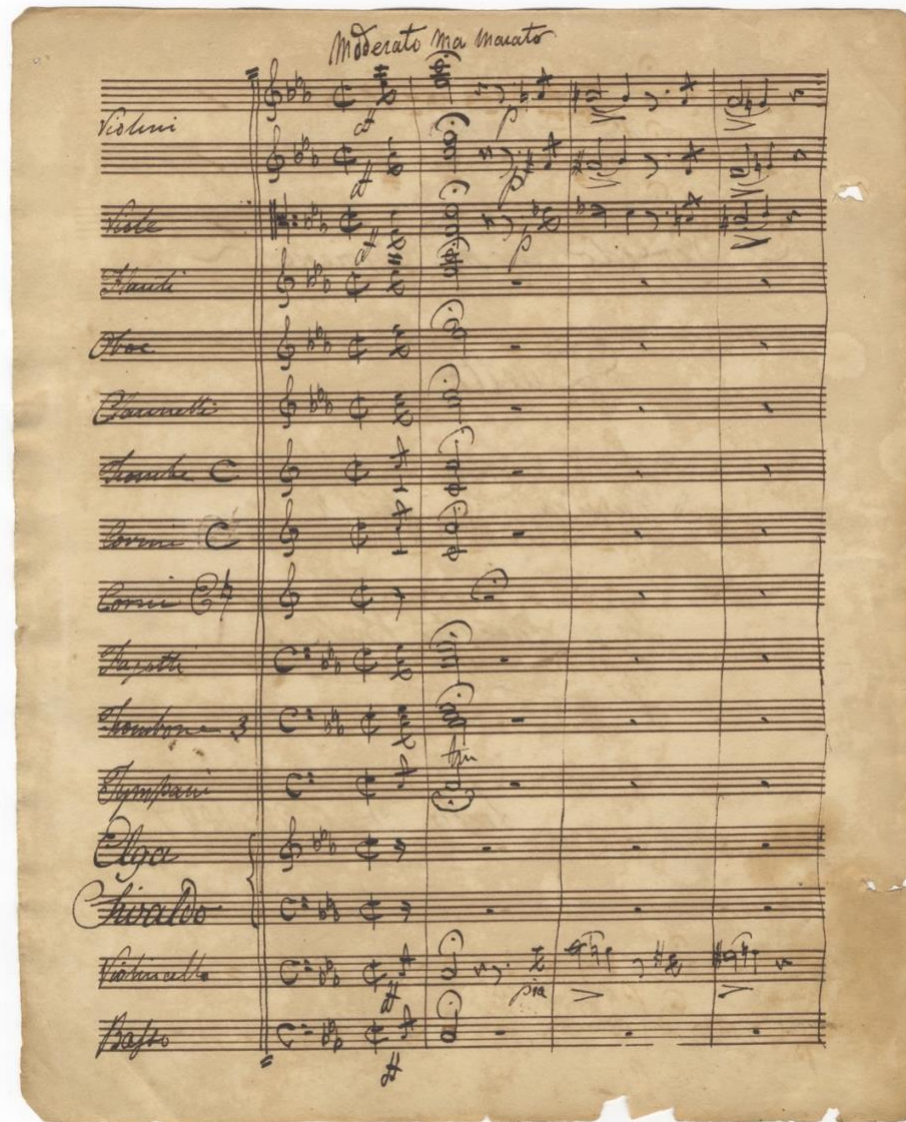


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Item 3: Balfe autograph manuscript

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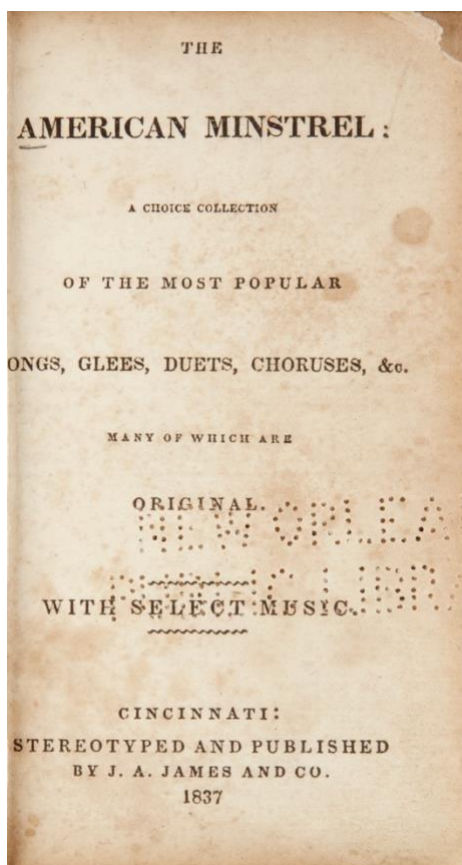
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### In Shape-Note Notation

1. *The American Minstrel: A choice collection of the most popular Songs, Glees, Duets, Choruses, &c. Many of which are Original. With Select Music.* Cincinnati: Stereotyped and Published by J.A James and Co., 1837.

Small octavo (12.5 cms.). Full dark orange library buckram with titling to spine, all edges gilt. 1f. (recto title, verso copyright), 1f. preface dated Cincinnati, June 1836), [5]-301, [i] (blank), [307]-318 (contents) pp. Binding slightly worn. Ex-library with bookplate to front pastedown, perforated stamp to title ("New Orleans Public Library"), number handstamp to foot of first page of music, call number to spine. Some browning; light to moderate foxing; small area of blank upper outer corner of title slightly chipped.

**With 17 songs printed in shape-note notation**, with text, to pp. [5]-24, including *Auld Lang Syne; A Boat, a Boat; Now we are met; Begone Dull Care!; The Mistletoe[!] Bough; John Anderson; The Bonny Boat; Highland Laddie; White Sand; Sandy and Jenny; Bonnie Doun[!]; Banks of Allan water; Spring time of year is coming; Believe Me; Black eyed Susan; Away with Melancholy; and Swiss Boy.*

**With text to over 380 songs in total;** melodic lines to 17 songs.

OCLC (1 copy only, at the New York Historical Society). (37987)

\$125



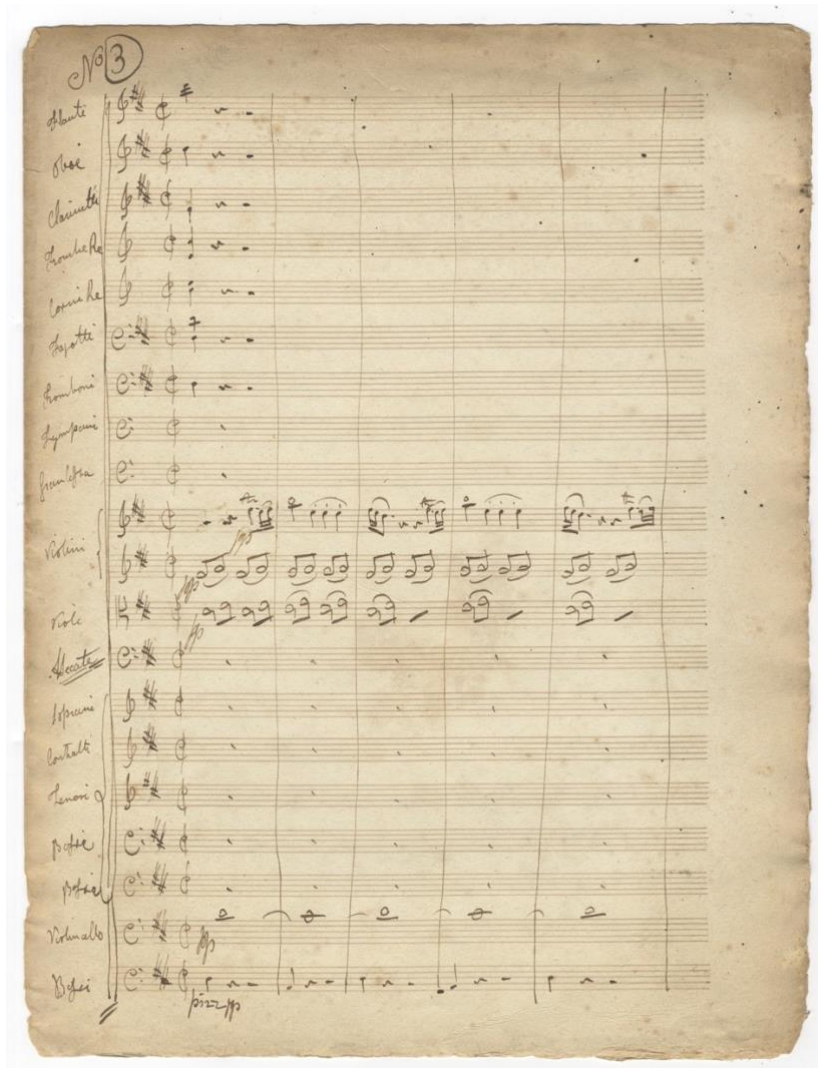
### Mid-19<sup>th</sup> Century Chorgesang Collection

2. *Archiv für den Chorgesang. Auswahl classischer Gesangstücke als den grössen Werken eines Händel, Graunn, Schultz, Kunzen, Spohr, Neukomm, etc. I [-III] Jahrgang. Partitur.* Gütersloh: Bertelsmann, 1837, 1842, 184?.

3 volumes bound in 1. Oblong quarto. Contemporary quarter leather, with marbled boards, oval paper label with titling in manuscript to upper. 1f. (title), 3-68; 1f. (title), 3-68; 1f. (title), 3-64 pp. Lithographed. Final page of each year with an index of titles. Binding slightly worn; spine chipped and frayed; corners and edges rubbed and bumped. Minor to moderate foxing, most noticeably to Vol. 1; some minor creasing and wear; occasional pencil markings and small stains. Bookplate of musicologist William A. Little (1929-2019) to front pastedown endpaper.

With works by numerous composers including Beethoven, Benda, Graun, Handel, Haydn, Himmel, Homilius, Kirnberger, Naumann, Neukomm Reichardt, Rolle, Schutz, Spohr, Stadler, Weber, etc.

Rare. No copies of Vol. III located on OCLC. No further volumes in the series appear to have been published. (38164) \$350



### Autograph Manuscripts of Three of Balfe's Lost Operas

#### 3. **BALFE, Michael William 1808-1870**

Collection of autograph musical manuscripts including portions of Balfe's lost operas *Giulietta e Romeo*, *Atala*, and *Il Corsaro*.

##### Giulietta e Romeo

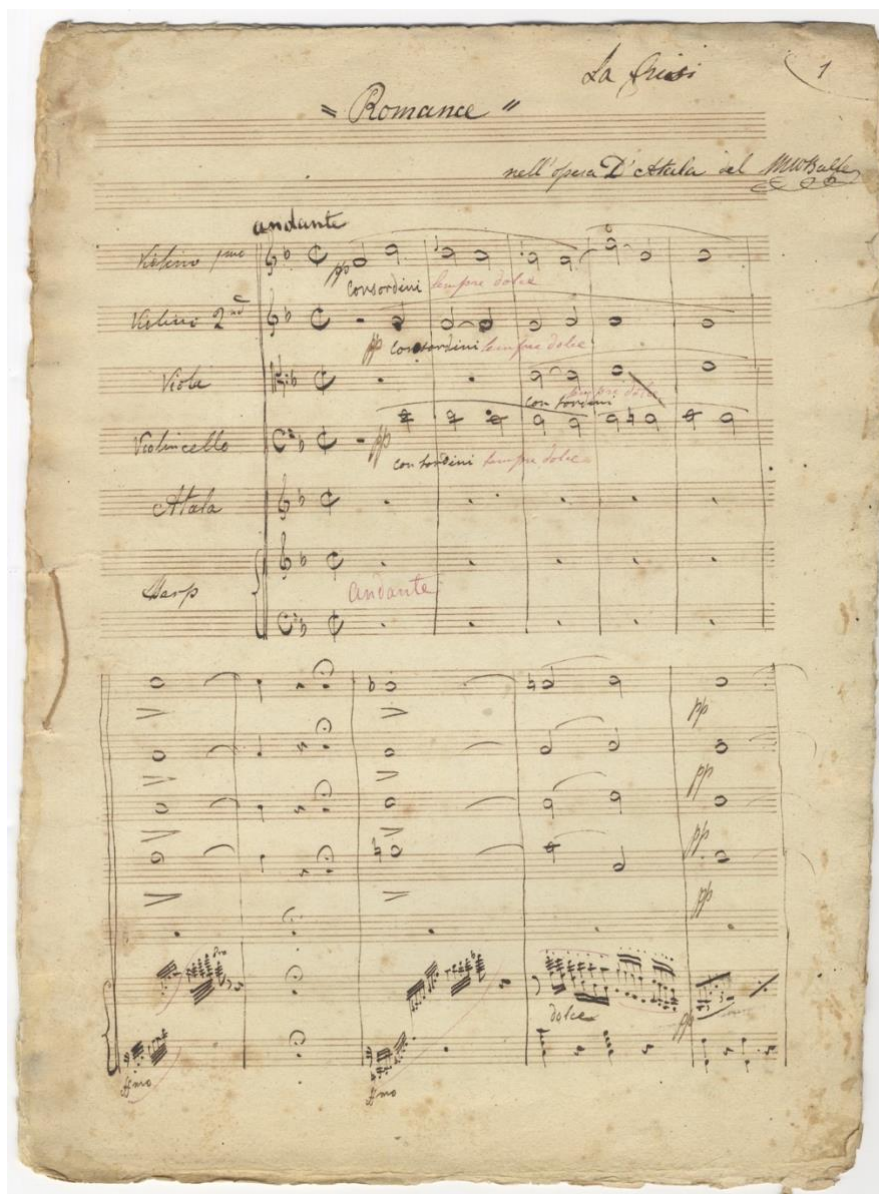
*Opera*. Autograph musical manuscript full score of a substantial portion of Balfe's unfinished lost opera composed between 1826 and 1828. Tall folio (35 x 26 cms.). Unbound. 54 pp. Complete. Notated in ink on good quality rastrum-ruled 20-stave watermarked paper. Marked "No. 3" at upper left margin of first page and signed ("MW Balfe") on final page. A working manuscript, with numerous corrections, cancels, etc., and with additional markings in pencil. Minor foxing and soiling; early sewing holes to margins. In very good condition overall. *Giulietta e Romeo*, listed under "Miscellaneous opera sketches" in Grove's works list, records this opera as lost.



### Giulietta e Romeo

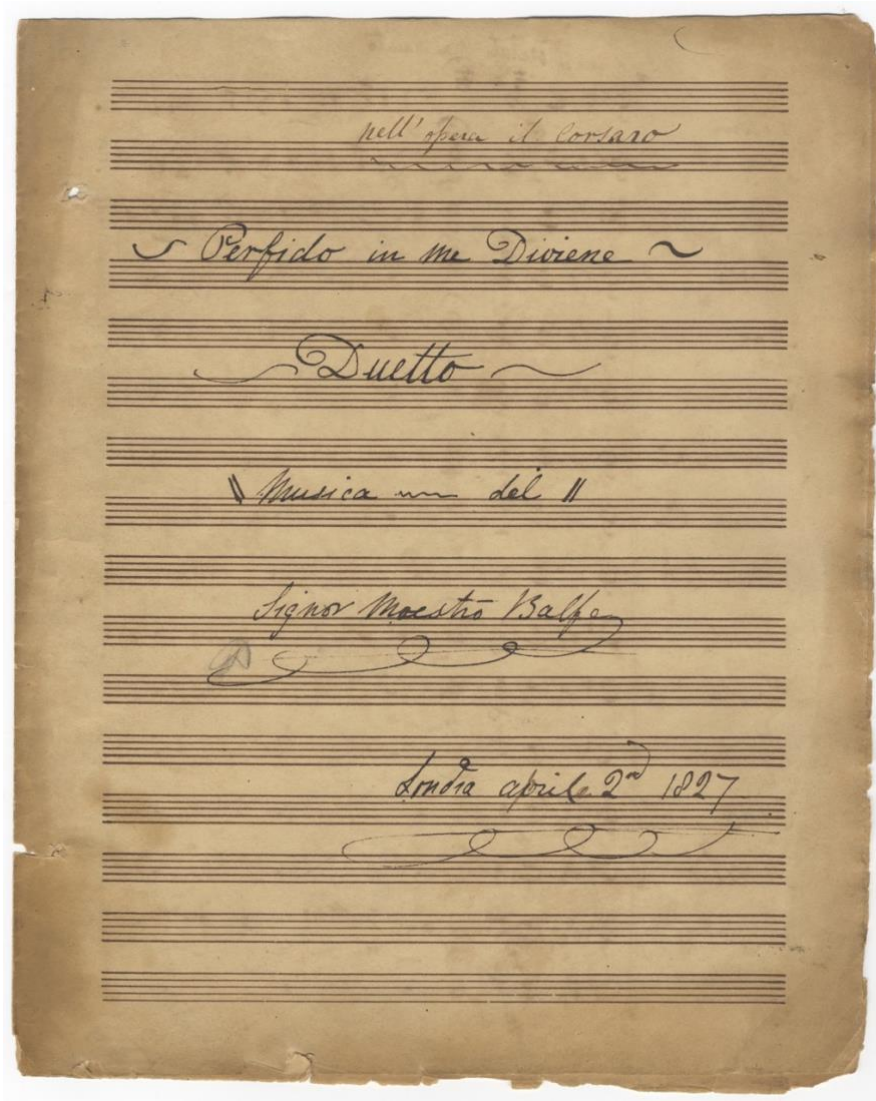
*Aria Cavatina di Giulietta* for solo voice, chorus, and orchestra. Autograph musical manuscript full score. Signed ("MW Balfé") on first and final pages, with autograph titling to head of first page. Undated, but between 1826 and 1828. Tall folio (35 x 27 cms.). Sewn. 32 pp. Complete. Notated in ink on 24-stave rastrum-ruled laid paper. Additional markings in lead and sepia pencil include some corrections, deletions, etc. Occasional wear and browning; outer leaves worn and detached; some tears with partial loss to blank margins of first two leaves, not affecting notation.

**The two manuscripts described above constitute an exciting re-discovery of a significant portion of Balfé's lost opera.**



### Atala

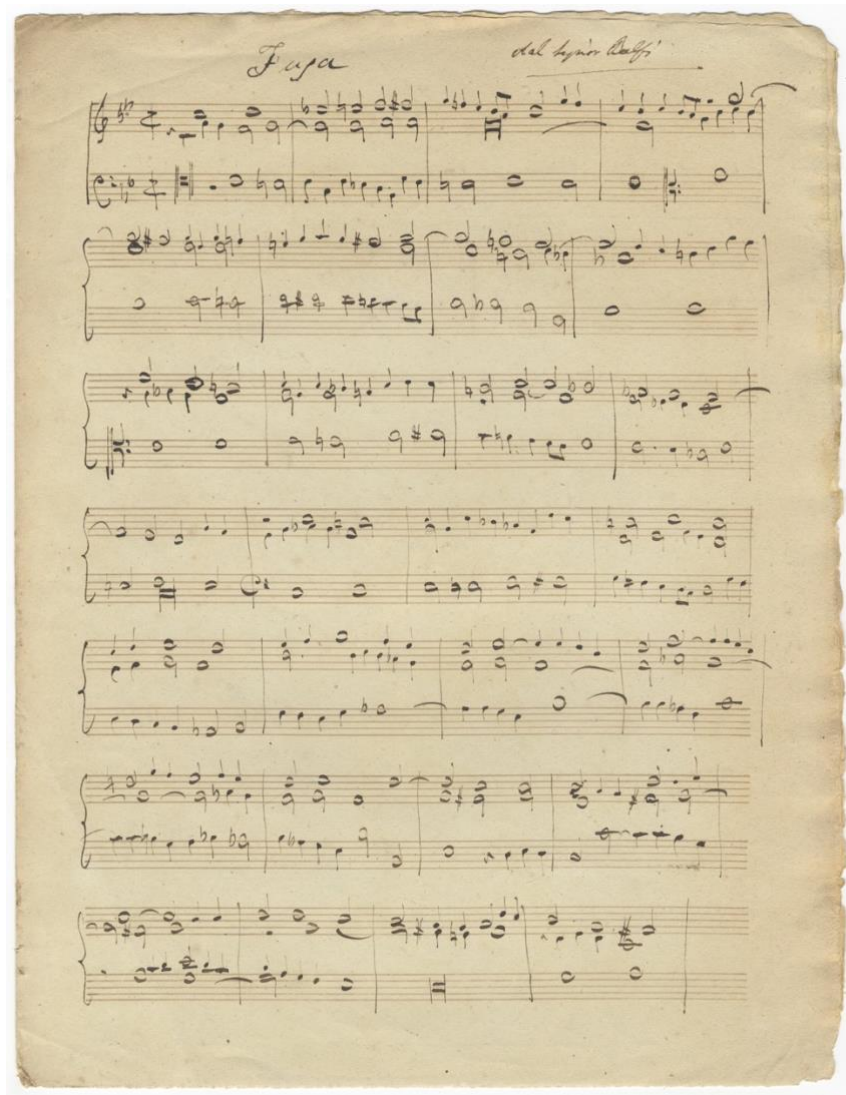
*Romance nell'opera d'Atala* for soprano voice, string orchestra, and harp. Autograph musical manuscript full score. Signed ("MWBalfe") and with autograph titling to head of first page. Undated, but [?]Paris, between 1826 and 1828. Tall folio (36 x 26 cms.). Sewn. 12 pp. Complete. Notated in ink on 16-stave rastrum-ruled laid paper on 2 systems of 7 staves per page. With several corrections and additional markings, dynamics, and text in purple ink. Slightly worn and stained. In very good condition overall. The opera *Atala*, to a libretto after F.R. de Chateaubriand, was composed in Paris between 1826 and 1828. **Grove records this unfinished work as lost.**



Il Corsaro

*Perfide in me Diviene. Duetto Musica del Signor Maestro Balfe nell' opera il Corsaro.* Autograph musical manuscript full score signed and dated "Londra april 2nd 1827" on title. Folio. [1] (title), 2-70 pp. Notated in ink on 16-stave rastrum-ruled paper. Scored for violin, viola, flute, oboe, clarinet, trombone in C, horn in C, horn in E natural, oboe, trombone, timpani, cello, and bass with vocal lines with text in Italian for 2 characters, Elga and Sivaldo. With numerous corrections, erasures, both individual notes and entire passages deleted, etc. Browned, a bit heavier to title and some additional leaves; some edges slightly frayed and with small chips; two sewing holes to inner margins with remnants of binding ribbons; other minor defects. Libretto by Bartolomeo Merelli (1794-1879). **Not in Grove works list.**



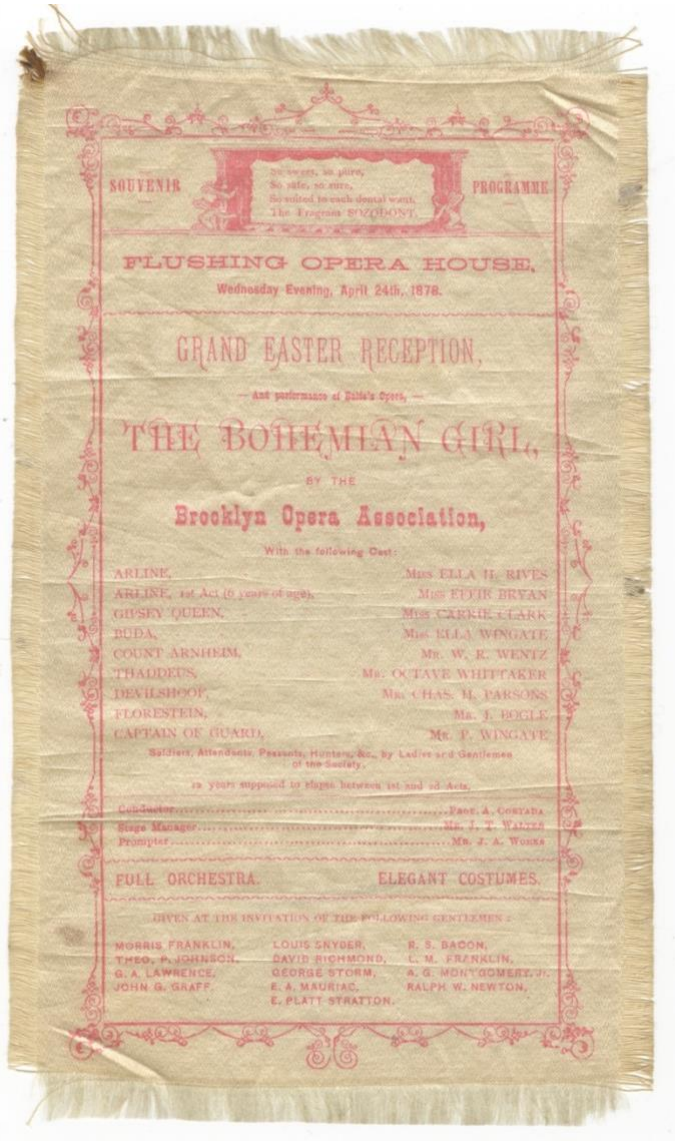


*Fuga* for piano solo. Autograph musical manuscript signed "del Signor Balfe" at upper margin of title. Undated, but ca. 1825-30. Folio (35 x 26 cms.). 4 pp. Notated in ink on 14-stave rastrum-ruled paper. With some corrections, including 3 deleted measures. With an unidentified 7-measure 4-part sketch to lower portion of final page. **Not in Grove works list.**

*"[Balfe was] the most successful composer of English operas in the 19th century, and the only one whose fame spread throughout Europe, he gained wide international recognition with *The Bohemian Girl*.*

*When attempting to evaluate Balfe's works, it should be remembered that two distinct traditions of British opera existed during his lifetime, of which he was only too well aware. The English ballad opera was viewed by the public simply as entertainment, a genre set apart from the more elevated style of 'highbrow' opera. Of Balfe's operas, only *Falstaff* and *Il talismano* belong to the latter category, though it is also notable that he took more trouble over the works for Paris and Italy than for those written for production in London. Throughout his life, Rossini was his mentor to an extent that has hitherto been underestimated: both men possessed the same shrewdness of artistic judgment, the same inexhaustible musical facility, and the same chameleon-like ability to adapt themselves to the situation in hand. In musical terms, the Rossinian*

influence is most pronounced in the early Italian works, in Falstaff and in the English operas written up to 1852. The second most prevalent idiom is French; derived principally from Auber, it finds its most natural expression in Le puits d'amour, Les quatre fils Aymon and L'étoile de Séville, though in this last work, as in some of the later Pyne-Harrison scores, a Meyerbeerian influence is present. Yet the music that made Balfe famous – the ballads which no one surpassed – remains indisputably his own. His operas, and his livelihood, relied on these 'hit' numbers in a manner similar to the 20th-century musical." Nigel Burton and Ian D. Halligan in Grove Music Online. (38240) \$22,000



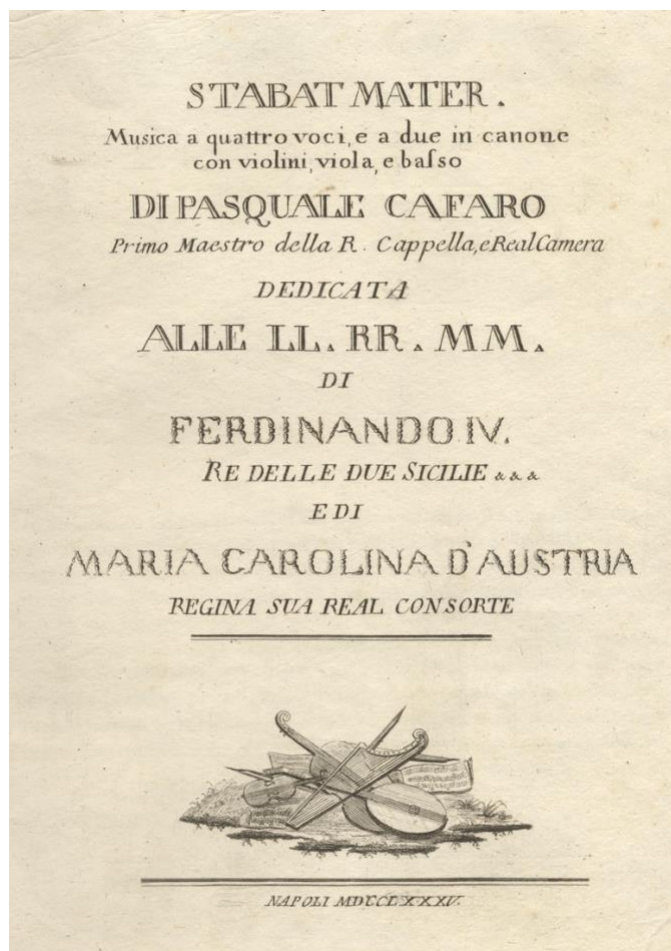
**Souvenir Program on Silk  
 for an 1878 New York Performance of  
 The Bohemian Girl**

**4. [BALFE]**

*Grand Easter Reception, and performance of Balfe's Opera, The Bohemian Girl by the Brooklyn Opera Association. Flushing Opera House, Wednesday Evening, April 24th, 1878.* Souvenir program printed on ivory silk in red within decorative border. Ca. 225 x 137 mm., including fringed edges. Very slightly worn; occasional small stains.

Named cast includes Ella H. Rives, Effie Bryan, Carrie Clark, Ella Wingate, W.R. Wentz, Octave Whittaker, Chas. H. Parsons, J Bogle, and P. Wingate, with conductor A. Cortado, stage manager J.T. Walter, and prompter J.A. Wores.

An interesting piece of early 19th century American opera ephemera. (38360) \$85



**“One of the Essential Links  
Between the Generation of Leo and Durante and that of Cimarosa and Paisiello”**

**5. CAFARO, Pasquale 1715/16-1787**

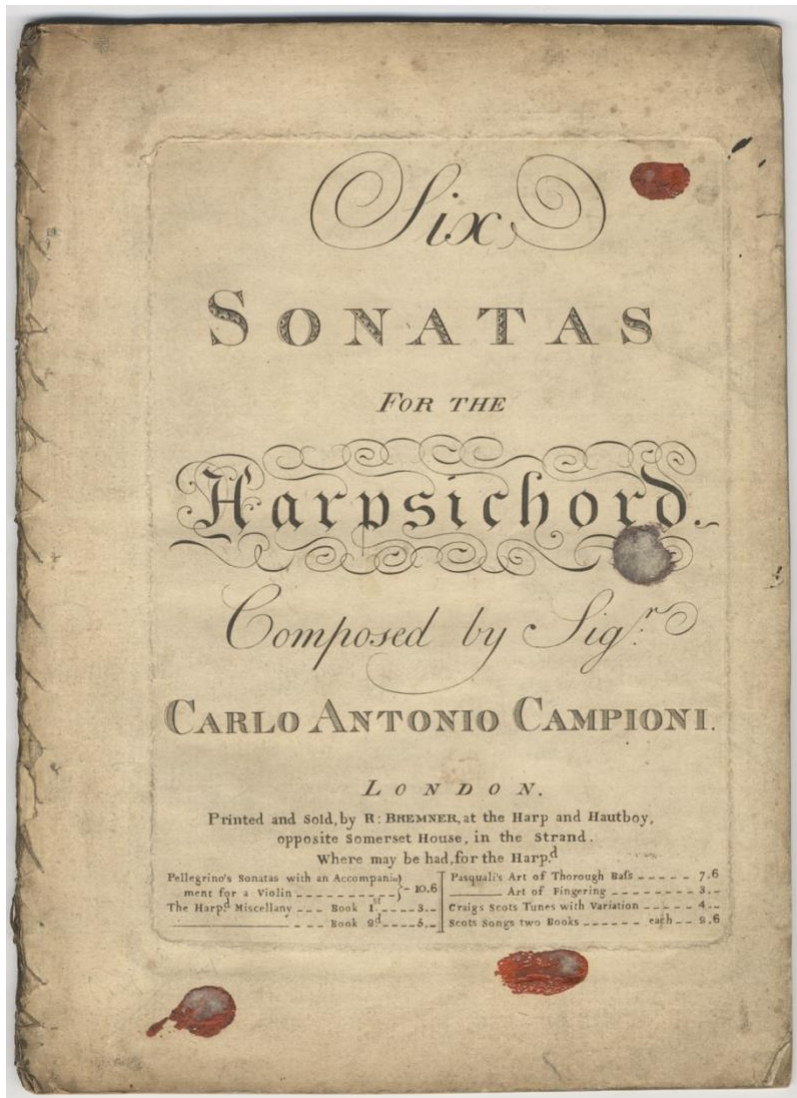
*Stabat Mater. Musica a quattro voci, e a due in canone con violini, viola, e basso ... dedicata Alle LL. RR. MM. di Ferdinando IV, Re delle due Sicilie & & e di Maria Carolina d'Austria Regina Sua Real Consorte.* [Score]. Napoli: [without imprint], 1785.

Tall folio. Sewn in signatures and laid into early hand-patterned wrappers. 2ff. (title with vignette of musical instruments, dedication), 56 pp. Engraved throughout. Wrappers soiled and worn at edges; endpapers soiled and frayed at edges. Edges slightly soiled. A very good tall, untrimmed, wide-margined copy overall.

**First Edition.** RISM A/1/2 C 22

*"[Cafaro] was admitted to the conservatory under a five-year contract, studying under primo maestro Nicola Fago, secondo maestro Leonardo Leo and, after 1737, with Leo's successor Lorenzo Fago. He remained in Naples all his life, and between 1745 and 1771 established himself as a respected composer of oratorios, operas, cantatas and church music... Between 1763 and 1766 Cafaro conducted operas by Hasse and Traetta, among others, at the Teatro S Carlo. Public recognition, and especially his compositions for court events (including cantatas for the king's birthday), led to his appointment on 25 August 1768 as a maestro di cappella soprannumerario of the royal chapel; he was also music master to Queen Maria Carolina. After the death of Giuseppe de Majo, primo maestro of the royal chapel, the incumbent vice-*

maestro Giuseppe Marchitti was denied succession and, without the customary public competition, the position given to Cafaro on 21 December 1771; he also continued as maestro di musica della regina, later becoming maestro di musica della real camera. After assuming the leadership of the royal chapel he stopped writing operas and produced primarily sacred music. A *Stabat mater*, dedicated to the king and queen and printed in Naples in 1785, became his best-known work outside Italy ... In the Neapolitan tradition Cafaro was one of the essential links between the generation of Leo and Durante and that of Cimarosa and Paisiello." Hanns-Bertold Dietz in *Grove Music Online*. (38232) \$850



### 18<sup>th</sup> Century Harpsichord Sonatas for the Composer's Wife

#### 6. CAMPIONI, Carlo Antonio 1720-1788

*Six Sonatas For the Harpsichord*. [Op. 4B]. London: R. Bremner, 1763.

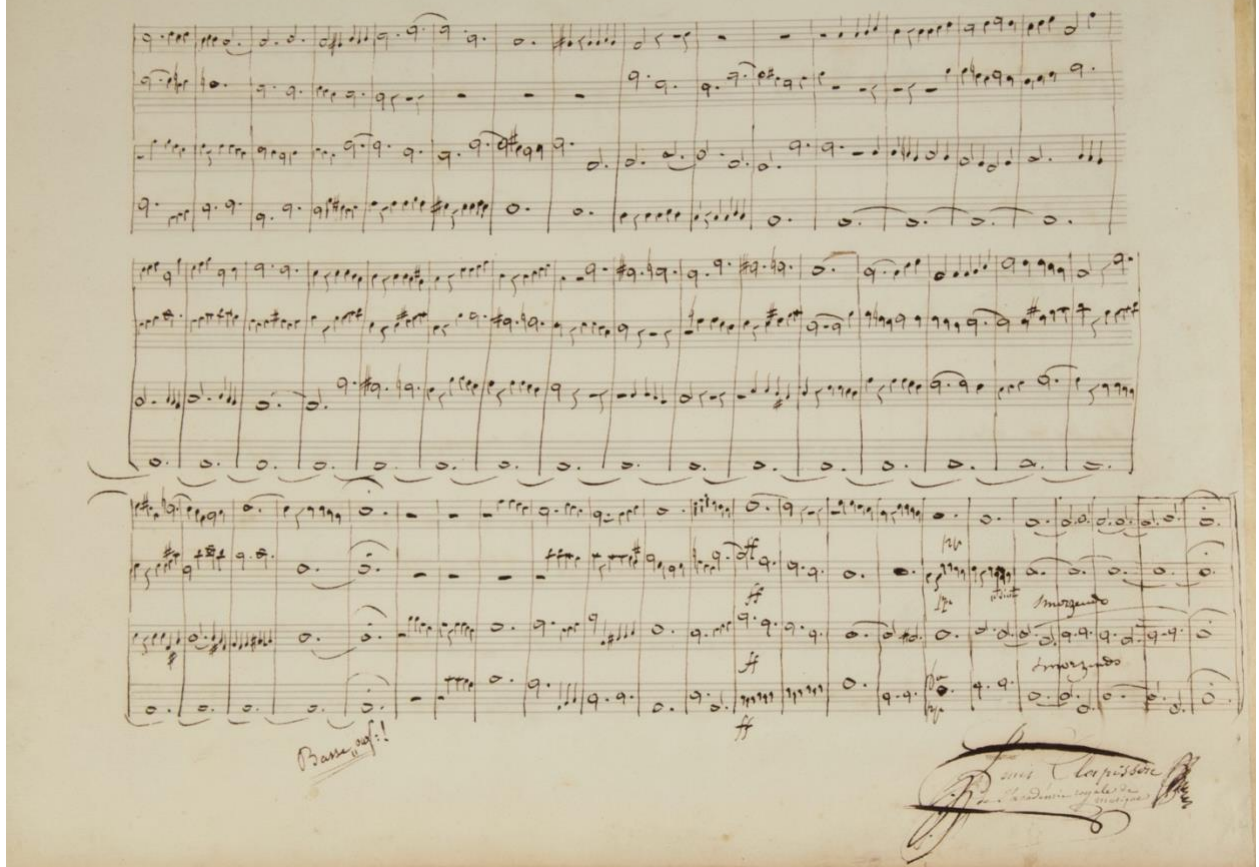
Folio. Sewn. 1f. (recto title, verso blank), 33 (engraved music), [i] (blank) pp. Evidence of early binding to spine. Minor small worm holes to outer blank margins; title soiled and somewhat worn; with remnants of red sealing wax. The final sonata is scored for harpsichord and violin obbligato.

**First Edition.** BUC p. 157; RISM A/IC653

*Campioni was an Italian composer and violinist of French birth, "[His] formative years ... are still uncharted, but it is worth noting that during his youth the lively musical life at the Lorraine court was under the direction of the accomplished French composer Henry Desmarests. ... The single set of harpsichord sonatas may have first been written for Campioni's*

wife Margherita who, according to Burney, was a 'neat' harpsichordist as well as accomplished painter." Ronald R. Kidd in *Grove Music Online*. (38198) \$650

69081



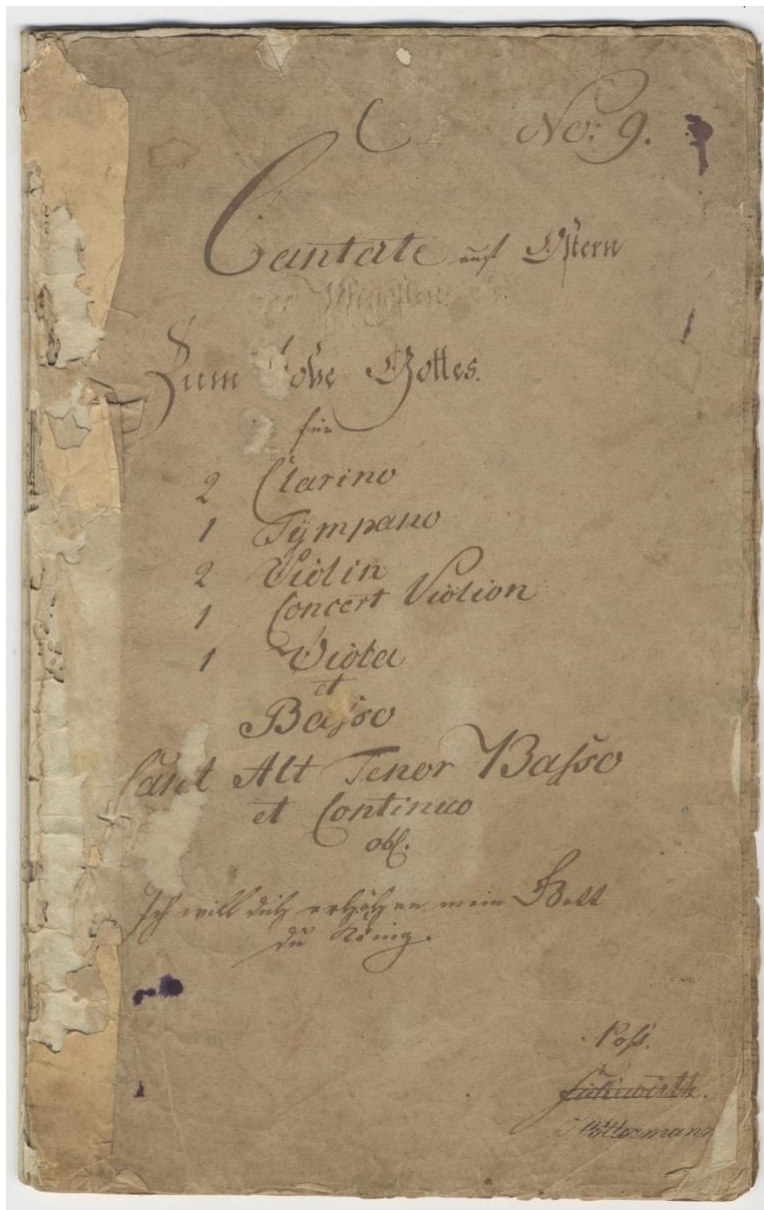
**Autograph Manuscript of an Early 19<sup>th</sup> Century Unrecorded Work**

**7. CLAPISSON, Louis 1808-1866**

*Fugue a 3 sujets* [for SATB untexted voices]. Autograph musical manuscript signed, [?]Paris, ca. 1835.

Oblong folio (250 x 338 mm.). Full modern gray linen. 4 pp. Notated in ink on fine 12-stave ivory wove paper. Inscribed at foot of final page: "Louis Clapisson de l'académie royale de musique." Tear to first leaf repaired, with no loss of music.

Clapisson was a French composer, curator and teacher. *"His paternal grandfather was a wind instrument maker at Lyons and his father a professional horn player who played principal horn at the Teatro S Carlo, Naples, and led the military band for Murat (King of Naples during the First Empire) in the early 19th century. As a result of political and military events at the end of the Empire, the Clapisson family returned to France and settled in about 1815 in Bordeaux, where the father was appointed principal horn at the Grand Théâtre and Louis began his musical studies, particularly of the violin. Soon he was making concert tours in the south of France. On returning to Bordeaux he studied harmony and became a first violin in the Grand Théâtre orchestra. He then went to Paris, entering the Conservatoire on 18 June 1830 for violin lessons with Habeneck; he gained a second prix in 1833 and also studied counterpoint and fugue with Antoine Reicha. At the same time he earned money playing first violin at the Théâtre Italien and, through his teacher's recommendation, second violin at the Opéra from 1 January 1832. Shortly afterwards he began writing songs (many of which evoke a fantasized Middle Ages, as was then fashionable) and comic chansonnettes. Several of these became popular immediately. He had a brilliant official career: he was made a Chevalier of the Légion d'Honneur in 1847, and a member of the Institut in 1854, where he succeeded F. Halévy, despite the candidature of Berlioz ... Clapisson was essentially a composer of opéra comique."* Josiane Bran-Ricci, revised by Hervé Lacombe in *Grove Music Online*. (38352) \$650

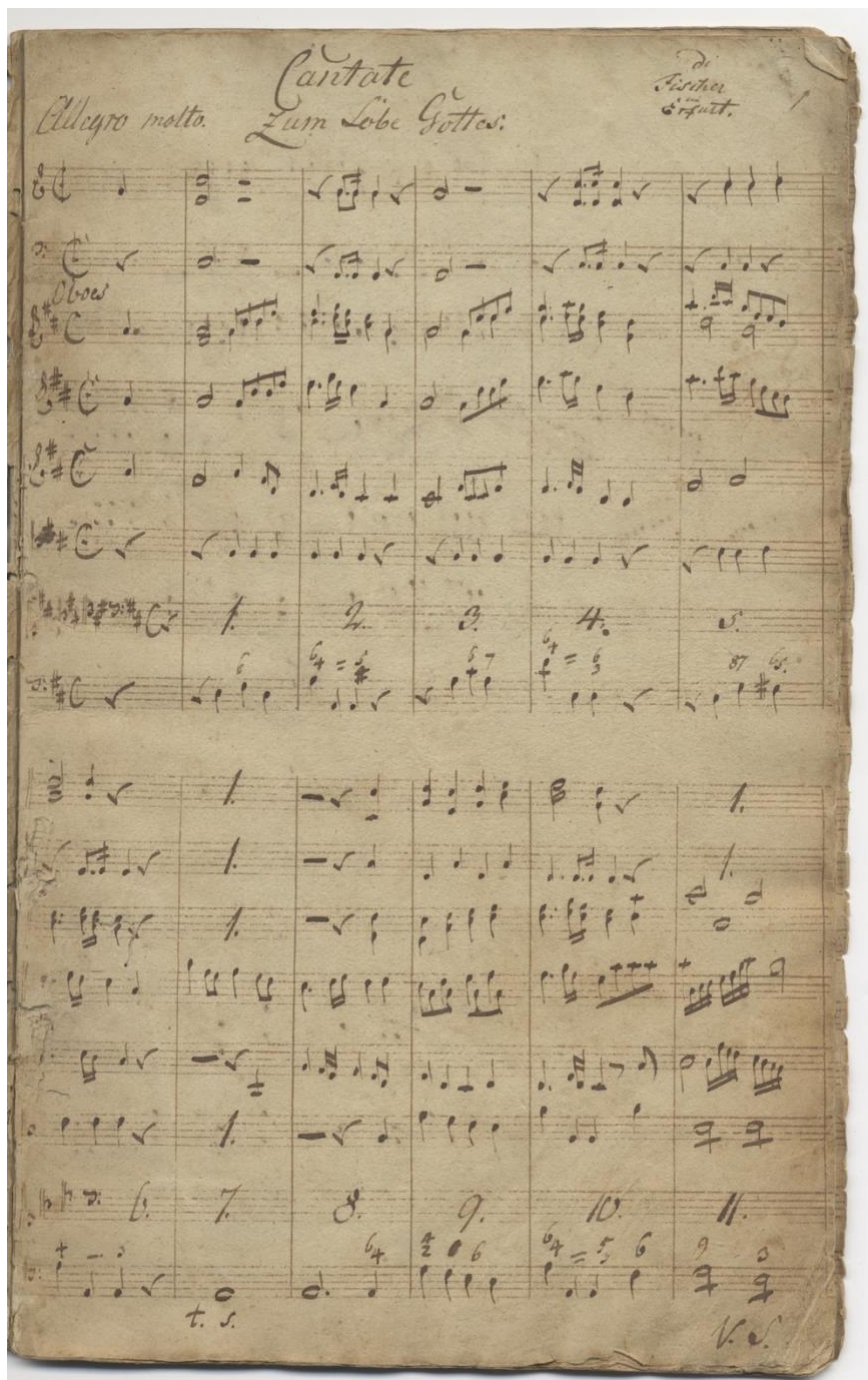


**Rare Work in Full Score by a Pupil of J.S. Bach's Pupil, Johann Christian Kittel**

**8. FISCHER, Michael Gotthard 1773-1829**

*Cantate auf Ostern: Zum Lobe Gottes für 2 Clarino 1 Tympano 2 Violin 1 Concert Violin 1 Viola et Basso [Sopran] Alt Tenor Basso et Continuo obl. Ich will dich erhöhen mein Gott und König.* Manuscript full score. Ca. 1822.

Folio (340 x 215 mm.). Sewn. 1f. (title), 1f. (blank), 32 pp. Notated in a single hand in dark brown ink on hand-drawn 12-16 stave laid paper with watermark (indecipherable). Dated 1822 at foot of final page. Inscription to verso of title "Zum ersten mal aufgeführt am 1. Pfingstentag, 1823." Early owner's signature to foot of title crossed out, with later signature of J. Cottermann below. With figured bass line. Browned, with occasional light foxing, soiling, and staining; title detached; two preliminary leaves (title and blank) quite wormed at inner margins with verso of blank reinforced with early paper; some minor worming to inner margins of first few leaves of music occasionally just touching notation and/or staff lines. A note in the hand of the copyist to upper right margin of first page of music attributes the work to "de Fischer (von) Erfurt," i.e. Michael Gotthard Fischer (1773-1829).



RISM Manuscripts Online ID no. 450108080 records a manuscript of this work, conditionally attributed to Johann Gottfried Fischer (1751-1821) and dated 1806, held by the Landeskirchliches Archiv in Blankenburg, Germany. J.F. Fischer is, however, known to have composed only one single work, a song commemorating the heroic death of Leopold von Braunschweig in 1785 and published in that year by Breitkopf. We would suggest, however, that the present work is more likely by Michael Gotthard Fischer, supported by the copyist's note mentioned above together with the fact that M. G. Fischer was an active composer who wrote a number of vocal works, including another cantata.

**With the exception of the manuscript in Blankenburg, the work appears to be otherwise unknown in either printed or manuscript form.**

**Michael Gotthard Fischer was, along with K. G. Umbreit and Christian H Rinck, one of the most important pupils of Johann Christian Kittel (1732-1809) who, in turn, was a pupil of J.S. Bach.** He continued the

tradition of J.S. Bach as passed to him from his teacher. Fischer was active as a composer and organist in Erfurt. His musical compositions included a variety of vocal and instrumental music as well as 150 short works for organ. Johann Gottfried Fischer was born in the town of Naundorf near Freiberg. He studied theology and music in Leipzig and was subsequently appointed organist at St. Andreas in Eisleben and later Music Director. He taught at the Gymnasium in Freiberg. His single known work is *Jugenlied, dem Tod Herzogs Leopold von Braunschweig, im Kurfürstlichen Gymnasium Illstre zu Eisleben am 30 Jun. 1785*, published in Leipzig by Breitkopf in 1785. Eitner III, pp. 466-67. (38358) \$1,200



**Attractive Large Hand-Colored Engraving Documenting Festivities  
Celebrating the Marriage of Louis, Dauphin of France, to the Infanta Maria Theresa of Spain**

**9. [FRANCE - 18th Century]. Cochin the Elder, Charles-Nicolas 1688-1754**

*Vue Perspective de la Salle du Bal, Construite dans la Cour de l'Hotel de Ville, 1745.* [Paris]: [Blondel et Veuve Cherau], [1751].

Very large hand-colored engraving by Cochin the Elder after Charles Nicolas Cochin the Younger (1715-1790). 484 x 758 mm. + margins. On laid paper. Slightly worn and browned; minor edge tears with slight loss to margins; central vertical crease; some staining and early paper repairs to verso.

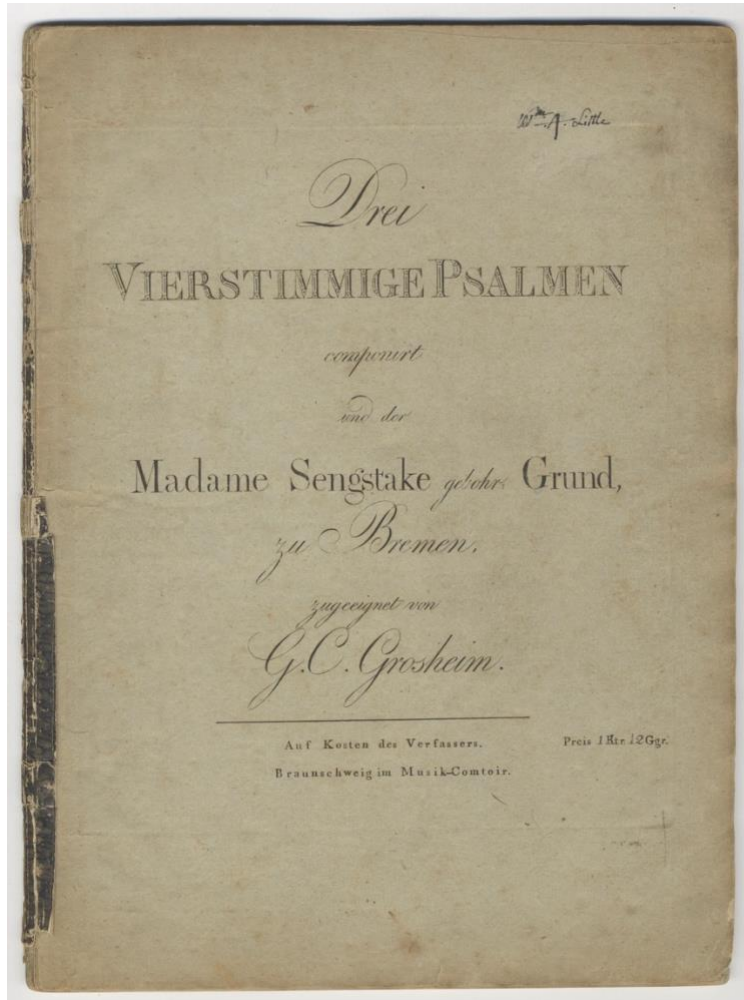
**A rare print documenting the festivities that took place in celebration of the wedding of the Louis (1729-1765), Dauphin of France (son of Louis XV) to the Infanta Maria Theresa of Spain (1726-1746) at Versailles on 23-26 February 1745.** The scene depicts a large orchestra of string, woodwind, and percussion players performing on a raised central dias with over 100 dancers, revelers, and observers in fancy dress in groups in front of and to the sides. The large, ornate hall is decorated with a multitude of flowers, fabric wall hangings, etc., and illuminated by over 100 candelabras, with its roof open to the night sky.

One of ten plates from the festival book entitled *Fêtes publiques données par la Ville de Paris à l'occasion de mariage de Monseigneur le Dauphin les 23 et 26 février 1745* published in Paris in 1745.

*"Public buildings throughout the city were illuminated, and banquets, masked balls, dances, and musical performances were held. The plates illustrate the specially erected "salles" in which visiting guests could*



sit and view the spectacles, as well as scenes from the balls and banquets, and depictions of the illuminations. Of particular note are the fine plates illustrating night scenes, which prove to be an interesting study in the use of light and shade." From *Splendid Ceremonies: The Paul and Marianne Gourary Collection of Illustrated Fête Books*, Christie's auction catalogue 12 June 2009. lot 365, p. 195. (38312) \$4,500



### By a Correspondent of Beethoven

#### 10. GROSHEIM, Georg Christoph 1764-1841

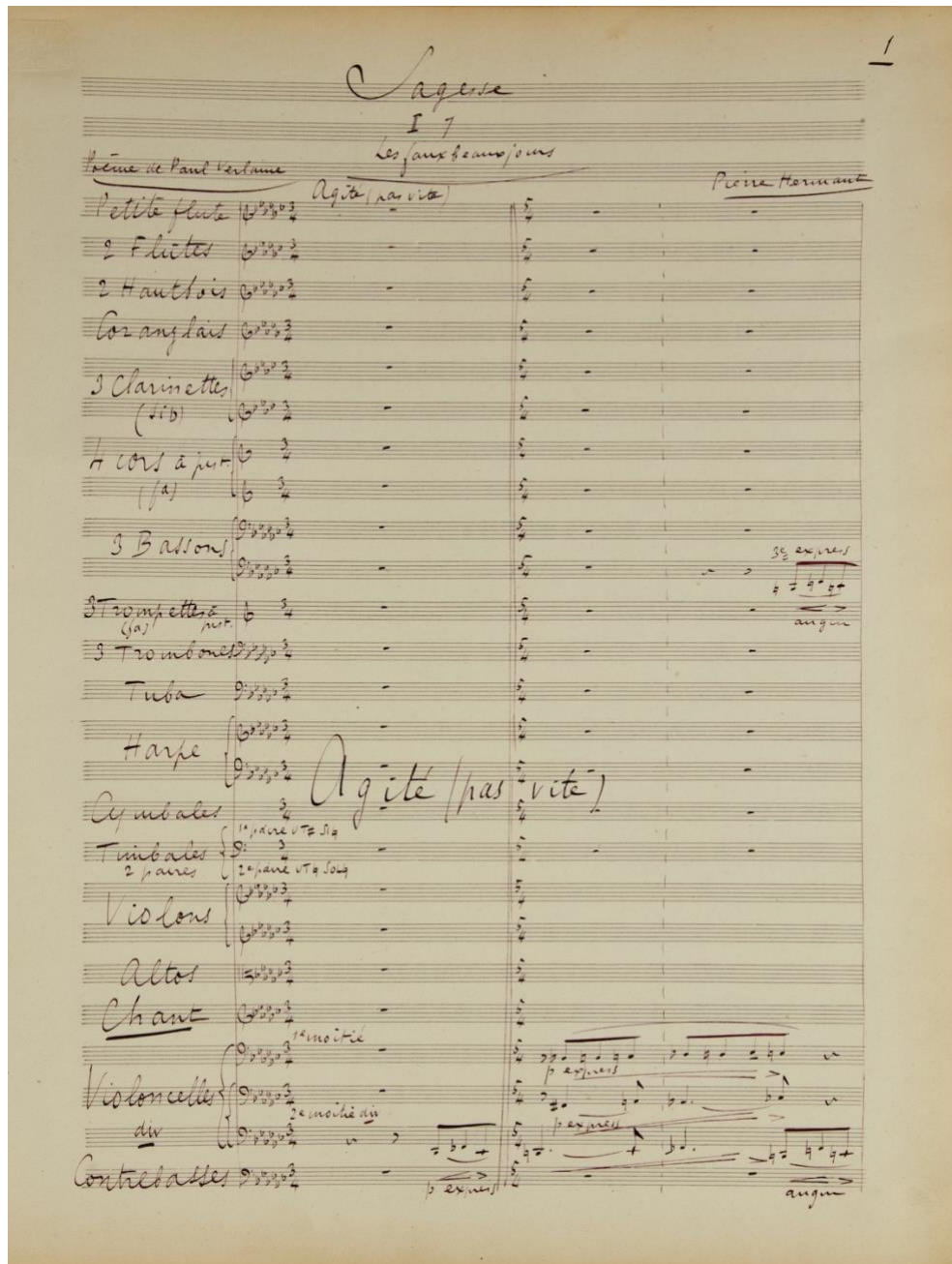
*Drei Vierstimmige Psalmen ... der Madame Sengstake gebohr: Grund zu Bremen zugeeignet ... Auf Kosten des Verfassers. Preis 1 Rtr. 12 Ggr.* [Keyboard-vocal score]. Braunschweig: im Musik-Comtoir, [ca. 1795].

Folio. Heavy marbled wrappers. 1f. (title), 1f. (recto subscriber's list, verso blank), 3-36 pp. Engraved throughout. Text added in early manuscript. Accompaniment marked for organ or piano. Signature of musicologist William A. Little ("Wm. A. Little," 1929-2019) to upper margin of title. Slightly worn and browned; most of spine and upper wrapper lacking.

**First Edition.** RISM A/I/3 G 4682, GG 4682 (5 copies in Europe only).

"Grosheim is known for his correspondence with Beethoven on the relationship between the first movement of the 'Moonlight' Sonata and J.G. Seume's poem *Die Beterin*. In 1816 or 1817 he urged Beethoven to adapt the

movement as a setting of the poem. Beethoven's reply is lost, but in a letter of 10 November 1819 Grosheim repeated his request, which later gave rise to speculation about the supposedly programmatic nature of the sonata. His surviving published music, which hardly rises above the conventional, includes several collections of songs, church music, a setting of Schiller's *Hektors Abschied*, and two of his three operas." Philip E.J. Robinson in *Grove Music Online*. (38225) \$365



**Autograph Manuscripts by a Member of the French Artists' Group *Les Nabis***

**11. HERMANT, Pierre 1869-1928**

*Sagesse*, Nos. 1 and 3: "Bon chevalier;" "Les faux beaux jours." Songs for voice and orchestra set to poems by Paul Verlaine. Autograph musical manuscripts signed. Complete. Full scores. 1903.

2 volumes. Folio (350 x 285 mm.). Uniformly bound in full dark green cloth boards with titling gilt to upper boards and spines, marbled endpapers.

Volume I: *Bon chevalier*: [1] (manuscript title), 42 pp. With corrections, annotations, and performance markings in lead and blue pencil and with a short 4-measure sketch to verso of final leaf.

Volume 2: *Les faux beaux jours*: [1] (manuscript title), 27 pp. + 8 pp. orchestral sketches in pencil and ink laid in (these do not appear to relate to this particular song, although they may relate to one of the other 12 songs in the cycle).

Both manuscripts notated in black ink on 28-stave music paper with the small embossed stamp of "H. Lardesnault Ed. Bellamy Sr. PARIS" to upper inner margins. Binding slightly worn, rubbed, and bumped. Some internal wear and browning, heavier to margins of first and last leaves. Each leaf guarded at inner edge.

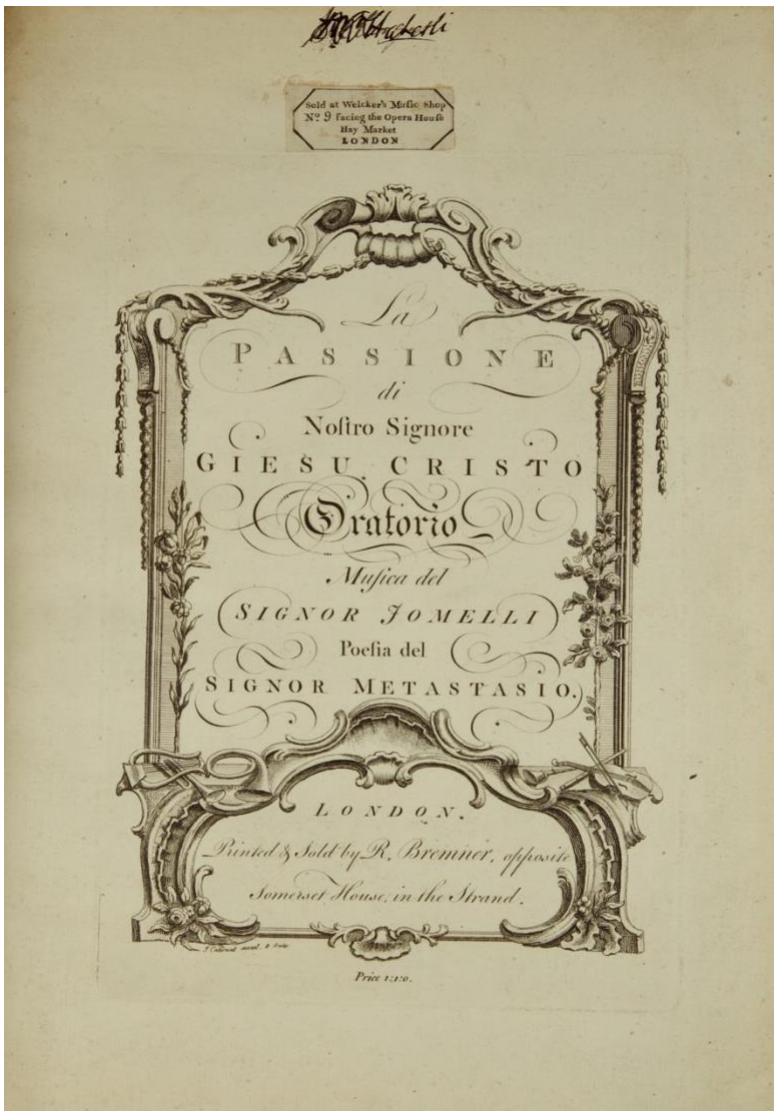
*Sagesse* is both the title of Verlaine's book of 12 poems and the title of the group of song settings of these poems by Hermant for voice and orchestra. The present songs are the first and third songs in the series. The entire work was published in piano-vocal score in Paris by Enoch in 1904. **We have not located any published edition of the full score of any of the songs in the series.**

*"Just as musicians in the nineteenth century sought fresh sources of melody in the Near East, Asia, India, and Africa, painters searched for exotic influences and inspirations outside Europe. In about 1888, Bonnard, Vuillard, Denis, the writer Pecheron, the musician Pierre Hermant, and the actor Lugné-Poë began meeting on Saturday afternoons at the home of Paul Serusier, an artist and friend of Gauguin. Serusier rarely left his home except to attend performances at the Opéra or Opéra-Comique in the company of his parents or musician friends: Saint-Saëns, Delibes, Verdi, Chabrier, or Gounod. ... Often he contemplated the Gesamtkunstwerk, the "total art work," which was only possible, he decided, with music. Several years later, Gauguin spoke of Bonnard, Vuillard, and Serusier as artists whose painting had entered a musical phase.*

*The group of painters around Serusier viewed themselves as forerunners of the future, and borrowing a Near Eastern word, called themselves Nabis, Hebrew for prophets." Brody: Paris: The Musical Kaleidoscope 1870-1925, p. 131.*

*Les Nabis, aiming to revitalize painting, were active in Paris from ca. 1888 to 1900, and "played a large part in the transition from impressionism and academic art to abstract art, symbolism and the other early movements of modernism." Wikipedia*

*"It is widely known that Denis had been working since 1889 on illustrations for Paul Verlaine's collection of poetry, *Sagesse*. It is far less known that the same painter designed a cover in 1904 for twelve musical scores composed by Hermant for Verlaine's poems from *Sagesse*. Hermant, who once contributed to *La revue blanche*, met other Nabis like Denis, Vuillard, and Roussel at the Lycée Condorcet where they were all students." Leonard, ed.: *Arabesque Without End: Across Music and the Arts, from Faust to Shahrazad*, p. 115. (38357) \$3,500*



## Subscriber's Copy

### 12. JOMELLI, Niccolo 1714-1774

*La Passione di Nostro Signore Giesu Cristo Oratorio ... Poesia del Signor Metastasio ... Price 1:1:0. Full score. London: R. Bremner, 1770.*

Folio. Early half dark brown calf with marbled boards, dark red decorative leather label gilt to upper ("Mrs. Grant"), spine in decorative compartments gilt with black leather title label gilt. 1f. (title within fine decorative border drawn and engraved by the British artist James Caldwell (1739-1822), 127 (engraved music), [i] (list of subscribers), [i] (index) pp. Circular engraved bookbinder's label to front pastedown: "I. C. Flack, Book Binder No. 40 Maiden Lane Covent Garden." Early indecipherable signature overwritten with another ([?]"Mr. Hubeth") with small contemporary musicseller's label below: *Sold at Welcker's Music Shop No. 9 facing the Opera House Hay Market London.* From the collection of the American musicologist William A. Little (1929-2019). Upper board detached; head and tail of spine chipped; endpapers slightly foxed and stained; hinges tender. A very good copy internally overall.

**First Edition.** BUC p. 558; RISM A/I/4 J 568

*"In the early 1750s Jommelli's work gravitated towards sacred music, beginning with the oratorio La passione di Gesù Cristo, composed in Rome in 1749. The composer dedicated this work to Cardinal Heinrich Benedict, Duke of York, who had been his patron for many years. This gained him entrance to influential papal circles, where he met Cardinal Albani. In the first days of April 1749 the prefect of music in the Vatican, Monsignor Passionei, commissioned Jommelli and another Neapolitan composer, David Perez, to write a Miserere as a demonstration of their capabilities. Backed by Cardinal Albani and Passionei, Jommelli was then elected maestro coadiutore of S Pietro with a decree issued on 20 April. The decree asserted that he must be in Rome for the beginning of the Holy Jubilee Year of 1750 and follow indispensably the year-round service in the basilica ... At the time of his death, Jommelli was regarded as one of the greatest composers of his time. He was always among those cited when memorable composers of the century were named ... He was important among those who initiated the mid-18th-century modifications to singer-dominated Italian opera. His greatest achievements represent a combination of German complexity, French decorative elements and Italian brio, welded together by an extraordinary gift for dramatic effectiveness." Marita P. McClymonds, Paul Cauthen, Wolfgang Hochstein, and Mauricio Dottori in Grove Music Online*

Mrs. Grant, whose name appears on the label to the upper board, was possibly related to John Grant Esqr., one of the original subscribers; other subscribers include Charles Burney, Mr. George Dance Architect, Dr. [William] Hayes, Mr. Phil[ip] Hayes, and the Musical Societies of Edinburgh, York, Oxford, and Cambridge. (38338) \$900



### A Unique Source

#### 13. KÄSTNER, Carl Friedrich 1797-ca. 1863

*Festgesang Seiner Hochwohlgeboren dem Fürstlich Reussischen Major Herrn von Lenker Comthur und Ritter &c. &c. zur Feyer Seines Fünfzigjährigen Dienst Jubiläums in grösster Verehrung dargebracht von Fr. Kaestner.* Musical manuscript scored for 4 voices (SATB) winds and brass. Full score. German. Ca. 1840.

Folio (368 x 227 mm.). Unbound. 1f. (recto calligraphic title, verso blank), [ii] (blank), [12] (music) pp. + 2ff. (blank). Notated in black ink on 21-stave rastrum-ruled heavyweight paper. Some minor wear and soiling; small tears to outer edge of title. In very good condition overall.

**We have not located any other sources for this work;** the composer, however, did write other festival music of a similar nature, e.g., the *Festgesang zur hohen Vermählungsfeyer Sr. Durchlaucht des Erbprinzen und Herrn Carl Egon von Fürstenberg mit seiner Durchlauchtigsten Verlobten Elisabeth Prinzessin Reuss-Greiz am 4 November 1844. Gedichtet von Dorsch.* RISM manuscripts 450013074.

Kästner, composer and music director in the town of Schleiz, was active from ca. 1820 to 1863. (38379)

\$950



**Fine Original 17<sup>th</sup> Century Engraving  
of the Noted French Lutenist and Composer  
by a Dutch Master**

14. [LUTE]. Gaultier, Jacques late 16th century-ca. 1660

*Original portrait engraving by the noted Dutch artist Jan Lievens (1607-1670) of the French lutenist and composer Jacques Gaultier holding a lute. [?]London: Jan Lievens, [ca. 1633].*

Etching on 17th century laid paper. 265 x 212 mm plus ample margins. Indecipherable signature to verso. Archivaly matted and framed. Overall size 440 x 360 mm. In very good condition. Four lines of lettering in Latin to lower margin, "IACOBO GOUTERO INTER REGIOS MAGNAE BRITANNIAE ... CONSECRAVIT." and with "Ioannes Livius fecit et excudit" to lower right. Gaultier is depicted seated at a window, holding a lute, with a peaceful scene of fields, trees, and sky in the distance.

Bartsch 59. Dutuit 58, iii/IV Hollstein 23, iii/V Kinsky: *A History of Music in Pictures*, 136/2. Hall: *Dramatic Portraits*, Vol. II, p. 109. Hortschansky et al: *Musiker der Renaissance und des Frühbarock ... Bildhefte des Westfälischen Landesmuseum für Kunst und Kulturgeschichte*, Nr. 26, Catalogue no. 96.

"[Gaultier] was sometimes known as 'Gautier d'Angleterre'; he was probably not related to Denis and Ennemond Gaultier nor to Pierre Gautier (i) and certainly not to Pierre Gautier (ii). He left France in 1617 after being involved in a murder and fled to England, where he was attached to the court from 1625. He is mentioned in court records until about 1649, and his post was given to John Rogers at the Restoration in 1660. In 1627 he was imprisoned in the Tower of London and tortured for making scandalous remarks about King Charles I, his patron the Duke of Buckingham and Queen Henrietta Maria, whom he taught the lute. He seems to have been restored to favour by about 1629, when he sat for the portraitist Ian Lievens, probably at court. He went to the Netherlands in 1630 and later to Madrid, where he performed before the court; he may at that time have been Van Dyck's model for a portrait now in the Prado. He took part in the masque *The Triumph of Peace* in 1634 and in *Britannia triumphans* in 1637. Contemporaries praised his brilliant, accurate and smooth playing; for example, Constantijn Huygens, who corresponded with him, complimented his playing in 1622." Monique Rollin in *Grove Music Online*

"Lievens is among the most fascinating and enigmatic Dutch artists of the seventeenth century. ... During the late 1620s Lievens and his Leiden colleague Rembrandt van Rijn (Dutch, 1606-1669) had a close, symbiotic relationship that manifested both in the style and the subject matter of their works. ... By the early 1630s their manners became so similar that even contemporaries were unsure of the correct attributions of their paintings. ...

Lievens, who aspired to be an internationally renowned court artist, left Leiden for London to paint at the court of Charles I. There he came under the influence of Sir Anthony van Dyck (Flemish, 1599-1641), whom he had previously met in The Hague. Lievens remained in London until 1635, when he moved to Antwerp. No paintings and only a few drawings and prints are known from this period of his career. ...

Lievens' posthumous reputation has never risen to a level commensurate with that during his own lifetime or with the quality of his individual works. This phenomenon is partly explained by the peripatetic character of his career, by the widely ranging styles in which he worked, and by the fact that many of his best paintings have been wrongly attributed to other artists, including Rembrandt." Arthur K. Wheelock Jr. and Lara Yeager-Crasselt in *National Gallery of Art Online Editions*, April 24, 2014. (38296) \$2,800



**Mascagni's Own Conducting Baton Encrusted with Semi-Precious Stones  
Presented to Him by E. Ascherberg,  
Music Publisher and Holder of the British Copyright to *Cavalleria Rusticana***

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

*The composer's own highly decorative 2-piece conducting baton with over 100 onlaid semi-precious stones of dark pink and turquoise hue and striped onyx head and foot. Inscribed in gilt script to Mascagni from E. Ascherberg, music publisher and holder of the British copyright to Cavalleria rusticana: "A Pietro Mascagni E Ascherberg." 455 mm. (17-5/8") in length. Lacking the ornament at tip.*

Together with:

- A simple tapered wooden baton with rounded ends, 490 mm. in length
- A folding lorgnette with ca. 58 mm. handle
- A ca. 84 mm. pencil
- A ca. 39 mm. oval case

The lorgnette, pencil, and case in gold-toned metal with decorative stamping and attached rings. All items housed in a custom-made glass-fronted narrow wooden display case, 516 x 96 x 57 mm.

Provenance:

The family of the composer

Mascagni, known primarily as an opera composer, was immensely popular during his lifetime. His *"one-act masterpiece, Cavalleria rusticana, was a resounding success at the première in Rome (1890) and within a few months had been rapturously received in all the principal cities of Europe and America ... It has often been said that Giovanni Verga's Cavalleria, the play on which the opera is based, inaugurated the verismo period in Italian theatre."* Michele Girardi in *Grove Music Online*

*"When he arrived with his wife in New York, thousands of people from the Italian community in New York travelled from Broadway with bands to Hotel Savoy. He had only two days of rehearsal before opening the*



*Metropolitan Opera House with Cavalleria Rusticana and Zanetto (on October 8, 1902). The audience was thrilled and Mascagni and the singers were often interrupted by applause. The Musical Courier and the New York Times praised the work, even though the orchestra had brought together Italian and American elements, due to a misunderstanding of trade unions."* Pietro Mascagni Official Website

Eugene Ascherberg (1843-1908), born in Dresden, set up in London as E. Ascherberg & Co. by 1879 as a piano importer and gradually moved into music publishing, forming Ascherberg, Hopwood & Crew in 1906; the firm held British copyrights for Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*.

**An attractive group of items with highly interesting association.** (38241)

\$10,000

### **15<sup>th</sup> Century Gregorian Chant Leaf with Text from the *Book of Daniel***

#### 16. [MEDIEVAL MUSIC - 15th Century - Italian]

*Gregorian chant manuscript leaf containing a portion of the Benedictiones from a Mass choirbook.* Italy, 15th century. 1 large leaf. Folio (56 x 38.5 cms.; 22 x 15"). Notated on vellum in black ink on seven red 4-line staves with decorative initials in blue and red.

The present leaf contains most of the chant setting of the *Benedictiones*, known in English as the *Canticle of Daniel* or the *Canticle of the Three Young Men* (the beginning and ending are missing). The text is based on a deutero-canonical section from the third chapter of the *Book of Daniel*. Versions of the canticle were used in a variety of liturgical rites in both the Eastern and Western churches and in several different liturgical contexts. *The Rule of Saint Benedict* assigns the canticle to Sunday Lauds, for example. Exactly when a given setting was chanted can be determined by the particular melody it is set to. The chant on this leaf is a mode 7 melody in which a strophic acclamation (different text on a repeated melody) alternates with the refrain "et laudabilis et gloriosus in saecula." This is the version of the canticle sung before the *Gospel* at Mass on Ember Saturday in Advent. The first letter of each verse is highlighted with a puzzle initial, alternating red and blue ink. The canticle is followed by a doxology and rubric at the bottom of the verso, which instructs the cantor to conclude by repeating the first verse.

The assignment of this chant to the middle of Advent is confirmed by the pagination. Foliation consisting of the roman numeral xii is written in the margin on the verso, while the arabic numeral 13 was later added to the top right corner of the recto side. Since liturgical books typically start with the first week of Advent, both numbers indicate this leaf was originally found near the beginning of the book exactly where Ember Saturday would fall.

While the basic contour of the melody is common and widespread, the melody found on this leaf contains several particularities not found in any other source currently catalogued in the *Cantus Index* database. The hand is a southern rotunda script featuring a single form of the letter D – the uncial shape with a truncated and nearly horizontal shaft – as well as single forms of A, G, and H characteristic of Italian manuscripts.

#### Text recto:

[Benedictus es domine deus patrum nostrorum et laudabilis et gloriosus in saecula | Et benedictum nomen gloriae tuae quod est sanctum et laudabile et gloriosum in saecula | Benedictus es in templo sancto gloriae tuae et laudabilis et gloriosus in saecula | Benedictus es super] thronum sanctum regni tui R. Et laudabilis [et gloriosus in saecula] | Benedictus es super sceptrum divinitatis tuae R. Et laudabilis [et gloriosus in saecula] | Benedictus es qui sedes super cherubim intuens abyssos R. et laudabilis [et gloriosus in saecula] | Benedictus es qui ambulas super pennas ventorum et super undas maris R. et laudabilis [et gloriosus in saecula] | Benedicant te omnes angeli et



Text verso: sancti tui R. et laudent te et glorificent in saecula | Benedicant te caeli terra mare et omnia quae in eis sunt R. et laudent te [et glorificent in saecula] | Gloria patri et filio et spiritui sancto R. et laudabili [et glorioso in saecula] | Sicut erat in principio et nunc et semper et in saecula saeculorum R. et laudabili [et glorioso in saecula] | Benedictus [es domine deus patrum nostrorum et laudabilis et gloriosus in saecula]

Some minor soiling and cockling; strip of paper tape to upper edge; verso slightly faded.

We would like to thank Br. John Glasenapp OSB for his description of this leaf. (37993)

\$600



**Women Making Music Together in Late 19<sup>th</sup> Century America  
Incorporating an Interesting Depiction of the “Giraffe/Pyramid Piano”**

17. [PIANO - 19th Century - American]. King, James S. 1852-1925

*The Musical Afternoon*. Fine very large original etching after the drawing by Clement R. Grant (1849-1893).

604 x 805 mm. + good margins. Signed in pencil by both artists at lower blank margin. With remarque of a seated cherub playing a cello at lower left margin. On Japon paper. Some minor wear and creasing but in very good condition overall.

This atmospheric print depicts three young women in a music room with a large window looking out onto a village square. One of the subjects plays a lyre-piano; a second stands in front under a window holding sheets of music looking as though she is either just about to sing or has just finished; a third sits comfortably, attentively listening. The style of architecture, furnishings, and simple decoration would appear to represent the American Arts and Crafts movement.

**Of particular note is the depiction of the giraffe/pyramid piano.** "Giraffe or pyramid pianos were upright forms of grand pianos with hammer action and vertical strings, built between the middle of the eighteenth century and the middle of the nineteenth century. The origins of these instruments reach back to the fifteenth century clavicytherium, which was a vertical or upright harpsichord. ... In 1739 the Italian Domenico Del Mela made his first upright hammer-action grand pianos. ... During the decade following Del Mela's upright version, the most important center for building these upright-grands was Vienna. In 1745 the famous German piano maker Christian Ernst Friederici, who was also known for his well-made square pianos, built the first pyramid piano with a symmetrical soundboard. ... In 1804 a renaissance of upright instruments began with the first pyramid pianos by the Austrian makers Joseph Wachtl & Bleyer, and Franz Martin Seuffert. The German maker Christoph Ehrlich also became famous for his pyramids. ... The sound of these instruments could be modified by two to six pedals. ... The lyre piano was the last variation of the upright-grands. The first one was built by Johann Christian Schleich in the 1820s. ... About 1800, piano makers began to think of constructing instruments of smaller size. They located the pinblock at the top of the frame, so that the strings lay in a sloping position. With this innovation came a great increase in production of upright pianos, marking the transition to our modern upright pianos. This development put an end to the building of upright-grand pianos." Carsten Dürer in Palmieri, Robert and Margaret Palmieri, eds.: *Encyclopedia of Keyboard Instruments*, Vol. I: *The Piano*, pp. 148-149.

**A rare and charming musical print depicting women's amateur music-making in late 19<sup>th</sup> century America.** (38313) \$1,000



**Written for One of the Foremost  
Late 19<sup>th</sup> Century  
American Women Flutists**

**18. POPP, Wilhelm 1828-1903**

*Spanisches Concert für Flöte mit Begleitung des Piano oder grossem Orchester ... Op. 420.* Autograph musical manuscript score for piano and flute together with solo part. The complete work. Signed and dated Hamburg, August 1890 by the composer.

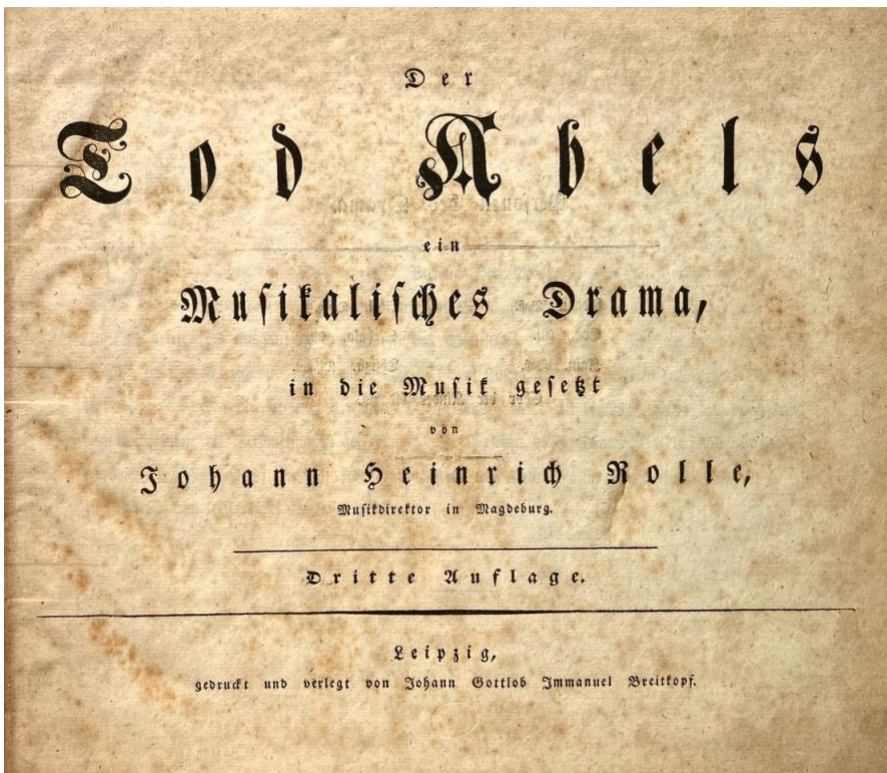
Folio (344 x 265 mm.). Sewn. Score: 1f. (manuscript title), 16 pp. (manuscript music). Notated in ink on 12-stave music manuscript paper with the maker's small printed emblem "B & Co" to lower left margins; solo part: 1f. (manuscript title), 7 pp. (manuscript music). Notated in ink on 10-stave music paper. Green paper tape to spine with some loss. Minor wear; several small stains; occasional small edge tears; vertical crease at central fold.

**With autograph dedication to each title:** "Dedicated to Miss May Smith, Hudson N.Y." and signature and date to final page of score.

"Wilhelm Popp was court pianist and flautist at the Ducal Saxon Court Theater in Coburg-Gotha. He received his flutist training from Caspar Kummer and Louis Drouet; there is no information about his pianist training. According to tradition, he must also have been a piano virtuoso, as he performed with various orchestras.

After falling out with the theater director in Coburg, he himself asked for his release and moved to Hamburg in 1867. There he was principal flutist in the Philharmonic Orchestra. During his lifetime Popp was a well-known and valued composer and in D. Ehrlich's "The History of the Flute" published in 1920 his works were described as "very well known in the musical world". After that he can hardly be found in any encyclopedia and only a small part of his oeuvre, which contains almost 600 compositions, has been reissued to this day. Most of his oeuvre includes pieces for flute and piano, and in keeping with the trend of the time he has written countless arrangements and fantasies about well-known melodies and operatic paraphrases of every level of difficulty. His own compositions are very interesting, be it countless melodic character pieces, be it his six sonatinas or his concertos, also these in various levels of difficulty, so that both the flute beginner and the flute virtuoso can enjoy this literature." Wiki online

**May Lyle Smith (1873-?)** was one of two noted American flutists of the late 19th century and is mentioned in Fitzgibbon's *The Story of the Flute*, p. 223. She wrote an article in the November 1893 issue (p. 230) of the American musical magazine *The Etude* entitled *Flute Playing For Women*, originally published in the January 1893 issue of *Good Housekeeping*. (38308) \$1,250



**“With His Setting of ... Tod Abels ... Rolle’s Reputation Spread Quickly Throughout Germany and Beyond”**

19. **ROLLE, Johann Heinrich 1716-1785**

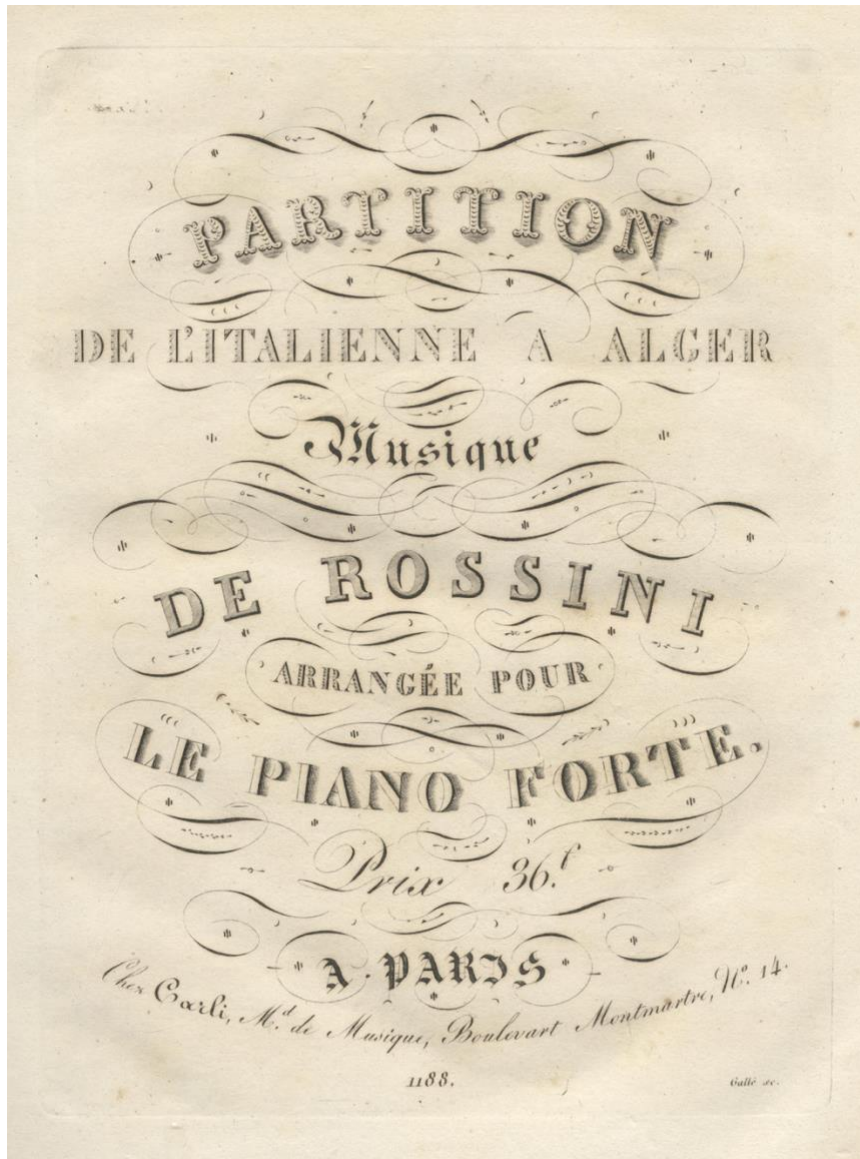
*Der Tod Abels ein musikalisches Drama ... Dritte Auflage.* [Keyboard-vocal score]. Leipzig: Johann Gottlob Immanuel Breitkopf, [after 1778].

Oblong folio. Contemporary leather-backed blue marbled boards. 1f. (recto title, verso cast list), 1f. (recto preface, verso list of arias and songs), 68 pp. Binding quite worn, rubbed, bumped, scuffed, and shaken; most of spine lacking; boards partially detached; endpapers worn, browned, and foxed, with small "15" label to upper right corner of free front endpaper. Moderate browning and foxing throughout, with minor signs of wear.

Eitner VIII p. 289. RISM R2072 (no copies in the U.S.). First published in 1771.

Rolle succeeded his father in the post of music director of the city of Magdeburg in 1751. There he founded the second series of public concerts in Germany (preceded only by the Gewandhaus in Leipzig). *Der Tod*

*Abels*, which takes as its subject Abel's murder by Cain, was first performed in Magdeburg in 1769. "Rolle was virtually alone at this time in writing biblical-historical oratorios. Composed from 1766 to 1785, they became progressively more dramatic ... With his setting of Patzke's *Tod Abels* (1769), Rolle's reputation spread quickly throughout Germany and beyond. Each new work brought increased fame, and generated feverish local interest. He arranged 12 of his oratorios in keyboard reductions for publication by Breitkopf and Schwickert in Leipzig, whose printed lists of subscribers reveal a large, broadly based audience." Thomas Bauman, revised by Janet B. Pyatt in *Grove Music Online*. (38239) \$425



**“Moves Easily Among the Sentimental ... the Grossly Farcical ... the Patriotic ... and the Sheer Lunatic”**

20. **ROSSINI, Gioachino 1792-1868**

*Partition de l'italienne a Alger ... arrangée pour le Piano Forte. Prix 36f.* [Piano-vocal score]. Paris: Chez Carli [PNs various between 589 and 1448], 1821-22.

Folio. Disbound. 1f. (title), [i] (blank), [ii] (Index), 224 pp. Engraved. Minor offsetting throughout.

Second edition. Rognoni 11. Gossett p. 245. Loewenberg 632.

First performed at the Teatro San Benedetto in Venice on 22 May 1813. "*L'italiana in Algeri*, to a libretto by Angelo Anelli first set by Luigi Mosca (1808), fully shared the success of *Tancredi*. It is an opera buffa that moves easily among the sentimental (*Lindoro's 'Languir per una bella'*), the grossly farcical (the '*Pappataci*' trio), the patriotic (*Isabella's 'Pensa alla patria'*), and the sheer lunatic (the '*cra cra, bum bum, din din, tac tac*' of the first finale)." Philip Gossett in *Grove Music Online*. (38165) \$350

*patriotic (Isabella's 'Pensa alla patria'), and the sheer lunatic (the 'cra cra, bum bum, din din, tac tac' of the first finale).*" Philip Gossett in *Grove Music Online*. (38165) \$350

Schumann 18

Hoffe nicht! Da Sie in meine Myrthen gefallener  
 Lieder werden, wie man mir sagt, demnach  
 die Robert Schumann'schen ganz gelungen. Ich  
 werde es für Sie nicht lassen Sie, welche  
 in meine Hände zu kommen und besonders  
 freudig zu geben? Hoffe Sie bald wieder zu  
 hören. Ich werde mich bemühen, die Sie Myrthen  
 aufrecht zu erhalten, wie auf der Zeit. Ich  
 glaube gewiss, das mir sehr liebmal das  
 die als Meiner Vorzug sein. Ich  
 Sie mir sehr dankbar, in Antwort auf  
 meine Dankgley und ungenügend stichlich  
 die Meiner Hände.

Ihre  
 R. Schumann

**Schumann Writes to His Publisher  
 Regarding His Op. 25 (Myrthen Lieder),  
 Op. 52 (Ouverture, Scherzo and Finale), and Op. 58 (4 Skizzen für den Pedal-Flügel)**

**21. SCHUMANN, Robert 1810-1856**

Autograph letter signed ("R. Schumann") and dated Dresden, 1 September 1846 to his publisher Julius Kistner.

2 pp. With integral address panel with dark red wax seal with initials [?CS] intact; small postal stamps "1 Sep. 46," "2 Sep.," and "Staatspost 2 Sep.;" and manuscript note in red ink to recto and manuscript identification to verso in other hands. Slightly browned; creased at folds and very slightly overall; very

small split to lower central fold; small, neat triangular area excised opposite wax seal. In very good condition overall.

**An interesting letter in which Schumann discusses his Opp. 25 (Myrthen lieder), 52 (Ouverture, Scherzo and Finale), and 58 (4 Skizzen für den Pedal-Flügel).**

Regarding Op. 25, the composer says that he is told that "*the Robert Burns songs are popular*" and asks if Kistner thinks it would be a good idea "*to collect the latest issues and publish them separately,*" saying he believes "*that such a choice would be beneficial*" to the publisher.

Regarding Op. 52, Schumann asks for some revisions, says that he expects to be able to send the 4-hand piano reduction to Kistner within 3-4 weeks, and states that he can send the orchestral parts soon.

Regarding Op. 58, the composer notes that he understands that "*the sketches for pedal piano are now completely finished,*" and asks Kistner to send him some free copies.

Published in *Schumann Briefedition*, Series III, Vol. IV: *Briefwechsel Robert und Clara Schumanns mit Leipziger Verlegern*, pp. 204-205.

#### Op. 25: *Myrthen*

"... *the lieder of 1840, like many of the earlier piano pieces, were closely interwoven with his feelings for Clara. 'Much of you is embedded in my Eichendorff Liederkreis', he wrote to her in May, and the same could justly be said of Myrthen, Frauenliebe und -leben ...*" Op. 25, a song cycle to texts by Göthe, Rückert, Byron, Th. Moore, Heine, Burns, and J. Mosen, was composed in 1840. Schumann dedicated the songs to his bride Clara Wieck and gave a special copy of the first edition to her on the occasion of the eve of their wedding on 12 September of that year.

#### Op. 52: *Overture, Scherzo and Finale*

"Conceived as a 'Suite' or 'Symphonette,' extensively revised in August 1845 and again in the autumn of that year, Op. 52 was first performed in Leipzig on 6 December 1841 and published as *Overture, Scherzo and Finale* in 1846. "Schumann composed little in 1846, but 1847 was rich in creative activity. The orchestration of the closing scene of the second part of *Faust* was completed in April. At about the same time he prepared a four-hand piano arrangement of the *Finale* from op. 52 and made further corrections to the *Second Symphony*."

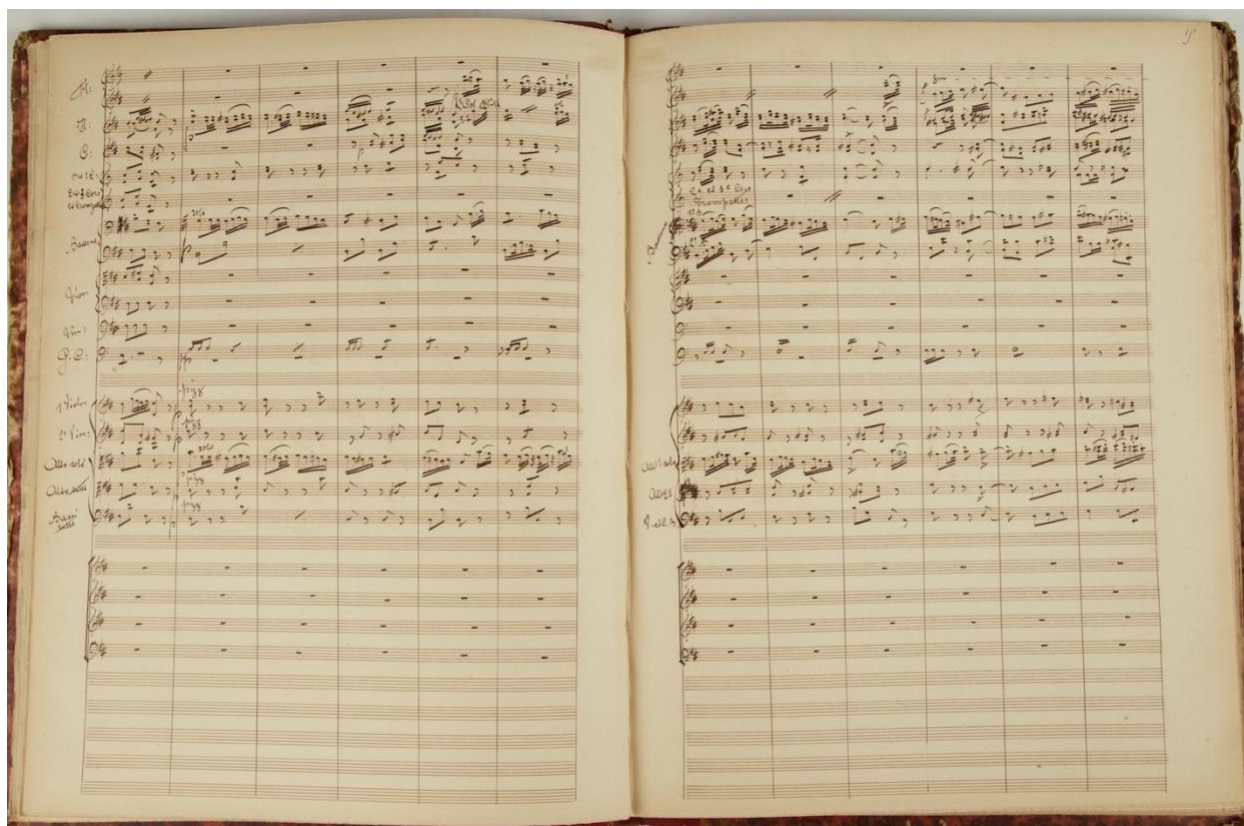
#### Op. 58: *4 Skizzen für den Pedal-Flügel*

"Schumann began to recover from his depression in late January 1845. Concurrently he studied counterpoint, along with Clara, who soon produced a series of preludes and fugues on themes by her husband and J.S. Bach ... On 7 April, the same day on which he and Clara delved into Cherubini's *Cours de contrepoint et de fugue* (1835), Schumann drafted the first of the *Sechs Fugen über den Namen: Bach* op. 60 for organ. Intrigued by the pedal piano he had initially rented in order to master the fundamentals of organ technique, he composed two sets of pieces for this unusual instrument (alternatively for piano, three to four hands), between April and June: four *Skizzen* op. 58 and six *Studien* (in canonic form) op. 56." The *Skizzen* were first published in 1846. John Daverio and Eric Sams in *Grove Music Online*

(38236)

\$8,500





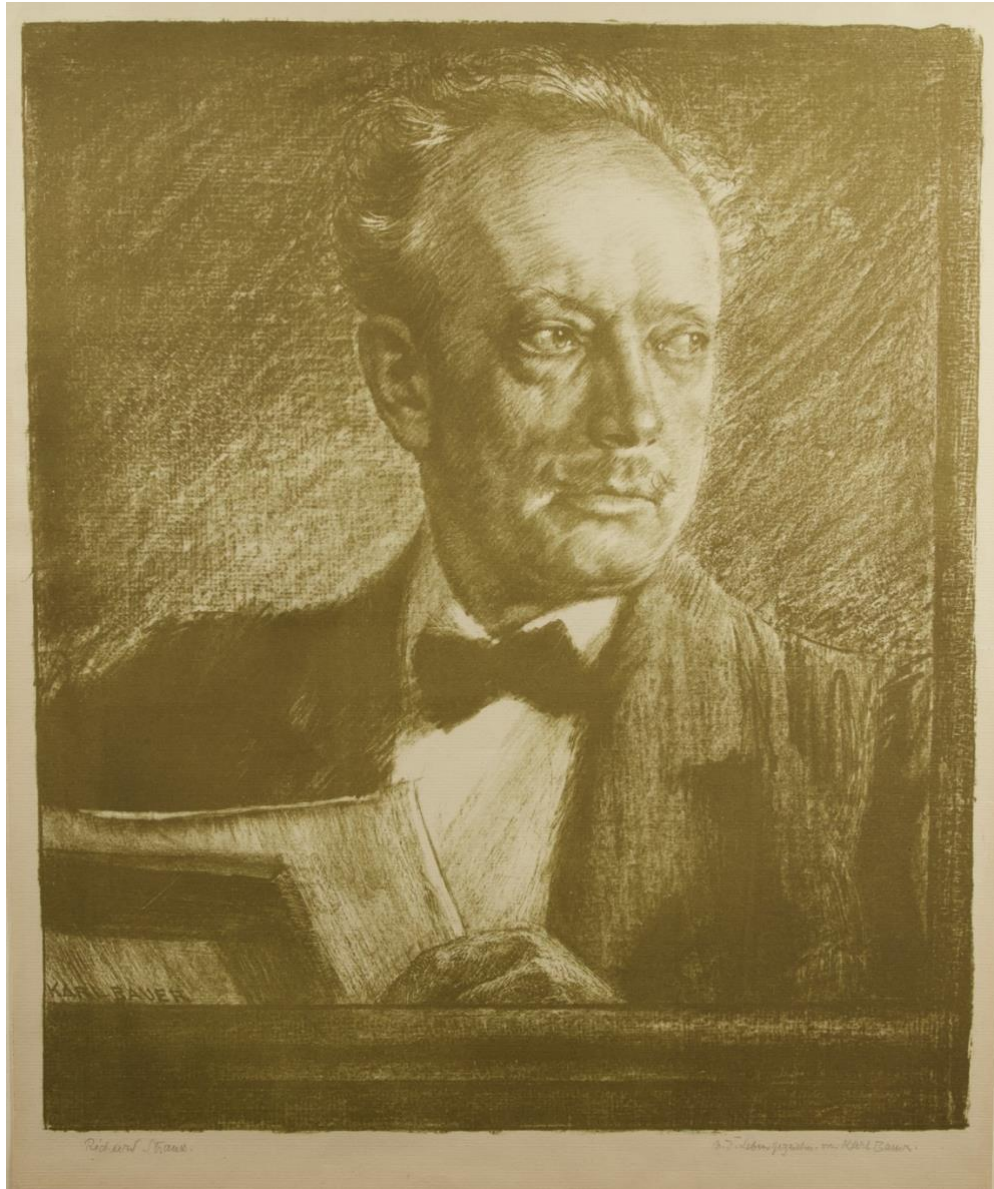
**With Puzzling Misattribution to Devienne**

**22. SPONTINI, Gaspare 1774-1851**

*Grande Bacchanale* for SATB and orchestra. Musical manuscript full score. Ca. 1880-1900.

Folio. (363 x 278 mm.). 19th century dark red calf-backed marbled boards. 65 pp. Notated in dark brown ink on 28-stave paper with the embossed stamp of the French music and musical instrument merchant Girault Huguot of Poitiers (active ca. 1850-1880) to upper inner margin. **With occasional corrections.** Misattributed to Devienne, with "Directeur Symphonie pour DeVienne" in red pencil to a blank preliminary page. The copyist/arranger is unidentified. Binding somewhat worn and scuffed. Paper slightly browned. In very good condition overall.

Spontini composed the *Grand Bacchanale* for inclusion in the revival of Salieri's *Les Danaïdes* at the Paris Opéra on 22 October 1817. The work was separately published as a symphony for orchestra by Boieldieu in 1817-18. A manuscript of the Salieri work, as it was presented in the 1817 revival which included this Spontini composition, is held in the Bibliotheque-Musée de l'Opéra. The present manuscript would appear to be a revised orchestration presumably intended for performance, although there are no performance markings within the score. The hand is accomplished, and is possibly that of the orchestrator. The misattribution is puzzling. (38353) \$350

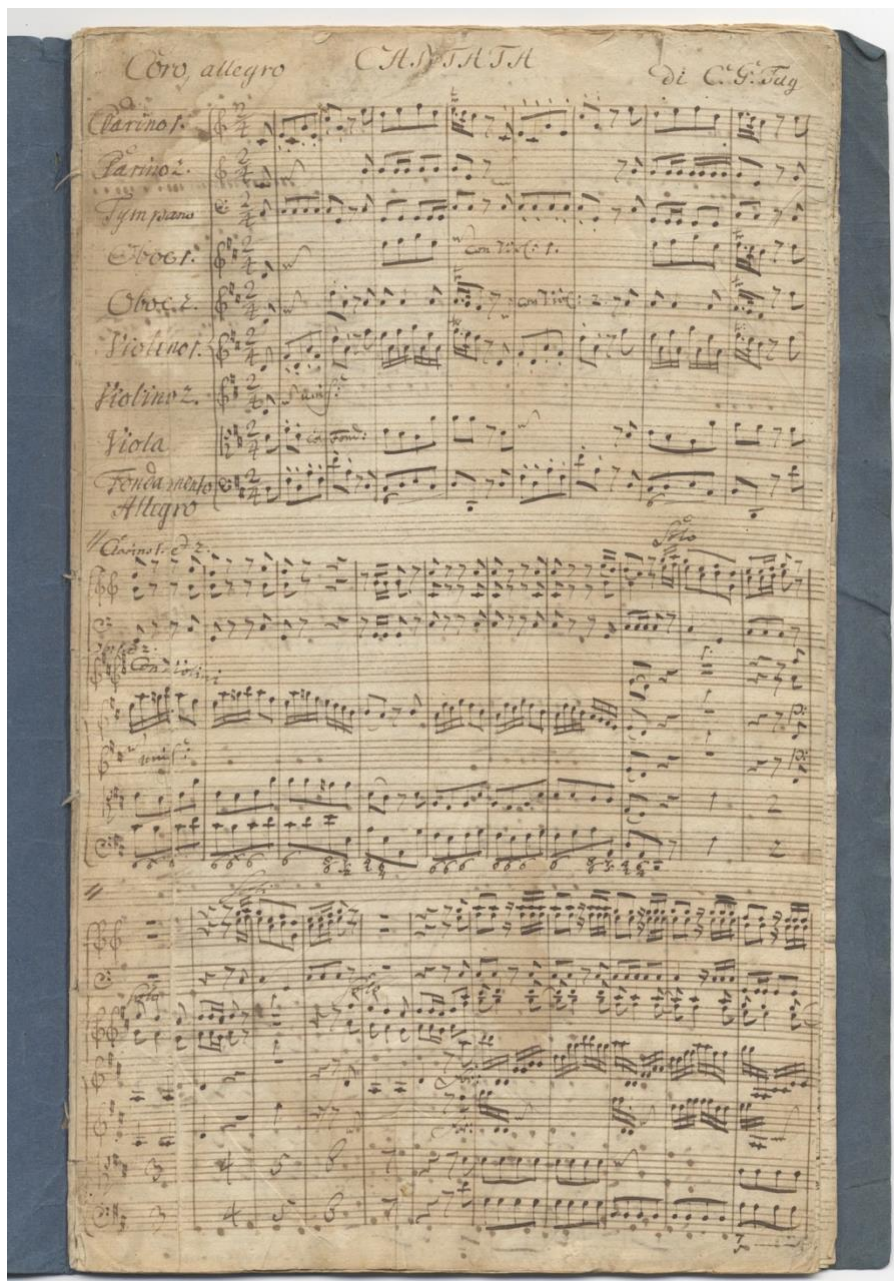


**Fine Large Lithographic Portrait of the Composer**

**23. STRAUSS, Richard 1864-1949**

*Fine large original lithographic portrait by the German artist, writer, and composer Karl Bauer (1868-1942). Image size 535 x 455 mm. plus good margins; sheet size approximately 700 x 483 mm. Titled and signed by the artist in pencil to lower blank right margin. Printed in olive green on heavy art paper.*

Bauer studied at the Art Academy in Stuttgart and at the Academy of Fine Arts in Munich. He executed portraits of a number of other composers including Liszt, Mozart, and Wolf and writers including Goethe, Moerike, and Schiller. (38311) \$350



**Late 18<sup>th</sup> Century Manuscript, Apparently the Only Known Source**

**24. TAG, Christian Gotthilf 1735-1811**

*Ihr Saiten auf*. Cantata for 3 voices (SAB), chorus, and orchestra in D major. Musical manuscript full score. German, ca. 1760-80.

Folio (342 x 209 mm.). Sewn into early plain blue wrappers with light green oval paper title label to upper with manuscript titling and the number 240 ("No. 240 die Musikalien Bibliothek zu St. Marien in Elbing Tag, Ihr Saiten auf"). 28 pp. Notated in black ink on 20-27 staff rastrum-ruled paper. Large watermark featuring a crown and shield flanked by two crowned lions above the word "PENIG;" countermark with the letters "GGK" (Christian Gerhard Keferstein, a papermaker in Penig, Saxony, fl. 1741-1775). "CANTATA di C.G. Tag" to upper margin of first page of music; faded inscription to foot of final page possibly containing a date (indecipherable). From the collection of American musicologist William A. Little (1929-2019), with his small bookplate to verso of upper wrapper; acquired in 1958 from music antiquarian Hans Schneider (catalogue 69, item 5). Apparently in the library of St. Marien Kirche in Elbing, Germany at one

time, evidenced by the title label to upper wrapper. Spine reinforced with strip of light green paper. Minor creasing and browning throughout.

**The present manuscript appears to be the only known source of this work.** Röhrborn: *Christian Gotthilf Tag: Studien zu Leben und Werk*, 5.1.97. RISM manuscripts online ID No. 103224.

A German kantor and composer, "in 1749, through the assistance of G.A. Homilius, [Tag] was awarded a scholarship to the Dresden Kreuzschule, where he studied for six years. In 1755 he became Kantor and schoolteacher in Hohenstein-Ernstthal, where he remained until his retirement in 1808, having established an outstanding reputation as a Kantor and organist.

*Tag was a prolific composer of Kantorenmusik in a style combining elements of the Baroque and Empfindsamkeit. At the centre of his creative output were his sacred cantatas; written between 1760 and 1780, predominantly to Pietist texts, they reflect the influence of Hasse and J.G. Naumann (a personal friend of Tag's) and are particularly striking for their conservative adherence to fugue and their penchant for tone-painting and symbolism."* Dieter Härtwig in *Grove Music Online*. (38382) \$3,800

**First Edition, with Named Cast  
for Both Milan and Cairo Performances**

**25. VERDI, Giuseppe 1813-1901**

*Aida* Opera in Quattro Atti Versi di A. Ghislanzoni ... Diritto di traduzione riservato. [Piano-vocal score].

Milano: Edizioni Ricordi Proprietà per tutti i paesi Deposto a Norma dei Trattati [PN 42602], [1872].

Octavo. Newly bound in dark blue morocco with matching cloth boards, titling gilt to spine. 1f. (recto polychrome title within elaborate decorative borders lithographed by Doyen in Turin, verso blank), [1] (named cast list for the first performances in Milan and Cairo), [2] ("Riduzione di Franco Faccio"), [3]-20 (libretto), 1f. (recto blank, verso contents), iv, 289, [i] (blank) pp. Lithographed. Slightly worn; title and first leaves foxed; uniform light browning, heavier to outer blank margins; lower outer corners soiled; small oval handstamp to blank lower margin of title with contemporary manuscript annotation.

Named cast includes Paride Povoleri, Maria Waldman, Teresina Stolz, Giuseppe Fancelli, Ormondo Maini, Francesco Pandolfini, and Luigi Vistarini in Milan and Tommaso Costa,



Eleonora Grossi, Antonietta Pozzoni, Pietro Mongini, Paolo Medini, Francesco Steller, and Stecchi-Bottardi in Cairo.

**First Edition** (probable second issue) of the first version of the opera. Hopkinson 62A(a). Fuld 2b, p. 590 and p. 694 (presenting various possibilities as the first issue of the work, including the present one). Chusid p. 12. Crawford p. 565 (third issue).

Verdi's *Aida* was first performed in Cairo at the Cairo Opera House on 24 December 1871. The Italian premiere, to which Verdi devoted great attention, took place in Milan at the Teatro alla Scala on 8 February 1872. "There is ... one important aspect in which *Aida* remains the most radical and 'modern' of Verdi's scores: its use of local colour. *Aida*, constantly alluding to its ambience in harmony and instrumentation, is the one Verdi opera that could not conceivably be transported to another geographical location. In this respect it was an important indication of the influence local colour would come to have over fin-de-siècle opera, and an object lesson on the delicacy and control with which this colour could be applied to the standard forms and expressive conventions of Italian opera." Roger Parker in *Grove Music Online* (38332) \$1,850

### "A Seminal Figure of the 19<sup>th</sup> Century"

#### 26. WEBER, Carl Maria von 1786-1826

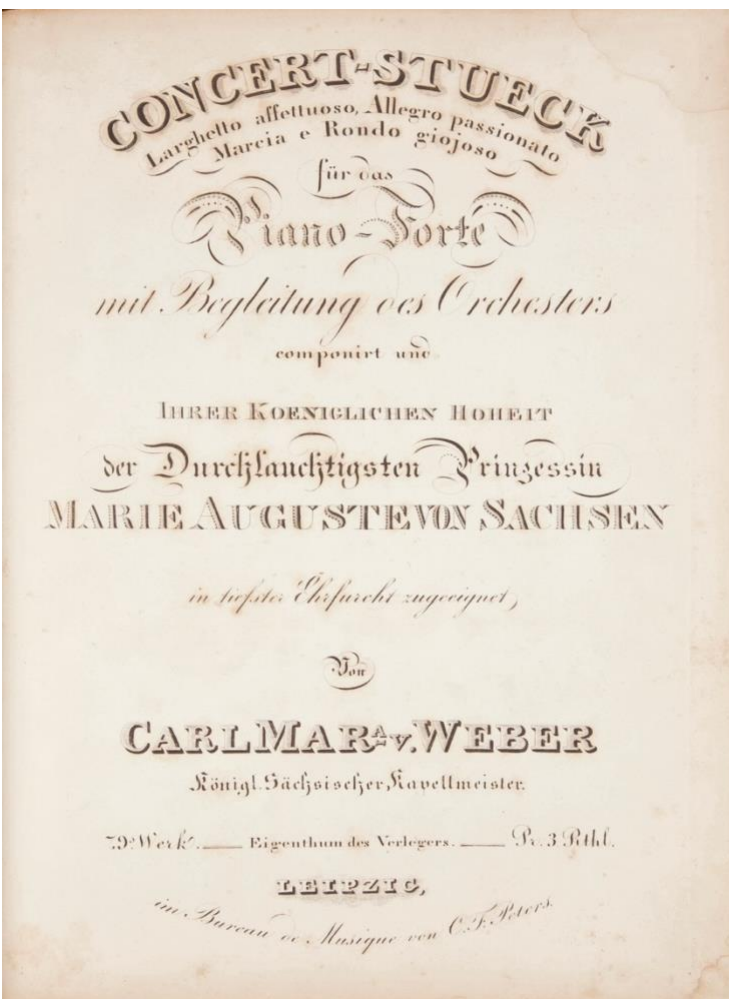
[Op. 79]. *Concert-Stueck Larghetto affettuoso, Allegro passionato Marcia e Rondo giojoso für das Piano-Forte mit Begleitung des Orchesters componirt und Ihrer Koeniglichen Hoheit der Durchlauchtigsten Prinzessin Marie Auguste von Sachsen in tiefster Ehrfurcht sugeeignet ... 79s. Werk. Eigenthum des Verlegers - Pr. 3 Rthl. [JWV 282]. [Part for piano solo]. Leipzig: C.F. Peters [PN 1754], 1823.*

Folio. Newly bound in quarter speckled calf marbled boards. [1] (title), [2] (blank), 3-27, [i](blank) pp. Engraved. Scattered minor foxing. Light staining to small area of some corners. Overall very good.

**First Edition.** Jähns p. 338. Hoboken 15, 355

"A prototypical 19th-century musician-critic, [Weber] sought through his works, words and efforts as performer and conductor to promote art and shape emerging middle-class audiences to its appreciation. His contributions to song, choral music and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera *Der Freischütz* in 1821 he became the leading exponent of German opera in the

1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz and Liszt." Philipp Spitta et al in *Grove Music Online*. (38192) \$225





### “Models of Interpretive Word-Setting”

#### 27. ZUMSTEEG, Johann Rudolf 1760-1802

*Kantate für vier Singstimmen mit Begleitung des Orchesters ... Partitur No. I.* [6, 7, 12, 13, 14, 15, 16, plus one out of series]. [Collection of full scores]. Leipzig: Breitkopf und Härtel, 1801-1805.

9 volumes. Oblong folio. Unbound as issued. Titles and pagination as follows:

No. 1: *Wer ist dir gleich, du Einziger.* [1] (title), 2-28 pp. RISM A/I/9 Z 409

No. 6: *Das Ewigen ist die Erde.* [1] (title), 2-28 pp. RISM A/I/9 Z 396

No. 7: *Die Himmel entstanden durch des Ew'gen Wort.* [1] (title), 2-26 pp. RISM A/I/9 Z 397

No. 12: *Brüder, Schwestern, die ihr stille.* [1] (title), 2-16 pp. RISM A/I/9 Z 394

No. 13: *Preis sei dem Gotte Zebaothe!* [1] (title), 2-38 pp. RISM A/I/9 Z 407

No. 14: *Unendlicher! Gott, unser Herr!* [1] (title), 2-18 pp. RISM A/I/9 Z 408

No. 15: *Heilig, heilig, heilig ist Er.* [1] (title), 2-26 pp. RISM A/I/9 Z 401

No. 16: *Kyrie, eleison, väterlich sieh vom Thron.* [i] (title), [i] (blank), 3-9, [i] (blank) pp. RISM A/I/9 Z 402

Out of series: *Trauer Kantate.* [i] (title), [i] (blank), 3-31, [i] (blank) pp. [PN 82] "Gestochen von Kupfer" to title. RISM A/I/9 Z 418

Typeset throughout except for the out of series volume, which is engraved. Small circular publisher's stamp to titles together with the oval stamp of T. Boosey & Co. From the collection of the American musicologist William A. Little (1929-2019). Edges frayed and soiled; heavy soiling to title of first volume; minor browning to two volumes. In very good condition overall.

**First Editions.** Breitkopf and Härtel published 18 volumes in the present series. Eitner X, p. 366.

*"The change from the "de tempore" cantata, for specific occasions, to the hymn and psalm cantata (using recent, classicistic translations) is well demonstrated by the writing of Johann Rudolf Zumsteeg, Court Kapellmeister in Stuttgart. Fourteen cantatas of his, composed for the Stuttgart Schlosskirche and originally intended as part of an entire year's cycle, were published in 1801-05, along with four parodies (older works with new texts), and were widely disseminated." Feder: Decline and Restoration. Protestant Church Music Part III, edited by Friedrich Blume, p. 354.*

*"Zumsteeg's contemporaries regarded his works as models of interpretative word-setting. His aim was to reflect in the melodic line both the overall mood and the individual words, without thereby neglecting a true cantabile ... Zumsteeg's lieder and ballads had a particular influence on the young Schubert, who, according to his friend Josef von Spaun, could 'revel in these songs for days on end'. Schubert's ballad settings from the years 1811-16 reveal striking similarities to those of Zumsteeg: the rhapsodic form, the vivid depiction of mood and the use of recitative are characteristic. Several lieder show close affinities even in melodic structure or other matters of detail. In particular six of Schubert's songs are directly modelled on Zumsteeg's settings of the same texts: Hagens Klage (D5), Lied der Liebe (D109), Nachtgesang (D314), Ritter Toggenburg (D397), Die Erwartung (D159) and Skolie (D507). Besides some instances of melodic correspondence, the close connection is traceable in their formal similarities and the choice of key and metre." Gunter Meier in Grove Music Online. (38336) \$1,150*

