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

We invite you to advise us of your most current and specific collecting interests to better enable us to direct our most relevant offers and catalogues to you.

FINE ITEMS & COLLECTIONS PURCHASED

1. ARNE, Thomas Augustine 1710-1778

The Beggars Opera as it is Perform'd at both Theatres with the Additional Alterations by Dr. Arne for the Voice Harpsichord and Violin the Basses entirely New. [Keyboard-vocal score]. London: T. Straight & Skillern, [ca. 1775].

Oblong folio. 1f. (title), [1] (index), 2-29 pp. Engraved. Disbound.

First Edition in this form. Very scarce. BUC p. 96. RISM A1740 (2 copies only).

The Beggar's Opera is generally considered to be the first ballad opera to be performed on the English stage. This edition may represent the work as it was performed in 1759 at Covent Garden (see Fiske: *English Theatre Music in the Eighteenth Century*, pp. 399-402). (20024)

\$550

THE SECOND SYMPHONY

2. BEETHOVEN, Ludwig van 1770-1827

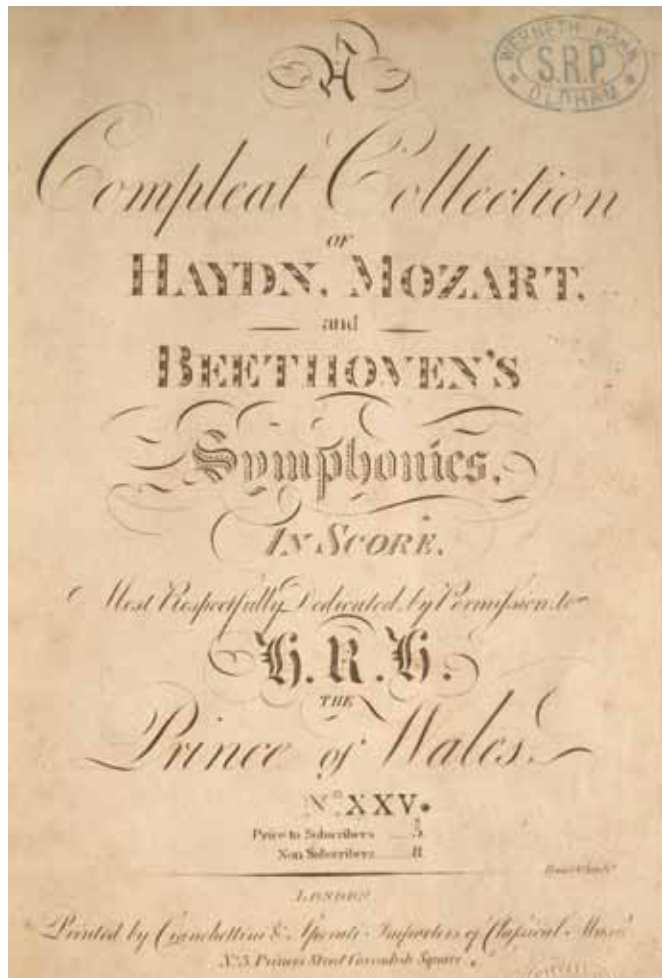
A Compleat Collection of Haydn, Mozart, and Beethoven's Symphonies, in Score, Most Respectfully Dedicated, by Permission, to H.R.H. The Prince of Wales, No. XXV. [Symphony No. 2, Op. 36]. [Full score]. London: Cianchettini & Sperati [PN No. 25], [November-December 1808].

Quarto. Newly bound in quarter mid-tan calf, raised bands on spine in compartments gilt, red leather spine label gilt. 1f. (title), 88 pp. Engraved. Small oval handstamp to upper corner and small oval blindstamp to lower corner of title. Occasional minor pencilled annotations. Slightly worn, foxed and browned; several small professional repairs. Quite a good copy overall.

First Edition. Rare. Kinsky-Halm p. 91. Dorfmüller-Weinhold p. 212. Not in Hirsch or Hoboken. The autograph is lost.

"Completed in 1802, during a turbulent period in Beethoven's life, the Second Symphony... is already the work of a mature master who is settling accounts - or making peace - with the high-Classical symphonic tradition before embarking on an unprecedented musical voyage. It is a work which has both retrospective and prospective characteristics: it is firmly rooted in Mozart's and Haydn's last symphonies while anticipating Beethoven's later development by its dynamic contrasts, unexpected modulations, and propulsive movement, all of which are controlled by a confident and flowing Classicism." Solomon: *Beethoven*, p. 104. (20008)

\$5,500



THE “EROICA”

3. BEETHOVEN, Ludwig van 1770-1827

A Compleat Collection of Haydn, Mozart, and Beethoven's Symphonies, In Score, Most Respectfully Dedicated, by Permission, to H.R.H. The Prince of Wales No. [XXVII]. [Symphony No. 3, op. 55, “Eroica”]. [Full score]. London: Cianchettini & Sperati [PN 27], [1809].

Small quarto. Modern mid-tan half-leather with marbled boards, spine in gilt-ruled compartments, dark red leather title label gilt to upper. 1f. (title), 128 pp. Binding slightly worn, rubbed and bumped. Lightly foxed throughout; some browning to margins; slight worming to some upper margins including title; small oval embossed ownership stamp to title.

First Edition. Rare. Kinsky-Halm p. 130. Beethoven Beiträge p. 215. Not in Hoboken. The autograph is lost.

“It was with the Eroica... that Beethoven changed the nature of the symphony once and for all... The Eroica was far longer and more complex than any symphony previously written... Beethoven's original intention was to dedicate the symphony to Napoleon, whose republican ideals he much admired... Ferdinand Ries recounted how he was the first to tell Beethoven that Bonaparte had proclaimed himself emperor, whereupon Beethoven flew into a rage, tore the title-page of the symphony in two and threw it to the ground.” Marston in *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, Barry Cooper, ed., pp. 214-215.

There were only 62 subscribers to the edition of Beethoven's first three symphonies published by Cianchettini and Sperati in 1808-1809, thus accounting for the considerable rarity of the work. (19707)

\$5,000

4. BEETHOVEN, Ludwig van 1770-1827

4me Grande Simphonie en Sib majeur (B dur) composée et dédiée à Monsr. le Comte d'Oppersdorf... Op. 60 Partition Prix 16 Fr. [Full score]. Bonn et Cologne: N. Simrock [PN] 2078, [1823].

Large octavo. Original publisher's dark pink printed wrappers. 2ff. (title, blank), 195 pp. Small embossed stamp of previous owner and small London music seller's stamp to blank lower margin of title. Wrappers slightly worn and soiled; lower torn; spine frayed. Blank verso of final leaf slightly soiled.

First Edition, variant issue, indicated by the presence of “4me” in the title; this does not appear in the first issue. Kinsky-Halm p. 145. Beethoven Beiträge p. 216. Hirsch IV 300.

“Widely different as the Fourth Symphony is from the Third, it is not less original or individual. It is lighter and less profound than the Eroica, but there is no retrogression in style. it is the mood only that is different, the character and the means of expression remain the same.” Grove: *Beethoven and his Nine Symphonies*, p. 100. (19706)

\$2,500



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4

5. BEETHOVEN, Ludwig van 1770-1827

Cinquième Sinfonie en ut mineur: C Moll... Oeuvre 67. Partition. [Full score]. Leipsic: Breitkopf & Härtel [PN] 44302, [1826].

Large octavo. Quarter calf with textured purple cloth boards. 1f. (lithographic title), 182 pp. Engraved.

Boards slightly worn, bumped and faded. Moderate foxing to title and following four leaves; occasional light foxing throughout. With early signature of Bianchi Taylor, small oval embossed stamp of previous owner, and handstamp of London music seller J.J. Ewer to title.

First Edition, later issue (some plate numbers re-engraved). Kinsky-Halm p. 160. Beethoven Beiträge p. 218. Hirsch IV 308.

"After some initial resistance to its unheralded rhythmic concentration, economy of thematic material, startling innovations – the little oboe cadenza in the first movement, the addition of piccolo and double bassoon to the winds, the "spectral" effects of the double basses in the scherzo and trio, the trombones in the finale, the return of the scherzo in the finale – the Fifth Symphony came to be regarded as the quintessential Beethoven symphony, revealing new layers of meaning to each successive generation... Twentieth-century criticism has tended to see the Fifth as "the consummate example of symphonic logic," as the ultimate expression of Classic rationality refusing to yield to the violent tremors of impending Romanticism. Audiences have learned to identify the work with public virtues (the opening motif was a symbol of resistance to fascism during World War II)..." Solomon: *Beethoven*, p. 205. (19743)

\$1,500

THE "PASTORAL"

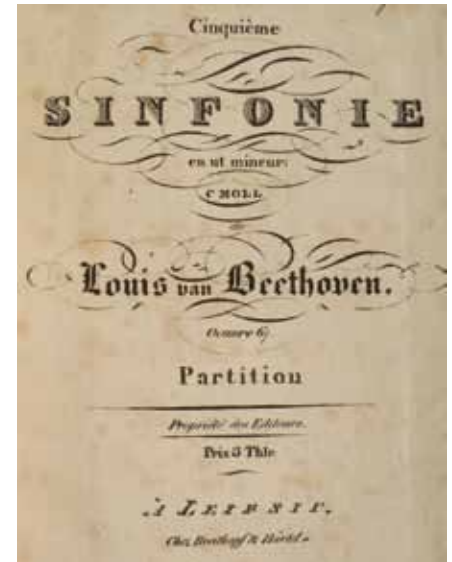
6. BEETHOVEN, Ludwig van 1770-1827

Sixième Sinfonie Pastorale en fa majeur: F Dur... Oeuvre 68. Partition. [Full score]. Leipsic: Breitkopf & Härtel [PN] 4311, [1826].

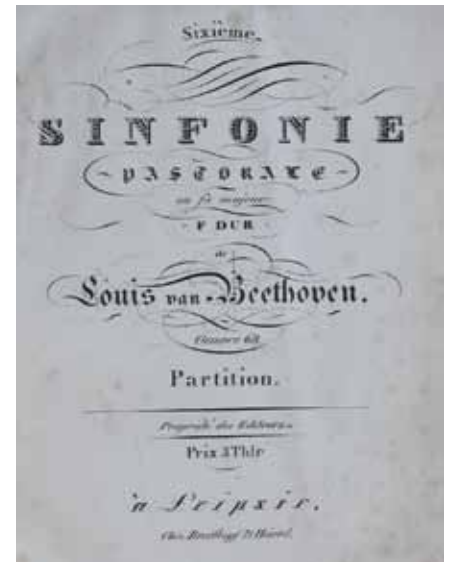
Large octavo. Decorative 19th century cloth with paper label titled in manuscript to upper with diamond lozenge-shaped handstamp of F.C. Horton, "Music Copyist & Librarian Royal Italian Opera." 1f. (lithographic title), 188 pp. Engraved. With small oval embossed stamp of previous owner and stamp of London music seller J.J. Ewer to title. Also with Horton's octagonal blue paper label to front free endpaper, head of title, and head of first page of music and his handstamp to several pages within score. Binding slightly worn, rubbed, bumped and faded; head and tail of spine slightly frayed. Light to moderate foxing throughout; occasional markings in pencil and crayon.

First Edition. Kinsky-Halm p. 163. Beethoven Beiträge p. 218. Hirsch IV 311. Hoboken 2, 304.

"The Sixth Symphony... was composed almost wholly in 1808, and was completed by late summer of that year. Like the Fifth Symphony, it was jointly dedicated to Lobkowitz and Razumovsky... The return to Nature is on the surface of this "characteristic" or genre symphony, which is entitled "Pastoral Symphony, or Recollections of Country Life" on the autograph score... This innocent work is exceptional in Beethoven's output... As many have observed, in composing the Pastoral Symphony Beethoven was



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not anticipating Romantic program music but rather was continuing in the Baroque pastoral tradition, as manifested in many works by Bach, Handel, Vivaldi, and more particularly in Haydn's two oratorios." Solomon: *Beethoven*, pp. 205-206. (19744)

\$2,500

INSCRIBED BY BEETHOVEN

7. BEETHOVEN, Ludwig van 1770-1827

Fidelio Eine Grosse Oper In 2 Aufzugen im vollstandigen, einzig-rechtmasigen Clavierauszug Fur die jetzigen Auffuhungen des kais. Hofftheaters neu vermehrt und verandert... [Op. 72]. [Piano-vocal score]. Wien: Artaria und Compie. [PNs 2327-23-43], [1814].

Oblong folio. 19th century dark pink patterned cloth. 2ff. (title, dedication to Prince Rudolph of Austria), 8, 1f. (blank), 10, 1f. (blank), 5 + [i] (blank), 5 + [i] (blank), 5 + [i] (blank), 15 + [i] (blank), 1 + [i] (blank), 8, 1f. (blank), 8, 1f. (blank), 8, 1f. (blank), 35 + [i] (blank); 1f. (title to second act), 8, 8, 1f. (blank), 9 + [i], 13 + [i], 7 + [i], 36 pp. Engraved throughout. With occasional neat manuscript annotations, presumably in an early owner's hand, to pages 1 and 5 of the overture, pages 6 and 7 of the eighth number and page 11 of the tenth number. Watermark of H. Oser (the Oser family were papermakers, established in Basel, Switzerland as of 1808). Slightly worn; binding frayed at edges, corners, and head and tail of spine. Some minor foxing, staining and offsetting; small stitching holes to inner blank margins. A very attractive wide-margined copy, with particularly fresh impression, printed on fine watermarked paper.

With an autograph presentation inscription to title from Beethoven in ink: "Meinem verehrten Freunde Grafen Moritz Lichnowsky von dem Verfasser" ["to my honoured friend Count Moritz Lichnowsky from the author"].

First Edition, first issue of the third version, quite likely one of the earliest copies printed. Rare. Kinsky/Halm pp. 183-184. Dorfmueller p. 322. Hirsch IV, 318. Hoboken 2, 319. Title without price, "Aufzugen" in second line without umlaut, and "Comp.ie" in imprint. With additional title-page to second act.

Count Mortiz Lichnowsky (1771-1837), the recipient of the present copy, was a life-long friend of Beethoven and his enthusiastic patron; his older brother Prince Karl Lichnowsky (1756-1814) was one of Beethoven's leading patrons. Beethoven dedicated both the Prometheus Variations op. 35 and the Piano Sonata op. 90 to Moritz, and wrote a short



canon for him as well, WoO183. Cooper: *The Beethoven Compendium*, p. 49.

This version of the opera Fidelio/Leonore, with revised libretto by Treitschke, was first performed on May 23rd 1814 at the K.K. Theater in Vienna.

*"Fidelio slumbered till the beginning of 1814, when Beethoven, to his evident surprise, learned that three singers wished to revive it at the Karntnertor for their benefit. He agreed on condition that he was permitted to make changes. This time the revision of the libretto was entrusted (with Sonnleithner's permission) to Treitschke, an experienced man of the theatre. Beethoven worked at the score from March until 15 May. He found it an arduous task: 'I could compose something new far more quickly than patch up the old... I have to think out the entire work again... this opera will win for me a martyr's crown' (to Treitschke, April). The new overture was not ready in time for the first performance (23 May), when that to The Ruins of Athens was substituted. It made its debut on the second night (26 May)... The conductor was Ignaz Umlauf. The seventh performance on 18 July was for Beethoven's benefit; his advertisement stated that 'two new pieces have been added'. From this revival, followed on 21 November by Weber's production in Prague, the success of the opera was assured." Dean: *Beethoven and Opera in The Beethoven Reader*, p. 340.*

Inscribed scores by Beethoven are exceptionally rare. Kinsky/Halm and Dorfmueller record a total of only four inscribed copies of *Fidelio*, including the present copy formerly in the collection of Dr. Edmund Schebek of Prague. (19935)

\$75,000

THE COMPOSER'S "FIRST MAJOR WORK ON A RELIGIOUS SUBJECT"

8. BEETHOVEN, Ludwig van 1770-1827

Christus am Oelberge Oratorium... Partitur. 85tes Werk. [Full score]. Leipzig: Breitkopf & Härtel [PN] 1616, [1811].

Folio. Modern half mid-brown leather with contemporary marbled boards, titling to spine gilt. 1f. (title, verso blank), 3-132 pp. With Chappell and Co. label to lower margin of title. Binding worn and rubbed; corners bumped. Title trimmed, just affecting the letter "m" of "Oratorium;" generally trimmed somewhat closely at outer margin with no additional loss; some browning, particularly to first few leaves; slight paper loss to lower edge of one leaf.

With a long, somewhat philosophical, commentary on the work in the hand of the English composer William Horsley (1774-1858) to front pastedown and with an additional note in his hand to the foot of p. 68. *Quite possibly used by Horsley in the performance of the work.*

First Edition, first issue. Kinsky-Halm p. 234 (incorrectly described as a later issue). Beethoven *Beiträge* p. 222. Beethoven: *Ausstellung der Bayerischen Staatsbibliothek München* 168. Hoboken 2, 373. The first publication in Germany of a full score of any of Beethoven's compositions.

"Beethoven's oratorio, Christ on the Mount of Olives, op. 85, of early 1803, was his first major work on a religious subject. The choice of this subject, taken together with the composition of the six Gellert Lieder, op. 48, in 1801 or early 1802, and of another pious song, "Der Wachtelschlag" [The Quail], WoO 129, in 1803, gives the impression that there may have been a stirring of religious impulses in Beethoven at this time... The oratorio's secular and even operatic style, however, implies that it may have been conceived less as an expression of faith than as a non-adherent's exploration of the psychological presence of Christ. Indeed, one might conclude that Beethoven – not without reason – regarded the crucifixion as a special case of the death of the hero, and that he was attracted to the subject at this time almost as a preparatory study for his most profound instrumental explorations of heroism." Solomon: *Beethoven*, pp. 190-191. (19747)

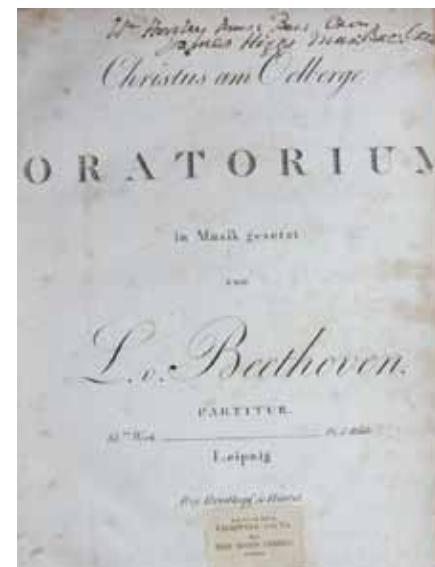
\$2,500

9. BEETHOVEN, Ludwig van 1770-1827

Messa a quattro Voci coll' accompagnamento dell' Orchestra... Drey Hymnen für vier Singstimmen mit Begleitung des Orchesters, in Musik gesetzt und St. Durchlaucht dem Herrn Fürsten von Kinsky... 86tes Werk. Partitur. [Full score]. Leipzig: Breitkopf & Härtel [PN 1667] , [1812].

Oblong folio. 19th century stiff black wrappers with label to upper with titling in manuscript. 1f. (title, verso blank), 3-69, 70 (blank), 71-107, [i] (Anmerkung) pp. With several early performance markings. Wrappers slightly worn. Title slightly soiled and spotted; minor wear and foxing throughout; slight paper loss to pp. 8/9 with loss of two notes and two words of text; final leaf creased.

First Edition, apparent first issue (see Jeremiah McGrann: *Beethoven Werke*, Abt. VIII, Band 2, p. 211). Kinsky-Halm p.



8



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239 (citing the printing with the “Anmerkung” to verso of title as the earliest). Dorf Müller-Weinhold p. 222. Hirsch IV, 338. Hoboken 2, 374 (with the “Anmerkung” printed on the verso of the last leaf, as in the present copy). Precedence of issues has not yet been established, although the noted music antiquarian Richard Macnutt (Catalogue 110, item 8, ca. 1980) makes a case for the present issue taking precedence “for in both states of the score there is a footnote on page 71 referring the reader to the “Anmerkung am Ende.” Surely this [implies] that it was the publisher’s original intention to print the Anmerkung on the final page of the score rather than the verso of the title page.” *We would like to thank Patricia Stroh of the Center for Beethoven Studies in San Jose, California for her kind assistance in the cataloguing of this item.*

The Mass in C major, op. 86, scored for 4 solo voices, choir and orchestra, was first performed, with Beethoven conducting, on September 13th 1807 at the castle in Eisenstadt.

“The Mass in C was commissioned in 1807 by Prince Nikolaus Esterházy to celebrate the nameday of his wife (8 September). The event had been celebrated on several previous occasions by a newly commissioned mass by Haydn, and so Beethoven, perhaps in an effort to escape direct comparison with his former tutor, consciously set the text ‘in a manner in which it has rarely been treated’ (Letter 167). It certainly shows many highly original touches, even right from the outset, where it begins with unaccompanied chorus basses... For Beethoven himself the work was ‘especially dear to my heart’, whereas Prince Esterházy, after hearing the first performance on 13 September 1807, described it as ‘unbearably ridiculous and detestable’. It has since become overshadowed by the Missa Solemnis, but it has nevertheless won a regular place in the choral repertory and is widely loved and admired.” Barry Cooper: *The Beethoven Companion*, pp. 255-56. (19981)

\$2,850

10. BEETHOVEN, Ludwig van 1770-1827

Achte Grosse Sinfonie... 93tes Werk... Partitur. [Full score]. Wien: Tobias Haslinger [PN 7060], [1837].

Folio. Original leather-backed publisher’s light green wrappers laid down onto dark brown cloth. 1f. (title), 133 pp. Spine frayed at head and tail; wrappers somewhat worn, stained and soiled; cloth frayed. Some browning and foxing to outer margins. Quite a good, wide-margined copy overall.

Second Edition. Kinsky-Halm p. 265. Hoboken 2, 407.

First performed in the Great Redoutensaal in Vienna on February 27, 1814.

“The main work on the eighth was done during Beethoven’s Bohemian sojourn in the aftermath of the Immortal Beloved letter... The Symphony, and especially its allegretto, became enormously popular and appeared in numerous transcriptions... [It] was published in orchestral parts and in score by Steiner in November 1816, with a dedication to one of Beethoven’s most devoted patrons, the banker count Moritz Fries, who, according to Karl Holz, paid Beethoven “a regular subsidy” for some years until his bankruptcy in 1825... The critic of the Allgemeine musikalische Zeitung wrote that “the applause which it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short – as the Italians say – it did not create a furor.” According to Czerny, Beethoven was angered at this reception, because he considered the Eighth “much better” than the Seventh.” Solomon: *Beethoven*, pp. 213-214. (19887)

\$800



11. BEETHOVEN, Ludwig van 1770-1827

Sonate für Piano-forte und Violin... 96tes Werk. [Parts]. Wien: S.A. Steiner und Comp. [PN S. et C. 2581], [July 1816].

Folio. Plain modern wrappers. 1f. (decorative lithographic title by A. Müller), [1] (blank), 2-21; [1] (blank), 2-11 pp. Engraved. Title browned; some minor staining and spotting.

First Edition. Kinsky-Halm p. 270. Dorf Müller p. 224. Hirsch IV, 356. Hoboken 2, 411 (title illustrated on p. 169).

Composed for a concert given by violinist Pierre Rode on the occasion of his visit to Vienna in December of 1812.

"The Violin Sonata, op. 96, the tenth and last of Beethoven's sonatas for piano and violin, was sketched and composed in 1812, following the Seventh and Eighth Symphonies, to which it contrasts as a delicate pen-and-ink drawing to a set of major frescos... The G-major Sonata abandons the "stilo brillante molto concertante" of opus 47 in favor of a heartfelt and exquisite communicativeness, thus providing a quietly imaginative coda to the middle period." Solomon: *Beethoven*, p. 214. (19980)

\$3,000



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12. BEETHOVEN, Ludwig van 1770-1827

Sonate pour le Piano-Forte für das Hamer-Klavier des Museum's für Klavier-Musik. Erste Lieferung. Verfasst und der Freyin Dorothea Ertmann geborne Graumann gewidmet... 101tes Werk. Wien: S.A. Steiner und Comp [PN S. et C. 2661], [February 1817].

Oblong folio. Disbound. 1f. (decorative series title engraved by A. Müller), 1f. (title), [1] (publisher's announcement), 2-19 pp. Engraved. Slightly browned and stained. A very good copy overall.

First Edition, first issue. Rare. Kinsky-Halm p. 280. Weinhold p. 224, plate 8a, and p. 263, with reference to a different imprint in later issues. Hirsch IV, 361. Hoboken 2, 420.

"... spiritually Op. 27 and Op. 101 are as far apart as they are in years. In the later work all is expression, nothing mere display or technical contrivance. There are difficulties demanding brilliant playing, to be sure, and the writing has the ingenuity of the completely self-possessed master; but it is due precisely to this self-possession that Beethoven is now able to concentrate his whole creative mind on emotional expression in the most poetical terms of which music is capable. The means by which this is attained through manipulation of the composer's craft, and put into logical shape by his instinctive knowledge of how to handle and adjust form, came to him quite naturally by this time, provided that he was seized by the fever of irresistible inspiration, as in this glorious work." Blom: *Beethoven's Pianoforte Sonatas Discussed*, p. 195. (20041)

\$5,500



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“A SMALL MASTERPIECE OF TONE PAINTING”

13. BEETHOVEN, Ludwig van 1770-1827

Meeres Stille und Glückliche Fahrt. Gedichte von J:W: von Goethe. Im Musik gesetzt und dem Verfasser der Gedichte dem unsterblichen Goethe hochachtungsvoll gewidmet... [112]tes Werk... Partitur. [Full score]. Wien: S.A. Steiner und Comp. [PN] 3838, [February 1822].

Folio. Newly bound in quarter dark brown calf with marbled boards, titling gilt to spine. 1f. (title), 31 + [i] (blank) pp. Title slightly darkened.

First Edition, first issue. Kinsky-Halm p. 322. Weinhold p. 227.

From the collection of the noted pianist and collector Alfred Cortot, with his small collection stamp to lower outer corner of title-page.

“Opus 112 [“Calm Seas and Prosperous Voyage”], a small masterpiece of tone painting, which treats one of Beethoven’s favorite subjects – tranquility penetrated by agitation, dissolving into joyful triumph – and which is reminiscent in its timbres and moods of the finale of the Ninth Symphony, is sufficient demonstration that the topical works of the Congress period had not affected the core of Beethoven’s musical integrity.” Solomon: *Beethoven*, p. 226. (19821)

\$2,250



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14. BEETHOVEN, Ludwig van 1770-1827

Die Ruinen von Athen Ein Fest- und Nachspiel, mit Chören und Gesängen, zur Ernöffnung des Theaters in Pesth im Jahre 1812, verfasst von August von Kotzebue... in Partitur nach dem Original-Manuscripte. [Op. 113]. [Full score]. Wien: Artaria & Comp. [PN 3163], [1846].

Folio. Half dark green leather with matching cloth boards, spine in compartments gilt with titling gilt, all edges gilt. 1f. (title), 1f. (recto blank, verso “Personen”), pp. 3-178 music. Engraved throughout. With the bookplate of the Italian-born British conductor and composer Sir Michael Costa (1808-1994) to front pastedown. Binding worn. Occasional light foxing. A very good, wide-margined copy overall.

First Edition of the complete work in score. Kinsky-Halm p. 328. Hirsch IV, 377. Hoboken 2, 472.

Beethoven composed this incidental music in 1811 for a play by August von Kotzebue given at the first night of the German theatre in Budapest (1812); it includes an overture, choruses, an aria, and a Turkish march (adapted from Beethoven’s variations for piano op. 76). Grove online.

“The “Chorus of the Dervishes” and the “Marcia alla Turca”... are brilliantly orchestrated and effective popular music in the exotic, “Turkish” style.” Solomon: *Beethoven*, p. 211. (19818)

\$1,800



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THE *MISSA SOLEMNIS*

15. BEETHOVEN, Ludwig van 1770-1827

Missa composita, et Serenissimo ac Eminentissimo Domino Domino Rudolpho Joanni Caesareo Principi et Archiduci Austriae S.R.E. Tit. s. Petri in monte aureo Cardinali et Archiepiscopo Olomucensi profundissima cum veneratione dedicata a Lodovico van Beethoven. Opus 123. [Full score]. Moguntiae [Mainz] : B. Schott... Paris: B. Schott... Anvers: A. Schott [PN 2346] , 1827.

Folio. Modern quarter dark blue morocco with matching cloth boards, raised bands on spine, titling gilt. 1f. (r. title, v. blank), [ii] (subscribers' list), [1] (blank), 2-299, [i] blank pp. Presentation inscription dated 1835 to upper margin of title, small music seller's stamp to lower margin, handstamp of W. Laubach to blank page 1. Binding very slightly worn.

First Edition, first issue. Rare. Kinsky-Halm p. 364. Dorfmueller-Weinhold p. 230. Hirsch IV 392. Fuld p. 187. Hoboken II, 495.

Beethoven's great mass, originally intended to celebrate the inauguration of his pupil, the Archduke Rudolf, as Archbishop of Olmutz in 1820, took nearly four years to compose. It was first performed in St. Petersburg on April 7th 1824, and in Vienna, without the Gloria and Sanctus, on May 7th of that same year.

"The Missa Solemnis is a monumental work in every sense, and stands beside Bach's B minor Mass as one of the two towering pinnacles in the whole history of the genre... [It] is a personal document without parallel in the history of music." Cooper: *Beethoven The Last Decade 1817-1827*, pp. 256, 274. (19746)

\$11,500

THE NINTH SYMPHONY

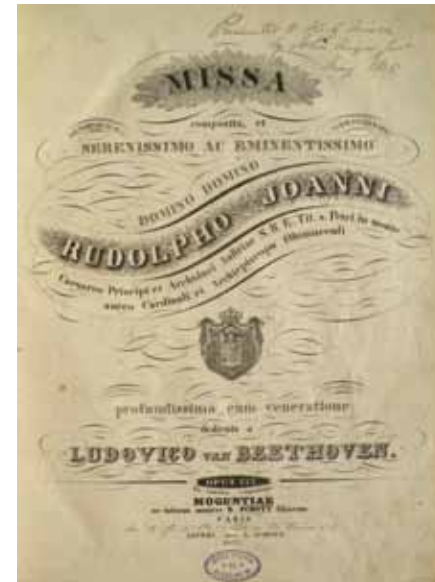
16. BEETHOVEN, Ludwig van 1770-1827

Sinfonie mit Schluss-Chor über Schillers Ode: "An de Freunde" für grosses Orchester, 4 Solo- und 4 Chor-stimmen componirt und seiner Majestaet der König von Preussen Friedrich Wilhelm III in tiefster Ehrfurcht zugeeignet... 125tes. Werk. [Full score]. Mainz und Paris; Antwerpen: B. Schotts Söhnen; A. Schott [PN 2322], [August 1826].

Folio. 19th century quarter dark brown calf with marbled boards, decorative spine gilt. 1f. (title incorporating the shield of the Prussian King), [ii] (subscribers list), 226 pp. Engraved. Binding slightly worn; head and tail of spine chipped. Some minor browning and offsetting. A very good copy overall.

First Edition, first issue of the 9th Symphony. Kinsky-Halm p. 377. Weinhold-Dorfmueller p. 231. Hoboken 2, 501 (title illustrated on p. 215). Hirsch IV, 395. Sonneck Orchestral Music p. 33.

"The actual first performance of the Symphony was on May 7, 1824, at the Kärnthnerthor Theatre, Vienna, at a concert given by



15



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Beethoven, in compliance with a request addressed to him by all the principal musicians both professional and amateur, of that city... His deafness had by this time become total, but that did not keep him out of the orchestra. He stood by the side of Umlauf, the conductor, to indicate the times of the various movements. The house was tolerably full, though not crowded, and his reception was all that his warmest friends could desire. To use Schindler's expression, it was 'more than Imperial.' Three successive bursts of applause were the rule for the Imperial Family, and he had five! After the fifth the Commissary of Police interfered and called for silence! ... A great deal of emotion was naturally enough visible in the orchestra; and we hear of such eminent players as Mayseder and Böhm even weeping. At the close of the performance an incident occurred which must have brought the tears to many an eye in the room. The master, though placed in the midst of this confluence of music, heard nothing of it at all and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, and beating the time, till Fräulein Ungher, who had sung the contralto part, turned him, or induced him to turn round and face the people, who were still clapping their hands." Grove: Beethoven and his Nine Symphonies, pp. 333-335.

"High above the other works of this period there towers, like Mont Blanc over its alpine chain, the Choral symphony. It was, indeed, the slow-wrought masterpiece of Beethoven's whole career... In its colossal proportions all his music seems to be contained: an entire life of stress and labour, an entire world of thought and passion and deep brooding insight; it touches the very nethermost abyss of human suffering, it rises 'durch Kampf zum Licht' until it culminates in a sublime hymn of joy and brotherhood." Hadow: The Oxford History of Music Vol. V The Viennese Period, pp. 298-299. (19888)

\$25,000

17. BEETHOVEN, Ludwig van 1770-1827

Troisième Quatuor pour 2 Violons, Alte & Violoncelle... dédiés a Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre 130. [Set of parts]. Vienne: Maths. Artaria [PN] 871, [1827].

Folio. 1f. (title), [i] (blank), 2-15, [i] (blank); 13, [i] (blank); 11, [i] (blank), 11, [i] (blank). Disbound. Slight dampstaining to upper inner corner of viola part and to outer margins, just affecting printed area of violoncello part. A very good, fresh, wide-margined copy overall.

First Edition. Kinsky p. 394. Beethoven Beiträge p. 233. Thayer 255. Hoboken 2, 516. Title reproduced in Bory: *Beethoven*, p. 208.

This, the third of the quartets dedicated to Prince Galitzin, was composed in 1825.

"The event that was personally important to Beethoven at this time was the first performance of his Quartet in B-flat, his "Leibquartett" as it [was] once called in the Conversation Books... The performance took place on March 21, 1826... [Matthias Artaria] had purchased the publishing rights of the Quartett and after the performance he went to Beethoven with the suggestion that he write a new finale and that the fugue be published as an independent piece..." Beethoven complied, and the original finale was subsequently published as Op. 133. Thayer-Forbes pp. 974-975. (19748)

\$1,500



18. BEETHOVEN, Ludwig van 1770-1827

A complete collection of sets of parts of all of the string quartets in first and early editions.

Op. 18

1tes [-6tes] Quartett... 2 Violinen, Viola und Violoncello... 18tes Werk. Wien: Tobias Haslinger [without plate number] [ca. 1840]. VI I: 1f. (title), [1] (blank), 2-12; 1f. (title), [1] (blank), 2-11; 1f. (title), [1] (blank), 2-11; 1f. (title), 9; 1f. (title), 9; 1f. (title), 9 pp. VI II: 9; 8; 9; 8; 8; 8 pp. Va: 9; 7; 8; 8; 8; 8 pp. Vc: 9; 7; 8; 7; 8; 7 pp. Engraved. Kinsky p. 44. Hoboken 2, 96 and 97. *"It was to the set of String Quartets, op. 18, that Beethoven turned for the most ambitious single project of his early Vienna years. This set was begun in 1798, composed primarily in 1799 and 1800, and published in 1801 with a dedication to Prince Lobkowitz... All of them essentially accept the usual four-movement structure and all reflect the Viennese Classic style, with an occasional admixture of Italianate melody - perhaps under the influence of Salieri, to whom Beethoven had just dedicated his Sonatas, op. 12."* Solomon: *Beethoven*, p. 101.

Op. 59

[Trois Quatuors pour deux Violons, Alto et Violoncello... Oeuvre 59]. [Vienne: Au Bureau des arts et d'industrie A Pesth chez Schreyvogel & Comp. [PNs 580, 585, 585] [1808]. VI I: 2ff. (title, dedication to Count Razumovsky), [1] (blank), 2-13; [1] (blank), 2-11; 10 pp. VI II: 10; 9; 9 pp. Va: 10; [1] (blank), 2-9; [1] (blank), 2-10 pp. Vc: 10; 9; [1] (blank) 2-9 pp. Engraved. First Edition of the Razumovsky quartets. Kinsky-Halm, p. 141. Dorfmueller, p. 216. Hirsch IV, 299. Hoboken 2, 274. *"The string quartets of op. 59 so strained the medium, as it was understood in 1806, that they met with resistance from players and audiences alike... Each quartet was supposed to include a Russian melody, for the benefit of the dedicatee Count Razumovsky, the Russian ambassador in Vienna. Here for the first time may be seen Beethoven's interest in folksong, which was to grow in later years. Folksongs did not much help the first two quartets, but Razumovsky's notion came to superb fruition in the third, where Beethoven gave up the idea of incorporating pre-existing tunes and instead wrote the haunting A minor Andante in what he must have conceived to be a Russian idiom."* TNG Vol. 2, p. 383.

Op. 74

Quatuor pour Deux Violons, Viola et Violoncelle composé et dédié à Son Altesse le Prince Regnant de Lobkowitz Duc de Raudnitz... Oeuv. 74. Leipzig: Breitkopf & Härtel [PN] 1609 [1810]. VI I: [1] (title), [2] (blank), 3-11 pp. VI II: 7 pp. Vla: 7 pp. Vc: 7 pp. Engraved. First German edition, second issue, published very shortly after the Clementi edition (see Del Mar:

Beethoven String Quartets op. 74 op. 95 Critical Commentary, pp. 14-15). Kinsky p. 198; Hirsch IV, 320; Dorfmueller-Weinhold p. 220; Hoboken 2, 333 (all citing the Breitkopf edition as the first). *Often referred to as the "harp" quartet; the name derives from the pizzicato effects in the first movement.*

Op. 95

Elftes Quartett für zwey Violinen, Bratsche und Violoncelle Seinem Freunde dem Herrn Hofsekretär Nik. Zmeskall von Domanovetz ... 95tes Werk. Wien: S.A. Steiner und Comp. [PN S. et C. 2580] [1816]. VI. I: 1f. (title, v. blank), [1] (publisher's announcement dated February 1816), 2-9 pp. VI II: [1] (blank), 2-9 pp. Vla: [1] (blank), 2-9 pp. Vc: [1] (blank), 2-9 pp. Engraved. First Edition, variant issue (distinguished by the presence of a diminuendo sign in measure 21 and a crescendo sign in measure 22 in the third movement of the second violin part). Del Mar P 1-1/2, p. 17. Kinsky-Halm p. 268. Hirsch IV, 355. Dorfmueller-Weinhold p. 224. Hoboken 2, 409. *"The Quartets in Eb and F minor were written about a year apart, then: an appreciable span of time, by Beethoven's earlier standards. But on this occasion, nothing of first importance appears to have occupied him in between. There would seem to be every reason to consider the two quartets together, in the same way that we naturally group together the six quartets, Op. 18, or the three of Op. 59. Indeed, the two share certain technical proclivities - in the attitude toward sonata form, for example, and toward the key sequence of movements - and both exhibit a poise and control that mark a decided advance over the earlier period (or sub-period). Nonetheless, between the two there is a cleavage in aesthetic stance unlike anything that differentiates the "Razumovsky" Quartets from one another. The Eb Quartet is an open, unproblematic, lucid work of consolidation, like some others written at this time. The F minor Quartet is an involved, impassioned, highly idiosyncratic piece, problematic in every one of its movements, advanced in a hundred ways. One work looks backward, perhaps, the other forward. Or to put it better, one work looks outward, the other inward. It would be hard to imagine any composer grouping these antipodes together as a single opus."* Kerman: *The Beethoven Quartets*, p. 156. *We would like to thank Dr. Jonathan Del Mar for his kind assistance in the identification of this issue.*

Op. 127

Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas Galitzin... Oeuvre 127. Mayence: les fils de B. Schott [PN] 2351 [March 1826]. VI I: 1f. (title, v. blank), [1] (blank), 2-13 pp. VI II: [1] (title), 2-12 pp. Va: [1] (title), 2-11 pp. Vc: [1] (title), 2-11 pp. Title lithographed, music engraved. First Edition. Kinsky-Halm p. 385. Hirsch IV, 399. Dorfmueller-Weinhold p. 232. Hoboken 2, 510. *Schott also published this work in Paris at about the same time.*

Op. 130

Troisième Quatuor pour 2 Violons, Alte & Violoncelle des Quatuors composés et dédiés A Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre 130... Ecrit et piqué par A. Kurka. Vienne: Maths. Artaria [PN M.A. 871] [May 1827]. VI I: [1] (title), 2-15 pp. VI II: 13 pp. Va: 11 pp., with manuscript overpaste to page 7. Vc: 11 pp. Engraved throughout. Small oval publisher's blindstamp to lower margins. Binder's holes to inner margin. First Edition variant, with music commencing on verso of title to first violin part. Kinsky-Halm p. 395 (describing another printing with blank verso to title). Hirsch IV, 403. Hoboken 2, 516.

Op. 131

Grand Quatuor En Ut dièze mineur pour deux Violons alto et Violoncelle composé et dédié à Son Excellence Monsieur Le Baron de Stutterhiem... Oeuvre 131. Mayence: les fils de B. Schott [PN] 2628 [June 1827]. VI I: 1f. (title, v. blank), 13 pp. VI II: [1] (title), 2-13 pp. Va: [1] (title), 2-13 pp. Vc: [1] (title), 2-13 pp. Lithographic titles, music engraved. First Edition. Kinsky-Halm p. 399. Hirsch IV, 405. Dorf Müller-Weinhold p. 233.

Op. 132

Quatuor pour 2 Violons, Alto & Violoncelle Composé & Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre posthume. Oeuv 132. No. 12 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1443 [Sept. 1827]. VI I: [1] (title), [2]-[3] (blank), 4-19 pp. VI II: [1] (title), 2-15 pp. Va: [1] (title), 2-15 pp. Vc: [1] (title), 2-15 pp. Engraved throughout. Small oval publisher's stamp to lower corners of title. First Edition. Kinsky-Halm p. 402. Hirsch IV, 407. Dorf Müller-Weinhold p. 233. Hoboken 2, 521.

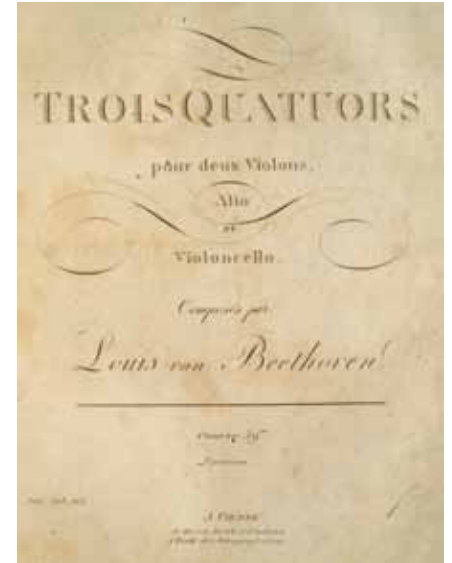
Op. 133

Grande Fugue tantôt libre, tantôt recherché 2 Violons, Alte & Violoncelle. Dediée avec les plus profonde vénération A Son Altesse Imperiale et Royale Eminentissime Monseigneur le Cardinal Rodolphe... Oeuvre 133. Vienne: Math. Artaria [PN M.A. 877] [May 1827]. VI I: [1] (title), [2] (blank), 3-10 pp. VI II: [1] (blank), 9 pp. Va: [1] (blank), 2-9 pp. Vc: [1] (blank), 2-9 pp. Engraved throughout. First Edition. Kinsky-Halm p. 405. Hirsch IV, 409. Dorf Müller-Weinhold p. 234. Hoboken 2, 524.

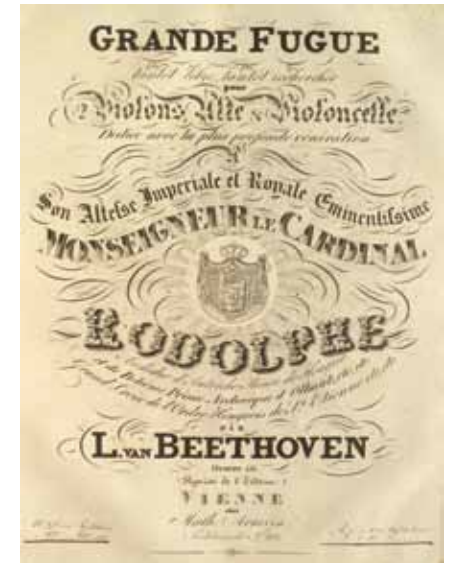
Op. 135

Quatuor pour 2 Violons Alto & Violoncelle Composé & dédié à son ami Johann Wolfmeier... Oeuvre posthume. Oeuv. 135. No. 17 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1444 [Sept. 1827]. VI I: 1f. (title, v. blank), [2] (blank), 2-11 pp. VI II: 1f. (title, v. blank), 9 pp. Va: 1f. (title, v. blank), 9 pp. Vc: [1] (title), 2-8 pp. Engraved throughout. With printed initials "FJ" to lower right corner of title, possibly those of the engraver. First Edition. Kinsky-Halm p. 410. Hirsch IV, 412. Dorf Müller-Weinhold p. 234. Hoboken 2, 528.

"[The late period quartets] carry not merely the string quartet but the art of music into new regions. Studies of them and commentaries on them are innumerable; like Hamlet they will never yield up their last secrets or admit of a 'final' solution. They are inexhaustible and all that can be done here is to indicate in what ways they advance the frontiers of the art of music. The first to be completed (in 1824), and the only one published during Beethoven's lifetime, was the E flat, Op. 127. Then came the A minor, Op. 132, and the B flat, Op. 130 (but with the afterwards separated Grosse Fuge, Op. 133, as its finale) (both 1825), the C sharp minor, Op. 131, the F major, Op. 135, and the present finale of Op. 130 (all in 1826). The immediate impulse to their composition may have been given by a commission from another quartet-playing Russian nobleman, the Prince 'von Galitzin' (more



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accurately 'Golitsin) to whom Opp. 127, 130, and 132 are dedicated... Beethoven's deafness and consequent spiritual isolation combined with certain specifically musical factors to make many things in the last quartets incomprehensible to contemporaries and not easily comprehensible to later generations." Abraham: *The Age of Beethoven 1790-1830*, Vol. VIII of *The New Oxford History of Music*, pp. 295-296.

An important collection.

Four volumes. Folio. 19th century quarter cloth with marbled boards, titling gilt to spines and upper boards. Each part with collection number stamped to upper outer margin throughout. 19th century thematic index in manuscript to Volume I. With neat performance markings in pencil to first violin parts throughout and occasional additional markings in pencil and red crayon to other parts. Binding slightly worn, rubbed and bumped. Occasional foxing and wear. In very good condition overall. (19892)

\$26,500

INSCRIBED BY BERG TO WEBERN

19. BERG, Alban 1885-1935

Sieben frühe Lieder für eine Singstimme und Klavier 1907. Wien; Leipzig: Universal [PN U.E. 8853], [October 1928].

Folio. Original publisher's light green printed wrappers. [1] (title), 2 (dedication to Helene Berg), 3-31, [i] (index) pp. Wrappers slightly worn; reinforced at spine. Some very light soiling and staining; corners of some leaves very slightly creased. In very good condition overall.

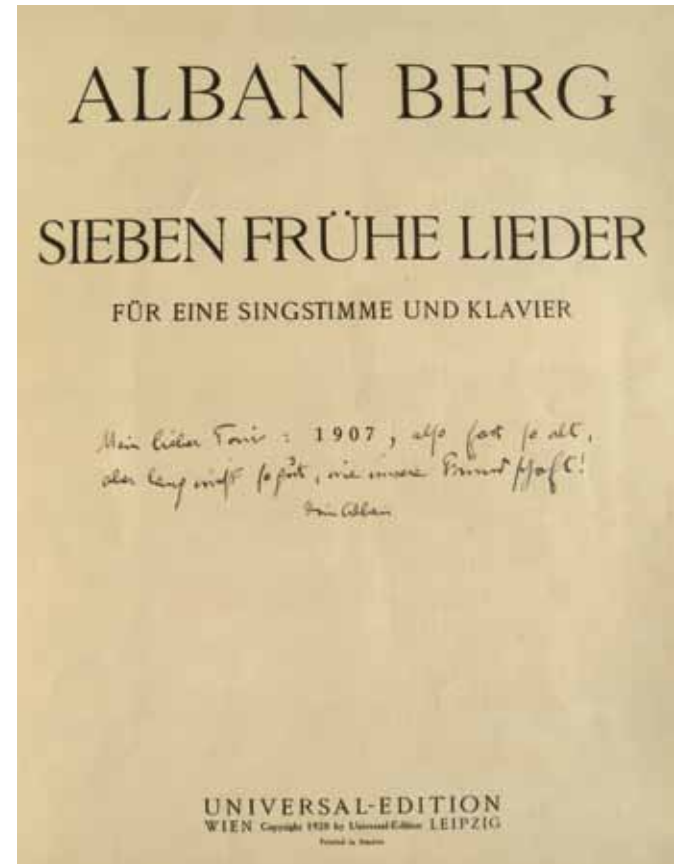
With an autograph presentation inscription signed from Berg to his friend and fellow-composer Anton Webern to title: "My dear Toni: [printed date of 1907] thus nearly as old, though by no means as good as our friendship, your Alban."

First Edition.

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

A unique and significant association copy, uniting two of the most important composers of the 20th century who, together with Schoenberg, constitute the foremost members of the Second Viennese School. (19997)

\$5,000



20. BERLIOZ, Hector 1803-1869

L'Enfance du Christ (Des Heiland's Kindheit) Trilogie Sacree. Premiere Partie: Le Songe d'Herode. Deuxieme Partie: La Fuite en Egypte. Troisieme Partie: L'Arrivee a Sais. Texte Francais et Allemand...Oeuvre 25 (Executée pour la premiere fois, sous la direction de l'auteur, le 12 Decembre 1854). [Full Score]. Paris: Richault & Cie. [PN] 11277-11374-11627R , [1855].

Folio. Black cloth boards, leather label to spine, paper label with titling in manuscript to upper. 2ff., 230 pp. With French music seller's stamp to lower corner of title-page and French library stamp to margin of title-page and first page of music. Binding slightly worn and rubbed. Slight spotting to first few leaves, otherwise a handsome wide-margined copy with a strong impression.

Ex-libris Alfred Cortot, with his distinctive bookplate to front pastedown. With a letter from A. le Guillard of the French National Radio and Television to Cortot regarding a performance of the work he was to give as conductor of the National Orchestra on April 13th 1944 laid in.

First Edition, of considerable rarity. Hopkinson 56A (b). Hirsch IV 695. Müller-Reuter p. 261. 4.

"The entire press was favourable to me [Berlioz] on the occasion of my latest work, The Childhood of Christ. Some people imagined they could detect in this work a complete change in my manner and style. Nothing could be more mistaken. The subject naturally lent itself to a mild and simple kind of music. That was why they found it more accessible - that and the development of their own taste and powers of understanding. I should have written The Childhood of Christ in the same way twenty years ago." Cairns, ed.: *Memoirs*, p. 474.

"L'enfance du Christ (1850-54) shows the same mixture of dramatic action and philosophic reflection as La damnation de Faust, though Berlioz still refrained from calling it an oratorio. It is constructed in three parts, "Le songe d'Hérod," "La fuite en Egypte," and "L'arrivée à Sais," the second of which was composed first. Like La damnation de Faust, the score contains stage directions to explain (to the imagination) the movement of events. The third part, with the Ishmaelite's welcome of the holy family, is the most immediately theatrical. In the first part Berlioz's concern was for the tormented soul of Herod, disturbed in his dreams yet at the mercy of his soothsayers; then, with a clear change of mood, the listener is taken to Mary and Joseph in Bethlehem and the angel's warning. The second part is seen largely through the eyes of the narrator, with instrumental music in the overture setting the tone and distancing the action. At the end, when the Saviour has found repose, the music draws away from the portrayal of action to a serenely contemplative farewell, "O mon, me", the nearest Berlioz ever came to a devoutly Christian mode of expression."

"Perhaps [the] dramatic choral works would never have existed if Berlioz had won early success and acceptance in opera. Yet they constitute a heterogeneous genre entirely characteristic of his faith in expressive truth as superior to consistency of method. They left their mark, too, on the dramatic style of Les Troyens into which his symphonic, choral and dramatic impulses were then all compulsively channelled." Grove online. (19936)

\$2,800



“ARGUABLY THE MOST SOUGHT-AFTER ITALIAN COMPOSER OF THE DAY”

21. BONONCINI, Giovanni Battista 1670-1747

Astartus an Opera as it was Perform'd at the Kings Theatre for the Royal Accademy[!]. London: Walsh... and Hare, [1721].

Folio. Newly bound in quarter dark brown calf, raised bands on spine in gilt-ruled compartments, red leather labels gilt. 1f. (title), 1f. (contents), 81 pp. Engraved throughout. Title browned; occasional light browning and staining throughout; minor staining to upper edges and blank margins of first few leaves; lower outer corner of one leaf professionally repaired.

First Edition, first issue. Hunter, p. 305. Smith & Humphries, 191. RISM B 3558.

First performed at the Teatro Capranica in Rome in January 1715; a revised version was performed at the King's Theatre in London on November 19, 1720. With a libretto by P. A. Rolli.

“The Roman libretto includes intermezzos at the end of the first two acts, but they are not in the only extant score (in D-MUs MS 4137). Richard Boyle, the Earl of Burlington, saw the Roman production, and he was largely responsible for inviting Rolli, then Bononcini, to London. Bononcini's first work for the King's Theatre, Astarto, opened the second season of the Royal Academy of Music, where it succeeded partly because Senesino made his London debut in the title role.” Grove online

“Largely because of its uncomplicated melodic grace, [Bononcini's] music was highly prized throughout Europe during his prime; he was arguably the most sought-after Italian opera composer of the day. He wrote many dramatic vocal works, comprising 32 operas, 7 oratorios, 25 serenatas and nearly 300 cantatas.” Viking Opera Guide, p. 133. (19954)

\$2,500

22. BRAHMS, Johannes 1833-1897

Variationen uber ein Thema von Paganini... Op. 35. Heft I...Heft II... Studien für Pianoforte. Leipzig u. Winterthur: J. Rieter-Biedermann [PN] 436a.436b, 1866.

Folio. Green textured cloth. [i] (title), 2-23 pp.; [i] (title), 2-19 pp. Engraved.

First Editions. Hofmann p. 75. McCorkle p. 129.

“By comparison with almost every other keyboard work of Brahms, the Variations on a Theme by Paganini (op.35) place an emphasis on extreme virtuosity. (Clara Schumann called them ‘witch variations’ and regretted they were beyond her capacity.) The more didactic nature of the set is suggested by its principal title: ‘Studies for the Piano’. As with the études of other great composers, however, including Schumann, Chopin, Liszt, and Debussy, technique is always allied with powerful and widely ranging musical expression.” Grove online

Bound with: Early editions of Op. 5, Op. 21 nos. 1 and 2 and Op. 39.

Binding slightly worn; head and tail of spine frayed. (19989)

\$500



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23. BRAHMS, Johannes 1833-1897

Zweite Symphonie (D dur) für Grosses Orchester... Op. 73. Partitur. [Full score]. Berlin: N. Simrock [PN 8028], 1878.

Folio. Half dark red leather with marbled boards, titling gilt to spine. 1f. (title), 3-71 printed music, [i] (blank) pp. Engraved. With small music seller's handstamp (Novello, Ewer & Co., London) to lower margin of title page. Extensively annotated in pencil. Light browning to edges; scattered foxing. In very good condition overall.

First Edition. McCorkle p. 311. Hofmann p. 156-157. Fuld p. 553. Sonneck Orchestral Music p. 55.

“The Second Symphony in D op. 73, composed less than a year after the completion of the First, is often described as its sunny counterpart. The work indeed radiates a warmth and tunefulness absent in parts of the earlier work. But as Brahms himself acknowledged, the Second Symphony also has a “melancholy” side. The lyrical opening theme of the first movement unravels almost at once into a dark passage for timpani and trombones. The voice of melodic continuity is reasserted often in this movement, however, first by the violin melody that follows the unravelling and again by the second group and the large coda. The pensive slow movement, in B major and in a modified sonata form, is dominated by a motivically rich, metrically ambiguous main theme remarkable for its combination of tunefulness and developing variation.”

“The second half of the symphony distinctly brightens in mood, although it too contains sombre moments – often involving the trombones– that evoke the expressive world of the first two movements. The Allegretto recasts the traditional scherzo-trio alternation into a rondo-like structure that is one of Brahms’s most original creations. Although the finale ends the symphony in a jubilant blaze of D major, it glances back at the mood of the earlier movements, especially in the haunting passage at the end of the development section (whose chains of descending 4ths Mahler recalled his First Symphony) and in the syncopated episode for brass in the coda.”
Grove online. (19916)

\$4,800

“OLYMPIAN MAJESTY”

24. BRAHMS, Johannes 1833-1897

Concert (No. 2, B dur) für Pianoforte mit Begleitung des Orchesters...Op. 83 Partitur. [Full score]. Berlin: N. Simrock [PN 8263] , [July 1882].

Folio. Cloth-covered flexible boards. 1f., 3-159 pp. Engraved. With occasional pencilled annotations noting differences between the printed score and the autograph.

Together with:

A complete set of 19 orchestral parts in first edition (the piano solo part which was issued separately with the plate number 8265 is not present).

First Edition. Hofmann p. 177. McCorkle p. 345. Sonneck Orchestral Music p. 56.



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“At Pressbaum near Vienna, on 7 July 1881, Brahms put the finishing touches to something he had been working on at intervals over the past four years, and which he described to Elisabeth von Herzogenberg that same day as ‘a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo’. He posted the score to Billroth with the laconic message ‘I am sending you a few small piano pieces’, and later declared he had needed to introduce a scherzo (based on the one originally sketched for the Violin Concerto) because the first movement was ‘too harmless’ (simple). A more accurate gauge of the importance he attached to the piece is the fact that he dedicated it ‘to his beloved friend and teacher Eduard Marxen’ – as if he had finally produced something worthy of presentation to his old master. In fact Brahms had written one of the most imposing of all his works, the Piano Concerto no. 2 in B flat major, op. 83: even longer in duration than the huge D minor Concerto, op. 15, even more ‘symphonic’ with its design enlarged to four movements by the hardly ‘tiny’ scherzo, and even more demanding in the strenuousness and bravura of its piano writing. Its ‘harmlessness’ is the innocence of the lion, an intermittently lazy and gentle creature. Spiritually, too, op. 83 is hardly the smaller work: if the D minor Concerto brings to mind a Faust or Manfred raging against implacable fate, the B flat inhabits a level of Olympian majesty and largeness of mind no less impressive and far more mature.”
MacDonald: *Brahms*, pp. 274-275. (19897)

\$2,800

25. BRAHMS, Johannes 1833-1897

Fantasien für Pianoforte... Op. 116. Erstes Heftes Zweites Heft. Berlin: N. Simrock [PN 9874, 9875], 1892.

2 volumes. Folio. Green textured cloth boards. 1f. (title), 3-18, [ii] (blank); [i] (title), 2-15, [i] (blank). First Edition. Hofmann p. 245. McCorkle p. 467.

Bound with:

- Drei Intermezzi für Pianoforte... Op. 117 No. 1-3. Berlin: Simrock [PN 9876], 1892. 1f. (title), 3-15 pp. First Edition. Hofmann p. 247. McCorkle p. 470.
- Clavierstücke... Op. 118 No. 1-6. Berlin: Simrock [PN 10054], 1893. [i] (title), 2-19, [i] (blank) pp. First Edition. Hofmann p. 249. McCorkle p. 474.
- Clavierstücke... Op. 119 No. 1-4. Berlin: Simrock [PN 10055], 1893. [i] (title), 2-19, [i] (blank). First Edition. Hofmann p. 251. McCorkle p. 477.
- Early editions of Op. 76, Books I and II, and Op. 79.

Binding worn and shaken; spine defective. Several leaves trimmed; some small tears. In very good internal condition overall.

“Among the late collections opp.116–19, Brahms’s last works for piano, the Fantasien op.116, dubbed a ‘multi-piece’ by one critic, have the strongest claim to be considered as a coherent whole because of thematic, harmonic and stylistic connections. The set, divided like op.76 between intermezzos and capriccios, begins and ends with energetic pieces in D minor; in the interior there is a group centred on E major/minor. The Intermezzo in E op.116 no.4 shows how fluid Brahms’s conception of structure had become. The three main thematic units fall into neither conventional ternary nor recapitulating binary form, but rather are varied continuously so that one is justified in speaking of what Schoenberg called ‘musical prose’, a discourse that unfolds without patterned repetition.”
Grove online. (19977)

\$900



SIGNED BY THE COMPOSER

26. DEBUSSY, Claude 1862-1918

Pelléas et Mélisande. Drame lyrique en 5 actes et 12 tableaux de Maurice Maeterlinck... Partition pour Chant et Piano. Paris: E. Fromont [PN E. 1416 F.], [c1902].

Folio. Original publisher's full green cloth with titling stamped in gilt to upper and spine. 1f. (title), 1f. (index), 1f. (cast list, verso blank), [i] (blank), 2-283, [i] (blank) pp. Binding slightly worn, rubbed and bumped; head and tail of spine very slightly frayed. In very good condition overall .

Signed and inscribed by the composer on verso of index leaf: "à Célestin Giroud amical souvenir Claude Debussy Juin/1902."

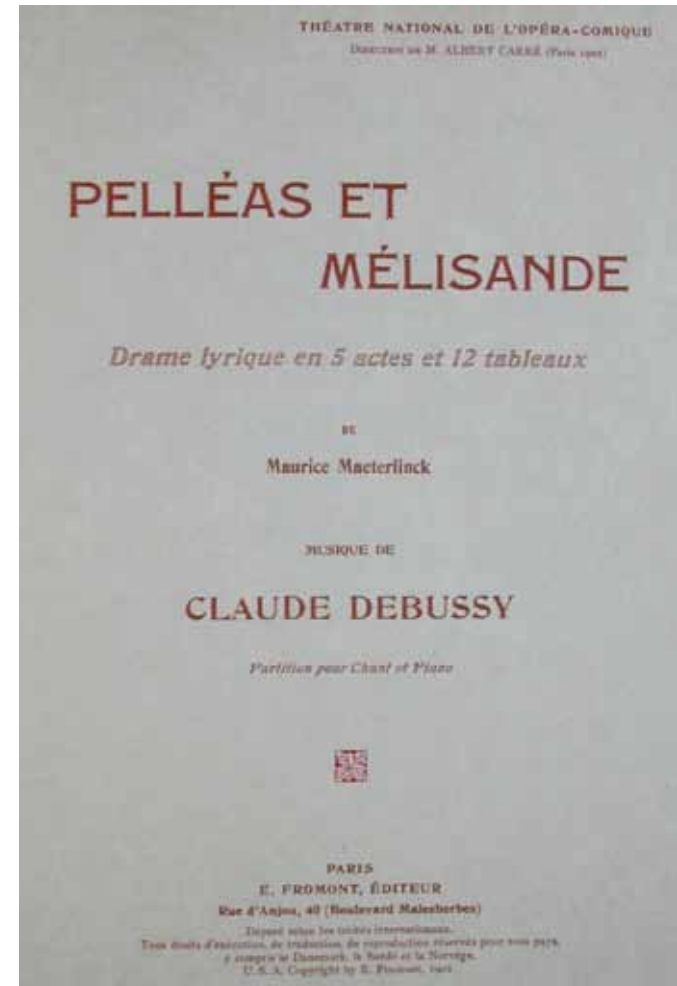
First Edition. **Limited to 50 special copies** printed on Japon, this numbered "3."

First performed on April 30, 1902 at the Opéra-Comique in Paris.

"At last, on 3 May 1901, the director of the Opéra-Comique, Albert Carré, gave [Debussy] a written undertaking to put on Pelléas. Preparations were held up by Maeterlinck, who wanted his mistress Georgette Leblanc to take the role of Mélisande. In spite of public demonstrations at the dress rehearsal and first performance (30 April 1902), and a chilly reception from several of the critics, the work caught on and made a powerful impression on the musical world at large." François Lesure in Grove online

"One of Debussy's main achievements in Pelléas was to prolong by his music the equivocal yet palpable atmosphere of the play... The symbolist movement, which reached its peak in Paris about 1890, had belatedly engendered a masterpiece." TNG Vol. 5, pp. 295-296. (19915)

\$8,500



IN CELEBRATION OF ST. CECILIA'S DAY

27. DRYDEN, John 1631-1700

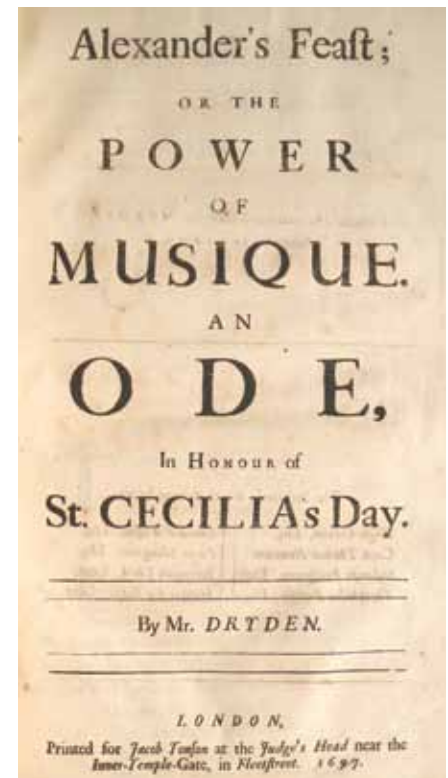
Alexander's Feast; or the Power of Musique. An Ode, In Honour of St. Cecilia's Day. London: Printed for Jacob Tonson, 1697.

Small folio. Modern quarter red morocco with matching cloth boards, titling gilt to spine. 1f. (half-title), 1f. (title), 8 pp. With "Perform'd at Stationers-Hall on Monday, November 22, 1697" to verso of half title. With the bookplate of H. Bradley Martin to front pastedown. Boards slightly warped. Slightly browned and spotted, most noticeable at edges.

First Edition. Wing O2228. MacDonald 34.

"A notable feature of London literary and musical life in the late seventeenth century was the series of annual celebrations mounted on St Cecilia's Day (22 November). The earliest recorded English celebrations of the feast of St Cecilia took place in 1683... The celebrations, which were held on a regular basis until 1703, involved a performance of a specially commissioned Ode... performed by the combined choirs of St Paul's Cathedral, Westminster Abbey, and the Chapel Royal, supplemented by male singers attached to the theatres, and accompanied by an instrumental ensemble probably comprising members of the King's Band of Music and the theatre orchestras. Texts, printed on single broadsheets or half-sheets, were distributed at the performances. The poets and composers commissioned to write the Odes were drawn from the most celebrated of the period... By far the most enduringly famous of the Cecilian texts were those by John Dryden." Hopkins: *The London Odes on St Cecilia's Day*, RES New Series, Vol. XLV, No. 180, 1994. (19978)

\$3,000



27

WRITTEN TO A COLE PORTER TUNE

28. ELLINGTON, Duke 1899-1974

You're the Top. Autograph musical manuscript in condensed score of Ellington's arrangement of the famous 1935 Cole Porter tune. Unsigned and undated, but before 1961.

Folio (ca. 317 x 241 mm.). Unbound. 2 pp. (one side of a bifolium) notated in pencil on 12-stave "King Brand" music manuscript paper. Scored for sax, trombones, basses and horns. With an harmonic plan of the piece to lower third of second page.

Autograph performances notes, including references to solos by saxophonist Johnny "Rabbit" Hodges and trombonists Lawrence Brown and Juan Tizol. Slightly worn and soiled; clear archival tape reinforcement to outer edge.

"Ellington is generally recognized as the most important composer in jazz history." Grove online. (20045)

\$6,500



28

COLLECTION OF 19TH CENTURY MUSIC FOR GUITAR

29. [GUITAR]

The Henry Vorhauer Collection of Historical Guitar Music. Over 300 works for guitar in 19th century editions collected by Henry Vorhauer, a guitarist resident in St. Louis, Missouri from ca. 1860-1946.

Approximately half of the material consists of music for guitar composed and published in Europe from 1811-1860; the balance consists of works composed and published in the United States from 1850-1900.

The material is organized alphabetically within the following categories: Guitar methods; Guitar studies; Guitar solos; Anthologies of guitar solos; Guitar duets; Guitar trios; Duets: guitar & banjo; Duets: guitar & flute or violin; Duets: guitar & piano; Trios with guitar; Songs with guitar accompaniment. *A detailed inventory is available upon request.* (20020)

\$10,000

THE LAST HANDEL OPERA ACTED IN LONDON DURING THE COMPOSER'S LIFETIME

30. HANDEL, George Frideric 1685-1759

Admetus, an Opera. [Score]. London: J. Cluer, 1727.

Small folio. Newly bound in quarter mid-tan calf with marbled boards, raised bands on spine in gilt-ruled compartments, red leather label gilt to spine. 3ff. (decorative title, typeset list of subscribers, index), 127, [i] (blank) pp. Engraved. Manuscript initials to lower corner of title (possibly those of the publisher). Erasure to early inscription to upper margin of title with small paper loss repaired; occasional small stab holes and tears to outer margins throughout. Quite a good copy overall.

The small list of 57 subscribers for 93 copies includes Jennens, Quantz, and one from New York (Mr. Cook). Singers named in the score include Senesino, Boschy [!Boschi], Sigr. Faustina, Sigr. Cuzzoni, Baldi, Sigr. Dotti and Palmerini.

With fine engraved bookplate of French musicologist Henri Barbier by Pugin after De Chavaz dated 1933 to front pastedown.

First Edition, first issue. Smith p. 5, no. 1. BUC p. 424. RISM H42. The autograph is lost.

First performed at the King's Theatre on January 31, 1727, with text (by Haym or Rolli?) based on an earlier Italian libretto by A. Aureli of *L'Antigona delusa da Alceste*. Loewenberg col. 157.

"The opera was an instant success, receiving seventeen consecutive performances... Admeto was the last Handel opera acted in London (or anywhere else) during the composer's life... The popularity of the music is attested by frequent performances of single items." Dean: *Handel's Operas 1726-1741*, pp. 50, 53.

The subscriber Charles Jennens (1700-1773), author, librettist, and friend of the composer, collaborated with him on Saul, L'Allegro il Penseroso, the Messiah and Belshazzar. Jennens apparently added the date [in manuscript] of 10 November 1726 at the end of the Flower copy of the score, which "must derive from the lost autograph." Dean p. 49. (19920)

\$3,500



29



30

31. HANDEL, George Frideric 1685-1759

Aetius [Ezio] an Opera as it is Perform'd at the Kings Theatre in the Hay Market. [Score]. London: Walsh, [1732].

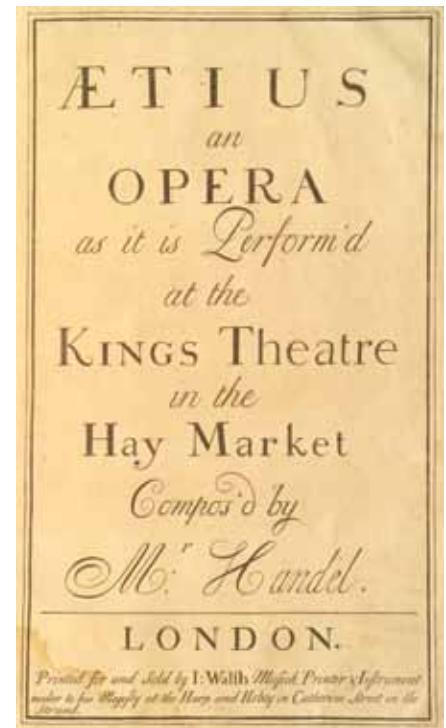
Folio. Newly bound in quarter mid-tan leather with marbled boards, raised bands on spine in gilt-ruled compartments, red leather labels gilt. 1f. (title), 1f. (recto A Table of Songs, verso blank), 91, [i] (blank) pp. Title somewhat browned, with damp-staining to lower inner margin and some staining to outer and upper margin; very occasional soiling and staining throughout. In quite good condition overall.

First Edition. Smith p. 23, no. 1. BUC p. 426. RISM H130 (2 copies in the U.S. only).

First performed at the King's Theatre on January 15, 1732, with libretto by Metastasio.

"The opera was a failure, attaining only five performances, the lowest total for any of Handel's London operas before Berenice... The first modern revival was at Göttingen in 1926, two years after Leichtentritt had described it as one of the most stageworthy of Handel's operas." Dean: *Handel's Operas 1726-1741*, p. 206. (19921)

\$4,250



31

32. HANDEL, George Frideric 1685-1759

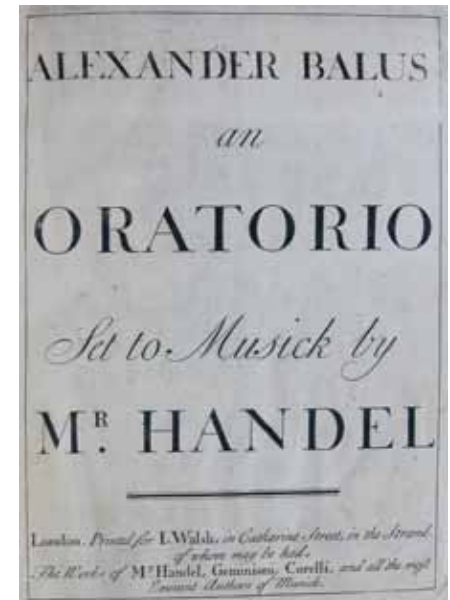
Alexander Balus an Oratorio. [Score]. London: Walsh, [1748-1754].

Folio. Newly bound in quarter dark brown calf with marbled boards, red leather label gilt to spine. 1f. (title), 1f. ("A Table of the Songs"), 94 pp. Engraved throughout. Slightly browned; some offsetting. In very good condition overall.

First Edition (not first issue; without the passepartout title-page and privilege found in the first issue). Smith p. 89, no. 2. BUC p. 432. RISM H449.

First performed at Covent Garden on March 23, 1748, with text by Thomas Morell, who also collaborated with Handel on *Judas Maccabaeus*. (19988)

\$1,500



32

33. HANDEL, George Frideric 1685-1759

Alexander's Feast or The Power of Musick. An Ode Wrote in Honour of St. Cecilia By Mr. Dryden... With the Recitativo's, Songs, Symphonys and Chorus's for Voices & Instruments. Together, with the Cantata, Duet, and Songs, as Perform'd at the Theatre Royal, in Covent Garden Publish'd by the Author... No. 634 [Score]. Walsh, 1738.

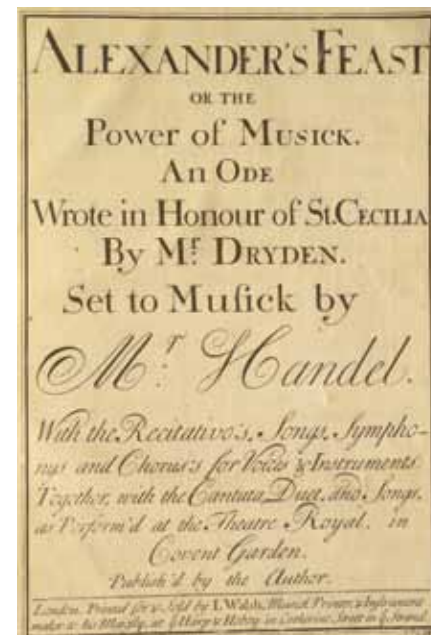
Folio. Contemporary quarter dark brown calf with marbled boards, raised bands on spine in compartments. 1f. (title), 1f. (list of subscribers), 1-166, 168-190, [i] (blank), 192-193, [i] ("Catalogue of Musick Composd by Mr. Handel"), [i] (blank) pp. Complete. Binding quite worn; hinges split; spine frayed and cracked. Several minor imperfections, but an attractive, clean and wide-margined copy overall.

First Edition, first issue. Rare. With the corrections in manuscript as described by Smith no. 1, p. 90 and additional alterations to pp. 127 and 192 (text). BUC p. 432. RISM H994 (not distinguishing between issues).

First performed, with considerable success, at Covent Garden on February 19, 1736.

"That Handel's imagination was profoundly stirred cannot be doubted, and is not surprising in view of the subject... and the clarity, concrete imagery, and well-placed climaxes of Dryden's poem. But the fact that the only work with English words (other than two or three occasional anthems) composed during a period when he was staking all on Italian opera should have been this glowing masterpiece is psychologically revealing..." Dean: *Handel's Dramatic Oratorios and Masques*, p. 273. (19937)

\$3,500



33

“EXTRAORDINARY FRESHNESS AND YOUTH”

34. HANDEL, George Frideric 1685-1759

L'Allegro il Pensieroso, ed il Moderato the Words taken from Milton Set to Musick by Mr. Handel, to which is Added His Additional Songs. [Score]. London: Wm. Randall, [ca. 1770].

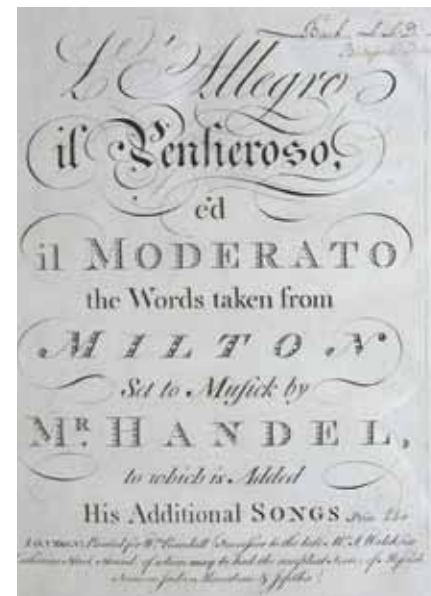
Large folio. Full contemporary mid-tan mottled calf with raised bands on spine in decorative compartments gilt, red leather label gilt. 1f. (frontispiece portrait of Handel engraved by Houbraken), 1f. (title), [i] (index), [i] (blank), [1] (blank), 2-115, [i] (blank), [1] (blank), 2-19 (Appendix) pp. Engraved throughout

First complete edition. Smith p. 95, no. 11. BUC p. 433. RISM H463.

First performed in London at Lincoln's Inn Fields on February 27, 1740.

Bound with:

The Complete Score of the Ode for St. Cecilia's Day the Words by Mr. Dryden. London: William Randall, [ca. 1771]. 1f. (frontispiece portrait of Handel engraved by Houbraken), 1f. (title), [i] (index), [i] (blank), 71 pp. Engraved throughout.



34

Stitching holes to inner blank margins; small stain to pp. 57-71.

First complete edition. Smith p. 131, no. 3. BUC p. 437. RISM H1039.

First performed in London at Lincoln's Inn Fields on November 22, 1739.

"The Ode for St. Cecilia's Day is a comparatively superficial work containing a good deal of mediocre Handel... L'Allegro is a far more impressive composition... The score makes an impression of extraordinary freshness and youth; its abounding joy in first sensations has a flavour of the early romantics, the generation of Schubert and Weber, Keats and Constable..." Dean: *Handel's Dramatic Oratorios and Masques*, pp. 319-320.

Binding slightly worn. rubbed and bumped; head and tail of spine slightly chipped; edges of endpapers stained. Very attractive, clean, crisp and wide-margined copies overall. With the bookplate of Lewis Buck and his ownership inscription to title of first work. (19964)

\$3,000



34

35. HANDEL, George Frideric 1685-1759

Atalanta an Opera as it is Perform'd at the Theatre Royal in Covent Garden. [Score]. London: I. Walsh... No. 589, [1736].

Folio. Newly bound in half dark brown morocco with marbled boards, raised bands on spine in compartments, red leather label gilt. 1f. (title), 1f. (recto A Table of Songs, verso blank), 1f. (recto list of subscribers, verso blank). 83 pp. Engraved throughout. Two leaves trimmed close to upper platemark with no loss. An exceptionally good copy overall.

Singers named within the score include Sigr. Conti Ghizziello, Mr. Beard, Mr. Waltz, Sigr. Negri, Sigr. Strada, Sigr. Negri, and Mr. Reinhold.

First Edition, first issue. Smith p. 20, no. 1. BUC p. 426. RISM H118 (not distinguishing between issues).

First performed at Covent Garden on May 12, 1736, with libretto by the composer based on Belisario Valeriani's *"La caccia in Etolia."*

"With the possible exception of Riccardo Primo, Atalanta is the only opera Handel composed to celebrate a public event, the marriage on 27 April 1736 of Frederick Prince of Wales to Princess Augusta of Saxe-Coburg... While it is for the most part an Arcadian idyll of the utmost charm, its rarest virtue is one that Handel shares with Mozart: the power to evoke the profound beneath the lightly skimmed surface, to hint at the agonies of the human heart behind some trifling incident." Dean: *Handel's Operas 1726-1741*, pp. 336-338. (19929)

\$5,000



35

“AN AGREEMENT TO COMPOSE”

36. HANDEL, George Frideric 1685-1759

Berenice an Opera as it is Perform'd at the Theatre Royal in Covent Garden. [Score]. London: Walsh... No. 619, [1737].

Folio. Modern dark brown half morocco with matching marbled boards, raised bands on spine in compartments, red leather label gilt, all edges gilt. 2ff. (title, v. blank; “A Table of Songs, v. blank), [1] (blank), 2-82 pp. music. Engraved throughout. Small ink handstamps to margin of title and final page; occasional minor defects. From the collection of the noted Handel collector Gerald Edward Coke, with his bookplate to front pastedown. An unusually fresh and attractive copy overall.

Named singers include Strada, Beard, Conti, Bertolli, Reinhold, Negri, Hannibali [Annibali], and Savage.

First Edition, first issue. Smith p. 21, no. 1. Hoboken Vol. 5 no. 79. Hirsch II 388. BUC p. 426. RISM H127. There were three issues of the first edition; as neither BUC nor RISM (with two exceptions) differentiates among these, it is somewhat difficult to ascertain the rarity of the first issue.

First performed, in three acts based on text by Antonio Salvi, in London at Covent Garden on May 29th 1737.

“This was the last drama which Handel composed for a set of singers in his own service, and the last in which Conti, better known afterwards by the name Gizziello, and the Strada, sung for him.” (Burney, 1935, p. 810).

“The Year after Vizt (1735/6) Mr. Handell performed his celebrated Composition of Alexander’s Feast, and a few times afterwards his Opera of Attalanto. Encouraged by the Success he met with this Year, he, in Partnership with Mr. Rich, set forward a fresh Subscription for Opera’s for the ensuing Season; and in that, tho’ he had several Capital Singers, and Exhibited such a Variety of Excellent New Opera’s, vizt Arminius, Justin, Berenice, and the Il Trionpho del Tempo, he met with no Success. Great fatigue and disappointment, affected him so much, that he was this Spring (1737) struck with the Palsy, which took entirely away, the use of 4 fingers of his right hand; and totally disabled him from Playing; And when the heats of the Summer 1737 came on, the Disorder seemed at times to affect his Understanding. His Circumstances being in a manner ruined, he entered into an Agreement to Compose, for the Gentlemen at the Hay Market, and by the advice of his Physicians went to the Baths of Aix-la-Chapelle.” Excerpt from The Earl of Shaftesbury’s Memoirs of Handel, Deutsch: Handel A Documentary Biography, p. 846. (19948)

\$3,500



37. HANDEL, George Frideric 1685-1759

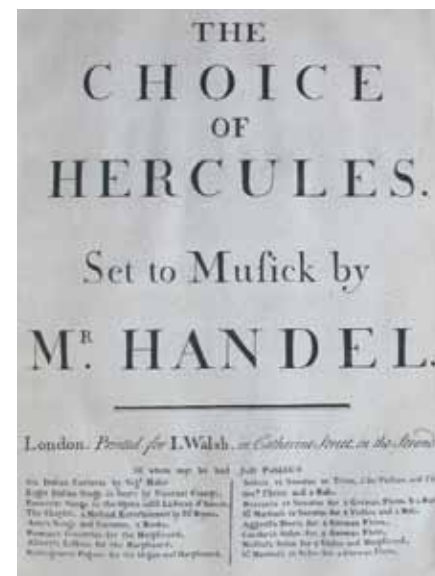
The Choice of Hercules. [Score]. London: Walsh, [ca. 1751].

Folio. Newly bound in quarter dark brown calf with marbled boards, red leather label with titling gilt to spine. 1f. (title), [1] (blank), 2-41 pp. Engraved throughout. Slightly browned. A very good copy overall.

First Edition, second issue. Scarce. Smith p. 100, no. 2. BUC p. 433. RISM H987.

First performed at Covent Garden on March 1, 1751, this incidental music is largely a re-working of existing material, particularly as relates to Handel's abandoned *Alceste*, written six months earlier. See Dean: *Handel's Dramatic Oratorios and Masques*, p. 579. (19953)

\$1,350



37

38. HANDEL, George Frideric 1685-1759

Esther An Oratorio. [Score]. London: Wright, [1783].

Folio. Newly bound in quarter mid-tan calf with marbled boards, dark red leather label gilt to spine. 1f. (title), [i] (blank), [ii-iii] (subscribers list, index), [iv] (blank), 1 (blank), 2-148, [i] (blank) pp. Engraved throughout. Title slightly soiled and browned; uniform light browning throughout. A crisp copy with good impression overall.

Smith p. 105, no. 6. BUC p. 434. RISM H534.

“Wright’s full score (1783) gives the 1720 version (without the repeat of “Shall we of servitude”) in the main text and five 1732 pieces... without explanation in an appendix. These are printed from Walsh’s 1751 plates.” Dean p. 215. (19956)

\$1,250



38

“THE RECEPTION WAS ENTHUSIASTIC”

39. HANDEL, George Frideric 1685-1759

Faramondo an Opera as it is Perform'd at the King's Theatre in the Hay-Market. [Score]. London: J. Walsh... No. 633, [1738].

Folio. Newly bound in half dark brown morocco with marbled boards, raised bands on spine, red leather title label gilt. 1f. (recto blank, verso publisher's catalogue), 1f. (title), 1f. (recto A Table of Songs, verso blank), 1f. (recto subscribers list, verso blank), 1-91, [i] (blank) pp. Engraved throughout. Upper edges of last leaves slightly trimmed. An unusually attractive, clean copy.

First Edition. Smith p. 25, no. 1. BUC p. 426. RISM H139.

First performed at the King's Theatre on January 3, 1738, with Zeno's text as modified for Gasparini, Rome 1720, with alterations. Loewenberg col. 192.

“Walsh, who paid Handel his usual fee of 25 guineas, was unusually quick off the mark with proposals for publication by subscription, on 7 January after a single performance. The volume appeared with a list of subscribers on 4 February. It omits only recitatives and gives a fair amount of orchestral detail but does not mention the flute in ‘Vado e vivo’. ‘Sol la brama’, though correctly in the bass clef, is attributed to Francesina; this was corrected in a second impression. All seven dal segno arias are given a space-saving da capo...” Dean: *Handel's Operas 1726-1741*, p. 415.

“Faramondo was Handel's first part for Caffarelli, one of the great singers of the age and ranked by some above Farinelli... Handel gave him plenty of material with which to shine; he has the finest music in the opera... Faramondo's Act III aria ‘Voglio che sia l'indegno’ is Handel at his greatest, an intensely dramatic cameo of a man torn between contrary emotions... By general consent the overture, unusually in E major, is one of Handel's finest...” Dean, pp. 407-411. (19918)

\$5,500

40. HANDEL, George Frideric 1685-1759

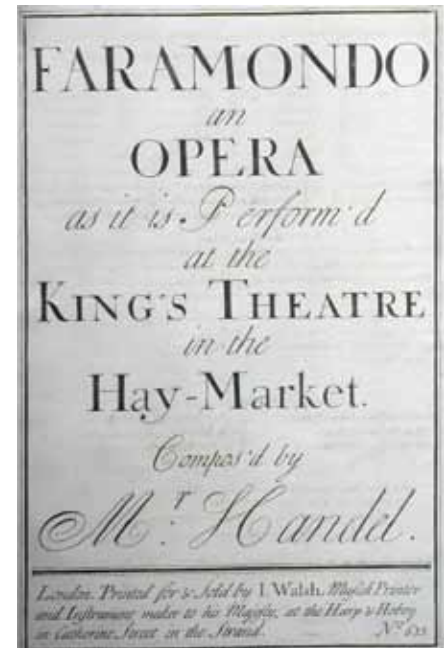
Israel in Egypt An Oratorio. [Score]. London: Willm. Randall, [1771].

Tall folio. Half dark maroon leather with cloth boards, black leather label gilt to spine. 1f. (frontispiece portrait of Handel engraved by Houbraken), 1f. (title), [iii] (subscribers list), [i] (blank), [i] (index), [i] (blank), 281 pp. Engraved throughout. Binding rebounded and refurbished. Occasional very light foxing, soiling and staining; small hole to pp. 153/154 with very minor loss. An attractive, wide-margined copy. With the signature of William Pole and a date of 1895 to free front endpaper and with Pole's small ink handstamp to blank upper margin of title.

First Edition. Smith p. 25, no. 1.

“Text from the Bible and Prayer Book versions of the Psalms, probably combined by the composer.” Smith p. 108. (19963)

\$2,000



39



40

“AMONG THE MOST SUCCESSFUL OF THE LATER ORATORIOS”

41. HANDEL, George Frideric 1685-1759

Joshua an Oratorio. [Score]. London: Walsh, [1748-1749].

Folio. Newly bound in quarter mid-tan leather with marbled boards, raised bands on spine in compartments, red leather labels gilt, contemporary decorative dark red label to upper. 2ff. (title, A Table of the Songs), 68 pp. Engraved throughout. Minor soiling, foxing and browning; some offsetting; small professional repair to blank corner of pp. 7/8; small stab holes from early sewing to inner margins. With a printed presentation label to corner of title, “Presented to the Royal College of Organists by James Turpin 1894.”

Named singers include Mr. Reinhold (Caleb), Signa. Casarini (Achshah), Mr. Lowe (Joshua), and Sigr. Galli (Othniel).

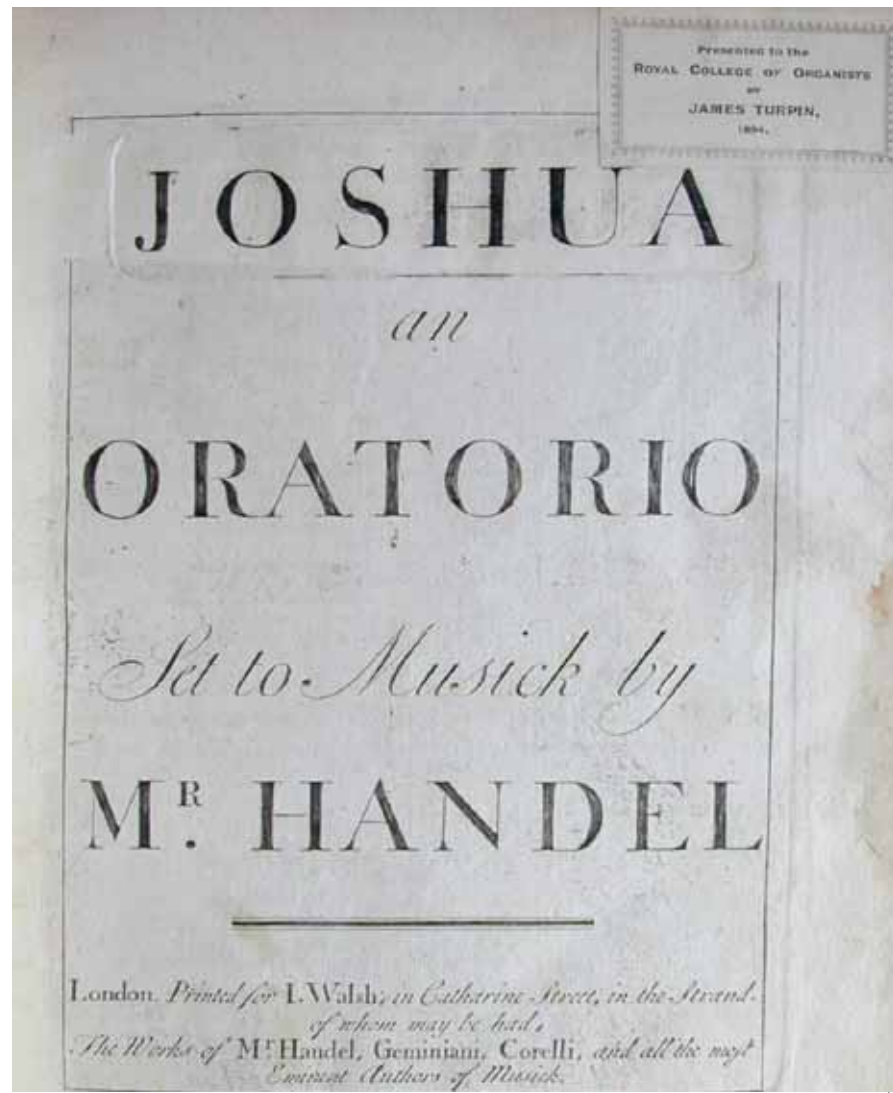
First Edition, second or third issue. Scarce. Smith p. 112, no. 2 or 3. RISM H614 (a total of 20 copies with no distinction among the three issues, two copies only in the United States). The first issue was published in 1748, the second in 1748 or 1749 and the third in 1749; both the second and third issues appeared without the leaf containing the privilege and catalogue of the “Vocal and Instrumental Musick” published by Walsh.

First performed on March 9th 1748 at Covent Garden, with text by Thomas Morell based on the Old Testament story of the Jewish conquest of Canaan after forty years in the wilderness.

Joshua was “among the most successful of the later oratorios. Of those written after Samson, only Judas Maccabaeus had more performances during Handel’s life. To what extent this was due to ‘See, the conquering hero’ it is impossible to say; but there is no doubt the public preferred this extrovert type of oratorio to any subtlety, musical or dramatic.” Dean pp. 506-507.

Turpin (1840-1896), an organist, performed at the Royal Albert Hall and at various cathedrals throughout England. (19952)

\$2,500



PARTHENOPE & FLORIDANT

42. HANDEL, George Frideric 1685-1759

Parthenope an Opera as it was perform'd at the Kings Theatre for the Royal Accademy [!]. [Score]. London: Walsh and Hare, [1730].

1f. (title), 1f. (recto A Table of the Songs, with publisher's catalogue to foot; verso blank), 99, [i] (blank) pp.

First Edition. Smith p. 46, no. 1. BUC p. 429. RISM H239.

First performed at the King's Theatre on February 24, 1730, with text by S. Stampiglia (first set to music by Manzo in 1699), the modified for Venice and set by Caldara, 1708. Loewenberg col. 165.

"Nothing is known of the reception, but it must have been fairly favourable, for Handel revived Partenope in his next season...". Dean: *Handel's Operas 1726-1741*, p. 162.

Bound with:

Floridant. [Score]. London: Walsh and Hare, [1722]. 1f. (title), 1f. (typeset dedication), 1f. (recto A Table of the Songs, with publisher's catalogue to foot; verso first page of music), 81 pp. Titles and music engraved throughout.

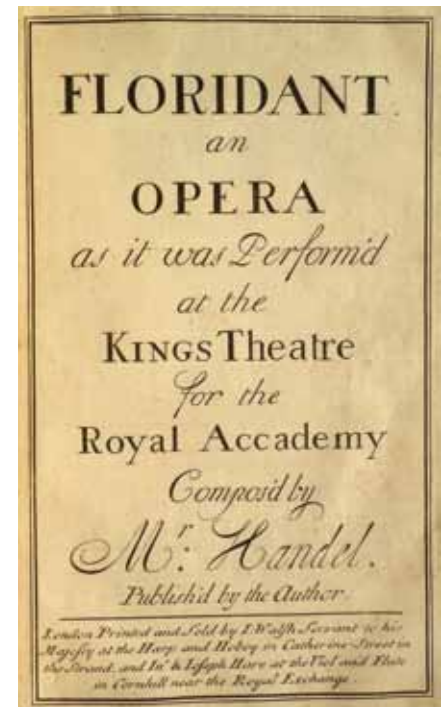
First Edition. Smith p. 27, no. 1. BUC p. 427. RISM H147.

First performed at the King's Theatre on December 9, 1721, with text by P.A. Rolli based on F. Silvani's *La Costanza in Trionfo*, Venice 1697, modified for Livorno, 1706. Loewenberg col. 145.

"We may feel that [Handel] beat Bononcini at his own game. Burney was in no doubt. 'I mention the slow songs in this opera [Floridante] particularly, as superior in every respect to those of Bononcini, who has frequently been extolled by his admirers for unrivalled excellence in airs of tenderness.' ... The score of Floridante contains much excellent music...". Dean: *Handel's Operas 1704-1726*, p. 390.

Folio. Contemporary mottled calf gilt, raised bands on spine in decorative compartments gilt, red leather label gilt to upper. Binding very slightly worn, rubbed and bumped. Light browning to first title; occasional spotting; small tear to lower margin of final leaf. An attractive copy, with strong, clean impressions. From the Lulworth Castle collection. (19919)

\$6,800



42



42

43. HANDEL, George Frideric 1685-1759

Susannah an Oratorio. [Score]. London: Walsh, [1749].

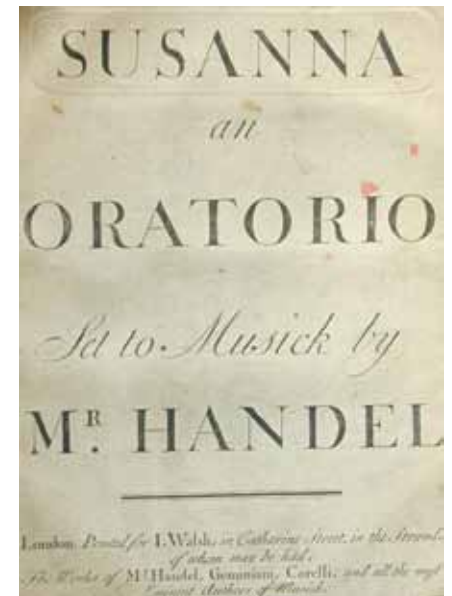
Folio. Quarter dark brown calf with marbled boards, titling gilt to spine. 1f. (title), 1f. (“A Table of the Songs”), 94 pp. Engraved throughout. Some browning and light foxing; title soiled; edges frayed with some tears and paper loss.

Named singers include Galli, Frasi, Reinhold, Lowe, and Sibilla.

First Edition, variant issue (without privilege leaf, as in the Flower copy). Smith p. 143, no. 1. Hirsch IV, 785. RISM H938.

“Susanna has suffered more from misunderstanding and misrepresentation than any of the oratorios, with the possible exception of Messiah... [It]... is an opera of English village life, and a comic opera at that. Lady Shaftesbury put her finger on its essential quality when she wrote to James Harris on the morrow of the first performance (11 February 1749): ‘I... believe it will insinuate itself so much into my approbation as most of Handel’s performances do, as it is in the light operatic style’. Susanna is no nearer the traditional notion of an oratorio than Die Zauberflöte, Fidelio, or Die Meistersinger, all of which carry an extra-musical message on which the composer lays as much stress as Handel does in Susanna.” Dean: *Handel’s Dramatic Oratorios and Masques*, p. 535. (19959)

\$3,000



43

DESIGNED TO REPLACE “SURREPTICIOUS[!] AND INCORRECT COPIES”

44. HANDEL, George Frideric 1685-1759

Suites de Pieces pour le Clavecin... Premier Volume. London: Christopher Smith, 1720.

Oblong folio. Half dark red leather with marbled boards, gilt rules and titling to spine. 1f. (title), 1f. (recto typeset privilege dated June 14, 1720, verso blank), 1f. (recto composer’s preface, verso first page of music), 94, [i] (blank) pp. Engraved. With manuscript corrections to pp. 14, 21, 31, 44, 58, 62, 66, 70 and 85, incorporated into later issues (see Smith p. 248). Together with: A 3-page explanatory autograph letter in the hand of Wm. Smith dated January 4, 1746. The Carter-Twysden-Richard Newton copy, with Newton’s pencilled annotations to front pastedown; small Skinos bookplate to lower margin.

Binding slightly worn, rubbed and bumped. Slightly soiled; pagination to some leaves cropped; traces of original wrapper to title; pp. 40/41 bound upside down.

First Edition, first issue. Rare. Smith p. 248, no. 1. RISM H1430.

The first publication of any of Handel’s keyboard music, intended to replace unauthorized copies in circulation: “I have been obliged to publish Some of the following lessons because Surreptitious and incorrect copies of them had got abroad. I have added several new ones to make the Work more usefull which if it meets with a favourable reception I will still proceed to publish more reckoning it my duty with my Small talent to Serve a Nation from which I have receiv’d so Generous a protection.” Preface. (19917)

\$9,500



44



44

THE FIRST MUSICAL BIOGRAPHY IN ENGLISH

45. [HANDEL]. Mainwaring, John ca. 1724-1807

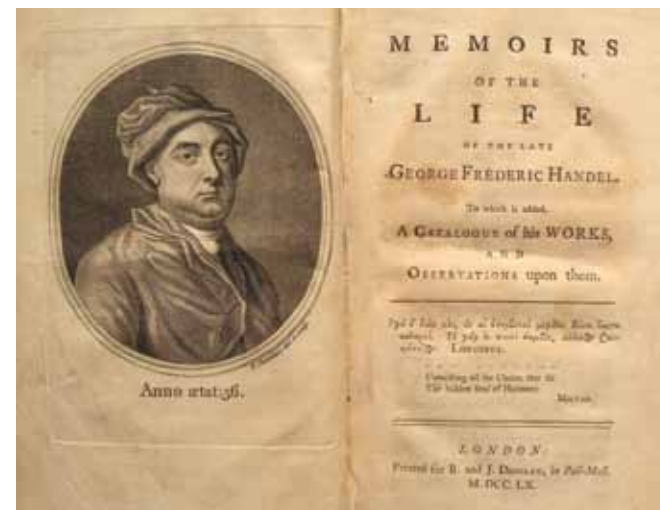
Memoirs of the Life of the Late George Frederic Handel. To which is added, A Catalogue of his Works, and Observations upon them. London: R. and J. Dodsley, 1760.

Octavo. Contemporary mottled calf. 1f. (half-title), 1f. (fine frontispiece engraving of Handel at the age of 56 by T. Chambers), 1f. (title), 208 pp. Binding somewhat worn, rubbed and bumped; rebacked. Occasional minor browning; final leaf loose and slightly stained at margins.

First Edition of the earliest biography of Handel, and the first musical biography in the English language.

*John Mainwaring was an "English divine and early biographer of Handel. He studied at St. John's College, Cambridge, and was ordained in 1748... Mainwaring travelled to the Continent in 1785 because of ill-health. He was in Rome at the same time as William Coxe, Thomas Gray and Hester Lynch Piozzi, and frequented the conversazioni at Cardinal Bernis's palace... Mainwaring published occasional sermons, pamphlets on different subjects and, anonymously, Memoirs of the Life of the Late George Frederic Handel... Data for the Memoirs had been supplied in part by John Christopher Smith; a portion of the work was written by Robert Price, and the list of compositions was by James Harris... While the book is a primary source for Handelianana, it is equally valuable for its insights into 18th-century ideas of music criticism."*TNG Vol. 11, p. 538. (19970)

\$1,200



45

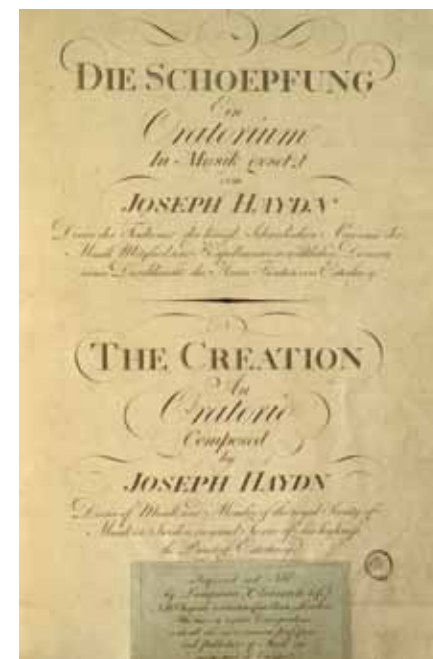
WITH HAYDN'S HANDSTAMP

46. HAYDN, Franz Joseph 1732-1809

Die Schoepfung Ein Oratorium In Musik gesetzt... The Creation An Oratorio. [Hob. XXI/2]. [Full Score]. Vienna: [The Composer], [1800].

Folio. Attractively bound in modern half-calf with marbled boards. 1f. (title), 4ff. (subscribers list), 303 + [i] (blank) pp. Engraved throughout. Pencilled markings to margins of first several pages and to subscribers list. Binding very slightly worn and rubbed; spine slightly faded. Edges of title and last few leaves slightly browned; some minor blemishes. A near-fine copy overall.

One of the 100 copies sent by Haydn to Longman, Clementi & Co. for distribution, with their over-paste to lower portion of title: "Imported and Sold by Longman, Clementi & Co. N. 26, Cheapside & Tottenham Court Road, London Who have a regular Correspondence with all the most eminent Professors and Publishers of Music in every part of Europe." **With Haydn's small ink handstamp ("JH")** to foot of title.



46

First Edition, published by the composer. Hoboken thematic catalogue Vol. II p. 36. Hirsch IV 799. Leipzig catalogue p. 19. Vecsey 303. Eitner V p. 66. BUC p. 456. RISM H2521.

Our copy quite possibly belonged to the violinist Francois Cramer (1772-1848), brother of Johann Baptist Cramer, as his name is inserted in manuscript in the subscribers list.

The Creation, with libretto by Gottfried von Swieten, was first performed at the Palais Schwarzenberg in Vienna on the 29th and 30th of April 1798. Its first public performance took place on March 19th of the following year at the Burghtheater in Vienna.

"There is hardly any doubt in the mind of the average music-lover that Haydn's Oratorio The Creation is, tutto sommato, his greatest single accomplishment, and certainly ranks as one of the greatest products of any eighteenth-century mind. It occupies a central position in choral literature and its composition and first performances were the dominant features of Haydn's life in the late 1890s." Robbins Landon: *Haydn Chronicle and Works Vol. IV: Haydn The Years of 'The Creation' 1796-1800*, p. 12.

Copies of the first edition of this monumental work containing the subscribers list are very scarce to the market. (19973)

\$8,500

47. HAYDN, Joseph 1732-1809

Messa à 4 Voix Deux Violons, deux Hautbois, deux Cors, Viola, Basse & Orgue... Partition. [Nicolaimesse Hob. XXII/6]. Bonn: N. Simrock [PN] 497, [1806].

Folio. 19th century quarter brown cloth with marbled boards, manuscript titling to octagonal paper label to upper. [1] (decorative title printed in black on blue sunburst), [2] (blank), 3-45 pp. Engraved throughout. Text in Latin with pencilled German translation. Binding slightly worn, rubbed and bumped. Early signature to title partially erased; "No. I in manuscript to head of title and first page of music; moderately foxed.

First Edition. Hoboken 9, 1430.

"Vocal music constitutes fully half of Haydn's output. Both his first and last completed compositions were mass settings, and he cultivated sacred vocal music extensively throughout his career except during the later 1780s, when elaborate church music was inhibited by the Josephinian reforms, and the first half of the 1790s in London." Grove online

"The Missa St. Nicolai of 1772... while still a missa brevis, is on a larger scale... Two oboes and two horns are added to the orchestra, and the share of the soloists is also more important than in the Missa St. Joannis. It stands as one of the most lyrical and tender of Haydn's church compositions..." Geiringer p. 246. (19993)

\$750



48. HAYDN, Joseph 1732-1809

Messe à 4 Voix avec accompagnement de 2 Violons, Viola, Basse, 2 Hautbois, Basson, 2 Trompettes, Timbales et Orgue... No. VII. [Mariazeller Messe Hob. XXII/8]. [Full score]. Leipsic: Breitkopf et Härtel, [1823].

Oblong folio. Unbound. 1f. (title), 96 pp. Slightly worn, soiled and foxed; some edges frayed and with small tears; some leaves separated.

First Edition.

"The "Mariazellermesse" in C (1782) resembles the Missa Cellensis in key, scoring and purpose, although it is more compact and more closely allied with sonata style." Grove online. (20003)

\$900



48

FIRST EDITIONS OF FOUR MASSES WRITTEN FOR THE ESTERHÁZY COURT

49. HAYDN, Joseph 1732-1809

Messe 4 Voix avec accompagnement de 2 Violons, Viola et Basse, 2 Hautbois, 2 Clarinettes, 2 Bassons, Trompettes, Timbales et Orgue... No. I. [Heiligmesse Hob. XXII/10]. [Full score]. Leipsic: Breitkopf et Härtel, [1802-1804].

[1] (title), 2-108 pp.

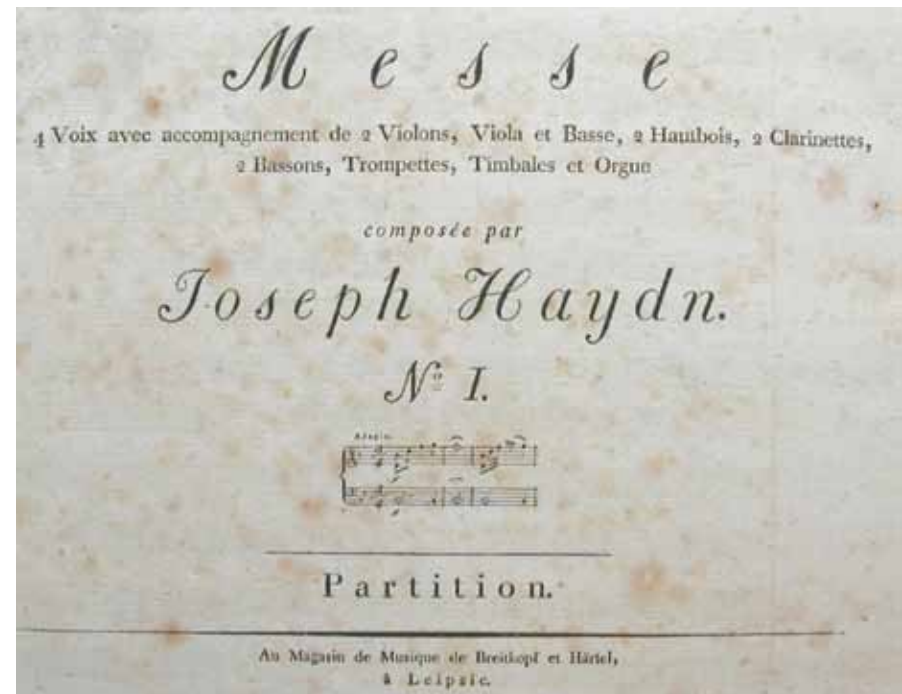
Bound with:

- Messe à 4 Voix avec accompagnement de 2 Violons, Viola et Basse, une Flûte, 2 Hautbois, 2 Clarinettes, 2 Bassons, 2 Cors, 2 Trompettes, Timbales et Orgue... No. II. [Paukenmesse Hob. XXII/9]. [Full score]. [1] (title), 2-114 pp.

- Messe à 4 Voix avec accompagnement de 2 Violons, Viola et Basse, une Flûte, 2 Hautbois, 2 Bassons, 2 Cors, 3 Trompettes, Timbales et Orgue... No. III. [Nelsonmesse Hob. XXII/11]. [Full score]. [1] (title), 2-116 pp.

- Messe à 4 Voix avec accompagnement de 2 Violons, Alto et Basse, 2 Hautbois, 2 Clarinettes, 2 Bassons, 2 Cors, 2 Trompettes, Timbales et Orgue... No. IV. [Schöpfungsmesse Hob. XXII/13]. [Full score]. [1] (title), 2-136 pp.

Four volumes bound in two. Oblong folio. Full 19th century dark tan calf gilt, raised bands on decorative spine in compartments, black leather label gilt.



49

Bindings somewhat worn, rubbed and bumped; spine frayed; cracked at hinges. Light to moderate browning throughout; light staining to upper outer corners; occasional spotting; some page numbers shaved. In very good condition overall.

First Editions of four (of six) masses written for the Esterházy court between 1796 and 1802.

“Vocal music constitutes fully half of Haydn’s output. Both his first and last completed compositions were mass settings, and he cultivated sacred vocal music extensively throughout his career except during the later 1780s, when elaborate church music was inhibited by the Josephinian reforms, and the first half of the 1790s in London...”

“Notwithstanding their semi-private function for the Esterházy court, Haydn’s six late masses are consummate masterworks that exhibit no trace of provinciality or the “occasional.” He exploits the complementary functions of soloists and chorus with inexhaustible freedom and telling effect; owing to his London experience the orchestra plays a newly prominent role. Four are in B, perhaps because Bb was Haydn’s usual highest pitch for choral sopranos (he employed the same key for the final choruses of Parts 2–3 of The Creation and Part 1 of The Seasons). The other two are the only ones for which he provided descriptive titles: the Missa in tempore belli (“Mass in Time of War,” 1796) in C features the bright, trumpet-dominated sound typical of masses in this key; the Missa in angustii (“Mass in [times of] Distress,” later nicknamed “Nelson Mass,” 1798) in D minor and major is scored for a dark orchestra comprising only trumpets and timpani, strings and organ. Both invoke the travails of the Napoleonic wars. The Agnus Dei of the former includes threatening timpani motifs and harsh trumpet fanfares, while the Benedictus of the latter culminates in another harsh fanfare passage “out of context”; both influenced the Agnus Dei in Beethoven’s Missa solemnis. On the other hand, except for the sombre Kyrie and Benedictus of the “Nelson Mass,” both are otherwise firmly optimistic; the ending of the latter is downright jaunty.” Grove online. (20000)

\$3,500

50. HAYDN, Joseph 1732-1809

Te Deum à 4 Voci coll’ accompagnamento dell’ Orchestra... Partitura... mit unterlegtem deutschen Texte von Prof. C.A. H. Clodius. [Hob. XXIIIc/2]. [Full score]. Leipzig: Breitkopf und Härtel, [1802].

Folio. Disbound. [1] (title), [2]-42 music, [ii] (text) pp. Typeset throughout. With text in Latin and German. Somewhat browned, foxed, soiled and stained.

First Edition. Scarce. Hoboken 9, 1478. RISM H2517. The autograph is lost.

“The late Te Deum ‘for the empress’... for chorus and very large orchestra, is an ABA construction of great power and terseness; it whirls through the very long text in little more than eight minutes, while still finding time for a double fugue and an immense climax at the end.” Grove online. (19999)

\$750

51. HAYDN, Joseph 1732-1809

Der Versöhnungstod Cantate für vier Singstimmen mit Begleitung des Orchesters aus Sechs Adagio's... arrangirt von J.A. Schulze. Der deutsche Text ist vom Professor Hopfensack. Partitur. [Hob. XXIVa Anhang]. [Full score]. Leipzig: Breitkopf & Härtel [PN 614], 1809.

Tall folio. Unbound and uncut, in signatures as issued. 1f. (title), 3-56 pp. Engraved throughout. Light staining to upper outer corners; title-page slightly dust-soiled at edges; some light staining to upper outer corners; two small stab holes to inner margins. A very well-preserved copy overall.

First Edition. Hoboken thematic catalogue Vol. II p. 204. RISM H4029 (two copies only recorded in the U.S.). A new work, based on a number of Haydn's other works including the Symphonies nos. 87, 92, 93, 98 and 99. (19998)

\$750

THE LIMITED EDITION

52. IVES, Charles Edward 1874-1954

114 Songs. [Redding, Connecticut]: [C.E. Ives], 1922.

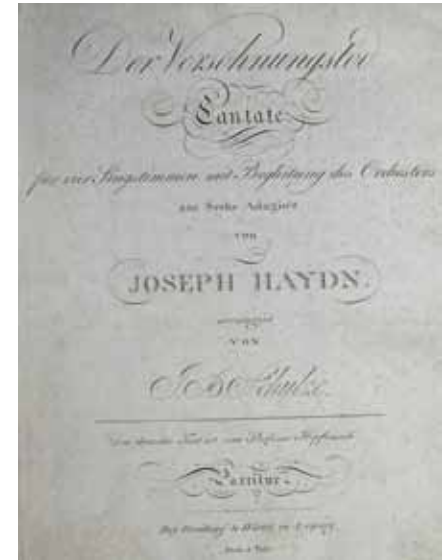
Folio. Original green cloth-backed green boards with titling in black to upper, printed paper label to spine. 1f. (title), [i]-[iii] (index), [iv] (imprint), 259, [iii] (notes), [i] (imprint), [i] (blank) pp. (pp. 37-39 blank, as in all copies of the first issue). Binding slightly worn, rubbed, bumped and soiled; endpapers slightly soiled. Blank margins lightly browned; small repair to one leaf. In very good condition overall.

With the signature of Minnie G. Ives (Ives's sister-in-law) in blue ink to front pastedown.

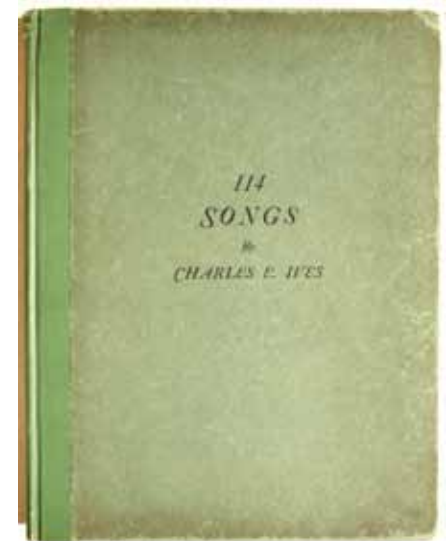
First Edition, first issue. Rare. **Limited to 500 copies** printed for Ives by G. Schirmer in August of 1922. Sinclair p. 658.

"Between 1919 and 1921 Ives gathered most of his songs, including 20 new ones, 20 adapted to new texts, and 36 newly arranged from works for chorus or instruments, into a book of 114 Songs, privately printed in 1922. Many of the songs use words by Ives or by Harmony, while others set a wide range of texts, from the great English and American poets Ives studied with Phelps at Yale to hymns and poems he found in newspapers, or other such sources. The volume encompasses the diversity of Ives's output, from the vast clusters that open Majority and the quartal chords and whole-tone melody of The Cage to his German lieder and parlour songs from the 1890s. The late songs include a new style for Ives: more restrained, simpler, and with less overt quotation, although still often dissonant and full of contrasts used to delineate phrases and highlight the text... Once again Ives distributed his publication to musicians and critics, hoping to attract some interest, with little initial success; Sousa found some songs "most startling to a man educated by the harmonic methods of our forefathers, and the Musical Courier called Ives "the American Satie, joker par excellence." Nevertheless, several of the songs were given their premières in recitals in Danbury, New York and New Orleans, between 1922 and 1924." J. Peter Burkholder et al in Grove online. (20029)

\$2,200



51



52

53. JOHNSTON, Arthur 1898-1954

A collection of materials relating to the life and works of the American composer, songwriter and arranger Arthur Johnston, considered to be the embodiment of “Hollywood’s Golden Age.”

The archive consists of musical manuscripts (mostly in Johnston’s autograph), textual manuscripts, typescripts, correspondence, photographs, published scores, ephemera and memorabilia.

Johnston’s scores were featured in some of the best-known Hollywood films of the era, including Chaplin’s silent film classic *City Lights*, the Marx Brothers film *Duck Soup*, *Pennies from Heaven* with Bing Crosby, and *Belle of the Nineties* with Mae West. He also wrote the scores for many other notable film musicals including *College Humor*, *Too Much Harmony*, *Hello Everybody*, *Murder at the Vanities*, *Thanks a Million*, and *Double or Nothing*.

“Johnston, famed both in Europe and America, started in the music business at the age of 15. At that time he was piano player for a motion picture house and church organist in Newark, N.J. At 17 he had risen to becoming a pianist and vocal arranger for a New York publishing house. In 1922 at the age of 24 he joined Irving Berlin as personal pianist and general music director for Berlin’s stage productions. He maintained this association for 14 years, during which time he produced a phenomenal number of hit songs. He went to Hollywood in 1929 and began scoring and composing for movies including City Lights. In the interim he made four trips to England to compose for films and musical revues. During World War II he served with the 351st Infantry and wrote the army show “Hut-Two-Three-Four.” Among showmen that Johnston wrote for and who introduced his songs were Al Jolson, Bing Crosby, Mae West, Dick Powell, Alice Faye, Florence Mills, Kate Smith, Walt Disney, and Charlie Chaplin.” Obituary, *Register Superior Orange County News*, February 2, 1955.

Johnston collaborated with many of the greatest lyricists of his era, mostly notably Sam Coslow, Gus Kahn and Johnny Burke, and worked with many distinguished actors, producers, directors and cinematographers over the course of his Hollywood career, most especially during his tenure with Paramount Pictures.

One of Johnston’s best-known and most enduring songs, *Pennies from Heaven*, was written to lyrics by Burke, widely regarded as one of the finest writers of popular songs of the period. The song, nominated for an Academy Award for Best Original Song, was composed in 1936 and introduced by Bing Crosby in that same year in the film of the same name. It was recorded by Billie Holiday in ‘36, and went on to be performed by Louis Armstrong, Tony Bennett, Frank Sinatra, Dean Martin, and many other jazz and popular singers. He also wrote such memorable tunes as *Cocktails for Two* (from the film *Murder at the Vanities*); *My Old Flame* (sung in the film *Belle of the Nineties* by the legendary Mae West); *Mandy*, *Make Up Your Mind* and *I’m a Little Blackbird Looking for a Bluebird* (from the musical *Dixie to Broadway*); *Learn to Croon*, *Down the Old Ox Road* and *Moonstruck* (from the Bing Crosby film *College Humor*); *Just One More Chance*; *Sittin’ High on a Hilltop*; *Sing Brother Sing*; *It’s the Natural Thing to Do*; *All you Want to Do is Dance*; *Song of the South*; *Lovely One*; *Live and Love Tonight*; *When a St. Louis Women Comes Down to New Orleans*; *Thanks a Million*; *Millions in the Air*; *Crooner’s Lullaby*; *You Came Along*; *Black Moonlight* and many others. He was a member of the Songwriters Hall of Fame. *A detailed inventory is available upon request.*

The Johnston archive affords a unique glimpse into one of the most dynamic periods of American popular culture. (20046)

\$30,000



53



53

ONE OF THE EARLIEST EXAMPLES OF AMERICAN MUSIC ENGRAVING

54. JOHNSTON, Thomas ca. 1708-1767

To Learn to Sing. Boston: Thomas Johnston, 1755.

Small octavo. Full dark brown leather with raised bands on spine, decorative rectangular gilt rules with cornerpieces to central area of both upper and lower boards, double gilt rules to edges.

16 leaves of elegantly engraved music to psalm tunes printed in diamond-head notation with “Engrav’d Printed & Sold by Thomas Johnston Brattle Street Boston 1755” to foot of first page.

The work commences with “To learn to sing, observe these rules”, and continues with music to the following tunes, printed on facing pages : *Anthem to 100*; *Consecration Hymn*; *Cambridge*; *St. Edmund’s*; *St. James’s*; *Litchfield*, *New Tune to Ps. LI*; *Oxford*; *Southwell*; *Standish*; *Psalm XVIII*; *Windsor*; *Exeter*; *Glocester*; *London New*; *Mear*; *Namur or Portsmouth*; *Manchester*; *Southwell New*; *Psalm CVIII*; *Psalm CXIII*; *Psalm LXXXI*; *Psalm LXXXV*; *Psalm 136*; *Palatine Hymn*; *Buckland*; *London Old*; *On the Divine Use of Musick*; *Bristol*; *Isle of White*; *Psalm 149*; *Communion Hymn*; *Evening Hymn*; *St. David’s*; *Hackney or St. Mary’s*; *St. Humphrey’s*; *St. Peter’s*; *Martyr’s*; *Worcester*; *Sabbath Hymn*; *Quercy*; *Warwick or Far*; *Colchester*; *York*; *New York*; *Psalm CXIX*; *Psalm CXLVIII*; *Canterbury*; *Ten Commandment*; *Psalm C*; and *Psalm CXXXVII*.

First Edition of this rare pre-Revolutionary American imprint.

Bound with:

Brady, N. and N. Tate. *A New Version of the Psalms of David: Fitted to the Tunes used in Churches*. Boston: D. and J. Kneeland for J. Wharton and N. Bowes, 1762. 1f. (title), [3]-276; [1] “Appendix, Containing A Number of Hymns, Taken chiefly from Dr. Watt’s Scriptural Collection,” [2] (blank), 3-60 pp.

With contemporary manuscript annotations to Appendix indicating tunes to which the hymns are to be sung. Early owner’s signature “S. Howard” to upper outer corner of title.

Early bookplate with decorative printed border to front pastedown with the printed name of Peter Wainwright, Jr. and additional name in manuscript. [?EM McVeilean].

Binding worn, rubbed, bumped and scuffed; small area to head of spine lacking; joints split. Somewhat browned and foxed; corners of some leaves turned. In very good condition overall.

*“The most energetic and interesting of our early engravers who directed some of their energies to cutting copperplates for printing music in pre-Revolutionary America was Thomas Johnston... Johnston not only typifies the colonial engraver and metalsmith who extended his activities into the medium of music engraving... but he further exemplifies the early American artisan who worked in a multiple of crafts in order to earn his daily living... Johnston’s work in music engraving and publishing was not accidental, for he is known to have had an active interest in music. His name appears in the records of the Brattle Street Church as a leader of singing and as a singer, probably a soloist, at King’s Chapel in 1754 and 1745. Thomas Johnston also turned his talents as a cabinetmaker and jack-of-all-trades to the repair and construction of organs...” Wolfe: *Early American Music Engraving and**



Printing, pp. 19 and 21.

“Bound at the back of many metrical psalters of the mid-1750s and 1760s is an untitled supplement of psalm tunes with a brief introduction headed “To learn to sing”... Johnston’s supplement originally contained sixteen leaves of music. In succeeding years the book underwent two major changes. In 1760 Johnston brought out a version in the notation of John Tuft’s Introduction (Boston, 1720s), in which the note-heads were letters designating solmization syllables... Several years later, perhaps as early as 1763, Johnston reengraved his supplement, using the diamond-shaped note-heads of the first issue, and expanding the size to twenty-two leaves of music.” ASMI p. 375. (20044)

\$3,200

“EVER-PRESENT CLARITY OF TONAL PALETTE AND ATTRACTIVENESS OF MELODY”

55. LASSUS, *Orlande de 1530 (or 1532)-1594*

Il Terzo Libro Di Madrigali A cinque Voci, Novamente... stampato. [Tenor part only]. Venice: Antonio Gardano, 1564.

Oblong octavo. Disbound. [i] (title incorporating vignette of a lion and a bear), 23 pp. With historiated woodcut initials throughout. Typeset music in diamond-head notation. Slightly worn, browned, stained and foxed; very minor worming to upper outer corners; edges of title and two other leaves slightly frayed; small collector’s blindstamps to title.

Second Edition. Very rare. Boetticher p. 752. Lewis III, 31. New Vogel 1451. RISM L783 (1564/18; no copies recorded either in the U.S. or in the U.K.; one complete copy in Italy and one incomplete copy in the Czech Republic only). First published in the previous year (in two issues) by Barre of Rome.

“Also highly successful, to judge by the frequency with which they were reprinted, were the first book for five voices, first issued by Gardano in Venice in 1555, and the second, printed by Barrè in Rome in 1557 after having long been held in private hands (so says the dedicatory letter of G.B. Bruno, who is known to have been in Rome in 1554). These madrigals and, in all probability, most of those in the third book for five voices (brought out by Barrè in Rome in 1563 after, says the publisher, a diligent search for works by Orlande) must have been written before Lassus’s departure from Rome in 1555. Petrarch dominates the first volume and is well represented in the others, with a six-section canzone cycle (Standomi un giorno) in a “narrative,” vibrantly declamatory style opening the second book.”

“The Petrarchan sonnets receive on the whole the most serious treatment, with sharply expressive thematic material in the tradition of Rore (see ex.2, the opening of Solie pensoso). Other forms such as the sestina, cyclic or in individual stanzas, are given lighter polyphonic dress; and the chordal declamation of the arioso madrigal may be seen (Bernardo Tasso’s Vostro fui vostro son). Some works, particularly a group near the end of the second book, are clearly in an easy, “popular” style. Even the most ambitious Petrarchan settings, however, are marked by Lassus’s ever-present clarity of tonal palette and attractiveness of melody. These madrigals are distinguished by free use of material (there is little exact imitative writing) and by much variety of speed and character in declamation, despite the fact that the misura cromatica () is used in only a few pieces. They do not perhaps equal the work of Rore in intensity but they do rival the older master in variety of mood and seamless technical perfection – no mean achievement for a man in his twenties. The frequent choice of texts in which



the word "lasso" appears (in six pieces scattered through the three volumes), and the invariable la-sol setting it receives, suggest a youthful desire to "sign" his works; Lassus as a young Roman clearly wanted the world to know who he was." Grove online. (20039)

\$3,000

EARLY FRENCH MUSIC LITHOGRAPHY

56. [LITHOGRAPHY] Fraenzel, Ferdinand 1767-1833

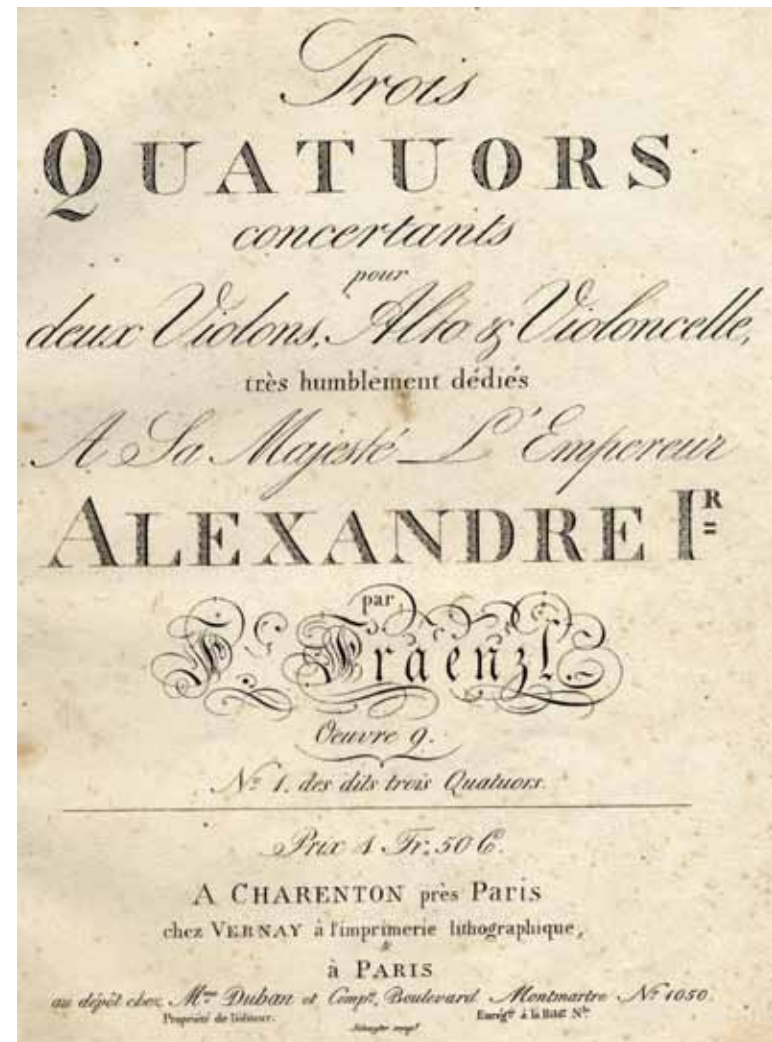
Trois Quatuors concertants pour deux Violons, Alto & Violoncelle... dédiés A Sa Majesté L'Empereur Alexandre IR... Oeuvre 9. No. 1 [2,3]. [Parts]. Charenton: Chez Vernay à l'imprimerie lithographique [PN 225-227], [1804].

Folio. Disbound. 11; 7; 7; 7 pp. Lithographed.

One of the earliest examples of French music lithography (see Twyman pp. 247-254, where this edition is listed and illustrated).

Fränzl was the most important German violinist of Spohr's generation. Although his technique was French in style, he exerted an indirect influence even on Spohr's playing through his own pupil, Franz Eck... Among Fränzl's compositions the violin concertos and a few overtures were especially popular." Grove online (20034)

\$850



57. MAHLER, Gustav 1860-1911

Erste Symphonie in D dur. [Full score]. Wien - Leipzig: Universal-Edition [PN U.E. 2931], [after 1906].

Folio. Dark blue cloth-backed wrappers with printed label to upper. 1f. (title printed in dark orange and black), 3-171, [1] (blank) pp. With performance markings in coloured crayon and pencil in an unidentified hand. Wrappers worn. Occasional old tape repairs to joints; some minor tears to three leaves with no loss.

“The four-movement version in which the symphony is now known remains rich in imagery and technical diversity. In the opening bars Mahler uses the extraordinary orchestral effect of a unison A over seven octaves in the strings, all except the lowest basses playing harmonics, “Wie ein Naturlaut” (“Like a sound of nature”); a kind of virtual-reality effect is created by three offstage trumpets (the first two directed to be placed initially “in the very far distance”), as if to stress a physical separation between the platform orchestra as Nature, with its explicitly marked cuckoo calls, and the realm of human activity. Mahler characteristically consigned to the silence between the second and third movements the disillusioning dramatic catastrophe, figured as the tragic love experience which separates the symphony’s protagonist, like the wayfarer of the song cycle, from the comforts of youthful illusion. What follows is the most experimental of the symphony’s four movements: an ironic funeral march based on the children’s round Bruder Martin (“Frère Jacques”), whose trio-like interpolations include one of Mahler’s most explicit evocations of the Bohemian street musicians encountered in his childhood; the pungent, chromatically inflected orchestral timbre is appropriately enriched (at a point marked “Mit Parodie”) with a percussion part for a bass drum with Turkish cymbals attached, to be played by a single musician. Only in the symphony’s finale does Mahler mobilize all the resources of the post-Wagnerian orchestra in a large-scale dramatic narrative. Daemoniac forces and heroic aspiration are colourfully symbolized in a movement whose expressive poles are represented on the one hand by the delicately-nuanced “Gesang” theme that functions as a contrasting second subject, on the other by a triumphal march, whose final statement follows a cyclic flashback to the opening of the first movement (on whose falling 4ths it is based). Already, at the end of this work, Mahler was experimenting with ways of intensifying available techniques for creating an overwhelming volume of sound. He suggests in the score that the expanded horn section (he seems to have envisaged at least nine players at this point) should stand up, bells raised, in order to surmount the rest of the orchestral tutti with their peroration.” Grove online. (20010)

\$185

58. MAHLER, Gustav 1860-1911

Symphonie in C Moll No. 2. [Full score]. Wien : Josef Weinberger [PN 1], [after 1897].

Folio. Original publisher’s printed wrappers. 1f. (recto title, verso list of orchestral forces), 3-209 pp. Wrappers slightly worn, soiled and faded; a few very small holes and minor chipping to edges.

Second Edition of the *Resurrection* symphony (the first edition of the full score was issued by Hoffmeister in 1897; the present edition contains a number of revisions that Mahler made after the initial publication in 1897 but carries the same plate number). The words of the fourth movement are from *Des Knaben Wunderhorn* (Urlicht); the words of the fifth movement are by Klopstock (*Auferstehung*, with additional verses by the composer).



The entire work was first performed in Berlin on December 13, 1895, with Mahler conducting the Berlin Philharmonic.

“Surviving programmatic explanations, both formal and informal, of the Second Symphony (1888-94) suggest that its evolution and completion were dependent upon the narrative conceptualization of its structure. The programme Mahler drafted for a 1901 performance in Dresden indicates a progression from unresolvable subjective anxiety through a series of illustrative “intermezzos” (movements 2-5) to a large-scale finale: a symphonic cantata for soloists, chorus and orchestra in which the progression from tension to resolution is reinterpreted as a narrative of apocalypse and subsequent redemption (the “Resurrection” of the symphony’s subsequent unofficial subtitle). Judeo-Christian mythology supplied certain of its details, but reinterpreted and even subverted in a striking manner. If Mahler’s programmatic justification of his generically diverse suite of movements extended established 19th-century precedents, the symphony’s scale and close matching of musical and conceptual details were highly original.” Grove online. (20013)

\$1,000

“THE WILDEST THING I HAVE EVER WRITTEN”

59. MAHLER, Gustav 1860-1911

3. Symphonie... [Full score]. Wien: Josef Weinberger [PN 9], [1899].

Folio. Modern quarter dark red morocco with cloth boards, titling gilt to spine. [1] (title printed in green ink), 2 (list of performing forces), 3-231 pp. Clear tape repair to inner edge of title, one small tear to title repaired; tape repair to pp. 181/182.

Scored for 2 piccolos, 4 flutes, 4 oboes, English horn, 2 clarinets in E flat, 4 bassoons, contrabassoon, 8 horns, 4 trumpets, 4 trombones, tuba, kettledrums, bass drum, snare drum, tambourine, triangle, tam-tam, bells, cymbals, 2 harps and strings.

With extensive manuscript corrections and alterations in a neat hand in red ink throughout, possibly in the hand of either a member of Mahler’s circle or one of Universal’s professional copyists. These annotations are, in all probability, based upon one of the two copies of the Weinberger score containing Mahler’s corrections; one of these copies is held by Universal in Vienna, the other is at Stanford University in Palo Alto, California (the present copy may, in fact, have been used in the preparation of the second edition of the symphony, published by Universal in 1906). With additional occasional performance markings in pencil

First Edition. La Grange III p. 802. Sonneck Orchestral Music p. 283.

Composed during the years 1895-1896, although some early sketches can be dated to 1893. The first



complete performance of the work took place at Krefeld in Germany on June 12, 1902.

“The Third Symphony arguably takes as its theme the process of Mahler’s assimilation while extending the iconoclastic implications of the Second’s finale in the half-hour long first movement. Similarly structured around a proliferating march, its progress from D minor to F major is portrayed, in internal score annotations (e.g. “Pan schläft,” “Die Schlacht beginnt!”), as a battle between the opposed “forces” of the expositional duality: here representing death and winter inertia on the one hand, the awakening “life” forces of Pan on the other. The often deliberately realistic vulgarity of the military-band style orchestration of the march highlights the implicitly subversive origins of its main theme (a student song by Binzer – Wir hatten gebauet ein stattliches Haus– beloved of anti-Habsburg, pan-Germanists in Mahler’s student days) and lends an almost concrete political implication to the “anarchic” qualities that outraged the work’s more conservative critics.”

“The evolutionary programme of the rest of the symphony accommodates the historically successive forms of the minuet and trio and the Beethovenian scherzo in a unique manner, as representing the consciousness of plants and animals respectively (in a scheme that seems to have owed much to the philosophical writings of Schopenhauer, Friedrich Lange and others). In both movements, evocations of folkdance, like the ländler in the second, suggest an anthropomorphic subtext which is emphasized in score markings like “Grob!” (“coarse”) at one boisterous eruption of the scherzo material in the third movement. It is flanked by statements of the sentimental melody of a distant post horn which, like the trumpet melody in the scherzo of the Second Symphony, seems to represent a superior form of human consciousness, inaccessible to the animals framing scherzo material (parallels between the movements extend to the climactic outburst that occurs at the end of each). The hushed “Mitternachtslied” (“O Mensch! Gib Acht!”) from Nietzsche’s Also sprach Zarathustra proclaims the work’s mid-1890s modernity in conclusive fashion (Richard Strauss’s tone poem inspired by Nietzsche’s book was also completed in 1896); Mahler’s symmetrical setting of it as a two-stanza lyric is esoterically subtle in its orchestration. Its predominant manner is one of restrained solemnity broken periodically by a rising 3rd motif in the oboe part, marked “Der Vogel der Nacht!” in the manuscript score.”

“The subsequent, celebratory setting of “Es sungen drei Engel einen süßes Gesang,” with children imitating bell sounds, provides an effective foil for the extended orchestral Adagio. Bruckner, Wagner and Beethoven all seem to have influenced its variational exploration of the tension between chorale-like benediction and an urgently aspiring espressivo string style, characterized by significant levels of passing dissonance. This concluding celebration of “divine love,” its culminating peroration in a transfigured D major, was readily admired even by the symphony’s

detractors– a fact which highlights its tendency towards assimilationist reconciliation (anticipating Mahler’s conversion to Roman Catholicism before his return to Vienna in 1897). From this perspective the symphony might be read as an unlikely lexicon of sentiments that sustained the mythology of the Austro-Hungarian empire in the fragile and increasingly fragmented last stage of its history.” Grove online

“It was in his Third Symphony that Mahler expanded and expounded his “programs,” his cosmic ideas, for the first time. A measure of Mahler’s preoccupation with his spiritual (aside from the musical) content of “the word” can be gleaned by reference to Mahler’s numerous comments on this symphony; as Bekker observes, ‘Mahler seems to have written and spoken about no composition with the readiness and explicitness that he did of the third... A remarkable abundant selection of revealing comments by Mahler has been preserved, while on many others scarcely a word has been reported.’ Paul Bekker: *Gustav Mahler’s Sinfonien*, 1921.”

“It is the wildest thing I have ever written.” So wrote Mahler to Natalie Bauer-Lechner on 28 June 1896. While working on it he reached a point of exhaustion and intoxication. *“It is frightening the way this [first] movement caused me to grow beyond everything I have ever composed.”* Gartenberg: *Mahler The Man and His Music*, pp. 278-279. (19914)

\$4,000

60. MAHLER, Gustav 1860-1911

Dritte Symphonie D moll. [Full score]. Wien - Leipzig: Universal Edition [PN U.E. 2939], [ca. 1920].

Folio. Modern boards with portions of original publisher’s wrappers laid down. [1] (title printed in dark orange and black), [2] (list of orchestral forces), 3-231 pp. With occasional performance markings in red crayon and pencil in an unidentified hand. Title slightly browned and with crude paper repair to inner margin. Quite a good and attractive copy overall.

Second edition, later issue. (20018)

\$750

61. MAHLER, Gustav 1860-1911

Vierte Symphonie in G dur. [Full score]. Wien - Leipzig: Universal-Edition [PN U.E. 2944] , [1906].

Folio. Plain blue cloth-backed brown wrappers with titling in manuscript to upper. 1f. (recto title printed in dark orange and black, verso list of orchestral forces), 3-125 pp.

Extensively annotated for performance in coloured crayons and pencil in an unidentified hand.

Wrappers worn and torn; lower portion of spine lacking. Worn; lower outer corners thumbbed, frayed and stained; light staining to first 15 and last 10 leaves; signatures loose.

Second Edition. De La Grange III, p. 803.

"... the [third] symphony might be read as an unlikely lexicon of sentiments that sustained the mythology of the Austro-Hungarian empire in the fragile and increasingly fragmented last stage of its history."

"The four-movement Fourth Symphony (completed in 1900) nevertheless seems to accept the contradictory nature of that vision, framing its more modestly proportioned evocation of classical symphonic manners as a complicatedly humorous conceit: a "child's vision" illuminated by the closing Wunderhorn song for solo soprano, Das himmlische Leben (once planned for the conclusion of the Third: it shares musical material with "Es sungen drei Engel"). The Fourth Symphony's posthumous reputation as one of Mahler's more approachable, straightforward works does not correspond with its original reception as an exercise in sacrilegious modernity. Mahler's most explicit realization of one of the implications of Wagner's interpretation of the late 18th-century symphony as characterized by "lofty glee" exposed the ideological work done by the notion of "classical music" in policing the lines of demarcation between high and low styles. Both are invoked in the second movement (with its scordatura violin representing Freund Hain, "Death the Fiddler") and surprisingly juxtaposed in the predominantly slow third movement."

"The "himmlische Leben" song - whose energetic, even violent ritornello threatens the naive dream of its verses- ends the "tetralogy" (as he once described it) of Mahler's first four symphonies by exemplifying the Wunderhorn style of the 1890s." Grove online. (20009)

\$650

"THE CLIMAX OF MAHLER'S PUBLIC CAREER AS A CONDUCTOR-COMPOSER"

62. MAHLER, Gustav 1860-1911

Achte Symphonie... meiner lieben Frau Alma Maria. [Full score]. Wien - Leipzig: Universal-Edition [PN U.E. 2772.3000], [December 1922].

Large folio. Original publisher's printed wrappers (lower dated XII [December 1922]). 1f. (recto title printed in dark orange and black, verso list of orchestral forces), 3-218 pp. With markings in red and blue crayon and pencil in an unidentified hand. Wrappers worn and torn, partially disbound, old tape to spine. Worn and frayed at edges; title and final leaf slightly soiled; some very minor marginal staining.

First Edition, later issue.

First performed in Munich on September 12, 1910, with Bruno Walter conducting.

The "double" first performance [of the eighth symphony] (12 and 13 September 1910) represented the climax of [Mahler's] public career as a conductor-composer. It was during the elaborate preparations for those performances that the concert's promoter (Emil Gutmann) coined the work's popular nickname, the "Symphony of a Thousand," as a marketing slogan. Its internal contradictions are compounded by the fact that Mahler's own ability to subscribe to its positive vision had been undermined by the crises of 1907, following his daughter Maria's death..." Grove online. (20011)

\$400

63. MAHLER, Gustav [1860-1911]

Neunte Symphonie... Partitur. [Full score]. Wien-Leipzig: Universal [PN U.E. 3395], [July 1914].

Folio. Modern blue cloth. 1f. (title incorporating decorative Jugendstil design printed in orange), [2] (blank), 3-182 pp. With performance markings in pencil and blue and red crayon throughout in an unidentified hand.

Binding worn, rubbed and bumped; joints split; loose in binding. Some wear and soiling including thumbing to lower outer corners; title and first page of music guarded at inner edge; horizontal tear to pp. 133/134 repaired with old plastic tape (browned); the letters "KV" in blue ink to blank margin of title.

First Edition. La Grange III, p. 805.

Composed during 1909-1910 and completed in New York; first performed posthumously in Vienna on June 26, 1912, with Bruno Walter conducting.

“The long first movement of the Ninth Symphony (twenty-six minutes) is his most advanced and original instrumental movement. Here is the epitome of Mahler’s duality, essential Romanticism combining with amazing anticipations of the developments of the next and later generations. This great movement is sufficient testimony to why the evolutionary Mahler has had a greater influence than the revolutionary Schoenberg. In it we hear the sparse, fragmentary textures of Webern, the epigrammatic style of Berg, the ‘total thematicism’ of Schoenberg. The music has linear complexity and rich polyphony, and its shape is peculiar to Mahler.” Kennedy: *Mahler*, pp. 167-168. (19912)

\$2,800

“MAHLER’S CULMINATING SYNTHESIS OF SONG AND SYMPHONY”

64. MAHLER, Gustav 1860-1911

Das Lied von der Erde eine Symphonie für eine Tenor- und eine Alt- (oder Bariton) Stimme und Orchester (nach Hans Bethges “Die Chinesische Flöte”). [Full score]. Wien - Leipzig: Universal-Edition [PN U.E. 3392.3637], 1912.

Folio. Modern quarter red morocco with matching cloth boards, gilt titling to spine. 1f. (title printed in dark orange and black), [1] (text), [2] (contents), 3-146 pp.

Extensively annotated for performance in coloured crayons and pencil in an unidentified hand. With the ink handstamp of Alfred A. Kalmus of London, “Sales Representative British Commonwealth” to upper left corner of title and following leaf. Some thumbing; occasional paper repairs; minor staining. Quite a good copy overall.

First Edition. De La Grange III, p. 805.

First performed in Munich on November 20, 1911, with Bruno Walter conducting.

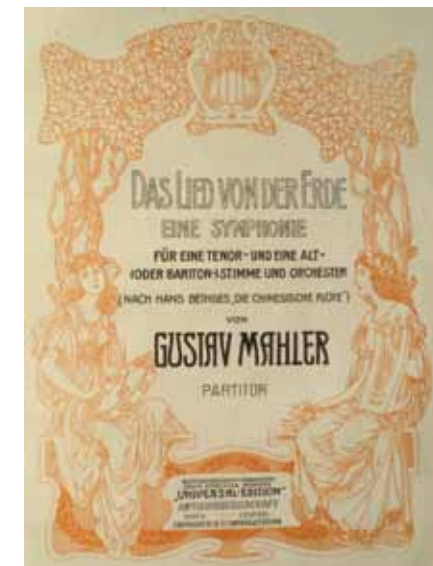
“Das Lied von der Erde is Mahler’s culminating synthesis of song and symphony. . .” Mitchell and Nicholson, eds.: *The Mahler Companion*, p. 444.

“Das Lied von der Erde sums up and fulfils all the symphonic potentialities in the song and the song cycle that [Mahler] had always seen and explored. Some of the songs in Das Lied von der Erde clearly dilate the developmental principles already foreshadowed in the Gesellen songs and Kindertotenlieder, while at the same time using as models the contrapuntal textures that are a feature of the independent Rückert songs. . . As a summing up Das Lied von der Erde shares some common ground with the Eighth Symphony; in many other respects the song cycle is the symphony’s direct opposite. Mass and volume of sound give way to a preoccupation with the most refined and sparest of orchestral textures. It was a natural enough change in emphasis, since the relationship of solo voice to orchestra is different from that of massive choral forces to orchestra; and while the symphony is the most public of Mahler’s works, Das Lied is one of the most personal.” TNG Vol. 11, p. 524. (20017)

\$2,500



63



64

65. MENDELSSOHN-BARTHOLDY, Felix 1809-1847

St. Paul, An Oratorio, The Words Selected from The Holy Scriptures, (The English Version adapted by Wm. Ball)... the Piano Forte Accompaniment arranged by The Composer. [Op. 36]. [Piano-vocal score]. London: J. Alfred Novello [PN 444], [1836].

Folio. Dark green leather-backed marbled boards. 1f. (title), 1f. (publisher's dedication to the noted English conductor Sir George Smart), 2-92; 1f. (title to the second part), [93] (blank), 94-171 pp. Engraved throughout.

First English Edition, first issue (with no mention of the full score or printed price). Mendelssohn Papers III, 534. Published just months after the Bonn printing of the first edition.

A proof copy containing Mendelssohn's performance instructions in ink in the hand of his friend and fellow-composer Ignace Moscheles (1794-1870), and with a note in Moscheles's hand to the first title page: "Englisches Correctur Exemplar."

The performance instructions appear on the lower endpaper and are quite specific regarding six individual numbers. These notes are preceded by a note by Moscheles attesting to the fact that these directions were made by Mendelssohn during a rehearsal of St. Paul at the Gewandhaus Saal in Leipzig on March 12, 1847, the year of Mendelssohn's death: "... *Mendelssohns Ausrufe während der Chor Probe dieses Werke im Gewandhaus Saal zu Leipzig den 12ten März 1847... die Vocale heraus! die heiden... No. 20 ich möchte Ton hören, was man so Musik nennt!...*" There are, in addition, numerous manuscript corrections within the score in red crayon, ink and pencil including important additions of piano accompaniment to no. 23, "The Nations are now the Lord's," most likely made by an in-house editor for Novello. With 2ff. text to the oratorio bound in preceding title.

The oratorio St. Paul was first performed in Düsseldorf on May 22, 1836.

An important documentary score with what may constitute Mendelssohn's final thoughts on the performance of one of his most notable vocal works.

Bound with:

Psalm Non Nobis Domine... für Chor und Orchester... Partitur mit unterlegtem deutschem Text. Op. 31. [Full score]. 1f. (title), 3-58 pp. Engraved throughout. Original teal blue upper wrapper with title printed within decorative border (lacking lower).

First Edition.

Signed and inscribed in ink by the composer to Moscheles: "Seinem Freunde I. Moscheles zu freundlicher Erinnerung Leipzig an F.M. B. Leipzig d. 19 Nov. [18]35" to foot of upper wrapper. With a manuscript presentation inscription to Moscheles to both title pages in the hand of the publisher.

Binding worn, rubbed and bumped; early bookseller's description to front pastedown. Some signs of wear, browning and



staining; title to first work detached; dampstaining to title and first several leaves, remnants of wrapper to inner margin of title to second work.

“Mendelssohn was not the only 19th-century composer to revive the oratorio, but his two completed works, St Paul (1836) and Elijah (1846), were the only representatives of his time to achieve lasting popularity. Mendelssohn himself frequently performed St Paul at music festivals; what is more, after its première, the oratorio at once achieved numerous triumphant performances abroad, in England, Scandinavia, the Netherlands, Poland, Russia and the USA (performances were given in Boston, New York and Baltimore in 1837, 1838 and 1839 respectively).”

“Of course, the subject, the conversion of Saul to St Paul, held a special meaning for the Mendelssohn family, who had embraced the Christian faith. As in Elijah, Mendelssohn conceived the work in two parts, each structured around three dramatic episodes: in Part 1, for instance, the persecution of Stephen, the appearance of Christ before Saul on the road to Damascus (scored for female choir and winds, a choice that provoked a controversy), and Saul’s conversion.”

“From Bach’s Passions and Handel’s oratorios Mendelssohn borrowed the use of the traditional narrator, to relate in recitatives the dramatic action of the work. Conspicuously Bachian are the chorales, interspersed throughout the oratorio to demarcate the principal structural divisions, diffusing, according to Carl Klingemann, “a calmness through the whole.” On the other hand a debt to Handel is revealed in the rich variety of the choruses, which include several that directly engage in the dramatic action and several cast in a variety of fugal styles.”

“Prefacing the oratorio is an overture that evokes Paul’s struggle for spiritual awakening by means of the chorale Wachet auf and a dissonant fugue, with its subject derived from the first strain of the chorale...”

“With few exceptions, Mendelssohn’s other sacred works lie largely in the shadow of St Paul and Elijah... The five large-scale settings of Psalms cxv, xlii, xcvi, cxiv and xcvi (opp.31, 42, 46, 51 and 91), which contain inspired and vivid choral writing, often impress as preliminary studies for the oratorios (Psalm cxv was originally set to the Vulgate text Non nobis Domine; the composer himself then fashioned the German paraphrase Nicht unserm Namen, Herr when the work was made ready for publication).” Grove online

The pianist and composer Ignaz Moscheles (1794-1870) first met Mendelssohn in 1824 in Berlin when he gave him some “finishing lessons” on the piano. They became great friends, and Mendelssohn often stayed with Moscheles when he was in London. (20005)

\$14,500

Herrn Ignaz J. Moscheles zu
freundlicher Erinnerung
Leipzig d. 19. Nov. 35.
JMB

“A WORK OF JOY”

66. MOZART, Wolfgang Amadeus 1756-1791

Concerto pour deux Clavecins... Oeuvre 83me. Edition faite d'après la partition en manuscrit. [KV 365]. [Complete set of parts for two pianos, strings, woodwinds and horns]. Offenbach s/m: Jean André [PN] 1421, [1800].

Oblong folio. Unbound and sewn, as issued. Piano I: [1] (title), [2] (blank), 3-15 pp.; Piano II: [1] (title), [2] (blank), 3-15 pp.; Violin I: [1] (blank), 2-4 pp.; Violin II: 3 pp.; Viola: 2 pp.; Basso: 2 pp.; Oboe I: 2 pp.; Oboe II: 2 pp.; Bassoon: 2 pp.; Horn I: 1 p.; Horn II: 1 p. Some very small stitching holes to inner margins. A near-fine, untrimmed copy, printed on heavy paper, watermark of “MS” to first piano part.

First Edition. Rare. Köchel 8, p. 335. Haberkamp text volume p. 160, illustration volume p. 113. Not in Hoboken. RISM M5792 (no copies recorded in the U.S.).

“[This concerto] is a work of joy which [Mozart] could not have conceived and fashioned otherwise even if he had neglected completely the reigning taste.”

“We do not know its precise date. We only know that it was written at Salzburg between January 15th or 16th, 1779, the date of his return, and November 4th or 5th, 1780, the date of his departure for Munich. Neither do we know the circumstances in which it was composed but its well-developed virtuosity makes it likely that he intended to play it with his sister. The agreement between the two pianos is so perfect, their collaboration so single-hearted, that one would like to think it was so.” Girdlestone: *Mozart's Piano Concertos*, p. 105. (19991)

\$12,500

“HE LOVED IT ESPECIALLY AMONG ALL HIS WORKS”

67. MOZART, Wolfgang Amadeus 1756-1791

Idomeneo Re di Creta o sia Idamante Drama Eroico in tre atti... [KV 366]. [Full score]. Bonn: Chez N. Simrock... Paris: H. Simrock, professeur, marchand de musique et d'instruments, rue du Mont Blanc No. 373. Chaussée d'Antin près le Boulevard. [PN] 444, [ca. 1805].

Folio. Contemporary full mid-tan tree calf, spine in decorative compartments gilt, titling gilt, “Mle. Sophie Gautier” stamped in gilt to upper. 1f. (title), [ii-iii] (publisher's catalogue), [iv] (Personaggi), 3-123, [i] (blank), [i] (title to Act II), 124-223, [i] (blank), [i] (title to Act III), 224-365 pp. Engraved. With text in Italian. Binding slightly worn and scuffed, rebounded. Slightly browned and with occasional minor blemishes, but a very attractive copy overall.

First Edition, 4th issue. Scarce. Haberkamp p. 165. Hoboken II, 108 (another issue). Hirsch II, 654. RISM M4187. Overture and 32 numbers, including 2 ballets. Libretto by Gianbattista Varesco after Antoine Danchet's “Idoménée,” German version by Andreas Schachtner (1780). First performed on January 29, 1781 at the Residenz Theater in Munich.



66



67

“Having completed nine operatic works, Mozart, aged twenty-four, was commissioned to write an opera by the Elector Karl Theodor of Bavaria, formerly of Mannheim, who had moved to Munich in January 1778. He began work in Salzburg in October 1780 and moved to Munich in November to complete the work with the singers, several of whom he knew from Mannheim days. The opera was successful but there were no further performances in other houses and the amateur performance in Vienna took place five years later.” Robbins Landon: *The Mozart Companion*, p. 248.

“Idomeneo sprang from a specific tradition and far outstripped it. The happy auspices under which it was created brought forth from Mozart a work so demanding that it could hardly be performed elsewhere. Even the Mannheim–Munich forces were probably not ready for its boldness. “Magnificent,” “expressive,” “novel,” “powerful,” “and “strange,” its first auditors called it, with the dominating impression certainly the last. For all but a few the profundities of this opera eroica were too deep. In the decade Mozart had left to live, it had already become a work dispossessed. This is perhaps one of the reasons why he loved it especially among all his works.” Hertz: *Mozart’s Operas*, p. 34. (19995)

\$5,000

“THE PEDESTAL UPON WHICH HIS FAME WAS ERECTED”

68. MOZART, Wolfgang Amadeus 1756-1791

Die Entführung aus dem Serail Ein komisches Sing-Spiel in drey Aufzügen... Der Klavier-Auszug von Herrn Abbé Starck. [KV 384]. Mainz: B. Schott [PN 44], [after 1785].

Oblong folio. Contemporary half dark brown calf with marbled boards. 1f. (title within decorative engraved border), 134 pp. Engraved throughout. With individual titles to each number and incipit to overture. Early ownership inscriptions to titles (“Hohnigl[?]”) and “Charlotte Mürsch[...]”) and cuts throughout text in orange crayon and brown ink. Binding somewhat worn, rubbed and bumped; spine slightly defective. Slightly worn, soiled and stained; old repair to pp. 29/30; last page trimmed at foot.

First Edition, 4th issue. Haberkamp pp. 178-179 and plate 132 (4. Abzug, with title as plate 131 with plate number added).

Schott’s vocal score of the opera, first issues in 1785 or 1786, was the only edition of any of Mozart’s operas published in complete form during the composer’s lifetime.

“The most important composition of this period, [1780-1783] however, was *Die Entführung aus dem Serail*, the libretto of which was given to Mozart at the end of July 1781. Originally planned for September, the première was postponed until the following summer (Mozart had completed the first act in August 1781). The opera was a great success: Gluck requested an extra performance, Schikaneder’s troupe mounted an independent production in September 1784 (although the aria “*Martern aller Arten*” was replaced because the orchestra was incapable of performing the obbligate solos), and productions were soon mounted in



cities throughout German-speaking Europe. The earliest lengthy obituary of Mozart, in the Musikalische Korrespondenz der Teutschen Filarmonischen Gesellschaft of 4 January 1792, described the work as "the pedestal upon which his fame was erected." Grove online. (19992)

\$5,000

KEYBOARD WORKS KV 474, 457, 310, 511 AND 616

69. MOZART, Wolfgang Amadeus 1756-1791

Fantaisie et Sonate Pour le Forte-Piano composées pour Madame Therese de Trattnern par le Maitre de Chapelle... Oeuvre XI [KV 475 and KV 457]. Vienne: Artaria [PN] 70, [ca. 1785].

[i] (title), 2-23, [i] (blank) pp. Engraved. Occasional early annotations, mostly in pencil, including corrections.

First Edition, third issue, with page 7 in the original state and the first movement of the Sonata marked "Allegro molto." Rare. Kochel-Einstein 6 pp. 515 and 497. Haberkamp p. 236 (Text-Band) and p. 199 (Bild-Band). RISM M6810 (the Library of Congress copy only in North America).

"Mozart's masterly C-minor Sonata bears this handwritten dedication: "Sonata. For Piano solo. Composed for Mrs. Theresa von Trattner by her most humble servant Wolfgang Amadeus Mozart. Vienna, 14 October 1784." It remains a generous tribute to his talented twenty-six-year-old pupil, the wife of a Viennese book publisher and entrepreneur. To add to its power, Mozart himself prefaced it with a fantasia in the same key, completed seven months later, in May 1784..."

"This fantasia is so complete in itself that it is difficult to think of it as a "prelude," although Mozart published it together with the C-minor sonata, K. 457, that he had written in the previous year. It contains five sections: Adagio, Allegro, Andantino, Più Allegro, and Tempo I, in the last of which the opening Adagio returns in a relentless form to round off the whole piece." Zaslav, ed.: *The Complete Mozart*, pp. 313 and 324.

Bound with:

Sonate pour Le Clavecin ou Piano-Forte... Oeuvre [KV 310]. Vienna: Artaria & Comp. [PN 370] [ca. 1795]. 17, [1](blank) pp.

First Edition, second issue of the first separate edition. Kochel-Einstein p. 320. RISM M6767 (only one copy of this issue recorded).

"Compositions in minor keys are rare in Mozart's works... Among the several explanations that have been



69



69

suggested, the most prevalent perhaps is that the death of Mozart's mother on July 3, 1778, after a short, unforeseen illness, gave rise to a deep sense of loss... Or perhaps it was the enforced absence from Aloysia Weber, the young Mannheim soprano with whom he had recently fallen in love, that drove him toward a more turbulent minor-keyed creativity. This A-minor work ushers into the sonatas a vibrant emotional intensity...". Zaslav pp. 310-311.

Bound with:

Rondeau No. I [& III] pour le Piano-Forte [KV 511 and KV 616]. Leipzig: Bureau de Musique [PN] 145 [209] [1803]. 7; 7 pp. RISM M6845 (no copies recorded in North America).

"This rondo [K 511] is a work of such harmonic daring that it prophesies aspects of Schubert and of Chopin... [K 616] is the last of Mozart's three pieces for mechanical organ. It is a rondo in A-B-A-C-A-B-A form of considerable proportion and elaborate filigree." Zaslav pp. 325-326.

Oblong folio. Nineteenth century quarter dark brown leather with dark red decorative embossed boards, raised bands on spine in compartments gilt, "Sonaten von Mozart" gilt to upper. Binding slightly worn, rubbed and bumped. Several tears repaired; some spotting; several leaves cropped with occasional slight loss of printed area. (19898)

\$7,500

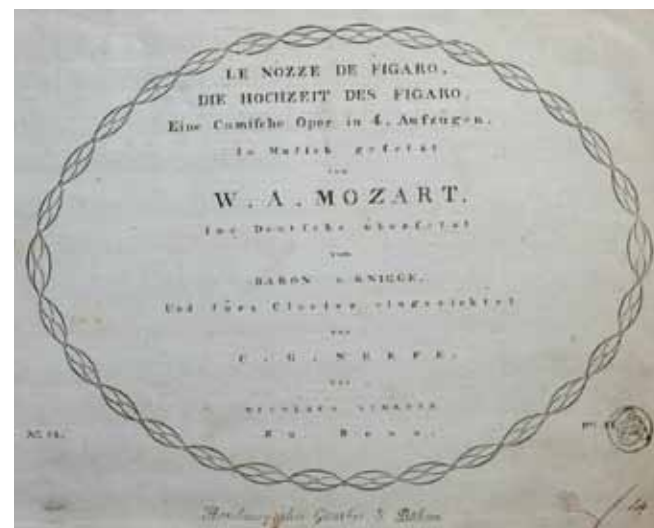
AN UNRECORDED EARLY ISSUE OF "THE MOST PERFECT...
OF MOZART'S GREAT OPERAS"

70. MOZART, Wolfgang Amadeus 1756-1792

Le Nozze de Figaro. Die Hochzeit des Figaro. Eine Comische Oper in 4. Aufzügen... Ins Deutsche übersetzt von Baron v. Knigge. Und fürs Clavier eingerichtet von C.G. Neefe. [KV 492]. Bonn: Simrock [PN] 28, [1796].

Oblong folio. Early dark red leather-backed flexible marbled boards with titling in manuscript to upper. [1] (title printed within oval decorative border), 2-228 pp., 1f. (recto publisher's catalogue, verso blank). With stamp of the Hamburg publisher Günther & Böhme to lower margin of title; publisher's price overstamped with initials "G & B," price in manuscript of "f14" to lower outer corner. Binding worn, rubbed, bumped and shaken; head and tail of spine slightly frayed; portion of front free endpaper lacking. Slightly worn, browned and stained; several small marginal tears; translation in purple ink to pp. 162-164 cancelled. Quite a good copy overall.

From the collection of the Dutch composer and conductor Alphons Diepenbrock (1862-1921), friend of Gustav Mahler, Richard Strauss and Arnold Schoenberg, with his decorative monogrammatic hand-stamp in green ink to lower inner corner of lower board; a pencilled note confirms former ownership.



First Edition, unrecorded issue, possibly contemporary with, or even pre-dating, the first. Haberkamp p. 257. BUC p. 703. RISM M4343. Haberkamp states that the second and subsequent issues of *Le Nozze* contain the publisher's catalogue listing seven operas by Mozart, the last being *Der Schauspieldirektor*; both the first issue and the present copy contain the publisher's catalogue listing only six of Mozart's operas, the last being *Die Zauberflöte*. The present copy differs from the first issue of the score in that the music commences on the verso of the title rather than on the recto of the second leaf and also in that neither the pages containing the list of characters and index nor the explanation of the translation are present.

First performed in Vienna at the Burgtheater on May 1, 1786, with libretto by Lorenzo da Ponte after Beaumarchais.

"Figaro is generally agreed to be the most perfect and least problematic of Mozart's great operas... In the great finales of Acts 2 and 4, Mozart reached a level which he could never surpass; indeed, he was hardly to equal the Bb Allegro of the second act finale for its mercurial motivic play and the subsequent Andante in 6/8 for the synchronization of dramatic revelation with the demands of musical form." Grove Opera Vol. 3, p. 634. (20006)

\$7,500

71. MOZART, Wolfgang Amadeus 1756-1791

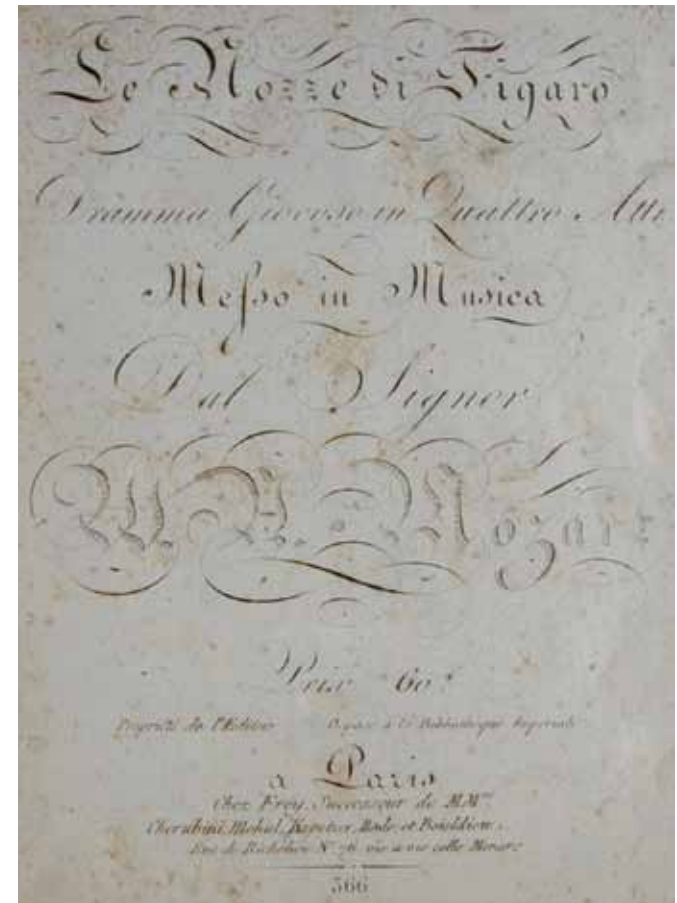
Le Nozze di Figaro. *Dramma Giocoso in Quattro Atti*. [Full score]. [KV 492]. Paris: Chez Frey, Successeur de MMrs. Cherubini...et Boieldieu... [PN] 366[!566], [ca. 1810-1812].

Folio. Newly bound in attractive quarter-red morocco with matching marbled boards, raised bands on spine in gilt-ruled compartments, titling gilt. 1f. (title), [ii] ("Personaggi," "Table"), [i] (blank), 2-129, [i] (blank), 1-186, 1f. (blank), 1-116, 1f. (blank), [i] (blank), 2-127 pp. Engraved throughout. With text in Italian and French. Slightly foxed and browned throughout, more heavily to several leaves.

First Edition, second issue. Haberkamp p. 261. RISM M4338 (one copy only recorded in North America).

Composed in 1785-1786 and first performed in Vienna at the Burgtheater on May 1, 1786. With libretto by Lorenzo da Ponte after Beaumarchais. (19972)

\$5,500



A COLLECTION OF ANNOTATED OPERA SCORES

72. ONEGIN, Sigrid 1889-1943

A collection of over 50 scores extensively marked up and annotated for performance by the noted Franco-German contralto/mezzo soprano, providing valuable insight into the art of her vocal performance.

The collection includes scores by Auber, Bach, Beethoven, Bizet, Brahms, Dessoir, Friedlander, Gluck, Grieg, Gutzmann, Handel, Jacubeit, Janacek, Joachim, Koschat, Loewe, Lortzing, Mahler, Nikisch, Rehfeld, Reutter, Rosler, Rossini, Schmitt, Scott, Schubert, Schumann, Suppé, Strauss, Verdi, Wagner and Weber and represents a significant portion of Onegin's working library. A complete inventory is available upon request.

Onégin, known early in her career as Lilly Hoffmann, adopted her professional name after her marriage to the Russian pianist and composer Baron Eugene Borisovitch Lvov Onégin. She studied singing in Munich and Milan, and was a pupil of the sopranos Lilli Lehman and Margarete Siems. Onégin then embarked on an accomplished career as an opera singer at the Stuttgart Opera (1911-12), Munich Opera (1919-22), two Metropolitan Opera seasons (1922-24), Covent Garden (1927), Salzburg (1931-2) and Bayreuth (1933-4). She enjoyed her greatest success, however, as a concert singer, and her voice has been described as "the finest and most highly trained voice of its kind" since Ernestine Schumann-Heink. Grove online. (19817)

\$1,500

“ONE OF THE MOST IMPORTANT COMPOSERS OF THE MIDDLE DECADES OF THE 16TH CENTURY”

73. RORE, Cipriano de 1515/16-1565

Il secondo libro de madregali a cinque voci insieme alcuni di M. Adriano et altri autori a misura comune novamente posti in luce a cinque voci. [Cantus part only]. Venice: Antonio Gardano, 1544.

Oblong octavo. Modern patterned paper wrappers. [i] (title incorporating vignette of a lion and a bear), xxxviii, [i] (index) pp. With historiated woodcut initials throughout. Music printed in diamond-head notation. Wrappers slightly worn and torn. Minor soiling and browning; two small embossed collector's stamps to modern endpaper.



72



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INSCRIBED BY SCHÖNBERG TO HIS FRIEND AND PUPIL PAUL KÖNIGER

75. SCHÖNBERG, Arnold 1874-1951

Dreimal sieben Gedichte aus Albert Girauds Pierrot Lunaire... Op. 21 Partitur U.E. 5334 (Deutsch von Otto Erich Hartleben). [Full score]. Wien: Universal [PN U.E. 5334.5336], [July 1914].

Folio. Finely bound in half dark blue morocco with decorative paper boards, decorative spine gilt, with original publisher's wrappers bound in. 1f. (title), [1] (foreword), [2] (contents), [3-4] (text), 5-78 pp. Some light wear and soiling. A very good copy overall.

With a lengthy autograph presentation inscription signed in ink to title from Schönberg to his friend and pupil Paul König: "Lieber König, Hier meine Produkte; sie sind ja nicht so nahrhaft, wie die, mit denen Sie uns versorgen; aber jetzt habe ich - obwohl ich (nämlich ich!) ja nicht belagert bin, nicht Fetteres. Herzl. Arnold Schönberg 25 XI. 1916."

First Edition of the folio full score. Rare. BSB-Musik Vol. 14, 5765. Catalogue of Works, The Arnold Schönberg Center, Vienna.

Pierrot Lunaire, a major atonal work, is a beautiful and haunting composition and a high point of musical expressionism, particularly representative of Viennese musical activity at the time. The work consists of 21 poems by the Belgian poet Albert Giraud for female voice and chamber ensemble, the vocal part including "Sprechgesang," or spoken song.

"In the instrumental score of Pierrot Lunaire Schönberg created a veritable marvel of contrapuntal and colouristic subtleties..."

"Although in the final years of his life Schönberg still insisted... on the overriding importance of Pierrot Lunaire's instrumental parts, which contain everything of musical and thematic importance, it is nevertheless true to say that the absolutely new and epoch-making feature of the work is its treatment of the voice..."

"The first performance of Pierrot Lunaire took place, after forty rehearsals, on 16 October 1912, in the Choralion-Saal in Berlin's Bellevuestrasse; it had been preceded, on the 9th, by a final run-through with invited audience."

"Stravinsky... had been at one of the rehearsals... When in 1957 Robert Craft asked him what his impressions had been, he replied: 'It is difficult to recollect one's impressions at a distance of forty-five years; but this I remember very clearly: the instrumental substance of Pierrot Lunaire impressed me immensely. And by saying 'instrumental' I mean not simply the instrumentation of this music but the whole contrapuntal and polyphonic structure of this brilliant instrumental masterpiece.'"

"In his book Richard Strauss und die Neue Musik (Berlin, 1924), the Berlin music critic Walter Schrenk provided an excellent 'historical assessment' of Pierrot Lunaire: 'This melodrama is numbered among the unique, unrepeatably creative works which, both positively and negatively, point the way for, and mark the destiny of, the art of music. Seen in this lofty historical perspective, it takes its place in the line of works such as Mozart's Don Giovanni, Beethoven's Missa Solemnis or late quartets, Wagner's Tristan, Mahler's Song of the Earth, and Richard Strauss's Elektra. This is not a matter of drawing comparisons: when I place Pierrot Lunaire alongside the works just mentioned, it is only to point out that, like them, it was, in a sense, created at a crucial moment for music.' Reich: Schönberg, pp. 75-79. (19934)

\$9,500



SIGNED BY THE COMPOSER

76. SCHOENBERG, Arnold 1874-1951

Gurre-Lieder von Jens Peter Jacobsen Deutsch von Robert Franz Arnold für Soli, Chor und Orchester. Wien: Universal [PN] 6300, 1920.

Large folio. Original dark brown cloth-backed publisher's boards with gilt titling to upper, gilt lettering to paper label on spine. 1f. (recto title, verso instrumentation), 3-189, [i] (blank) pp. Binding very slightly worn and shaken. Minor staining to lower margin of several leaves.

Signed by Schoenberg and with "No. 92" in his autograph to foot of title.

First performed on February 23, 1913 in Vienna at the Musikverein, conducted by Franz Schreker.

Hilmar: *Arnold Schönberg Gedenkausstellung 1974*, no. 229.

"The cycle of poems Gurrelieder (Songs of Gurre), written in 1868 by Jens Peter Jacobsen 1847-85, was based on the old Danish legend of Waldemar, King of Denmark, and his illicit love for the beautiful maiden Tove at the castle of Gurre..."

"The dominant thematic traits stem from Wagner's world of sound, but the frequent wide intervals in the vocal parts already give a hint of Schoenberg's later manner. Harmonically, there are further refinements of the phenomena of expanded or 'floating' tonality, first produced by Wagner in Tristan... The way in which Schoenberg unfolds the themes of the Gurrelieder, the nature of his thematic work, and the formal layout of the whole work show him already far beyond Wagner's technique of development, and ahead of his own contemporaries..."

"The Gurrelieder, together with the symphonic poem Pelléas et Mélisande which likewise calls for gigantic forces, represent Schoenberg's farewell to the over-ripe late-Romantic world of sound inaugurated by Liszt and Wagner and carried to its extreme by Mahler, Richard Strauss, and many of their contemporaries..."

"The work was an extraordinary success with the public, the first triumph for Schoenberg in any of the major music halls of his native city." Reich: *Schoenberg*, pp. 66-69. (19968)

\$2,200

THE COMPLETE AUTOGRAPH MANUSCRIPT

77. THOMSON, Virgil 1896-1989

Sonatas for Pianoforte No. 2. Autograph musical manuscript signed in full on title and also at head. Complete.

Folio. 348 mm. x 270 mm. Unbound. [1] (autograph title), 6 pp. Notated in ink on 16-stave music manuscript paper



76



77

manufactured by Flammarion of Paris. With evidence of corrections. Slightly worn and browned; some creasing to corners; short splits to head and tail of spine; small ink handstamp to upper blank corner of several pages. In very good condition overall.

Each movement also signed with initials (“VGGT”) and dated at conclusion, the first movement Paris, December 10, 1929; the second Paris, December 12 and 13, 1929; the third Paris, December 15 and 16, 1929.

“[Thomson] produced a highly original body of diverse music rooted in American speech rhythms and hymnbook harmony, and controlled by exquisite sensibilities. His collaboration with Gertrude Stein resulted in two extraordinary stage works, and his keen ear, his wit and the elegance of his writing established him as one of the sharpest music critics in the USA.” Grove online

“The Piano Sonata No. 2 has three movements: cantabile, sostenuto, and leggiero e brillante, each in its own key: E flat Major, G Major, and C Major respectively. Conventional diatonic procedures are superimposed to produce a situation in and out of consonance. Fragmented references to the Brahmsian moments of the first Sonata, the hymnal aspects of the first symphony, and the general world of musical cliché emerge with some clarity. These references, together with the involvement of the procedures of consonance in dissonant results, make these pieces highly amusing. It is curious that the “wrong-note” technique as practiced in music’s vertical aspects of Bartók should yield an effect of power, whereas here, applied horizontally, the effect is side-splitting.” Hoover and Cage: *Virgil Thomson*, p. 165. (19943)

\$7,500

THE AUTOGRAPH MANUSCRIPT OF TEN SHORT PIECES FOR PIANO

78. THOMSON, Virgil 1896-1989

Ten easy pieces and a coda [for piano]. Autograph musical manuscript signed in full on title.

Folio. 349 mm. x 270 mm. Unbound. [i] (autograph title), 6, [i] (blank) pp. Notated in ink on 14-stave music manuscript paper. Undated, but ca. 1926. With two minor corrections in pencil. Some variations to titling of movements and performance directions from printed edition as described by Hoover and Cage (see note below).

Some minor wear, edge tears and small chips; small ink handstamp to upper blank corner of two pages. In very good condition overall.

“... Thomson indulges his sense of humor – in this instance quite amiably, for he was writing for a friend more familiar with contemporary art than skilled in piano playing. he calls these his “baby pieces,” though they were not composed for children. The first, “A Plain Song (and its accompaniment),” which is slow and soft, and quite beautiful, consists of two Gregorian-style melodies, one for each hand, which always move by parallel motion in thirds, fourths, and fifths except in the cadence, which introduces a seventh. The second, “Light Fingers,” marked some faster and louder, is more odd than pleasing. The left hand, no longer copying the right, is less melodic. The third, “Pathos,” marked strong and not too slow, dignified, has an oom-pah-pah Alberti bass that refuses to fit the scalewise melody. The fourth, “Counting,” marked fairly loud but not fast, has a

tonic-dominant melody suggestive of Chopsticks, the left hand playing scales and an Alberti bass. The fifth, "Marching," marked not too fast, but punch it, contains some chords in the right hand, first in inversion, then in root position. The sixth, "Two-Part Invention," medium slow, ends with a bugle call. The seventh, "Two People," medium fast, contains only black notes in the right hand. The first phrase sounds therefore Chinese, though the second resembles more an out-of-tune hymn. The eighth, "Improvising," begins black and white, moves on to tone-clusters, and is full of surprising shifts of register. The ninth, "The Night Before Christmas," quite slow and soft, is written in what Thomson calls his "imbecile style" and suggest a barcarolle by its meter and slow-rolling bass. The tenth, "Assembly," marked military style, is right hand black, left hand white, but not at all Chinese. Its fourths and fifths show that it is a hunting song. The coda has concealed canons - concealed because the imitating part, before providing the required imitation, busies itself otherwise." Hoover and Cage: *Virgil Thomson*, pp. 141-142. (1994)

\$3,000

"PERHAPS THE MOST EXTRAORDINARY WORK OF WAGNER'S CAREER"

79. WAGNER, Richard 1813-1883

Rienzi der Letzte der Tribunen. Grosse Tragische Oper in 5 Acten... [Piano-vocal score]. [WWV 49]. Dresden: C.F. Meser [PNs 276.I; 276.1-12; 276.II], 1844.

Two volumes. Folio. Quarter dark brown leather textured boards with original yellow wrapper laid down to upper. 2ff. (title, dedication to King Friedrich August of Saxony), [1] (half-title), [2] (character list and index to the first and second acts contained in the volume), 3-351; [1] (title), [1] (half-title), [2] (index to the third, fourth and final acts), 3-276 pp. Preliminary leaves lithographed, music engraved. Printed price of "16 Thlr" (thaler) to title of first volume; title in second volume without printed price. Circular stamp of the Dresden music seller E. Hoffmann to both titles. Binding slightly worn, rubbed and bumped; wrapper trimmed. Slightly worn, foxed, stained and thumbled; occasional early minor markings in red crayon; occasional repairs to inner margins.

First Edition. Rare. Klein p. 15. Deathridge, Geck and Voss p. 185.

First performed in Dresden at the Königlich Sächsisches Hoftheater on October 20, 1842, with libretto based on Edward Bulwer-Lytton's novel *Rienzi, the Last of the Tribunes*.

"*Rienzi is perhaps the most extraordinary work of Wagner's career. Hugely, uniquely successful in his lifetime, it catapulted him to fame - if not to fortune - overnight, but it has been savaged by his critics, distorted by his admirers and never given at Bayreuth.*" Millington: *Wagner*, p. 156. (20042)

\$3,000



80. WAGNER, Richard 1813-1883

Tannhauser und der Sängerkrieg auf Wartburg, romantische Oper in drei Ahten... Vollständiger Clavierauszug. [WWV 70 XXIIIa]. [Piano-vocal score]. Dresden: C.F. Meser [PNs 325, 325.1, 325.9, 325.14, 325.18] , 1852.

Folio. Contemporary dark red calf-backed marbled boards with decorative green cut paper label to upper titled in manuscript. 1f. (title), 1f. (recto half-title, verso Personen, etc.), 3-273 pp. First two leaves printed lithographically, music engraved throughout. With pencil and crayon performance markings, occasionally extensive. Small oval handstamp of "Th. Asche Theater Direction Magdeburg" to title and several additional leaves. Binding worn, rubbed and bumped; lacking free front endpaper. Some wear and soiling; most leaves thumbed at lower corners; several corners torn away; some leaves creased from page turndowns; edge to one leaf repaired.

First Edition of the piano-vocal score of the second version of the work (PN 325.14 to pp. 220-223; 325.18 to pp. 246-251). Hopkinson 2A. Klein p. 23. Fuld p. 429.

First performed on October 19, 1845 in Dresden. (19985)

\$850

“THE LAST OF THE GERMAN ROMANTIC OPERAS”

81. WAGNER, Richard 1813-1883

Lohengrin Romantische Oper in drei Akten...Vollständiger Klavierauszug von Theodor Uhlig. [WWV 75 XIII]. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN] 8411, [1851].

Folio. Modern quarter-leather with marbled boards. 2ff., 10 (libretto), 3-237, [i] (blank) pp. engraved music. Light to moderate foxing, lower outer corners thumbed, occasional pencilled annotations.

First Edition. Fuld p. 631. Klein pp. 26-27. Loewenberg 884. This, the first edition of the piano-vocal score, predates the publication of the full score by approximately eight months.

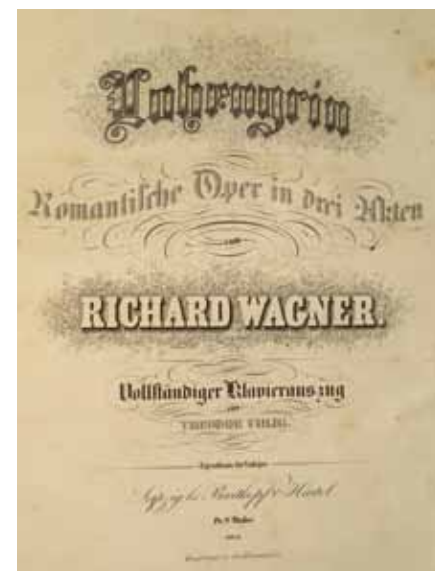
Lohengrin was first performed on August 28th 1850 at the Grossherzogliches Hof-Theater in Weimar; the premiere was presented by Franz Liszt.

“Lohengrin is generally regarded as the last of the German romantic operas. It has many resemblances to Weber’s Euryanthe, not only in the plot and characters but also in the continuity of the music, the style of declamation, and the use of recurring motifs. It was Wagner’s last dramatic composition for five years, or until he began work on the music of Das Rheingold in 1853.” Grout: *A Short History of Opera*, pp. 402-403. (19938)

\$2,800



80



81

“MOST SATISFACTORILY EMBODIES THE THEORETICAL PRINCIPLES OF *OPER UND DRAMA*”

82. WAGNER, Richard 1813-1883

Die Walküre... vollständiger Klavierauszug von Karl Klindworth. [Piano-vocal score]. [WWV 86B]. Mainz:: B. Schott's Söhne [PN] 17995, [1865].

Folio. Quarter dark red morocco with dark red cloth boards, titling gilt to spine. 1f. (lithographic title), 1f. (dedication to Wagner's patron and friend, King Ludwig II of Bavaria, dated Starnberg 1864), [i] (cast and index), [i] (blank), [1] (blank), 2-274 pp. Engraved. Binding slightly worn, rubbed and bumped. Some minor wear and repairs.

From the collection of the noted German baritone and conductor Julius Stockhausen (1826-1906), signed by him in pencil on the title with a date of March 1870, just three months before the premiere. There are also numerous pencilled performance annotations throughout the score, presumably in Stockhausen's hand.

First Edition. Deathridge p. 371. Fuld p. 464.

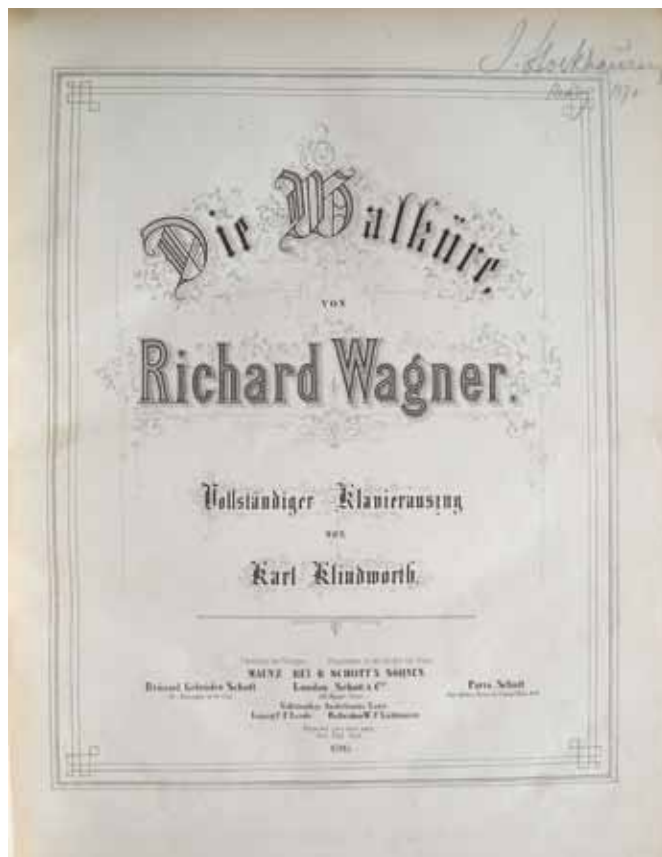
First performed on June 26, 1870 in Munich at the Königliches Hof und- Nationaltheater in three acts, with text by the composer, the first day of the *Ring des Nibelungen*.

“As a single opera, Die Walküre may be called the most popular part of the whole cycle; in most towns and countries it was produced much earlier than the other parts.” Loewenberg col. 1013.

“Die Walküre is the music drama that most satisfactorily embodies the theoretical principles of Oper und Drama. A thoroughgoing synthesis of poetry and music is achieved without any notable sacrifice in musical expression. Indeed, many of the most powerful passages of the work achieve their effect precisely through the organic relationship of music and text. Die Walküre is generally regarded as the most approachable of the Ring operas and it has certainly proved the most susceptible to performance in extracts.” Grove online

Stockhausen “gave the first public performance of Die schöne Müllerin as part of a series of Vienna concerts in May 1856; his first German tour, in the same year, included appearances in Elijah, Alexander's Feast and the Ninth Symphony at the Lower Rhine Music Festival in Düsseldorf; where he met Brahms and the poet Klaus Groth, both of whom became close friends... He sang the baritone solo in the first performance of [Brahms's] German Requiem, conducted by the composer at Bremen Cathedral on Good Friday, 10 April 1868)...” TNG Vol. 18, p. 150. (19982)

\$3,200



“THE SEMINAL WORK IN THE EMANCIPATION OF HARMONY”

83. WAGNER, Richard 1813-1883

Tristan und Isolde Vollständige Partitur. [WWV 90 XI]. [Full score]. Leipzig: Breitkopf & Härtel [PN] 10000, [ca. 1875].

Folio. Half maroon morocco with matching cloth boards, titling gilt to spine. 1f. (title), 1f. (cast, contents, instrumentation, etc.), 3-441 pp. Engraved. Binding slightly worn and rubbed. Slightly worn, soiled and foxed.

From the collection of the English musician Ernest Read (1879-1965), with his signature to title, stamp to endpaper and name in gilt to upper.

First Edition, third issue (with price of 120 Marks). Klein p. 29. Fuld p. 328. Loewenberg 973. Hirsch II, 958. CPM Vol. 59 p. 61.

First performed on June 10, 1865 in Munich; first published in 1860.

“That Tristan und Isolde turned out to be not just a masterpiece but a milestone in the history of music, that it took two years to write and another six to get onto the stage because of the formidable difficulties facing the musicians, is proof enough that there was more to its conception than a hankering for receipts and recognition...”

“Tristan largely deserves its reputation as the seminal work in the emancipation of harmony from the Classical tonal system. It was to be another half a century before the twelve notes of the chromatic scale were to be treated as co-equals, but Tristan, perhaps more than any other piece of music, symbolized the end of one era and looked forward to the birth of another.” Millington: Wagner, pp. 228 and 243. (19987)

\$1,750

ONE OF THE EARLIEST COPIES PRINTED

84. WAGNER, Richard 1813-1883.

Die Meistersinger von Nürnberg... Vollständiger Partitur. [WWV 96]. Mainz: B. Schott's Söhnen [PN 18469], [1868].

Folio. 19th century quarter mid-brown leather with spine in decorative compartments gilt, modern paper boards. 1f. (title, with cast and orchestral forces to verso), 1f. (blank), 1f. (dedication to King Ludwig II of Bavaria), 570 pp. Engraved. Spine slightly worn and rubbed. Slightly soiled and stained. A very good copy overall.

First Edition of the full score, **one of the first 75 copies printed**, with the number “50” stamped to upper margin of title (see Fuld p. 686). Deathridge, Geck & Voss p. 481. Fuld p. 449. Klein p. 33.

First performed in Munich at the Königliches Hof- und National-Theater on June 21, 1868 with Hans von Bülow conducting.



83



84

“Even after the immensely successful première under Bülow in Munich, Die Meistersinger was taken up first by theatres of medium size, such as Dessau, Karlsruhe, Dresden, Mannheim and Weimar (all in 1869). The court operas of Vienna and Berlin followed in 1870. The work was first given at Bayreuth in 1888 under Richter. The first performance in England was also under Richter, at the Theatre Royal, Drury Lane, in 1882, and in the USA under Seidl, at the Metropolitan in 1886.” Grove online. (20023)

\$4,500

16TH CENTURY ITALIAN MADRIGALS

85. WERT, Giaches de 1535-1596

Il Terzo Libro De Madregali a Cinque Voci, Novamente stampato. [Tenor part only]. Venice: Antonio Gardano, 1563.

Oblong octavo. Disbound. [i] (title incorporating woodcut vignette of a lion and a bear), [ii] (dedication), 37, [i] (index) pp. Slightly worn, browned, and foxed; ink stain to pp. 32/33.

First Edition. Very rare. Lewis III, 325. New Vogel 2976. RISM W872 (no holdings outside Italy; only one complete and one incomplete copy recorded).

“During the early 1550s [Wert] is recorded in both Mantua and Ferrara (where he got to know Rore) before returning to Novellara and the service of Count Alfonso Gonzaga in 1556. Between then and the early 1560s he remained in Novellara [capital of a small county governed by a cadet branch of the Gonzaga family]... It was probably through his connections with the Gonzaga of Novellara that Wert next moved to Milan, where he worked at the governor's court as maestro di cappella until 1565... Wert's madrigals follow a discernible pattern of stylistic change, mirroring both the resources available and the differing tastes of his patrons, as well as his exposure to other musical influences. In their use of chromaticism, representational melodic figures and dark colouring the early books are strongly indebted to Rore, whom Wert knew personally.” Grove online. (20038)

\$3,200



ADDENDA – Part I

17th CENTURY ITALIAN PRINTED AND
MANUSCRIPT VOCAL MUSIC *(full descriptions are available upon request)*

PRINTED MUSIC

AGAZARRI, Agostino ?1579/81-1641/2

Armonici Intronati Sacre Cantiones, Binis, Ternisq[ue], Vocibus concinendae. Liber Quartus. Cum Basso ad Organum. [Cantus 2 part]. Rome: 1620. (19155)

\$3,800

ANTONELLI, Abbundio ? - ca. 1629

Liber Secundus Diversarum Modulationum Binis, Ternis, Quaternis, ac Quinis vocibus. Auctore Abundio Antonellio Metropolitanae Capellae Beneventanae moderatore. [Cantus Secundus and Altus parts]. Rome: 1616. (19157)

\$7,000

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: 1629. (19158)

\$18,500

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: 1581, 1582, 1575. (19159)

\$13,500

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; avertendosi che sonno fatti per concertare sopra il clavicembalo o simili instrumenti. Di Pietro Pace Organista di Loreto. Opera Sesta. [Alto and Basso parts]. Rome: 1614. (19161)

\$7,500



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: 1620. (19163)

\$6,500

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: 1622. (19165)

\$19,000

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: 1654. (19164)

\$4,000.

MANUSCRIPT MUSIC

MEL, Rinaldo del ca. 1554-ca. 1598

Missa... for 8 voices. Manuscript music. Tenor 1 part. Italian, ca. 1600. (19185)

\$6,500

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. (19186)

\$2,800

ANONYMOUS

- Juravit Dominus. Manuscript musical setting for 3 voices (Cantus I, Cantus II and Tenor). Part for Tenor. Italian, first half of the 17th century. (19183)

\$750

- Lumens illud ave gabrie. Musical manuscript setting for 4 voices. Part for Tenor only. Italian, first half of the 17th century. (19187)

\$500

- Manuscript music for viol or theorbo. Italian, first half of the 17th century. (19184)

\$750

- 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. (19178)

\$2,600

- Manuscript musical settings for 5 voices. Altus part only. Italian, first half of the 17th century. (19179)

\$600

- Manuscript musical settings for 7 voices. Bass part only. Italian, first half of the 17th century. (19176)

\$750

- Manuscript part books for a set of motets and psalms for 2 and 3 voices. Italian, first half of the 17th century. (19175)

\$6,000

ADDENDA – Part II

ARCHIVES OF CONTEMPORARY AMERICAN COMPOSERS

(further details are available upon request)

JOHN CORIGLIANO (born 1938)

63 autograph musical manuscripts and sketches, being the majority of works composed to date, including the Academy award-winning *Concerto for Violin and Orchestra: The Red Violin*; *The Clarinet Concerto*; *Symphony No. 1*; *Symphony No. 3*; *Circus Maximus*; *Mr. Tambourine Man: 7 Poems of Bob Dylan*; a complete manuscript of his opera *The Ghosts of Versailles* commissioned by the Metropolitan Opera; works for various performing ensembles, etc.



Corigliano by Enid Bloch



Danielpour by Mike Minehan

RICHARD DANIELPOUR (born 1956)

19 autograph musical manuscripts, representing the majority of the composer's most significant orchestral and chamber music works composed from 1993–2001, including *An American Requiem*; *Anima Mundi*; *As Night Falls*; *Canticle of Peace*; *Celestial Night*; *A Child's Reliquary*; *Concerto for Cello and Orchestra*; *Concerto for Orchestra – Zoroastrian Riddles*; *Concerto for Violin and Orchestra*; *Elegies*; *In the Arms of the Beloved*; *Portraits – Maya Angelou Songs*; *Songs of Solitude – Yeats Songs*; *Spirits in the Well / Feast of Fools*; *String Quartet # 3 – Psalms of Sorrow*; *Sweet Talk – Toni Morrison Songs*; *Urban Dances – Manhattan Moon Dance and Book II*; and *The Zodiac*. In addition to this archive, we are also offering the autograph musical manuscript of the composer's highly-acclaimed opera, *Margaret Garner*, with text by the distinguished Nobel Laureate Toni Morrison, based on the true story of a slave who ran away from a Kentucky farm in 1856, a source for Ms. Morrison's 1987 Pulitzer prize-winning novel *Beloved*.

DAVID DEL TREDICI (born 1937)

An extensive archive of autograph working manuscripts and sketches encompassing virtually the composer's entire career and including a voluminous amount of correspondence, contracts, programs, photographs and associated material. Some of the del Tredici's best-known works include those based on Lewis Carroll's *Alice* books, such as *An Alice Symphony*; *Vintage Alice* and *In Memory of A Summer Day* (Part I of *Child Alice*); music set to the verse of contemporary American poets including *Gay Life*; *Brother and Wondrous the Merge*; and *Paul Revere's Ride*.



Del Tredici by Paula Court

DAVID FELDER (born 1953)

An archive of autograph musical manuscripts and sketches consisting of materials relating to 31 works, representing virtually all of the composer's output to date, including *Shamayim*, *Insomnia*, *Stuck-stuecke*, *So Quiet Here*, *Dyonysiacs*, *RRRings*, *Memento mori*, *Partial [Dist]res[s]toration*, *Shredder*, *Incendio*, *In Between*, *a pressure triggering dreams*, *Three Pieces for Orchestra*, *Linebacker Music*, *Inner Sky*, *Canzone XXXI*, *November Sky*, *Six Poems from Neruda's Alturas*, *Journal*, *Between*, *Third Face*, *Another Face*, *Three Lines from Twenty Poems*, *La Dura Fria Hora*, *Crossfire*, *Boxman*, *Coleccion Nocturna*, *Passageways II [and I]*, *Rocket Summer*, and *Rondage/Cycle*. Together with a collection of demo recordings in CD format and DAT tapes of performances of Felder's works; cassettes, video and reel-to-reel tapes of recording sessions; and source materials used in compositions. Over 200 items in total, many of which are not commercial available.

STEVE LACY (1934-2004)

The complete archive of the highly-innovative American composer and soprano saxophonist, consisting of autograph musical manuscripts of Lacy's works (some in quite idiosyncratic format); Lacy's autograph textual writings including poetry and essays on various artists; diaries and address books; tour books; printed material relating to the works, including many typescript lyrics; concert programs and related materials; correspondence from many noted musicians, artists, and poets, especially those associated with the "Beat" movement; audio cassettes; photographs and original artwork by Lacy's friends and associates. Closely identified with free-jazz and the avant-garde, Lacy is considered one of the foremost performers on the soprano saxophone and, in fact, inspired John Coltrane to adopt the instrument. His highly individualistic writing for the instrument is legendary. Lacy worked with many of the most distinguished figures in jazz of the period, including Thelonius Monk (possibly his greatest inspiration), and also with Cecil Taylor, Gil Evans, and Don Cherry. His compositions include works for solo instruments as well as for both large and small ensembles. Lacy also composed more than 125 songs, many to texts by contemporary poets; those with whom he was most closely associated include Robert Creeley and Brion Gysin. He also drew upon the works of many other writers, including the "Beat" poet William S. Burroughs. Lacy enjoyed an extremely close working relationship with his cellist-singer wife Irène Aebi for close to four decades who, with her unique vocal style, was a strong influence on his writing.

Lacy's Soprano Saxophone (*available separately*)

Made by Henri Selmer, Paris, Series III (serial number 612544). With kid leather keypads, mother-of-pearl keys, and unique hard rubber Otto Link mouthpiece (size 12) custom-made for Lacy in the late '60s or early '70s. With original case. Used by Lacy for much of his recording work and reported by the noted jazz singer (and Lacy's wife), Irene Aebi, to be his favorite instrument.



Lacy's Saxophone



Daniel Felder by Irene Haupt



Steve Lacy

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