6

DEBUSSY, CLAUDE

Autograph manuscript of part of the cantata *Daniel*, APPARENTLY UNPUBLISHED

comprising the apparently complete "Air de Balthazar" and an incomplete draft of a duet, marked "Scene II", for Balthazar and Adéna, scored for three voices and orchestra, in piano score, notated in Debussy's bold, youthful hand in dark brown ink, on three systems, each of four staves per page, some staves extended into the margins by the composer, with autograph title ("Air"), and inscribed by another hand "inédit de Claude De Bussy auteur de Pelléas et Melisande...composé vers 1885 donné à M. George Marquet du Conservatoire de Paris", over 100 bars in all, with a number of autograph corrections, deletions and alterations, some in pencil

9 pages, folio (35 x 27.2cm), plus three blanks, 14-stave paper, no place [early 1882], some slight dust-staining

This early score, a setting of a poem by Emile Cicile, is probably a practice composition for the "Prix de Rome", the competition won by Debussy and several of the greatest French composers, which required the composition of a cantata. The prize was two years study in Rome at the Villa Medici, where Debussy resided between 1885-1887 after winning the prize with *L'enfant prodigue*. For Debussy this period was a type of artistic imprisonment and as with many earlier and later winners of the prestigious award, it sadly provided more to rebel against than anything more positive. Balthazar's aria "Versez, que de l'ivresse" is a boldly conceived composition in B flat, written for high baritone. The musical style has more than a whiff of Wagner about it, especially *Lohengrin* and *Die Walküre*.

Formerly in the Legoux collection.

REFERENCES

F. Lesure, *Catalogue de l'oeuvre de Claude Debussy* (Geneva, 1977), no.20; Léon Vallas, *Debussy* (1927), p.51; and J. Tiersot, 'Oeuvres de première jeunesse de Berlioz et de Debussy', *Le Ménestrel*, 6 January 1933

£ 10,000-15,000 € 11,500-17,200



8

7

DEBUSSY, CLAUDE

Autograph manuscript of exercises in counterpoint comprising studies in species counterpoint, over 70 exercises in all, written in brown ink and pencil on up to ten staves per page, with pencil annotation ("Devoirs, harmonie & contrepont") in an unidentified hand in the right-hand margin of the first page, with some corrections in pencil and ink

21 pages, plus 3 blanks, folio (c.35.5 x 27cm), 12-stave Lard-Esnault paper, no place or date [Paris, c.1876-1880]

These exercises date from Debussy's student days at the Paris Conservatoire, and contain studies in two and three parts, as well as less complicated studies in four parts. It is instructive to observe here the future composer of the piano piece 'Doctor Gradus ad Parnassum', from the *Children's Corner* suite (published in 1908), working his way through the type of counterpoint exercises well-known to every harmony student from the time of Fux's treatise *Gradus ad Parnassum*, 1725, onwards.

£ 2,000-3,000 € 2,300-3,450

8

DOHNÁNYI, ERNST VON

Autograph manuscript vocal score of the comic opera *Der Tenor*, Op.34

THE STICHVORLAGE, a working manuscript of the complete opera in three acts, notated in blue-black ink over an original erased pencil layer, on systems of varying size, with autograph title-page ("Der Tenor Komische Oper in drei Akten nach der Komödie "Bürger Schippel" Text von Ernst Goth. Musik von Ernst von Dohnányi. op. 34. Klavierauszug."), list of characters and index, marked up by and for the printer in blue crayon, with many autograph cancellations, revisions and alterations, some revisions written on strips of music paper and laid down

220 pages, folio (35 x 26.5cm), plus 3 pages of preliminaries, mostly single leaves, dated at the end Budapest, 2 August 1920, a few small tears to edges

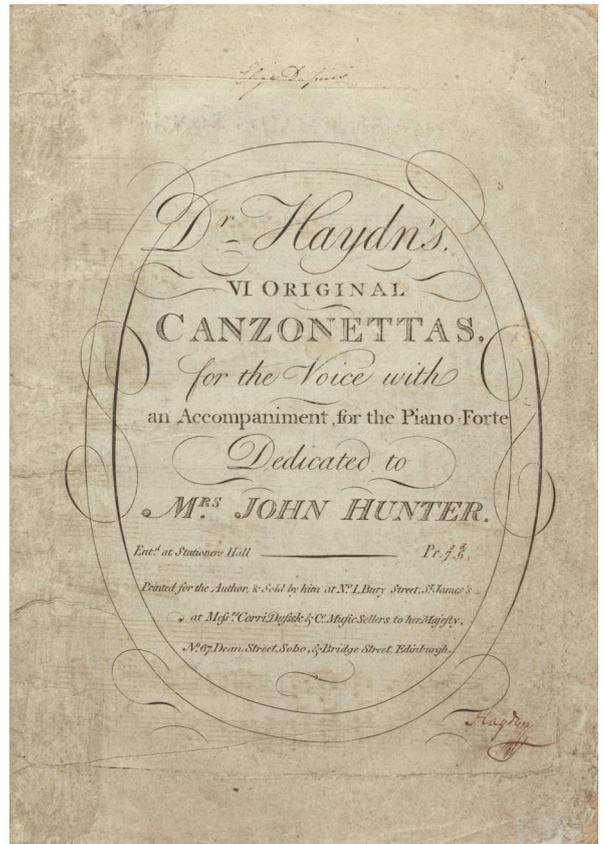
THE MOST SUBSTANTIAL AUTOGRAPH BY DOHNÁNYI TO BE OFFERED AT AUCTION IN MODERN TIMES.

Dohnányi was the most influential Hungarian musician after Liszt, and an accomplished composer in all musical genres. *Der Tenor*, which received its première in Budapest on 9 February 1929, is generally regarded as Dohnányi's finest opera, and is one of the few true comic operas of the twentieth century (*TNG*). The vocal score was published in Budapest and Berlin in 1928.

£ 20,000-30,000 € 22,900-34,300

besogne de loïn, comme il est aisé à concevoir. Puisque Cora est votre premier Ouvrage d'Ammatique, je vous assure, que vous debitez bien heureusement, et en continuant à exercer vos talents dans cette carrière, comme je vous conseille, vous pouvez espérer les succès les plus décidés. je vous rends bien de grâces, Monsieur, - pour vos gracieuses expressions à mon égard, et pour la bonne idée, que vous avez de moi; souhaitant, comme je n'en doute pas, que vous trouviez quelque Compositeur, qui seconde par sa bonne musique la beauté de votre opéra, que je vous envoie.
J'ai l'honneur d'être avec la plus parfaite estime
Monsieur
Votre très humble et très obéissant serviteur
De Vienne le 1^{er} May 1785
Chevalier Gluck

9



11

9

GLUCK, CHRISTOPH WILLIBALD

Letter signed ("Votre tres humble et tres obeissant serviteur Chevalier Gluck[paraph]") to Valadier, in French, declining to set the latter's libretto for the opera *Cora*

explaining that his situation does not allow him to accede to his request, noting that he is absolutely incapable of undertaking such a task, as it is always an uncertain enterprise, thorny, and subject to a thousand inconveniences, complimenting him nevertheless on his piece, which he notes is rich in tableaux and in dramatic events, observing that he has made a good debut with *Cora*, which is his first dramatic work, stating that if he continues to exercise his talents in this sphere he will be assured of the greatest success, thanking him finally for the good opinion he has of him and expressing the wish that he find another composer who will match fine music with his beautiful opera, [the libretto of which] which he returns to him [not included here]

...je suis absolument incapable d'entreprendre tel ouvrage que ce soit, qui exige de l'aplication; et pour ce qui est d'en charger quelqu'autre sous ma direction, c'est toujours une entreprise fort incertaine, epineuse, et sujette à mille inconveniens. D'autant plus que celui, que je pourrais avoir en vûe est fort chargé d'autres - ouvrages, et ne pourroit pas même - accepter cette commission...

2 pages, plus integral, 4to (22.5 x 17.6cm), annotation to integral, possibly by recipient ("Glouk"), [Vienna.] 1 May 1785, light spotting and browning

Gluck was the most important and most international of German opera composers before Mozart, credited with bringing about the reform of eighteenth-century *opera seria*. Following his return to Vienna in the autumn of 1779, however, he had virtually retired, and was in the habit of rejecting most operatic texts that were submitted to him. By 1785, the year of the present letter, Gluck was in ailing health, having suffered a number of debilitating strokes; a final one on 14 November 1787 would lead to his death the following day.

Valadier's libretto for *Cora*, based on the novel *Les Incas* by Marmontel, was not the first on the same subject to be sent to Gluck: some five years earlier he had rejected a libretto by Baron von Dalberg with the same title. In the event, Valadier's four-act libretto was set by Méhul, and first performed at the Académie Royale de Musique in Paris on 15 February 1791. Although Valadier was a prominent author of libretti, his first names remain unknown.

REFERENCES

Mueller von Asow, p. 204

£ 8,000-12,000 € 9,200-13,700



10

10

GRIEG, EDVARD

Autograph manuscript of the song "Blåbaeret" (The Blueberry), EG 145, signed ("Edvard Grieg")

a fair-copy manuscript of the complete song for voice and piano, the words beginning "På Tunet gik Smågut[t]en", notated in brown ink on four three-stave systems, with autograph title ("Blåbaeret. / (D. Grønvold.)"), the words for each of the three verses written below the vocal line

1 page, folio (c.34 x 27cm), dated below the signature, Troidhaugen, 23 August 1896, horizontal and vertical folds, some light dust-staining, verso silked

An attractive setting of the children's poem "Blåbaeret" by Didrik Hegermann Grønvold (1855 - 1928), in which a blueberry proffers touching advice to a young farm boy.

£ 12,000-18,000 € 13,700-20,600

11

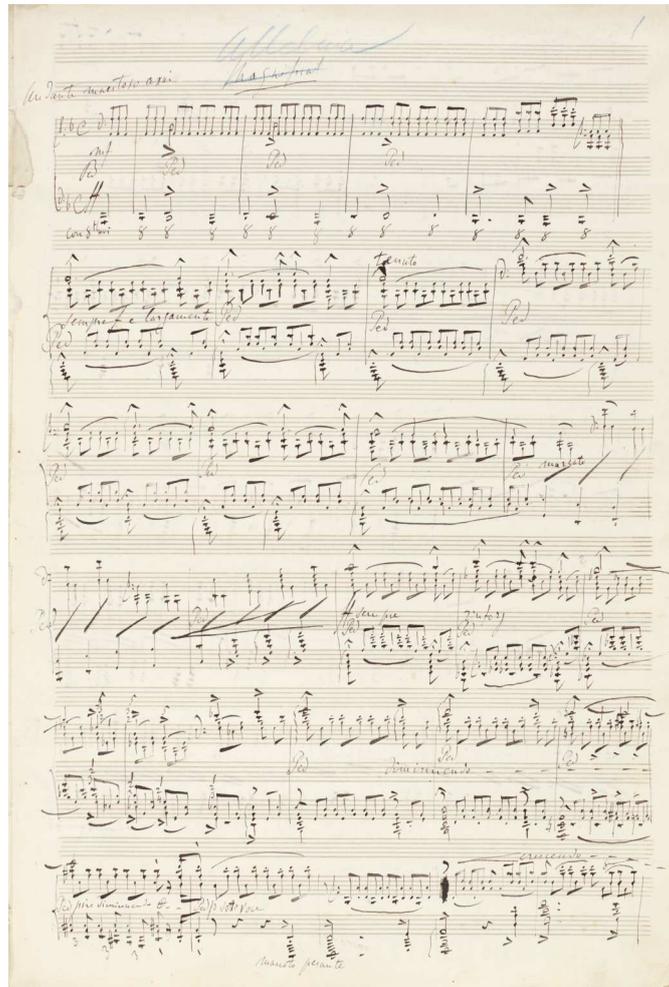
HAYDN, JOSEPH

Dr Haydn's VI Original Canzonettas. London: for the Author, Corri, Dussek & Co. [1794], SIGNED BY HAYDN ON THE TITLE ("Haydn[paraph]")

FIRST EDITION, 31 pages, folio (35.5 x 25.5cm), engraved throughout, ownership inscription to title ("Eliza Dupuis"), modern paper backstrip, some edges and margins strengthened or restored [RISM H 2656; Hoboken, ix 1525; Hirsch, iii 799]; together with a modern pocket edition of the canzonettas

"The first of canzonettas...remain, [among Haydn's] most popular small vocal-pieces; Jenny Lind's interpretation of 'My mother bids me bind my hair', was a classic of its time..." (H.C.R. Landon, *Haydn in England (Chronicle & Works)*, 1976, p. 258.

£ 4,000-6,000 € 4,600-6,900



12

12

LISZT, FRANZ

Three autograph manuscripts, one signed ("F. Liszt")

1) "'A la Chapelle Sixtine' 'Miserere' d'Allegri; 'Ave verum corpus' de Mozart. Evocation.", version for solo piano, signed ("F. Liszt"), a working manuscript, notated in black and red ink, on a varying number of systems per page, some staves extended into the margin by the composer, with a number of autograph alterations and corrections, some in red crayon, inscribed by Liszt at the end "esquissé durant la semaine sainte - à la Chapelle Sixtine écrit en Octobre 62. Rom.", 7 pages, large folio (36.5 x 26cm), 24- and 28-stave paper, modern cloth-backed folder, Rome, October 1862; together with a copy of the first edition (Leipzig: Peters, [1865])

2) "'A la Chapelle Sixtine' 'Miserere' d'Allegri - et 'Ave Verum Corpus' - de Mozart - Evocation.", version for piano four hands, a working manuscript, notated in red and black ink, on a varying number of systems per page, with a number of autograph alterations and corrections, 7 pages, large folio (37 x 25cm), 24-stave paper, dated at the end [Rome,] October 1862

3) "Alleluia" for solo piano, written in black ink, on a varying number of staves per page, the original title "Magnificat" deleted, some annotations in blue crayon, 3 pages, large folio (37 x 25cm), wrappers with autograph (?) inscription in

blue crayon "Römische Blätter 1862", [Rome,] 1862; together with loose later nineteenth-century wrapper ("F. Liszt 1) à la Chapelle Sixtine 2 u. 4 hdg Miserere d'Allegri u. Ave verum de Mozart 2) Alleluia.")

THREE IMPORTANT SCORES BY LISZT, INCLUDING TWO VERSIONS OF THE CELEBRATED "A LA CHAPELLE SIXTINE".

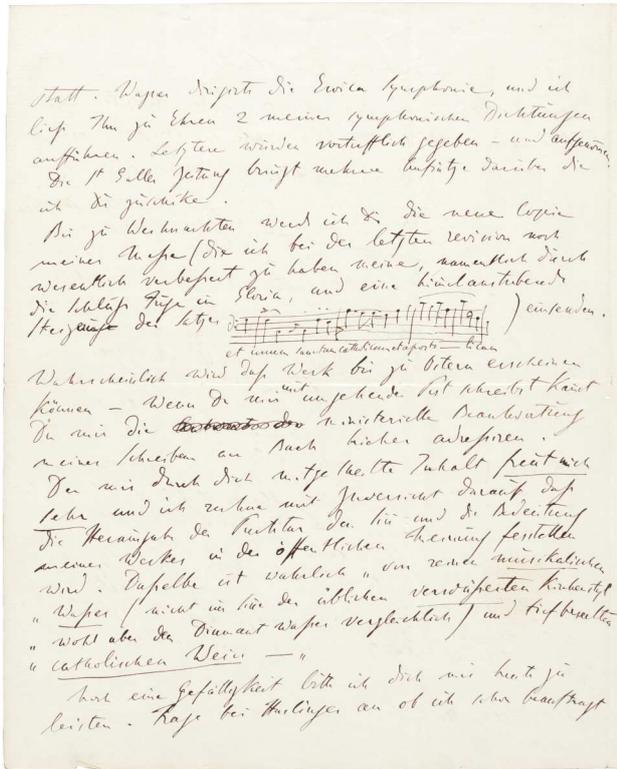
These are working manuscripts of great beauty, in the use of coloured inks and in the general layout of the score, which seems as fresh as when the composer laid down his pen.

A la Chapelle Sixtine contains transcriptions of two celebrated religious works: Allegri's *Miserere* and Mozart's *Ave verum corpus*, the first of these being specifically associated with the Sistine Chapel. At one time it was exclusively sung there, making it necessary for composers such as Mozart to exercise considerable feats of memory in order to transcribe it. The "Alleluia" is based on a plainsong setting.

REFERENCES

Raabe 114/LW A217 (*A la Chapelle Sixtine*: piano solo); Raabe 346/LW B26 (*A la Chapelle Sixtine*: piano four hands); Raabe 68/A216 ("Alleluia")

£ 40,000-60,000 € 45,700-68,500



13

13

LISZT, FRANZ

Fine, long autograph letter signed ("Dein F. Liszt"), to Eduard von Liszt, about Karl-Maria Kertbeny, and including an autograph musical example from the Credo of his *Missa solennis*

recounting in great detail his relationship with the Hungarian dilettante poet K. M. Kertbeny, explaining that his nationalist sympathies oblige him to offer assistance to all his countrymen living abroad, denying that he ever lived with him, describing an incident where he threw him out, recounting his scandalous present to a female acquaintance of de Sade's novel *Justine* [the 1797 edition with engravings], mentioning his assault of a book-seller's assistant, his various literary dabblings and his begging letters, explaining that after much pestering he agreed to allow Kertbeny to oversee the publication of his study of gypsies and music, an arrangement which he would have honoured had he not revealed himself to be a morally bankrupt and totally unworthy character, asking his correspondent not to be troubled by his threats and threats and insolent behaviour, and adding that he has nothing to fear from his scandalous writings; in the letter Liszt also informs him of a significant concert which took place the day before, at which Wagner performed the "Eroica" Symphony and Liszt two of his symphonic poems, noting that these were performed very well, DISCUSSING HIS REVISIONS TO HIS *MISSA SOLENNIS*, providing a musical example from the Credo, describing his composition as being of the purest musical water, expressing his belief that the work will appear by Easter, and also asking him to arrange for his *Hungarian Rhapsodies* to be bound and sent to a count in Pest

...und so wie ich Ihm versprochen hatte wär es auch geschehen, wenn Kertbeny sich nicht in den letzten Jahren allgemein, sowohl Wien wie in Ungarn als ein moralisch gebranntmarkter, charakterloser, nichtswürdiger Mensch bekannt gemacht hätte... Weiterhin bekümmere Dich durchaus nicht über seine Drohungen und Unverschämtheiten; Er mag meinerwegen alle Wiener Journale mit scandalösen Aufsätzen bereichern; Ich fürchte nichts davon und werde keine Silbe darauf antworten den[n] seine niederträchtige Lügenhaftigkeit ist zu notorisch bekannt um daß es mir schädlich sein könnte.

In St Gallen fand gestern ein ganz bedeutsames Concert statt. Wagner dirigiert die Eroica Symphonie, und ich ließ Ihm zu Ehren 2 meiner neuen symphonischen Dichtungen aufführen. Letztere wurden vortrefflich gegeben - und aufgenommen. Die St Galler Zeitung bringt mehrere Aufsätze darüber die ich Dir zuschicke. Bis zu Weihnachten werde ich die neue Copie meiner Meße (die ich bei der letzten revision noch wesentlich verbessert zu haben meinte...) einsenden...

7 pages, 4to (27.3 x 21.4cm), three-bar autograph musical example from the Credo of Liszt's *Missa solennis*, written on a single hand-drawn staff, some pages marked in the margin with red crayon, some later manuscript annotations, St. Gallen, 24 November 1856, horizontal and vertical folds, dust-staining on first page along horizontal fold

The object of Liszt's scathing and richly anecdotal letter was the Hungarian journalist, memoir writer and human rights campaigner Karl-Maria Kertbeny (1824-1882), who is today perhaps best known for coining the words heterosexual and homosexual. Eduard von Liszt (1817-1859) was the youngest son of the third marriage of Liszt's grandfather Georg Adam. Although six years Liszt's junior, he was in fact Liszt's uncle. Eduard, who rose to become Royal Imperial Public Prosecutor in Vienna, was on close terms with Liszt, and for thirty years handled his business affairs.

REFERENCES

Alan Walker, *Franz Liszt*, i (1983), pp. 34-5

£ 5,000-7,000 € 5,800-8,000

14

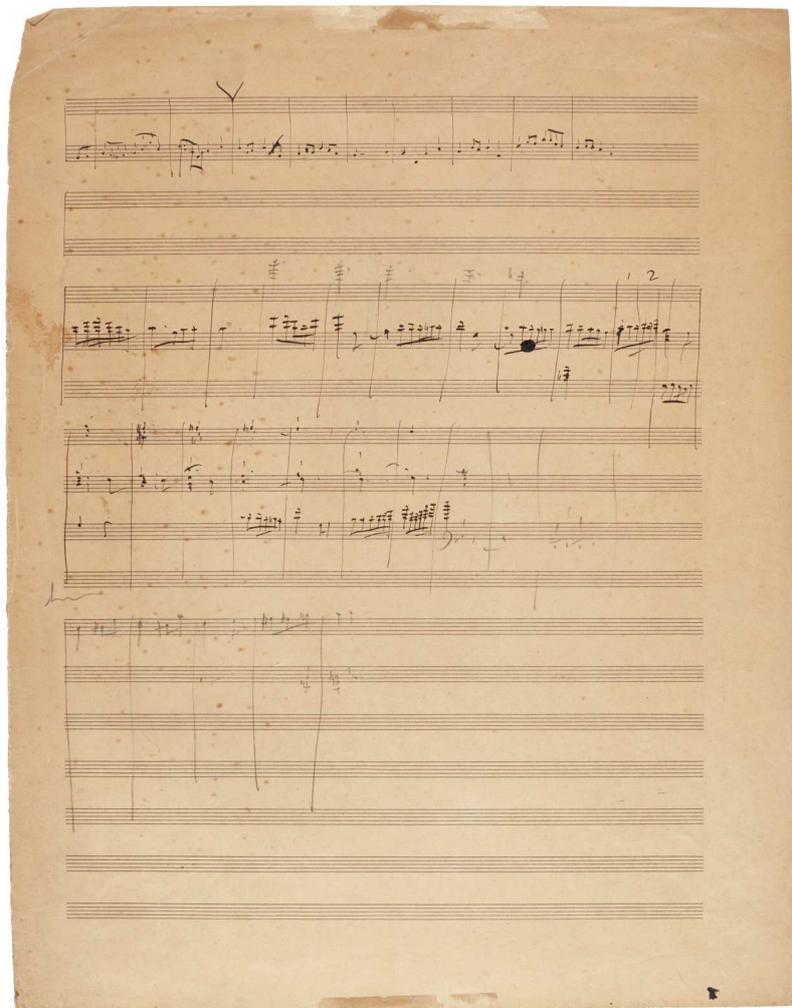
LISZT, FRANZ

printed visiting card ("L'Abbé Liszt"), inscribed and signed on the reverse ("General Probe *Elisabeth* Samstag 3^{en} April...(2 Personen) Liszt")

1 page, 6.3 x 10.4cm, traces of a pencil drawing, including of trees, on the printed side, by 3 April

Liszt's oratorio *Die Legende von der heiligen Elisabeth*, originally intended for a festival at the Wartburg planned by the grand duke of Saxe-Weimar-Eisenach, was first performed at Pest on 15 August 1865. The present carte de visite was inscribed to enable the admittance of two to the dress rehearsal of *Elisabeth* in Vienna on 3 April 1869 in connection with the performance of the work in the Redoutensaal, with Johann Herbeck conducting, the following day.

£ 1,000-1,500 € 1,150-1,750



15

15

MAHLER, GUSTAV

Autograph musical sketch-leaf containing a draft for part of the Second Symphony, the second movement and other sketches, 1893

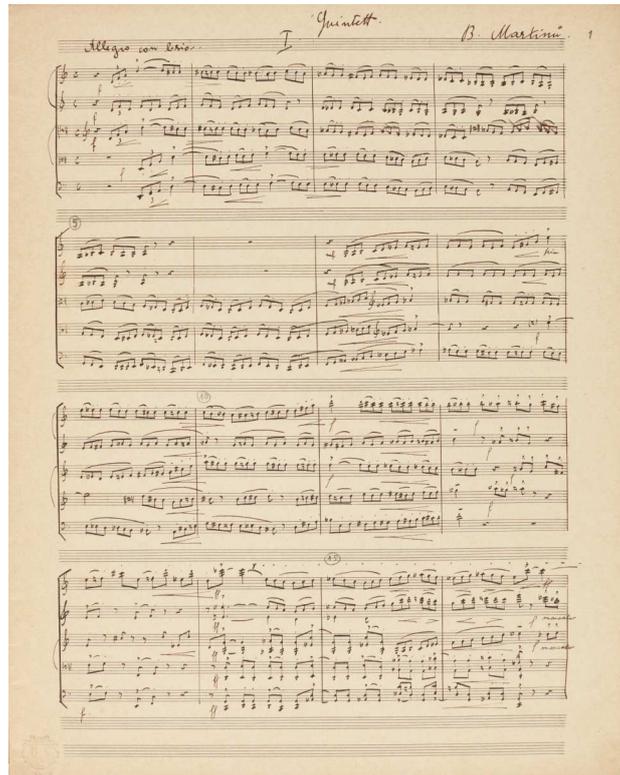
the short score notated on systems of up to four staves each, in pencil and black ink, up to fourteen staves per page, a few instrumental markings ("Harfe"), including drafts of the transition from the second B Major section at Figure 11 ["Vorwärts"], to the reprise of the A-flat Andante at Figure 12 ["Wieder in's Tempo zurück gehen"] (16 bars), followed by sketches for the string passage at Figure 13 (10 bars), marked in ink at the end "Bassi u. Celli allein", together with, on the other page, very early sketches for music that could be for either the final pages of second movement or for the third (28 bars), and a passage in 4/4 time at the top of the page.

2 pages, folio (c.34.5 x 27cm), 18-stave paper, no place or date [probably Steinbach am Attersee, summer 1893], overall browning, remains of mounting tape at top bottom of the leaf,

Although a number of sketch-leaves for Mahler's Second Symphony ("Resurrection"), have appeared at auction,

we have no record of any other example from the second movement ("Andante moderato"), since this one appeared for sale in 1988. The contents of this leaf seem to represent a very early stage in the design of the work, the composer working in parallel on material for other movements. Mahler actually completed the orchestral drafts of the third movement at Steinbach am Attersee on 16 July 1893 and that for the present "Andante" on 30 July. Indeed, the *recto*, mainly written in black ink, contains sketches that could be for either the second or third movement (both are in 3/8 metre). The nine-bar sketch at the top of the page, also in ink, is in 4/4 time, which is not used in either movement. It may possibly represent his earliest thoughts for the *Finale*, but cannot be pinned down to anything in particular. The extended draft of the "Vorwärts" transition from Figure 11 is actually written in pencil on the *verso*, sparsely annotated in ink, and may have been arrived at only after Mahler's work on the other sections which really came to nothing. In his original complete draft of this movement, now at Yale, Mahler designated it the fourth rather than the second.

£ 50,000-70,000 € 57,500-80,000



16

16

MARTINU, BOHUSLAV

Autograph manuscript of the String Quintet, H.164, signed in three places ("B. Martinu")

a fair-copy score of the complete work in three movements, notated in black ink on up to four systems per page, each of five staves, with an autograph title ("Quintett. (2 violons 2 alto et v.cello.) B. Martinu") and autograph movement numbers ("I.", "II.", "III.") and inscribed and signed at the end (Policka, 27/9.-5/10. 1927. B. Martinu")

25 pages, plus autograph title and two blanks, folio (c.34.5 x 27cm), 26-stave paper ("B. C. No. 9"), Policka, 27 September to 5 October 1927, *light browning*

A fine autograph of a complete chamber work by Martinu, unquestionably the greatest and most popular Czech composer since Janacek.

This is the most significant autograph of Martinu's to appear at auction since the sale in these rooms of the autograph manuscripts of Fourth Symphony, H.305, and the first version of the 'Suite concertante' for violin and orchestra, H. 276 (27 November 2013, lots 185 and 186).

Martinu's String Quintet, H.164, was written in under two weeks in the autumn of 1927. Later dedicated to Elisabeth Sprague-Coolidge, and first performed in the USA in Pittfield in 1928, it played a significant part in the formation of Martinu's reputation, in Europe as well as in America (Safranek). The score was published in Paris in 1930. Halbreich (1968) records an autograph score in the Library of Congress, but not the present one.

REFERENCES

Harry Halbreich, *Bohuslav Martinu. Werkverzeichnis* (1968), p.164; Milos Safranek, *Bohuslav Martinu: the Man and his Music* (London, 1946), p.130

£ 25,000-35,000 € 28,600-40,000

17

MASSENET, JULES

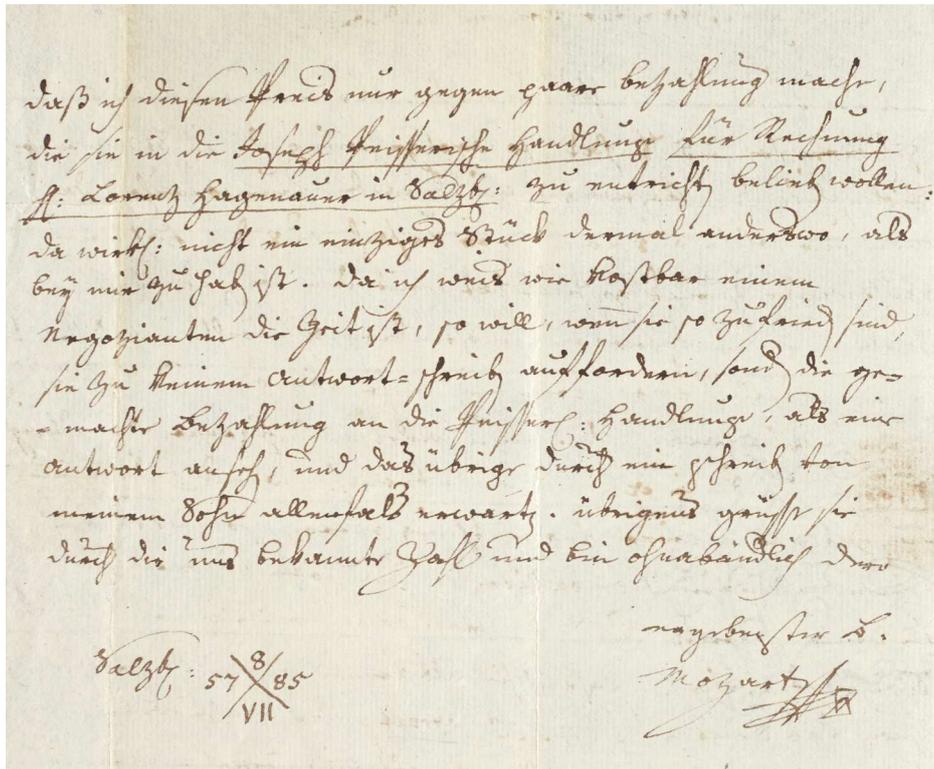
Autograph manuscript of the song "Première Danse", for voice and orchestra,

titled on the autograph wrapper: "Première Danse, poésie de Jacques Normand. *Partition d'orchestre*, (No.1), ton original (sol) pour baryton ou voix de femme", with autograph dedication ("à Mlle Gabrielle Lejeune de l'opéra-comique"), and dated at the end ("Egreville, la Matin 10 Oct.93 6h¼ du soir"), the full score elegantly notated in dark brown ink on seventeen staves per page, the words by Normand "Des bons vieux airs très connus", with rehearsal numbers added in blue crayon

18 leaves and autograph wrapper, folio (c.35 x 27cm), written on side only, 19 pages in all, numbered by the composer 1-18 (12a in place of 13), 20-stave paper, Égreville, 10 October 1893, *browning on first page of music and at the edges throughout*

This song was published for voice and piano in 6 *Mémoires*, (Paris: Huegel, 1899), no.3. We have not traced an edition of the orchestral version. The dedicatee, Gabrielle Lejeune was a Belgian mezzo soprano, and Massenet's designation is for baritone or female voice, presumably therefore mezzo-soprano. *This lot is illustrated on page 44.*

£ 5,000-7,000 € 5,800-8,000



19

19

MOZART, LEOPOLD

Fine autograph letter signed ("Mozart[paraph]") to the Vienna publisher Artaria & Co ("Geschätzbarster Freund und Br.:"), about W. A. MOZART and LEOPOLD'S CELEBRATED "VIOLINSCHULE"

discussing the arrangements for sending twelve copies of his *Violinschule* to Vienna, explaining the method he has chosen to send them, noting that he is offering him each copy at a price of one gulden 45 kreuzer and referring to the profit he can expect to make on each volume, observing that this price only holds for payments in cash which he can make in favour of Lorentz Hagenauer at the Joseph Peisserische Handlung, stressing that not a single copy can be obtained any other way than through him, stating that a confirmatory letter from his son will suffice in place of a reply, and asking him to pass on the enclosed [not included here] straight away to Wolfgang

...Der ganze Betrag dieser 12 Stück ist also nicht mehr als 21f Corrent. Da sie nun das Stück à 2f 45X' zu verkauf[en] haben, so gewinn[en] sie an jedem Stück 1 f -: Doch, Nein! es ist etwas weniger, das sie das porto zu tragen haben. Es versteht sich aber von selbst, daß ich diesen Preis nur gegen pare bezahlung mache, die sie in die Joseph Peisserische Handlung für Rechnung H: Lorentz Hagenauer in Salz[urg] zu entricht[en] belieb[en] wollen: da wirk[lich] nicht ein einziges Stück dermal anderswo, als bey mir zu hab[en] ist. Da ich weis wie kostbar einem Nezozianten die Zeit ist, so will, wenn sie so zufried[en] sind, sie zu keinem Antwort=schreib[en] auffordern, sond[ern] die gemachte Bezahlung an die Peisser[ische] Handlung, als eine Antwort anseh[e], und das übrige durch ein schreib[en] von meinem Sohn allenfalls erwart[e]. Übrigens grüße sie durch die uns bekannte Zahl und bin ohnabändlich dero ergebenster B[ruder]...

2 pages, 4to (22.9 x 18.9cm), C & I Honig paper, integral autograph address-leaf, docketed by the recipient ("Mozart ... Beantw. d. 22. 8. bre 1785"), postmarked "Salzburg", papered seal, seal tear, Salzburg, 8 July 1785 [i.e. 1785 + 4000, the number of years since the creation], light browning to address panel, some creasing to folds

RARE. We have not traced at auction a letter by Leopold Mozart alone during the last twenty-five years.

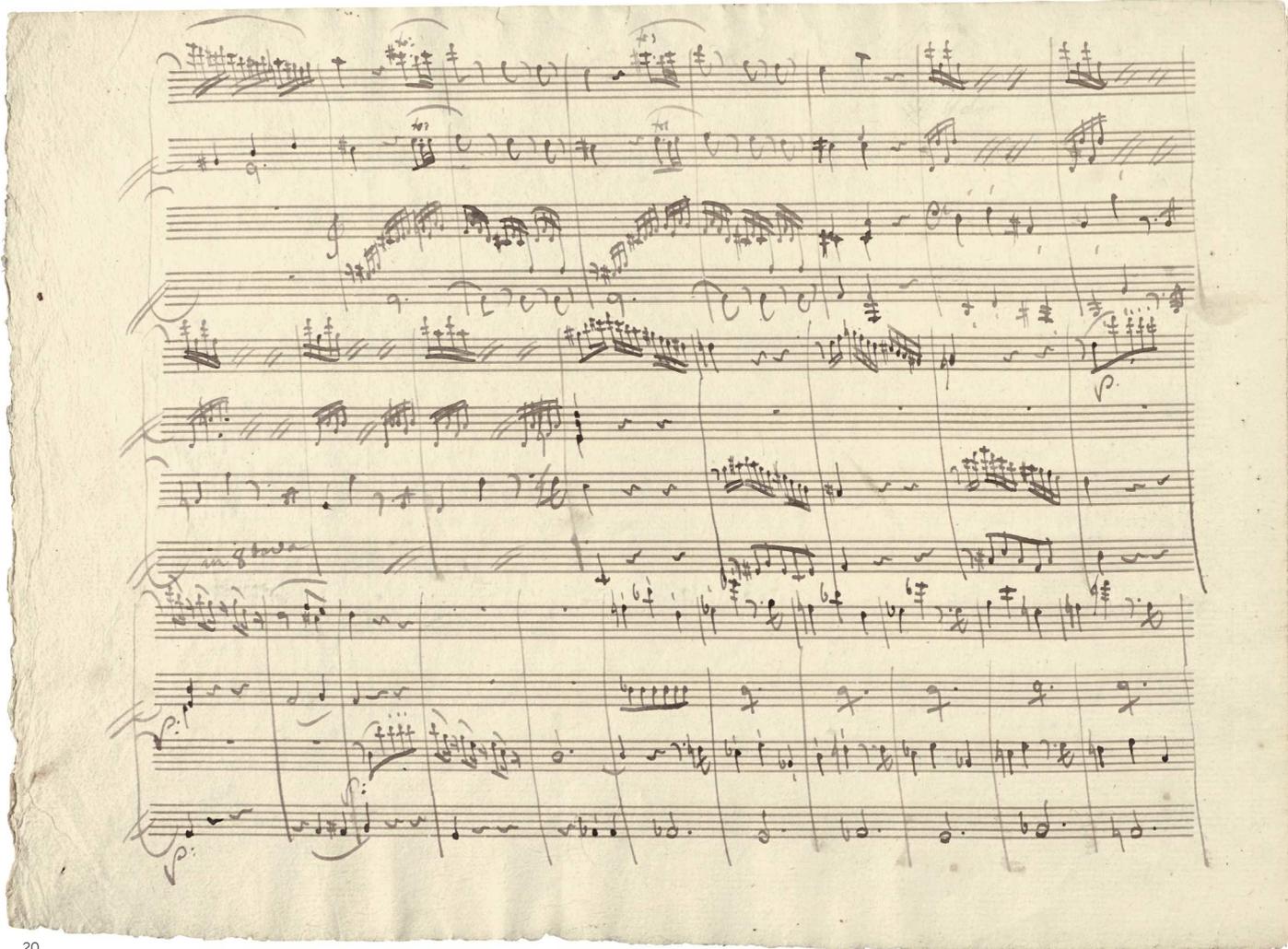
A splendid letter concerning Leopold's famous treatise on violin playing, the *Versuch einer gründlichen Violinschule*, which was first published by Lotter of Augsburg in 1756, the year of Wolfgang's birth. Only five letters by Leopold to the firm of Artaria are recorded (of which the present letter is the first; the last dates from March 1786), but only one other is known to survive in autograph.

The particular member of the famous publishing family of Artaria to whom Leopold addressed his letter was, as Manfred Hermann Schmid has noted, Pasquale (1755-1786), who was the only Freemason in his family, and indeed a member of the same lodge to which Leopold had been admitted during his visit to Vienna earlier in 1785 (11 February to 25 April). There are numerous masonic features of the letter, including the two interlocking triangles (symbols of freemasonry) appended to Leopold's *manu propria*.

REFERENCES

Mozart. *Briefe und Aufzeichnungen*. Gesamtausgabe, viii (2006), No.872a; Manfred Hermann Schmid, 'Ein freimaurerischer Geschäftsbrief von Leopold Mozart zur Violinschule', *Mozart-Studien*, v (1995), pp.213-223;

£ 40,000-60,000 € 45,700-68,500



20

20

MOZART, WOLFGANG AMADEUS

Autograph manuscript of the unfinished Allegro in G for piano four hands, K.357 (497a)

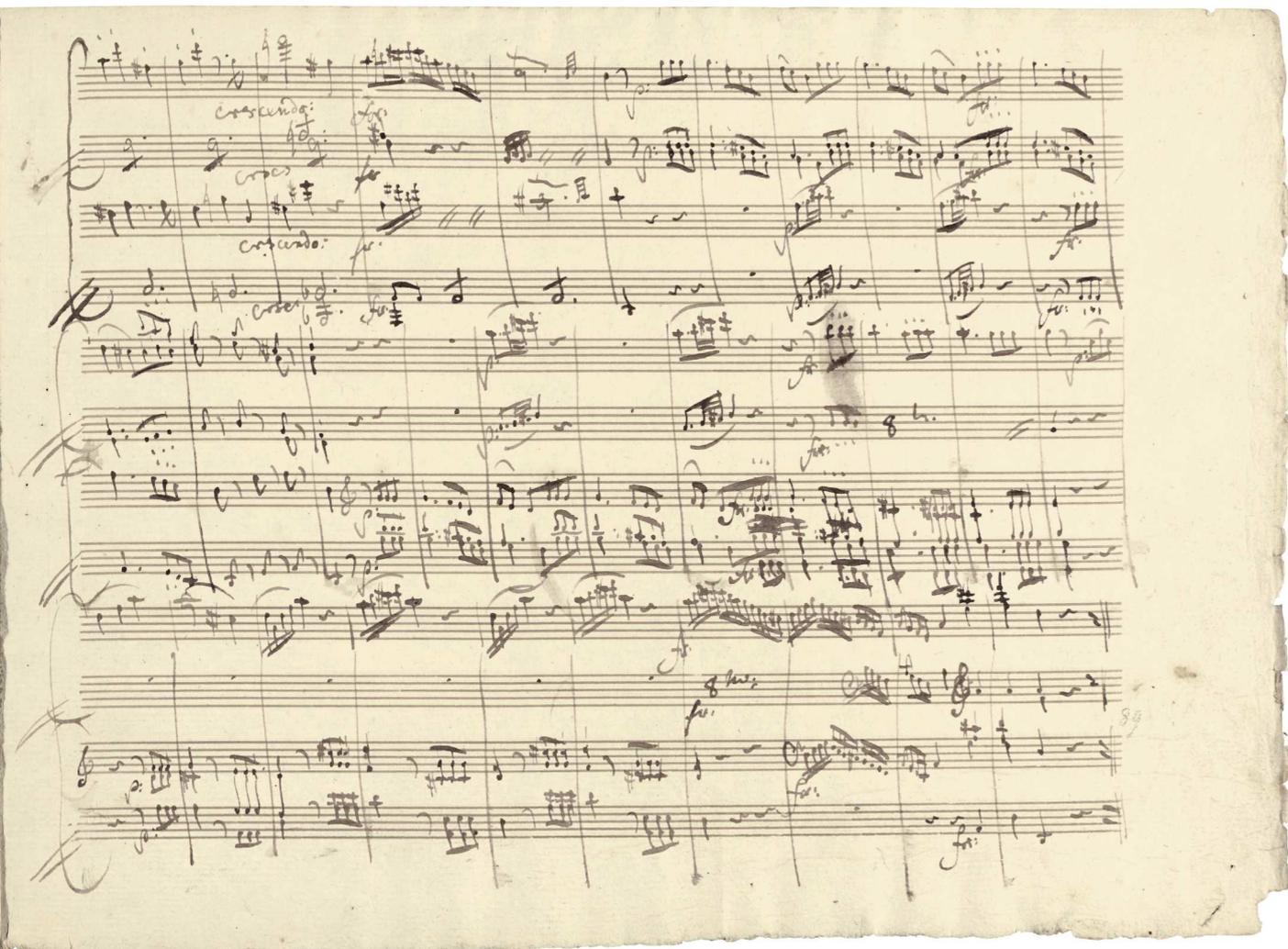
a composing manuscript, notated in blackish brown ink on up to three four-stave systems per page, with autograph tempo-marking ("Allegro:") and autograph designations "Mano dritta" and "Mano sinistra:", comprising 98 bars in all, the score breaking off near the end of the first system at the ninth bar of the development section, with a few autograph corrections and smudgings-out

4 pages, oblong 4to (23.3 x 32.1cm), paper ruled with a 12-stave rastrum, Tyson Watermark 95, untrimmed, retaining deckle edge, a few later manuscript annotations in pencil and crayon, attestation of authenticity in ink by Heinrich Henkel to upper margin of first page ("Von Mozart und seiner Handschrift. Heinr. Henkel"), pinholes, modern cloth-backed folder, no place or date [Vienna, 1787-1789], *splitting along hinge, a few minute tears to upper edges*

A WORK FROM THE LAST PERIOD OF MOZART'S LIFE, AND ONE OF THE MOST IMPORTANT MOZART FRAGMENTS STILL IN PRIVATE HANDS.

Mozart composed music for piano four hands throughout his short life. A domestic music-making form *par excellence*, the keyboard four-hand medium drew forth some of his most scintillating and inventive scores, including the attractive pair of sonatas K.358 (186c) and K.381 (123a) of 1773-1774, written probably in the first instance for Mozart's sister Nannerl, the flashily difficult C-major sonata K.521 of 1787, written for Franziska von Jacquin, the sister of Mozart's great friend Gottfried von Jacquin, and, of course, the towering masterpiece of the genre, the great F-major sonata K.497 of August 1786, possibly written for Theresia von Trattner, the dedicatee of one of Mozart's finest solo piano works, the C-minor piano sonata K.457 (sold in these rooms, 21 November 1990, lot 90).

Although unfinished, the Allegro in G is equal in quality to the best of Mozart's music for piano duet. Written in the marvellously dynamic script of Mozart's maturest years, it is remarkable for the boldness of its thematic conception and its harmonies: notably ear-catching is the harmonic purple patch in the second group, where an expected cadence in the dominant key is supplanted by a feint to the flattened sixth degree of the scale, E flat. The circumstances surrounding its composition are unknown, although the paper-type places it between the end of 1787 and 1789, i.e. sometime between the



composition of *Don Giovanni* and *Così fan tutte*; the dating in the sixth edition of Köchel's catalogue (1964) - supposedly late summer 1786 - is mistaken. As to the intended performers - one may easily imagine Mozart himself and one of his numerous female friends or pupils. In this latter regard, one unusual feature of the score deserves particular mention - the respective designations of the treble and the bass staves: 'Mano dritta [right hand]' and 'Mano sinistra' [left hand], rather than the more common labelling 'Primo' and 'Secondo'. One must assume therefore that Mozart's designations here indicate that the left hand of the player seated to the right and the right hand of the player seated to the left are crossed throughout - a mode of playing which will have facilitated a particular intimacy between the two players. Such a positioning of the hands can be seen in the Mozart family portrait of 1780-1781, which shows Wolfgang and Nannerl at the keyboard (with Wolfgang on the left).

The Allegro was first published by Johann Anton André in 1796 with another fragmentary movement in G for piano four hands, the so-called 'Andante' K.357 (500a); a later edition of the two fragments, with completions by Julius André, followed in 1853. There is, however, no actual connection between the two fragments, K.500a dating probably from Mozart's last year, 1791. When the present fragment came to be edited in

the *Neue Mozart-Ausgabe* in the 1950s, it was Julius André's edition which provided the main source, the autograph then regarded as lost. The music of the autograph differs in a number of details from the NMA edition.

REFERENCES

NMA IX/24/Abteilung 1-2, *Kritischer Bericht*; NMA X/33, Abteilung 2 (Wasserzeichen-Katalog); NMA X/30/4 (Fragmente), p.260 (Fr 1787i); John Arthur, 'Fragments and sketches', *The Mozart Compendium*, ed. H.C. Robbins Landon (London, 1990), p.347; Ingrid Fuchs, 'W. A. Mozart in Wien. Unbekannte Nachrichten in einer zeitgenössischen Korrespondenz aus seinem persönlichen Umfeld', *Festschrift Otto Biba zum 60. Geburtstag* (Tutzing, 2006), p.194.

PROVENANCE

August André (1817-1887), Offenbach; Leo Liepmannsohn Antiquariat, Berlin, Auction 55 (12 October 1929), lot 26; H. Hinterberger, Vienna, Catalogue VII no.84 (1935); Antiquariat Adolf Weigel, Leipzig (1936); Henri Hinrichsen (Leipzig), until 1938; Professor Marius Schneider (1903-1982); Sotheby's, London (19 May 1989, lot 464); Helmut Nanz, Stuttgart

£ 300,000-400,000 € 343,000-457,000



21

21

OFFENBACH, JACQUES

Autograph manuscript of the “Dernière Pensée de Weber” and Polka in A for orchestra, signed in pencil (“Jacques Offenbach”)

a composing manuscript, without orchestral designations, notated in dark brown ink on up to 14 staves, with autograph titles (“Dernière Pensée de Weber” and “Polka”), the repetition of some passages indicated by the use of numbers or letters, a few minor corrections

12 pages, oblong 4to (23 x 30.5cm), 16-stave paper, disbound, no place or date [1841], *tears to inner edges, one small tear slightly affecting text, overall browning, thumbbed*

APPARENTLY UNPUBLISHED. Not recorded in TNG or by Alexander Faris. The opening “Dernière Pensée de Weber”, a G-major Andante movement in 3/4, uses a theme falsely attributed to Weber, but which in fact derives from C. G. Reissiger’s *Danses brillantes pour le pianoforte*, Op.26 no.5. The theme of the polka is evidently related, as noted by Antonio de Almeida, to the famous “Valse des rayons” from the ballet *Le Papillon*, which Offenbach also used in *Die Rheinnixen*.

We gratefully acknowledge the kind assistance of Michael Kaye in our cataloguing of this lot.

REFERENCES

Antonio De Almeida, *Jacques Offenbach: a Thematic Catalogue of his Works* (typescript in US-Wkaye)

£ 8,000-12,000 € 9,200-13,700

22

ORFF, CARL

Autograph manuscript of the ‘orchestral play’ *Tanzende Faune*, Op.21, signed (“Carl Orff”)

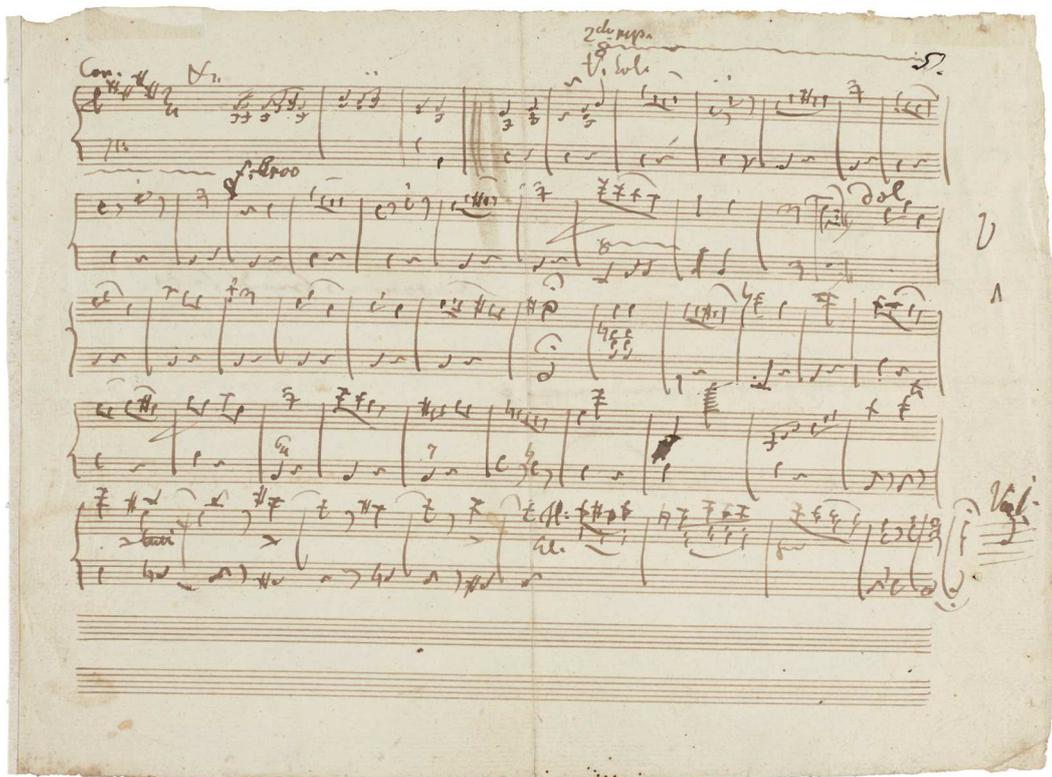
a composing manuscript, notated in black ink on up to 28 staves per page, without title, signed and dated at the head of the manuscript (“Carl Orff op 21 (1914)”), with many autograph additions and corrections in cerise ink, some entries in pencil and crayon, with numerous cancellations, revisions and alterations

57 pages, plus blanks, folio (35 x 27cm), in two fascicles of six leaves, one fascicle of eight, and one of ten, 28-stave paper (“C. Peters, München.”), [Munich,] 23 January 1914, *browning, thumbbed, corners creased, tears to pp.35/36 and 39/40*

A SUBSTANTIAL AUTOGRAPH OF AN EARLY SCORE BY THE COMPOSER OF *CARMINA BURANA*.

This remarkable and gloriously messy score was written when Orff was only 18, and is a testament to his discovery of the music of Debussy around this time. The impressionistic harmonies and instrumentation (which calls for two harps and celesta, and dispenses with the low brass instruments), and also the title, recall *Debussy’s L’Après-midi d’un faune*. Indeed, Orff himself observed that the work was a ‘dance piece in disguise for the stage’. After this score, Orff would break free of late romantic and impressionistic influences, gradually finding his way in the 1930s to a truly individual musical voice. A presumably fair-copy of the work is preserved in the Bayerische Staatsbibliothek (Orff.ms. 59). *This lot is illustrated on page 26.*

£ 10,000-15,000 € 11,500-17,200



24

23

ORFF, CARL

Autograph manuscript of the song "Schlaflied für Mirjam", signed ("Carl Orff")

scored for piano and voice, notated in blue ink on up to two six-stave systems per page, with autograph title ("Schlaflied für Mirjam"), autograph date at end ("8. Juni 1911")

4 pages, folio (c.33 x 26cm), 18-stave paper, modern morocco-backed boards, after 1911

This attractive song, with its discreet accompaniment, was published in 1911 as Op.6 no.2. But although this autograph is dated by Orff 8 June 1911 at the end, it is clearly a later copy by the composer.

£ 5,000-7,000 € 5,800-8,000

24

PAGANINI, NICCOLÒ

Autograph manuscript of a conducting score for part of the variations for violin and orchestra, *La tempesta*

comprising for the most part the solo violin and bass parts for the theme (up to the first variation), notated in brown ink on five two-stave systems, 53 bars in all; the verso containing some additional musical notation in Paganini's hand, comprising four B flats played on different strings,

with indications of fingering ("Indice medio...minimo"), and below this an inscription by the conductor Joseph Panny ("Paganini's Handschrift. Wien den 10^e. August 828. Joseph Panny[paraph]")

1 page, oblong 4to (22 x 29.8cm), 12-stave paper, Vienna, 1828, central and horizontal folds, traces of mount to verso

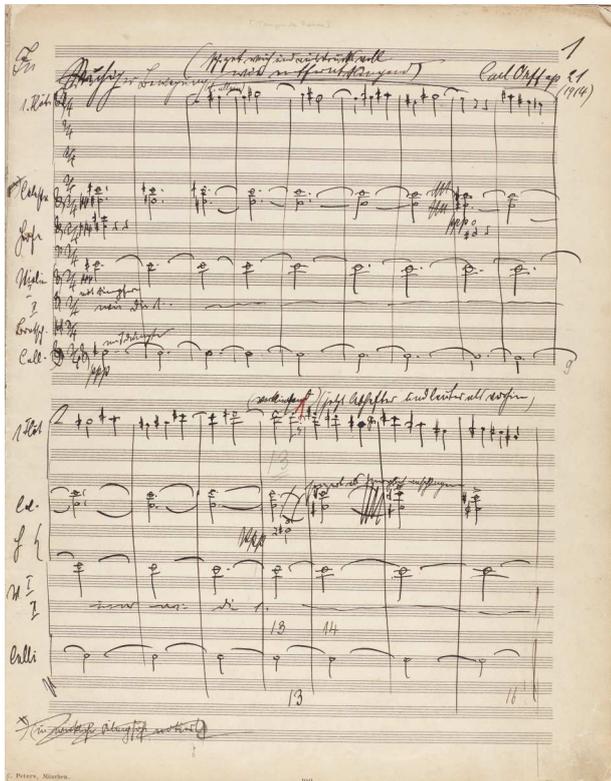
RARE. Autograph manuscripts by Paganini are uncommon at auction.

The spring of 1828 saw Paganini undertake his first foreign tour, spending three months in Vienna from March onwards. *La tempesta*, written jointly by Paganini and the composer and violinist Joseph Panny (1796-1838), was one of three scores composed by Paganini in Vienna (Paganini himself supervised the composition, which was finished on 14 June). The work was performed at Paganini's farewell concert on 24 July, in the presence of the emperor. It was Paganini's success in general in Vienna which laid the foundations for the subsequent cult surrounding the musician. Paganini's autograph violin part for the work, as well as Panny's orchestral score are preserved today in the Biblioteca Casanatense, Rome. The present autograph is not recorded in the *Catalogo tematico*.

REFERENCES

M.R. Moretti and A. Sorrento, *Catalogo tematico delle musiche di Nicolò Paganini* (Genoa, 1982), pp.170-171 (M.S. 52)

£ 10,000-15,000 € 11,500-17,200



22



25

25

[PFITZNER, HANS]

Thirteen caricatures of the composer by Helmut Jürgens

showing the composer at the piano, conducting, on stage receiving applause, and as an Easter bunny, signed by the artist ("HJürgens"), executed in pencil and gouache, various sizes (27.7-35 x 21.5-25.5cm) no place, 1931-1932

Thirteen attractive and amusing caricatures of Pfitzner, most from the year of the first performance of his last opera, *Das Herz* (1931), which provides the theme for a number of the drawings. The artist, Helmut Jürgens (1902-1963) was a notable stage designer, producing sets for original productions of works by Orff and Egk.

REFERENCES

Renate Grasberger, *Hans Pfitzner und Eleonore/Bruno Vondenhoff : Aussprüche, Gespräche, Erinnerungen* (Tutzing, 1997) (a copy of this volume is included with this lot)

£ 3,000-5,000 € 3,450-5,800

26

PIAVE, FRANCESCO MARIA

Manuscript of the unpublished opera libretto *Imperia*, in a scribal hand with corrections probably by the author, [c.1867]

with the title page ("*Imperia. Libretto in tre parte di F.M. Piave*"), preface and cast list, written in brown ink, with some apparently "authorial" deletions and alterations in black ink, most probably by the aged and infirm author ("*Ne invita alto decreto*"; "*L'eterno all'opra nostra*"), a phrase deleted ("*delle Santi Chiavi*") deleted and replaced with "*Roma*"

39 pages, small 4to (c.23.5 x 17.5cm), a sequence of 10 numbered bifolia, remains of stitching, no place or date, [1867]

Piave (1810-1876) was the librettist of Verdi's *Ernani*, *I due Foscari*, *Macbeth*, *Il corsaro*, *Stiffelio*, *Rigoletto*, *La traviata*, *Simon Boccanegra*, *Aroldo* and *La forza del destino*. He suffered a catastrophic stroke at the end of 1867 which left him paralyzed for the remaining nine years of his life. This libretto was neither set nor published and is apparently unrecorded. Although Piave places the action in the 1570s, he tells us that his plot derives from the story of the great Roman courtesan Imperia Cognati (1486-1512), whose daughter is now living in Rome under the assumed name of Giulia. The principal characters are "*Imperia, orfanella creduta Giulia...Soprano; Ascanio, soldato...I tenore; Petrucci, patrizio romano...Baritono; Marcantonio Colonna, il gran Capitano...Basso prof[ondo].*"

£ 2,000-3,000 € 2,300-3,450



27

27

RAVEL, MAURICE

Autograph manuscript of the vocal score for the cantata *Alcyone*, [1902]

a composing manuscript, notated in short score in ink on systems of between four and seven staves, with autograph title ("Alcyone Scène lyrique") and section headings ("Prélude...Scène I^{re}...Scène II. Le Sommeil d'Alcyone...Scène III...Scène I. L'ombre de Céyx, Alcyone...Scène V. Alcyone, Sophrona. L'ombre de Céyx, visible seulement pour Alcyone"), the accompanimental part, variously for piano two hands or piano four hands, over an original, mostly erased, pencil layer, marked up for performance in blue crayon, the first piano part highlighted in the duet sections, comprising:

1. Prelude (4 pages): for piano four hands
2. Scene I (9 pages): Alcyone (soprano), Sophrona (alto), and piano
3. Scene II (6 pages): Alcyone's Dream: Ceyx (tenor) and piano four hands
4. Scene III (2 pages): Ceyx and piano
5. Scene IV (8 pages): The shade of Ceyx. Alcyone and piano
6. Scene V (9 pages): Sophrona, Alcyone, Ceyx and piano

38 single leaves, including title, written on one side only, plus blanks (35.2 x 26.8cm), 20- and 24-stave papers, no place or date [Paris, 1902], *slight browning to edges, a few small tears*

A REMARKABLE, AUTOGRAPH SCORE OF A COMPLETE WORK BY RAVEL.

Ravel's cantata *Alcyone*, for three solo voices and orchestra, based on a text by Eugène and Edouard Adénis after Ovid's *Metamorphoses*, was Ravel's unsuccessful entry for the 1902 *Prix de Rome*. The three singers were accompanied at the competition by the present piano-duet version, played by Ravel and Léon Moreau, probably using this very manuscript. The autograph full score was available for consultation by members of the jury; that manuscript is in the Bibliothèque

nationale de France. *Alcyone* was published only in the 1990s, but this manuscript was not used for the vocal score edition.

In his 1986 monograph on Ravel, Marcel Marnat judges *Alcyone* to be the best of Ravel's cantatas written for the final rounds of the *Prix de Rome* competitions in 1901-1903: "[it] could easily have passed into the repertory, since it is elegant and unpretentious and avoids obvious clichés; all the more remarkable since it is infused throughout with touches of the 'orient'" (as stipulated). Nevertheless, Ravel was not awarded the prize, which went to Aymé Kunc (1877-1958), who for thirty years was director of the conservatoire in his native Toulouse. The fact that the main melodic idea for *Alcyone* is based on a theme in Debussy's String Quartet "can hardly have done Ravel any favours with the jury, especially given Debussy's standing as a dangerous revolutionary" (Nichols).

REFERENCES

R. Nichols, *Ravel* (2011), pp.45-47; A. Orenstein, *Ravel. Man and Musician*, (1991), p.151; S. Zank, *Maurice Ravel. A Guide to Research* (2005), p.318; M. Marnat, *Maurice Ravel* (1986), p.116;

£ 20,000-30,000 € 22,900-34,300

28

REGER, MAX

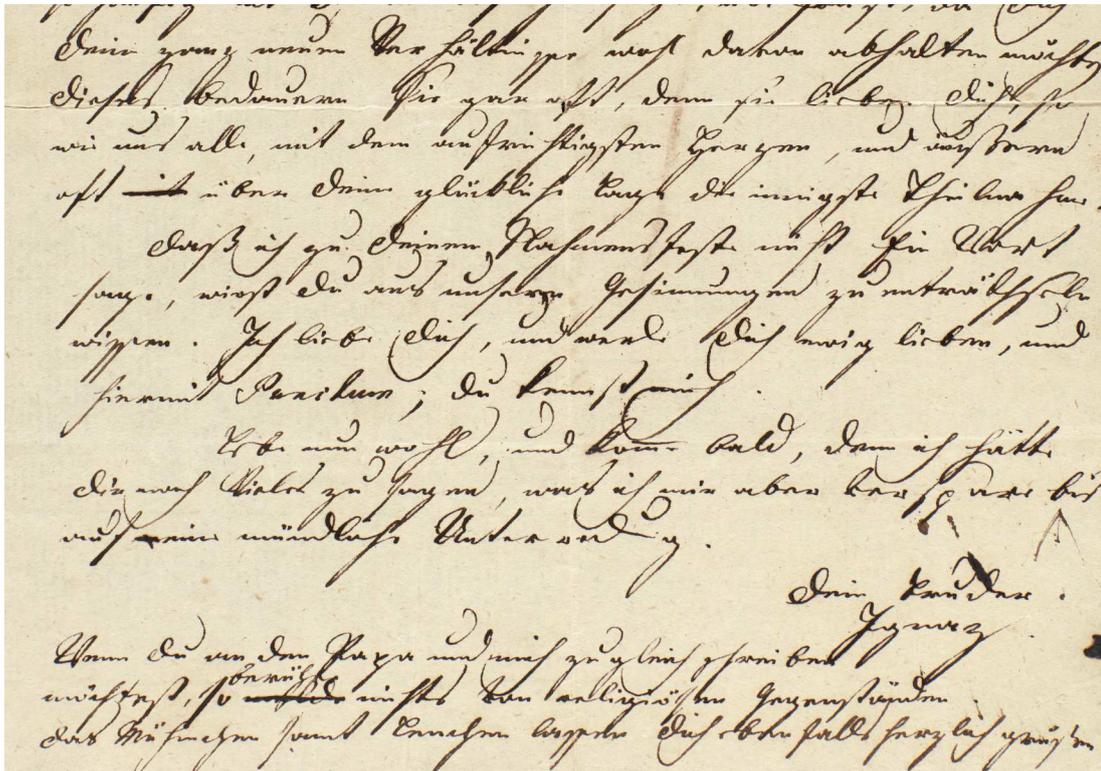
Autograph albumleaf signed ("Dr Max Reger")

containing the "B-A-C-H" motive written in black ink on a single hand-drawn staff followed by the words "ist Anfang und Ende aller Musik" [ie Bach is the *alpha* and *omega* of music]

1 page, c.16.1 x 21.1cm, on card, later annotations to verso, no place, 29 May 1915, *traces of mount to verso, a few tiny marks*

See *catalogue note* at SOTHEBYS.COM

£ 1,500-2,000 € 1,750-2,300



29

29

SCHUBERT, IGNAZ

Celebrated autograph letter signed ("dein Bruder Ignaz"), to his brother Franz

acknowledging his musical genius, describing his happy nature, referring to his new circumstances, envying his 'sweet, golden freedom', complaining about life at school, explaining that he is often seized by a secret anger, observing that he is free only in name, admitting that while he [Franz] is loved, admired and idolized, the likes of him are 'wretched scholastic beasts of burden' exposed to a host of abuses; in the letter Ignaz also provides an account of the celebration of his father's name-day, expresses his regret that Franz was not there to participate in the string quartets, paints an ironic picture of the religious ceremonies, mentions the Hollpein family and their fondness for him, and asks him not to touch upon any religious matters should he write to their father

...Du glücklicher Mensch! wie sehr ist Dein Loos zu beneiden! Du lebst in einer süßen, goldenen Freyheit, kannst Deinem musikalischen Genie volle Zügel schießen, kannst Deine Gedanken wie Du willst hinwerfen, wirst geliebt, bewundert und vergöttert, indessen unsreiner als ein elendes Schullastthier allen Rohheiten einer wilden Jugend preisgegeben, einer Schaar von Mißbrauchen ausgesetzt ist...

3 pages, 4to (c.22 x 18.3cm), autograph addressee details ("An Herrn Franz Schubert") to blank fourth side, later pencil annotation to first page, traces of red sealing wax, [Vienna,] 12 October 1818

THE ONLY SURVIVING COMPLETE LETTER BY SCHUBERT'S OLDEST BROTHER.

Ignaz Schubert (1785-1844), Franz's first piano teacher, was a schoolteacher, working for his father until the latter's death in 1830. As Elizabeth N. McKay notes (*Franz Schubert*, 1996, pp.142-3), he was a radical free-thinker, yet had little choice but to remain with his respectable father if he wished to stay in work and out of prison (see next lot). The present letter diverges in a number of points from the text published in Deutsch (pp.103-105).

£ 10,000-15,000 € 11,500-17,200

30

SCHUBERT, FRANZ THEODOR (FATHER OF THE COMPOSER, 1763-1830)

Autograph school report signed ("Franz Schubert [paraph] Schullehrer")

for Ferdinand Heinze, confirming that he had followed the various courses prescribed for first and second grade classes, made rather good progress and behaved well ("... hat die Schule während mehrerer Curse besucht, in den... einen z. guten Fortgang gemacht, und sich in den Sitten wohl verhalten...")

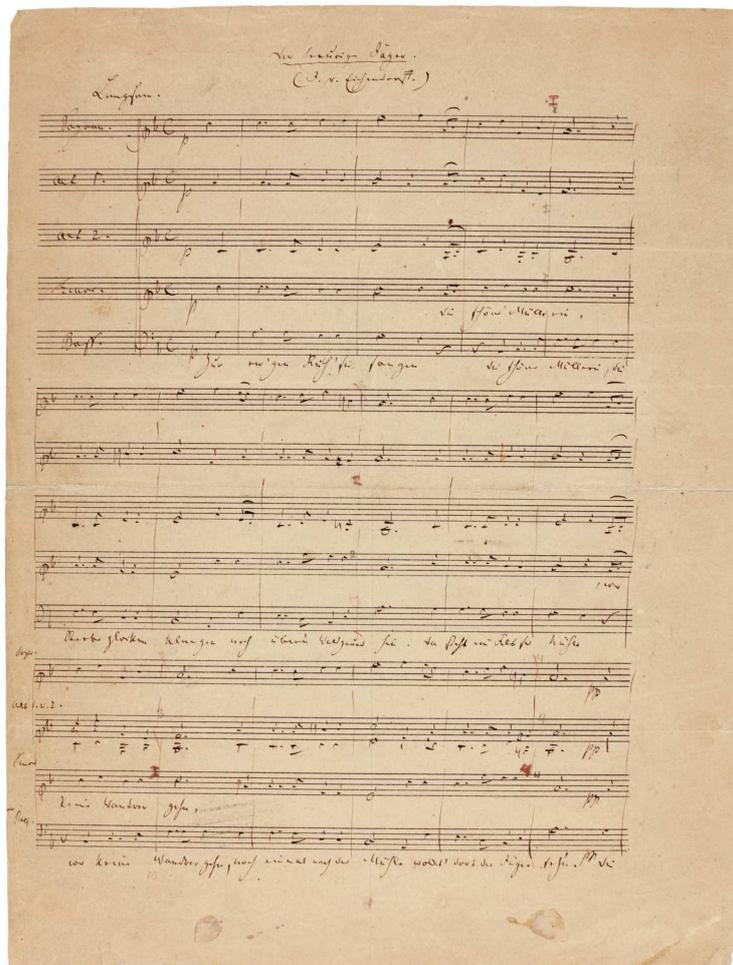
1 page, folio (34 x 20.5cm), papered seal, Rossau (Vienna), 12 May 1827, folded horizontally

RARE. Autograph documents by the schoolmaster father of the great composer are of great rarity. The present school report (not published by Deutsch) was produced by Franz Schubert senior in his capacity as schoolmaster in the Viennese suburb of Rossau, where he worked from 1817 to his death in 1830.

£ 3,000-5,000 € 3,450-5,800

28

SOTHEBY'S



31

31

SCHUMANN, ROBERT

Autograph manuscript of the partsong "Der traurige Jäger", Op.75 no.8.

THE STICHVORLAGE OF THE COMPLETE SONG, written for SAATB, notated in brown ink on three systems of varying size per page, with autograph title ("Der traurige Jäger. J. von Eichendorff."), marked up by and for the printer in pencil and red crayon

2 pages, 4to (30.4 x 23cm), no place or date, [Dresden, 1849], splitting to central fold, repaired, a few tiny tears to upper edge, a few small stains, browned

AN UNRECORDED AUTOGRAPH MANUSCRIPT OF A COMPLETE SCHUMANN PARTSONG.

Written in March 1849 during a period of great creativity for Schumann, the attractive partsong "Der traurige Jäger" was published in Schumann's second collection of mixed choral partsongs entitled *Romanzen und Balladen* (Whistling, 1850; a first collection, Op.67, had appeared the previous year; two further volumes were published posthumously in 1860). As a letter of 23 March 1849 to his publisher Whistling reveals, Schumann was full of excitement for these compositions, in

what he regarded as a completely new genre: "I have begun to write with real passion a collection of ballads for choir; something which, as I believe, does not yet exist. It seems to me that in this form the ballad character achieves an even more effective form of utterance than through single-voice parts."

The Schumann *Werkverzeichnis*, which records a copyist *Stichvorlage*, corrected by Schumann, for the partsongs nos.6,7, 10 and the appendix item 'Jäger Wohlgemuth' of Op.75, presumes the former existence of a copyist *Stichvorlage* also for nos.8 and 9. The present manuscript would seem to indicate, however, that, at least in the case of no.8, the autograph of the partsong will have served as the *Stichvorlage*. Schumann's working manuscript of the songs Op.75 nos.6-10, and the appendix song, is preserved in the Heinrich-Heine-Institut, Düsseldorf.

REFERENCES

not recorded in: Margit L. McCorkle, *Robert Schumann. Thematisch-Bibliographisches Werkverzeichnis* (Munich, 2003).

£ 25,000-30,000 € 28,600-34,300



32

32

SPOHR, LOUIS, (1784-1859)

Autograph working manuscript of the opera in three acts, "Der Zweikampf mit der Geliebten", with revisions, 1810-1840

the full score of the complete opera in three acts (1810, with autograph revisions for Cassel in 1840), inscribed on the autograph title page "romantische Oper in 3 Acten, Musik von Louis Spohr...Komp: im Sommer 1810", notated for voices and orchestra in dark brown ink on up to fourteen staves per page, with a list of the characters facing the first page of music; THE REVISIONS COMPRISING: the addition of two extra trombone parts (both in the staves and at the end of the numbers affected), re-written passages on inserted leaves (bluish paper), the old passages deleted in red crayon, with other alterations and notes to the copyist ("Durch die ganze Oper in Sopranschlussel") in red crayon and brown ink (extensive in nos 2 and 13), and [spoken?] cues added by the composer in pencil ("Die trübe Stimmung giebt mir ein schmerzliches Gefühl"; "Die Unterhaltung muß ich stören"; "Kannst du mir vergeben? Aus der Fulle meines Herzens"; "Verwandlung")

2 volumes, c.500 pages, oblong folio (c.21 x 33.5cm), 14-stave hand-ruled paper (the revisions on 16-stave machine-ruled paper) the acts foliated by the composer 1-108 and 1-81 (in ink) and 1-65 (in pencil), untrimmed, early twentieth-century vellum boards, manuscript titles to spines, [Gotha, late Spring to November 1810; revisions: Cassel, 1840]

Der Zweikampf mit der Geliebten was the first of Spohr's operas to be publicly staged, on 15 November 1811, written to a

commission from the new director of the Hamburg Opera, the libretto by J.F. Schink. The characters are named as Mathilde (Pfalzgräfin von Standern), Isabelle (her daughter) & Laurette (sopranos); Enrigue (Graf von Lothringen) and Alberto (tenors) and Gaston (Prinz von Beare) and Decio (basses), together with three non-singing roles: Lothario, Porzia and Flora.

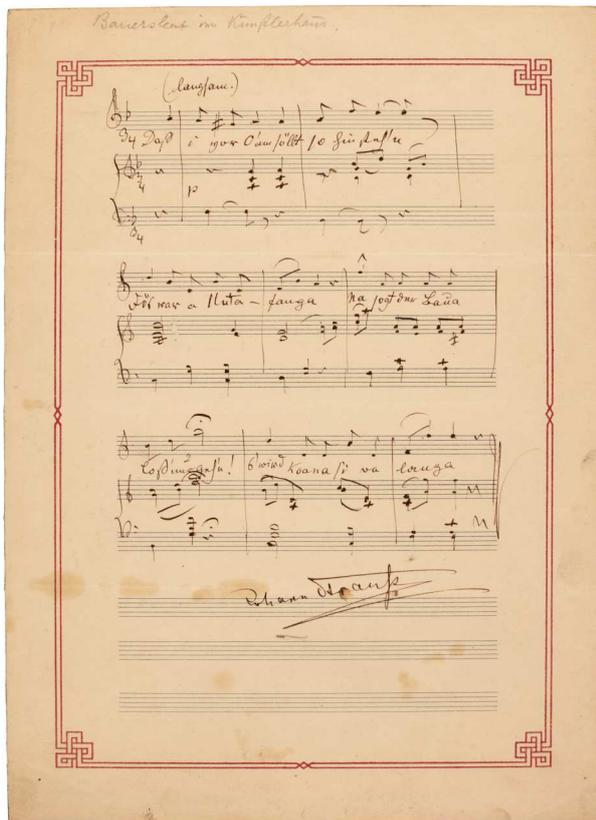
Spohr revived the opera in Cassel in 1840 and it seems likely that he made the revisions found here at that time. These include expanding the brass, now with three trombones rather than the single instrument recorded by Göthel. The new passages are written on apparently later machine-ruled paper, and the script also appears to be later than the original draft of the manuscript. The pencil cues for spoken dialogue possibly also date from the revision: the libretto for the 1840 performance now describes it as a *Singspiel*: *Der Zweikampf mit der Geliebten: Arien und Gesänge; romant. Singspiel in 3 Abth.*

The opera has been published only in vocal score: by J.A. Böhme of Hamburg in 1813 and in Paris in c.1825. There is also a modern edition by Horst Vlado, published in the series *Opera rara: ausgewählte und unbekannte Opernwerke aus dem 18. und 19. Jahrhundert*, volume 4 (2015)

REFERENCES

F. Göthel, *Thematisch-bibliographisches Verzeichnis der Werke von Louis Spohr* (1981), WoO 50, pp.327-332; *Der Zweikampf mit der Geliebten: Arien und Gesänge; romant. Singspiel in 3 Abth.* (Cassel: Aubel 1840).

£ 20,000-30,000 € 22,900-34,300



33

33

STRAUSS, JOHANN II

Autograph musical albumleaf signed and inscribed ("Johann Strauss")

the words from "Bauersleut' im Künstlerhaus" by von Ludwig Anzengruber, for piano and voice, notated in black ink on three systems of three staves each

*Daß i vor Oa'm söllt' so hinstehn,
Dös war' a Untafanga! -
Na, sagt der Baua, loß nur gehn!
's wird's koana si valanga!*

1 page, large 8vo (c.28 x 20cm), 12-stave decorative albumleaf with red geometrical borders, blue printed staves, inscribed in pencil above the manuscript: "Bauersleut im Künstlerhaus.", [1889], some staining, creasing at folds

In this attractive song, Strauss sets words by the poet Anzengruber in broad Viennese dialect. The scenario is of old peasant couple visiting a gallery of modern art, the walls covered in depictions of naked women. This is the final verse of the poem, where the man reassures his wife that the same will not be demanded of her. It was published in facsimile, in *Allgemeine Kunst-Chronik*, XIII, no.1 (Munich, 1889). Sotheby's is happy to acknowledge the advice of Peter Kemp in our cataloguing of this lot.

£ 4,000-6,000 € 4,600-6,900

34

STRAUSS, RICHARD

Autograph manuscript of part of Strauss's arrangement of Gluck's "Iphigenie auf Tauris"

containing a complete draft of a newly-composed trio for the final scene, the characters named as "Iph[igenie]", "Pyla[des]", "Oreste" and a chorus of Greeks, with the words "Iphigenie...o welch ein holdes Glück", the vocal score notated in pencil on up to eleven staves per page, twenty-five bars of music in all, with the composer's stage directions at the beginning ("Die Scythen stehen stumm da, rechts vorne u. blicken erstaunt den nächstfolgenden zu...") and at the end ("Schluß erster Theil Orchester allein das erste Mal. Die Priesterinnen bringen Dianas Bild aus dem Tempel in feierlichem Zuge...")

2 pages, oblong folio (c.27 x 25.5cm), 14-stave paper, glazed on both sides, [Weimar, September c.1890]

THIS MANUSCRIPT REPRESENTS STRAUSS'S EARLIEST OPERATIC COMPOSITION. His arrangement of Gluck's *Iphigénie en Tauride* (1779) was written for the Weimar Court Theatre in 1889-1890, thus predating his opera *Guntram* by four years. The exact date of the first performance of Strauss's *Iphigenie auf Tauris* is not known.

Strauss composed this trio to precede the final chorus, sung by Iphigenie, Pylades and Oreste. The plot relates to the story Strauss was later to use in *Elektra*. Having killed his mother Clytemnestra, Orestes has fled to Tauris, pursued by the Furies, and is captured by the Scythians. He is condemned to be sacrificed by Iphigenie, the High Priestess of Diana. However Iphigenie recognizes him as her brother and Diana descends to save him and send him to rule in Mycenae, taking Iphigenie with him.

This trio replaces a brief arioso in Gluck's opera, where Oreste expresses his thanks to Diana. The composer also provides information for the ensuing chorus in his version, which is also considerably shorter than in Gluck's original. Strauss uses some of Gluck's musical themes, notably the descending demi-semiquaver motif in Diana's recitative scene which precedes it. He was to use the same technique when he came to arrange Mozart's *Idomeneo* in 1931.

REFERENCES

Trenner no.161; RSQV ID q00301; N. Del Mar, *Richard Strauss. A Critical Commentary on his Life and Works*, volume 2 (1969), pp.353-356

£ 6,000-8,000 € 6,900-9,200

Rus. Italien. Sinfonische Fantasie.

3

Andante, molto tranquillo. *So.*

I. Auf der Campagna.

Richard Strauss, op. 16

Metr. ♩ = 52

Handwritten musical score for the first system, featuring a treble and bass clef with various notes and rests. Performance markings include *loca*, *Primo*, and *ppo.* (pianissimo). The system concludes with a first ending bracket.

Handwritten musical score for the second system, including *So.* and *loca* markings. It features a *poco più vivo* tempo change and a *cresc.* (crescendo) marking. The system ends with a second ending bracket.

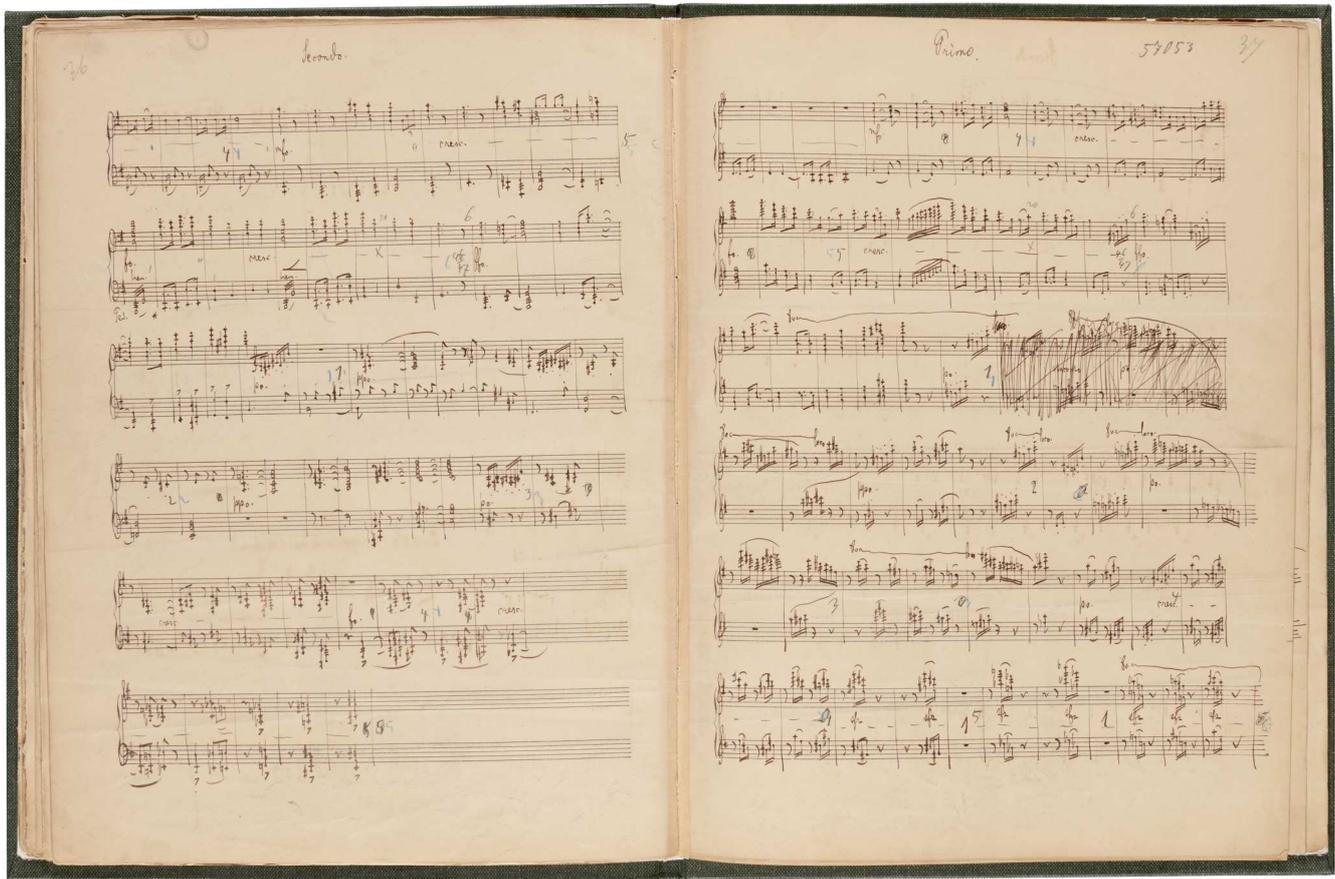
Handwritten musical score for the third system, marked *cresc.* and *ppo.*. It includes a *6* (sexta) marking and a *un poco calando* (slowing down) instruction. The system ends with a *dim.* (diminuendo) marking.

Handwritten musical score for the fourth system, marked *tranquillo* and *ppo.*. It features *So.* and *loca* markings. The system concludes with a *ppo.* marking.

Handwritten musical score for the fifth system, marked *So.* and *loca*. It includes *poco rit.* (ritardando) and *al tempo. con esp.* (con sordina) markings. The system ends with a *ppo.* marking.

Handwritten musical score for the sixth system, featuring a *cresc.* (crescendo) marking.





35

35

STRAUSS, RICHARD

Autograph manuscript of Strauss's own arrangement for piano four hands of his symphonic fantasy "Aus Italien", Op.16, signed ("Richard Strauss")

the autograph *Stichvorlage* of the complete work, written in dark brown ink on up to six two-stave systems per page, some extended into the margin, the 'primo' part on the right-hand page, the 'secondo' on the left, with autograph title-page ("Aus Italien. Sinfonische Fantasie/G dur für grosses Orchester componiert von Richard Strauss. op. 16. Klavierauszug zu vier Händen vom Componisten."), autograph metronome markings for each movement, and autograph movement headings ("I. Auf der Campagna...II. In Rom's Ruinen...Am Strande von Sorrent...Finale. (Neapolitanisches Volksleben)"), signed at the head of the primo part ("Richard Strauss, op. 16"), marked up by and for the printer in pencil and blue crayon, with a few autograph deletions and erasures

51 pages, plus one blank, folio (35.5 x 27cm), 12-stave paper ("B & H. Nr. 4. C."), modern green cloth, no place or date [Munich, 1887 or 1888], a few small stains, many bifolia strengthened at hinge, thumbbed

STRAUSS'S OWN PIANO TRANSCRIPTION OF ONE OF HIS MOST CELEBRATED ORCHESTRAL WORKS.

Aus Italien, the first of Strauss's symphonic poems, was begun on a visit to Italy in the summer of 1886 and completed after he returned to Munich to take up the post of conductor at the Court Opera in August of that year. It is his first major work for orchestra, the first horn concerto and the Burleske for piano and orchestra notwithstanding. This was the view of its eminent dedicatee, Hans von Bülow, who wrote to the composer that *Aus Italien* signified the 'first step towards independence'. Although immediately popular, *Aus Italien* was not immune from critics, however, who misunderstood the programmatic elements in the work. The four-hand piano arrangement was published by Joseph Aibl of Munich in 1889.

The autograph manuscript of Strauss's orchestral score of *Aus Italien* is preserved today in the Morgan Library, New York (Lehman Deposit).

REFERENCES

TrV (1999), p.113; RSQV ID q00261 (unseen)

£ 80,000-120,000 € 91,500-137,000



36

36

STRAUSS, RICHARD

Autograph working manuscript of part of "Capriccio", WITH MANY DIVERGENCES FROM THE PRINTED SCORE

comprising the solo for Flamand, beginning "Diese Liebe plötzlich geboren", a short-score manuscript, written in black ink on three four-stave systems per page, some systems extended by Strauss into the right-hand margin, without indications of scoring, with some alterations and additions in pencil, the first page cancelled with a single diagonal stroke in blue crayon, 41 bars in all

2 numbered pages ("47" and "48"), oblong folio (27 x 34cm), 14-stave paper, no place or date [1941 or 1942], some *splitting along one fold*

Capriccio was Strauss's final opera, a "Conversation piece" in which the musician, Flamand, and the poet, Olivier, compete for the attentions of the Countess in a discussion over the

priority of music and drama in opera. This draft manuscript corresponds to Figures 94-98 of the published score, where Flamand declares his love for the Countess, describing having seen her reading in her library.

In the present manuscript, which diverges notably from the final version, Strauss employs throughout a series of descending arpeggios and scalic passages which he obviously felt unnecessarily complex for the scene at hand, later rewriting the whole passage in a simpler vein. In places, subtleties on a smaller scale can also be seen: the words "plötzlich geboren" in the sketch are doubled at the octave, whereas Strauss later changed this to parallel tenths, creating the more sonorous effect so characteristic of the composer at his best.

REFERENCES

Not recorded in *Trenner*

£ 10,000-20,000 € 11,500-22,900



37

37

STRAUSS, RICHARD

Autograph manuscript of the song "Im Spätboot", Op.56 no.3, signed ("Richard Strauss") AND INSCRIBED TO STRAUSS'S MOTHER ("Meiner lieben Mutter gewidmet")

a fair-copy autograph, a setting of Conrad Ferdinand Meyer's poem beginning "Aus der Schiffsbank mach' ich meinen Pfühl", scored for bass voice and piano, notated in black ink on up to three three-stave systems per page, with autograph title-inscription "Im Spätboot (C. Ferd. Meyer)", with some erasures and autograph corrections

3 pages and 1 blank, oblong 4to (27.1 x 36cm), 9-stave paper ("B & H. Nr 9. C."), modern blue half morocco, dated at the end by Strauss Berlin, 18 January 1906, outer and upper edge of first leaf, and hinge, strengthened, three vertical folds, light dust-staining to outer sides, a few tiny marks

THE AUTOGRAPH MANUSCRIPT OF A COMPLETE SONG BY STRAUSS.

Strauss's setting of the "Das Spätboot" (On the Late Ferry) by Conrad Ferdinand Meyer (1825-1898), a writer celebrated for his novellas and ballads, is one of Strauss's most superb

lieder. Rendering in music Meyer's ecstatic description of the individual's 'voyage into death from the moment he lays his head down for the last time until his final transmutation' (Susan Youens), the song is one of Strauss's most atmospheric, the voice floating serenely above arpeggiated chords until the final, unforgettable descent to a low (tonic) D flat.

Strauss's song was composed between 1903 and 1906, i.e. around the time of *Salome* (completed in 1905), and published in the year of its completion by Bote and Bock as the third of the *Sechs Lieder* Op.56. It was also the first of the set to be performed, by the bass Paul Knüpfer and Strauss himself, at a concert in Leipzig on 3 March 1906. Later orchestral versions of nos. 5 and 6 of the set were made by Strauss in 1933 and 1906, respectively.

REFERENCES

RSQV q00537; TrV 220/3; Susan Youens, "'Actually, I like my songs best": Strauss's lieder', *The Cambridge Companion to Richard Strauss*, ed. Charles Youmans (Cambridge, 2010), pp.165ff.

£ 10,000-15,000 € 11,500-17,200

Jan Strakosky

2
#13
ob. 1
cea 2
3
1
2
3
VI
V2
Vca

Viol 1
Viol 2
div. a2
div. a2
div. a2
1-2 Cello
Cello
3-4 Bass
1-2 Bass
Bass
2-3 Bass

div. a2
div. a2
div. a2
div. a3

586284

10
1
2
3
4
div. a2

STRAVINSKY, IGOR

Autograph working manuscript of part of "L'Oiseau de feu" ("The Firebird"), signed ("Igor Stravinsky"), [1909]

comprising two early drafts for no.3 ['Apparition de L'Oiseau de feu, poursuivi par Ivan Tsarévitch'], about half the movement, including the opening and the "Vivo" section, the full score notated in black ink, red and blue crayon and pencil, on up to twenty-four staves per page, with annotations and deletions in crayon (calligraphic instrumental markings in red, bar-lines in blue), with the orchestration complete, including the *clarinetto piccolo*, bass clarinet, celesta, 3 harps, cymbals and *divisi* strings:

1) a pencil draft of the opening twelve bars [Figures 3 to 5], the instruments designated at the start, with figurations in black ink for *divisi* violins and violas deleted on the second page, the cymbal part coloured in red crayon, only the first violin partly written in ink, and on the last page the strings marked in blue crayon, the last page uncompleted, 3 pages, with, starting on the verso of the second leaf:

2) an ink draft, marked "Vivo", comprising fifteen bars [Figures 7 to two bars after Figure 9], the instrumental designations in red crayon, with deletions and alterations in ink, including the first version of the second page deleted in red crayon and re-written above, the last page uncompleted, signed by the composer over the penultimate page, 3 pages, the first page on two systems of 4 and 19 staves;

6 pages in all, folio (c.35.5 x 26cm), a single leaf and a bifolium, 24-stave paper, the signature in blue added later, [St Petersburg, November 1909 to January 1910], overall browning and some splitting at folds,

This is a very early draft of a movement from Stravinsky's *Firebird*: "the first work of Stravinsky's artistic maturity" (E.W. White). This was the first of Stravinsky's epoch-making scores for Diaghilev's *ballets russes*, a great milestone in his career and a turning point in the history of Western Music.

It is remarkable that, whilst this is evidently an early manuscript, comprising two discrete fragments, Stravinsky has already conceived the music with its orchestration complete, including some rather unusual instruments. After much working-out and re-writing on this manuscript, the music of these two fragments ends up relatively close to the final versions, but there is no link between them, nor any sign of the design of the movement as a whole. The opening section in pencil peters out in the middle of the third page and the "Vivo" section begins on the verso, fully scored up in black ink. It is hard to imagine that the composer first worked this out at the piano, although in their final versions the piano score (completed 3 May) predated the full score (18 May).

Diaghilev decided after the first season of his *Ballets russes*, early in 1909, that he should include a ballet based on the Russian fairy-tale *Zhar'-ptitsa* in the 1910 season; this was to counter criticism that the music of the *Ballets russes* was not as strikingly new as the much-admired choreography and designs. Diaghilev turned to Stravinsky, who had provided two Chopin orchestrations for the 1909 season, in *Les Sylphides*. The contract was signed only in December, but Stravinsky began to work on *Firebird* in early November, breaking off from his opera *The Nightingale*, and this manuscript probably dates from not long after his start. In the first performance at the Paris Opéra on 25 June 1910, Tamara Karsavina danced the title role and Michel Fokine that of Ivan Tsarevich, the two characters depicted here.

£ 30,000-40,000 € 34,300-45,700

WAGNER, RICHARD

Autograph manuscript of the first poetical draft of the libretto of *Tannhäuser*

a working manuscript entitled "Der Venusberg Romantische Oper in 3 Acten", dated at the beginning ("Dresden 29 Jan. 1843") and signed and dated at the end ("Richard Wagner Dresden 22 März 1843"), written in dark brown ink with numerous deletions, alterations and revisions, including to the texts of some of the most famous scenes, some passages added in the margins, an additional section of sixteen lines (four deleted), marked "Gesang der älteren Pilger" written after the end of the third act, with some musical notations

20 pages, and four blanks, large folio (36 x 22cm), modern morocco-backed boards, Dresden, January-March 1843, *tear to first blank leaf, repaired, some drops of red wax to first leaf;*

together with: an autograph presentation leaf, bound in with the libretto, signed ("Richard Wagner"), offering the manuscript as a New Year's present for the Swiss conductor Wilhelm Baumgartner ("...Mensch, studiere Partitur, sonst gelangst Du nicht in das Himmelreich! Damit Dir Deine Wanderung leicht werde, möge Dich das Werk eines Freundes geleiten, der manch steilen Weg von Dir erklommen, und jetzt in herzlicher Liebe seine Hand Dir reicht..."), 1 page, large folio (35.5 x 22cm), no place, New Year 1852; and a separate autograph letter signed ("Richard Wagner"), in French, to the Milan publisher Francesco Lucca, concerning the reprinting of his *Kaisermarsch*, WWV 104, 2 pages, 8vo, annotated by the recipient, loose in modern wrappers, Lucerne, 22 May 1871, *splitting along hinge and horizontal fold*

THE MOST IMPORTANT AUTOGRAPH MANUSCRIPT BY WAGNER TO APPEAR AT AUCTION FOR OVER A DECADE.

Before its re-emergence over twenty years ago (sale in these rooms, 6 December 1996), this first poetical draft of the libretto of *Tannhäuser* was described "lost" in the *Wagner-Werk-Verzeichnis* (iii, p.266), its existence only inferred from a reference in a letter of Wagner to Samuel Lehrs dating from 7 April 1843: "...Der Text des Venusberges ist fertig..." (*Sämtliche Briefe*, ii, p.235).

Tannhäuser, the second of Wagner's operas to hold a regular place in the modern repertory, was begun in 1842. The first prose drafts (preserved today in Bayreuth) were completed in early July of that year. The present manuscript, the first poetical draft, dates from between 29 January and 22 March

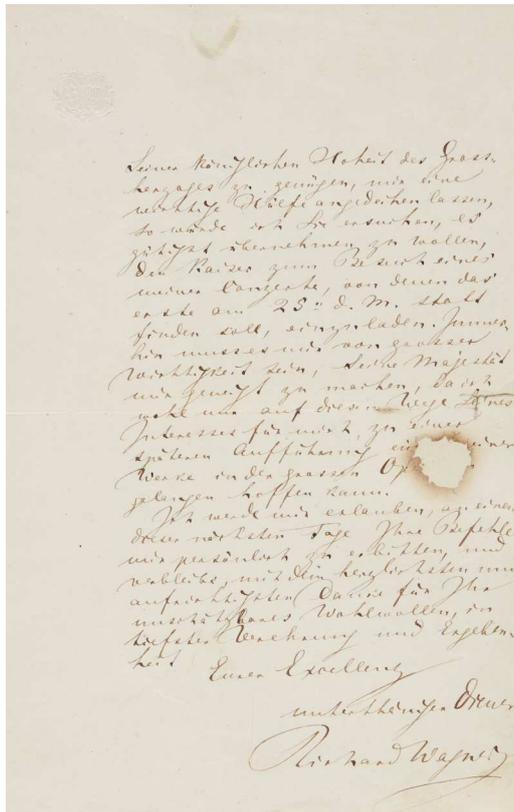
1843. Composition of the opera, still at this time entitled "Der Venusberg", began in earnest in the summer and autumn of 1843, and continued in 1844. The work received its premiere in Dresden on 19 October 1845. An autograph fair copy of the libretto (now in Bayreuth) was prepared and used as the *Stichvorlage* for the first edition, published in Dresden in 1845. Later revision were made by Wagner to the libretto in 1847, and also in 1861 in connection with the Paris performances.

It seems likely that this is the composition draft of the poem for *Tannhäuser*. While other earlier, discarded, drafts cannot be ruled out, the manuscript has the character and flow, as well as the alterations and revisions, that one might expect of the first continuous working draft. Although much of the text is the same as, or similar to, the first printed libretto, there is much of interest here. Some of the smaller differences, such as the inversion of words, the addition or removal of prepositions and particles, could have resulted during the process of composition of the music. Perhaps most noteworthy are the two versions of the chorus of old pilgrims in Act I, which show Wagner's working towards the version of the published libretto, and which survive in two different parts of the manuscript, the earlier draft on the discarded bifolium (numbered "2" by Wagner), which now serves as the wrapper.

The libretto contains many differences from the first printed edition, not only as regards the stage directions, but also in the poetical text itself. There are major changes and alterations throughout, including to many of the famous moments, such as *Tannhäuser's* celebrated "Dir tone Lob!" (originally two lines shorter), the chorus of old pilgrims, the Finale to Act I, and Elisabeth's "Dich theure Halle". The chorus "Freudig begrüßen" is here "In Freude grüssen wir die Halle"; and Wolfram's famous "Wie Todesahnung...O du, mein holder Abendstern" contains many alterations and deletions, indicative of Wagner's strenuous efforts to achieve the right poetical expression. Act I alone is not divided into scenes, and the numbering of the scenes in the following act does not tally with the final version. The end of the opera is quite different to the version performed today. The final scene is - apart from the chorus of pilgrims - for *Tannhäuser* and *Wolfram* alone; *Venus* does not appear. This was only altered by Wagner in 1847 after the publication of the first version of the opera.

This lot is illustrated on page 45 and on the back cover of the catalogue.

£ 200,000-300,000 € 229,000-343,000



40

40

WAGNER, RICHARD

Autograph letter signed ("Richard Wagner"), to the Baden ambassador in Paris Ferdinand Allesian von Schweitzer ("Hochzuverehrender Herr!"), PARTIALLY PUBLISHED, 9 January 1860

stating that he has heard from all sides that it will be impossible for him to obtain the use of the Opéra for his concert, and that indeed the venue would be very disadvantageous to him, withdrawing therefore his request for the use of the same and informing him that he has been granted the use of the Salle Ventadour in the Théâtre Italien, explaining that he feels it is high time for him to inform him of these developments since some of his friends have gone so far as to speak of this in public, admitting that this turn of events is welcome to him, asking him if he might invite the emperor to his concerts, noting that it is of great importance to him to have his support as this might help him in a future attempt to have one of his works performed at the Opéra

...Immerhin muss es mir von grosser Wichtigkeit sein, Seine Majestät mir geneigt zu machen, da ich wohl nun auf diese Wege Seines Interesse für mich, zu einer späteren Aufführung ein[es m]einer Werke in der grossen Opé[ra] gelangen hoffen kann...

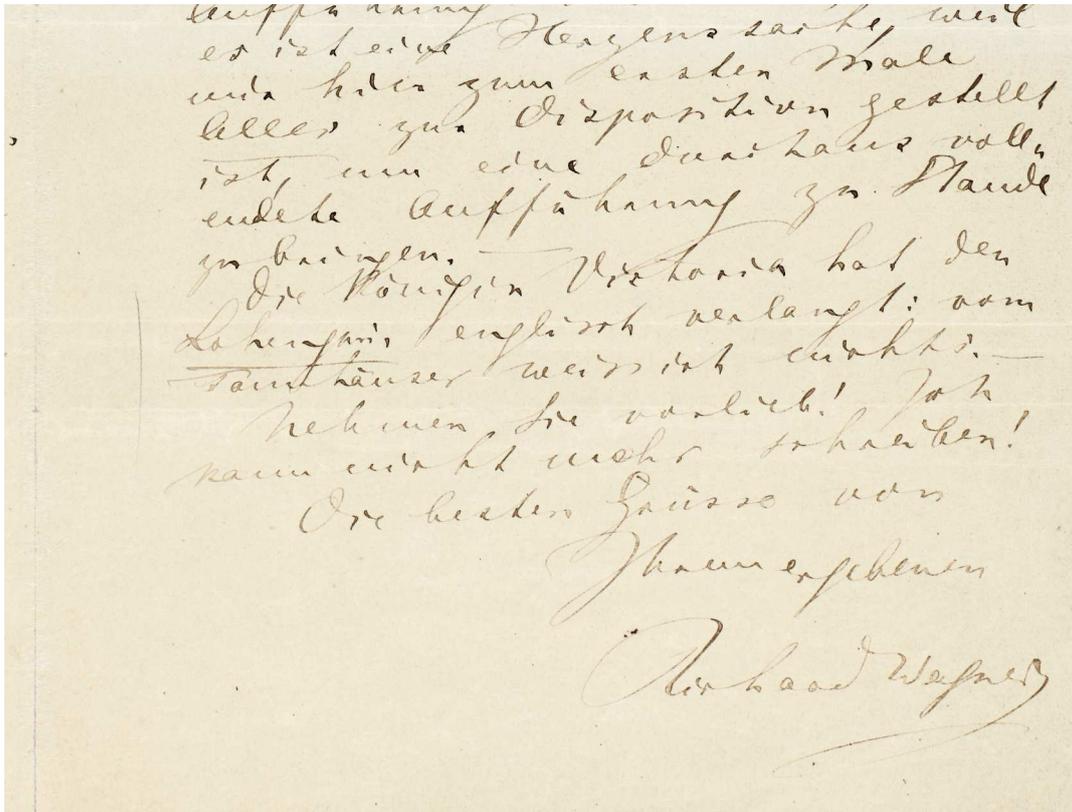
3 pages, 8vo (20.8 x 13.4cm), embossed with the composer's monogram (RW"), Paris, 9 January 1860, burn hole to second leaf, repaired, with some slight loss of text, rusty paper-clip stain to first page, creasing, a few small marks

The beginning of 1860 saw Wagner in Paris conducting three concerts of excerpts from his works in the Théâtre Italien (25 January, 1 and 8 February). Although Emperor Napoleon III did finally grant him free use of the Opéra for these performances, his permission came too late, as Wagner had already obtained the use of the Salle Ventadour at the Théâtre Italien. The following year, however, did indeed witness the staging of one of Wagner's operas, *Tannhäuser*, at the Opéra - one of the most notorious débâcles in music history.

REFERENCES

Richard Wagner. Sämtliche Briefe, xii (2001), No. 12 (text substantially but incompletely published); WBV 2664

£ 4,000-6,000 € 4,600-6,900



41

41

WAGNER, RICHARD

Important autograph letter signed ("Richard Wagner"), to [the music critic Franz Brendel], NOT CONSULTED BY *SÄMTLICHE BRIEFE*, 2 October 1860

ABOUT WAGNER'S FUTURE IN GERMANY AND THE PERFORMANCE OF HIS WORKS, stating that he knows nothing about the former, observing that what he is offered in Germany never matches what he is offered here by command of the emperor, commenting on the wretchedness of German court culture, commenting ironically on the fact that in order for a German to see his opera *Tannhäuser* he must go to Paris to hear it performed in French, expressing his amazement that in Germany his music is disfigured, even in the supposedly best productions, to such an extent that he can say that in Germany no one really knows his work, asking that God might preserve him from the joy of ever attending a German production of his works, noting that it is not financial considerations that have determined the Paris production [of *Tannhäuser*], but that it is a matter of the heart, since, for the first time all that he needs has been placed at his disposal, mentioning Liszt, and stating that Queen Victoria has requested his *Lohengrin* in English; in the letter Wagner also discusses his famous "Open Letter to a French Friend (Frédéric Villot)" [published later in Leipzig under the title "Zukunftsmusik"], noting that he given his manuscript to J. J. Weber, observing that it would be too long for a journal, but asking him to make use of any parts of it, explaining that the publisher will no doubt be happy to send him the returned corrected proofs, admitting that much of it is not really new, with the exception perhaps of his treatment of melody

...Ueber meine Zukunft in Deutschland weiss ich noch gar nichts. Es wird mir dort jedenfalls nie das zu Gebote gestellt werden, was durch den Befehl des Kaisers mir hier zu Gebote gestellt ist. Es thut mir leid, dass der hierauf bezügliche Passus meines Briefes an Liszt in Ihrer Mittheilung ausgelassen worden ist; wozu diese gänzlich unfruchtbare Rücksicht auf die Miserabilität der deutschen Hofkunstzustände dienen soll, kann ich nicht begreifen. Lassen Sie sich mit aller Bestimmtheit sagen, dass derjenige Deutsche, der meinen *Tannhäuser* vollständig kennen lernen will, nach Paris kommen möge, um ihn hier französisch zu hören...

3 pages, 8vo (20.5 x 13.5cm), a few later pencil strokes in margins, Paris, 2 October 1860, horizontal folds, repair to hinge, light discolouration along central horizontal fold, light browning, ink somewhat faded

An important letter in which Wagner discusses his motivation for staging *Tannhäuser* in Paris.

Wagner's correspondent was the German music critic Franz Brendel (1811-1868), from 1845-1868 the editor of the prestigious *Neue Zeitschrift für Musik*. A great supporter of all things Wagnerian, he coined the phrase *Neudeutsche Schule* (New German School) to describe the forward-looking German musical movement led by Liszt and Wagner in the middle of the nineteenth century.

The text of this letter in *Sämtliche Briefe* is based on a copy, from whose text the autograph diverges in some major and minor points.

REFERENCES

Richard Wagner. Sämtliche Briefe, xii (2001) 218

£ 10,000-15,000 € 11,500-17,200

WAGNER, RICHARD

Unpublished autograph letter signed ("Richard Wagner"), to the wife of the music critic Léon Kreutzer, ABOUT *TANNHÄUSER*, 5 February 1861

written in haste, informing her that the premiere of the opera has been fixed for 22 February, but noting that he does not know today whether it will be put back, and asking her to convey his respectful compliments to her husband

...la 1.^{re} représentation du *Tannhäuser* est fixée pour le 22 février: s'elle sera reculée - je ne le pourrais pas dire aujourd'hui...

1 page, 8vo (20.6 x 13.6cm), integral blank, pinholes, two later pencil annotations, [Paris.] Tuesday morning [5 February 1861], folded twice, traces of mount to verso of integral

In the event, the Paris premiere of *Tannhäuser* did not take place until 13 March 1861, when a politically motivated demonstration, as well as Wagner's failure to provide the expected ballet for the second act, resulted in a celebrated débâcle. After two further disrupted performances the opera was withdrawn.

REFERENCES

Text unpublished in *Richard Wagner. Sämtliche Briefe*; WBV 2918; TNG, xxvi, p.936

£ 3,000-5,000 € 3,450-5,800

WAGNER, RICHARD

Autograph letter signed ("Richard Wagner"), to [Franz von Pfistermeister], 15 May [1864]

informing him of his decision to take care of his affairs in Munich on Tuesday, rather than Monday, explaining that he is giving him notice of this so that he will be able to provide the king with information concerning his humble self

...Ich entschliesse mich soeben, statt Morgen (Montag) erst Dienstag meine Geschäfte in München zu besorgen, und zeige Ihnen dies ergebenst an, um Sie in den Stand zu setzen, jeder Zeit Sr. Majestät Auskunft über meine Wenigkeit geben zu können...

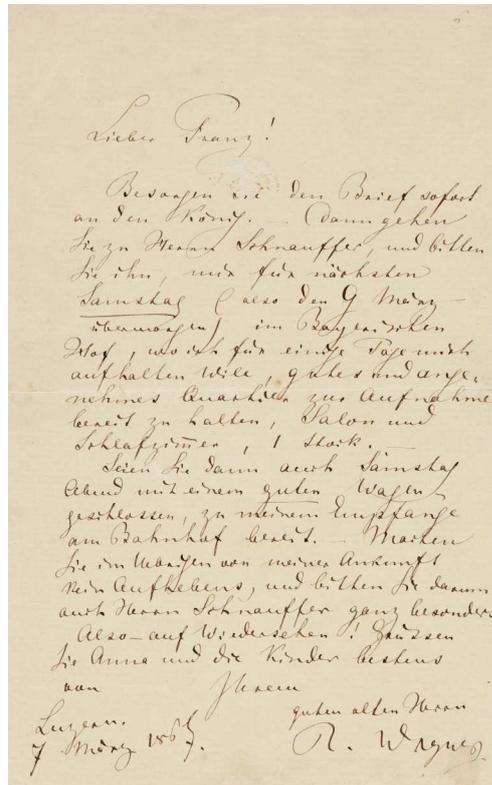
1 page, 8vo (20.9 x 13.7cm), integral blank, Starnberg, the evening of 15 May [1864]

This brief letter, addressed to the secretary of Ludwig II, Franz von Pfistermeister, comes from the beginning of a momentous period in Wagner's life - the period of his rescue and first financial deliverance by the boy king of Bavaria. It was Pfistermeister who, at Ludwig's command, had tracked down the wandering composer in Stuttgart at the beginning of May 1864. By the 14th he was ensconced in Haus Pellet, a house provided for him on Lake Starnberg by the king.

REFERENCES

Walter Beck, *Richard Wagner. Neue Dokumente zur Biographie* (Tutzing, 1988), pp.143ff.; *Richard Wagner. Sämtliche Briefe*, xvi (2006), No.132

£ 4,000-5,000 € 4,600-5,800



44

WAGNER, RICHARD

Autograph letter signed ("Ihrem guten alten Herrn R. Wagner"), to his servant Franz Mrazek, 7 March 1867

requesting him to take care at once of the letter for the king, asking him to go to Schnauffer and ask him to reserve from the day after tomorrow good and pleasant quarters for him - on the first floor, with drawing room and bedroom - at the Bayerischer Hof, where he intends to spend a few days, giving him instructions to meet him at the station on Saturday evening with a good, locked, carriage, impressing upon him the need to make no fuss about his arrival, and sending his greetings to his wife Anna and their children

...Besorgen Sie den Brief sofort an den König. - dann gehen Sie zu Herrn Schnauffer, und bitten Sie ihn, mir für nächsten Samstag (also den 9 März - übermorgen) im Bayerischen Hof, wo ich für einige Tage mich aufhalten will, gutes und angenehmes Quartier zur Aufnahme bereit zu halten...

1 page, 8vo (22.6 x 14.1cm), integral blank, later pencil annotations to verso of integral, Lucerne, 7 March 1867, small erasure affecting one word, small mark, slightly affecting signature, slight splitting to folds, light creasing, old repair to tiny tear to integral

Having been forced to leave Munich at the end of 1865, Wagner was, at the time of the present letter, residing at a villa overlooking Lake Lucerne. Here he found the necessary tranquillity to work on *Die Meistersinger*, and one topic of discussion with Ludwig II during their meeting in Munich on 10 March was indeed the future production of the work.

REFERENCES

Richard Wagner. Sämtliche Briefe, xix (2011), No. 49

£ 4,000-6,000 € 4,600-6,900

alle doch vielleicht gerade so wie das Jahr
 mit dem Beste Jahre des mehr geben
 könnten. Dies hoffe / auf die Tage
 des 19. 20. 21. 22. u. 23. Mai, für
 welche die Damen Ullrich haben müssten
 soll nun aber zur Öffnung einer
 grosse Orgel sein, so wie das
 allerdings soll sein, und man müsste
 wohl dem Orgel, regt den Orgel,
 etwa Juchmann oder den Orgel,
 städtischen Kapelle einmal den
 Organen geben. Soll dieses sein
 nicht, so möchte ich Sie fragen,
 ob nicht das Orchester in Sonders-
 hausen etwas helfen würde?
 Die Sache steht natürlich so. —
 Berlin u. Wien sind herrlich voran
 gegangen: sie stellen mir ihre Eliten
 zur Verfügung. Auch Dresden (holy
 werden hat das ja! Altes!) Karlsruhe,
 Mannheim (Leipzig) und auch
 Stuttgart stellen mir Capellanten
 abet natürlich wegen des Ullrich.
 von irgend wo! Also! — Die
 verstehen mich. — Die Sache wird
 natürlich schon und Sie müssen
 mit Loen dabei sein!
 Helmholtz freundlich
 Leipzig, 15 März 1872
 Richard Wagner

45

45

WAGNER, RICHARD

Autograph letter signed ("Richard Wagner"), to [Eduard Lassen], concerning the concert celebrating the laying of the foundation stone of the Bayreuth theatre, 15 March 1872, SUBSTANTIALLY UNPUBLISHED

asking him insistently whether he can count on the participation of the Weimar orchestra on the 22nd of May, stating that he has not sent out an actual invitation but only given von Loën to understand that he is counting on their support, explaining that he will not need everyone, but probably enough that it would not be possible to perform an opera with the remaining performers, asking, if this should prove very difficult, whether the orchestra in Sondershausen might be able to supply any musicians, listing the places which have already to send committed musicians, and concluding by noting that the occasion will be a nice one and that he and Loën must be there

...Berlin u. Wien sind herrlich vorangegangen: sie stellen mir ihre Eliten zur Verfügung...Also! - Sie verstehen mich? - Die Sache wird übrigens schön, und - Sie müssen mit Loën dabei sein!...

2 pages, 8vo (22 x 14.3cm), integral blank, Lucerne, 15 March 1872, splitting along folds, slightly affecting text, browned, creasing

The concert celebrating the laying of the foundation stone of the Bayreuth theatre was given in the old theatre on the day of Wagner's fifty-ninth birthday, 22 May 1872. In the event, the orchestra contained more than a hundred musicians, the cream of German players, with August Wilhelmj as leader. Eduard Lassen (1830-1904), Wagner's correspondent, was music director at Weimar between 1858 and 1895.

Only a very small part of this letter in the original German has hitherto been published, and the bulk is known only in an English summary.

REFERENCES

Richard Wagner. *Sämtliche Briefe*, xxiv (2015), pp.113-114 and 479; Ernest Newman, *The Life of Richard Wagner*, iv, pp.356ff.

£ 3,000-5,000 € 3,450-5,800

V. mouvt anime.

Fl. pp f

Ob. pp f

Cl. pp f

B. pp f

Corg pp f

trub. pp f

tr. pp f

V. mouvt anime.

V. pp f

a. pp f

Ch. pp f

vln. pp f

vl. pp f

V. mouvt anime.

Ch. pp f

vln. pp f

vl. pp f

tr. pp f

V. mouvt anime.

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 L. Mardi 10 oct 1888.
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In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via

BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers

on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5 pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611

Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's

Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the

pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A □ SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custord warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.
- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any

restoration or repair work is to be carried out.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.

- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation († or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:

HM Revenue and Customs

VAT Overseas Repayments Unit

PO Box 34, Foyle House

Duncreggan Road, Londonderry

Northern Ireland, BT48 7AE

Tel: +44 (0)2871 305100

Fax: +44 (0)2871 305101

enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior

to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying

at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in

respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death

or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and

relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a

client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm

34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing; or
- (iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or
- (v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or
- (vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes,

lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or (vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty-one (21) days (in respect of items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months (for counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number and the date of the auction at which it was purchased; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.14

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate

prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBYS

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

PHOTOCOPIES OF BOOKS AND MANUSCRIPTS

The proliferation of photocopying machines makes it impossible for Sotheby's to know whether copies of lots have been taken. We will endeavour to contact vendors about the existence of photocopies, on request.

Photography

Laura Hart

Catalogue Designer

Simon Hiscocks

Colour Editor

Steve Curley

Production Controller

Daniel Fisher

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

London

Dr. David Goldthorpe
Head of Department
+44 (0)20 7293 5303

ENGLISH LITERATURE
AND HISTORY, CHILDREN'S
BOOKS AND ILLUSTRATIONS

Peter Selley
+44 (0)20 7293 5295

Dr. Philip W. Errington
+44 (0)20 7293 5302

Dr. Gabriel Heaton
+44 (0)20 7293 5670

Paige Thompson
+44 (0)20 7293 5296

TRAVEL, ATLASES, MAPS
AND NATURAL HISTORY

Dr. David Goldthorpe
+44 (0)20 7293 5303

Richard Fattorini
+44 (0)20 7293 5301

Cecilie Gasseholm
+44 (0)20 7293 5292

Roger Griffiths ‡

Catherine Slowther ‡

CONTINENTAL AND RUSSIAN
BOOKS, SCIENCE, MEDICINE
AND BINDINGS

Charlotte Miller
+44 (0)20 7293 5893

MUSIC AND CONTINENTAL
MANUSCRIPTS

Dr. Simon Maguire
+44 (0)20 7293 5016

Dr. Stephen Roe
Senior International Consultant ‡

John Arthur ‡

MEDIEVAL AND RENAISSANCE
MANUSCRIPTS

Dr. Mara Hofmann
+44 (0)20 7293 5330

Peter Kidd ‡

ADMINISTRATORS

Lukas Baumann
+44 (0)20 7293 5287

Dina Andrzejchik
+44 (0)20 7293 5297

AUCTION OPERATIONS

Sofia Di Maria

GENERAL ENQUIRIES

Francesca Charlton-Jones
+44 (0)20 7293 6182

New York

Richard Austin
Head of Department
+1 212 894 1642

PRINTED AND MANUSCRIPT
AMERICANA, MAPS AND ATLASES

Selby Kiffer
*International Senior
Book Specialist*
+1 212 894 1288

MODERN LITERATURE AND
ILLUSTRATED BOOKS, PRIVATE
PRESS, NATURAL HISTORY

Justin Caldwell
+1 212 894 1265

EARLY PRINTED BOOKS AND
MANUSCRIPTS, SCIENCE AND
TECHNOLOGY

Cassandra Hatton
+1 212 894 2342

Dr. Kalika Sands
+1 212 606 7385

Dr. Paul Needham ‡

JUDAICA

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Anne Heilbronn
Head of Department
+33 (0)1 53 05 53 18

BOOKS AND MANUSCRIPTS

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+33 (0)1 53 05 53 18

Frédérique Parent
+33 (0)1 53 05 52 91

Benoît Puttemans
+33 (0)1 53 05 52 66

ADMINISTRATOR

Sylvie Delaume-Garcia
+33 (0)1 53 05 53 19

Brussels

BOOKS AND MANUSCRIPTS

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Milan

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