

# J & J LUBRANO MUSIC ANTIQUARIANS



## **17<sup>th</sup> Century Italian Vocal Music In Original Editions and Contemporary Manuscripts**

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## EXHIBITIONS

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March 21-24, 2010  
MUSIC LIBRARY ASSOCIATION MEETING  
Paradise Point Resort  
1404 Vacation Road  
San Diego, CA

April 8-10, 2010  
NEW YORK ANTIQUARIAN BOOK FAIR  
Park Avenue Armory  
Park Avenue & 67<sup>th</sup> Street  
New York, NY

April 11, 2010  
PROFESSIONAL AUTOGRAPH DEALERS' ASSOCIATION SHOW  
Park Lane Hotel  
36 Central Park South  
New York, NY

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## FINE ITEMS & COLLECTIONS PURCHASED

## PRINTED MUSIC



### 1. **AGAZZARI, Agostino ?1579-81 -1641-42**

Armonici Intronati Sacre Cantiones, Binis, Ternisq[ue], Vocibus concinenda. Liber Quartus. Cum Basso ad Organum. [Cantus 2 part]. Rome: Antonio Soldi, 1620.

Small quarto. Contemporary carta rustica wrappers. 1f. (r. title, v. dedication), 15ff. printed music with index to verso of final leaf. Title printed within woodcut border with additional central woodcut device. Music printed typographically in diamond-head notation. Decorative woodcut initials throughout. With early ownership signature to title and early manuscript titling to wrappers. Wrappers slightly worn and soiled with small areas of dampstaining. Some foxing; corners slightly creased; minor chipping to edges; lower outer corners dampstained throughout. In very good condition overall.

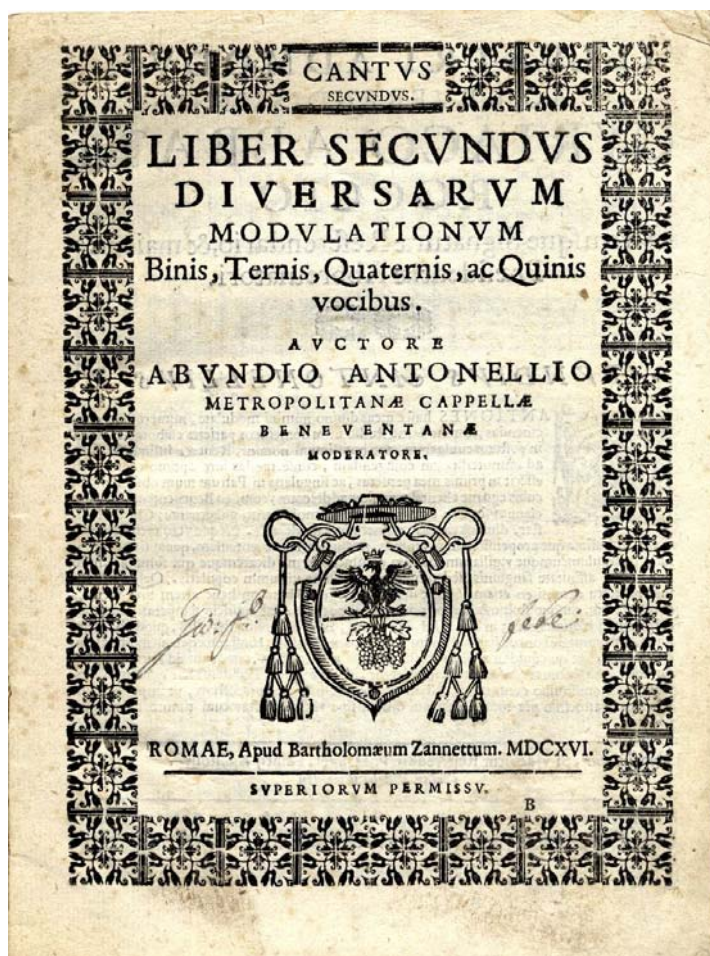
RISM A349 (one copy of the bass part only, in the Biblioteca dell' Accademia Musicale Chigiana in Siena). Gaspari II, p. 334.

*"Agazzari's parents were evidently of Sienese origin, and he himself went to Siena as a boy and received his training there, perhaps from Francesco Bianciardi. He was organist at Siena Cathedral from 1597 to 1602, when he left to direct the music at the Collegio Germanico, Rome (1602-3). In 1604 he attended the reopening of the Sienese Accademia degli Intronati. By 1606 he was maestro di cappella at the Seminario Romano, but returned to Siena in 1607 after being blacklisted by the Cappella Sistina. In the following years he was organist at Siena Cathedral on three different occasions: in 1609, 1611-17 and 1629-33; he also served for two short periods as music director at S Maria di Provenzano, Siena, 1617-19 and 1620-*

?1622. Not until February 1641 was he appointed maestro di cappella at Siena Cathedral, and failing health forced him to resign the position the following September. He died in January 1642 and was buried in S Niccolò del Carmine".

"Agazzari's contributions made him much more than the leading Sienese composer of the 17th century. A champion of the 'new style' of sacred music, he injected fresh vitality into the small-scale motet and spurred its development in Rome. His influence extended beyond the Alps: many of his works appeared in northern anthologies, and his basso continuo treatise served as the basis for Michael Praetorius's discussion of the same subject in the *Syntagma musicum*." Coleen Reardon in *Grove online*. (19155)

\$3,800.



## 2. ANTONELLI, Abbundio ? - ca. 1629

Liber Secundus Diversarum Modulationum Bini, Terni, Quaterni, ac Quini vocibus. Auctore Abundio Antonellio Metropolitanae Capellae Beneventanae moderatore. [Cantus Secundus and Altus parts]. Rome: Bartholomeo Zannetti, 1616.

2 volumes. Small quarto. Contemporary carta rustica wrappers.

Cantus Secundus: 1f. (r. title, v. dedication), 3-23 printed music, [i] (index) pp.

Altus: 1f. (r. title, v. dedication), 3-14 printed music, [i] (index), [i] (blank) pp.

Titles printed within woodcut border with additional central woodcut device. Music printed typographically in diamond-head notation. Decorative woodcut initials throughout. With early ownership signature to titles and early manuscript titling to wrappers. Wrappers slightly worn; several small stains; small hole to spine of Cantus Secundus part. Some leaves very slightly creased and chipped. In very good condition overall.

**First Edition.** RISM A1272 (no copies of any parts outside Italy). According to RISM, there are no holdings of any works of this composer in American, British or French libraries.

*Antonelli, born in Fabrica near Viterbo, was a composer and teacher. "According to Casimiri he must have taught music at the Seminario Romano, Rome, some time between 1602 and 1606. The first post he held that is specifically documented is that of maestro di cappella of S Giovanni in Laterano, Rome, where he is recorded from 1 June 1611 to 20 July 1613... The title-pages and dedications of works that Antonelli published in 1614 and 1615 indicate that he was then maestro di cappella of Benevento Cathedral. That he had returned to Rome by February 1616 can be determined from the dedication of his print of that year... Antonelli probably remained in Rome for the rest of his life..."*

*"Antonelli was primarily a composer of sacred works, most with continuo, which are typical products of the early 17th-century Roman school. The masses and many of the motets tend to be conservative, with mainly contrapuntal - frequently canonic- textures. Greater textural, harmonic and melodic diversity is to be found in the three books of 1615-16. These include pieces in which strict counterpoint or freely imitative two-part writing predominates and others in which solo and choral passages alternate." Patricia Ann Myers in Grove online.*

(19157)

\$7,000.

### 3. **CIFRA, Antonio 1584-1629**

Motecta, et Psalmi, Duodenis Vocibus, Una cum Basso ad Organum. Auctore Antonio Cifra Almae Docus Lauretanae Musicae Praefecto Nunc primùm in lucem aedita. [Cantus 1, Cantus 2, Tenor, Bass, Bassus et organum parts]. Venice: Alessandro Vincenti, 1629.

5 volumes. Small quarto. Contemporary carta rustica wrappers.

Cantus Primi Chori: 1f. (r. title, v. dedication), 25 [!29] printed music, [i] (index) pp.

Cantus Sec. Chori: 1f. (r. title, v. dedication), 25 printed music, [i] (index) pp.

Tenor Tertii Chori: 1f. (r. title, v. dedication), 21 printed music, [i] (index) pp.

Bassus Tertii Chori: 1f. (r. title, v. dedication), 21 printed music, [i] (index) pp.

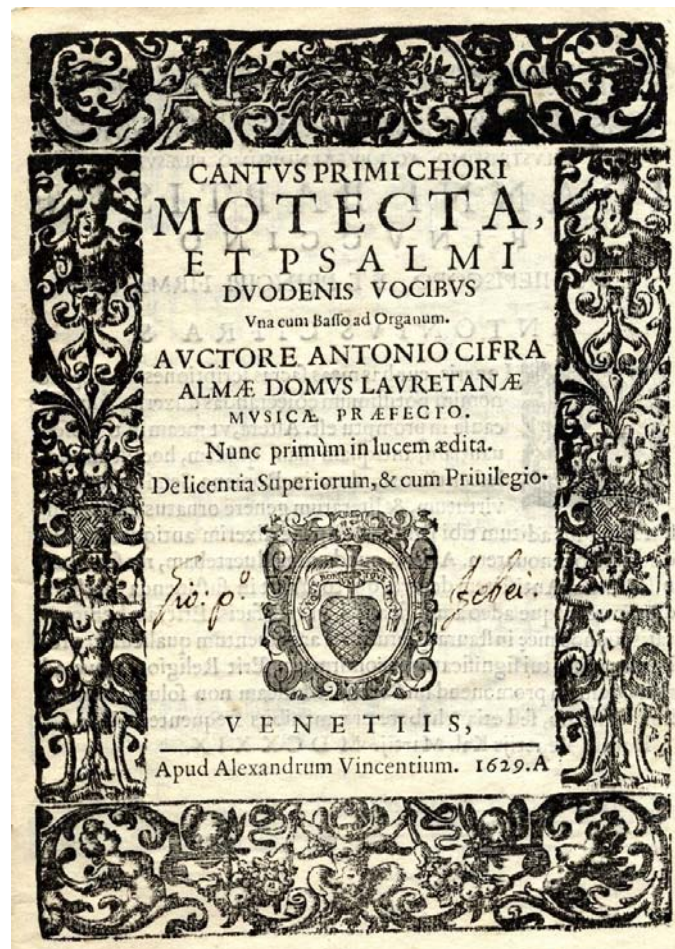
Bassus ad Organum: 1f. (r. title, v. dedication), 17 printed music, [i] (index) pp.

Titles printed within woodcut borders with additional central woodcut device. Music printed typographically in diamond-head notation. Decorative woodcut initials throughout. With early ownership signature to titles and early manuscript titling and coat of arms to wrappers. Wrappers slightly worn and soiled; very occasional foxing and staining; several leaves with minor worming to blank margins; some parts loose in wrappers; bassus part unbound. Minor creasing and soiling. Very good, crisp, wide-margined copies overall.

**First Edition.** RISM C2208 (one complete copy and one single part only recorded; no copies in the U.S. or Great Britain).

*"Despite his principal appointment at Loreto and the size of his secular output, Cifra was essentially a member of the Roman school of church composers, together with men such as Gregorio Allegri, Paolo Agostini and Benevoli. (Loreto, as a centre of pilgrimage, had strong connections with Rome, and the musical director there was normally a Roman.) He was by far the most prolific composer of this school in the early 17th century. His sacred music is*

dominated by eight books of concertato motets for two to four voices and organ, some of which were popular enough to run into several editions, but it also includes two volumes of masses as well as a number of motets, psalms and litanies for two or three choirs. The



number of his motets published in German anthologies at the time makes him the most important ambassador there of the Roman style. His secular output is divided almost equally between five-part madrigals and scherzi for smaller forces and basso continuo." Jerome Roche in *Grove online*. (19158)  
\$18,500.

#### 4. **FERRETTI, Giovanni ca. 1540-after 1609**

Il Primo [Secondo, Tertia] Libro delle Canzoni, Alla Napolitana a Cinque Voci. Novamente ristampate. [Alto and Tenore parts]. Venice: Girolamo Scotto, 1582, 1581, 1575.

6 volumes bound in 2. Small quarto. Contemporary limp vellum.

Alto:

I: 1f. (r. title, v. blank), 3-23, [i] (index) pp.

II: [1] (title), 2-23 printed music, [i] (index) pp.

III: [1] (title), 2-23 printed music, [i] (index) pp.

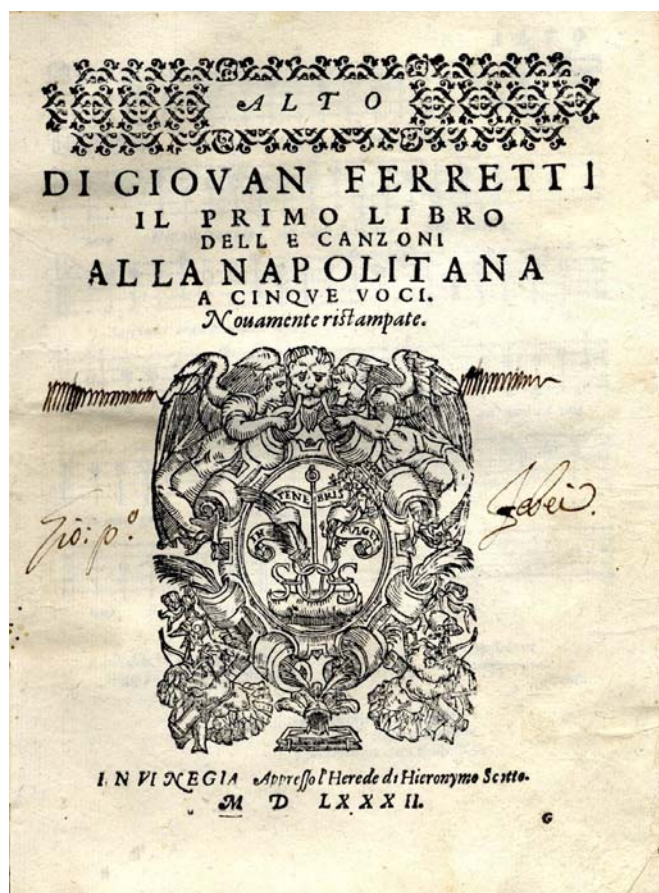
Tenore:

I: 1f. (r. title, v. blank), 3-23 printed music, [i] (index) pp.

II: [1] (title), 2-23 printed music, [i] (index) pp.

III: [1] (title), 2-23 printed music, [i] (index) pp.

With decorative woodcut headpiece and attractive large woodcut device to titles. Music printed typographically in diamond-head notation. Decorative woodcut initials throughout. With early ownership signature and additional early annotation crossed out to titles of both parts of Book I, early manuscript titling to binding. Bindings slightly worn; several small holes and stains. Some worming to lower portion of alto part, occasionally just affecting text; occasional foxing, soiling and dampstaining; several leaves lightly browned. In very good condition overall.



Book I: New Vogel 945. RISM F517 (no copies in the U.S.). Book II: New Vogel 950. RISM F522 (no copies in the U.S.). Book III: New Vogel 953. RISM F525 (no copies in the U.S.).

*"Originally from Liège, Giovanni Ferretti moved south to Italy. He lived in Ancona from 1569 until 1580, and became maestro di cappella of the cathedral some time between 1573 and 1575... Ferretti is mainly known for his canzoni for five and six voices, a form that developed into the later canzonetta... He was the first composer to expand the number of voices of the canzone alla napolitana from four to five and even six voices." Bernstein: Music Printing in Renaissance Venice The Scotto Press (1539-1572), no. 283.*

*"Ferretti's most successful and influential works were his early napolitane, which enjoyed a popularity north of the Alps rivalled perhaps only by Marenzio's lighter pieces and Gastoldi's five-voice ballettos... Ferretti's napolitane, particularly the early books, were reprinted and admired in Antwerp, Nuremberg and especially England. If, as Kerman has suggested, the crucial influence of Morley on the English madrigal is in effect the influence of the classic Italian canzonet style, then it is one in which Ferretti's pieces, together with Orazio Vecchi's, are the most important elements. Morley readily acknowledged his debt to the musical and*

textual models of Ferretti, who as it should seeme hath imployed most of all his study that way'. " Iain Fenlon in *Grove online*. (19159)

\$13,500.



##### 5. PACE, Pietro 1559-1622

Il Quarto Libro di Madrigali a Quattro Voci. Con Quattro Madrigali sopra l'aria & istesse parole, A caso un giorno, con uno in ultimo a cinque sopra Ruggiero; auertendosi che sonno fatti per concertare sopra il clavicembalo o simili instrumenti. Di Pietro Pace Organista di Loreto. Opera Sesta. [Alto and Basso parts]. Roma: Giovanni Battista Robletti, 1614.

2 volumes. Small quarto. Contemporary carta rustica wrappers.

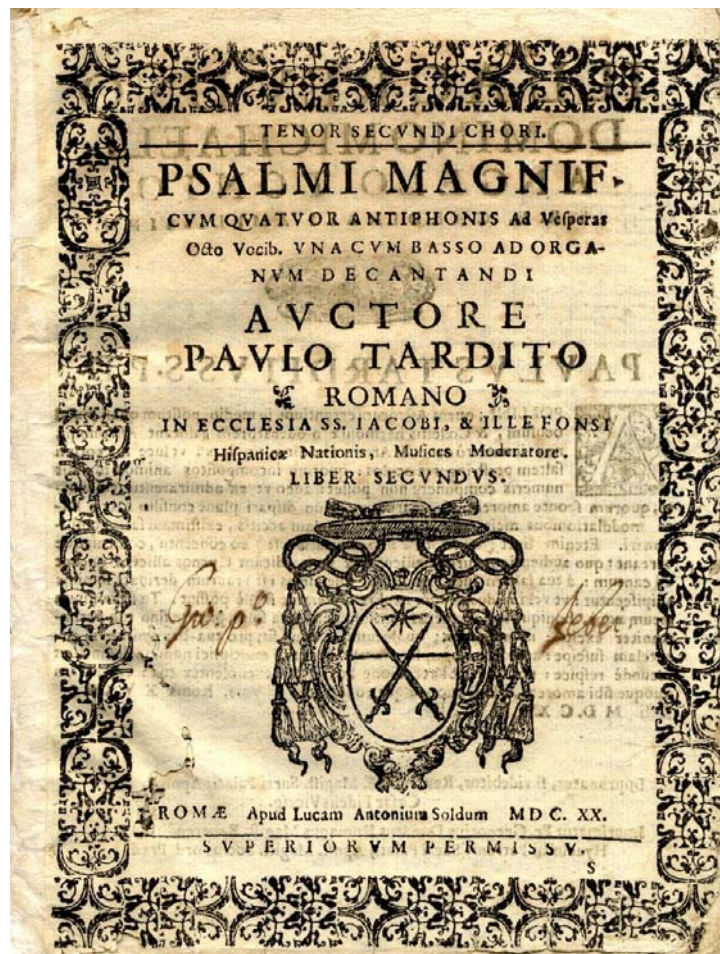
Alto: 1f. (r. title, v. dedication to Monsignor Giuliano Della Rovere), 3-23 printed music, [i] (index) pp.

Basso: 1f. (r. title, v. dedication), 3-23 printed music, [i] (index) pp.

Titles printed within woodcut borders with additional central woodcut device. Music printed typographically in diamond-head notation. Decorative woodcut headpiece to index page and decorative woodcut initials throughout. With early ownership signature to titles and early manuscript titling to wrappers. Wrappers slightly worn and stained; tender at spines. In very good condition overall.

**First Edition.** New Vogel 2074. RISM P18 (locating one copy only, in the Austrian National Library in Vienna).

"[Pace] was organist of the Santa Casa, Loreto, from 15 December 1591 to 31 July 1592... From 1 September 1611 to 7 April 1622 he was again organist of the Santa Casa, Loreto, when Antonio Cifra was maestro di cappella there. According to prefaces in his publications, several of his sacred works were performed at the Jesuit oratory at Loreto... Many of Pace's publications are either partly or entirely lost, making impossible a complete assessment of his works. He appears to have been most active as a composer during the last decade of his life, when he adopted characteristics of the *seconda pratica*, including an obligatory continuo and affective vocal ornamentation. The surviving books of polyphonic madrigals begin in 16th-century unaccompanied style but by the fourth book incorporate concertato writing in various textures." William V. Porter in *Grove online*. (19161)  
\$7,500.



6. **TARDITI, Paolo 2nd half of the 16th century - after 1649**

*Psalmi Magnificum Quatuor Antiphonis Ad Vesperas Octo Vocib. Una cum Basso ad Organum Decantandi*. [Cantus Secundi Di Chori and Tenor Secundi Chori parts]. Rome: Luca Antonio Soldi, 1620.

2 volumes. Small quarto. Contemporary carta rustica wrappers.

Cantus secundi Di Chori: 1f. (r. title, v. dedication to Michaeli Angelo Tonto S.R.E. Cardinali Amplissimo), 3-34 pp. printed music, 1f. (r. Alli Lettori, v. index).

Tenor Secundi Chori: 1f. (r. title, v. dedication), 3-31 printed music with index to lower portion of p. 31, [i] "Alli Lettori" pp.

Titles printed within woodcut borders with woodcut device. Music printed typographically in diamond-head notation. Decorative woodcut initials throughout. With early ownership signature to titles and early manuscript titling to wrappers. Wrappers somewhat worn, reinforced at spine, with some worming. Some wear and browning; occasional small stains; edges chipped; some signatures split; several tears repaired; many leaves repaired at inner margins; edges to title of Cantus part torn with minor loss, with some repairs; title and three following leaves to Tenor part with some worming, just affecting text and notation; some additional worming throughout.

**First (and only) Edition.** Gaspari II, p. 317. RISM T225 (no copies in the U.S. or Great Britain).

*"Tarditi's most interesting works are those in his collection of 1620. This consists of music for double choir - five psalms and a Magnificat for voices alone and nine psalms, a Magnificat and four Marian antiphons in the concertato style with instrumental accompaniment; together with G.F. Anerio's Il teatro armonico spirituale (1619), this last-named group of 14 works affords the earliest instance of the use of obbligato instruments in works by Roman composers... Tarditi's works do not reveal the identification with the content of the text and the representation of emotions which characterize the genuine monodic style: they are at once typical of an age of transition and of the Roman tradition."* Klaus Fischer in *Grove online*.

(19163)

\$6,500.

#### 7. **UGOLINI, Vincenzo ca. 1580 - 1638**

Motecta et Missae Octonis et Duodenis Vocibus Cum Basso Ad Organum Auctore Vincentio Ugolino Per Usino Sacro Sanctae Basilicae Vaticanae Cappellae Magistro. Liber Secundus. [Cantus Primi Chori, Altus Secundi Chori, Altus Tertii Chori, Tenor Secundi Chori, Tenor Tertii Chori, Bassus Primi Chori parts]. Rome: Luca Antonio Soldi, 1622.

6 volumes. Small quarto. Contemporary carta rustica wrappers.

Cantus Primi Chori: 1f. (r. title, v. dedication to Illustrissimo Principi Scipioni Cardinali Burghesio Sacro Sanctae Basilicae Vaticanae Archipresbytero), 3-31 printed music, [i] (index) pp.

Altus Secundi Chori: 1f., 3-27 printed music, [i] (index) pp.

Altus Tertii Chori: 1f., 3-19 printed music, [i] (colophon) pp.

Tenor Secundi Chori: 1f., 3-27 printed music, [i] (index) pp.

Tenor Tertii Chori: 1f., 3-15 printed music, [i] (index) pp.

Bassus Primi Chori: 1f., 3-27, [i] (index) pp.

With three manuscript markings and two instances of overpastes to printed notation. Titles printed in red and black within decorative woodcut border with woodcut device. Music printed typographically in diamond-head notation. With decorative woodcut initials throughout and woodcut tailpiece to final leaf. With early ownership signature to titles and early manuscript titling to wrappers. Wrappers splitting at spines. Slightly worn; occasional browning, foxing, and dampstaining. In quite good condition overall.

**First Edition.** Not in Gaspari. RISM U36 (no holdings in the U.S.; only one complete copy recorded).

*Ugolini "was a pupil of G.B. Nanino at the choir school at S Luigi dei Francesci, Rome, from 1592 to 31 October 1594... From February 1603 to 6 December 1609 he was maestro di*

cappella of S Maria Maggiore, Rome... and from 1614 [was director of music to Cardinal Arrigoni in Rome. From 1 August 1616 to 31 July 1620 he was maestro di cappella of S Luigi



dei Francesci. On 13 June 1620 he was chosen as successor to Francesco Soriano, who had retired as maestro of the Cappella Giulia at S Pietro..."

"Though clearly rooted in 16th-century polyphonic style, Ugolini's music is also influenced by innovations taking place around 1600... The *Motecta et missae, liber secundus* (Rome, 1622), represent a stylistically interesting symbiosis of the modern concertato style and polyphonic setting in the form of the anachronistic art of the canon. These works are a significant reflection of the situation in Rome at the time, when Romano Micheli was enlivening the scene from 1620-50 with his numerous polemical writings, and urging his contemporaries to write canonic compositions. Ugolini employs canons for four to 12 voices almost exclusively in the *Sanctus* movements (the *Osanna* and *Benedictus*) of his masses. The only exception is the *Missa sopra il vago Esquilino*, which also has a canon in the *Agnus Dei*. In the manner of the riddle canon of the Netherlands, the solution is hidden in an accompanying Latin motto. However, the *resolutio* is always expressed. By comparison with Ugolini's earlier works, an increasing sublimation and depth of expression is perceptible in this collection. Important connotations of meaning are sometimes taken to ardent heights by the repetition of words in connection with short melodic sections in sequence (as in the motet *Accipe munus*). Extensive melismas and the repetition of short motifs in sequence, as in the *Christe* of the *Missa sopra il vago Esquilino*, and the occasional insertion of solo passages (as in the *Credo* of the *Missa Beata Virgo Maria*, 12vv), emphasize the new stylistic attitude of these compositions. The

collection is an important, and in its musical structure a specifically Roman, contribution to the concertato mass of the first quarter of the 17th century." Klaus Fischer in *Grove online*. (19165)  
\$19,000.



8. **VALENTINI, Pier Francesco ca. 1570-1654**

Madrigali a Cinque Voci Con il Basso continuo le piace. Musica, e Parole del Signor Pier Francesco Valentini Romano. Liber Primo. [Tenore part]. Rome: Vitali Mascardi, 1654.

Small quarto. Contemporary carta rustica wrappers. 1f. (r. title, v. printed note from the composer), 3-19 printed music, [i] (index) pp. Title printed within decorative woodcut border with woodcut device. Music printed typographically in diamond-head notation. Decorative woodcut headpiece to final page and decorative woodcut initials throughout. Wrappers very slightly stained. Very light worming to several blank margins; occasional very minor stains. A very good, crisp, wide-margined copy overall.

**First Edition.** New Vogel 2788. RISM V136 and VV136 (2 holdings only, one complete and one of a single part only, both in Italy). According to RISM, there are no holdings of any works by this distinguished composer and theorist in the U.S. or Great Britain.

*"[Valentini] was... a remarkable theorist and was regarded as one of the most learned contrapuntists of the early 17th-century Roman polyphonic school, as is mentioned not only by Liberati but also by Romano Micheli in his Avviso inviato da me (Rome, 1650). Only when*



This work is unrecorded in both Grove and RISM.

*Mel, a Flemish composer, was "mainly active in Italy. He was of a landed family whose fortunes were closely linked to the Duchy of Lorraine... After Spain annexed Portugal in 1580 Mel went to Rome, where his name appears in that year on a subscription list for two new bells for the Flemish church, S Maria in Campo Santo. Whether or not he studied composition with Palestrina as Baini claimed, his first published works indicate that he was well acquainted with Palestrina's style. The title-pages and dedications of his printed books show that in addition to his continued allegiance to Lorraine... He enjoyed the friendship and patronage of the Valignani, the Henrici and Cardinal Gabriel Paleotto... Mel was well educated and a prolific composer whose aristocratic lineage and connections seem to have ensured him at least a modest fame. His works have not been edited, and have therefore not received the study they deserve. His sacred pieces show him to have been a craftsman, well trained in Dutch counterpoint and a diligent imitator of the Palestrinian style."* Patricia Ann Myers in Grove online. (19185)

\$6,500.



10. **VITTORI, Francesco fl. early 17th century**

Missa... Chor. 6 Voc. Manuscript music. Part for Bassus ad Organum, with figured bass. Italian, first half of the 17th century.

Large octavo (ca. 237 x 168 mm.). Sewn into plain contemporary wrappers with manuscript titling to upper: "Missa di Francisci Vittorii Bassus Primi Chori & Chor. 6 Voc. Ad Organum." 4 pp. + blank endpapers. Notated in ink on 9 hand-ruled staves. With early ownership signature to foot of first page of music. Small portion of upper margin lacking, not affecting manuscript. In very good condition overall.

This composer not located in RISM, although he may have been related to the composer Loreto Vittori (1600-1670), active in Rome. (19186)  
\$2,800.



11. ANON. Juravit Dominus. Manuscript musical setting for 3 voices (Cantus I, Cantus II and Tenor). Part for Tenor. Italian, first half of the 17th century.

Large octavo (ca. 230 x 168 mm.). Notated in ink. With Rorate Coeli, a manuscript musical setting for an unknown number of voices, bass part only, to verso, one measure with corrections. With early ownership signature to foot of first page of music. (19183)  
\$750.



12. ANON. Lumens illud ave gabrie. Musical manuscript setting for 4 voices. Part for Tenor only. Italian, first half of the 17th century.

Large oblong octavo (ca. 170 x 235 mm.). Notated in ink on 5 hand-ruled staves on the recto of a single leaf. Portion of upper blank margin lacking; slightly ragged at edges; some oxidation with resulting perforations to paper. (19187)  
\$500.



13. **ANON.** Manuscript music for viol or theorbo. Italian, first half of the 17th century. Large octavo (ca. 235 x 172 mm.). 1f., with watermark of 6-pointed star. Notated in ink on both sides, with "Violone à y overo tiorba 1o Choro" to head. Various short passages, including a 15-note cancelled passage. Tears to margins with some paper loss, not affecting manuscript. (19184)  
\$750.



14. ANON. Manuscript musical setting for a group of 7 vocal works for 5 voices. "Bassus ad Organum" part only. Italian, first half of the 17th century.

Large octavo (ca. 235 x 170 mm.). 6ff. (9 pp. of musical manuscript) notated in ink. Includes "Cum invocare," "In te domini sperari," "Qui habitat in adiutrio," "Nunc dimittis dervum tuum," and "Salua nos." With additional musical notation extending into margins in one instance. Occasional light foxing and browning; small dampstain to upper gutter. (19178)  
\$2,600.



15. ANON. Manuscript musical settings for 5 voices. Altus part only. Italian, first half of the 17th century.

Large oblong octavo (ca. 186 x 257 mm.). Notated in ink on both sides of a single leaf. Includes "Kyrie eleison" and "Et in terra pax hominibus." Some light foxing and staining; ragged at edges with some tears and slight loss of music. (19179)  
\$600.



16. ANON. Manuscript musical setting of "Surge propera Columba mea" for 7 voices. Bass part only. Italian, first half of the 17th century.

Folio (ca. 340 x 235 mm.). Notated in ink on both sides of a single leaf. Torn and creased at central fold with no loss of music; some browning. (19176)  
\$750.



17. ANON. Manuscript part books for a set of motets and psalms for 2 and 3 voices. Italian, first half of the 17th century.

2 volumes. Large octavo (ca. 228 x 168 mm.). Contemporary carta rustica wrappers, with "Tenor 3" and "Bassus 3" in early manuscript to uppers. Each volume 16 pp. plus [i] index, [i] (blank) pp. Notated in ink. With early ownership signature to foot of first page of music of each part. Contains 11 compositions in total, including "Ascendo ad Patrem," "Duc Seraphim," "O'nomen Jesu," "Misericordias Romani," "Sacerdos et Pontifex," "O Salutaris Hostia," "Beatus Virgin," "Laudate Puen," "Laetatus sum" and "Magnificat." Wrappers slightly worn and stained, some worming to upper of Bassus part extending to first two leaves. Occasional light soiling and staining; some browning to Tenor part. In quite good condition overall. (19175)

\$6,000.

