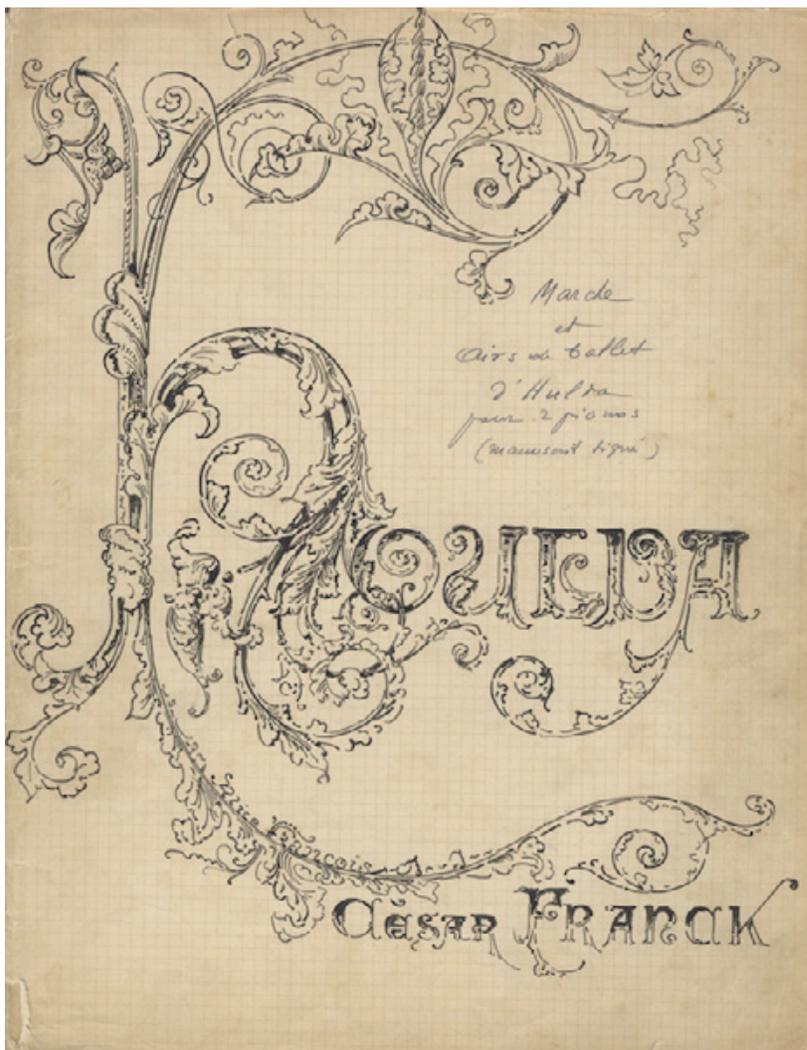


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HIGHLIGHTS

AUTOGRAPH MANUSCRIPTS OF...

Franck. *Hulda. Marche et airs de Ballet*

Glazunov. An unrecorded autograph of the composer's arrangement of the third movement of Tchaikovsky's *String Quartet No. 3*

Koechlin. *4 pièces à deux pianos*

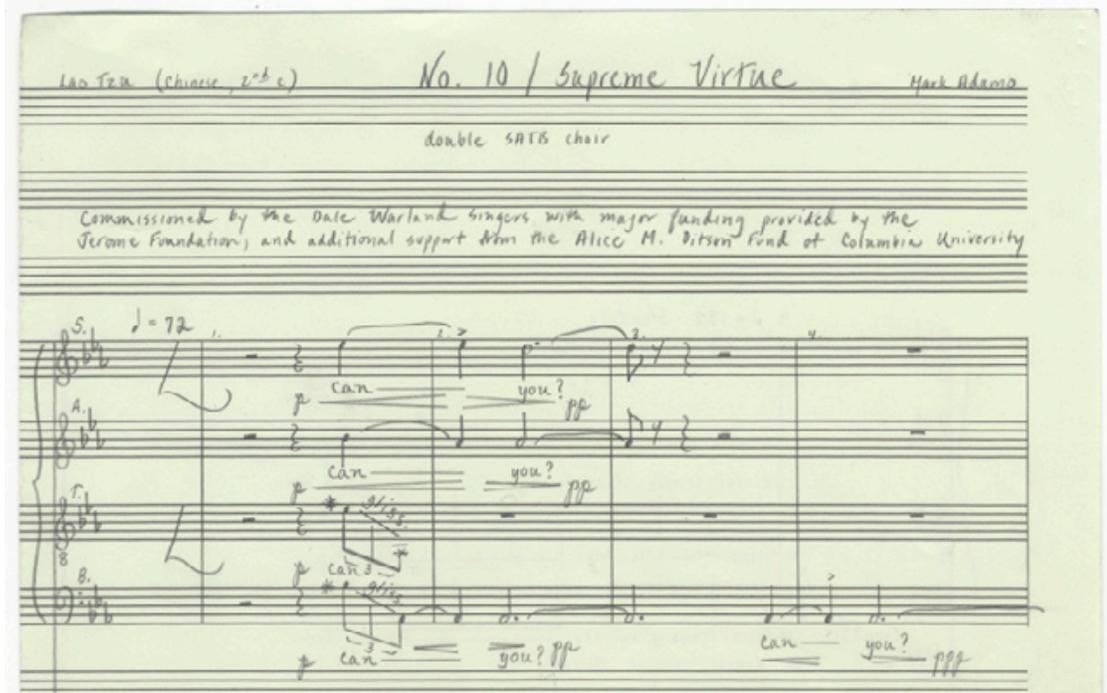
Kont. *Sonate et Sonatine für Strichquartett*

Massenet. *Les Mandores* from the opera *Cendrillon*

Menotti. Two solo songs from the cantata *Landscapes and Remembrances*

Contemporary American composers including Mark Adamo, Chen Yi, John Corigliano, George Crumb, Richard Danielpour, David Felder, Missy Mazzoli, &c.





The Complete Full Score

1. ADAMO, Mark 1962-

No. 10 / Supreme Virtue for double SATB choir. Autograph musical manuscript of the complete full score. 29 pp. + 2 pp. of additional manuscript apparently not included in the final version. Oblong folio (278 x 208 mm.). Unbound. Notated in pencil on 16-stave music manuscript paper. Folded. Signed and dated New York, Jan-April [19]97.

Supreme Virtue was commissioned by the Dale Warland Singers with the support of the Jerome Foundation and the Alice M. Ditson Fund of Columbia University. The text consists of an English translation of verses from the Tao te Ching. It was first recorded by the Seattle-based chamber choir *Esoterics* on the *Terpsichore* label in the winter of 2008.

"For a few years I was the tenor section leader of a choir in Washington, and in singing with and composing for them I'd become more and more interested in the quasi-instrumental vocal gesture. Stephen Mitchell's pellucid translation of this verse of the Tao te ching - a series of moral challenges all beginning with the words "Can you?" - spurred me to explore this idea at length. The singers, divided into two SATB choirs, intone the first question in a dusky C-minor against a sighing backdrop of wind sounds: then, as the first choir utters the text's first challenge, the second choir refracts their words into marimba-like repeated notes, as if the long lines of the first choir were subjected to a kind of aural strobe. As the questions become tougher, so do the sounds: tenors and altos stab into the texture with horn-like interruptions, and the phrase "Can you?" disrupts the unwavering four-four pulse with insistent threes and twos. At a peak of intensity, a looping soprano-alto line spirits us away from pulse and chord, leading first to a melodic meditation based on the vowels of "Can you?" and then to a cadenza, in which chords appear and vanish into a shimmering, ever-present curtain of sound. A vision of equanimity is intoned in the open fifths of (both Western and Eastern) chant: then, as if elated by its discovery ("this is the supreme virtue") the chorus reworks its "Can you?" motive: a nudging half-step expands to a whole step, the harmony brightens to B-flat, and, in rhythms now more jubilant than insistent, the score spins to closure." markadamo.com. (20144) \$3,800



2. ANDREOZZI, Gaetano 1755-1826

[Il trionfo di Arsace]. *Qual ardir il Cor t'accende Scena, e Duetto*. Musical manuscript full score. Italian, ca. 1800. Oblong quarto (290 x 220 mm.). [i] (title), 38, [i] (blank) pp. Notated in brown ink on 10-stave paper. Ascription: *Del Sig.e Gaetano Andreozzi*. No watermarks. With *Po I No. 25* and *Po III No. 8* in manuscript to title. Some edges uncut. The music consists of a recitative, *Vanne m'at'avvedrai* (C major) and the duet proper, *Qual ardir il cor t'accende* (B-flat major), scored for two violins, two violas, two character - Arsace (soprano) and Ircano (tenor) - and unfigured instrumental bass. Decorative early patterned paper reinforcements to spine and corners of title and final leaf somewhat worn and discoloured; occasional foxing; some leaves with minor imperfections to lower outer corner; occasional show-through; repair to lower margin of title.

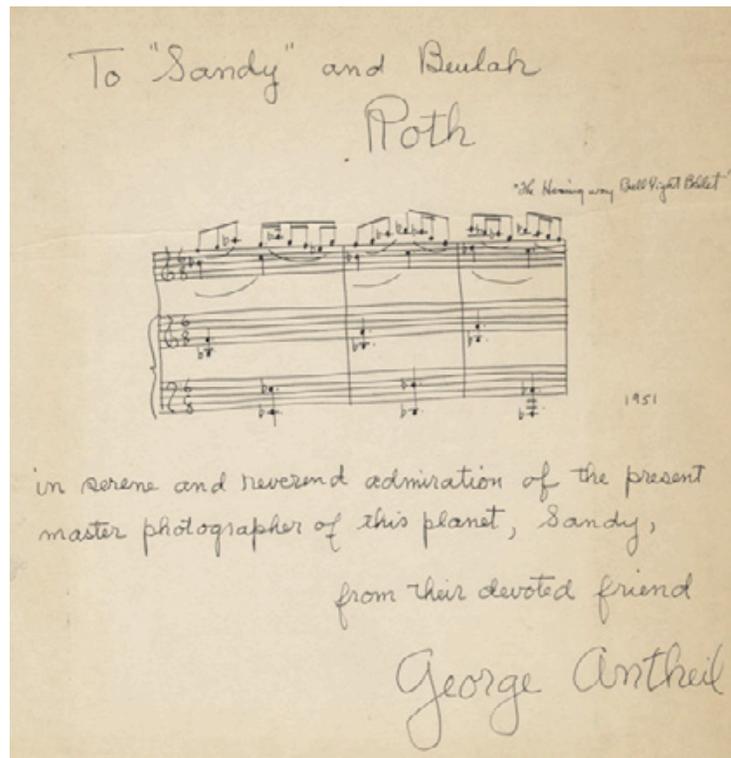
Unpublished. RISM lists three manuscript copies of the duet in its present form, including the recitative, at the Bibliothèque nationale de France (RISM 840000187), the Biblioteca Dell'abbazia di S. Pietro, Perugia (RISM 850001290), and the Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt (RISM 450000672). Three manuscript copies lacking the recitative at the Biblioteca dell'Academia filarmonica romana, Rome (1796; RISM 853000460), Biblioteca Casanatense, Rome (RISM 850010544), and Biblioteca comunale Giacomo Prampolini, Ex Collegio Vitale Rosi, Largo Mazzini, Spello, Italy (RISM 850027077).

The opera was first performed at the Teatro Argentino in Rome in 1796. Libretto by Francesco Ballano.

Andreozzi "was called 'Jommellini' after his maternal uncle, Niccolò Jommelli, with whom he... studied..."

*"... By the late 1790s ABA' aria forms almost disappeared from Andreozzi's operas. The number of arias decreased, while the number of cavatinas, choruses and ensembles increased. Introduzioni, scene complexes and multi-sectional, action-ensemble finales are all used. Freely constructed ensembles often contain some action and may fluctuate in the numbers of personnel. The varying components in scene complexes are tonally unified and interconnected with obbligato recitative. Choruses interact with the principals in recitative and ensemble. As a result of the fashion for tragic endings and for operas in two acts, when *Angelica e Medoro* was revived in Florence in 1792 the third act was cut so that the unhappy conclusion of Act 2 prevailed. Andreozzi's comic operas have the usual introduzioni and multi-sectional action-ensemble finales, as well as an additional ensemble in the middle of each act. By the mid-1790s these internal ensembles also incorporate action and become more like the finale."*

"Andreozzi was a skilled and original composer. He often contrasted wind and string sonorities and used solo instruments in dialogue or to provide obbligato embellishment or a simple countermelody to the voice. The English horn, clarinet and bassoon, as well as horns and oboes, heighten the effect of obbligato recitatives. His lean accompaniments often take the form of motivic, rhythmic or syncopated beat-keeping, using arpeggiated, oscillating or repeated note figures. Simple string accompaniment for the vocal phrases are in strong contrast with motivic tutti commentaries in orchestral passages and ritornellos. Andreozzi often establishes a dialogue between voice and orchestra, and occasional examples of motivic, textural or harmonic word-painting can be found. Andreozzi's prominent use of wind instruments, crescendo passages, chromaticism, modality and disguised recapitulations, as well as his tonally unified scene complexes, all point to Jommelli's influence." Marita P. McClymonds in *Grove Music Online*. (26885) \$750



A Large-Format Autograph Musical Quotation by "The Bad Boy of Music"

3. ANTHEIL, George 1900-1959

The Hemingway Bull Fight Ballet. Large autograph musical quotation signed and dated 1951. 3 measures in score. Folio (ca. 380 x 302 mm). Notated in black ink on card stock. Inscribed to the photographer Sandy [Sanford] Roth (1906-1962) and his wife Beulah, *in serene and reverend admiration of the present master photographer of this planet, Sandy, from their devoted friend George Antheil*. Slightly worn, soiled and browned.

An unusual and impressive quotation by "The Bad Boy of Music," a controversial figure in the expatriate avant-garde community of American composers in Europe in the first half of the 20th century. The Hemingway Bull Fight Ballet is not in Antheil's works list in Grove Music Online. Roth was an internationally-known photographer whose works appeared in such publications as Time, Life, Look, Fortune, Paris Match, and Der Stern. His subjects included James Dean and many other noted individuals, Antheil among them. (21722) \$1,500



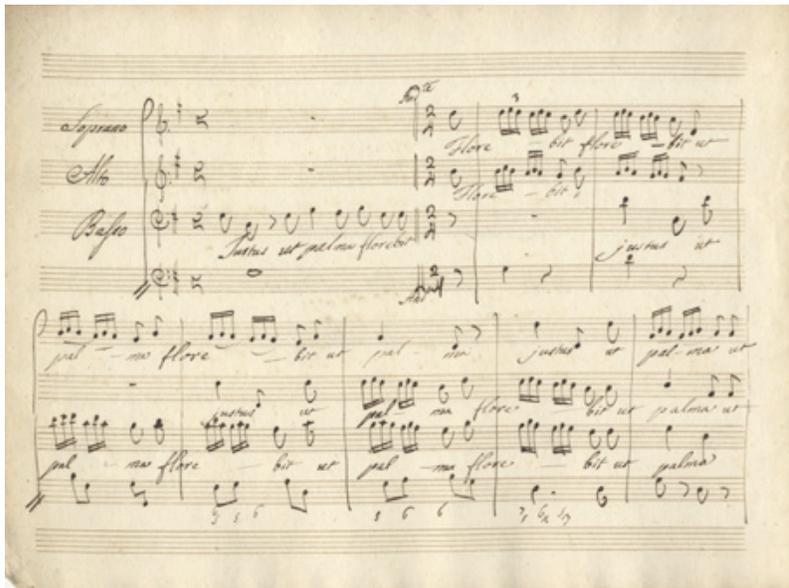
4. **BABBITT, Milton 1916-2011**

String Quartet VI. Autograph musical quotation signed. 2 measures scored for two violins, viola and cello, inscribed and dated 6/29/93, the year of composition. Together with a photographic portrait of the composer. Remnants of mounting tape to verso.

"[Babbitt]... contributed extensively to the understanding and extension of 12-note compositional theory and practice and... [was] one of the most influential composers and teachers in the USA since World War II." Elaine Barkin and Martin Brody in *Grove Music Online*. (21728) \$350

5. **BASILI, Francesco 1767-1850**

Justus ut palma a 3 Canto e Alto e Basso. Musical manuscript. Italian. First quarter of the 19th century. Oblong folio (290 x 220 mm). Sewn. [i] (title), 10, [i] (blank) pp. on 3 bifolia. Notated in an accomplished hand in black ink to 10-stave paper. Ascription: *di Francesco Basili* as part of titling. No watermark. A fair copy. Four-stave systems: Soprano (G clef), Alto (G clef), Basso (F clef), instrumental bass (figured). Occasional erasures and corrections. Margins soiled.



Published by Lorenzi, Florence [PN 107; 1810s]. RISM lists only one manuscript copy at the university library in Münster (SANT Hs 348; RISM 451012548; formerly part of the Santini library).

"Although now forgotten, Basili was well known in his day, particularly for his church music. The last decades of his life were devoted primarily to revising earlier works, especially sacred pieces. His style is similar to Spontini's, and is characterized by march-like rhythms and by melodies that are reminiscent of the Viennese Classical composers and of Schubert. In his earliest works, however, he anticipated Rossini, and in that respect his style contrasts markedly with that of his contemporaries." Leopold M. Kantner in *Grove Music Online*. (27212) \$135



6. BOLSÈNE, Armand fl. 1920

Le Cantique des Cantiques. Drame lyrique en un Prologue, quatre Parties et un Epilogue. Poème de Jean Lahor. Musical manuscript, ca. 1920. Large folio (ca. 355 x 270 mm). Full contemporary dark ivory linen with dark red morocco decorative title label gilt to upper. [1] (title), [2] (cast list), 3-246 pp. Notated in black ink in a single accomplished hand on music paper with 15 pre-printed staves per page. Scored for solo voices, men's and women's choruses, and piano. Occasional corrections and additions to musical notation in pencil. Pp. 50-51 with some notation in red ink. Rehearsal numbers in blue crayon throughout. Pagination in pencil to upper outer corners. Binding somewhat worn, rubbed and bumped; slightly stained. Occasional light soiling and foxing.

Rare (only one other manuscript copy recorded, held at the Loeb Music Library at Harvard). *Both manuscript copies and published*

editions of Bolsène's compositions are scarce in general, comprising only 19 entries in Worldcat.

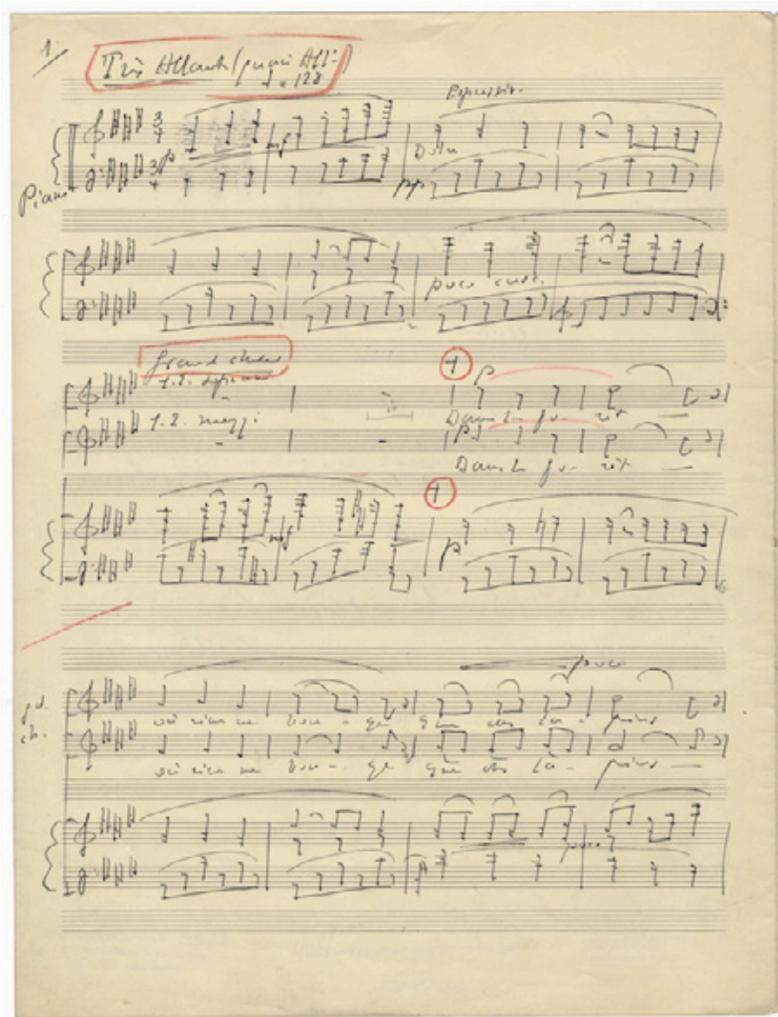
Bolsène was a French composer best remembered for his settings of poems from the Song Dynasty and Henri Cazalis (pseud. Jean Lahor), as well as the ballet Psyché. According to the Commission française des archives juives (CFAJ), he was dispossessed of manuscripts of his works by the Germans during World War II; at least several of them were reclaimed in 1950. (26670) \$600

7. BRÜLL, Ignaz 1846-1907

Autograph musical quotation signed and dated Vienna, December 26, 1892. 4 measures of an unidentified work. Notated on card stock with Brüll's monogram in blue ink to left-hand corner of verso. Notated in ink in the treble clef. Ca. 90 x 105 mm. Slightly browned; stained at edges just very slightly affecting quotation.

Brüll, an Austrian pianist and composer, was a close friend of Brahms. (20619) \$165





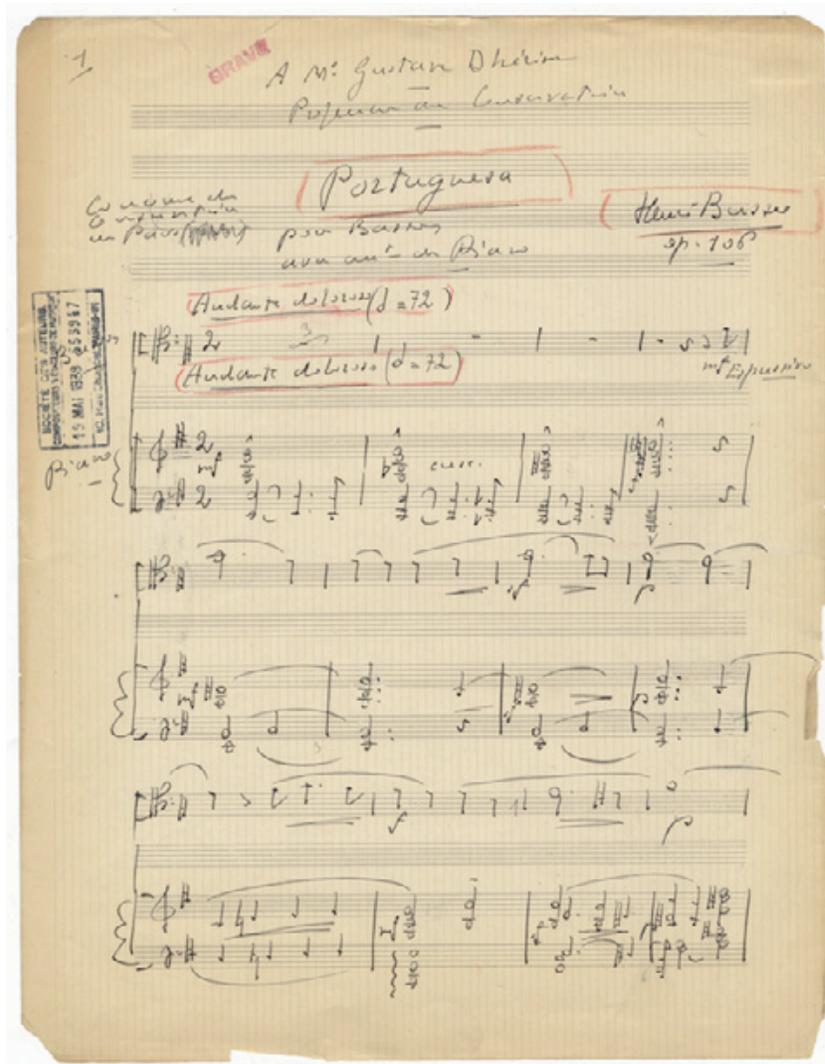
“Firmly Rooted in the French 19th Century Tradition”

8. BUSSER, Henri 1872-1973

[Op. 95]. *Le Petit Chaperon Rouge Double chœur pour voix de femmes et d'enfants. Avec acct de piano ou d'orchestre Pour le chorale des lycées de jeunes filles de Paris Poème de Guy de Teramond...* op. 95. Chez Alphonse Leduc: Paris. Autograph musical manuscript signed. Folio (ca. 360 x 273 mm). [i] (title), 20, [i] (blank) pp. Notated in black ink on music paper with 20 printed staves per page. Scored for double choir and piano. The work begins in A minor, in 3/4, Très Allant (quasi Allo). Textual incipit: *Dans la forêt où rien ne bouge*. The engraver's copy, prepared for the publishing house Alphonse Leduc et Cie. With the composer's autograph signature and date (*Paris, Août 15*) to p. 20. Occasional erasures and corrections in black ink in the composer's hand. Lower edge of title with publisher's handstamps and manuscript date ([19]35) and plate number (*A.L. 19,198*) in an early hand. Numerous editorial markings, minor annotations, and occasional corrections in one or more early hands in pencil and red crayon. Slightly worn and soiled; minor ink smudges to 3 pages slightly affecting notation.

A piano-vocal edition of *Le Petit Chaperon*, with plate number A.L. 19,198, was published by Alphonse Leduc in 1935. Not in the *Grove Music Online* works list.

"Firmly rooted in the French 19th-century tradition, Büsser's symphonic and choral writing is indebted to Gounod and Saint-Saëns. He is best known, however, for his dramatic works, which betray Wagner's impact in both their form and their use of the orchestra. The influence of Debussy, whose advice Büsser sought over the opera that became his most successful, *Colomba* (c1902–10), is also evident in certain harmonic procedures and in an acute sensitivity to orchestral colour. The ballets, such as the light-hearted *La ronde des saisons* (1905) with its amusing descriptive touches, provide further evidence of his keen dramatic sense." Barbara L. Kelly in *Grove Music Online*. (25149) \$2,800



A Staple of the Bassoonist's Repertoire

9. BUSSER, Henri 1872-1973

[Op. 106]. *Portuguesa pour basson et piano Morceau de Concours du Conservatoire national de Musique*. Autograph musical manuscript signed. Folio (ca. 360 x 280 mm). [i] (title), 15 pp. Notated in black ink on music paper with 16 printed staves per page. The engraver's copy, prepared for the publishing house Alphonse Leduc. Scored for bassoon and piano, the work begins in E minor, in 2,

Andante doloroso. First page with autograph dedication, signature, and date (1939). Final page signed *H. Busser* and dated Paris, April 15, [19]39. Dedicated to Gustave Dhérin, noted professor of bassoon at the Paris Conservatory. With autograph annotation *Même édition que La Chasse de St. Hubert* to lower portion of title and occasional erasures and corrections in black ink in the composer's hand. Lower edge of first page with publisher's red handstamp, manuscript date ([193]9) and plate number (A.L. 19882) in an early hand in maroon ink. Handstamps of the Société des Auteurs, Compositeurs & Éditeurs de Musique, dated May 19, 1939, to first and last pages. Numerous editorial markings and minor annotations in one or more early hands in pencil and red crayon. Slightly browned; two outer leaves and second bifolium detached, with several minor tears not affecting music; lower portion of pp. 3 and 4 with slight washing of ink, minimally affecting one "f" dynamic marking. Together with an engraved proof of the first edition of the bassoon part. Folio (ca. 350 x 270 mm). 1 page. Paris: Alphonse Leduc, 1939 [PN A.L. 19,882]. With an autograph annotation in blue crayon signed *H. Busser* to blank upper margin. Various handstamps, including *11 Mai 1939, Corrigé*, and publisher's stamp to lower margin. Slightly worn, torn and creased.

With numerous recordings available online, the *Portuguesa* has become a staple of the conservatory bassoonist's repertoire. Leduc also issued an undated, and probably later, version for bassoon and orchestra, of which only one copy is recorded, at the Deutsche Nationalbibliothek. Worldcat. Not in the Grove Music Online works list. (25158) \$2,500

Not in Busser's Works List

10. **BUSSER, Henri 1872-1973**

Chansons de plein air à trois voix égales sans accompagnement Poésies de Charles Clerc... 1. A cheval. 2. Le joli jeu. 3. En canotant. 4. En pédalant. 5. Foot ball. 6. Teuf, teuf. Autograph musical manuscript signed. Folio (ca. 349 x 270 mm). Disbound. [i] (title), 19 pp. Notated in black ink on 15-stave music paper issued by L. Andrieu with their blindstamp to upper inner corners. The engraver's copy, prepared for the publishing house Alphonse Leduc. Autograph signature and date (*Paris, Juillet Août 1925*) to final page. Autograph dedication *A mon petits-enfants Roland et Claude Busser* and note *Alphonse Leduc Editeur: Paris 175, Rue St. Honoré* to title. Occasional erasures and corrections in black ink in the composer's hand. Numerous editorial markings and minor annotations in one or more early hands in pencil and red crayon. Lower edges of several pages with publisher's handstamps, and manuscript date ([19]35) and plate numbers (A.L. 19,188—A.L. 19,193) in an early hand in maroon ink. Slightly worn, creased and soiled; pinholes and occasional short tears to inner margins; pp. 9 and 15 with slight ink washing minimally affecting notation.

Scored for 3 voices in 6 movements, each with its own plate number:

- 1) À cheval: "Au pas, au pas, au trot..." In C major, 6/8 time, Allegretto.
- 2) Le joli jeu: "Sur le court de terre battue..." In D major, 3/4 time, Vivo.
- 3) En canotant: "Ohé du canot!..." In B-flat major, 6/8 time, Allegretto poco moderato.
- 4) En pédalant: "Tourne, tourne, ma pédale..." In F major, 2/4 time, Vif et alerte.
- 5) Football: "Le ballon est près du but..." In C, 3/8 time, Vivo.
- 6) Teuf, teuf: "Teuf, teuf, teuf..." In G major, 2/4 time, Animé, joyeux.

1

(Chansons en plein air)

Poésie de
Charles Bédou
à deux voix d'hommes
sans acc.

Musique de
Henri Bédou

1. (A cheval)

Allegretto (♩. = 92)

1. Au pas, au pas, au trot, au galop. Vif.

2. Au pas, au pas, au trot, au galop. Vif.

3. Au pas, au pas, au trot, au galop.

1. Je suis un bien en sel - le, le temps est
2. Je suis un bien en sel - le, le temps est
3. Je suis un bien en sel - le, le temps est

1. frais, - la route est bel - le. D'a
2. frais, - la route est bel - le. D'a
3. frais, - la route est bel - le. D'a

1. Je plante sur nos si - tu - les - nous de - ven - rons de
2. Je plante sur nos si - tu - les - nous de - ven - rons de
3. Je plante sur nos si - tu - les - nous de - ven - rons de

Paris, ALPHONSE LEDUC
115 rue Montmartre, 115, 116 rue de la Harpe

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The *Chansons de plein air* were published by Leduc in 1935. According to Worldcat, only 2 libraries (the Bibliothèque Nationale and the Swiss National Library) possess copies of the first edition. Not in the Grove Music Online works list. (25151) \$2,500

11. CAPECE SCONDITO, Duca fl. 1830s

La Danza Mille volte o mio tesoro Duetto con Recvo. Musical manuscript full score. Oblong folio (290 x 220 mm). Sewn. Notated in brown ink on 12-stave paper. 1f. (decorative title with text within a carefully executed oval floral watercolor border signed Luisa Ottoboni), [44, ii (blank)] pp. Unpaginated. Watermark: [?]AMasso. Ascription to title: *Del Sig. Duca Capece Scondito Dilettante Napolitano.* A recitative (*Ah non più mia speranza*; 14 pp.) and duet (*Mille volte o mio tesoro*; 30 pp.) for the characters of Nice (soprano) and Tirsi (tenor). Recitative accompanied by 2 Violini, Viole, 2 Clarini, 2 Oboè, 2 Fagotti, and Basso; duet accompanied by 2 Violini, Viole, 2 Flauti, 2 Oboè, 2 Clarinetti, 2 Cor[ni] in Effaut [=F], 2 Fagotti, and Basso. With *Partiture B.a II.* in purple pencil to lower left corner of title. An attractive and well-preserved manuscript written and notated in an accomplished calligraphic hand.



The composer is a rather obscure figure. Northwestern University holds manuscripts of two of his works:

- *La corona di rose cantata a tre voci*. An unpublished cantata for bass and two sopranos with orchestra (2 flutes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, harp and strings). 'Composita espressamente, e dedicata alla Sigra. Contessa Pappafava, nata Ottoboni.' 286 pp., 22 x 29 cm., "dal Duca Capece Scondito, dilettante Napoletano." In brown ink with watercolor border of flowers and musical instruments to title. Tentatively dated 1830-1839. The first page of music, in the same hand as the present manuscript, is accessible online. The description of the artwork to the title further supports the notion that both manuscripts were created at the same time and by the same team.

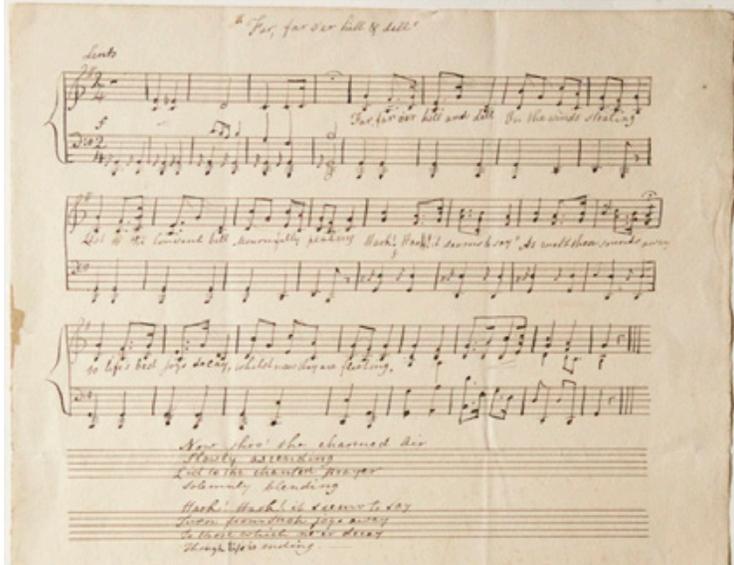
- "*Soffra in pace il dio dell' armi: terzetto [nell' opera] Briseide / musica del dilettante Duca Capece Scondito*. [27] pp., 23 x 29 cm. In brown ink. Vocal trio opera excerpt for the characters Briseide, Agamemnon, and Achille, with orchestral accompaniment. Tentatively dated 1810. (27199) \$575

A Quotation from the *Violin Concerto*

12. **CARPENTER, John Alden 1876-1951**
Violin Concerto. Autograph musical quotation signed in full. 4 measures, being the opening bars of the concerto in piano score, marked *Allegro* at head and dated *March '39*. Notated in ink on an album leaf 89 x 145 mm.



An American composer, "[Carpenter's] later works, the majority of them instrumental, continued to bring him much acclaim, notably the beautiful and assertive *Quintet in Three Movements*, the *Violin Concerto*, often performed by Balokovic, and the *Second Symphony*, performed first by Walter and the New York PO." Thomas C. Pierson in *Grove Music Online*. (21742) \$200



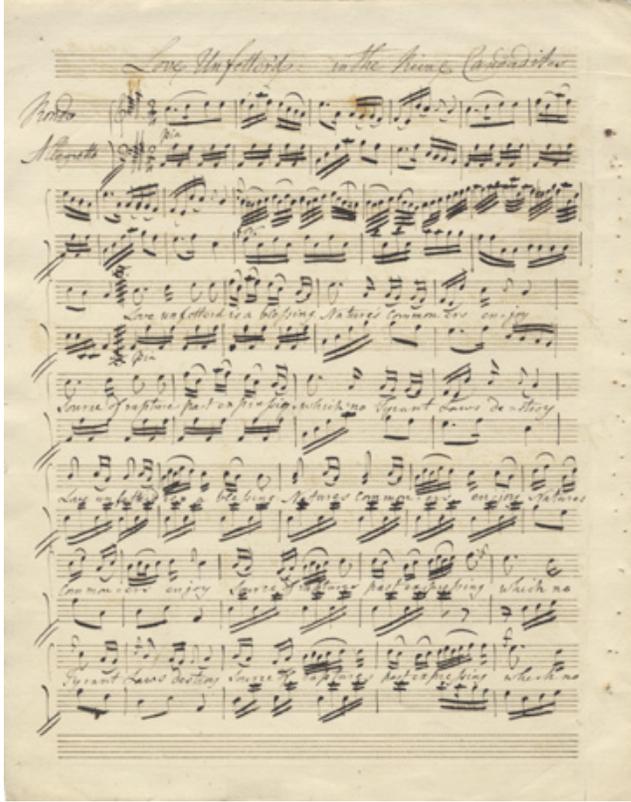
13. **?CARR, Benjamin 1768-1832**
"Far, far o'er hill & dell" [hymn].
 Musical manuscript. American, ca. 1830-40. One leaf (295 x 240 mm); verso blank. Notated in black ink on 12-stave paper. Three two-stave systems (G clef and F clef), the first and third braced; text between left hand and right hand staves. Lento; G major, 2/4 time. The first five measures are an instrumental prelude, the final four a postlude. One strophe written as underlay; two more as residual text. One horizontal and two vertical folds; right edge torn; small stain to left edge. An untexted melody with the same

incipit (except for one added accidental) and in the same key, entitled *Spanish Chaunt*, is included in an English collection from the 1820s at the Bibliothèque Royale de Belgique, Brussels (MS III 1502 Mus; RISM 704001614).

Printed sources are exclusively American. *The earliest source (without music) seems to be Additional Hymns to the Supplement of Winchell's Watts (Boston: James Loring, and Lincoln & Edmands, 1832), no. 528. Another early source is The Souvenir Minstrel, edited by Cornelius Soule Cartee (Philadelphia: Marshal, Clark and Co., 1833), p. 122; it includes a reference, "Music by Benjamin Carr, Esq.," but as the music is not printed, we have been unable to verify this connection. Sources including the music all cite the present tune, often with modifications. In some hymnals, the melody is still identified as "Spanish," but the dotted rhythms of the present copy are usually eliminated, and the key is A major. There are subtle changes to the text: "Life's best joys" are turned into "earthly joys"; the "convent bell," unacceptable North American Protestantism, simply becomes a "tolling bell"; a "chanter prayer" (emanating from the convent) becomes a "mourner's prayer." The closest approximation to the present manuscript is found among the printed editions in The Book of a Thousand Songs, ed. Albert Ernest Wier (New York: Carl Fischer, n.d.), p. 135. The text is identical with that of the present manuscript; the key is G major, and the dotted rhythms are preserved. This version ascribes the music to "J.R. Planche." There are, however, no pre- or postludes, the accompaniment is different, and the tempo is Allegretto. (27185) \$75*

14. CARTER, [Charles] Thomas ca. 1740-1804

Love Unfettered A Song in the Rival Candidates. Musical manuscript short score, ca. 1780-1800. Folio (305 x 245 mm). [i] (title), 2, [i] (blank staves) pp. on a bifolium. Notated in black ink on 16-stave paper. Caption title to first page of music: *Love Unfettered in the Rival Candidates*; to left of first system: *Rondo Allegretto*. Inscription, for *Miss A: Fitzherbert*, to title. Watermark to fold: *J Buttanshaw*. An instrumental prelude, with the outer section and first six measures of the middle section on two-stave system (G clef and F clef, braced with text interlined). After six measures of the middle section, the layout changes to three staves, marked *Small flute, Voice, and Basso*. Disbound. Title soiled; stitching holes to inner margin; occasional smudging. Published in *The Rival Candidates: A comic opera as it is performed at the Theatre Royal in Drury Lane* (London: R. Bremner, [1775]), pp. 12-13. The present manuscript seems to date from somewhat later.



First performed at Drury Lane, London, on February 1, 1775. The song is from Act 1, Scene 4 of the opera (monologue of Narcissa). It is not a "Rondo" but in da capo form, preceded by an instrumental ritornello. Stage direction from the printed libretto: "While the symphony is playing, Jenny [who apparently remains silent during the song] releases the bird." The bird is a bullfinch; the coloraturas in the prelude (the "symphony"), the instrumental postlude, and the central section (the part of the "small flute") imitate the bird's song. It seems that the present manuscript was copied from a printed source; the print source, however, has a figured bass, the right-hand staff adds a second part in parallel thirds (mm. 23-24 and 31-32 only), suggesting the participation of a second singer (character of Jenny), and the obbligato instrumental part in the middle section, marked "Flagellet," is written as a second layer on the right hand staff (upstem notes throughout). The libretto of the opera is by Sir Henry Bate Dudley (1745-1824).

While the printed score includes a named cast list specific to the first performance, there is no mention of a composer. (27215) \$125

No Scores of the Complete Opera Recorded

15. CARUSO, Luigi 1754-1823

[Le spose disperate]. *Che bel Paese amabile* Duetto. Musical manuscript full score. Ca. 1801. Oblong quarto (285 x 225 mm.). [i] (title), 64, [i] (blank) pp. Notated in ink on 10-stave paper. Ascription: *Del Sig.r Luigi Caruso*. Date as header to title: *Nell Carneval 1801 Teatro Valle*. Shelfmark (?) to upper right corner of title: *No. 6*. Note to foot of title: *Per uso del Sig.r Bartolomeo*. Various watermarks: *ED*, fleur-de-lis



in a circle. Ten-stave system. Scored for [2] Violini, [2] Clarini

[1] Clarinetti in C], [2] Corni [in A], Viole, Giulietta (soprano), Conte (bass), unfigured instrumental bass. In A major. Minor foxing, most noticeable to first leaf; minor loss to lower outer corner of title leaf, not affecting music; f.3v smudged.

No surviving score of the complete opera is recorded. RISM lists one manuscript copy of the duet at the Biblioteca dell'Accademia filarmonica romana, Rome (853000470). The libretto was published in Rome by Michele Puccinelli in 1801.

First performed at the Teatro Valle in Rome during Carnival in 1801. Reference works list the opera as a "dramma giocoso," but according to the libretto, it is a "farza per musica." "Caruso wrote many operas; his comic operas were sometimes reworked under different titles to satisfy the constant demand of the theatres. Their comedy always has a touch of pathos and intimacy, typical of 18th-century Neapolitan opera... The librettos he set, whether by illustrious poets (Metastasio, Bertati, Rossi) or little-known writers, were always of high quality. He is notable for his extended melodies (often reminiscent of Paisiello) and for their formal construction. Although he continued to compose into the 19th century, he was unwilling to accept the innovations of Romanticism, remaining firmly linked to the older Neapolitan style." Galliano Ciliberti in *Grove Music Online*. (26911) \$700



**The Full Score of an Aria
from Caruso's Unpublished
Opera *Le spose disperate***

16. CARUSO, Luigi 1754-1823

Quant' è caro quel bell'occhio. Duetto. [Full score]. Copyist's manuscript. Of Italian provenance, ca. 1801. Oblong folio (ca. 226 x 300 mm). Sewn. [i] (title), 53, 1f. (blank) pp. Notated in black ink on laid paper with 12 rastrum-drawn staves per page. Partially uncut. Scored for violin I and II, [2] clarinets, [2] oboes, 2 horns in A, 2 bassoons, viola,

soprano and bass (Giulietta and Cecone), and basso. Early annotation in black ink to lower portion of title: *Per uso di Teofila Del Vivo*. With occasional erasures and corrections. Slightly worn, browned, and soiled; occasional small ink stains and minor bleeding.

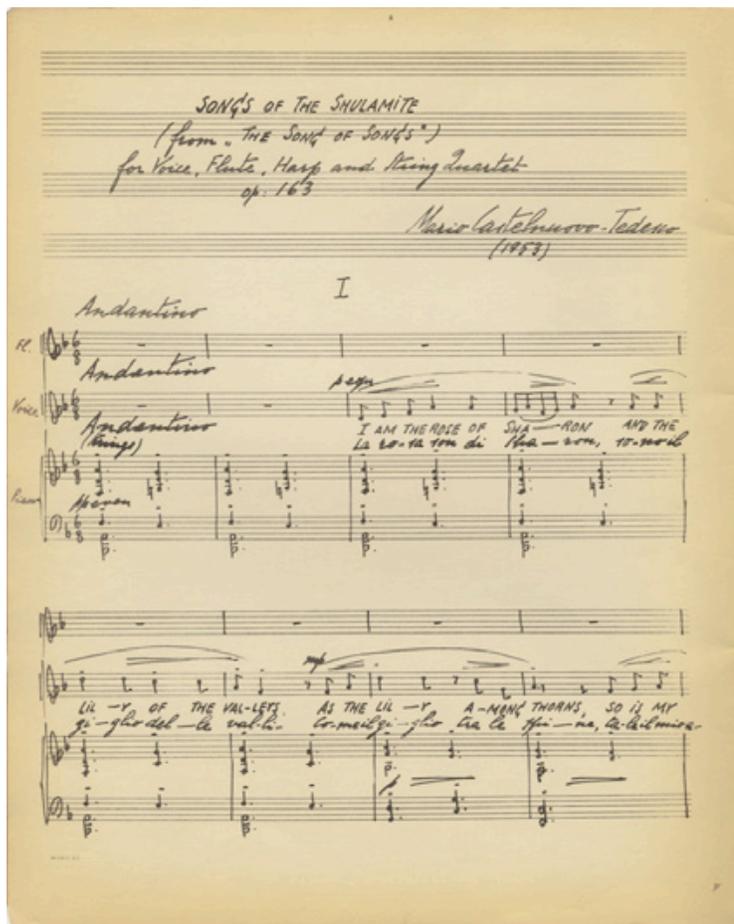
Unpublished. *There are no known manuscripts of the complete opera, and both the present aria and the complete opera are unpublished. One extant manuscript of Quant' è caro (shelfmark I.A.9 (2), copied 1801), and two copies of other excerpts from the opera (shelfmarks I.A.8 (5) and I.A.9 (3), copied 1801), all at the Biblioteca dell' Accademia Filarmonica Romana in Rome. RISM A/1. Worldcat.*

Le spose disperate was first performed at the Teatro Valle in Rome during Carnival, 1801. "Caruso wrote many operas; his comic operas were sometimes reworked under different titles to satisfy the constant demand of the theatres. Their comedy always has a touch of pathos and intimacy, typical of 18th-century Neapolitan opera. Orchestral numbers and excerpts were widely distributed in contemporary manuscripts and were published in Florence, London, Paris and Rome. The librettos he set, whether by illustrious poets (Metastasio, Bertati, Rossi) or little-known writers, were always of high quality. He is notable for his extended melodies (often reminiscent of Paisiello) and for their formal construction. Although he continued to compose into the 19th century, he was unwilling to accept the innovations of Romanticism, remaining firmly linked to the older Neapolitan style. For this reason, in the last years of his life he turned his attention almost exclusively to sacred music (which contain some interesting stylistic features) and instrumental music." Galliano Ciliberti and Marita P. McClymonds in *Grove Music Online*. (25099) \$450

By the Noted Composer for Guitar and Film

17. CASTELNUOVO-TEDESCO, Mario 1895-1968

[Op. 163]. *Songs of the Shulamite* (from "The Song of Songs") for Voice, Flute, Harp and String Quartet op: 163. A dyeline copy of the autograph musical manuscript. [Short score and parts]. With the composer's autograph additions. In envelope with autograph address in ink: Sig:ra Rachele Maragliano-Mori c/o Mrs. Tingling 3000 Connecticut Ave. N.W. Washington 8, D.C. Sender's address on printed label: M. Castelnuovo-Tedesco 269 South Clark Drive Beverly Hills, California. Postmarked Beverly Hills, Calif, SE 22 3:30PM 1955. Handstamp, First Class. Two stamps. Slightly frayed and torn. 7 volumes (short score and 6 parts). Folio. Various formats. Stapled.



Short score: 345 x 285 mm. **Label with Castelnuovo-Tedesco's name**

and titling in blue ink to upper wrapper in the composer's autograph. On unevenly spaced 12-stave paper (3 groups of 4 staves); *Music 23* printed upside down to upper right corner of each page. [i] (blank), 46, [i] (blank) pp. Four-stave systems: flute, voice, piano reduction of string quartet and harp (with instrumental cues). Text in English (all capital block letters) and Italian (cursive). Dates at end of each of the 5 numbers: *Mario, May 3-5, 1953; Mario, May 9-10, 1953; Mario, May 11-13, 1953; Mario May 15-17, 1953; and Mario May 19-21, 1953.* Address of previous owner (daughter of addressee on the envelope; see below) in pencil to initial blank: *Virginia Glover 5235 Duvall Dr.*

Washington 16, D.C. OL2-3854; signature of same in pencil to upper wrapper. Occasional corrections to music in pencil (possibly in Castelnuovo-Tedesco's autograph), mostly concerning English text underlay; at least some (pp. 21 and 25-26) in Glover's hand. Wrappers frayed at edges; circular stain to upper; lower creased. Some browning. Parts: 330 x 240 mm. On evenly spaced 12-stave paper with footer: *Allegro Music Service - HO. 2 -3544 1433 No. Highland Ave., Hollywood 28, Calif. Hollywood Music Papers - HO 3 7493*. Violin I: [i] (blank), 10, [i] (blank) pp.; Violin II: [i] (blank), 10, [i] (blank) pp.; Viola: [i] (blank), 8, [i] (blank) pp.; Violoncello: [i] (blank), 10, [i] (blank) pp.; Flute: [i] (blank), 10, [i] (blank) pp.; Harp: [i] (blank), 18, [i] (blank) pp. Outer blank leaves of each part slightly browned.

Castelnuovo-Tedesco, an Italian composer, pianist and writer on music known especially for his music for the guitar and film, "was known as one of the foremost guitar composers in the twentieth century with almost one hundred compositions for that instrument. In 1939 he migrated to the United States and became a film composer for MGM Studios for some 200 Hollywood movies for the next fifteen years. He also wrote concertos for such soloists as Jascha Heifetz and Gregor Piatigorsky." Wikipedia. (27222) \$125



“Lyrical and Harmonically Adventurous Music”

18. CHAITKIN, David 1938-2011

Summersong for 23 wind instruments. Autograph sketchleaf in full score. Signed. 1 page. Folio. Notated in pencil on 16-stave paper on one side of a bifolium (310 x 232 mm.). Undated, but ca. 1981. Together with a typed letter signed from the composer to the prominent American choral conductor Harold Rosenbaum regarding both the present work and the composer's *Seasons Such as These*, commenting on their significance and hoping for more performances.

“Noted for his lyrical and harmonically adventurous music, David Chaitkin has composed symphonic as well as a variety of chamber and vocal works. His music has been performed by such ensembles as the BBC Philharmonic Orchestra, the Tanglewood Music Center Orchestra, the DaCapo Chamber Players and the St. Luke’s Chamber Ensemble. He has

received awards from the American Academy of Arts and Letters, which described his music as “subtle, powerful works of a knowing musical intelligence,” and “effortlessly original. A lyrical metamorphosis of timbre, rhythm and shape engage the ear...his music is both intense and sensitive.” davidchaitkin.com. *Chaitkin's teachers included Dallapiccola, Shifrin and Imbrie.* (18927) \$550

19. **CHÁVEZ, Carlos 1899-1978**

Piano Concerto. Autograph musical quotation in black ink on an ivory envelope. With printed signature. Approximately 2 measures from the first movement marked *Largo non Troppo*. In 3/4 time. Ca. 92 x 164 mm. Undated, but ca. 1970. With 50-franc postage stamp from the Republic of Senegal commemorating the 200th anniversary of Beethoven's birth at upper right and the handstamp of Homer W. Hathaway at lower right. Edges slightly worn; three very small stains above signature; small annotation in blue ink to verso.



Begun in 1938, Chavez's Piano Concerto was completed in 1940. "Legendary pianist Eugene List, who gave its world premiere in New York in 1942, marveled at its 'immense rhythmic complexity, great technical difficulty and unrelenting thrust and pressure.' Reviewing the premiere, The New York Times called the work 'imaginatively scored' and praised its 'elemental strength and the originality of its orchestral coloring.' " Presto Classical online.

A Mexican composer, conductor, teacher, writer on music, and government official, Chavez's "role in the musical and cultural life of Mexico was decisive during the second and third quarters of the 20th century. In a career spanning more than 50 years, he composed more than 200 musical works, conducted numerous orchestras in the USA, Latin America and Europe, held important government positions in the arts in Mexico, and lectured and wrote extensively about music and its place in the social milieu. Three broad stylistic tendencies pervade his music: Mexicanism, both pre-Conquest and modern; a mélange of brittle dissonance, angular melody, atonality and polytonality; and a conservative leaning toward classical forms, moderation of dissonance, and tonality." Robert Parker in *Grove Music Online*. (25304) \$85

A Contemporary Composer “Combines Western Compositional Techniques With Elements of Chinese Musical Composition”

20. **CHEN YI 1953-**

Let's Reach a New Height. For unaccompanied four-part chorus (SATB). Autograph musical manuscript full score. **Complete**. Signed and dated by the composer April 14, 2012. Small folio, ca. 280 x 215 mm. Unbound. 3ff. notated in pencil on one-side of each leaf. 68 measures in total. The final state of the manuscript. A note in the composer's hand to the last page carries instructions for the transfer of the score into the music notation software program Finale.

Commissioned by the New York Virtuoso Singers to celebrate the choir's 25th anniversary, the present work was first performed by them under the direction of the noted choral conductor Harold Rosenbaum at Merkin Concert Hall in New York on October 21, 2012. The text is by the Chinese poet of the Tang dynasty's Kaiyuan era Wang Zhihuan (688-742).

"... the beauty of Chen Yi's beguiling and animated setting of 'Let's Reach a New Height' comes from the way her music interacts with the vivid verbal imagery, a metaphorical take on a Tang dynasty poem about striving higher in years to come." Anthony Tommasini, The New York Times, October 23, 2013.

Let's reach a new height Chenyi

♩ = 66 Calmly

S
A
T
B

yo-yo wei Pale sun Pale sun
yo-yo wei yo-lo Pale sun Pale sun
yo-yo wei
yo-yo-wei

Pale sun goes down the hill, yo wei yo
Pale sun goes down the hill, yo wei yo
Pale sun goes down the hill, Pale sun goes down the hill, Pale sun goes down the hill, yo
lo Pale sun goes down the hill, Pale sun goes down the hill, yo

Pale sun goes down the hill yo wei lo wei wei lo wei
Pale sun goes down the hill yo wei lo wei wei lo wei
Pale sun goes down the hill yo wei lo wei yo-yo-wei yo-yo-wei yo-yo-wei yo
Pale sun goes down the hill yo wei lo wei wei lo wei yo

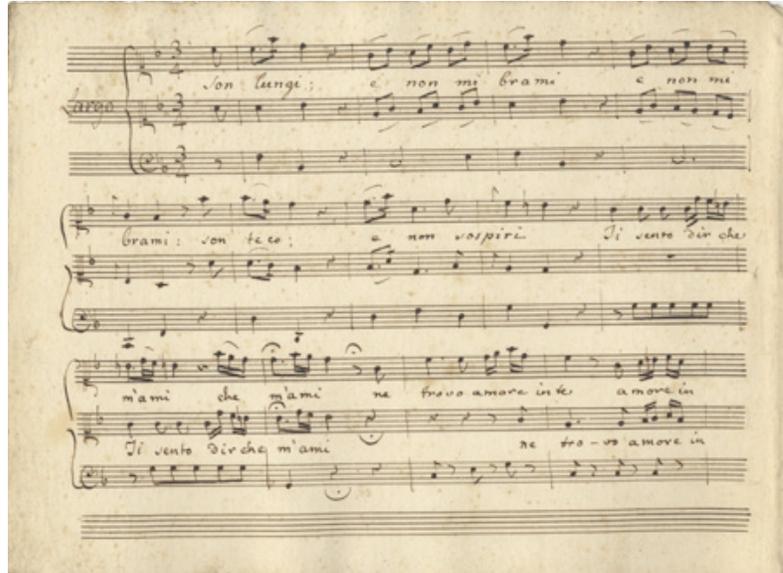
yo-yo yo-yo yo-yo Yel-low Riv-er flows to the sea yo
yo-yo yo-yo yo-yo Yel-low Riv-er flows to the sea yo
lo Yel-low Riv-er flows to the sea yo wei yo wei yo
lo Yel-low Riv-er flows to the sea yo wei yo wei yo

© 2012 by chenyi

"Sent to the countryside as a labourer during the Cultural Revolution, [Yi] kept her violin with her, entertaining farmers with melodies from 'revolutionary operas' condoned by the Gang of Four and practising Western repertory when she was alone. After returning home at the age of 17, she served as leader and composer for the local Beijing opera troupe. She studied composition with Wu Zuqiang and visiting professor Alexander Goehr at the Central Conservatory in Beijing when it reopened in 1977... Her honours have included awards from the Guggenheim, Ford, Rockefeller, Alpert, Fromm and Koussevitzky foundations, and the American Academy and Institute of Arts and Letters. In 2001, she became the second-ever recipient of the Charles Ives Living Award from the American Academy of Arts and Letters, and the ASCAP Concert Music Award... Chen's music combines Western compositional techniques with elements of Chinese musical tradition." Joanna C. Lee in Grove Music Online. (22417) \$2,250

21. **CHERUBINI, Luigi 1760-1842**

[3] *Notturmi per due Soprani... I.* Musical manuscript. Italian. Late 18th or early 19th century. Oblong small folio (300 x 220 mm). Disbound. Plain brown wrappers. Notated in brown ink on 10-stave paper. [1] (title), 2-17, [i] (blank) pp. No watermark. Three-stave systems: two vocal parts (C1 clefs) and unfigured instrumental bass (F clef). Lower wrapper lacking. Some paper imperfections and offsetting; wax stain to p. 7; small ink stains to title and final blank page.



Contains

- *Son lungi; e non mi brami.* Largo, F major, 3/4 time.
- *Io rivedrò sovente.* Allegro, A major, common time.
- *Or che la Notte invita.* Largo-Allegro-Largo, E-flat major, 3/4 time (Allegro: common time).

Composed in Florence in 1782. Manuscript copies of all three *notturmi* at Montecassino Abbey (1-D-11/3a, c, and d; RISM 852016181, 852016183, and 852016184). *Son lungi e non mi brami* and *Io rivedrò sovente* published in *Sei notturmi a due voci con accompagnamento di piano forte* in London by Cianchettini & Sperati in 1810 and reprinted in *Six nocturnes pour deux voix avec accompagnement de piano-forté* published in Paris by Frey in 1811. *Or che la notte invita* published in *Six Italian Duets for two voices, with an accompaniment for a Bass*, in London, for the Author, undated. (27194) \$150

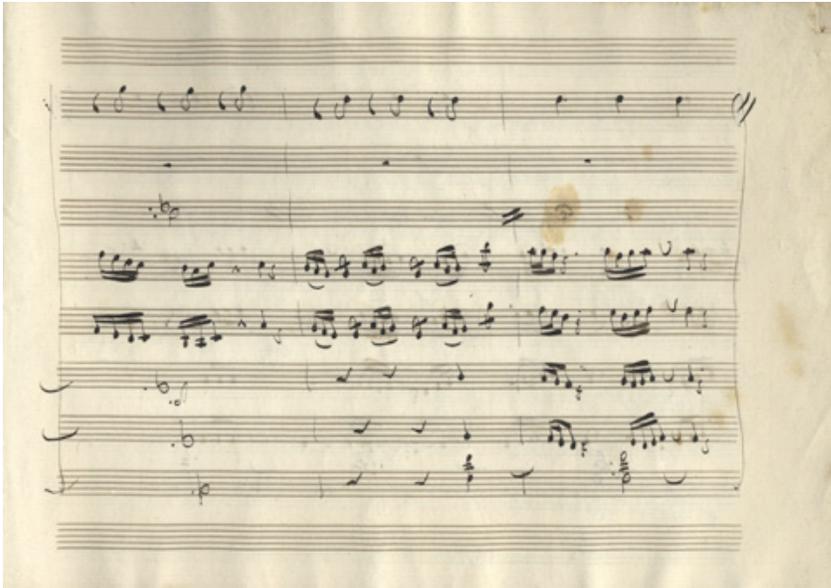
22. **?CIMAROSA, Domenico 1749-1801**

Da quel tuo gentil sembiante Aria. Musical manuscript full score. 1789. Oblong folio (320 x 230 mm.). [i] (title), 46, [i] (blank) pp. Notated in ink on 10-stave paper. Ascription to title in the hand of the copyist: *Del Sigr. D. Domenico Cimarosa*. Date 1789 at upper right corner of title. Price, *f. 6*, to lower right corner of title, probably in the hand of the copyist. Various watermarks, one of them reading *AM*, another *BFA* with three crescents. Eight-stave systems: [2] Corni in Elafa [=E flat], [2] Flauti, [2] Violini, Viole, Fagotto, Canto, [Basso]. Key is B-flat major. Bass line not figured. Canto in soprano clef; the highly virtuosic part reaches the top note of d''' several times. Occasional stains. A very good copy overall.

Text:

[Andante sostenuto, 3/4]

*Da quel tuo gentil sembiante
nacque in me primiero amore
e nel sen un cor costante
serberà sempre per te.*



[Allegro, 4/4]

*Già ritorna nel mio petto
quella calma che perdei
che avanzado con diletto
più s'accresce la mia fè.*

We have been unable to identify the opera from which this aria is excerpted. The only recorded opera with an aria with the same incipit is not by Cimarosa (Oronte, Re de' Sciti, a pasticcio with music by Johann Adolf Hasse and Niccolò Jommelli performed in Hamburg in 1745; the libretto was

printed, but its author is not identified; see Erich Hermann Mueller von Asow: Angelo und Pietro Mingotti: Ein Beitrag zur Geschichte der Oper im XVIII. Jahrhundert, p. cxxix). Cimarosa is not known to have written an opera on the subject of Orontes (Oronte); the ascription of the present aria is thus somewhat curious. (26875) \$650

**23. CIMAROSA, Domenico
1749-1801**

*Il Matrimonio segreto Duetto...
Cara Cara Cara non dubitar.
Musical manuscript full score. Ca.
1794. Oblong quarto (275 x 215
mm.). Sewn. [i] (title), 36, [i]
(blank) pp. Notated in ink on 10-
stave paper. Ascription: *Del Sigr
Cimarosa*. Date to upper right
corner of title: *In Venezia 1794*.
Copyist's identification to foot of
title: *Chez Barbier, Musicien,
Copiste de toutes fortes de
musique, Place Maubert, Caffè
hollandais, a Paris*. Watermark:
PB and fool's cap. Duet of
Carolina (soprano) and Paolino
(tenor). Ten-stave systems. Scored for [2] Corni in mi b, [2] Clarinetti, [2] Oboi, [2] Violini,*



*Viole, voices, unfigured instrumental bass. Voices use C clefs, but incipit on the title uses G clef. Note in pencil to outer margin of final page of music: *Pâques 1932 Goiran Nice*. Somewhat soiled; minimally foxed; some show-through; stain to upper outer corner of title. An attractive manuscript. *The duet Cara, non dubitar is the first number of the opera. Like the entire opera, it exists in numerous manuscript copies. The full score was published by Imbault in Paris in 1793.**

First performed at the Burgtheater in Vienna on February 7, 1792. The libretto is by Giovanni Bertati. "Cimarosa's opera, given in Vienna exactly two months after Mozart's death, enjoyed a greater success than any of Mozart's operas, with the possible exception of *Così fan tutte*... The opera attained instant international fame, and in the first two years after its première was presented in Leipzig, Dresden, Berlin, Paris, Milan, Florence, Naples, Turin, Madrid and Lisbon, among other cities... It was given on 23 April 1933 at the Library of Congress, Washington, DC, and is one of the few late 18th-century *opere buffe* to receive occasional revivals." Gordana Lazarevich in *Grove Music Online*. (26922) \$275

From an Unpublished Opera

24. CIMAROSA, Domenico 1749-1801

[L'Olimpiade]. *Vicenza 1784 E parte per non tornar più mai. Scena [recitative and aria]. Musical manuscript full score.*

?Late 18th century. Oblong quarto (286 x 220 mm). [i] (title), 46, [i] (blank) pp. Notated in ink on 10-stave paper. Various watermarks (*VITTORI*, etc.). Five-stave systems in recitative (19 pp.): [2] Violini, Viole, [voice], [basso]. Ten-stave systems in aria (27 pp.): [2] Corni in E, [2] Oboè, [2]



Violini, Viole, Fagotto, [voice], [Basso]. Bass line not figured. The manuscript comprises part of Act 2 of the opera: the conclusion of Scene vii (Megacle [alto castrato] and Aristeia

[soprano]) and the entire Scene viii (Megacle and Licida [soprano castrato]), which ends with an aria of Megacle. All three vocal parts are notated in soprano (C1) clef. Wrappers browned and somewhat brittle; spine bumped at head; several small tears with minor loss. Some leaves browned at edges; f.10 with small tear to lower outer corner; final leaf with minor loss to lower margin, just touching lowest staff line; multiple small ink stains to final blank page and upper outer corner of some other pages. An attractive manuscript.

The opera has never been published; it exists in various manuscript copies, one of them (at the Naples conservatory) partially autograph.

First performed at the inauguration of the Teatro Eretenio in Vicenza on July 10, 1784. The libretto is by Pietro Metastasio, originally written for Antonio Caldara's opera of the same name (1733). "Several authors - Alfred Loewenberg (*Annals of Opera*, 1943)... and Gordana Lazarevich (*The New Grove Dictionary of Opera*, 1992) - have stated that the opera is in three acts, although it is clearly in two acts. The confusion has undoubtedly arisen because all the settings by other composers of this libretto have been in three acts. Domenico Cimarosa's setting seems to have been one of his more successful *opere serie*." Nick Rossi and Talmage Fauntleroy: *Domenico Cimarosa: His Life and His Operas*. (26872) \$650



**Cimarosa's "Most Widely Performed Sacred Work"
No Contemporary Full Scores Published**

25. CIMAROSA, Domenico 1749-1801

Le Sacrifice d'Abraham. Scène... [musical incipit] *Partition (à défaut d'orchestre, on y a joint un accompagnement de piano)*. Musical manuscript full score. French. Ca. 1800. Oblong folio (235 x 303 mm.). Modern wrappers with titling in manuscript. [1] (title), 2-62 pp.

Notated in ink on 10-stave paper. Watermark: *ARDON* and a bunch of grapes. Text in Italian. With occasional corrections. One measure of keyboard part, p. 25, with overpaste revision. From the library of the violist Armand Pushman (1900-1999), with a copy of a letter regarding the present score laid in. Upper wrapper, endpaper, and title leaf detached.

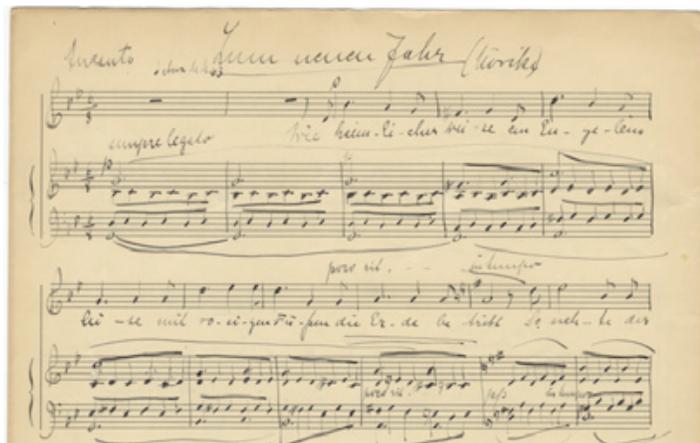
Il Sacrificio d'Abram, an oratorio first performed in Naples at the Teatro del Fondo in 1786, "was Cimarosa's most widely performed sacred work during the late eighteenth and early nineteenth centuries... Since eighteenth-century manuscript copies of a number of separate, single items from this oratorio appear throughout various libraries (Naples, Venice, and the British Library in particular), and printed excerpts from it by Cimarosa have been published... it is possible that Cimarosa collaborated with others for Il sacrificio d'Abrao and equally possible that he alone composed more than one version of it. It seems highly likely, however, that the oratorio is the work of more than one composer. There is no question but that at least four, possibly five versions of it, all purported to be by Cimarosa, are in existence." Rossi and Fauntleroy: *Domenico Cimarosa His Life and His Operas*, pp. 105-106.

The present manuscript was possibly intended to be used as a concert piece for a single singer performing the role of Sarah, with either orchestral or piano accompaniment. Only excerpts in piano-vocal score were issued; no contemporary full scores of the work were published. (27704) \$750

Unrecorded Lieder by an Unrecorded Composer

26. COHN, Grete [?Margarete], later Margaret H. COLLIN 1915-2014

[11] *Lieder*. Musical manuscripts, most probably autograph, ca. 1930-40. Folio (ca. 338 x 270 mm.). Dark pink wrappers with titling in pencil. Unbound. Notated in black ink on three different pre-printed 12-stave papers, mostly *Ashelm 1068 49* specifically



?Albanese, Antoine 1729-1800

[*French song.*] Pp. 15-16. Text incipit: *Vois-tu ces coteaux [!coteaux] se noircir*. Three-stave system: voice (G clef) and [implied] piano (G clef and F clef). In C major. No ascription. Middle section apparently notated later; vocal part lacks text. Various publications from the eighteenth century. Also ascribed to J. B. de La Borde.

Giardini, Felice 1716-1796

[*Glee.*] Pp. 13-14. Text incipit: *Beviamo tutti tre uno a la volta*. Three-stave system (G clef, G clef, F clef; ?three male voices). In B-flat major. No ascription. Various publications from ca. 1780.

Giordano, Tommaso ca. 1733-1806

Queen Mary's Lamentation. Pp. 6-7. Text incipit: *I sigh and lament me in vain*. Three-stave system: voice (G clef) and [implied] piano (G clef and F clef). E-flat major. No ascription. Strophic song in three stanzas, with the second and third as residual text in red ink to second smaller leaf. Upper voices of prelude and postlude notated on vocal staff; center staff blank. "Sy[mphony]" and "Vni" at beginning of postlude, suggesting that present arrangement is reduction of orchestral score. An arrangement of a folksong published by several London publishers beginning in ca. 1780.

Harrington, Henry 1727-1816

The Egyptian Lovesong by Mr Harrington. P. 8. Text incipit: *Sweet doth blush the Rosy morning*. Two-stave system: "1 voice" (G clef) and "2 voice" (F clef); both voices with separate text underlay' no accompaniment. F major. Published as *The Egyptian Love Song: From Potiphar's Wife to young Joseph: Translated from an Oriental essay on chastity: For 2 voices* (London : L. L. & B. [Longman, Lukey & Broderip], 1775).

Millico, Giuseppe 1737-1802

Italian air. Pp. 3-4. Text incipit: *Tu mi sprezzisti tu non m'ami*. Three-stave system: voice (G clef) and [implied] piano (G clef and F clef). F major. No ascription. Strophic song in three stanzas, with the second and third as residual text to first smaller leaf. Published as no. 3 of *A Second Set of Six Songs with an Accompaniment for the Great or Small Harp Forte Piano or Harpsichord...* (London: Birchall, n.d.). Vocal part appears on center staff, but otherwise music is the same.

Mr. Grevilles Minuet

For piano (implied). P. 21. Two-stave systems (G clef and F clef). In E major, 3/4 time. No ascription. Unrecorded.

Anon.

Chanson Française. Pp. 9-11. Text incipit: *Qui par fortune trouvera*. Three-stave system: voice (G clef) and [implied] piano (G clef and F clef). E minor. No ascription. Strophic song in three stanzas, with the second and third as residual text in brown ink to third smaller leaf. Several settings of this text exist. The only other manuscript copy with the same melody is at the Bayerische Staatsbibliothek, Munich (Mus. ms. 13711; RISM 454016006). We have neither been able to compare that setting with the present nor to trace a printed edition.

Anon.

French Air. P. 5. Text incipit: *J'enten[d]s gémir dans ce séjour*. Three-stave system: voice (G clef) and [implied] piano (G clef and F clef). In A minor. No ascription. French folksong, published as "Ariette nouvelle" in Paris in 1780. Arrangement unrecorded.

Anon.

French Air. Pp. 2-3. Text incipit: *Un jour sur la fougère*. Three-stave system: voice (G clef) and [implied] piano (G clef and F clef). In G minor. No ascription. Strophic song in four stanzas, with the second to fourth as residual text to first smaller leaf. A French folksong, recorded in several publications from the early eighteenth century. Arrangement unrecorded.

Anon.

Glee. P. 11. Text incipit: *Drink to me only with thine eyes*. Three-stave system: Vo. 1st (G clef), Vo. 2d (G clef), Vo. 3d (F clef). In A major. No ascription. Unrecorded.

Anon.

Mrs Woollaston's minuet. P. 12. For piano (implied). Two-stave systems (G clef and F clef). In E-flat major. Variants at University of Texas at Austin (as *Mrs Woollaston's minuet*; Finney 18; RISM 000114110) and in the collection of John Milton Ward (as *Mrs Woolaston's minuet*, in A major; RISM 000116200). We have been unable to locate any printed editions.

Anon.

Scotch Air. Pp. 1-2. Text incipit: *Thou art gone awa*. Three-stave system: voice (G clef) and [implied] piano (G clef and F clef). A major. No ascription. Strophic song in three stanzas, with the second and third as residual text to first smaller leaf. A variant of a Scottish folksong; cf. *The Edinburgh Musical Miscellany*; or *Modern Songster: A Collection of the most Approved Scotch, English, and Irish Songs, Set to Music* (Edinburgh: Elder, Brown, and Elliott: 1793), pp. 120-121. Arrangement unrecorded.

Anon.

[Song.] Pp. 14-15. Text incipit: *One kind kiss before we part*. Three-stave system: voice (G clef) and [implied] piano (G clef and F clef). In B-flat minor. No ascription. There are various settings of this text, some of them published. We have been unable to compare the present manuscript to any printed edition. Two manuscript copies of the present version at the Peabody and Essex Museums (B-6 and C-13; RISM 000127315 and RISM 000128203).

Anon.

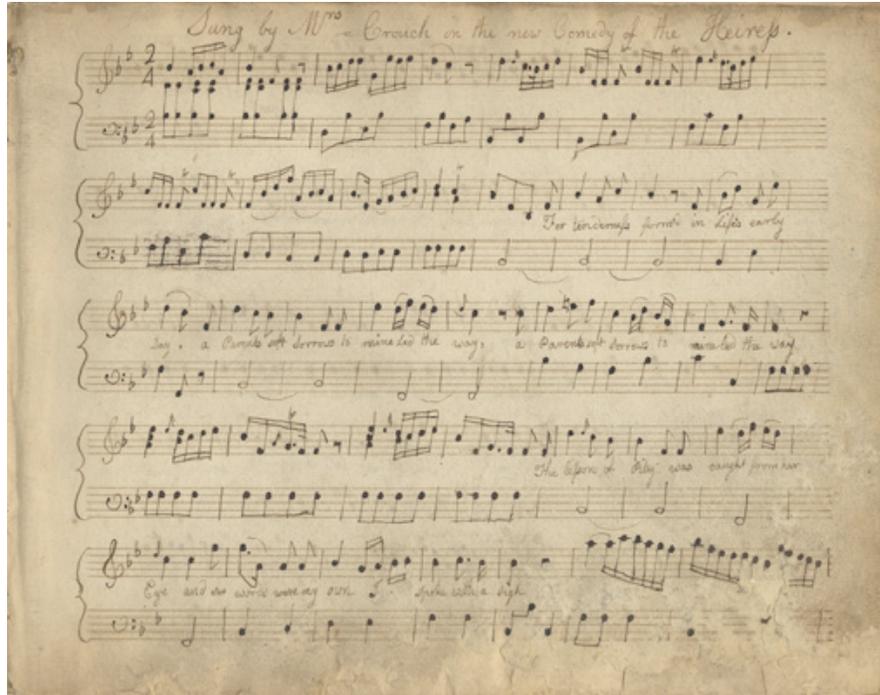
[Untexted]. Pp. 16-19, [i] (blank). Three-stave system (G clef, G clef, F clef). In C major, 3/4 time. No ascription. Unrecorded. (27220) \$450

28. COLLECTION

20 songs, arias, and keyboard works. Musical manuscript. Of English provenance. 18th century. Oblong folio (300 x 240 mm). Disbound. 64 pp., with original pagination through p. 12. Notated in ink on 10-stave paper, all pieces on braced two-stave systems (G clef and F clef), with text of first stanza between staves to vocal pieces. All entries except the *Shield Whilst with village maids I stray* in the same hand. Various watermarks: *CB* and fleur-de-lis; crown; *Portal & Bridges* and fleur-de-lis. Slightly worn and soiled; first leaf partially detached and heavily frayed at lower margin with some loss; following few leaves slightly frayed; lacking conclusion.

André, John 1751-1780

Return enraptured hours. Strophic song in three stanzas, with the second and third as residual text. In G major. No ascription.



Arne, Michael ca. 1740-1786

The Topsails shiver in the wind. Strophic song in three stanzas, with the second and third as residual text. In B-flat major. No ascription.

Bach, Johann Christian 1735-1782

[Warburton C54; Op. 1 no. 6]. *Concerto 6* [in D major]. Ascription: "Bach." Three movements. Keyboard part only, with *solo* and *tutti* indicated. No. 6 of *Six Concerti pour le Clavecin Deux Violons & une Violoncelle... Oeuvre [!Oeuvre] Premier* (London: Welcker, [1763]). Warburton I p. 112 (lists early reprints and other manuscript copies). RISM lists manuscript copies at UC Berkeley (score and three string parts; MS 861 A-B; RISM 000116688); Benedictine abbey St. Andreas, Sarnen, Switzerland (harpsichord part; Musikbibl.B 29 [Ms.6677]; RISM 400006845); Naples Conservatory (complete part set; M.S. 169; RISM 850008263); Zisterzienserstift, Bibliothek und Musikarchiv Stams, Austria (complete set of parts; RISM 650002225); Oettingen-Wallersteinsche Bibliothek, Harburg, Bavaria (complete set of parts; III 4 1/2 4|o 357; RISM 450023699); and Frančiškanski samostan, Novo mesto, Slovenia (harpsichord part; Ms. mus. 102; RISM 540001786).

Garth, John 1721-1810

[Op. 2, no. 1]. *Sonata* [in G major]. Ascription: "Garth." Two movements. Keyboard part only. No. 1 of *Six Sonatas for the Harpsichord Piano Forte and Organ with Accompagnements for Two Violins, and a Violoncello... Opera Seconda* (London: Bremner, Johnson, Smith, and Haxby; 1768). "Garth's second opus was a set of six accompanied keyboard sonatas published by subscription in 1768. These were written with accompaniments for two violins and cello, a form of sonata created by Avison, and primarily used by composers in the north-east of England (Garth, Avison, Ebdon, and Hawdon). This form also enjoyed some popularity in the West Midlands (Clark and Harris). The op. 2 set was a success and reissued at least five times, including a spurious edition published by Longman and Broderip under the name of Markordt of Amsterdam. The first sonata, particularly the rondeau [second movement], was well liked and issued individually several times." Stanley Sadie and Simon D.I. Fleming in *Grove Music Online*.

Giordano, Tommaso ?1733-1806

[Aria *Sento che in seno mi batte il core*]. *Sestini's Rondo*. Text incipit: *Tell me, tell me Charming Creature*. In C major. No ascription. Aria, sung by Giovanna Sestini, inserted into Francesco Bianchi's 1781 London adaptation of the opera *Il Barone di Torre Forte* by Niccolò Piccinni.

Harington, Henry 1727-1816

How sweet in the Woodlands. Strophic song in two stanzas, with the second as residual text. In G major. No ascription.

Hook, James

The Female Hunter. Text incipit: *A sweet scented beau*. Strophic song in three stanzas, with the second and third as residual text. In D major. No ascription.

Hook, James

For Freedom and his Native Land. Text incipit: *Must peace and pleasures melting strain*. Strophic song in five stanzas, with the second to fifth as residual text. In C major. No ascription.

Hook, James

How sweets [!sweet's] the Love that meets return. Text incipit: *When first I ken'd young Sandy's face*. Strophic song in five stanzas, with the second to fifth as residual text. In F major. No ascription.

Hook, James 1746-1827

Hark away is the word to the sounds of the Horn. Text incipit: *Bright Phoebus has mounted the chariot of Day*. Strophic song in three stanzas, with the second and third as residual text. In C major. No ascription.

Hook, James

Ma chère amie Sung by Mr Incedon at Vauxhall. Text incipit: *Ma chère amie my charming Fair*. Strophic song in three stanzas, with the second and third as residual text. In B-flat major. No ascription.

Linley, Thomas (the elder)

[*Selima and Azor*]. *No flower that blows*. Text incipit: *No flower that blows is like this rose*. In A major. No ascription. *Selima* written above vocal entrance. The opera *Selima and Azor* was first performed at Drury Lane, London, on December 5, 1776.

Nicolai, Valentino

[Op. 3, no. 1]. *Sonata* [in C major]. Ascription: *Nicolai*. Fragment (5 pp.; 129 measures) of first movement. Keyboard part only. No. 1 of *Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin... Opera III* (London: printed and sold for the proprietor, n.d.). "This sonata illustrates Nicolai's vitality and facile style, convincingly synthesizing a variety of instrumental effects fashionable at the time." Ronald R. Kidd in *Grove Music Online*.

Nicolai, Valentino fl. 1775-?1798

[Op. 3, no. 5]. *Sonata 5th* [in G major]. Ascription: *Nicolai*. Two movements. Keyboard part only. No. 5 of *Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin... Opera III* (London: printed and sold for the proprietor, n.d.). "Composer and pianist of unknown origin, active in England and France. Biographical information is scant, even in early music lexicons... Certain of Nicolai's sonatas (opp. 3, 11) were extremely popular and remained so well into

the 19th century, being reprinted in the USA, Europe and Dublin." Ronald R. Kidd in *Grove Music Online*.

Paisello, Giovanni 1740-1816, arranged by Thomas Linley (the elder 1733-1795)

[The Heiress]. *Sung by Mrs Crouch on the new Comedy of the Heiress*. Text incipit: *For tenderness form'd in Life's early Day*. In B-flat major. No ascription. From the pastiche *The Heiress*, first performed at Drury Lane, London, on January 14, 1786. Contrafactum of aria, *Saper bramate bella il mio nome*, from act 1 of Paisiello's opera *Il barbiere di Siviglia* (first performed in St. Petersburg in 1782).

Shield, William 1748-1829

[The Poor Soldier]. *Sung by Mrs Kennedy in the poor Soldier*. Text incipit: *The Wealthy fool*. Strophic song in three stanzas, with the second and third as residual text. In C major. No ascription. The opera *The Poor Soldier* was first performed at Covent Garden on November 4, 1783. The present song is usually known by the title of *My Friend and Pitcher*.

Shield, William

[Rosina]. *Sung in Rosina*. Text incipit: *When William at eve*. Strophic song in two stanzas, with the second as residual text. In D major. No ascription. The opera *Rosina* was first performed at Covent Garden on December 31, 1782.

Shield, William

[Rosina]. *Sung by Mrs Martyr in Rosina*. Text incipit: "Henry cull'd the flowrets bloom." In G major. No ascription.

Shield, William

[Rosina]. [Untitled.] Text incipit: *Whilst with village maids I stray*. In E major. No ascription. In different hand. Some fingerings in pencil.

Vogler, Georg Joseph 1749-1814

The Request. Text incipit: *Tell me babling [!babbling] Eecho [!Echo] why*. Strophic song in four stanzas, with the second to fourth as residual text. In B-flat major. No ascription.

An attractively-written compilation with occasional corrections, most probably assembled between 1790 and 1810 (the paper mill of Portal & Bridges was in business at this time) from printed sources. Attributions have been added according to the respective entries in WorldCat. (27217) \$1,200

“Definitive of All that is Beautiful in Life”

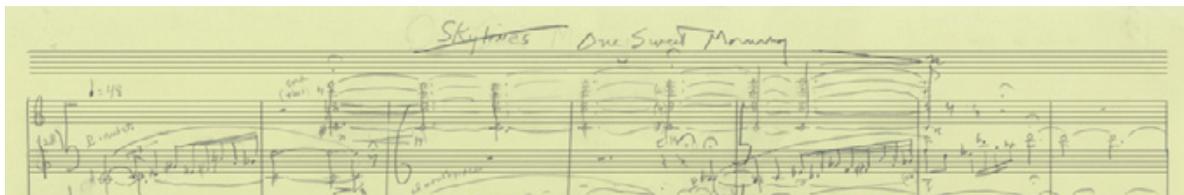
29. CORIGLIANO, John 1938-

Fancy on a Bach Air for solo cello. Autograph musical manuscript signed. Undated, but 1966. **The complete work**. 1 page. Oblong folio, 280 x 420 mm. Notated in pencil on light green 16-stave printed Aztec XX-16 music paper, with music encompassing both bass and soprano clefs, mostly unbarred. Signed at upper right, with autograph titling, *Fancy on a Bach Aria*, at head, and tempo (*Largo*) and metronome marking (. = ca. 48-56) at upper left. With (ca 5:30) at conclusion, indicating that the piece is approximately 5 minutes and 30 seconds in length. Commissioned by Judy and Robert Goldberg and first performed by Yo-Yo Ma at the New England Conservatory of Music in Boston on August 24, 1997.



"The American John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's scores, now numbering over one hundred, have won him the Pulitzer Prize, the Grawemeyer Award, four Grammy Awards, and an Academy Award ("Oscar") and have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. naxos.com.

"My 'Goldberg Variation,' Fancy on a Bach Air, is for unaccompanied cello. It transforms the gentle arches of Bach's theme into slowly soaring arpeggi of almost unending phrase-lengths. Its dual inspiration was the love of two extraordinary people and the solo cello suites of a great composer - both of them strong, long-lined, passionate, eternal, and for me, definitive of all that is beautiful in life." johncorigliano.com. (27535) \$5,500



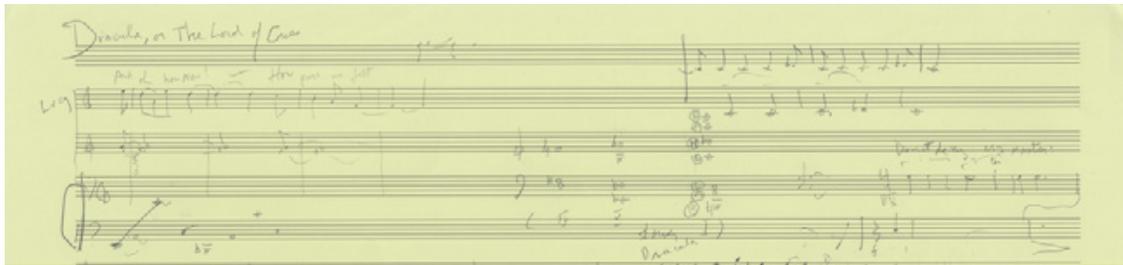
Commissioned to Commemorate the 10th Anniversary of 9/11

30. CORIGLIANO, John 1938-

One Sweet Morning for mezzo soprano and orchestra. Autograph musical sketchleaf for the work composed to commemorate the 10th anniversary of 9/11. Titled and signed by the composer. Undated, but 2010. 1 page. Oblong folio, 280 x 420 mm. Notated in pencil on light green 16-stave printed Aztec XX-16 music paper. 7 measures of the opening of the work in condensed score occupying the upper 7 staves. Originally titled *Skylines* and altered to *One Sweet Morning*. With an autograph note in the composer's hand *Discarded opening of song cycle 'One Sweet Morning' John Corigliano.*

Corigliano was commissioned by Alan Gilbert and the New York Philharmonic to compose a work to commemorate the 10th anniversary of September 11th 2001. *One Sweet Morning*, with text by Milosz, Homer, Li Po, and Harburg, was first performed on September 11th 2011 by the Philharmonic with Stephanie Blythe as soloist and praised by music critics including Anthony Tommasini: "*With a viscerally emotional score One Sweet Morning shifts in mood from ruminative to bellicose, from mystical to wrenching. Mr. Corigliano has long drawn from diverse styles to fashion his musical voice.... the skill and vision at play are impressive.*" The New York Times, October 2, 2011. "*Ten years later, that day is more calmly remembered as just one in a continuum of terrible days. September 11th, 2001 was discrete and specific: but war and its anguishes have been with us forever. I needed a cycle of songs that would embed 9/11 into that larger story. So I chose four poems (one of them part of an epic poem) from different ages and countries.*

The first poem, Czeslaw Milosz's A Song on the End of the World, written in Warsaw in 1944, sets a tranquil scene: a vista of serenity that still hints at the possibility of chaos to come. The poet's descriptions of everyday matters turn chilling when he notes, "No one believes it is happening now." My setting for these words is hushed and motionless, never rising in volume and intensity. Shattering the calm is the second poem: that portion of Homer's Iliad chronicling a massacre led by the Greek prince Patroclus. Each kill is described in detail; the music, too, strives for the brutal and unsparing. War South of the Great Wall, by the 8th century poet Li Po, follows. Its cool, atmospheric language views a bloody battle from a great remove: warriors seem to "swarm like armies of ants." The narrator's poise collapses only when she reveals "my husband – my sons – you'll find them all there, out where war-drums throb and throb." Her anguish, and the battle that is its cause, surge in an orchestral interlude, climaxing with the orchestra alone meditating on the narrator's themes. The orchestra, diminishing in intensity, introduces the poem that gives the cycle its name: One Sweet Morning, by E. Y. ("Yip") Harburg, a name that might surprise audiences who know it principally from his sparkling lyrics for such plays and movies as The Wizard of Oz and Finian's Rainbow. But Harburg also wrote a few volumes of light and not-so-light verse, and it was in one of those that I came upon this deep and tender lyric. "One Sweet Morning ends the cycle with the dream of a world without war – an impossible dream, perhaps, but certainly one worth dreaming. In this short poem, Harburg paints a beautiful scene where "the rose will rise...spring will bloom...peace will come.....one sweet morning." john corigliano.com. (27523) \$2,500



**A Working Manuscript from Corigliano's New Opera
*Dracula, or the Bacchae***

31. CORIGLIANO, John 1938-

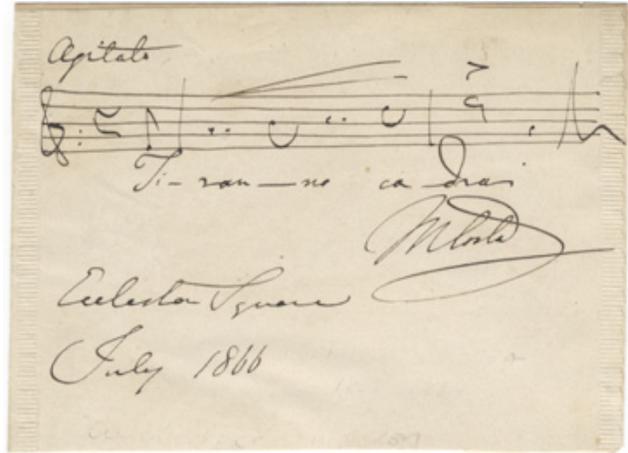
Dracula, or the Bacchae. Autograph musical manuscript sketchleaf signed. **A working manuscript from the composer's new opera** scheduled to receive its first performance in Dallas, Texas in 2019. 1 page. Oblong folio, 280 x 420 mm. Notated in pencil on light green 16-stave printed Aztec XX-16 music paper. With autograph titling *Dracula, or The Lord of Cries*, at upper left, signed by the composer at conclusion. The manuscript consists of vocal parts for the characters Lucy, Jonathan, and Dracula, with text and accompanying condensed score, and includes corrections and erasures. (27537) \$1,500

From the Opera *Malvina*

32. COSTA, Sir Michael 1808-1884

Malvina. Autograph musical quotation signed *M Costa*. Two measures of the aria *Tiranno cadrai* from Costa's opera *Malvina* (revised as *Malek Adel*). Notated in treble clef on one staff with text underlay in Italian. In common time. Marked *Agitato*. Dated [London] Eccleston Square, July 1866 in black ink on dark ivory paper with decoratively embossed edges. Ca. 66 x 92 mm. Slightly worn; trimmed and laid down to paper mount.

Malvina was first performed at the Teatro San Carlo in Naples in 1829. The revised version, renamed Malek Adel, was first performed in London on May 18, 1837. Costa was a British conductor and composer of Italian birth. His compositions found no widespread favour with the public. Rossini's judgment in 1856 speaks for itself: 'Good old Costa has sent me an oratorio score and a Stilton cheese; the cheese was very fine'. Malek Adel, his most successful opera, contains no innovatory music whatsoever. The score is vigorous and noisy, but exhibits a lack of melodic inspiration (an unusual defect in an Italian composer). The one number touched by genuine emotion is Mathilde's preghiera 'Tu mi creasti l'anima', which could pass for Donizetti." Costa's conducting "was thoughtful and level-headed... Though many of the subtleties of the highest kind of music were beyond his reach, he never failed to realize the general effect of the compositions he directed, and Meyerbeer, whose music for the 1862 exhibition he conducted, called him 'the greatest chef d'orchestre in the world'." Nigel Burton and Keith Horner in *Grove Music Online*. (25492)



\$175



10 Measures for Solo Trombone

33. CRESTON, Paul 1906-1985

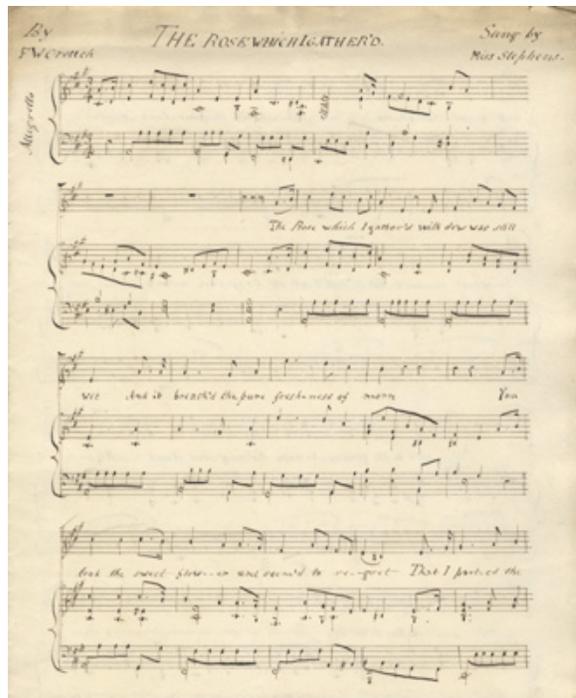
[Op. 42]. *Fantasy for Trombone and Orchestra*. Autograph musical quotation signed in full and inscribed especially to John Pearson. Ca. 142 x 177 mm. Notated in brown ink on two pre-printed staves. With autograph titling. 10 measures of music for solo trombone, from the beginning of the work. In tenor clef. Marked *Moderately fast [quarter-note] = 100*. With a two-measure cue for the violins preceding the first trombone entrance in measure 7. Undated. Slightly browned; text and notation quite faded.

Creston composed the *Fantasy for Trombone and Orchestra* in 1947. "His many virtuoso pieces display a light-hearted exuberance whose tone at times suggests commercial idioms. The best known are those that highlight unconventional solo instruments. He was one of the first composers to produce serious concert works for the saxophone, and featured the marimba, accordion and trombone in solo pieces as well... During the 1940s and 50s Creston was among the most widely performed American composers, although his work went into eclipse during the 1960s with the ascendancy of more radically modernist approaches. However, with the revival of interest in the American symphonic school, his music has found a new following." Walter G. Simmons in *Grove Music Online*. (26797)

\$125

34. **CROUCH, Frederick William ca. 1783-1844**

The Rose Which I Gather'd. Sung by Miss Stephens. Musical manuscript. Folio (340 x 250 mm). [4] pp. on a bifolium. Notated in ink on 12-stave paper. Ascription: *By F.W. Crouch* as caption to upper left corner of title. Watermark *J Whatman 1823*. A fair copy. Three-stave systems: voice (G clef) and piano; first system (prelude) without vocal staff. Allegretto, in A major, 3/4 time. Slightly worn and soiled; lower stave of first page deleted; lower outer corner of p. 3 stained. Published in London by Chappell & Co. with the note "as sung by Miss Stephens" (copy at Syracuse University, tentatively dated "between 1819 and 1826").



Frederick William Crouch, a cellist and composer, was the father of the somewhat better-known Frederick Nicholls Crouch (1808-1896), best known for his song Kathleen Marvourneen. (27206) \$25

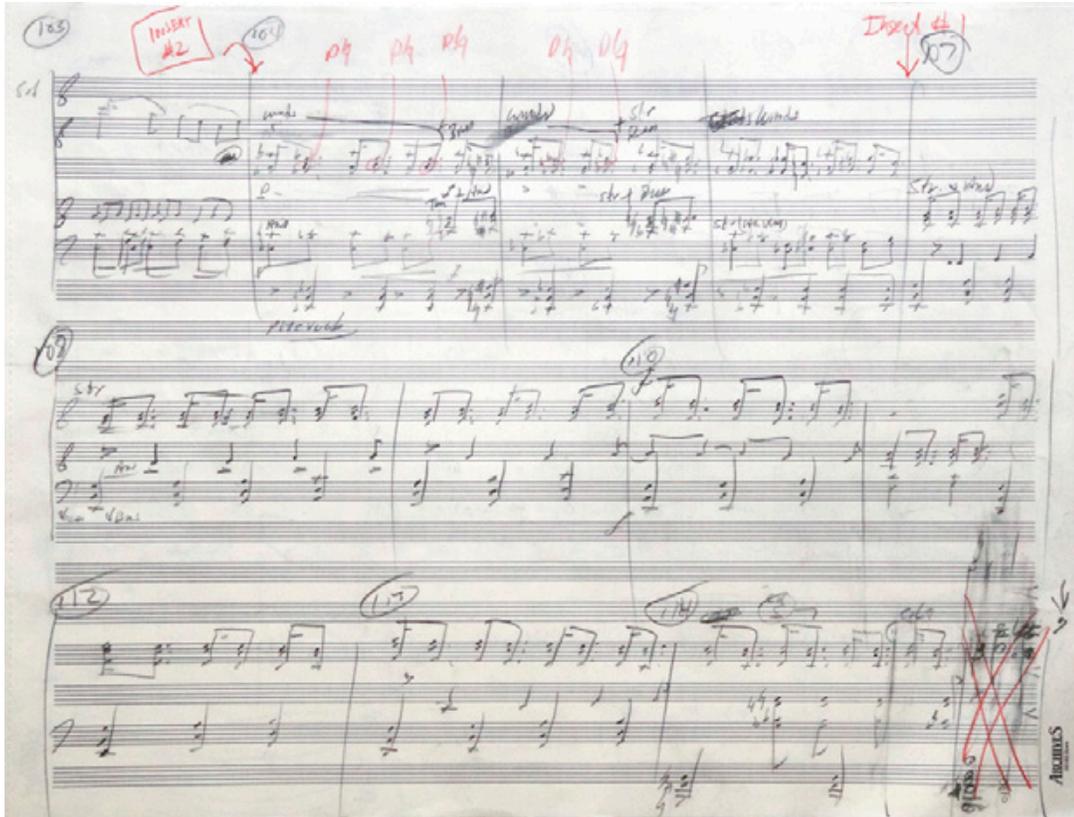


35. **DAMROSCH, Leopold 1832-1885**

Concert für die Violine I. Large format autograph musical quotation signed. Scored for violin and piano. Inscribed to Robert Weigelt. Dated Breslau, March 17, 1869 at lower left corner. 1 leaf. Oblong folio (276 x 352 mm.). 9 measures notated in dark brown ink. Watermark *J. Whatman 1859*. Very slightly worn and soiled; repaired with tape at central fold.

A noted violinist, conductor and composer, "in 1857 Liszt appointed [Damrosch] leading violinist in the court orchestra at Weimar. In 1858-60 he was conductor of the Breslau

Philharmonic Society, and in 1862 he organized the Orchesterverein of Breslau, of which he remained director until 1871. In that year Damrosch was called to New York to become conductor of the Männergesangverein Arion, a post he held until 1883. His energy, strong musical temperament, and organizing ability soon brought him influence in the musical life of New York." H.E. Krehbiel et al in Grove Music Online. Damrosch went on to found his own orchestra, which gave the American premiere of Brahms's first symphony and of Berlioz's Requiem. (25219) \$285



Dedicated to the Victims of 9/11 and to "All American Soldiers"

36. DANIELPOUR, Richard 1956-

An American Requiem for Mezzo-Soprano, Tenor and Baritone, Chorus (SATB), and Orchestra. Autograph musical manuscript. Part I: Kyrie thru the beginning of the Sanctus; Part II: Sanctus. 2000-2001. Two volumes. Oblong folio, 303 x 403 mm. Spiral bound. 62 + 32 pp. for a total of 95 pp. + one additional leaf laid down to rear inner cover of first volume. Notated in pencil on 18-staff orchestral paper. Titling in red pencil in the composer's hand to upper wrappers of both volumes. Scored for mezzo-soprano, tenor, baritone, SATB chorus, 3 flutes (one doubling piccolo, one doubling alto flute), 3 oboes (one doubling English horn), 3 clarinets (one doubling bass clarinet), 3 bassoons (one doubling contrabassoon), 4 horns (two doubling Wagner tubas in F), 3 trumpets in C, 2 trombones, bass trombone, tuba, timpani, 5 percussion instruments, piano (doubling celeste), harp, string orchestra, and 6 offstage trombones.

The final draft of the complete work incorporating numerous erasures, corrections and cancels in both lead and red pencil and including significant corrections and additions to both notation and dynamics. The composer has also added performance markings to the score in red pencil.

With text derived from the Latin mass, Walt Whitman, Ralph Waldo Emerson, Michael Harper, Hilda Doolittle (known as H.D.), and an anonymous Afro-American spiritual. The work was recorded by the Pacific Symphony Orchestra and Chorale with soloists Stephanie Blythe, Marc Oswald, and Hugh Smith, with Carl St. Clair conducting. "Richard Danielpour... has become one of the most sought-after composers of his generation - a composer whose distinctive American voice is part of a rich neo-Romantic heritage with influences from pivotal composers like Britten, Copland, Bernstein, and Barber. His works are solidly rooted in the soil of tradition, yet [sing] with an optimistic voice

for today... [they] speak to the heart as well as the mind." schirmer.com Danielpour dedicated this powerful work both to the victims of September 11, 2001 and to all American soldiers - past, present, and future.

An important manuscript by one of America's most prominent contemporary composers.
(20048) \$14,000

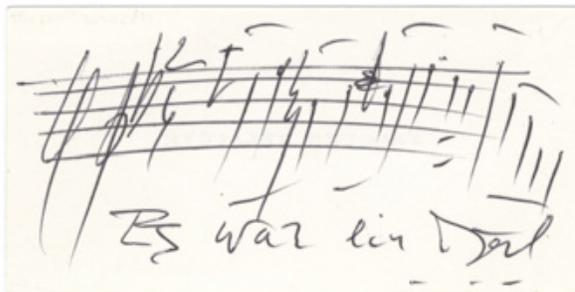
From the Symphonic Poem *Juventus*

37. DE SABATA, Victor 1892-1967

Juventus. Autograph musical quotation signed in full and inscribed, most probably to the Italian artist Silvia de Bondini. Five measures, being the trumpet fanfare from the opening of De Sabata's symphonic poem *Juventus*. Notated in treble clef on one hand-drawn staff with a key signature of three sharps. Dated Rome, 1928. In black ink on light pink paper. Ca. 285 x 229 mm. Creased at folds and slightly overall; lower margin with one minor chip; upper margin with small stain, slightly affecting inscription.



Juventus was first performed at the Teatro del Popolo in Milan on May 25, 1919, conducted by Arturo Voghera. "The son of a chorus master, [De Sabata] studied at the Milan Conservatory, taking counterpoint and fugue with Michele Saladino and composition with Giacomo Orefice; he also played the piano and the violin. After obtaining his diploma in 1910 with a Suite for orchestra, he concentrated for several years on composition, winning considerable success with his opera *Il macigno* (La Scala, 1917) and his symphonic poem *Juventus*, regularly played by several of the great conductors including Strauss and Toscanini... Blessed with a fabulously exact and critical ear, De Sabata was a gifted, original and fascinating conductor whose often incandescent performances resembled Toscanini's. Karajan said of his conducting that 'there was a change in the music without him speaking one word'. His repertory ranged from Mozart to Stravinsky, with an emphasis on Wagner, Strauss, Debussy, Ravel, Sibelius, and Puccini and his Italian contemporaries (Giordano, Montemezzi, Respighi, Wolf-Ferrari and Tommasini)." Piero Rattalino in Grove Music Online. Silvia de Bondini, a talented amateur painter, was the wife of the French economist and politician Jean Monnet. In 1919, Monnet was made Deputy Secretary General of the newly formed League of Nations, and went on to an international career in politics and finance. (27064) \$225



38. DELACÔTE, Jacques 1942-

"*Es war ein Mal*." Autograph musical quotation. Notated in black ink on verso of Delacôte's visiting card with Jacques Delacôte embossed to recto, ca. 49 x 987 mm. Four measures notated in treble clef on one staff with the text *Es war ein Mal* underlaid. In 2/4 time with a key signature of one flat. Minor annotations in pencil to blank margins; rather hastily executed, but legible.

"After winning the gold medal in the 1971 Mitropoulos Competition in New York, [French conductor Jacques Delacôte] made his major *début* the following year with the New York PO, and at the Vienna Staatsoper with *Madama Butterfly*. He then became active in several European and North American centres and in Britain, where he first conducted the LSO in 1973 and the Royal Opera in 1976 (*Faust*). Delacôte favours the French Romantic repertory, notably *Samson et Dalila*, *Faust* and *Carmen*; he has also conducted Meyerbeer's *Le Cid* in concert at Chicago (1993) and *Tosca* at London's Earl's Court (1991). He has been praised for his sympathetic and vivacious interpretations, and his consideration towards singers." Noël Goodwin in *Grove Music Online*. (25493) \$50



By a Pupil of Both Büsser and Widor

39. DELVINCOURT, Claude 1888-1954

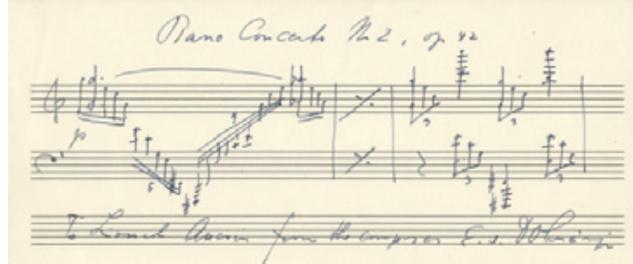
La femme barbe. Autograph musical manuscript excerpt from the incidental music to the comedy first performed in 1938. 2 pp. Folio (ca. 348 x 268 mm.). 56 measures scored for both spoken and sung voices, including sections for chorus with instrumental accompaniment. Apparently complete. Marked *Scène IX les mêmes: puis les trois emissaires du Sultan - puis Croquendot...* Notated in black and red ink with some markings in blue crayon. Unsigned. Slightly worn; creased at central fold.

Delvincourt, a French composer, was appointed director of the Versailles Conservatory in 1931 and of the Paris Conservatoire in 1941. "His most important decisions were the founding of the Orchestre des Cadets and a chorus (so avoiding the evacuation of his pupils to Germany), and his invitation to Messiaen, despite much comment, to teach the philosophy of music... After Debussy and Ravel, he was one of the most ardent of French composers in trying to recapture the spirit of the Middle Ages and the Renaissance, as in the Danceries..." Alain Louvier in Grove Music Online. (20707) \$600

From the Composer's Piano Concerto No. 2

40. DOHNÁNYI, Ernst von 1877-1960

Piano Concerto No. 2. Autograph musical quotation signed ("E. v. Dohnányi"). Oblong octavo (93 x 217 mm.). 3 measures in piano score, identified by the composer as being from his *Piano Concerto No. 2*, op. 42.

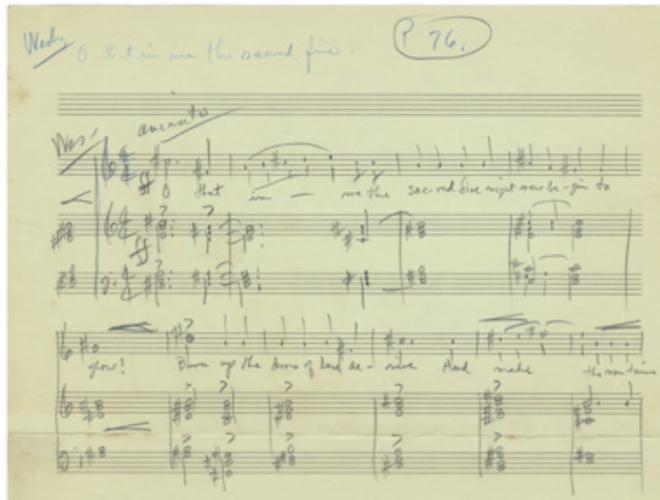


Notated in blue-black ink on music manuscript paper. Inscribed to Lionel Aucoin.

An attractive example in the hand of this noted Hungarian pianist, composer, conductor and teacher. "Next to Liszt [Dohnányi] ranks as the most versatile Hungarian musician, whose influence reached generations in all spheres of musical life. He is considered the first architect of Hungary's musical culture in the 20th century." Bálint Vázsonyi in *Grove Music Online*.

(22363)

\$450



Based on the Life of John Wesley

41. EFFINGER, Cecil 1914-1990

The Invisible Fire. Autograph musical sketch and fragment of typed libretto of an oratorio based on the life of John Wesley, with autograph annotations. [?Boulder, Colorado], November 1, 1957.

Small folio (236 x 332 mm.). One leaf. Notated in pencil on both sides of a leaf of pre-printed 12-stave *Facsimile score paper* issued by Music Print Corporation, Denver. Most probably associated with p. 76 of the printed piano-vocal score of the work. Three staves per system (Wesley's

vocal part, notated in G clef, with text underlay; piano accompaniment). Cue in blue pencil, *Wesley[:]* *O that in me the sacred fire*, and reference, *P. 76*, to head of recto. Music ends after 25 measures on lower half of verso, followed by *etc.* and reference, *p. 76*. Date to foot of recto.

Together with a fragment of the libretto of *The Invisible Fire*. Three typed leaves, stapled, with text to rectos only. Fragment beginning with Part II of the oratorio and ending in the middle of Part V; text of Part I and from the middle of Part V lacking. Autograph note in red pencil to upper left corner of first page: *Send to Cassilly*. With numerous autograph annotations in blue pencil indicating division in parts, performing forces, tempi, etc.; the section rendered in the present musical sketch is marked as *enclosed*, indicating that the musical sketch and the libretto fragment have been together from the beginning.

A piano-vocal score of The Invisible Fire was published by H.W. Gray in New York in 1957. In 1960 the Methodist Publishing House issued a volume containing the libretto, texts about the work, and numerous related color photographs. The text of the oratorio is by Tom F. Driver (born 1925), with parts adapted from Charles Wesley, John Wesley, and William Cowper.

"The oratorio was commissioned by the National Methodist Student Movement and the Department of Worship and the Arts of the National Council of Churches. It was first performed at the National Methodist Student Conference, on December 31, 1957, with the Kansas City Philharmonic and 200 voice conference choir, Thor Johnson, conducting." From the program of a performance of *The Invisible Fire* in Bethlehem, Pennsylvania on April 9, 2011.

"Born in Colorado Springs, Effinger studied mathematics at Colorado College (BA 1935), harmony and counterpoint with Frederick Boothroyd (Colorado Springs, 1934–6) and composition with Boulanger in Paris (1939). He played first oboe in the Colorado Springs SO (1934–41) and Denver SO (1937–41). He taught at the Colorado College (1936–41, 1946–8), served as conductor of the 506th US Army Band (1941–5) and taught at the University of Colorado in Boulder (1948–81, composer-in-residence 1981–4), where he became the head of the composition department. He formed a lifelong friendship with Roy Harris, beginning in 1941. In 1954 Effinger patented the 'Musicwriter' typewriter, which he manufactured and sold worldwide for 35 years. He also invented the 'Tempowatch', the only device that can accurately determine the tempo of music as it is being performed."

"As a composer he was prolific;... among his most popular compositions are his choral works, several of which are large scale and based on sacred subjects, including... *The Invisible Fire* (1957)... Although he used dissonance, he never abandoned consonant harmonies, referring to his idiom as 'atonal tonality'. His instrumental works contain lyrical string melodies, lilting woodwind figurations and traditional developmental forms. Many of his works reflect his native Rocky Mountain region in their choice of text, programmatic titles and pastoral style that he associated with western themes." Lawrence Worster in *Grove Music Online*.

Cassilly may well refer to American tenor Richard Cassilly (1927-1998), whose career had taken off in the mid-1950s. In that case, the present sketch might be a replacement, requested by the singer, of the original version as notated on page 76 of the piano-vocal score to which it refers. (25261) \$450

From *L'Aube Rouge*

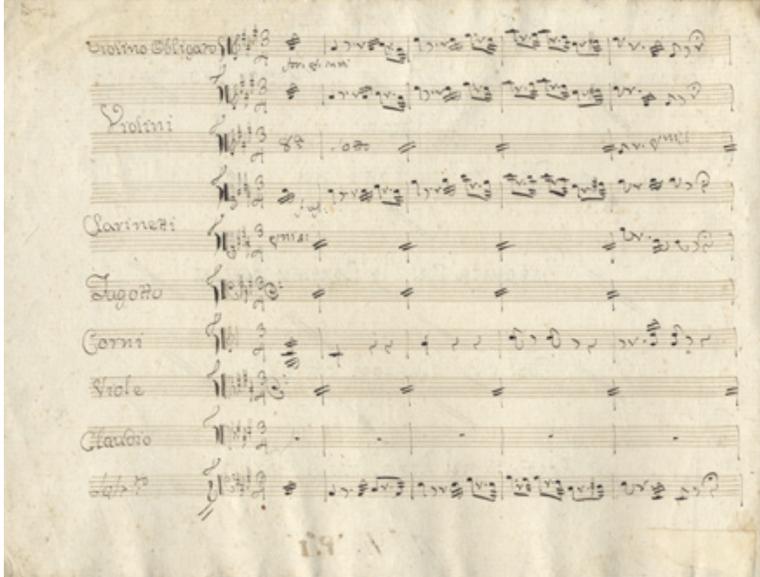
42. ERLANGER, Camille 1863-1919

L'Aube Rouge. Autograph musical quotation signed. 5 measures in piano score from the first act of the composer's lyric drama. Folio. 1 page. Notated in ink on 12-stave music manuscript paper. Identified and inscribed to Madame et Monsieur Chanoine-D'Avranches.

L'Aube Rouge, in 4 acts, was first performed in Rouen on December 29, 1911. Erlanger, a French composer, "was attracted to the stage rather than the concert hall... [He] was one of a generation of French operatic composers including such musicians as Bruneau, Hüe and Leroux on whom the influence of Wagner and Massenet weighed heavily. He had a solid technique, and his works bear witness to an assured sense of musical scene-setting and remarkable qualities of orchestration, most obvious in the large crowd scenes in *Le fils de l'étoile* and *Aphrodite*." Jacques Tchamkerten in *Grove Music Online*. (21580)



\$300



**43. FARINELLI, Giuseppe
1769-1836**

Teresa, e Claudio. Cavatina Deh se pietoso sei Eseguita Del Sig:r Domenico Ronconi... Eseguita nel Nobile Teatro di S. Benedetto. Musical manuscript full score. Oblong folio (320 x 240 mm). Sewn. [i] (title), 18, [i] (blank) pp. Notated in ink on 10-stave paper. Ascription: *Del Sig:r Giuseppe Farinelli.* Date, *L'Estate 1801,* to upper right corner of title. *No. 19,* in ink to foot of title, followed by initials *P.I.* A fair copy. Ten-stave systems. Scored for Violino Obligato, [2] Violini, [2] Clarinetti [in C], Fagotto, [2]

Corni [in A], Viole, Claudio [tenor], and unfigured bass. In A major. Slightly worn and foxed; title and edges slightly soiled.

RISM lists a manuscript of the work (?full score) copied in Rome in the early nineteenth century, at the Kungliga teaterns bibliotek, Stockholm (RISM 190000138). Five additional manuscript copies, one of them at the Library of Congress, listed in Grove Music Online.

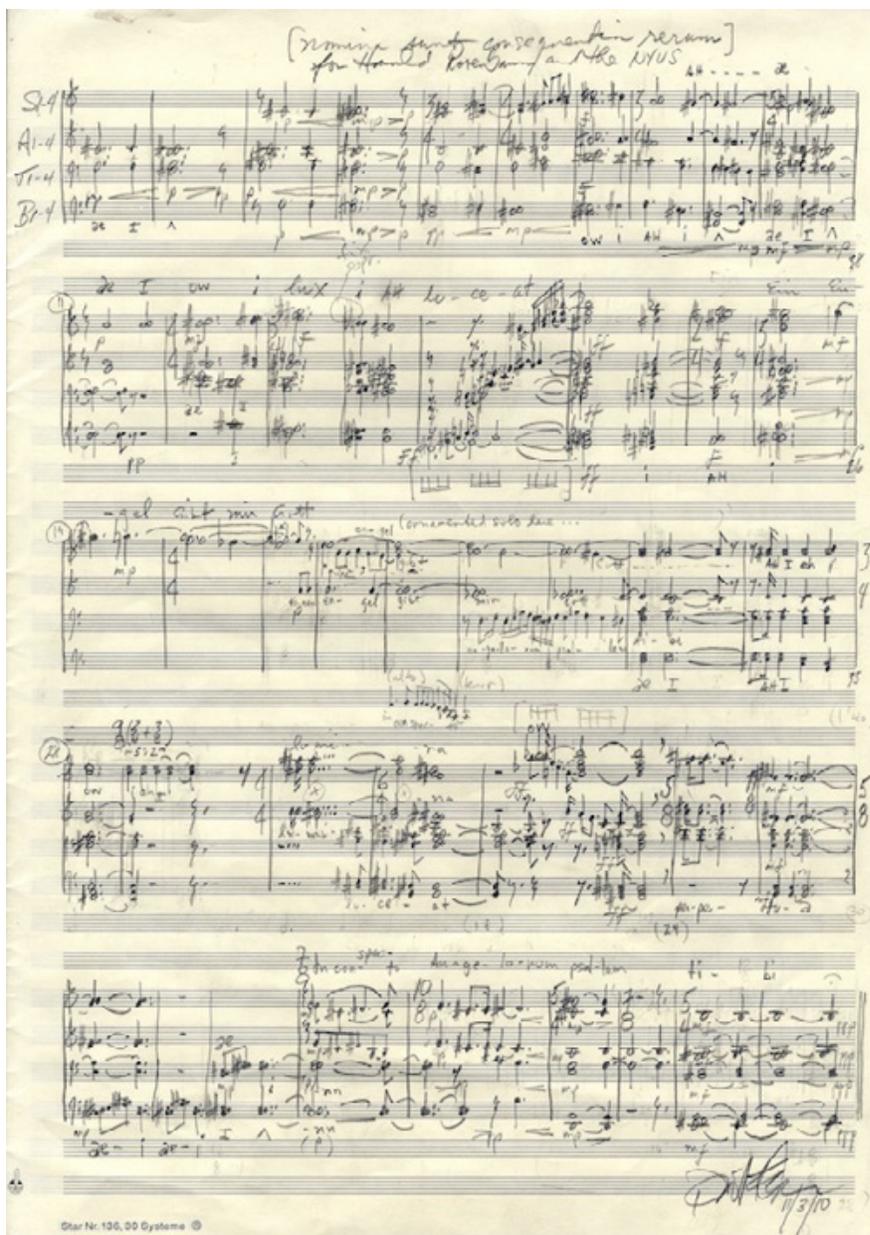
First performed at the Teatro San Luca (not San Benedetto; the present manuscript may refer to a revival there) in Venice on September 9, 1801. The work is identified as a "farsa" in two acts; the libretto is by G.M. Foppa. "[Farinelli] took the professional name of the castrato Farinelli as a sign of gratitude towards the singer, whose help and protection he received during his studies... Among the minor masters of opera buffa who bridged the 18th and 19th centuries, Farinelli stands out for his rich and facile invention, which very quickly made his success rival that of his older contemporary Cimarosa, whose successor and cleverest imitator he was generally considered to be... A typical practitioner of the Neapolitan opera style of the end of the 18th century, he remained largely untouched by Rossini's influence." Giovanni Carli Ballola in Grove Music Online. (26891) \$325

“A Leader in His Generation of American Composers”

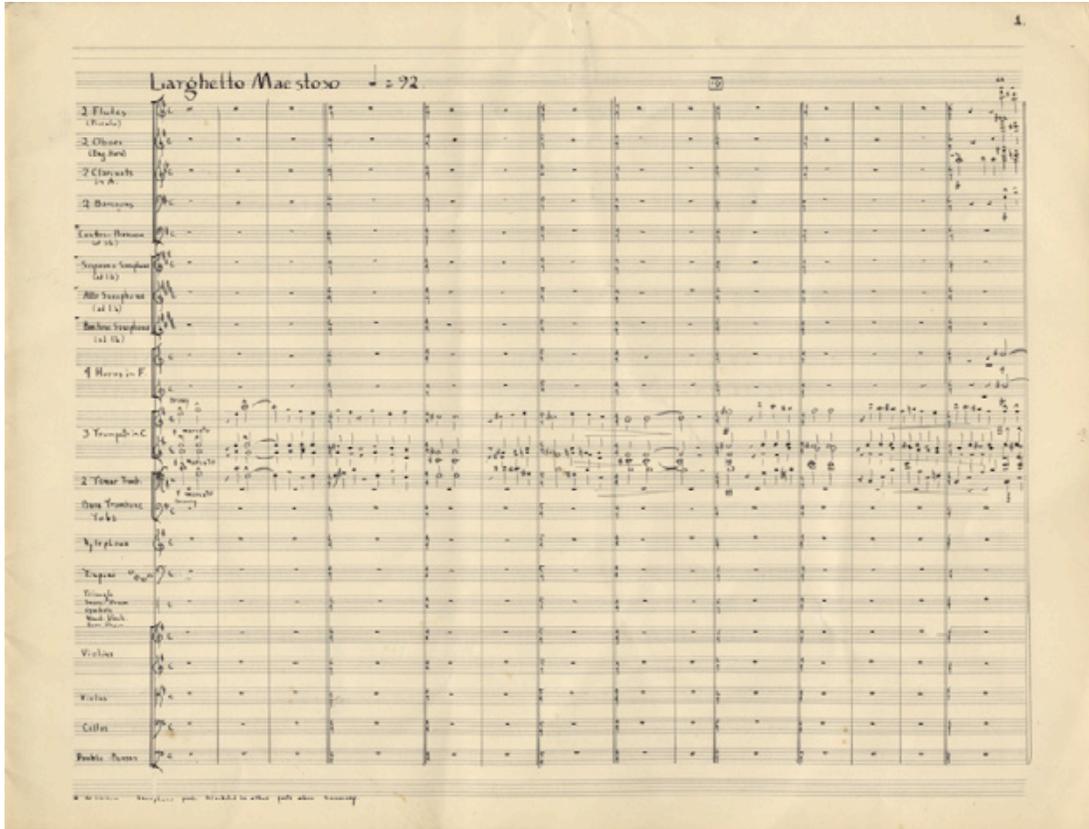
44. FELDER, David 1953-

Nomina sunt consequentia rerum for chamber choir (SATB). Autograph musical manuscript full score. Signed and dated by the composer November 3, [20]10 at conclusion. 1 page of a bifolium. Large folio (418 x 300 mm.). Unbound. Notated in pencil on 30-stave Star Nr. 136 paper, with autograph title and inscription to head. A final draft of the complete work in 43 measures, with evidence of the compositional process.

Commissioned and performed by the New York Virtuoso Singers under the direction of Harold Rosenbaum. "Felder combines his deep knowledge of the past and the present with a constant searching on a philosophical, human and musical level - a Gustav Mahler for the 21st century... [He] has long been recognized as a leader in his generation of American composers. His works have been



featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Aspen, Tanglewood, Music Factory, Bourges, Vienna Modern, IRCAM, Ars Musica, and many others, and earn continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, American Brass Quintet, and many others. Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials... and its lyrical qualities... [He] has received numerous grants and commissions including many awards." atlanticcenterforhearts.org. Felder currently holds the Birge-Cary Chair in composition at SUNY Buffalo and has been Artistic Director of the "June in Buffalo" Festival from 1985 to present; he has been the Director of the Center for 21st Century Music at the University since 2006. (21471) \$1,350



Unpublished

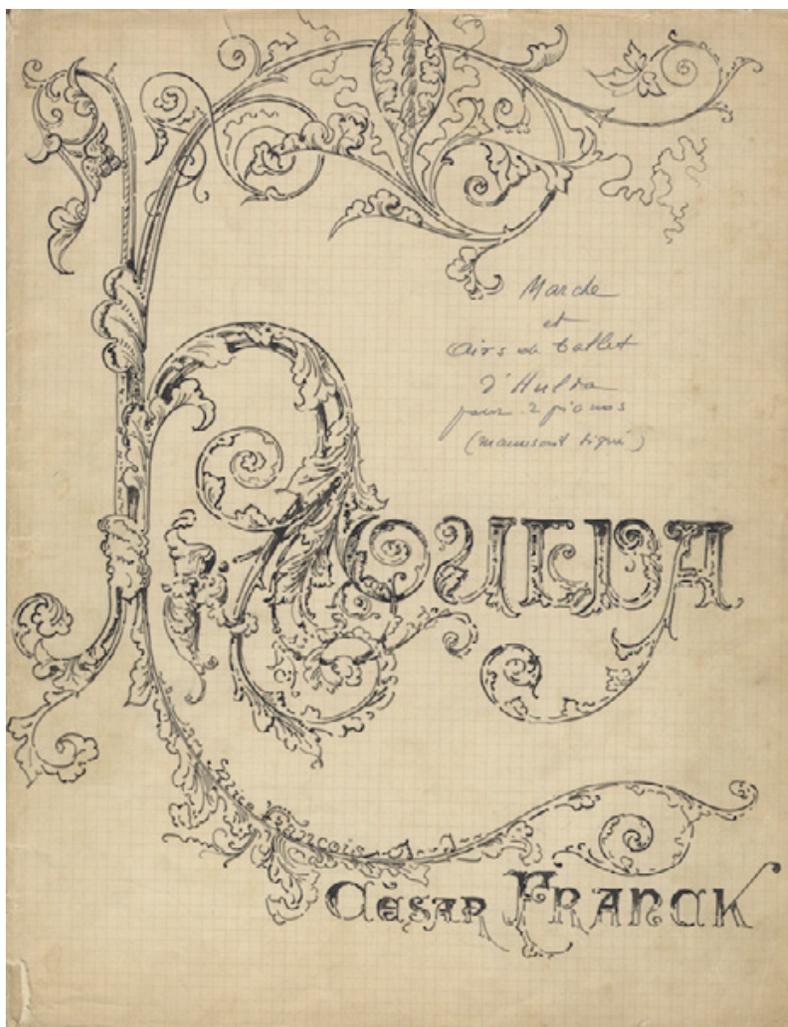
45. FINNEY, Ross Lee 1906-1997

Overture for a Drama for full orchestra. Autograph musical manuscript full score. Signed and dated *Menton-Garavan [France], Nov. 12, 1937*. Oblong folio, 267 x 346 mm. Unbound. Notated in ink on 24-stave music manuscript paper. 1f. (recto title, verso instrumentation), 22 + [i] (blank) pp. With *Villa Noël Menton-Garavan Nov. 12, 1937* in Finney's autograph to foot of final page of music. Evidence of several corrections otherwise a fair copy. *M#2* (manuscript number 2?) in ink to lower inner corner of title and No. 31 in pencil to upper inner corner. From the estate of the conductor Antonia Brico (1902-1989), first woman conductor of the New York Philharmonic, in July of 1938. Slightly worn; lightly creased at central fold and overall; small tear to inner corner of first leaf; minor rust marks from paper clips to upper margin of first three leaves.

Not in *Grove Music Online's* "selective" works list or in the works list in Cooper: *The Music of Ross Lee Finney*, Musical Quarterly Vol. LIII No. 1, January 1967. Baker-Slonimsky (Centennial Edition) p. 1113 dates the composition at 1940 in error. The New York Public Library holds sound discs of the work in the Rodgers and Hammerstein Archives of Recorded Sound, one made at the Eastman School of Music under Howard Hanson.

We have not located a printed score of this early work, first performed in Rochester on October 28, 1941. OCLC 51793868 records a single copy of a reproduction of a later holograph manuscript dated May 8, 1938, held in the Fleisher Collection at The Free Library of Philadelphia.

Finney was a pupil of Alban Berg, Roger Sessions, Nadia Boulanger and Donald Ferguson. His early influences included the music of Fauré, Stravinsky, Schoenberg and serialism, as well as folk song.
(24985) \$3,000



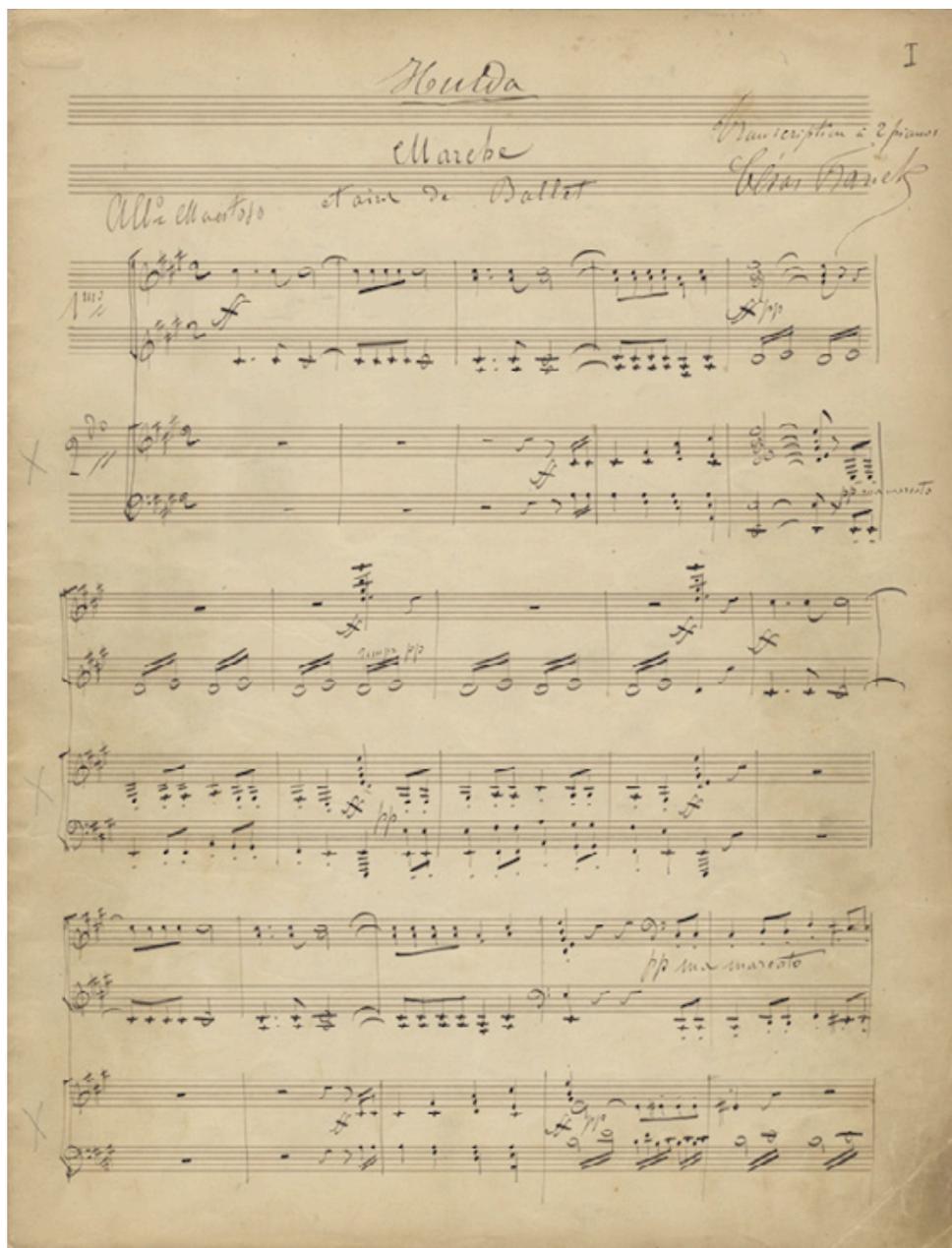
“I Think the Ballet of *Hulda* is a Very Good Bit of Work”

46. FRANCK, Cesar 1822-1890

Hulda. Marche et airs de Ballet. Transcription a 2 pianos. Autograph musical manuscript signed and dated November 18, 1889. Folio (345 x 270 mm.). 35, [ii] (blank), 36-61 pp. Wrappers with attractive calligraphic titling to upper. Notated in black ink on 14 hand-ruled staves per page. Occasional autograph corrections; significant rewriting of two bars on page 42; additional markings in red crayon and pencil. Wrappers slightly worn and torn at edges. Minor internal wear.

Franck began his opera *Hulda* in 1882 and finished it in 1885. Its first performance was given posthumously on March 8, 1894 at Monte Carlo. The opera is based on a Scandinavian legend with text by Ch. Grandmougin after a dramatization by Bjornson. It was not published until 1894, at which time it was issued by Choudens in Paris. Even though *Hulda* did not premiere until after Franck's death, the *Marche* and *Airs de Ballet* from the opera were performed earlier and quite well received.

In a letter to Vincent d'Indy (one of Franck's students) written from Antwerp on August 14, 1885 Franck wrote: "I want to tell you that at a concert here your '*Chevanchee du Cid*' was played perfectly, and had a great success...You were in the same company as your master, whose march and ballet music from '*Hulda*' were warmly applauded..." D'Indy: *César Franck*, p. 246.



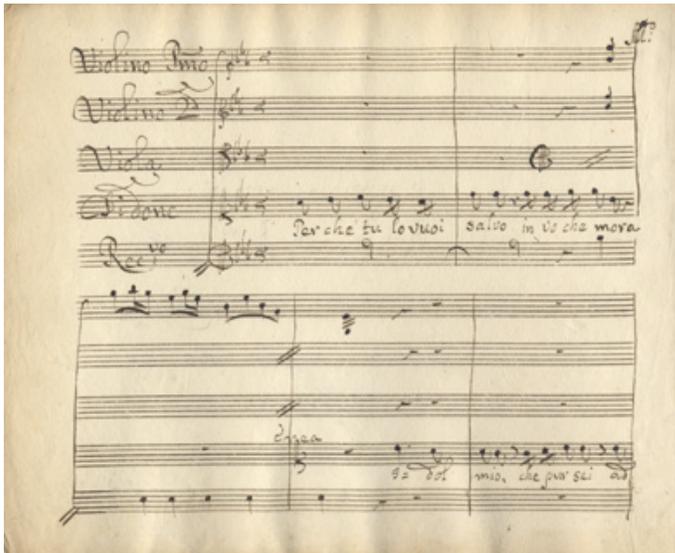
The same music from *Hulda* was also performed at the Franck Festival on January 30th 1887 at the Cirque d'Hiver. It would appear, moreover, that of the entire opera the ballet music was closest to Franck's heart. Again, quoting from d'Indy: *"At the same time he almost took the bit between his teeth (forgive the trite expression) at one moment while composing Hulda; but it is remarkable that it was the ballet that carried him away from the first, and that was still symphonic music. He wrote this ballet without pause or break, at the same time as a prologue, which does not appear in the score as it now stands, having been replaced, no one knows why, by an epilogue. One evening in the autumn of 1882, when Henri Duparc and I called to see him, he came to meet us, flushed and very much excited, and fired off these words at us, which can only be really appreciated by those who knew "Father" Franck: "I think the ballet of Hulda is a very good bit of work; I am very pleased with it. I have just been playing it over to myself, and - I even danced it!"* *ibid* p. 179. (25019) \$24,500

47. **GANZ, Wilhelm 1833-1914**

Sing Birdie Sing. Autograph musical quotation signed, dated August 13, 1875, and inscribed. In black ink on ivory paper, ca. 64 x 103 mm. Laid down to ivory mounting paper. The first five measures of the vocal part from Ganz's song *Sing Birdie Sing*, notated on one staff, in 6/8 time, in A major. Marked *Allegro vivo*. With text underlay in English (*Sing birdie sing and let thy song be of this earth*). Some light creasing and foxing; minor staining from remnants of adhesive to upper edge, not affecting music or signature.



Ganz was a noted organist, violinist, conductor, and composer. Born in Mainz, he settled permanently in London in 1851. "In 1856 Ganz was an accompanist on Jenny Lind's tour of England and Scotland, and for some years thereafter he accompanied many of the leading singers in London. He was also the organist at the German Lutheran church in the Strand. Ganz joined Henry Wylde's New Philharmonic Society as second violinist in 1852. In 1874 he became joint conductor of the society (with Wylde) and in 1879, on Wylde's resignation, continued the concerts alone, first under the former name and after 1880 as 'Mr Ganz's Orchestral Concerts'. During his three seasons as conductor, Berlioz's Symphonie fantastique and Liszt's Dante Symphony were performed in their entirety for the first time in London, and a number of eminent artists, including Annette Essipov, Sophie Menter, Saint-Saëns and Pachmann, appeared as soloists." M.C. Carr and Robert Pascal in *Grove Music Online*. (25380) \$150



48. **GAZZANIGA, Giuseppe 1743-1818**

[*La Didone*]. *Ah non lasciarmi no*. Musical manuscript full score. Oblong quarto (280 x 230 mm). Sewn. [i] (title), 19 pp. Notated in ink on 10-stave paper. Ascription to title: *Del Sig:r D: Giuseppe Gazzaniga*. Dated 1791 at upper right corner of title; price, *f 5-*, to lower right corner. Watermark *SM*. The scene consists of a recitative for Didone (soprano) and Enea (soprano castrato), *Perchè tu lo vuoi salvo*, scored for two violins, viola, voices, and unfigured bass (8 pages; 5 staves per system; vocal parts alternate on the same system); and a rondo for Didone, *Ah non lasciarmi no*,

in which two Corni in E-flat [= E flat], and a Clarinetto Solo (in C) are added (8 staves per system). The da capo of the rondo is written out (without changes), but breaks off five measures before the final fermata. In E-flat major. Title slightly browned and creased at lower outer edge. Lacking conclusion (?5 measures).

RISM lists several manuscript copies of the rondo, at least two of which include the recitative (90000903, at Yale University; 000114341, in the John Milton Ward Collection). Forces vary. The only recorded copy with the present complement of instruments is at the Staats- und Universitätsbibliothek Hamburg (RISM 450016250).

First performed at the Teatro Nuovo in Vicenza in the summer of 1787. The libretto is by Metastasio. According to the printed libretto, the present rondo concludes act 2, scene 4. "Gazzaniga belonged with the most successful representatives of the last generation of Italian eighteenth-century buffa composers... His opera seria works play a rather marginal role in his output because of their small number." Daniel Brandenburg in *MGG2* (26905) \$125



49. GERMAN, Edward 1862-1936

Pastoral Dance from Nell Gwyn. Autograph musical quotation, signed in full and dated Christmas 1935. 3 measures. 80 x 227 mm. Very slightly worn and soiled; creased at two vertical folds; remnants of early adhesive to verso.

"French influences are clearly apparent in German's music and there are even occasional reminders of Tchaikovsky but paradoxically he was, like Elgar, a stylistic cosmopolitan who wrote music that is quintessentially English." David Russell Hulme in *Grove Music Online*. (26013) \$200

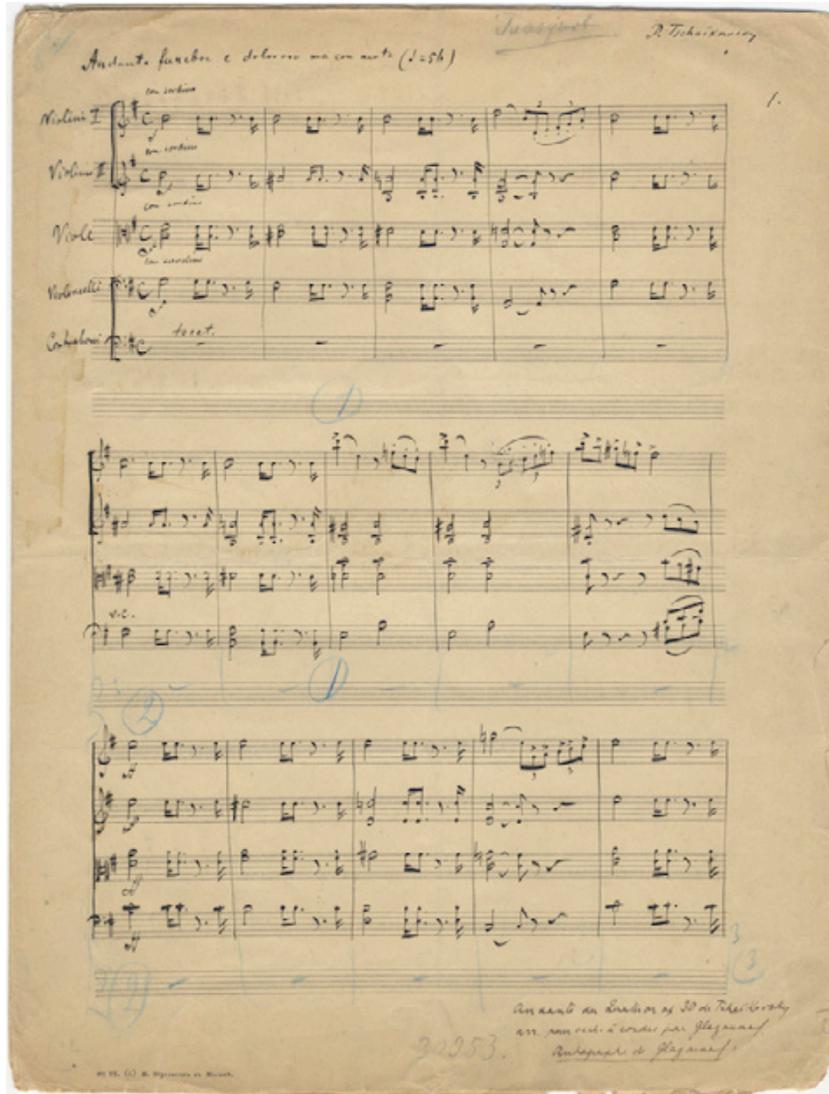
From the Composer's Opera Marcella

50. GIORDANO, Umberto 1867-1948

Marcella. Autograph musical quotation signed in full. 3 measures from Scene V of the Second Episode of Giordano's opera. Notated in black ink in treble clef on one hand-drawn staff. In 4/4 time. With text *Vedi anch'io l'amor conosco* underlaid. 1 page of a bifolium (ca. 136 x 179 mm). Dated Milano, January 26, 1909. Minor browning, heavier to blank final page; creased at folds; three short tears; remnants of adhesive, not affecting quotation.



Marcella, first performed at the Teatro Lirico in Milan on November 9, 1907 to a libretto by L. Stecchetti, H. Cain, and J. Adenis, is "a story of love and renunciation across the class barrier... Giordano handled the late Romantic, emotionally vehement idiom of the giovane scuola with ease and fluency, being particularly skilful in weaving into his scores elements of local and historical colour... His stage sense is always sure, and his vocal writing unfailingly effective." Julien Budden in *Grove Music Online*. (27062) \$585



An Unrecorded Autograph of Glazunov's Arrangement of the Third Movement of Tchaikovsky's String Quartet No. 3, Op. 30

51. GLAZUNOV, Aleksandr Konstantinovich 1865-1936 and Peter Ilich TCHAIKOVSKY 1840-1893

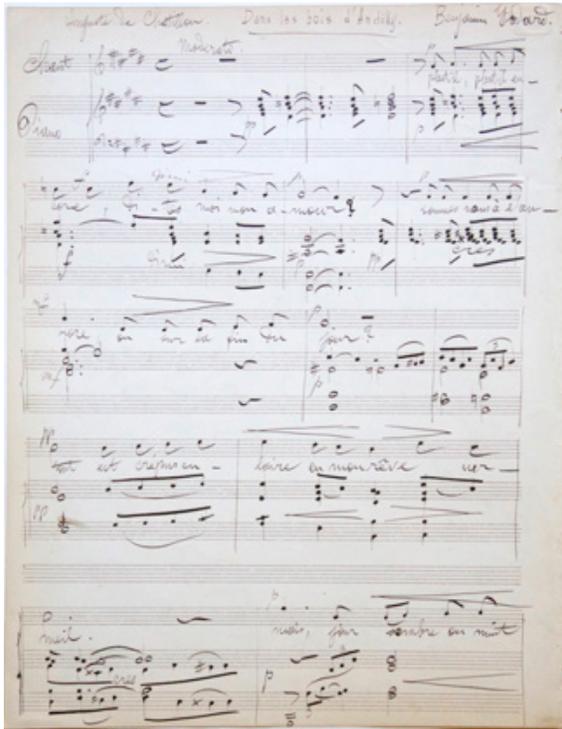
Andante funebre e doloroso ma con moto. Third movement from Tchaikovsky's *String Quartet no. 3, op. 30*, arranged for string orchestra by Glazunov. [Score]. Autograph musical manuscript signed *A. Glazunov* and dated May 22, 1905. Folio (350 x 267 mm.). 12 pp. Notated in black ink on printed 16-staff paper No. 17. (I) issued by P. Jurgenson, Moscow. Dated May 22, 1905 on final page of music, in Cyrillic: 22 maia 1905 g. *A. Glazunov*.

A fair copy with occasional corrections, possibly in Glazunov's hand, in pencil. Credit to *P. Tschaikowsky* in Glazunov's hand to upper right corner of first page with *Glazunov* in Cyrillic to left in pencil in an unknown hand. Barlines in pencil from p. 5. Note in ink in an unknown hand to lower right corner of first page: *Andante du Quatuor op. 30 de Tchaïkovsky arr. pour orch. à cordes par Glazounof. Autographe de Glazounof.* Engraver's markup indicating a page count from 3 to 13 and one editorial sharp (p. 8) in blue pencil. Plate number 30953 entered in pencil to foot of all pages

through p. 9. Signature in pencil in Cyrillic, *Makar*, to lower right corner of p. 8 with one word, possibly in the same hand, below second barline of p. 5. Browned throughout; slightly frayed at edges; some minor soiling; small ink stain to p. 6.

An unrecorded autograph of a little-known arrangement.

Tchaikovsky dedicated his Third String Quartet to the memory of violinist Ferdinand Laub (1832-1875), his colleague on the faculty of the Moscow conservatory. The slow movement, which Glazunov arranged here, is the funeral music proper. The original is in E-flat minor; Glazunov transposed the movement to E minor, making it easier for string instruments to play. The arrangement was published by Jurgenson in Moscow (PN 30953), also in 1905 (the date in WorldCat, "1896," is an error). Jurgenson's edition is extremely rare: WorldCat lists one copy only, at the Free Library of Philadelphia. Glazunov, director of the St. Petersburg conservatory from 1905 to 1928, was one of Rimsky-Korsakov's most distinguished students. Ironically, like Stravinsky, he received his tuition privately and never attended the institution whose head he would later become. His most famous students were Sergey Prokofiev and Dmitry Shostakovich. (25321) \$9,500



“His Songs Have Considerable Charm”

52. GODARD, Benjamin 1849-1895

Dans les bois d'Andilly. (Auguste de Chatillon.) Morceau pour chant et Piano. Autograph musical manuscript signed in full and dated 1870. The complete work. Folio (330 x 255 mm). Title + 7 pp. Notated in ink on systems with 3 staves, one for solo voice (Chant) and two for piano, on 16-stave paper with small octagonal blindstamp of Lard-Esnault, Paris to upper inner corners. With autograph dedication to head of title: à Madame La Comtesse Mercy d'Argenteau. With text in French. A fair copy. Slightly browned, a bit heavier at margins; some show-through; occasional smudges. Closely trimmed at lower edge, just affecting notation in several instances.

Published as a separate piece by Durand & Schœnewerk in Paris [PN D.S. & Cie. 1634], [1873]].

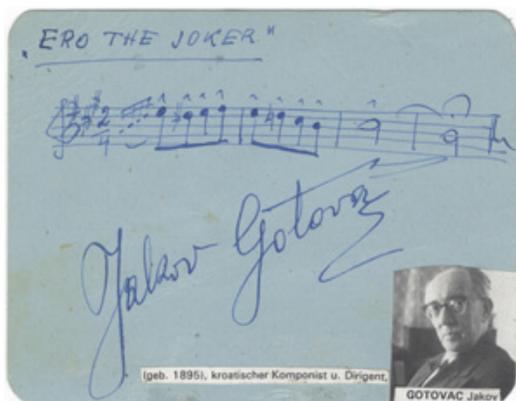
"Godard composed works in most genres with the exception of church music, but ultimately he made his reputation as a composer of salon pieces for piano and of songs, albums of which were translated into English... His early promise did not really develop in his later works, although his early death from consumption meant that he had no chance to mature fully as a composer... His songs have considerable charm and one or two numbers from his operas have survived in the repertory in their own right." Richard Langham Smith in Grove Music Online. Louise Mercy d'Argenteau (born Marie-Clotilde-Elisabeth Louise de Riquet, 1837-1890), the dedicatee, became famous for her championship of Russian nationalist composers, especially Alexander Borodin and César Cui. Auguste de Chatillon (1808-1881) was a painter and poet. (26862) \$650

53. GODFREY, Sir Dan 1868-1939

Autograph musical quotation notated, signed, and dated 1906. The first 2 measures from the Overture to Wagner's *Tannhäuser*. Notated in treble clef on one staff. In 3/4 time with a key signature of four sharps. With autograph titling *Ov. Tannhäuser Wagner*. In black ink on dark ivory paper, ca. 60 x 149 mm. With small vintage head-and-shoulders photograph, ca. 24 x 22 mm., of the noted English conductor laid down to upper margin. Slightly soiled; trimmed; verso with minor annotations in pencil and remnants of former mount to upper edge.



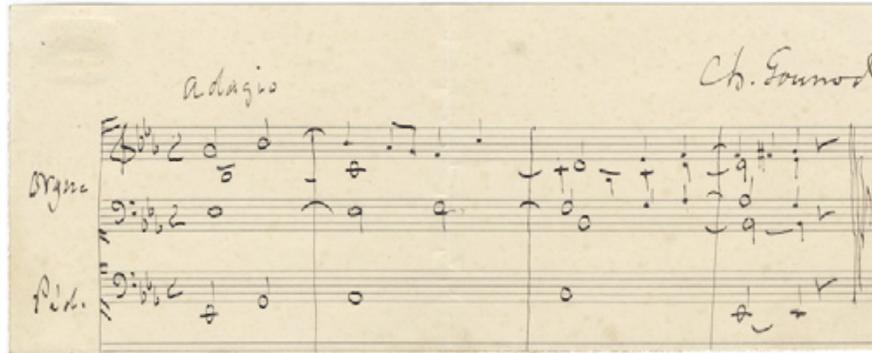
"... In 1893 [Godfrey] undertook to organize a band for the Winter Gardens, Bournemouth. This was later augmented to become the Bournemouth Municipal Orchestra, of which Godfrey remained conductor until he retired in 1934. Despite heavy administrative commitments and conducting engagements elsewhere, he maintained a high standard of performance not only of works from the conventional repertory (as well as neglected symphonies by composers such as Bruch, Raff, Svendsen and Saint-Saëns) but also of important works by British composers. Parry, Stanford, Elgar, Ethel Smyth and Mackenzie were all invited to conduct at Bournemouth, and after the formation of a municipal choir (with 250 members) in 1911 the Winter Gardens festivals became famous. Godfrey was knighted in 1922 and elected FRAM in 1923. His *Memories and Music* (London, 1924) is informative on several aspects of the 'English musical renaissance'." E.D. Mackerness in *Grove Music Online*. (25496) \$165



54. GOTOVAC, Jakov 1895-1982

Ero s onoga svijeta. Autograph musical quotation boldly signed and notated in blue ink. 4 measures from the beginning of Gotovac's comic opera *Ero the Joker* (*Ero s onoga svijeta*). Notated in treble clef on one staff. In 2/4 time with a key signature of three sharps. With autograph titling in English. On blue cardstock, ca. 89 x 115 mm. With a bust-length reproduction photograph of the Croatian composer laid down to lower right corner. Slightly worn and creased; remnants of adhesive to verso.

Ero the Joker was first performed in Zagreb on November 2, 1935. "Gotovac wrote his most important works in the period between the two world wars; he was one of the representatives of the so-called national style, using characteristic elements of folk music in his own idiom and focussing on themes from peasant life. His first major achievements were the folk ritual *Koleda* (1925) and the *Simfonijsko kolo* ('Symphonic Reel', 1926), a popular orchestral work in which teeming rhythms converge on a powerful climax. In general his music is homophonic and simple in harmonic structure. After the romantic opera *Morana*, his most successful work is the comic opera *Ero s onoga svijeta* ('*Ero the Joker*'), a model of folk banter worked into a structural whole within which he was able to express his own sense of comedy. *Ero* was performed in more than 80 European theatres, and was succeeded by other fine stage works." Krešimir Kovačević and Koraljka Kos in *Grove Music Online*. (25498) \$85



4 Measures from Gounod's *Adagio* for Organ

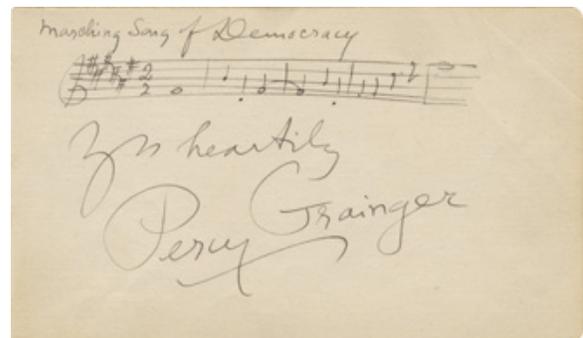
55. GOUNOD, Charles 1818-1893

Adagio. Autograph musical quotation signed *Ch. Gounod*. 4 measures of an *Adagio* for organ with pedals, in E-flat major, in 4/4. Notated in black ink on three printed staves. Ca. 76 x 187 mm. A note in black ink to verso signed [*Comte Élie de*] *Palys* explains that the present autograph was given by *M. de Lassus*, his son-in-law, to *Mme Porteau*. With rectangular blindstamp to upper left corner. Very lightly foxed and stained; creased at central fold.

"Best known today as the composer of the opera *Faust* and an *Ave Maria* descant to the first prelude of *J.S. Bach's Das wohltemperirte Clavier*, *Gounod* wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century." Steven Huebner in *Grove Music Online*. (25136) \$850

56. GRAINGER, Percy 1882-1961

Marching Song of Democracy. Autograph musical quotation signed and inscribed *Yrs heartily*. Five measures, being the opening of the *Marching Song of Democracy*. Notated in treble clef on one hand-drawn staff. In 2/2 time with a key signature of six sharps. Oblong octavo. On an album leaf ca. 93 x 160 mm. In black ink. Slightly worn and browned.



"*Marching Song of Democracy* [composed in 1901, 1908, and 1915, and scored in 1915 and 1916] was inspired by the poetry by *Walt Whitman* and a chance encounter with a public statue of *George Washington* at the *Paris Exhibition of 1900*. *Grainger's* original plan was to write the work for voices and whistlers only, and to have it performed by a chorus of men, women, and children singing and whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air. Later *Grainger* realised the need for instrumental colour, and this led him to score it for the concert hall – although he did stress that 'an athletic, out-of-door spirit must be understood to be behind the piece from start to finish'." *Presto Classical* online.

"Best known for his settings of *British folk music*, [*Grainger*] was also an innovative composer of original works and 'free music', and an accomplished performer." *Malcolm Gillies* and *David Pear* in *Grove Music Online*. (27060) \$450

A Scherzo by the Blind American Composer and Violinist

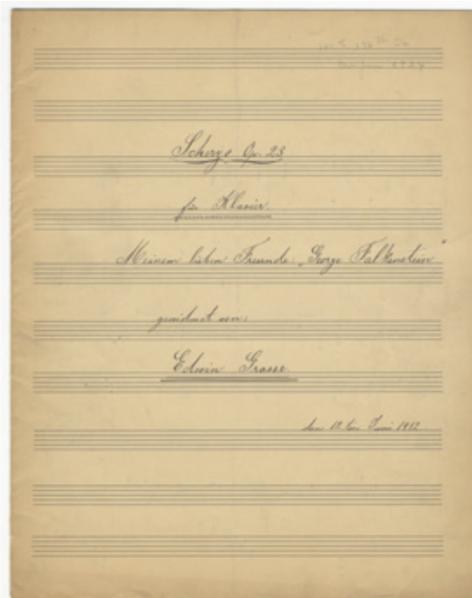
57. GRASSE, Edwin 1884-1954

[Op. 23]. *Scherzo Op. 23 für Klavier. Meinem lieben Freunde: George Falkenstein gewidmet.* Musical manuscript dated June 12, 1912. Small folio (305 x 240 mm.). Unbound. [i] (title), [1]-11 pp. Notated on 10-stave printed music paper in ink by an unidentified copyist. With measure numbers and occasional notational corrections added in pencil. A fair copy. Slightly worn; uniformly browned.

Apparently unpublished.

As Grasse was blind from infancy, he had to dictate all his music. A slightly earlier 14-page manuscript of the same composition, dated June 18, 1912, "with manuscript corrections," is part of the Nachlass Edwin A. Grasse at the Zentralbibliothek Zürich (shelfmark Mus NL 68: Aca 14).

"Edwin Grasse... was an American violinist, organist and composer. Among his compositions were orchestral works, including a symphony and a violin concerto, and much chamber music, including a string quartet. Born in New York City, Grasse was blind from infancy. He began studying the piano at the age of 3 and the violin at age 5. He studied the violin in his native city with Carl Hauser for nine years before entering the Royal Conservatory of Brussels in 1899. There he excelled under the instruction of César Thomson, earning a premier prix in violin and winning the Prix de Capacité in 1901. The latter prize had not been awarded in a decade. In 1902 he made his debut as a concert violinist in Berlin. He spent the next few years performing throughout Europe. After returning to New York City he studied organ with Daniel Philippi. He was active as a performer mainly in New York City through 1940, appearing regularly in concerts at Carnegie Hall, Steinway Hall, and Town Hall. He died in New York City at the age of 69." Wikipedia. (25047) \$250



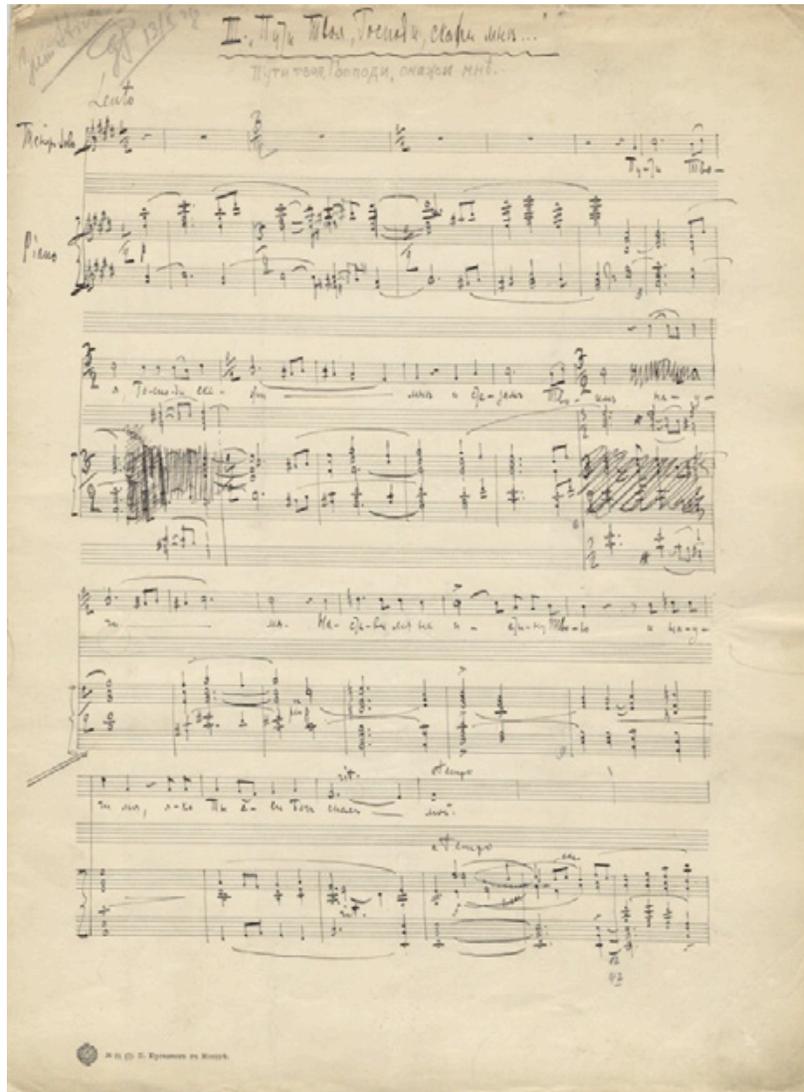
From *Five Songs*, Op. 1

58. GRECHANINOV, Aleksandr Tikhonovich 1864-1956

My Native Land. Autograph musical quotation signed A. Gretchaninoff, dated Manchester, 1935, and inscribed to Percival [?]Hassall. The opening measure of the melody from the composer's song *My Native Land* (Krai ty moi), from *Five Songs*, Op. 1 (1892). Notated in treble clef on one staff, with a key signature of one sharp, and text underlay in Russian (Cyrillic) to upper left margin. On a postal card with a bust-length portrait of the composer by Emile Markovitch, Paris. Photographer's handstamp to lower margin of verso. Slightly worn and bumped; remnants of adhesive and biographical annotations in pencil to verso.

"After preparatory studies at the Moscow Conservatory with Arensky (harmony and fugue) and Taneyev (form and analysis),

[Grechaninov] transferred to St Petersburg, where he was one of Rimsky-Korsakov's many pupils. He graduated in 1893. Three years later he moved back to Moscow and became associated with the Moscow Art Theatre, for whose productions... he wrote incidental scores... Grechaninov emigrated from Soviet Russia in 1925, settling first in Paris, later (1939) in the USA." Richard Taruskin in Grove Music Online. Grechaninov's earlier music belonged firmly to the Russian Romantic tradition while his later work was influenced by some of the same trends that affected Stravinsky and Prokofiev. Wikipedia. (25418) \$425



A "Special Place" in Russian Music

59. GRECHANINOV, Aleksandr Tikhonovich 1864-1956

Putyi tvoi, Gospodi, skaji mne [Thy Ways, O Lord, Tell Me]. Autograph musical manuscript of this vocal work for tenor solo, mixed chorus and piano. In score. 10 pp. In E, 2/2 time, marked *Lento* at head. Folio (358 x 265 mm.). Unbound. Notated in ink on 18-stave Russian music manuscript paper. With numerous autograph corrections and amendations including pencil markings of an editorial nature. The printer's copy, presumably used in preparation of the published edition. With pencilled

annotation to upper left corner of title indicating receipt of the manuscript (presumably by the publisher) on October 13, 1928. Slightly worn and soiled.

Not recorded in Slonimsky.

"In two fields of Russian music Grechaninov has a special place: children's music and liturgical works. Even his first liturgy op.13 is worth attention; and in the op.19 choruses he used a new style, favoured by Katal'sky and others, recognizable by its modal harmonization of old Russian melodies. This initially aroused strong opposition from conservative church musicians. In the popular second liturgy Grechaninov solved the problem of the Credo by giving the text to a solo alto, who declaims it rhythmically while the choir sings the word 'Veruyu' ('I believe') in simple harmony. Grechaninov's later use of instruments in para-liturgical works, his composition of a Roman Catholic Mass and motets (with organ), and his writing of a Missa oecumenica – a Latin mass for solo voices, chorus, organ and orchestra on Orthodox, Gregorian and Hebrew liturgical melodies – all testify to his liberal religious outlook." Inna Barsova and Gerald Abraham in *Grove Music Online*. (21831) \$4,000



Griffes & Laparra

60. GRIFFES, Elliot 1893-1967 and Raoul LAPARRA 1876-1943

R. Le Gallienne after Hafiz by Griffes. 4-measure autograph musical quotation signed, dated 1931, and inscribed *To Mr Irving Schwerke with admiration and interest*. Together with an 8-measure autograph musical quotation from Laparra's *L'illustre Fregona*, signed, inscribed *A Monsieur Irving Schwerke en souvenir de ses commensaires si viamens 'j'cures' si -- pour moi par leur franchise*, and dated Paris, 22 February 1931. 1f.

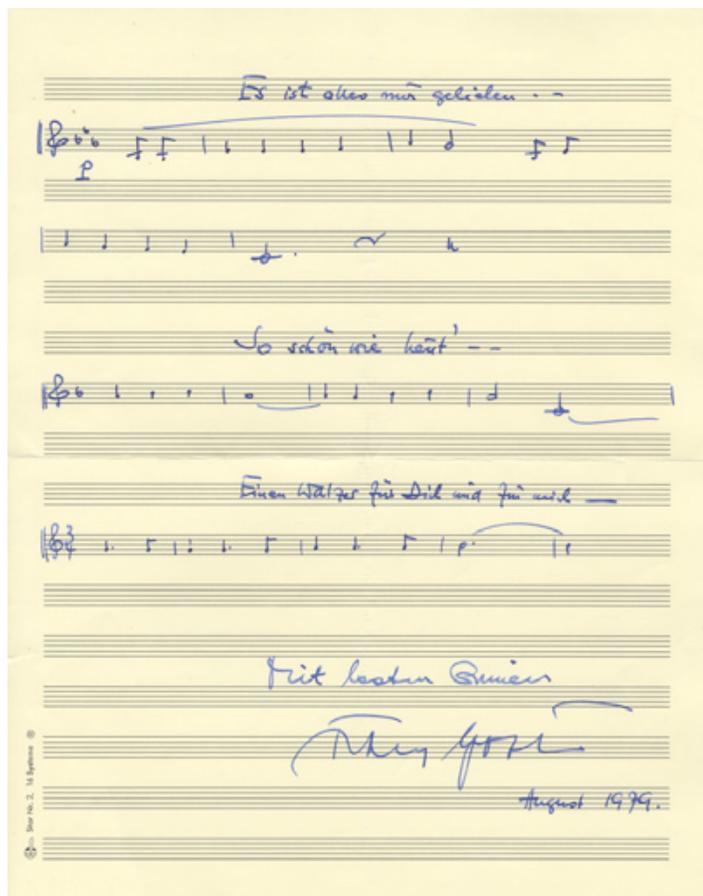
Folio. Notated on 12-stave paper on both sides of the leaf.

The American composer, pianist and teacher Elliot Griffes studied with Horatio Parker, Chadwick, and Stuart Mason. An active recitalist and performer, Griffes also taught at various institutions. He composed film scores and numerous songs. Raoul Laparra's L'illustre Fregona, a three-act zarzuela first performed at the Paris Opera February 16, 1931, is a Spanish pastiche in the form of a zarzuela combining Spanish songs and dances in many styles with spoken dialogue. (12730) \$350

61. **GROTHER, Franz 1908-1982**

Es ist alles nur geliehen, etc.
Autograph musical quotation. 5 measures entitled *Es ist alles nur geliehen*; 4 measures entitled *So schön wie heut?*; and 4 measures entitled *Einen Walzer für dich und für mich*. Dated August 1979. Large folio. Notated in blue ink on Star Nr. 2 16-stave music manuscript paper. Creased at folds.

"[Grothe] worked as an arranger with Franz Lehár, Emmerich Kálmán and Robert Stolz before making a name for himself as a composer of light music. During the economic crisis of 1929 Grothe concentrated on composing lively songs that offered the listener a dream-world of optimism and escapism. In the years that followed Grothe composed the scores for 167 films... Dance music and love-songs from his film scores became hits." Ingrid Grünberg-Rinkleff in *Grove Music Online*. (22369) \$100



Extensively Annotated

62. **GUERRINI, Guido 1890-1965**

Divagazioni sopra un'Allemanda di John Bull per Orch. [7 variazioni su un'Allemanda di John Bull]. Autograph working manuscript in condensed score. Signed.

48 pp. Folio (ca. 345 x 244 mm.). Unbound. Notated in both ink and pencil on 16-stave music manuscript paper. Heavily annotated with amendments and corrections throughout and including sketches and sections ultimately cancelled. Several movements dated by the composer at their conclusion, indicating that the work was written over a period of time extending from September (or earlier in 1962) to December of 1962 in Rome. Housed in a card folder with a presentation inscription from the composer's daughter Vittoria. With movements listed, together with performance times, to title as follows: *Tema - Allemanda del Duca di Brunswick (1:15)*, *Balletto (.60)*, *Passacaglia (2.42)*, *Corrente (1.48)*, *Siciliana (2.25)*, *Gagliarda (2.55)*, *Sarabanda (3.50)*, *Fanfara e Corale (5)*. The order of the movements has been revised, both on the title and within the manuscript.

An Italian composer, conductor and critic, Guerrini studied with both Torchi and Busoni at the Bologna Liceo Musicale, going on to direct the Florence Conservatory (1928-47), the Bologna Conservatory (1947-9), and the Conservatorio di S Cecilia (1950-60). "His earlier music combines



high seriousness, at times somewhat academic, with luxuriant chromatic harmony reminiscent of Bax or, more significantly, Alfano. The textures and orchestration sometimes suggest Strauss, as does Guerrini's interest, around 1920, in the symphonic poem; and there are indications, too, of Ravel's influence... The most substantial and imaginative of his early works is his second published work in the genre, *L'ultimo viaggio d'Odiseo*, which shows his harmony and orchestration at their most evocative. Also notable, in this early period, are the chamber compositions: the Violin Sonata is typical, combining succulent chromaticism with reiterative thematic developments. In time Guerrini's academicism grew more pronounced, while his tendency to romantic indulgence was tempered by a new, architectonic sobriety. His best work after 1930 is in religious music: the gravely expressive *Missa pro defunctis*, though conservative, is free from the tiredness that mars much of Guerrini's later output. On a different line of development, the *Sette variazioni sopra una sarabanda di Corelli* may, in their ingenious rethinking of material from the remoter past, reflect the influence of his teacher Busoni." John C.G. Waterhouse in *Grove Music Online*. (21847) \$2,000



63. ?GUGLIELMI, Pietro Alessandro 1728-1804

Canzone a Tre. Musical manuscript. Ca. 1800. Oblong folio (290 x 230 mm). [i] (title), 3 pp. of a bifolium. Notated in ink on 12-stave paper. Ascription: *Del M.o Pietro Guglielmi*. Note (price?), *Cent. 40*, to upper right corner of title. A fair copy. Systems of four staves. Scored for three solo voices (Alto, Tenore, Basso) and Organo (figured). In D major. Musical sketch in ink to last stave of final page. Library shelfmark in pencil, *Mus. pract. Ms 121*, to lower right corner of final page; *zu 1236 (2.)* in pencil to upper left corner of title. Outer leaves slightly soiled.

Text:

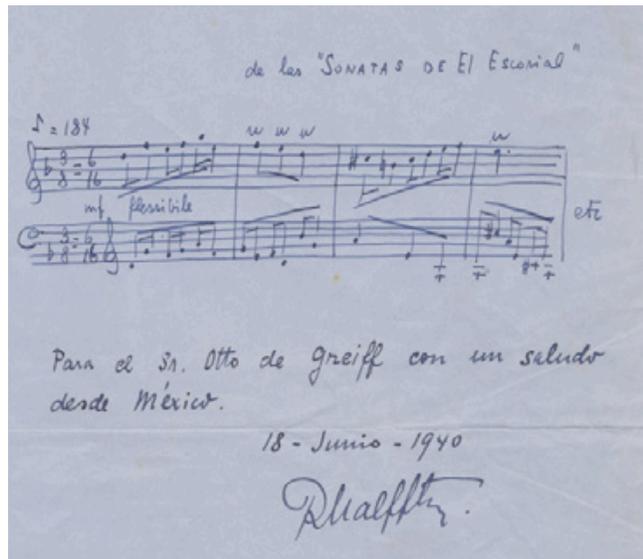
Di Figli, O Vergine / Una corona / dona al tuo merto / serto di Fior./ È ver son fragili / caduchi sono / ma tu gli accogli / che pur son dono / d'un cuor, che in fiamma si.

An unrecorded work; text (devotional but not ecclesiastical) also unrecorded. *The ascription does not allow for a distinction between Pietro Alessandro Guglielmi and his son, Pietro Carlo Guglielmi (1772-1817). The shelfmark suggests that the manuscript was once held by a German library, where music is traditionally catalogued as "Mus[ica] pract[ica]."* (26889) \$90

An Attractive Example from one of this Mexican Composer's Most Notable Works

64. HALFFTER, Rodolfo 1900-1986

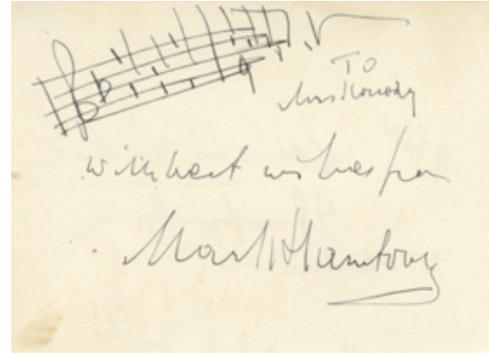
Sonatas de El Escorial. Autograph musical quotation signed and dated June 18, 1940. 6 measures scored for piano. 189 x 213 mm. On partial letterhead of the Junta de Cultura Española. Creased at folds; minor paper loss to foot; two file holes to left margin.



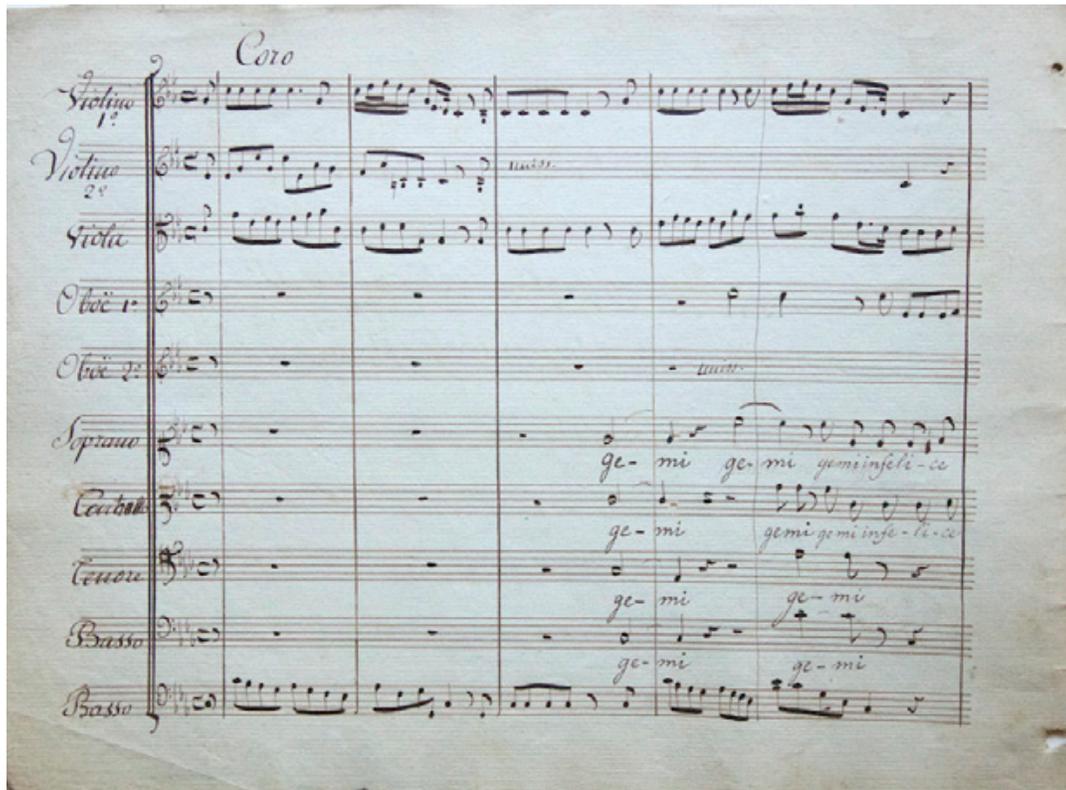
"Notable amongst his early works are the modernist *Naturaleza muerta*, *Dos sonatas de El Escorial* inspired by Soler, and *Marinero en tierra*, settings of poems by Alberti which contain some of his most accessible music. Halffter's music follows in the tradition of Falla: the basis is tonal, sometimes enriched with bold and witty polytonal inflections; the rhythm is asymmetrical and varied; the style is above all clear and spare. In 1953, in the *Tres hojas de album* for piano, he began to use 12-note serialism, the first Mexican composer to do so. This, however, did not alter the essentially melodic nature of his work." Grove Music Online. (20363) \$250

65. **HAMBOURG, Mark 1879-1960**

Autograph musical quotation signed in full. 2 measures, inscribed *To Mrs [?]Konody with best wishes*, notated in black ink on a portion of an album leaf with additional signatures to verso. Small quarto, 89 x 122 mm. Very slightly browned and stained.



A pianist and composer, the Russian-born Hambourg was a student of Leschetisky from 1891 to 1895, before his first international tour; he became a British citizen in 1896.
(22372) \$125



Handel's Judas Maccabaeus, with Italian Text

66. **HANDEL, George Frideric 1685-1759**

[HWV 63. Judas Maccabaeus]. *Frammenti degl'Oratorii Del Signor Handel*. Musical manuscript. Of French provenance. After 1747. Oblong folio (305 x 230 mm). [i] (title) + 23 pp. manuscript music. Notated in brown ink on 10-stave paper. In Italian, with remnants of English text in pencil. Watermark of the French papermaker Jacques Berger of Thiers incorporating grapes and the name *J Berger*. With early ownership manuscript notation in French to upper margin of title: *Mlle. La C[?ette] de Coumont*. Contents: f.1r: title, with blank staves; f.1v-8r: chorus *Gemi infelice popol di Sion* (Mourn, ye afflicted children); f.8v-12v: chorus *Per te Sion* (For Sion lamentation make); final two measures lacking. Scored for Violino 1o., Violino 2o., Viola, Oboë 1o., Oboë 2o., Soprano, Contralto, Tenore, Basso [vocal], Basso [instrumental - no figures]. Disbound. Slightly worn; edges browned; occasional show-through and small ink stains.

Except for the Italian text and omitted bass figures, there are no obvious differences from early editions (e.g., London: Randall, [1769]). We have been unable to trace another copy with the same Italian text (including that of the manuscript full score at the University of Louisville in the Ricersoli collection).

"Handel composed Judas Maccabaeus, the planned victory oratorio, in July and August 1746. The libretto was the work of the Rev. Thomas Morell, who was to provide the words for three more oratorios and in later life left a fascinating account of his collaboration with the composer... Judas Maccabaeus opened on 1 April... It was highly successful and proved to be one of the most enduringly popular of the oratorios, though the alterations made for later revivals tended to emphasize its jubilant and military elements rather than the pleas for reconciliation and peace which Morell had thoughtfully incorporated and Handel had carefully set. The early performances also included a concerto for orchestra with two wind groups, the first of three such works partly but very effectively arranged from earlier music (especially choruses). The season seemed to mark the end of all opposition to Handel. Lord Middlesex's company returned to the King's Theatre and opened their season on 14 November 1747 with Lucio Vero, an all-Handel pasticcio, now more in tribute to the composer than in rivalry." Anthony Hicks in *Grove Music Online*. (26844) \$1,500



Haydn's *Stabat Mater*, with Performance Markings

67. HAYDN, Joseph 1732-1809

[Hoboken XXbis]. *Stabat mater*. Musical manuscript. Tenor part with figured bass. Late 18th-early 19th century. Oblong folio (320 x 230 mm). Sewn. Notated in brown ink on ten-stave paper. 1f. (blank), [i] (title: *Partisella Tenore*), 47 pp. Watermark with letters DVE and a half moon. Three-stave systems: Tenore (C4 clef), blank staff, figured bass. Alternations between solo and tutti passages indicated. Written directions concerning movements where the tenor does not sing. Cadenzas interpolated in a different hand, notably at *et emisit spiritum, penas mecum divide*, and *confoveri gratia*. Occasional corrections, all in ink. Some soiling to outer edge; lower outer corner of initial blank leaf slightly lacking; stain to outer margin of final leaf.

Hoboken Haydn catalogue II, pp. 10-11 (the present copy not listed). Composed in 1767 and first published by Bland in London in 1783/84.

A setting of one of the most famous medieval poems, then used as sequence for the Feast of the Seven Dolours of the Blessed Virgin Mary (one week before Good Friday).

An interesting performance manuscript. (27205)

\$600



68. HERZ, Henri 1803-1888

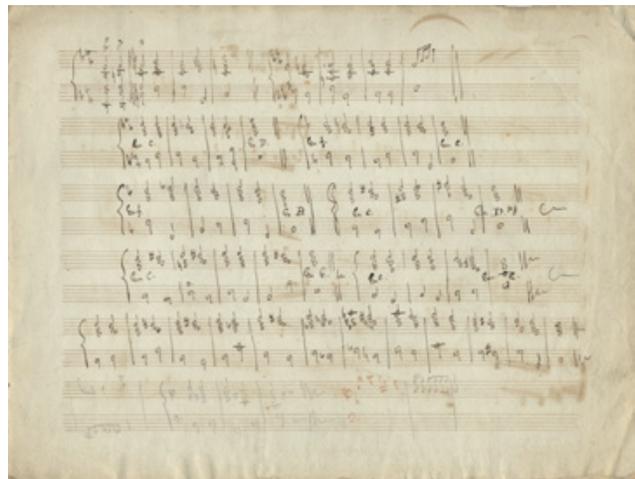
[Op. 13]. *Variations pour le Piano-Forte, sur un air Tyrolien favori dédiés à Mademoiselle Poyferé de Cères*. Musical manuscript. Ca. 1820-30. Oblong small folio (295 x 230 mm). Disbound. [i] (title), 16, [v] (blank) pp. No watermark. [i] (blank), 11 pp. Signature of 4 bifolia and 3 single leaves. Notated in brown ink on 10-stave hand-ruled paper. Unsigned and undated, but ca. 1820-30. A fair copy with occasional corrections in the copyist's hand. Eight measures of the final variation inadvertently omitted and added at the end, with an asterisk as a reference. Several errors left standing, such as the double anacrusis to Variation 4, which should be 16th notes but has one beam only. Some show-through; minor stains and smudges.

Most probably a copy of the first edition published in Paris (no publisher [plate number 140X], no date [?1820s]) and available "chez tous les marchands de musique." The close relationship is first and foremost suggested by the fingerings, which are faithfully copied from the printed edition.

An "Austrian pianist, composer, and teacher, active in France... Herz became one of the most famous virtuosos and popular composers in Paris in the 1830s and 40s. He travelled widely, touring the European continent (including Russia), South America and the USA, which he crossed three times (1845–51), and wrote a memoir of his experiences. His compositions consist largely of variations and fantasies on themes by other composers, but they also include eight piano concertos, various dances, salon pieces and exercises, amounting to some 225 works with opus numbers, and the same number again without." Stephan D. Lindeman in *Grove Music Online*. (27180) \$75

69. HIMMEL, Friedrich Heinrich 1756-1814

Waltzer[!] Favorite de la Reine de Prusse. Musical manuscript. Ca. 1800. Oblong folio (345 x 260 mm). [i] (exercises), 2 (waltz), [i] (blank) pp. on a bifolium. Notated in black and red ink on 12-stave paper. In D major, 3/8 time. Dynamics and other verbal instructions (but not title) in red ink. No ascription. Partial watermark of a cross in a circle. Undated. A fair copy. First page with 4-part modulation exercises somewhat strangely using the French preposition "en" in connection with German note names (*En C*,



En B, etc.). Exercises on staves 1-10 in ink; final two staves in pencil with corrections in red crayon. Outer leaves somewhat soiled; occasional show-through.

A very popular piece from ca. 1800, transmitted in many sources (both manuscript and printed), with variant readings; most sources have doubled note values and a 3/4 time signature. An undated edition by L. Rudolphus, Hamburg-Altona (RISM H5603) ascribes the composition to Himmel; manuscript sources are without ascription. Himmel was Kapellmeister at the Prussian court in Potsdam from 1795 to his death. (27211) \$85



An Unknown Work for Cello

70. HŘÍMALÝ, Vojtěch 1842-1908

Adagio religioso [in E-flat major] pour le Violon-Cello, avec accompgn. de Pianno[!], composé et dédiée à son ami A. Suck. Autograph musical manuscript. Oblong folio (336 x 262 mm.). Unbound. [i] (title), 2-9 pp. Notated in black ink on pre-printed 9-stave music paper specifically designed for music for a melody instrument with piano (groups of three staves, with the lower two closer to each other). Manuscript annotations to

title in pencil in an unidentified hand: Gothenburg immediately below the composer's name; 8/63 durch C. [?]Wilckenberg Gothenburg gratis 12 Frei [...] to lower left corner. With pagination (odd numbers to versos) in pencil and in a different hand; page 1 paginated Seite 1. Outer bifolium detached. Browned and frayed at edges.

An unknown work. Not in the most comprehensive work list in *Československý hudební slovník* (Prague: Státní hudební vydavatelství, 1963), which lists three other works for violoncello and piano. In an apparent attempt to adapt his first name to the French language, the composer spells it *Albert* on the title. The unorthodox spelling of his last name, *Hřimali*, is also found in other autograph manuscripts, such as those at the National Museum, Prague.

From a Czech family of musicians - his brother Jan was a professor of violin at the Moscow Conservatory and friend of Tchaikovsky - "Hřimalý... studied the violin with Moris Mildner at the Prague Conservatory (1855–61), after which he became the orchestral leader in Rotterdam (1861) and Göteborg (1862) and then returned to Prague... In 1874 he left Bohemia to become director of the Philharmonic in Czernowitz, Bukovina (now Chernovtsy, Ukraine)... Most of his large output was left in manuscript, but his opera Zakletý princ ('The Enchanted Prince') remained in the repertory of the Provisional Theatre [in Prague] after its production in 1872 and his Violin Concerto was often played by František Ondříček. Another opera, Švanda dudák ('Schwanda the Bagpiper'), was produced in Plzeň in 1896; he also wrote incidental music, songs, choruses and a requiem, chamber music and teaching manuals." John Tyrrell in Grove Music Online. (25258) \$850

71. HUMPERDINCK, Engelbert 1854-1921

Autograph musical quotation signed ("E. Humperdinck"). A 2-note phrase on a hand-drawn staff, notated in ink and dated December 28, 1910. Oblong octavo (119 x 188 mm.). With the signatures of the highly distinguished American operetta composer **Victor Herbert** (1859-1924) and the American composer **Frederick S. Converse**, dated March 18, 1910, to verso. Slightly browned; small remnant of mounting tape to upper blank margin of verso.



"Although his music is regarded as a synthesis of many prevailing styles, Humperdinck was very much an individual... His harmonic language and instrumentation do recall Wagner occasionally, but also Richard Strauss and Mahler, who were his contemporaries." Ian Denley in *Grove Music Online*.

Converse's romantic opera, The Pipe of Desire, was the first American opera, and the first opera in English, to be performed at the Metropolitan Opera in New York; it had its first performance there on March 18, 1910, the date of the present autograph. The opera premiered in Boston on January 31, 1906.

An interesting example associating three noted 19th century composers. (22392)

\$385



72. JACKSON, William 1730-1803

Duetti [Twelve Songs: Opera Quarta]. Musical manuscript. Set for voices, 2 violins, viola, and bass. Score. Of English provenance. ?Late 18th century. Oblong large octavo (290 x 220 mm). Disbound. Notated in black ink to 10-stave paper with original pagination. [1] (title; in different hand and brown ink), 2-94, [ii] (blank). 6 signatures of 4 bifolia each. Secondary pagination in red crayon (pp. 141- [236]) to recto only. A fair copy. Some offsetting and show-through.

Contains:

- *Ye Shepherds so cheerful*. Text by William Shenstone (1715-1763); no. 1, *Absence*, from *A Pastoral Ballad, in four Parts* (1743, published 1755). Four strophes. Vl.1 and 2; vla.; voice; figured bass.
- *My Banks they are furnish'd with Bees*. Text by William Shenstone; no. 2, *Hope*, from *A Pastoral Ballad*. Four strophes. Vl.1 and 2; vla.; voice; figured bass.
- *Why will you my passion reprove*. Text by William Shenstone; no. 3, *Solicitude*, from *A Pastoral Ballad*. Four strophes. Vl.1 and 2; vla.; voice; figured bass.

- *Ye Shepherds give ear to my Lay*. Text by William Shenstone; no. 4, *Disappointment*, from *A Pastoral Ballad*. Three strophes. Vl.1 and 2; vla.; voice; figured bass.
- *Go gentle Gales*. Text after Alexander Pope (1688-1744), no. 3 of his *Pastorals* (1709). One strophe. Vl.1 and 2; voice; figured bass.
- *When absent from my souls delight*. Text anonymous. Three strophes. Vl.1 and 2; voice; figured bass.
- O say thou dear possessor of my breast. Text by James Hammond (1710-1742). One strophe. Vl.1 and 2; voice; figured bass.
- *Let me approach my sleeping love*. Text anonymous. Three strophes. Vl.1 and 2; vla; voice; figured bass.
- *O Nancy! wilt thou go with me*. Text from Vol. 5 of Robert Dodsley's (1704-1764) *Collection of Poems* (1758). Three strophes. Vl.1 and 2; vla.; voice; figured bass.
- *Ah! what avails this sweetly solemn Bow'r*. Text from Vol. 6 of Robert Dodsley's *Collection of Poems* (1765). Through-composed. Corno 1 and 2; vl.1 and 2; vla.; voice; figured bass.
- *With Delia ever could I stay*. Text anonymous. Through-composed. Vl.1 and 2; voice; figured bass.
- *Whilst blooming Youth and gay Delight*. Text anonymous. Recitative and through-composed song. Vl.1 and 2; vla.; voice; figured bass.

In all likelihood a copy from the printed edition of *Twelve Songs, set to music by William Jackson of Exeter Opera Quarta* (London: Printed for the Author, n.d.); the New York Public Library cites "ca. 1765" as a tentative date. The title of the present manuscript, "Duetti," remains unexplained.

Some of the songs became extremely popular and remained so into the early nineteenth century. "When absent from my souls delight" and "Go, gentle gales" are ironically mentioned in the play The Rivals (1775) by Richard Brinsley Sheridan (1751-1816). (27182) \$275

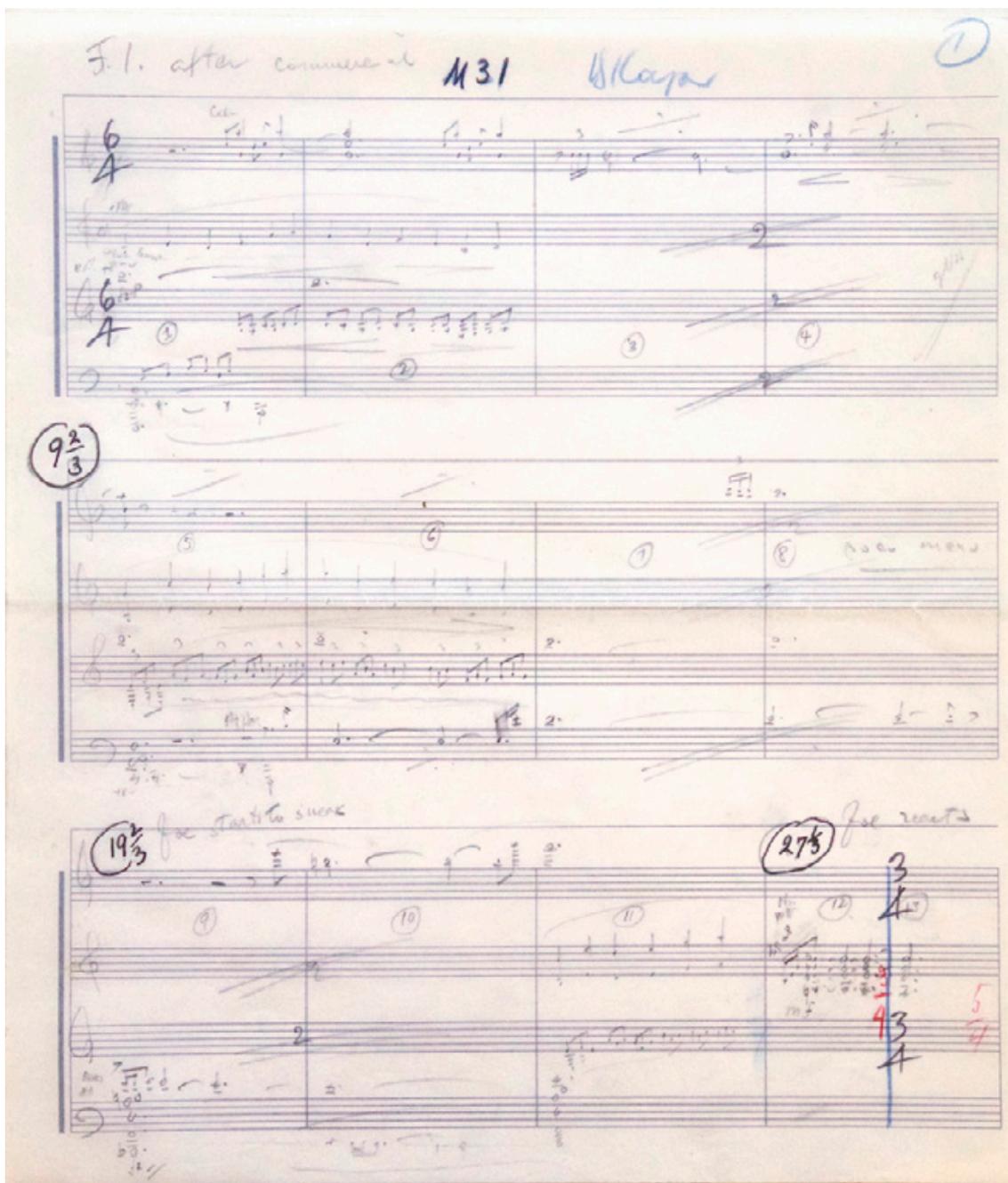
Score for an Unidentified Film

73. KAPER, Bronislaw [Bronislau] 1902-1983

Autograph musical manuscript for an unidentified film. Signed "B. Kaper." [?1960s]. Irregular format (352 x 305 mm). Five leaves of 12-stave onionskin paper with three pre-printed systems of four staves per page. Notated in lead pencil with timings in ink; pagination, signatures (one to head of each leaf), header "M 31," and other annotations in blue pencil; some corrections in red pencil. Undated.

A working manuscript, consisting of 56 continuous measures in score intended to accompany 2 minutes and 30 seconds of film. Stage directions in pencil interspersed: *F. I. after commercial - Joe starts to sneak - Joe reacts - Joe starts, gets up - Joe grabs shephard's [!Shepard's] neck - Shepard breaks loose - J. hits Shepard - finds rifle not loaded - J. finds ammunitio[n] - L. Shot highway car.* Some corners of ff.2-4 lacking, not affecting notation.

We have been unable to identify the film for which Kaper composed the present music, but the direction at the beginning, *F.I. after commercial*, indicates that the music was written for television, which limits the choices mostly to the two series *Arrest and Trial* (1963-1964) and *The F.B.I.* (1965-1974). The stage directions, mentioning the characters of *Joe* and *Shepard*, and the header *M 31*, may help to identify the exact episode.



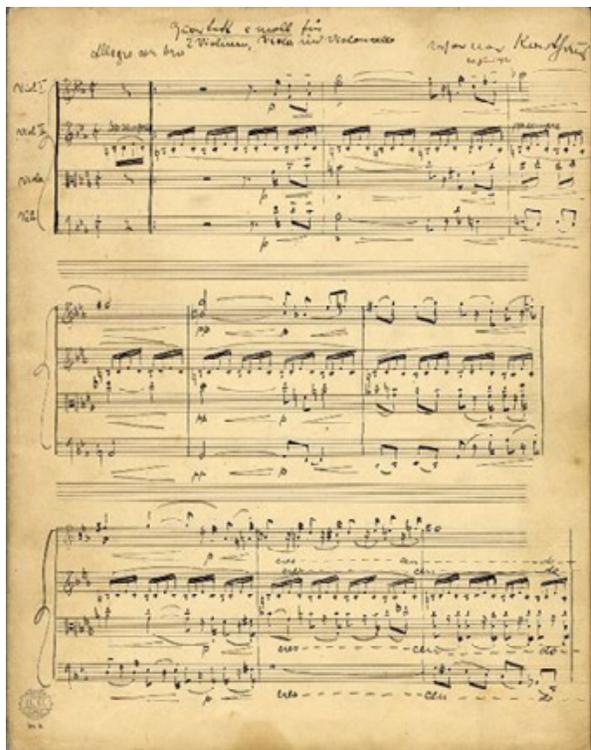
Kaper was a Polish-born American composer. He was educated at the Warsaw Conservatory and was active as composer and pianist in Warsaw, Berlin, Vienna, London and Paris before settling in Hollywood and joining the staff of MGM in 1940... His best work dates from the 1960s: *Mutiny on the Bounty* (1962) and *Lord Jim* (1965) reveal a pronounced flair for musical depiction of the sea and tropical landscapes... Kaper's dramatic score for the science fiction film *Them!* (1954) is largely regarded as one of the classics of horror movie music of the period... After 28 years and more than 100 scores for MGM, Kaper, like many Hollywood composers in the mid-1960s, found film work declining as pop music became more prevalent. As a result he turned to composing for television." Christopher Palmer and Randall D. Larson in *Grove Music Online*. (26856) \$1,200

The Complete Quartet

74. KARTHAUS, Werner 1901-1971

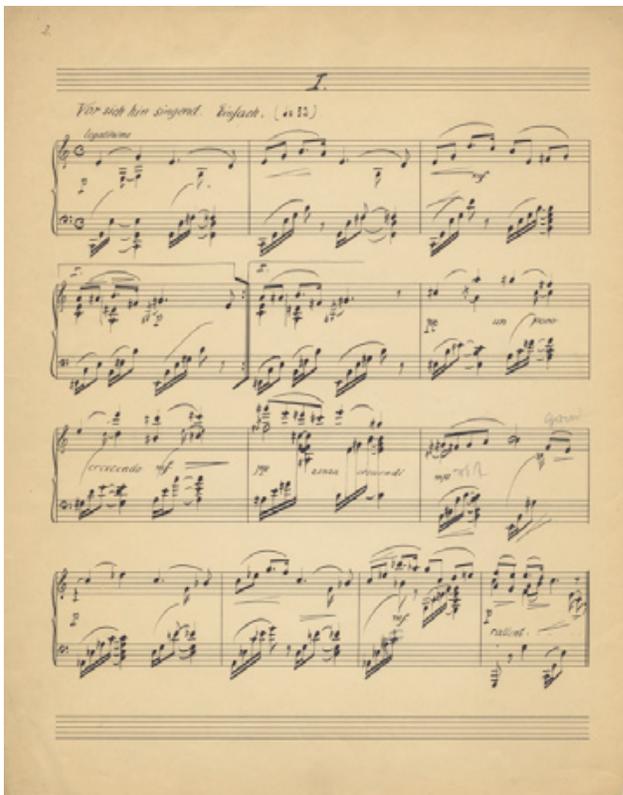
Quartett c moll für 2 Violinen, Viola und Violoncello... Partitur. Musical manuscript signed and dated 1920-21, most probably autograph. **The complete work.** Folio. Unbound. 1f. (title), 96 pp. According to dates found within the score, this quartet was composed from June 20, 1920 to February 15, 1921. Slightly browned and soiled; tears to title.

Karthus was both a musicologist and a composer. He wrote a number of critical works including Das Ereignis Beethoven im Spiegel der Zeiten, 1968; Aus der Werkstaat der Musik, 1955; and Das System der Musik, 1962. His compositions include a symphony and variations for orchestra. The only published works that we have located are his Baukasten Lieder, 1957. Muller, Erich, ed.: Deutsches Musiker-Lexikon, Dresden, 1929, p. 659.



We have not located any published editions of the present work. (16170)

\$400



An Unpublished Early Work

75. KLENAU, Paul von 1883-1946

Ein Märchenkranz 6 kleine Klavierstücke. Musical manuscript in a scribal hand. Ca. 1900-1905. Folio (338 x 270 mm). [i] (title), 2-11, [ii] (blank) pp. Notated in ink on printed 10-stave music paper *C. F. Zeller No. 8*. In C minor. Tempo and expression markings in German, with some orthographical errors. The form of the work is cyclical; the final piece takes up the music of the first. With notational corrections and annotations in pencil, possibly autograph, including fingering to no. 3 and *finis* to end of final piece. Somewhat browned; title slightly soiled and frayed at edges.

An unpublished early work. Listed in MGG2 and on the website of the Dansk Komponist Forening (Danish composers' union). Not in Grove Music Online.

Danish composer Paul von Klenau spent most of his life in Germany and Austria. "With his move in 1902 to the Berlin Hochschule für Musik, where he studied composition under Bruch and the violin under Haliř, he started to enter Germanic circles, and as he did so came to receive less recognition in Denmark. In 1904 he went to Munich as a pupil of Thuille... [and later] to Stuttgart, where he studied with von Schillings (1908) and took a post at the Hofoper (1909). A large number of letters from Klenau to Alban Berg, dated from 1920 until the latter's death in 1935, attest to a close friendship. Some letters to Schoenberg also show that, while probably not a pupil of his, Klenau was certainly intimate with the Schoenberg circle... Klenau... turned in his later years to composing operas and symphonies in which his style moved... towards Schoenbergian atonal procedures. Such a move, particularly during the Third Reich, aroused considerable controversy. Yet the composer skilfully managed to circumvent charges of decadence by proclaiming his loyalty to the Nazi regime, and by publishing a series of articles claiming that his use of 12-note technique derived from Wagner, avoiding any mention of Schoenberg." Thomas Michelsen and Erik Levi in *Grove Music Online*. (25255) \$250

A Working Manuscript of Koechlin's Earliest Known Work for Piano

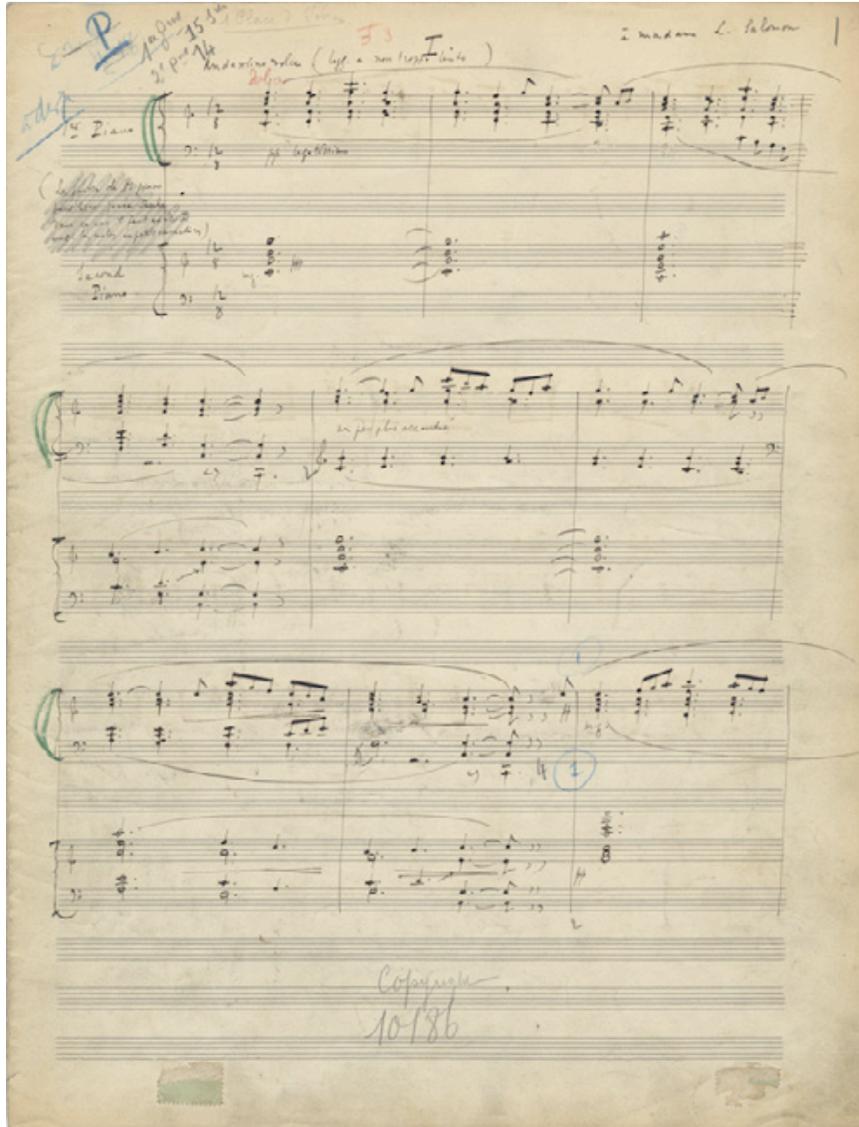
76. KOECHLIN, Charles 1867-1950

[Op. 6]. *4 pièces à deux pianos (Le 1er piano pouvant aussi être joué seul)*. Autograph musical manuscript signed *Ch. Kœchlin* [1896]. Folio (335 x 270 mm. with several leaves in slightly smaller format). Unbound. 1f. (title), 1-7 (no. I), [8] (blank), 9-13 (no. II), [14] (blank), 15-23 (no. III), [24] (blank), 25-[34] (no. IV), [ii] (blank) pp. Notated in black ink on printed 20-staff music paper with blindstamp of Y. Lard-Esnault / E. Bellamy, Paris. No date.

With extensive autograph annotations and corrections. Dedications to upper right corner of the first page of each piece: *à madame L. Salomon*" (no. I); *à monsieur J. Berry* (no. II); *à monsieur Jean Huré* (no. III); *à mademoiselle Juliette Toutain* (no. IV). Directives and cue-size notes for performance on one piano only, all crossed out in pencil. Various layers of further corrections and annotations (including pagination) in graphite and colored pencil (green, blue, and red), in different hands, most probably including the composer's. Autograph note in ink to right of title page: *à arranger pour Piano Flute Hautbois Clarinette Cor Basson*. Some soiling and browning; outer bifolium torn at spine and lower edge; lower end of final leaf (ca. 70 mm.) trimmed; remnants of adhesive labels to foot of p. 1; final leaves slightly creased and with small tears.

Koechlin's earliest known work for piano. Orledge p. 329 (where this particular manuscript is not recorded; another manuscript of the score and sketches is, however, recorded as being held in the Yves Koechlin archive). The present manuscript was used by the engraver of Alphonse Leduc, Paris, for the first (and only) edition of the work, published in 1899, plate number 10186. As one would expect from the deletions in the present manuscript, the printed edition lacks the directives and cue-size notes for performance on one piano only.

"[Koechlin's] unworldly and uncompromising nature undoubtedly contributed to his neglect as a composer during his lifetime, and he attached great importance to the high opinions of his music expressed by Milhaud, Roussel, Falla, Fauré and other composers whom he, in turn, admired. In retrospect these opinions have been vindicated, and Koechlin's originality, visionary breadth and profundity place him well above the rank of petit maître. Rather, as Wilfrid Mellers concluded as early as 1942, he 'is among the very select number of contemporary composers who really matter'." Robert Orledge in *Grove Music Online*.

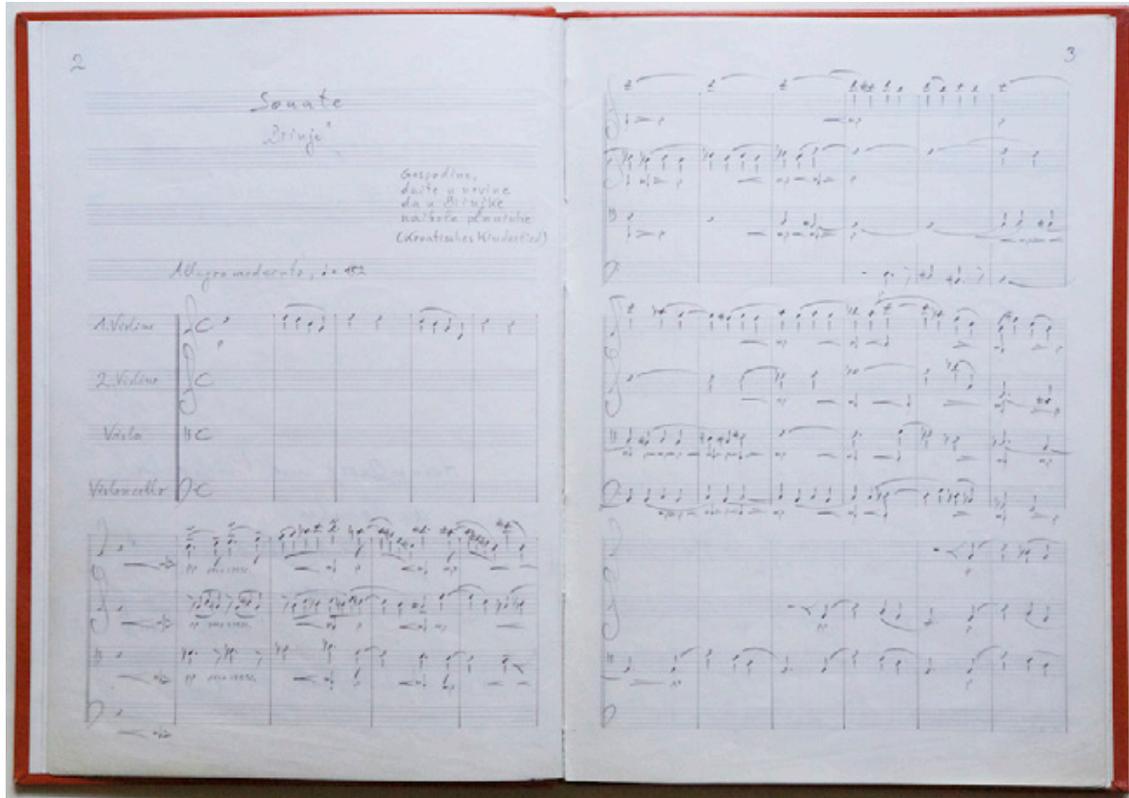


According to Orledge, the suite "is an arrangement of a solo piano work... The most attractive movement... is the third, slightly reminiscent of Debussy's 'En bateau' from the Petite Suite of 1888-9." (op. cit., p. 72-73). The present manuscript would allow for the reconstruction of the original solo piano version. The arrangement for piano and wind quintet hinted at on the title page apparently never materialized. (25316) \$8,500

The Complete Work in Full Score

77. KONT, Paul 1920-2000

Sonate und Sonatine für Streichquartett, dated October 1981 at conclusion., 1. Sonate "Brinje." 2. Sonatine "Das reine Gedicht." Autograph musical manuscript full score. **The complete work.** Folio (304 x 220 mm.). [1] (title), 2-59 pp. Full dark orange leather with titling and decorative devices stamped in gilt to upper and *Sammlung Dr. Heinz-Georg v. Kamler, Wien* stamped in gilt to lower board. Notated in pencil on 12-stave music manuscript paper.



With an autograph presentation from the composer to Dr. Heinz-Georg and Michaela von Kamler to title, signed and dated Vienna, November 9, 1981.

Together with two autograph letters from the composer to the von Kamlers providing a description of the work, a performance of it, and news of the players (suggesting that the von Kamlers may have actually have commissioned the work) and copies of the published score and parts issued by Doblinger in 1990.

Kont studied composition with Lechthaler, Polnauer, Swarowsky and Krips in Vienna and later with Milhaud, Messiaen and Honegger in Paris. The present work was inspired by the folk music Kont heard while serving as a soldier in Croatia in World War II. "Progressive pioneer who... startled musically insecure post-war Austria, or a traditionalist who is sometimes labelled a "Conservative"? - More contradictory verdicts have been applied to hardly any other composer in recent Austria's music scene than to Paul Kont. The notion of the "avant-gardist" ha[d] become manifest already in the first years after the war, when Kont - unlike many of his contemporaries - did not so much follow tendencies originating in Hindemith (and, to a lesser degree, in Webern and Schoenberg), but developed a polytonal style deriving from piano improvisation - resulting in the so-called phase of "captured improvisation". The course of his later studies in the years following 1947 resulted in the evolution of the "complex technique", in which... individual parts are treated independently and are joined together in complexes of exclusively metrical and tonal consolidation. His studies of dodecaphony from the year 1951 onwards led to an alternative concept to serialism: the employment of "statistic values". In this technique, it is of paramount importance that the distribution of pitches and other parameters result in a harmonically feasible.. [whole], within the bounds of which free development is possible. Kont's most important innovation is the development of the "third tonality" (also called "new" or "wide" tonality) in the years following 1963..."

"... In Kont's "third tonality" functional harmony is abolished, and the diatonic and pure-interval voice-leading of the separate parts leads to a sometimes widely branching writing, which, in polyphony, often brings about surreal harmonies. [This]... theory, as formulated in his book, *Antianorganikum*, finds its most strident application in the *Weinheber oratorio*, *Vom Manne und vom Weibe* (Of Man and of Woman, 1964). Parallel to these innovative concepts, Kont worked - most notably in his *Lieder*, which were melodically sketched during the war and worked out until 1977 - with a "method of metrical motives", in which motives, melody and form are derived from the metre, verse and stanza of the text. Kont's late work forms an applied synthesis of these various innovations." Christian Heindl, translated by Nicolas Radulescu, in *Paul Kont: Music Published by Doblinger*, pp. 4-5.

The von Kammlers were also the dedicatees of Gottfried von Einem's 4th String Quartet, op. 63. (21532) \$2,600

The Only Known Manuscript Copy

78. **KREUSSER, Peter Anton 1765-1831 or 1832**

Divertimento Militare per Clavico a Piano-Forte par P. A Kreusser Opera 18.ma. [Piano score]. Musical manuscript. Of Italian provenance, ca. 1810. Oblong folio (ca. 225 x 295 mm). Sewn. [i] (title), 14, [i] (blank) pp. Foliated. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for piano solo. 5 movements: *Lento maestoso* - *Marcia*;

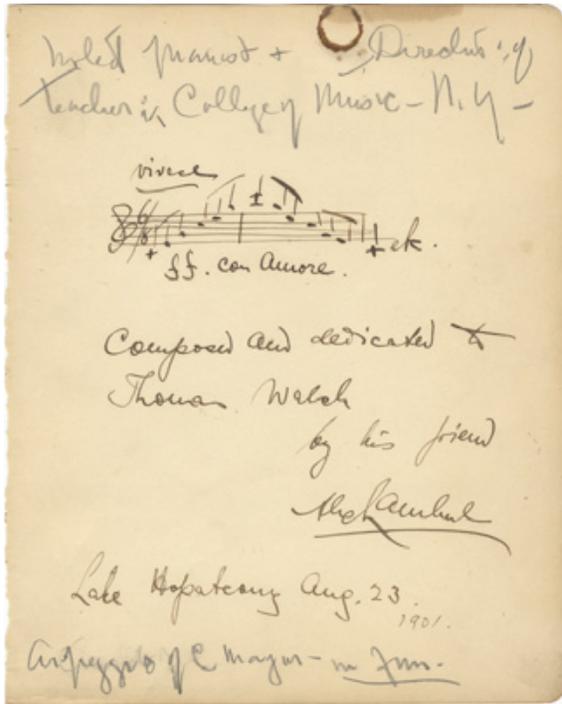


Polonese Grazioso; *Minuetto allo. Scherzando*; *Amoroso Andno. con Espresne.*; and *Waltz Allo. molto*. Some soiling and staining to title, lower corners, and several edges; occasional light bleeding, offsetting, and smudging; slight loss to corner of f. 6 and inner margin of f. 8 not affecting music.

The only manuscript copy known.

Two editions, both published in London, ca. 1810: *A Military Divertimento for the Pianoforte, Op. 18* [n.d.] (one copy only, at the British Library; *A first military divertimento for the piano forte: Op. 18... printed for the author... by Goulding, Phipps & D'Almaine... 2nd edition with improvements by the Author Composed & Dedicated to Miss Hoppner*, paper watermarked 1810, (one copy only, at the National Library of Australia). Two other military divertimentos for piano, Opp. 19 and 20, were published at about the same time. Worldcat. COPAC. Not in RISM online or A/1/5, Wolffheim, or Hirsch.

Peter Anton Kreusser, a German composer and violinist, was a cousin of Georg Anton Kreusser (1743-1802), a friend and collaborator of Mozart. He served as a violinist in Paris. After the French Revolution he moved to London, where he composed many of his extant works. He wrote many airs, divertimenti, sonatas, and dances for the piano forte. At least 16 of his published compositions or arrangements are listed in the British Library Catalog. Wikipedia online. (25124) \$150



79. LAMBERT, Alexander 1862-1929

Autograph musical quotation signed and inscribed. A 2-measure arpeggio in C major notated in black ink in treble clef on one hand-drawn staff. In 6/8 time. Marked Vivace... ff. con Amore and inscribed Composed and dedicated to Thomas Walsh by his friend Alex[?] Lambert. On an album leaf ca. 201 x 163 mm. Dated Lake Hopatcong [New Jersey], August 23, 1901. Slightly worn, soiled, and browned and soiled; annotations in pencil to blank margins.

Lambert, a noted Polish American pianist, pedagogue, and pupil of Liszt, was the director of the New York College of Music from 1887 to 1905. (25520) \$100

Two Songs, Possibly Unpublished

80. LAPARRA, Raoul 1876-1943

Les heures claires; Spleen. Autograph manuscripts of two songs, both signed RL.

Les heures claires. O la Splendeur de notre joie! Poésie d' Emile Verhaeren. 4 pp. on 4 leaves. Small folio (ca. 280 x 221 mm). Unbound. Dated Le Tréport, August 6, 1924. Notated in black ink on lightweight paper with 16 printed staves per page. Scored for mezzo-soprano and piano. Page 4 with autograph monogram and date to lower edge; overpaste (ca. 81 x 221 mm.) with 2 additional/alternative measures of music, fourth measure extended into right margin by the composer. Several minor erasures throughout. Slightly soiled, creased and torn.

Spleen. Poésie de Ch. Baudelaire. 4 pp. on 4 leaves. Small folio (ca. 280 x 221 mm). Unbound. Dated Ménil Val, September 2, 1924. Notated in black ink over traces of pencil. On lightweight paper with 16 printed staves per page. Scored for mezzo-soprano and piano. Autograph monogram and date to lower edge of p. 4; small erasure to p. 3; manuscript identification La Parra at head of first page. Several corners lightly creased and/or turned.

- O la Splendeur de notre joie !

Prise d'Emile Verhaeren

Andantino

Musical notation for the first system, including a treble clef, a 2/4 time signature, and a key signature of one flat. The lyrics "O la splen-deur de no-tre joie" are written below the notes. A handwritten note "(continué de son air)" is present above the first measure.

Andantino

Musical notation for the second system, featuring a grand staff with treble and bass clefs. The lyrics "or dans l'air - de soir - e !" are written below the notes. The word "Viv" is written at the end of the system.

Musical notation for the third system, including a treble clef and a 2/4 time signature. The lyrics "or dans l'air - de soir - e !" are written below the notes.

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs. The lyrics "or dans l'air - de soir - e !" are written below the notes.

Musical notation for the fifth system, including a treble clef and a 2/4 time signature. The lyrics "ci la main son doux et son pi-gon li-ger;" are written below the notes.

Musical notation for the sixth system, featuring a grand staff with treble and bass clefs. The lyrics "ci la main son doux et son pi-gon li-ger;" are written below the notes.

Possibly unpublished, although both songs may have been included in one of the song collections listed in Grove (96 songs in 8 volumes, 1926 or 7 mélodies, 1927). Not in Grove, Worldcat, MGG I, Pazdirek, or the Bibliothèque Nationale online.

A French composer admired by Ravel, Laparra "studied with Gédalge, Fauré, Lavignac and Diémer although his music, with its constant reference to Spanish dance, must surely owe a lot to Albéniz. He was awarded the Prix de Rome in 1903 for his cantata Alyssa... His early career was mostly devoted to opera. He also made a substantial contribution to the mélodie, composing songs throughout his life." Richard Langham Smith in Grove Music Online. (25141) \$1,200

81. LARSSON, Lars-Erik 1908-1986

Autograph musical quotation signed in full. Approximately two measures notated in treble clef on one staff. In cut time. Notated and signed in blue ink on an album leaf ca. 135 x 76 mm. Irregularly trimmed; slightly stained; minor annotations in blue ink and remnants of adhesive and former mount to verso.



Swedish composer Lars-Erik Larsson "continually oscillated between Nordic Romanticism, neo-classicism and more unconventional styles (serialism and polytonality)." Gören Bergendal in Grove Music Online. Among his most popular works are A Winter's Tale, Op. 18, the Pastoral Suite, Op. 19, A God in Disguise, Op. 24, and three symphonies. (25491) \$100

“The Leading Operetta Composer of the 20th Century”



82. LEHÁR, Franz 1870-1948

O Mädchen, mein Mädchen. Autograph musical quotation signed *Lehár F.* 4 measures, being the opening of the song *O Mädchen, mein Mädchen* from Lehár's operetta *Friederike*, first performed in Berlin at the Metropol-Theatre on October 4, 1928 and in Vienna for the first time at the Johann-Strauss-

Theatre on February 15, 1929. Notated in treble clef on one hand-drawn staff. In 6/8 time with a key signature of 1 sharp. On an album leaf ca. 93 x 145 mm. Dated Vienna, July 3, 1937. In black ink. Together with a photograph of Lehár by Hofer in Vienna, 135 x 95 mm. Slightly worn and soiled.

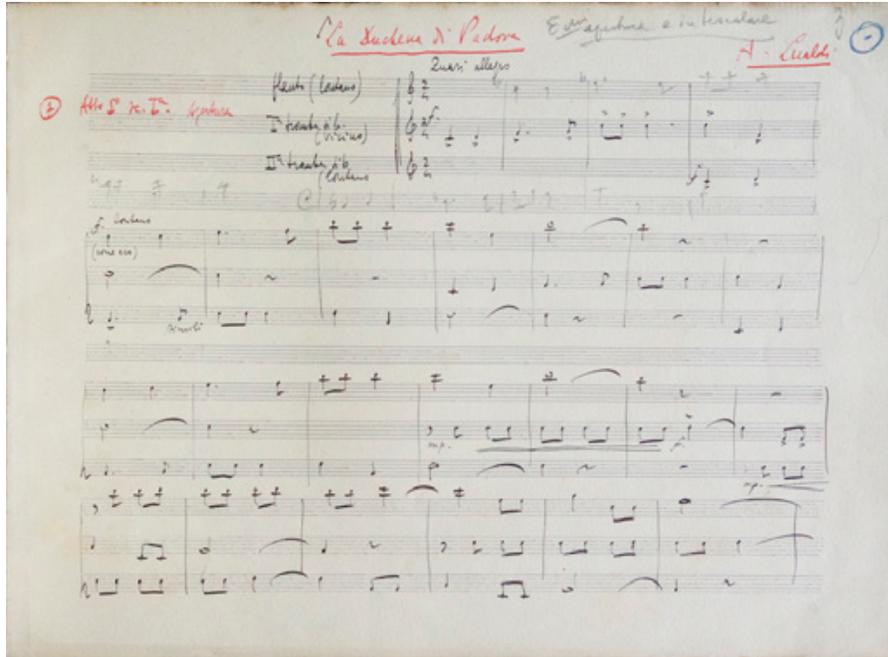
"[Lehár] was the leading operetta composer of the 20th century, being primarily responsible for giving the genre renewed vitality. His most successful operetta, Die lustige Witwe, has established a lasting place in the opera as well as the operetta repertory and, along with Offenbach and Johann Strauss II, Lehár has remained one of the most popular composers of light music." Andrew Lamb in Grove Music Online. (25563) \$275

83. LEMAIRE, Fernand fl. early 20th-century

6ème Rapsodie. Autograph musical quotation signed *Lemaire* and inscribed *To Mademoiselle Rachel Loveday*. Dated Monte Carlo, January 8. Two measures notated in treble clef on one hand-drawn staff. In 2/4 time with a key signature of two flats. With autograph titling *6ème Rapsodie*. In purple ink to verso of a partial page from a concert program featuring Lemaire and a female singer, ca. 97 x 124 mm. In French (with translation). Trimmed and laid down to black mount; torn along lower margin, with repair; edges with minor wear; bleeding to several sixteenth notes; minor annotations in pencil to blank upper margin.



Lemaire, a French pianist and composer, was a classmate of Maurice Ravel at the Paris Conservatoire. (25499) \$50



An Apparently Unknown Setting of an Oscar Wilde Play

84. LUALDI, Adriano 1885-1971

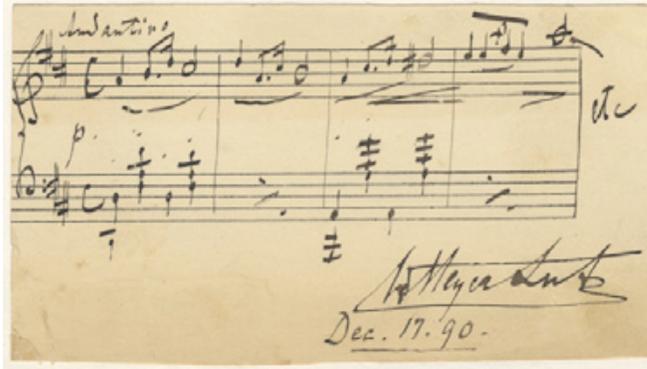
La Duchessa di Padova *Musiche di scena e intermezzi, per la tragedia di Oscar Wilde*. Autograph musical manuscript full score. Milano, November-December 1931. Oblong folio (ca. 240 x 302 mm.). Modern brown morocco with gilt titling to upper. 1f. (title), 3-60 pp.; pp. 2, 6, 8, 12, 14, 24, 28, 30, 34, 36, 42, 46, 58-60 blank. Notated on 14-stave music paper, outer margins uncut, watermarked "C. Volpini." Music divided into fifty numbers. Title, *La Duchessa di Padova*, and composer's name, *A. Lualdi*, as caption title to each number. Music and part of literals in black ink; headings, scene numbers, rehearsal numbers, textual cues, more literals, and some notational corrections in red ink. Further additions in the composer's hand in pencil. Pagination in pencil to rectos including title and final blanks. Circled dot in blue pencil to upper right corners of most rectos. Signed and dated in black ink at conclusion: *Milano, 18 novembre 3 dicembre 1931 Adriano Lualdi*. Title slightly foxed; occasional minor tears and creases.

Productions of Oscar Wilde's play *The Duchess of Padua* (1883) are rare, and **Lualdi's setting appears to be unknown**; the present work is not included in any of the available lists of Lualdi's works and there is no evidence that it was ever performed. Not in Steiger or the *Enciclopedia dello Spettacolo... Indice Repertorio*.

"Italian composer, conductor and writer on music Adriano Lualdi studied music in Rome and then in Venice with Wolf-Ferrari... In the 1920s he also became active as a music critic: among his numerous writings, Viaggio musicale in Italia is particularly valuable for the light it throws on the Italian musical world of the time. An ardent fascist, Lualdi was 'elected' to parliament in 1929 as representative of the Sindacato Nazionale dei Musicisti. He was an organizer of the first few Venice Festivals (1930-34) and director of the conservatories of Naples (1936-44) and Florence (1947-56). Lualdi's association with fascism, which conditioned his teaching and organizing activities as well as his polemics, led to his being overrated in the 1930s, but in due course aroused such antagonism that his reputation may have suffered unfairly." John C.G. Waterhouse in *Grove Music Online*.

(25040)

\$2,800



85. LUTZ, Wilhelm Meyer 1828-1903

*Autograph musical quotation signed W. Meyer Lutz and dated December 18, [18]90. Four measures of a keyboard work, notated on two staves, in common time, and with a key signature of two sharps (D major). Marked *Andantino*. Ca. 61 x 109, laid down to mount ca. 94 x 141 mm. Trimmed, slightly affecting staves and clefs at left margin; lightly soiled, browned, and creased; verso of mount with extensive biographical annotations in pencil.*

Lutz was an English composer, conductor, and organist of German descent. "As an operatic practitioner Lutz conducted an annual season at the Surrey Theatre, London (1851–5), acted as musical director to various English opera companies in the 1860s, oversaw stage and concert tours by Giulia Grisi and G.M. Mario, Louisa Pyne and William Harrison, and others, and composed light operas 'in the school of Auber'. He made his greatest mark in the popular musical theatre in London, however, where he was a force in the development of the musical. In February 1869 he was appointed director of music at the new Gaiety Theatre, where he proved an invaluable support to the manager, John Hollingshead, for 17 years. He then served under Hollingshead's successor, George Edwardes, who began to present original scores (rather than pasticcios) by Lutz." Stephen Banfield in Grove Music Online. (25384)

\$85



“The Most Original and Inventive Italian Composer of his Generation”

86. MALIPIERO, Gian Francesco 1882-1973

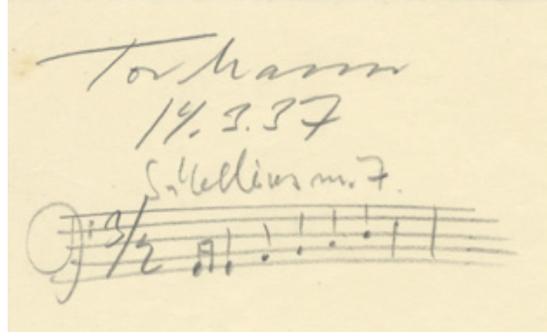
Notturmo di canti e balli per orchestra. Autograph musical quotation signed G. Francesco Malipiero. 3 measures, being the opening of the Notturmo. Notated in black ink on treble and bass clefs on 2 printed staves. In 3/4 time. On an album leaf ca. 85 x 218 mm. Dated Asolo (Treviso), February 27, 1958. Slightly worn; creased at fold, with small tape repair to verso, not affecting music.

The Notturmo was first performed at the Teatro alla Fenice in Venice on September 11, 1957. "Although very uneven, and less influential than Casella and Pizzetti, he was the most original and inventive Italian composer of his generation." John C.G. Waterhouse in Grove Music Online. (27055)

\$675

87. **MANN, Tor 1894-1974**

Sibellius[!]. Autograph musical quotation signed in full. The first measure of *Sibellius[!]* no. 7. (Sibelius's Symphony no. 7). Notated in pencil on one staff, bass clef. Signed and dated 14.3.[19]37 in pencil; also signed and dated 15.3.37 on verso. Oblong octavo (225 x 144 mm). Creased.



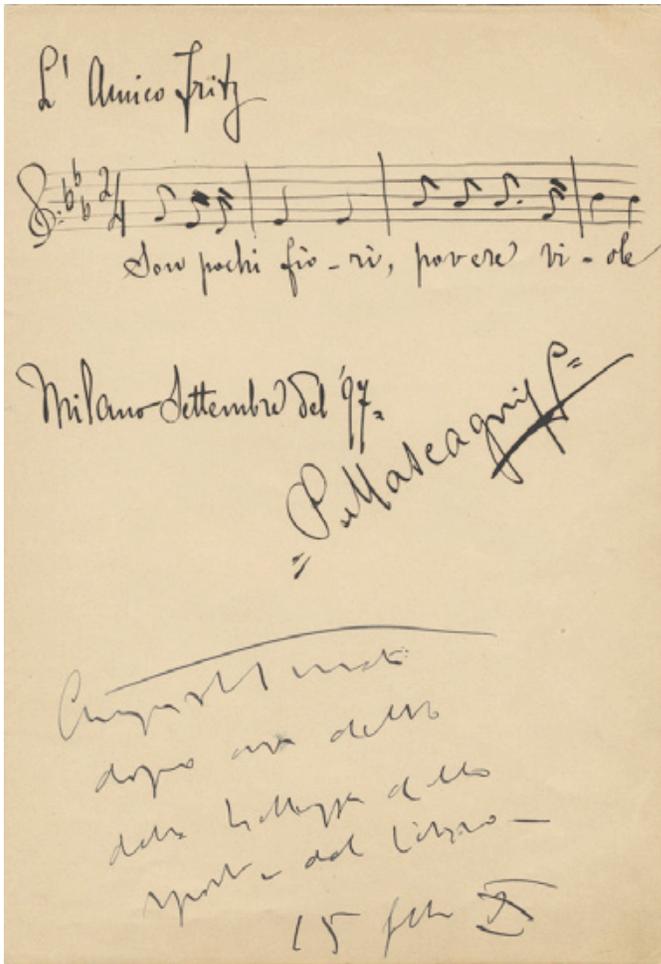
A Swedish conductor, "Tor Mann began as a cellist...

He was chief conductor of the Gothenburg Symphony Orchestra in 1925-39, then chief conductor of the Radio Symphony Orchestra until 1959. He was a teacher at what is now the Royal College of Music from 1939 to 1961 and became a professor in 1945." Swedish Wikipedia (27083) \$35

From *L'Amico Fritz*

88. **MASCAGNI, Pietro 1863-1945**

Son pochi fiori, povere viole. Autograph musical quotation signed P. Mascagni. 3-1/2 measures, being the opening of Suzel's aria, *Son pochi fiori, povere viole* from the first act of the composer's opera *L'Amico Fritz*. Notated in treble clef on one hand-drawn staff with Italian text underlaid. In 2/4 time with a key signature of three flats. Includes a partially illegible note in ink dated February 15 in another hand below Mascagni's signature. On an album leaf ca. 216 x 150 mm. Dated Milan, September [18]97. In black ink. Slightly worn and browned; small ink stain to blank verso, not affecting quotation.

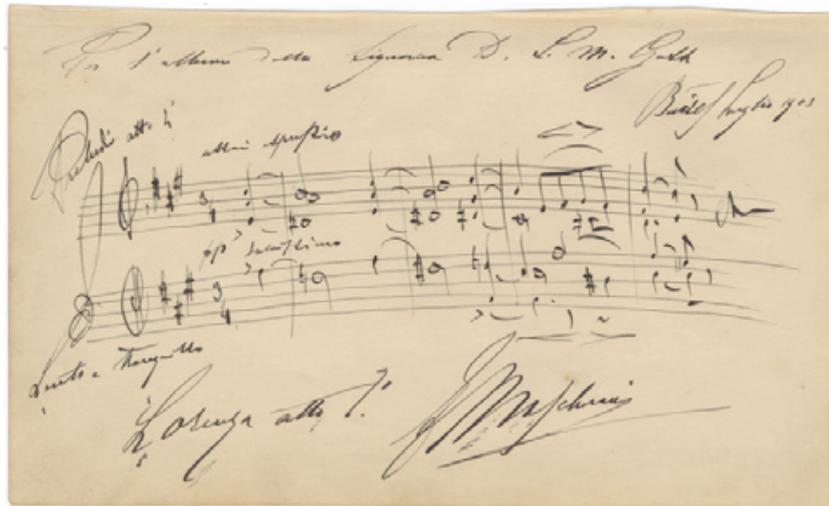


L'Amico Fritz was first performed at the Teatro Costanzi in Rome on October 31, 1891. "The sensational success of Cavalleria rusticana in 1890 aroused hopes that the precarious state in which Italian opera had existed for some decades was reaching a turning-point. In the next year Mascagni fulfilled those high hopes with L'amico Fritz, consolidating his already international reputation as the most promising composer of the younger

generation. The première, hailed as the most important operatic event since that of Otello, was a triumph, and the work immediately had many further performances..." Peter Ross in *Grove Music Online*. (27066) \$475

89. MASCAGNI, Pietro 1863-1945

*Autograph musical quotation signed P Mascagni. Nine measures of an unidentified work in 3/4 time, marked *and.no* at head and dated Firenze Marzo del '92. Notated in ink on an album leaf 189 x 120 mm. Together with an attractive bust-length postcard photograph of the composer. Somewhat browned and foxed; remnants of tape to verso of photograph. (22359) \$400*



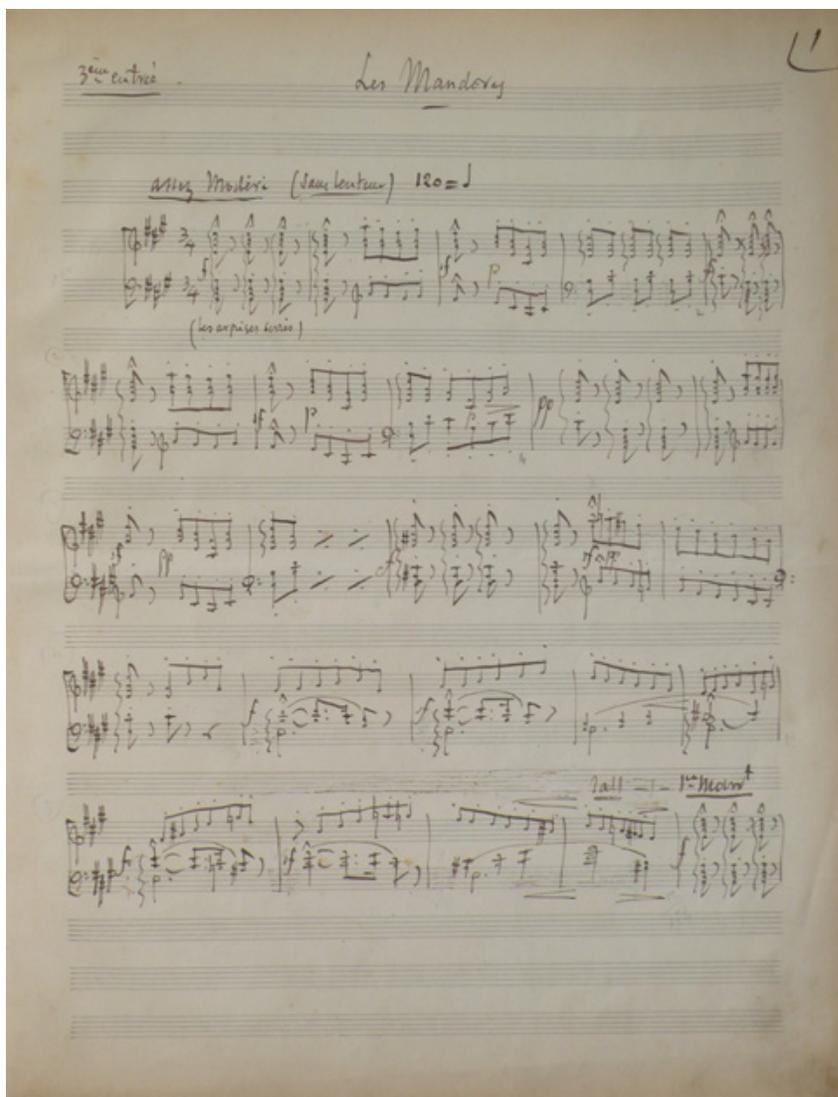
In the Hand of the Conductor of the Premiere of Verdi's Falstaff

90. MASCHERONI, Edoardo 1852-1941

*Lorenza. Autograph musical quotation signed E Mascheroni from his opera Lorenza. Approximately 4 measures in piano score from the beginning of the prelude to Act 2. 1 page. Oblong octavo. Dated B[uenos] Aires, July, 1903. With autograph inscription *Per l'album della Signorina D.L.M. Gath*. Slightly worn and soiled.*

Edoardo Mascheroni was an Italian conductor and composer who worked extensively in Rome and, from 1891-1894, at La Scala. While chief conductor of the latter, he conducted the premiere of Giuseppe Verdi's Falstaff. Mascheroni composed two requiems, chamber music, and two operas, both to librettos by Luigi Illica. Claudio Casini in Grove Music Online.

Lorenza was first performed at the Teatro Costanzi in Rome on April 13, 1901, and enjoyed success in Italy, Spain, and South America, where it premiered in Buenos Aires in 1903. Its recipient may have been a relation of Alfredo Gath (1852-1936), an English-born entrepreneur in Buenos Aires known as the inventor of a mechanical coffin. (23299) \$275



A Ballet Divertissement from *Cendrillon*

91. MASSENET, Jules 1842-1912

[Cendrillon]. *Les Mandores*. Autograph musical manuscript, being part of a ballet divertissement from Act 2 of the composer's opera *Cendrillon*. Piano reduction. With an autograph note signed in Massenet's hand on a separate leaf: *Quelques mesures manuscrites du 2e acte de Cendrillon (1898) Paris 3 Nov. 1910*. Folio (350 x 270 mm). Modern maroon morocco with marbled boards. 4 pp., notated in ink on 20-stave music paper with blindstamp of H. Lard-Esnault Ed. Bellamy sr, Paris on one side of the leaf only. A fair copy of a piano reduction of *Les Mandores* in A major, 3/4 time. Tempo: *Assez Modéré (sans lenteur)*; metronome mark: 120 = [quarter note]. Autograph note to upper left corner of p. 1: *3ème entrée*. Several erasures. Cautionary key and time signature for continuation after final double bar (D minor, 12/8 time). System breaks and pagination marked up in pencil in an unknown hand, both matching pp. 172-75 of the first edition of the piano-vocal score published in Paris by Heugel in 1899. The markup, as well as the cautionary key and time signatures at the end, allow for the conclusion that the present copy is part of the engraver's copy of the opera. All leaves guarded and with early horizontal crease; slightly browned; small stain to final blank page. In very good condition overall.

Les Mandores is part of an extended ballet divertissement in the second act of Massenet's opera *Cendrillon*. It is not included in Massenet's original manuscript piano-vocal score, dated 1895 (Bibliothèque nationale de France, département Bibliothèque-musée de l'opéra, RES-563); there, the 2^{ème} entrée of the divertissement *Le Fiancés* is immediately followed by *Le Rigodon du Roy* counted as the 3^{ème} entrée.

In the first edition *Les Mandores* appears as the 3^{ème} entrée (pp. 172-75) and another new movement, *La Florentine*, as the 4^{ème} entrée (pp. 176-79); the *Rigodon du Roy* is renumbered as the 5^{ème} entrée (starting at p. 180).

The autograph manuscript at the Bibliothèque nationale is also notated on one side of the leaf only, is on the same paper as the present manuscript, and carries engraver's marks in the same hand. System breaks and page breaks match those of the first edition; pagination, however, does not. It appears that Heugel prepared, or at least planned, an earlier edition based solely on the manuscript in the Bibliothèque nationale, but as the premiere was delayed by several years, the publisher apparently put the project on hold. In the interim, Massenet added the new entrée (and made other changes as well), necessitating changes to the pagination of the printed score. (25157) \$5,500



**From Mayr's Unpublished
Opera *Fedra***

92. **MAYR, Simon 1763-1845**
*Aria Soffrirei senza lagnarmi
Nell'Opera Fedra eseguita Dalla
Sig:ra Adelajde Tosi in Milano al
R: Teatro alla Scala.* Musical
manuscript piano-vocal score. Ca.
1820. Oblong quarto (285 x 215
mm). Sewn. [i] (title), 11 pp.
Notated in brown ink on 10-stave
paper. No ascription. Watermarks
fleur de lys; M. Date to foot of
title: *Nel Carnevale di 1821. Po.
3o. No. 9* in black ink to lower left
corner of title. A fair copy. Scored

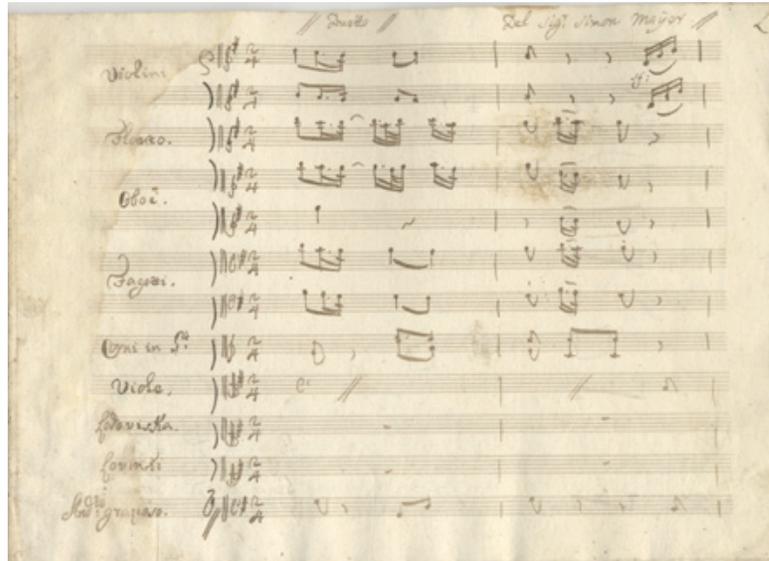
for Ippolito (soprano castrato), male chorus (TTB; 2 staves), and piano (2 staves). Repair to lower margin of title leaf. All leaves very slightly creased at upper outer corner; occasional minor foxing; repair to lower margin of title.

An aria from Mayr's unpublished opera *Fedra*. The authorship of the aria has been established by comparison with the edition of Luigi Romanelli's libretto (Milan: Pirola, 1821). The aria is part of act 2, scene 7; it, however, uses only about a third of the text present in the printed libretto. It is unknown whether the aria exists in various versions. MGG2 lists two complete manuscript scores: the autograph (in the Archivio Storico Ricordi in Milan) and a copy (in the Milan conservatory, RISM 851000971). There was also an edition of the present aria published by Ricordi in Milan (PN 986; February 1821; RISM MM1493 I,57; 3 copies only).

Fedra, a "melodramma serio" in two acts, was first performed at La Scala, Milan, on December 26, 1820. "Mayr's serious operas occupy an important position between late-eighteenth-century opera seria (Cimarosa, Paisiello) and modern nineteenth-century melodramma (Rossini, Bellini, Donizetti). On the one hand, there are still elements typical of Metastasio; on the other, to a considerable extent innovations become manifest that so far Rossini has been credited with... For instance, the penultimate opera Fedra (1820) is barely distinguishable from Rossini as regards form." Anja Morgenstern in MGG2. (26896) \$120

From Mayr's Unpublished Opera *La Lodoiska*

93. **MAYR, Simon 1763-1845**
[*La Lodoiska*]. *Nelle Lodoviska Duetto Giuro che ad'altra mai...Eseguita nel Nuovo Teatro della Fenice*. Musical manuscript full score. Oblong folio (305 x 222 mm). Sewn. 1f. (calligraphic title), 21, [i] (blank) pp. Notated in ink on 12-stave paper. Various watermarks (*F*; three crescents, etc.). Ascription to title: *Del Sig:r Simon Mayr*. Date in copyist's hand to upper right corner of title: *In Venezia l'Ascensione 1802*. *P.*



I. No. 3 in ink to lower left corner of title; *No. 30* to foot of title, followed by initials *P.I.* A fair copy. Twelve-stave systems. Scored for [2] Violini, Flauto, [2] Oboè, [2] Fagotti, [2] Corni in G [notated on common staff], Violo, Lodoviska [!Lodoiska; soprano], Lovinki [!Lovinski; soprano castrato], unfigured bass. In G major. Quite dampstained; somewhat faded; lower outer corner bumped.

A duet from Mayr's unpublished opera *La Lodoiska*, the duet first published in Vienna by K.K. Hof. Theater Musik Verlag in 1798 (RISM MM1493 I, 81) and then in London by Monzani in 1805 (RISM MM1493 I, 82). Numerous manuscript copies of the entire opera and also of this duet, some in the U.S. (Library of Congress, San Francisco State University).

La Lodoiska, in three acts with a libretto by Francesco Gonella, was first performed at the Teatro Le Fenice in Venice on January 26, 1796 and in a revised version in two acts in Milan at the Teatro alla Scala on December 16, 1799. The present duet is part of act 3, scene 3 in the original 1796 version of the opera; we have been unable to ascertain whether it was retained in the 1799 version.

"Mayr's first major success, *Lodoiska*, is a 'Polish opera' in the tradition of Cherubini's *Lodoïska* (1791) and *Faniska* (1806)... Despite their concurrence on the broad outlines of the action, the two versions present significant differences... [Mayr] provided numerous replacement arias and duets and expanded the finales of what had been Acts 1 and 2. He added a connecting scene to bridge the original Acts 2 and 3, while eliminating from the original Act 3 several scenes... The Biblioteca Civica in Bergamo has a third, incomplete version of *Lodoiska* (without recitatives), partly in Mayr's hand, which appears to be an opera semiseria and which is not closely related to the other two versions." Scott L. Balthazar in *Grove Music Online*. (26894) \$275



Parts for a Duet from *La Lodoiska*

94. **MAYR, Simon 1763-1845**
 [La Lodoiska]. *Rasserena il mesto Ciglio Rondo*. Musical manuscript. [Parts]. Italian. Ca. 1800. 6 parts. Oblong small folio (290 x 220 mm.). Violino primo [1]: 3, [i] (blank) pp.; Violino primo [2]: 4 pp.; Violino secondo [1]: 3, [i] (blank) pp.; Violino secondo [2]: 3, [i] (blank) pp.; Viole: 3, [i] (blank) pp.; Basso: 3, [i] (blank) pp. Notated in ink on 10-stave paper. The two Violino primo and Violino secondo parts are identical with each other in

content, but one of the secondo parts is notated on larger paper (320 x 230 mm.) and possibly in a different hand. No ascription. Undated. The scene consists of a recitative and an aria of Lovinski (soprano castrato). In the recitative, the instrumental parts include the vocal part on a second stave; text incipit: *Che dici... del caro amico ammentar il fato*. In E major. Slightly soiled; some smudging and show-through.

Unpublished. RISM lists numerous manuscript copies with and without the recitative, but none for string quartet. The recitative usually begins with three notes a-a-a, but the copies at the Staatsbibliothek Berlin (RISM 455024618) and at the Staats- und Universitätsbibliothek Hamburg (RISM 450015252, formerly in the collection of Friedrich Chrysander), have c-sharp-a-a as in the present copy.

The present duet is part of Act 2 in the revised 1799 version of the opera. We have been unable to ascertain whether it was part of the 1796 version as well. (26932) \$400

A Working Manuscript

95. **MAZZOLI, Missy 1980-**
River Rouge Transfiguration for Orchestra. Autograph musical manuscript sketch leaf. Folio, ca. 300 x 220 mm. 1f. (2 pp.). Notated in pencil on 12-stave music manuscript paper. Dated 01/12/13 and marked *Orchestral sketches*. Contains various musical ideas, with textual annotations: *Structure moving to big moment: ... Winds: peter out to bursts... bursts w/ brass high str[ings]: move... start to add 16ths, then totally 16ths*. Accompanied by a 1-page signed autograph statement certifying that the manuscript is in the composer's hand. Slightly worn; small stain to lower edge.

Commissioned by the Detroit Symphony, the first performance was given by the Symphony under the direction of Leonard Slatkin on May 31, 2013.

"The biggest news of the night was the world premiere of the DSO-commissioned 'oRouge River Transfiguration,'o by Missy Mazzoli, winner of the orchestra's Elaine Lebenborn Competition for

women composers... Mazzoli has been widely recognized for an omnidirectional aesthetic that marries her highly refined classical music roots with vernacular influences and a kind of indie-rock identity and attitude... The 10-minute *Rouge River Transfiguration* takes its inspiration from the way in which artists and writers, among them the early 20th Century photographer and painter Charles Sheeler and the contemporary author Mark Binelli, have often seen Detroit industrial monuments like Ford's River Rouge Plant as secular cathedrals of modern life." Mark Stryker, *Detroit Free* music critic, in a review of the first performance.

A fine example of the composer's working methods. (22507) \$750



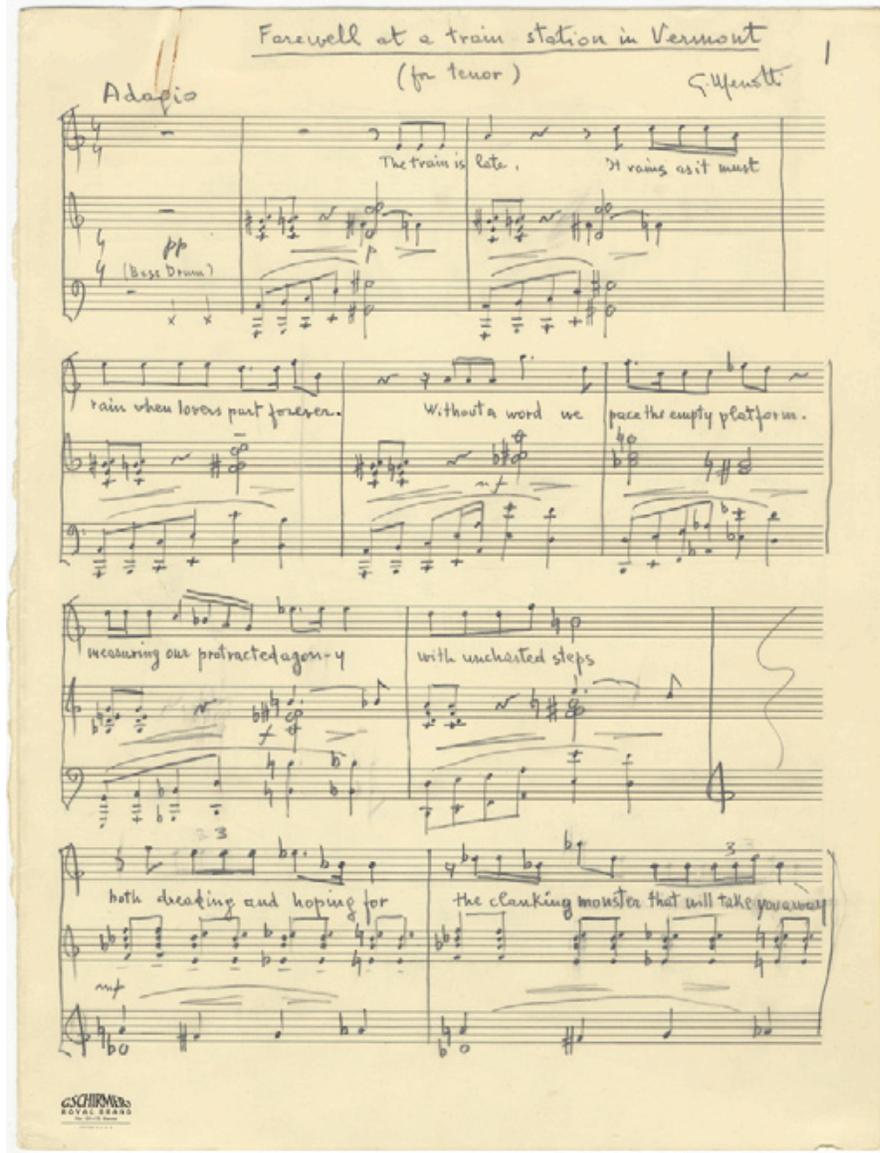
Two Songs from *Landscapes and Remembrances*

96. MENOTTI, Gian Carlo 1911-2007

Two solo songs from the composer's cantata Landscapes and Remembrances. Autograph musical manuscript piano-vocal scores. Signed G. Menotti. Ca. 1976. Folio (ca. 313 x 237 mm). Unbound. *The abandoned mansion (South Carolina) for contralto.* 1f. (title), 5, [i] (blank) pp. *Farewell at a train station in Vermont (for tenor).* 8 pp. Notated in pencil on 12-stave printed music paper with G Schirmer Royal Brand No. 54 printed at lower margin. Small check mark in blue pencil to upper corner of each page of *The abandoned mansion*. First measure of *Farewell* with a bass drum cue. Minor erasures throughout. Slightly worn; small rust stains from a paper clip to upper margin of outer pages, slightly affecting one letter of a tempo marking.

Landscapes and Remembrances, a cantata for soloists, chorus, and orchestra to texts by Menotti, was first performed at Uihlein Hall in Milwaukee on May 14, 1976, with Judith Blegen (soprano), Ani Yervanian (contralto), Vahan Khanzadian (tenor), Gary Kendall (baritone), and the Milwaukee Symphony and Bel Canto Chorus, James Keeley, conducting.

"The nine-part Landscapes and Remembrances is a set of musical impressions drawn from the composer's life, ranging from his arrival in America as a teenager to his discovery of South Carolina, where he founded the Spoleto USA Festival in 1977... The structure of Landscapes consists of alternating choruses and orchestral songs, although several of the choral sections make use of solo voices as well. The titles in general reflect the geography of remembrance at the root of each... "

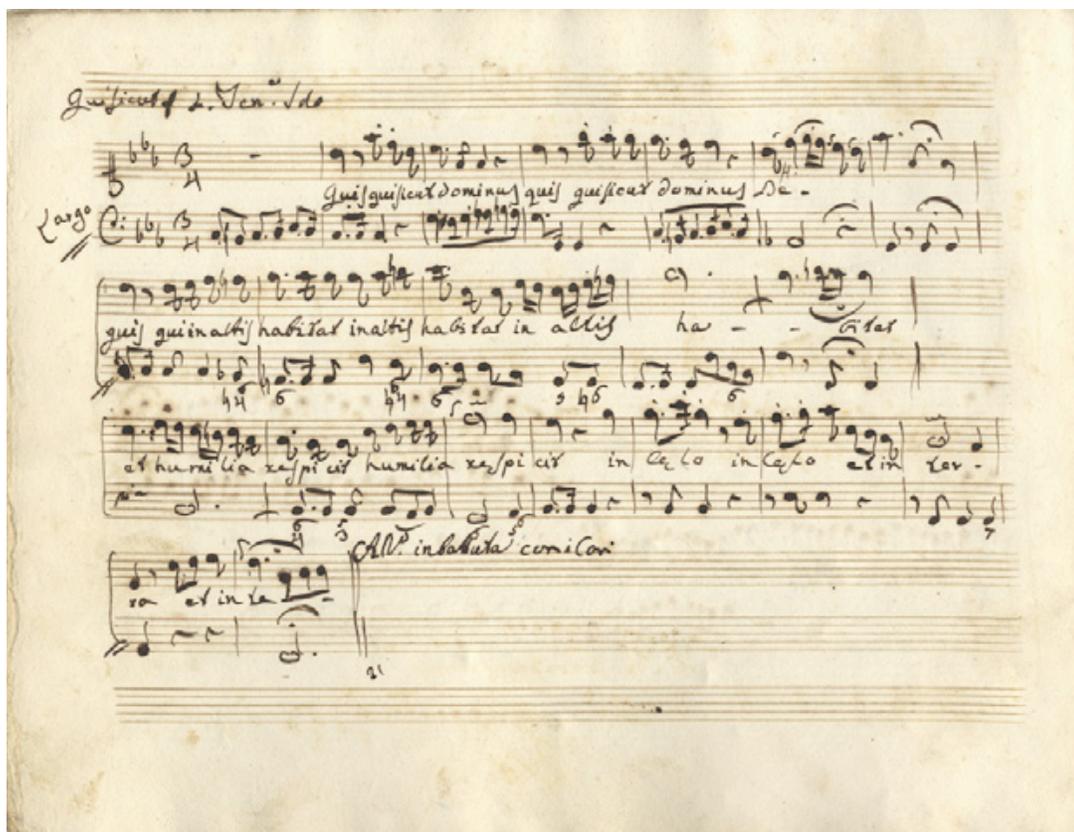


The Abandoned Mansion, the first song in Landscapes, is "a brooding piece in E-flat minor... infused with the past. Its constantly arcing melodic lines are supported by persistent tremolo figures that give way only briefly in the middle of the song to sustained chords--a section of quasi-recitative. The key to the song lies in these words: 'A visitor to the South is an intruder into the reigns of ghosts!'"

Farewell at a Train Station in Vermont, the final song, is "concerned with love, but this time with the bitterness of parting. 'In everyone's life', Menotti has commented, 'there is a farewell never forgotten, the pain of which never heals', a sentiment he had previously expressed in his libretto for Barber's opera Vanessa. It is evident that this section of Landscapes is... rooted in actuality... Over a solemn adagio figure, the solo voice sets the stage for this short scena: 'The train is late. It rains as it must when lovers part forever. Without a word we pace the empty platform, measuring our protracted agony with uncharted steps.'" John Ardoin: *The Stages of Menotti*, pp. 129-131.

Menotti's autograph musical manuscripts are rare to the market. (27136)

\$6,500



An Unrecorded Work, Most Probably Autograph

97. MOLINARI, Giovanni fl. late 18th-early 19th century

Laudate pueri D[ominum] Concertato a B[asso] 2 Ten[ori] e Basso [continuo] con i Cori. Originale. Musical manuscript full score, possibly autograph. Italian. Ca. 1800. Oblong quarto (290 x 230 mm). Sewn. [i] (title), 22, [i] (blank) pp. Notated in ink on 10-stave paper. With the signature *Molinari* to lower right corner of title. Eight-stave system; some passages on systems with fewer staves. Scored for chorus (S, MS, T, B), 2 tenor soloists, 1 bass soloist, and figured Organo part. With occasional corrections. Slightly soiled; occasional show-through, stains, and smudges; small tear to lower outer corner of f.2.

Consists of multiple movements in different keys:

- *Laudate pueri* for bass solo, in C major.
- *Sit nomen Domini* for three soloists and choral bass, in C major.
- *Quisquis sicut Dominus* for tenor solo, in C minor.
- *Suscitans a terra* for tenor and bass solos, B-flat major - F major.
- *Gloria Patri* for two tenor solos, F major - C major.
- *Sicut erat in principio* for three soloists and choral bass, in C major.
- *Amen* for soloists and chorus, in C major.

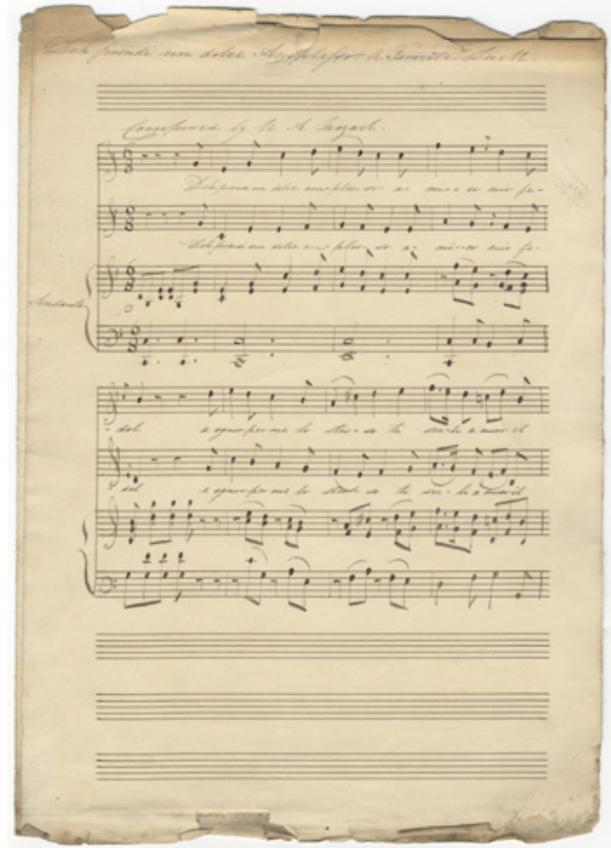
An unrecorded work. Other manuscripts of sacred works by Molinari are recorded in the Santini Library at Münster and at the British Library. See Schmidl III, p. 542.

The word "originale" on the title, together with the presence of some corrections, allows for the possibility that the manuscript is an autograph. The text is Psalm 113 (Vulgate 112). (26928) \$1,200

98. **MOZART, Wolfgang Amadeus 1756-1791**

[K621]. *Deh prendi un dolce Amplesso. A Favorite Duett.* Musical manuscript piano-vocal score. British, ca. 1815. Folio (350 x 240 mm). 2 leaves, versos blank. Notated in brown ink on 12-stave paper. Watermark: *Fine & Thomas 1814*. Ascription: *Composed by W. A. Mozart*. Four-stave systems: two unidentified vocal parts (in G clef) with text underlay in Italian, and piano grand staff (G clef and F clef). Occasional corrections in ink and pencil. Margins quite soiled and with a number of small tears and chips; blank corner of first leaf lacking; ink stains to lower margin of second leaf.

Duettino no. 3 from the opera La clemenza di Tito, K621 (1791). The characters are Sesto (soprano castrato) and Annio (soprano).
(27201) \$45



TO BE CONTINUED ...