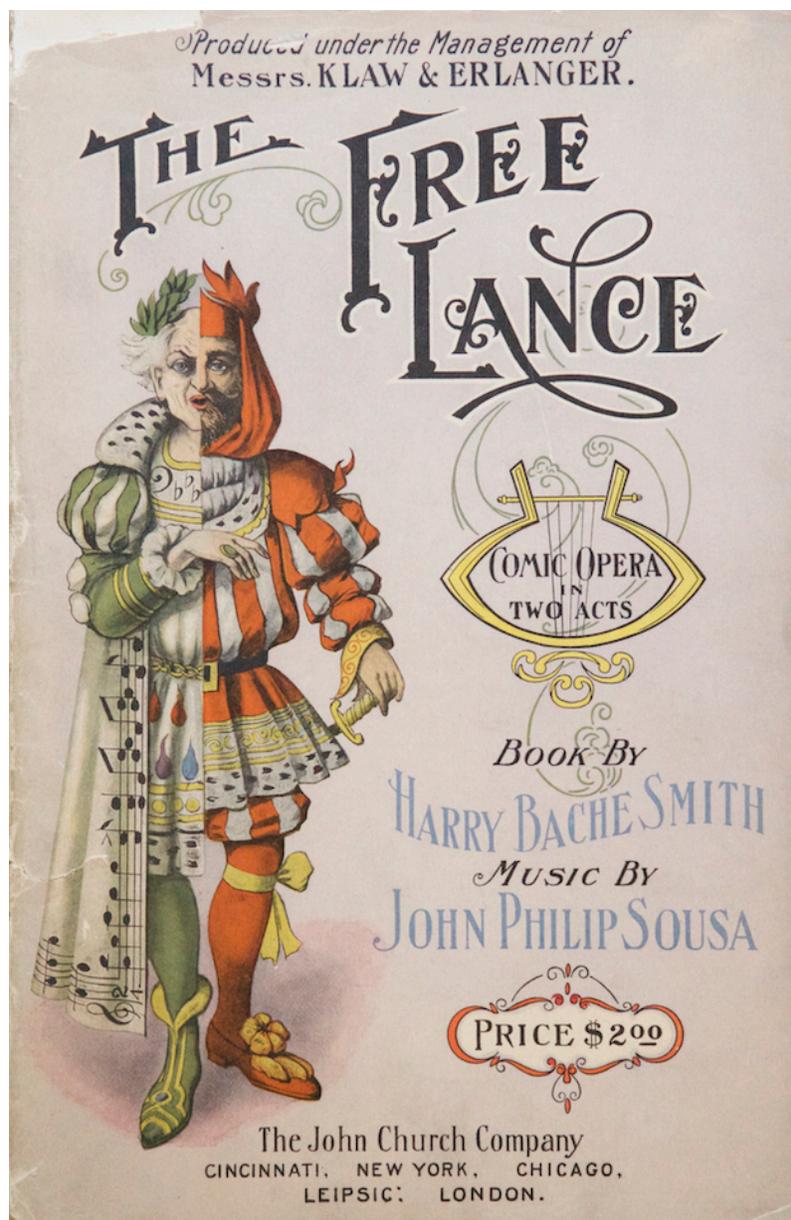


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1. ARGENTO, Dominick 1927-

*The Aspern Papers Opera in two acts Libretto by the composer based on the Henry James novella. n.p.: Boosey & Hawkes [PN VSB-157], [1991]. Folio. Original publisher's wrappers illustrated with a photograph by Phil Schexnyder. [i] (title), [i] (copyright), [i] (commission, notes on first performance, named cast list), [i] (synopsis of scenes), [i] (characters and setting), [i] (synopsis), [i] (instrumentation), [i] (blank), 236 pp. **First Edition.** "In writing the libretto for his opera *The Aspern Papers* (1988), Argento moved Henry James's setting from Venice to the shores of Lake Como in order to recreate the ambience of 19th-century operatic life as experienced by the artists who resided there... [Argento's] harmony teacher, Nicolas Nabokov, urged him to focus on composition, and through this influence as well as contact with the Baltimore composer Hugo Weisgall, Argento's pronounced gift for vocal writing was furthered... While [his] vocal music is often described as eclectic, several characteristics recur as unifying hallmarks. The theme of self-discovery permeates his entire output. Further, Argento claims his compositional technique exists only in so far as it allows him to effectively communicate text and subtext, resulting in a uniquely intimate relationship between the text and his music." Virginia Saya and R. Daniel Hughes in *Grove Music Online*. (27293) \$40*

2. ARGENTO, Dominick 1927-

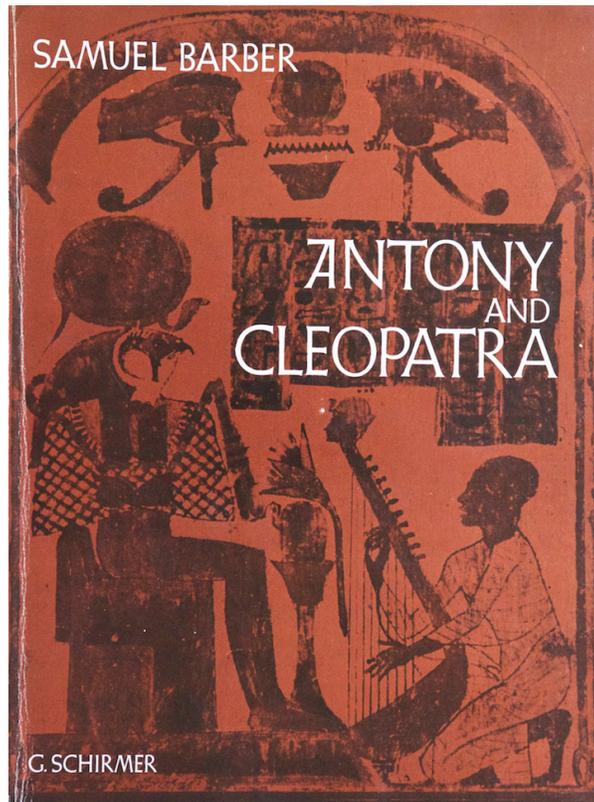
*The Boor Opera Buffa in One Act... Libretto Adapted from the play of Anton Chekhov by John Olon. n.p.: Boosey and Hawkes [PN B. H. Bk. 412], [1960]. Octavo. Original publisher's yellow, red, and black wrappers by M. Sonino. [i] (title), [i] (copyright, cast, and instrumentation), 105, [i] (blank) pp. Printed price to title crossed out in ink. **First Edition.** "[Argento] studied with Henry Cowell and became musical director of a summer-stock opera company organized by Weisgall, the Hilltop Musical Company, a position which afforded him a practical foundation in opera. The group's stage director, John Scrymgeour, was to be Argento's librettist for seven operatic collaborations and was to co-found with him the Center Opera Company (1963), now Minnesota Opera. Their one-act *The Boor*, after Chekhov, was completed and produced while Argento was at the Eastman School (PhD 1957), where his teachers were Richard Rodgers, Alan Hovhaness, and Howard Hanson." Virginia Saya and R. Daniel Hughes in *Grove Music Online*. (27294) \$30*

3. ARGENTO, Dominick 1927-

The Shoemakers' Holiday A Ballad-Opera based on the play by Thomas Dekker Adaptation and additional lyrics by John Olon. New York: Boosey & Hawkes [PN BH. Bk. 702], [1971]. Folio. Original publisher's brown illustrated wrappers. [1] (title), [2] (commission, characters, and orchestration), [3] (named cast list), [4] (index), 5-146, [ii] (blank) pp. Wrappers slightly worn; minor remnants of glue to upper joint. Small price label to title. **First Edition.** (27306) \$35

4. AUDRAN, Edmond 1840-1901

The "Mascot." (La Mascotte.) Comic Opera in 3 Acts...English Translation and Adaptation of Words to Music by Theodore T. Barker. Dialogue and Stage Directions by I. W. Norcross, Jr. Boston: Oliver Ditson, 1881. Quarto. Half red leather with dark red textured cloth boards, spine in decorative compartments gilt, titling gilt. [1] (title), [2] (characters, argument, and index), 3-230, [ii] (blank) pp. Binding worn, rubbed and bumped; hinges split. Light foxing to some leaves. *"With Les noces d'Olivette (1879) and La mascotte (1880) Audran established himself in Paris as a rival to Lecocq and gained international fame."* Andrew Lamb in *Grove Music Online.* (27897) \$25



The First Edition of Barber's Second Opera, Written for the Opening of the New Met

5. BARBER, Samuel 1910-1981

Antony and Cleopatra Opera in Three Acts... The Text of William Shakespeare Adapted by Franco Zeffirelli... Piano Reduction by the Composer. New York: G. Schirmer [PN 46074], [1966]. Folio. Original publisher's illustrated wrappers printed in black and brown with titling in white. [i] (title), [i] (copyright), [i] (cast of characters), [i] (blank), [i] (scenes), [i] (blank), 342,

[iii] (blank) pp. Wrappers slightly worn. **First Edition.** "One of the most honoured and most frequently performed American composers in Europe and the Americas during the mid-20th century, Barber pursued, throughout his career, a path marked by a vocally inspired lyricism and a commitment to the tonal language and many of the forms of late 19th-century music. Almost all of his published works – including at least one composition in nearly every genre – entered the repertory soon after he wrote them and many continue to be widely performed today... Antony and Cleopatra, Barber's second opera, was written for the opening of the new Metropolitan Opera House in New York in 1966. "[It] contains some of Barber's most dramatic vocal writing, but initial appreciation was eclipsed by the inflated Zeffirelli production with its problematic technical apparatus and gaudy costumes, and a press preoccupied with the social glitter of the occasion. Some of the most sensuous and soaring lyrical passages were composed especially with the voice of [Leontyne] Price in mind, who created the role of Cleopatra. Revised by Barber and restaged by Menotti, the work subsequently received critical accolade with performances at the American Opera Center at the Juilliard School in New York in 1975 and at the Spoleto festivals in Charleston and Italy in 1984." Barbara B. Heyman in *Grove Music Online*. (27271) \$150

6. BARBER, Samuel 1910-1981

A Hand of Bridge For four Solo voices and chamber orchestra Text by Gian Carlo Menotti. New York, London: G. Schirmer [PN 44590], [1960]. Folio. Original publisher's ivory illustrated wrappers printed in black and dark pink. [i] (title), [i] (copyright), [i] (characters), [i] (staging), 28 pp. Wrappers very slightly browned. **First Edition.** *A Hand of Bridge, an opera in one act, op. 35, is "possibly the shortest opera that is regularly performed: it lasts about nine minutes. It premiered as a part of Menotti's Festival of Two Worlds in Spoleto on 17 June 1959 at the Teatro Caio Melisso. The United States premiere occurred the next year. The opera consists of two unhappily married couples playing a hand of bridge, during which each character has an arietta in which he or she professes his or her inner desires."* Wikipedia. (27272) \$50

7. BEESON, Jack 1921-2010

Lizzie Borden A Family Portrait in Three Acts Libretto by Kenward Elmslie... Based on a scenario by Richard Plant Vocal Score by the Composer. [New York]: Boosey and Hawkes [BH. BK. 568], [1967]. Folio. Original publisher's ivory illustrated wrappers printed in black and red. [i] (title), [i] (characters, setting, and instrumentation), 289, [i] (blank) pp. Wrappers slightly worn and creased. Small price label to title. **First Edition.** (27495) \$60

8. BEESON, Jack 1921-2010

My Heart's in the Highlands Chamber Opera in Two Acts Libretto based on the play by William Saroyan. New York: Boosey & Hawkes [BH.BK. 717], [1973]. Folio. Original publisher's dark ivory wrappers illustrated by Elder and printed in dark brown. [i] (title), [i] (blank), [i] (instrumentation), [i] (blank), [i] (characters and setting), [i] (dedication and copyright), 285, [i] (blank) pp. Wrappers somewhat worn; small tears to head and tail of spine. **First Edition.** (27497) \$50

9. BEESON, Jack 1921-2010

The Sweet Bye and Bye (An Opera in Two Acts and Five Scenes) Libretto by Kenward Elmslie... Vocal Score by the Composer Cover design by Joe Brainard. [New York]: Boosey and Hawkes [PN BH.BK. 539], [1966]. Folio. Original publisher's orange wrappers illustrated by Joe Brainard printed in blue. [i] (title), [ii] (synopsis), [i] (characters and instrumentation), 3-238 pp. Wrappers

somewhat worn and faded; corners slightly bumped. Most leaves slightly bumped at upper outer corners. **First Edition.** *"In Captain Jinks of the Horse Marines (1975) he exploited the period charm of traditional operatic forms, as he did earlier with that of evangelical hymns and flapper dances in The Sweet Bye and Bye (1956)." Howard Shanet in Grove Music Online. (27506) \$45*

10. BERNSTEIN, Leonard 1918-1990

Candide A Comic Operetta based on Voltaire's satire Book by Lillian Hellman... Lyrics by Richard Wilbur Other Lyrics by John Latouche, Dorothy Parker, Lillian Hellman and Leonard Bernstein. New York: G. Schirmer [PN 44203], [after 1958]. Folio. Original publisher's light blue wrappers printed in dark red. [I] (title), [II] (copyright), [III] (contents), [IV] (blank), [V] (named cast list), [VI] (blank), [VII] (scenes), [i] (blank), 5-203, [i] (blank) pp. Occasional performance notes in pencil, ink, and red crayon. Wrappers slightly worn; spine faded, with titling in red ink. Previous owner's signature "Frank DelCamp" in red ink to title with annotations in pencil; page [V] slightly discoloured. In very good condition overall. **First Edition, later issue.** *Candide was first performed at the Martin Beck Theatre in New York on December 1, 1956. "Bernstein concluded his dramatic music in the 1950s with two of his crowning achievements: Candide (1956) and West Side Story (1957). He worked on the scores simultaneously and the shows opened about nine months apart, meaning that ideas migrated between projects: music for the songs "One Hand, One Heart" and "Gee, Officer Krupke!," for example, originally appeared in the Candide score." Paul R. Laird and David Schiff in Grove Music Online. (27534) \$85*

11. BLISS, Paul

Twilight Alley Operetta for Treble Voices in Two Acts Book by Mrs. Henry Backus Lyrics and Music by Paul Bliss. Cincinnati: Willis Music Company [PN 3747], [1919]. Large octavo. Original publisher's illustrated grey wrappers printed in olive green. [3] (title), [4] ("Important Notice"), 5 (musical numbers), 6 (characters, synopsis, and plot), 7-99, [iii] (publisher's advertisements) pp. Together with the separately-published Stage Manager's Guide, [i] (title), [i] (blank), 13, [i] (blank) pp. Wrappers slightly worn. (27335) \$35

12. BLITZSTEIN, Marc 1905-1964

Regina An Opera (Based on "The Little Foxes" by Lillian Hellman)... Text and Music by Marc Blitzstein. New York: Chappell, 1954. Folio. Full dark green cloth boards with titling gilt to spine. [i] (title), [i] (characters and orchestra), [i] (scenes), [i] (contents), 251, [i] (blank) pp. With notational alteration in pencil to first measure of prologue. Boards slightly worn; free front endpaper soiled and abraded. Light uniform browning; small blank label to title with show-through to verso; annotation in pencil ("cut from recording") to contents leaf and p. 139. *An American composer, "[Blitzstein's] early works reflect his admiration for the craft of musical composition, an aesthetic encouraged by both of his otherwise antipodal teachers in Europe, Boulanger and Schoenberg... After the war Blitzstein returned to writing for the stage. Regina (1946-8), a character study of the mores of the American South at the turn of the 19th century, melded together the diverse styles of the spiritual, ragtime, blues and traditional opera. The opera's focus on the struggle of black Americans for equality reflected Blitzstein's continuing concern for minority issues." David Z. Kushner in Grove Music Online. (27302) \$40*

13. BOWERS, Robert Hood

The Red Rose A Musical Comedy in Three Acts by Harry B. Smith and Robert B. Smith. New York and Detroit: Jerome H. Remick, [1911]. Folio. Original publisher's illustrated wrappers. [1]

(title), [2] (original cast and scenes), 3 (contents), 4-132 pp. Wrappers mostly lacking. First and final leaves slightly chipped and with minor tears; tear to title, not affecting imprint; "Columbia Broadcasting" stamped to title and one page of music. (27408) \$10

14. **BRATTON, John W.**

The Man from China A Musical Comedy Book & Lyrics by Paul West. New York, Chicago, San Francisco, London: M. Witmark [PN 5140], 1904. Large octavo. Original publisher's orange illustrated wrappers printed in black and dark gold. [1] (title), [2] (blank), [3] (original cast and scenes), [4] (musical numbers), 5-166, 1f. (blank) pp. Wrappers somewhat worn and rubbed with minor tears and chips; previous owner's signature stamped to upper partially excised. Previous owner's name stamped to third page; occasional minor chips to final leaves. (27403) \$40

15. **BRATTON, John W.**

The Pearl and the Pumpkin A Musical Extravaganza Book by Paul West and W. W. Denslow Lyrics by Paul West. New York, Chicago, San Francisco, London: M. Witmark [PN 7087], 1905. Octavo. Original publisher's illustrated wrappers by Edgar Keller with black cloth spine. [1] (title), [2] (blank), [3] (original cast and scenes), [4] (musical numbers), 5-176 pp. Wrappers slightly worn and stained with minor chipping and tears to edges. Some light browning and occasional creasing; final signature partially detached. (27402) \$35

16. **BRAY, John 1782-1822**

The Indian Princess or La Belle Sauvage An Operatic Melo-Drame in Three Acts Text by James Nelson Barker... New Introduction by H. Wiley Hitchcock. New York: Da Capo, 1972. Quarto. Quarter dark green leatherette with dark green paper boards, titling gilt to upper and spine. [i] (half-title), [i] (blank), [i] (title), [i] (copyright), [i] (foreword), [i] (blank), [i] (introduction), [i] (blank), [i] (text title), [i] (blank), [i] (title), [xix] (text), [i] (score title), [i] (blank), [1] (title), [2] (blank), [3]-42, [ii] (blank) pp. A facsimile of both the libretto and the piano-vocal score, both first published in Philadelphia in 1808. "[Bray's] most important work is the 'Operatic Melo Drame' *The Indian Princess*, based on the story of Captain John Smith and Pocahontas; this was issued in 1808 in a vocal score which, besides songs and choruses, included the overture and instrumental background pieces for the scenes in melodrama – an unusually complete publication for the period." Anne Dhu McLucas in *Grove Music Online*. (27341) \$45

17. **BRIQUET, Jean (Philipp, Adolf) 1864-1936**

Ama Where Do You Live? (Alma, Wo Wohnst Du?) A Lyrical Comedy in Three Acts English Version by Geo. v. Hobart. New York and Detroit: Jerome H. Remick, [1910]. Folio. Original publisher's illustrated wrappers. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-59, [i] (blank) pp. Wrappers slightly worn, with small edge chips and tears; joints split. (27340) \$40

18. **BUCK, Dudley 1839-1909**

The Legend of Don Munio. A Dramatic Cantata. Words and Music by Dudley Buck. Op. 62. Boston: Oliver Ditson, 1874. Octavo. Original publisher's dark green cloth-backed light green printed boards. [1] (title), [2] (blank), 3 (characters), 4-7 (text), 8 (contents), 9-160 pp. With publisher's advertisements to endpapers. Boards considerably worn; dampstained; edges quite rubbed, bumped, and chipped. First few leaves slightly dampstained; bookseller's stamp to lower blank margin of title. Early bookseller's label laid down to blank preliminary leaf. **First Edition.**

"Buck's gift lay in his ability to compose music that held popular appeal without sacrificing artistic substance. Engaging lyricism, genteel restraint and stylistic propriety elevated many of his works into cultural icons. His music epitomized the Victorian era in American culture. In 1898 Buck was elected to the National Institute of Arts and Letters." William K. Gallo and N. Lee Orr in *Grove Music Online*. (27331) \$30

The First Edition of Chadwick's Lyric Drama, *Judith*

19. CHADWICK, George W. 1854-1931

Judith Lyric Drama for Soli, Chorus and Orchestra Text by William Chauncy Langdon. New York: G. Schirmer [PN 15555], [1901]. Octavo. Flexible full dark red cloth boards with gilt titling to upper and label to spine. [i] (title), [i] (copyright), [I] (characters), [II] (blank), III-XIII (text), [i] (index), 176 pp. With performance markings throughout in pencil and blue crayon. Boards slightly worn and rubbed; upper joint split. **First Edition.** *Chadwick, an American composer, teacher, conductor, pianist and organist, "was a leading figure of the Second School of New England composers. Highly regarded in his lifetime as a composer, he was also largely responsible for the effective reorganization of the New England Conservatory and was one of the most influential teachers in American music... For some years Chadwick was the director and conductor of the Springfield Festival (1890-99) and the Worcester Festival (1897-1901). As well as championing such composers as Berlioz, Glazunov and Saint-Saëns, these festivals led to his own cantata Phoenix expirans, a colourful setting of Scott's Lochinvar for baritone and orchestra (for Springfield) and his largest score, the lyric drama Judith, based on his own scenario adapted from the Apocrypha (for Worcester). The dramatic action and some of the orchestral sonorities are clearly inspired by Samson et Dalila (which Chadwick had conducted a year before beginning his own score), though the influence of Mendelssohn's choral writing is also evident. The central scene of seduction and murder is one of the most expertly constructed and tautly lyrical passages in American dramatic music, though the work has never been staged."* Steven Ledbetter and Victor Fell Yellin in *Grove Music Online*. (27338) \$75

20. CONVERSE, F[rederick] S[heperd] 1871-1940

The Pipe of Desire Romantic Grand Opera in One Act... Op. 21 Text by George Edward Barton. New York...: The H.W. Gray Company, 1907. Large octavo. Full olive green cloth. 1f. (title), 1f. (recto cast list, verso blank), 131, [i] (publisher's advertisements) pp. Binding slightly worn, rubbed, and bumped; front free endpaper lacking. Title slightly worn and soiled, with publisher's handstamp; library stamps to title and final leaf; remnants of adhesive to gutters of first and last leaves. "Completed in 1905 and first produced in Boston, this romantic opera was presented at the Metropolitan Opera on 18 March 1910, and was the first American opera to be performed there." Robert J. Garofalo in *Grove Music Online*. (27347) \$30

21. COPLAND, Aaron 1900-1990

The Tender Land Opera in Three Acts Libretto by Horace Everett Vocal Score by the Composer. n.p.: Boosey & Hawkes [PN B&H 17711], [1956]. Folio. Original publisher's dark brown, black, and white illustrated wrappers. [i] (title), [i] (characters), [i] (named cast list for first performance), [i] (orchestration), 203, [i] (colophon) pp. Wrappers slightly worn. *The Tender Land, after James Agee's book Let Us Now Praise Famous Men, was first performed in New York at the City Center Theater on April 1, 1954.* (27286) \$45

22. CORLISS, Edward W[arren] 1872-1916

Queen of the Ballet. A Musical Comedy by R. A. Barnet. Author of "1492," "Jack and the Beanstalk," "Simple Simon," Etc.... With Additional Numbers by Alfred Norman, George Lowell Tracy, H. L. Hertz, Walter Gould and Hastings Weblyn. Lyrical Assistance by Frederic W. Arnold, Jr., and others. New York: White-Smith [PN 10500-100], 1898. Folio. Original publisher's dark red cloth-backed light gray wrappers illustrated by Fisher printed in red and black. [1] (title), [2] (contents), 3-101, [iii] (publisher's adverts) pp. Wrappers somewhat worn, soiled and stained; upper with vertical crease, signature excised. Light uniform browning; edges slightly worn; lower outer corners creased. **First Edition. Very scarce.** (27285) \$65

23. DE KOVEN, Reginald 1859-1920

"Foxy Quiller" Comic Opera in Three Acts Libretto by Harry B. Smith. New York & London: Edward Schuberth, 1900. Octavo. Original publisher's illustrated wrappers with white-cloth spine. [1] (title), [2] (original cast), [3] (contents), 4-234, 1f. (blank) pp. Wrappers considerably worn and somewhat discolored, portions of upper wrapper lacking at corners, not affecting text, titling to spine in black marker. Pages worn with chipping to edges not affecting music, first 20 pp. partially detached. **First Edition.** (27603) \$20

24. DE KOVEN, Reginald 1859-1920

Happyland or The King of Elysia A Comic Opera in Two Acts Book by Frederic Ranken. New York: Jos. W. Stern, 1905. Quarto. Original publisher's decorative wrappers printed in sepia and blue. [1] (title), [2] (blank), [3] (original cast), [4] (contents), 5-220 pp. Wrappers worn; upper abraded, creased, repaired with tape, partially detached, with small bookseller's label; spine reinforced with silver tape. Occasional minor chipping and small tears, not affecting music. **Probable First Edition.** (27599) \$35

25. DE KOVEN, Reginald 1859-1920

"Maid Marian" Comic Opera in Three Acts Libretto by Harry B. Smith. New York & London: Edward Schuberth, 1901. Large quarto. Full red textured cloth boards with leather title label to spine. [1] (title), [2] (original cast), [3] (contents), 4-303, [i] (blank) pp. Boards worn and rubbed; slight discoloration to upper; upper joint split. Title slightly discolored; some leaves partially detached; occasional minor chipping, not affecting music. (27600) \$20

26. DE KOVEN, Reginald 1859-1920

Rip Van Winkle Folk-Opera In Three Acts The Text by Percy Mackaye... *Opus 414*. New York & Boston: G. Schirmer [PN 29096], [1919]. Folio. Original publisher's full dark red cloth boards with titling gilt to spine and upper. [i] (title), [i] (copyright), [ii] (argument), [i] (characters and setting), [i] (blank), [1] (section title), [2] (blank), 3-259, [i] (blank) pp. Boards slightly worn, rubbed, and shaken; lower outer corner of upper cracked. **First Edition. Rip Van Winkle was first performed, in Chicago, just after De Koven died in 1920. It was his second opera, after The Canterbury Pilgrims, also with a libretto by poet and dramatist Percy MacKaye, which premiered at the Metropolitan Opera in 1917.** (27598) \$85

27. DE KOVEN, Reginald 1859-1920

Rob Roy Romantic Comic Opera Libretto by Harry B. Smith. New York: G. Schirmer [PN 12055], 1894. Large octavo. Original publisher's dark ivory illustrated wrappers printed in red

and black. [i] (title), [i] (story), [i] (characters), [i] (contents), 311, [i] (blank) pp. Wrappers somewhat worn and slightly browned, upper partially detached. First few leaves partially detached; price on title erased. **First Edition.** "*De Koven is best known for his operettas, particularly those with libretti by Harry-Bache Smith. Their three most successful works, Robin Hood (1891), Rob Roy (1894) and The Highwayman (1897), have British settings.*" Orly Leah Krasner in *Grove Music Online.* (27311) \$60

28. DE KOVEN, Reginald 1859-1920

Robin Hood A Comic Opera in Three Acts Libretto by Harry B. Smith. New York: G. Schirmer [PN 9321], 1891. Large octavo. Original publisher's decorative wrappers. [1] (title), [2] (characters and setting), 3-217, [i] (blank) pp. Wrappers somewhat worn; tears to upper, with faded library handstamp. Tears to first 2ff. [?] **First Edition.** (27605) \$20

29. DE KOVEN, Reginald 1859-1920

Robin Hood A Comic Opera in Three Acts Libretto by Harry B. Smith. New York: G. Schirmer [PN 9321], [1919]. Large octavo. Original publisher's illustrated wrappers. [1] (title), [2] (characters and setting), 3-226 pp. Wrappers slightly worn and partially detached; spine torn with some loss. (27601) \$25

30. DE LEONE, Francesco B. 1887-1948

Algala A Romance of the Mesa An Indian Opera In a Prologue And Two Scenes Text by Cecil Fanning. New York: G. Schirmer [PN 31593], [1924]. Quarto. Original publisher's decorative light brown wrappers printed in sepia and teal blue. [i] (title), [i] (copyright), [i] (characters), [ii] (synopsis), [i] (blank), 3-133, [i] (blank) pp. Wrappers worn and slightly chipped; small edges tears; upper partially detached; small stain to lower; spine defective, with label laid down; bookseller's label to verso of upper wrapper. Minor chipping to first leaves; dampstaining to final leaves at lower inner corner. **First Edition.** (27442) \$45

31. DODGE, May Hewes, and John Wilson DODGE

The Gypsy Rover A Romantic Musical Comedy in Three Acts Book, Lyrics and Music by May Hewes Dodge and John Wilson Dodge. Cincinnati: Willis Music Company [PN 3428 W], [1919]. Octavo. Dark grey mottled boards, original black illustrated wrappers bound in. [i] [1] (title), [2] (blank), [3] ("Important Notice"), 4 (musical numbers), 5 (characters and synopsis), 6 (costumes and staging), 7 (story), 8-135, [i] (publisher's advertisements). With occasional annotations in pencil. Binding somewhat worn; slightly chipped; spine reinforced with paper tape; joints crudely reinforced with cloth tape. Previous owner's name and address in manuscript to verso of title offset to facing page. (27336) \$30

32. ENGLANDER, Ludwig 1853-1940

The Casino Girl. Words by Harry B. Smith.... Interpolated Numbers by John Philip Sousa, Harry T. MacConell, Reginald de Koven, Arthur Nevin, and Fred. Solomon. London: E. Asherberg [PN 1471], 1900. Folio. Flexible reddish-brown leather boards, titling gilt to spine. [i] (title), [i] (blank), [i] (index), [i] (blank), 155, [iii] (publisher's advertisements) pp. Binding slightly worn, rubbed, and bumped. Slightly browned; previous owner's initial handstamp to lower outer corner of title. **First Edition. Scarce.** *An American composer and conductor of Austrian birth, Englander was a prolific composer, primarily of comic operas.* (27284) \$60

33. ENGLANDER, Ludwig 1853-1940

The Jewel of Asia A New Musical Comedy in Two Acts Book and Lyrics by Frederic Ranken and Harry B. Smith. New York: Jos. W. Stern, 1903. Quarto. Full dark blue cloth boards with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (characters), [4] (blank), [5] (contents), [6] (blank), 7-141, [i] (publisher's advertisement), [ii] (blank) pp. **First Edition.** (27275) \$65

34. ENGLANDER, Ludwig 1853-1940

The Office Boy A Comedy Opera in Two Acts Book and Lyrics by Harry B. Smith. New York: Jos. W. Stern, 1903. Quarto. Full dark blue cloth boards with titling gilt to upper and spine, original publisher's lower printed wrapper bound in. [1] (title), [2] (blank), [3] (cast of characters), [4] (blank), [5] (contents), [6] (blank), 7-135 pp. **First Edition.** (27274) \$60

35. EYSLER, Edmund 1874-1949 and Sigmund ROMBERG 1887-1951

The Blue Paradise A Viennese Operetta in a Prologue and Two Acts The Book by Leo Stein & Bela Jenbasch The American Version by Edgar Smith Lyrics by Herbert Reynolds. New York, London, Boston: G. Schirmer [PN 25924], [1915]. Quarto. Original publisher's dark ivory illustrated wrappers printed in grey and dark pink. [i] (title), [i] (copyright), [i] (notes on first performance), [i] (blank), [i] ("Original Cast of Characters"), [i] (blank), [1] (musical numbers), [2] (blank), 3-106 pp. Wrappers slightly worn; small portion of upper lacking; spine slightly chipped and torn. Title with small browned area; signature to upper corner in ink. **First Edition. Rare.** *The Shubert brothers, "knowing of Romberg's background... contracted him to rework Viennese operettas for American audiences. His first adaptation was The Blue Paradise (1915), a version of Edmund Eysler's Ein Tag im Paradies. Among Romberg's additions to the score was the waltz Auf Wiedersehen, his first hit."* William A. Everett in *Grove Music Online.* (27256) \$85

36. FLOYD, Carlisle 1926-

Markheim an opera in one act dramatization and text by the composer after the story of Robert Louis Stevenson Vocal Score by the Composer. New York: Boosey & Hawkes [PN BH. BK. 596], [1968]. Folio. Original publisher's fuchsia wrappers illustrated by Evon Streetman and printed in black and dark yellow. [i] (title), [i] (characters, setting, and instrumentation), 129, [i] (blank) pp. Wrappers slightly worn. **First Edition.** (27247) \$40

37. FOSS, Lukas 1922-2009

Griffelkin Opera in Three Acts Märchen-oper in 3 Aufzügen... Libretto by Alastair Reid Deutsche Nachdichtung: Michael Thomas Mann (frei nach einem Berliner Märchen) Piano-vocal score by the composer Klavier Auszug vom Komponisten. New York: Carl Fischer [PN 05156], 1990. Quarto. Original publisher's illustrated wrappers printed in fuschia, white, and black. [i] (title), [i] (dedication and contents), [i] (foreword and synopsis), [i] (characters and orchestration), 395, [i] (blank) pp. *"For all their diverse styles, Foss's works spring from a distinct personality: enthusiastic, curious and receptive to every kind of musical idea. Not coincidentally, these are the same attitudes he instilled in audiences with his performances of the classical repertory and new music. In short, he was one of his era's most communicative and representative composer-performer."* Gilbert Chase and David Wright in *Grove Music Online.* (27316) \$35

38. FOSTER, Stephen 1826-1864

The Social Orchestra For Flute or Violin A Collection of Popular Melodies Arranged as Solos, Duets, Trios, and Quartets New Introduction by H. Wiley Hitchcock. New York: Da Capo Press, 1973. Quarto. Quarter dark green leatherette with dark green paper boards, titling gilt to spine and upper. [i] (half-title), [i] (blank), [i] (title), [i] (copyright), [i] (foreword), [i] (blank), [ii] (introduction), [i] (facsimile of original upper wrapper), [i] (blank), [i] (facsimile of original title), [i] (original introduction), [1] (contents), [2] (blank), [3]-83, [i] (blank) pp. Vol. 13 in the series *Earlier American Music.* (27334) \$35

39. FRIML, Rudolf 1879-1972

The Firefly A Comedy-Opera in Three Acts The Book & Lyrics by Otto Hauerbach... Second Edition. New York: G. Schirmer [PN 23903], [after 1912]. Quarto. Original olive green cloth-backed publisher's coloured wrappers illustrated by K Kato. 1f. (title within decorative border), 1f. (first performance statement, named cast list, synopsis of scenes), 1f. (recto musical numbers, verso blank), 167, [i] (blank) pp. Wrappers slightly worn and soiled with occasional small tears to blank margins. "In 1912 Victor Herbert, who had quarreled with Emma Trentini, the leading lady of his Naughty Marietta, refused to honour his commitment to compose a second operetta for the singer; Friml was called upon to take Herbert's place and wrote *The Firefly* (including the songs 'Giannina mia' and 'Sympathy'), which became his first Broadway success." Gerald Bordman et al. in *Grove Music Online. First performed at the Empire Theatre in Syracuse, New York, on October 14, 1912, conducted by Gaetano Merola with dances arranged by Signor Albertieri.* (27351) \$40

40. FRIML, Rudolf 1879-1972

The Firefly A Comedy-Opera in Three Acts The Book & Lyrics by Otto Hauerbach. New York: G. Schirmer [PN 23903], [1940]. Folio. Original publisher's wrappers. 1f. (title), 1f. (recto notes on first performance, verso named cast list), 1f. (recto musical numbers, verso blank), 167, [i] (blank) pp. Wrappers quite worn and creased, reinforced with tape at margins of upper and spine. Slightly worn and browned; occasional corrections in white-out. (27368) \$12

41. FRIML, Rudolf 1879-1972

The Musical Play Katinka In Three Acts As Presented by Mr. Arthur Hammerstein The Book and Lyrics by Otto Hauerbach... Authors of "The Firefly" and "High Jinks". New York: G. Schirmer [PN 26335], 1916. Folio. Original publisher's dark blue cloth-backed dark blue wrappers illustrated by Plummer printed in dark yellow, orange, and blue. 1f. (title), 1f. (recto first performance details, verso blank), 1f. (recto "Cast of Characters," verso blank), 1f. ("Musical Numbers," verso blank), 3-191, [i] (blank) pp. Wrappers slightly worn and creased with several very small tears. *First performed in Morristown, New Jersey at the Park Theatre on December 2, 1915 under the management of Arthur Hammerstein, with John McGhie as musical director and Frank Smithson as stage director.* (27362) \$50

42. FRIML, Rudolf 1879-1972

The Vagabond King A Musical Play Based on Justin Huntley McCarthy's If I Were King... Book and Lyrics by Brian Hooker and W.H. Post. [New York]: [Waterson], [1926]. Folio. [i] (title), [ii] (named cast list, "Synopsis of Scenes"), [iii] ("Musical Programme"), 181, [i] (blank) pp. Upper wrapper lacking, replaced by crude wrapper lettered in manuscript; final leaf laid down to lower wrapper. (27364) \$15

43. FRIML, Rudolf 1879-1972

You're in Love A Musical Play in Two Acts The Book and Lyrics by Otto Hauerbach and Edward Clark. New York... Boston: G. Schirmer [PN 27369], [1917]. Folio. Original publisher's dark ivory wrappers illustrated by Van Buren printed in blue and brown. 1f. (title), 1f. (recto first performance details, verso blank), 1f. (recto "Original Cast of Characters," "Synopsis of Scenes," verso blank), 1f. (recto "Musical Numbers," verso blank), 3-92 pp. Wrappers quite worn, soiled, and stained; small tears; spine defective. Slightly worn; some lower outer corners thumbed; previous owner's signature to title dated of April 25 1917. *First performed in Stamford, Connecticut at the Stamford Theatre on November 29, 1916 under the management of Arthur Hammerstein, with John McGhie as musical director and Edward Clark as stage director.* (27366) \$50

44. GERSHWIN, George 1898-1937.

Delicious [Delishious]. Janet Gaynor and Charles Farrell in "Delicious" A Fox Picture... Lyrics by Ira Gershwin Book by Guy Bolton Directed by David Butler. New York: New World Music Corporation Harms [PN N.W. 99-4], [c1931]. Folio. Original publisher's decorative wrappers printed in purple and green including a reproduction photograph of Janet Gaynor and her Scotch terrier. Pp. 2-5 music. With full-page advertisement for "Rhapsody In Blue" in decorative lettering within decorative border to verso of lower wrapper. Slightly worn and browned; splitting at head and tail of spine. *"Even during his first stay in Hollywood (from November 1930 to February 1931), Gershwin maintained his commitment to concert music; while he and Ira wrote the score for the film Delicious (for which they were paid \$100,000) and began the Broadway musical Of Thee I Sing, he also composed most of his Second Rhapsody for Piano and Orchestra."* Richard Crawford et al. in *Grove Music Online. Delicious tells "the story of a Scottish immigrant (Gaynor) who spends most of the film fleeing from a persistent immigration officer; she had come into the country illegally, hidden in a horse van belonging to a wealthy Long Islander (Farrell). Most of the action takes place in Manhattan, however, which afforded Gershwin the opportunity for his rhapsody..."* Jablonski: *Gershwin*, p. 206. (25251) \$40

The First Edition of One of Gershwin's Most Successful Musicals

45. GERSHWIN, George 1898-1937

Girl Crazy A Musical Comedy Book by Guy Bolton and John McGowan Lyrics by Ira Gershwin. New York: New World Music [PN S. 2129-140], 1954. Folio. Original publisher's dark ivory wrappers printed in blue. [i] (title), [i] (copyright), [i] (named cast list and setting), [i] (musical numbers), 140 pp. Wrappers very slightly worn; small price label affixed to upper; short tear to tail of spine. **First Edition.** *"[Gershwin] began his career as a song plugger in New York's Tin Pan Alley; by the time he was 20 he had established himself as a composer of Broadway shows, and by the age of 30 he was America's most famous and widely accepted composer of concert music... Established as a composer of talent and ambition, Gershwin maintained his place on Broadway by writing some of his most successful musicals, including Strike up the Band (1927; rev. 1930), Girl Crazy (1930) and Of Thee I Sing (1931), which won a Pulitzer Prize for drama... [The well-known song] I got rhythm was introduced by Ethel Merman in the musical Girl Crazy. Its pattern of circulation shows that once a popular song enters the public marketplace, there is no predicting how it will be used. From the early 1930s into the 1950s I got rhythm was widely performed and recorded by popular singers and pianists, by swing bands and 'pops' orchestra leaders, and by jazz performers. Moreover, its harmonic framework, separated from Gershwin's melody and supplied with new ones under such titles as Cotton Tail, Little Benny, and Rhythm-a-*

ning, served as the most common 32-bar structure in the jazz tradition: the so-called 'rhythm changes'." Richard Crawford in *Grove Music Online*. (27454) \$250

46. GERSHWIN, George 1898-1937.

I Got Plenty O' Nuttin'. *The Theatre Guild presents Porgy and Bess... Libretto by DuBose Heyward Lyrics by Dubose Heyward and Ira Gershwin Production Directed by Rouben Mamoulian*. New York: Gershwin Publishing Corp. [PN G-8-6], [c1935]. Folio. Original publisher's illustrated wrappers by B. Harris depicting a stylized plantation scene with the skyscrapers of New York in the far upper right background, Pp. 2-7 music. With incipits to "Songs published separately from the American folk opera Porgy and Bess" to verso of lower wrapper. Slightly worn, browned and creased; music seller's handstamp to lower margin of title. A folk opera in three acts, Porgy and Bess was first performed on October 10, 1935 in New York at the Alvin Theatre. "The idea of composing a full-length opera based on DuBose Heyward's novel Porgy about life among the black inhabitants of 'Catfish Row' in Charleston, South Carolina, first occurred to Gershwin when he read the book in 1926. After many delays, Heyward and the Gershwin brothers signed a contract in October 1933 with the Theatre Guild in New York, and the collaboration was under way. Gershwin began the score in February 1934; during most of the next summer he stayed in South Carolina, composing and absorbing local colour. By early 1935 the composition was finished, and Gershwin spent the next several months orchestrating the work." Richard Crawford in *Grove Music Online*. (25240) \$40

47. GERSHWIN, George 1898-1937.

Mine from Let 'Em Eat Cake Lyrics by Ira Gershwin Music by George Gershwin Book by George S. Kaufman and Morrie Ryskind Directed by George S. Kaufman Dances and Ensembles by Von Grona and Ned McGurn. New York: New World Music Corporation; Harms Incorporated [PN N.W. 123-7], [c1933]. Folio. Original publisher's decorative wrappers by Harris printed in black on a blue ground. 1f. (title), pp. 3-9 music. With titles of 4 songs to upper wrapper (Union Square, On And On And On, Let 'Em Eat Cake and Mine) and incipits to "Four Interesting Songs from Strike Up the Band" to verso of lower wrapper. **First Edition.** *Let 'Em Eat Cake, the sequel to Gershwin's 1931 musical Of Thee I Sing, was first performed on October 21, 1933. "The score of Let 'Em Eat Cake is one of the Gershwins' finest, a still unrecognized landmark of the American musical theatre. If the word 'operetta' implies little opera, then Let 'em Eat Cake is a remarkable collection of eight little operas. It marks George Gershwin on the threshold of opera with an authentic American accent: his."* Jablonski: *Gershwin*, p. 245. (25237) \$50

48. GERSHWIN, George 1898-1937.

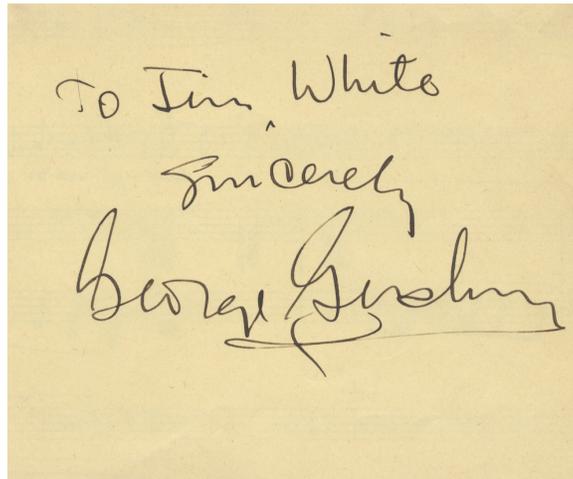
Of Thee I Sing and Who Cares. Two numbers from Of Thee I Sing A Musical Comedy Lyrics by Ira Gershwin... Book by George Kaufman and Morrie Ryskind Directed by George Kaufman Dances and Ensembles by George Hale. New York: New World Music Corporation Harms Incorporated [PN N.W. 102-4; N.W. 101-4], [c1931]. Folio. Original publisher's pictorial wrappers printed in sepia and blue. Pp. 2-5 music and with "Excerpts from George Gershwin's Latest Success Girl Crazy" to verso of lower wrapper of each. *Of Thee I Sing* slightly worn and browned; splitting at head and tail of spine; *Who Cares* somewhat worn, browned and faded; edge tears; former owner's signatures to title. "Established as a composer of talent and ambition, Gershwin maintained his place on Broadway by writing some of his most successful musicals, including *Strike up the Band* (1927; rev. 1930), *Girl Crazy* (1930) and *Of Thee I Sing* (1931), which won a Pulitzer Prize for drama." Richard Crawford et al. in *Grove Music Online*. (25252) \$40

49. GERSHWIN, George 1898-1937.

Porgy and Bess... Libretto by DuBose Heyward Lyrics by DuBose Heyward and Ira Gershwin... Directed by Robert Breen Musical Director, Alexander Smallens Settings by Wolfgang Roth Costumes by Jed Mace. Small quarto. Original publisher's pictorial wrappers. 28 pp. Program for a performance at The Ziegfeld Theatre in New York for the week beginning Monday, August 10, 1953 with cast including LeVern Hutcherson as Porgy, Leontyne Price as Bess and Cab Calloway as Sportin' Life. Somewhat worn and creased. *A folk opera in three acts, Gershwin's highly popular work was first performed in New York at the Alvin Theatre on October 10, 1935.*
(24660) \$25

50. GERSHWIN, George 1898-1937.

Porgy and Bess An American Folk Opera... Libretto by Dubose Heyward Lyrics by Dubose Heyward and Ira Gershwin Production Directed by Rouben Mamoulian Settings Designed by Sergei Soudeikine Orchestra Conducted by Alexander Smallens. Small quarto. Original publisher's pictorial wrappers. 20 pp. An early program for a performance at The Alvin Theatre in New York for the week beginning January 13, 1936 featuring members of the original cast including Todd Duncan as Porgy, Anne Brown as Bess and John W. Bubbles as Sportin' Life. Upper corners slightly creased; title in ink to upper wrapper. *A folk opera in three acts, Gershwin's highly popular work was first performed in New York at the Alvin Theatre on October 10, 1935.* (24663) \$50

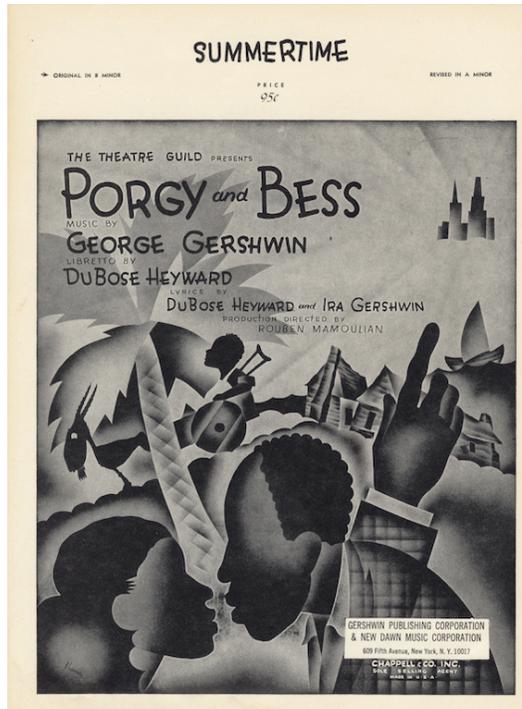


To Jim White
Sincerely
George Gershwin

Signed by Gershwin

51. GERSHWIN, George 1898-1937.

Summertime. The Theatre Guild presents Porgy and Bess... Libretto by DuBose Heyward Lyrics by DuBose Heyward and Ira Gershwin Production Directed by Rouben Mamoulian... Original in B Minor Revised in A Minor Price 95c [cents]. New York: Gershwin Publishing Corporation & New Dawn Music Corporation [PN G-1-3], [ca. 1935]. Folio. Original publisher's illustrated wrappers in black and white by B. Harris depicting a stylized plantation scene with the skyscrapers of New York in the far upper right background. Pp. 3-5 music. With incipits to "Songs published separately from the American folk opera Porgy and Bess" to verso of lower wrapper. Slightly browned; lower margins slightly dampstained.



With a signed autograph inscription from the composer to Jim White on an album leaf 116 x 138 mm. mounted to page 5 of the music.

"The idea of composing a full-length opera based on DuBose Heyward's novel Porgy about life among the black inhabitants of 'Catfish Row' in Charleston, South Carolina, first occurred to Gershwin when he read the book in 1926. After many delays, Heyward and the Gershwin brothers signed a contract in October 1933 with the Theatre Guild in New York, and the collaboration was under way. Gershwin began the score in February 1934; during most of the next summer he stayed in South Carolina, composing and absorbing local colour. By early 1935 the composition was finished, and Gershwin spent the next several months orchestrating the work." Richard Crawford in Grove Music Online. (25241)

\$1,200

52. HADLEY, Henry 1871-1937

Op. 52 Merlin and Vivian A Lyric Drama For Chorus, Soli and Orchestra Poem by Ethel Watts Mumford. New York: G. Schirmer [PN 19134], [1907]. Octavo. Disbound. [iii] (title), [iv] (blank), v-x (text), xi-xii (index), [xiii] (notice), [xiv] (blank), 112, [ii] (blank) pp. Wrappers lacking. Slightly browned; minor chipping to last few leaves; transparent tape repair to final leaf. (27384)

\$15

53. HANSON, Howard 1896-1981

*Merry Mount Opera in Three Acts of Six Scenes Libretto by Richard L. Stokes. New York: Harms [PN S-452-280], 1933. Quarto. Original publisher's black cloth-backed grey wrappers. [i] (title), [i] (blank), [i] (cast list), [i] (blank), II-IV (story), [i] (blank), 275, [i] (blank) pp. Wrappers slightly worn. Some leaves with vertical creases. **First Edition.** *An American composer, educator, and conductor, "all Hanson's works display rhythmic vitality, frequently using tonally-based ostinatos and sensitivity towards timbral combination."* Ruth T. Watanabe and Kames Perone in Grove Music Online. (27619)*

\$75

54. **HEARTZ, H.L.**

The Tenderfoot A Musical Play in Three Acts Lyrics by Richard Carle. New York, Chicago, San Francisco, London: M. Witmark [PN 5266], 1903. Quarto. Full dark blue boards with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (named cast list and setting), [4] (contents), 5-123, [i] (blank) pp. Slightly worn; small tear to one leaf; occasional creasing. **First Edition.** (27443) \$50

55. **HEIN, Silvio 1879-1928**

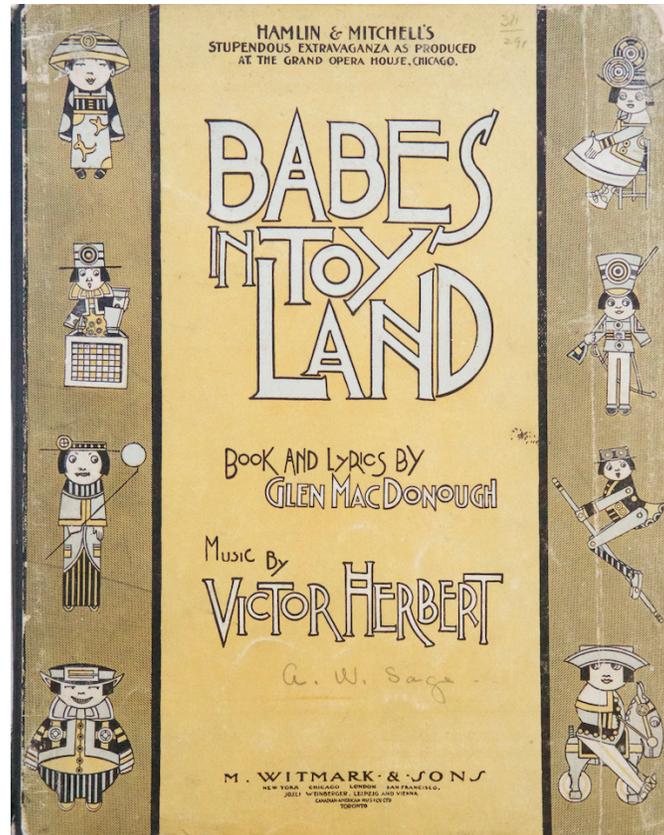
Marrying Mary A Musical Play in Three Acts Book by Edwin Milton Royle Lyrics by Benjamin Hapgood Burt. New York: Jos. W. Stern, 1906. Quarto. Original cloth-backed publisher's illustrated wrappers. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-55, [i] (blank) pp. Wrappers worn; minor chips and tears. **First Edition.** (27444) \$35



56. **HERBERT, Victor 1859-1924**

"The Ameer." Comic Opera in Three Acts. Book by Frederic Ranken and Kirke La Shelle. New York, Chicago, London, Paris, Leipzig: M. Witmark [PN 1832], 1899. Large octavo. Original publisher's black cloth-backed illustrated wrappers printed in colour. [i] (title), [i] (blank), [i] (characters and setting), [i] (contents), 205, [iii] (blank) pp. Wrappers somewhat worn; small tears and chips to edges; spine torn at head and tail; joints split. Minor tears to margins; several pages slightly creased at upper corner. **First Edition.** *The Ameer, an operetta in 3 acts, was first performed at Wallack's Theatre on December 4, 1899. "[Herbert] was the most talented and*

successful American operetta composer and important also as an advocate of copyright and performance-rights protection for composers... [The Serenade was his] first major success." Steven Ledbetter in *Grove Music Online*. (27555) \$100



First Edition of the First in a Series of Highly Popular Musicals by Victor Herbert

57. HERBERT, Victor 1859-1924

Babes in Toyland A Musical Extravaganza Book & Lyrics by Glen Mac Donough. New York, Chicago, London, Vienna-Leipzig, San Francisco, Toronto: M. Witmark [PN 5615], 1903. Quarto. Original publisher's black cloth-backed illustrated wrappers. [i] (title), [i] (blank), [i] (named cast list), [i] (contents), 5-145, [iii] (blank) pp. Wrappers worn, creased, and chipped; previous owner's signature to upper; head and tail of spine torn. Some leaves creased. **First Edition**. Before resigning his position as conductor of the Pittsburgh Symphony Orchestra (a position he held from 1898 to 1904), "Herbert returned to the theatre with *Babes in Toyland* (1903), the first of a series of hits that made him one of the best-known figures in American music." Steven Ledbetter in *Grove Music Online*. (27558) \$120

58. HERBERT, Victor 1859-1924

Babes in Toy Land A Musical Extravaganza Book & Lyrics by Glen Mac Donough. New York, Chicago, London, Vienna, Leipzig, San Francisco, Toronto: M. Witmark [PN 5615], [ca. 1903]. Quarto. Original publisher's black cloth-backed illustrated wrappers. [i] (title), [i] (blank), [i] (named cast list), [i] (contents), 5-157, [iii] (blank) pp. Wrappers worn, creased and chipped. Occasional minor chips and creases to corners. **Revised Edition**. (27560) \$75

59. HERBERT, Victor 1859-1924

Babette. A Romantic Comic Opera. Chas. B. Dillingham Presents the Famous Grand Opera Artiste Fritzi Scheff... Book & Lyrics by Harry B. Smith. New York, Chicago, London, Vienna-Leipzig, San Francisco, Toronto: M. Witmark [PN 5976], 1903. Quarto. Original publisher's illustrated gray wrappers printed in green and brown. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-215, [i] (blank) pp. Wrappers quite worn; chipped at edges; tape repairs; burn marks; spine reinforced with paper tape. First 5 leaves with burn marks to lower blank margins; occasional minor edge chips and tears, not affecting music; one leaf detached; burn marks to last 4 leaves; final leaf chipped at edges with tape repair. **First Edition.** (27573) \$25

60. HERBERT, Victor 1859-1924

The Débutante. n.p.: G. Shirmer, [1914]. 2 volumes. Quarto. Black plastic folders. 3-81; 82-146 pp. A photocopy of the 1914 score. *The Debutante, a musical comedy in two acts based on the book by Harry B. Smith and Robert B. Smith with lyrics by Robert B. Smith, was first performed on December 7m, 1914 at the Knickerbocker Theatre in New York.* (27575) \$10

61. HERBERT, Victor 1859-1924

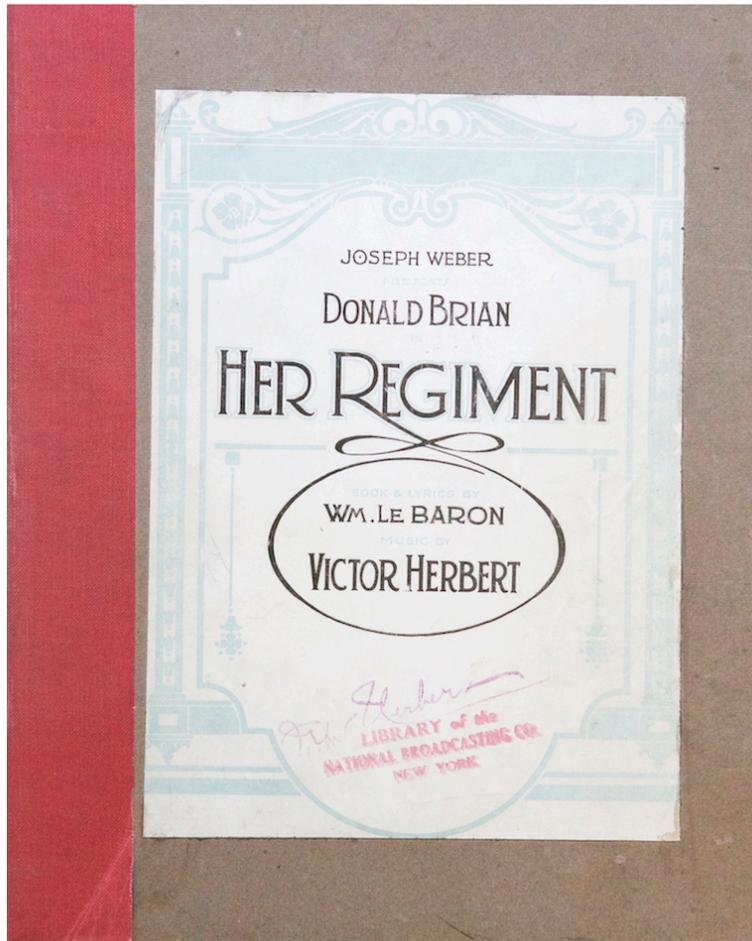
Eileen Book and Lyrics by Henry Blossom. New York: M. Witmark, [after 1917]. Folio. Original publisher's light gray wrappers printed in dark green.. [1] (title), [2] (blank), [3] (original cast), [4] (blank), [5] ("Musical Program"), [6] (note from composer), 7-165, [iii] (publisher's advertisements) pp. Wrappers slightly worn; remnants of two small labels to upper. Browned; small tears to first leaves, not affecting music. "Herbert's longstanding wish to compose an Irish operetta was finally gratified with the production of *Eileen* (1917; originally entitled *Hearts of Erin*), which boasts a solid libretto concerning the Irish rebellion of 1798 and a rich score, but marks the end of his greatest theatre pieces." Steven Ledbetter in *Grove Music Online.* (27567) \$25

62. HERBERT, Victor 1859-1924

The Fortune Teller Comic Opera in Three Acts. Libretto by Harry B. Smith. New York: M. Witmark [PN 1445], [ca. 1950]. Quarto. Original publisher's light brown wrappers with titling within decorative border. [i] (title), [i] (blank), [i] (characters and setting), [i] (contents), 181, [iii] (publisher's advertisements) pp. Wrappers slightly worn with minor crease and small tear to upper. A reprint of the first edition. *An operetta in three acts, The Fortune Teller was first performed on Broadway on September 26, 1898 at Wallack's Theatre and ran for 40 performances. It was revived on November 4, 1929 at Jolson's 59th Street Theatre and ran for 16 performances. "Herbert preferred to compose for trained singers rather than for comedians who sang, and the operettas he wrote for stars like Alice Nielson (The Fortune Teller)... Another speciality was the variation song, with a series of refrains in different styles (e.g. 'Serenades of All Nations' from The Fortune Teller, in which a ballerina demonstrates serenades by admirers from Ireland, Spain, China, Italy, France and Haiti) or actual variations of the same tune ('The Song of the Poet' from Babes in Toyland, which turned the familiar lullaby 'Rock-a-bye baby' into a brassy march, a Neapolitan song or a ragtime song)... In The Fortune Teller he even managed to match Strauss for a vigorous csárdás.*" Steven Ledbetter in *Grove Music Online.* (27566) \$40

63. **HERBERT, Victor 1859-1924**

The Fortune Teller An Operetta Book and Lyrics by Harry B. Smith Revised by Edward Bradley... [Music] Revised by Don Wilson. New York: M. Witmark [PN 21022-74], [1953]. Folio. Original publisher's light blue illustrated wrappers printed in black and dark red. [I] (title), II (story), III (characters and setting), IV (musical numbers), 96 pp. Wrappers slightly worn, soiled, and faded; minor abrasions to outer edge; small music seller's label to upper. (27576) \$40



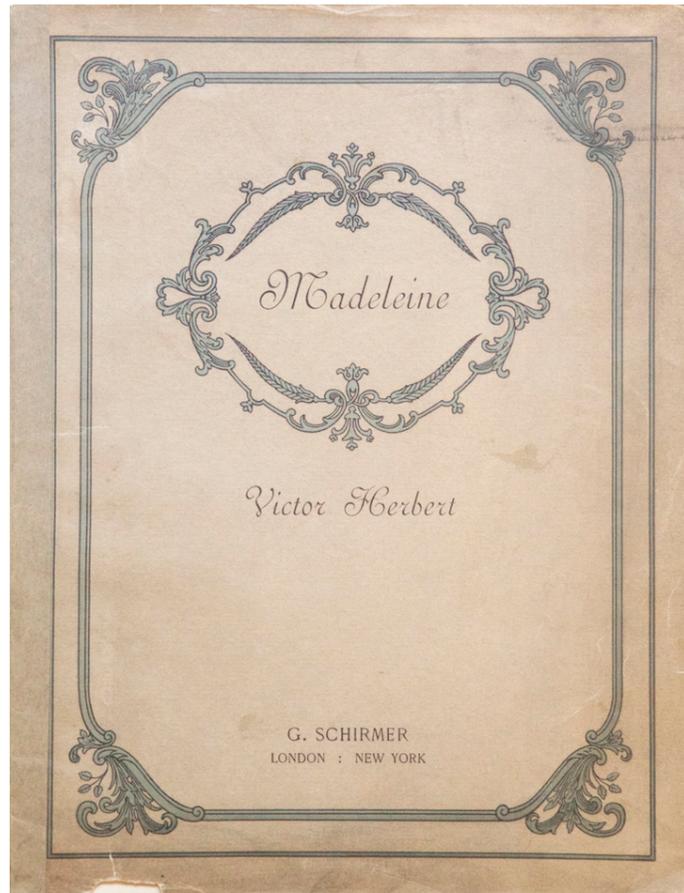
With Numerous Performance Markings

64. **HERBERT, Victor 1859-1924**

Joe Weber offers Donald Brian in the New Operetta Her Regiment Book and Lyrics by William Le Baron... Staged by Fred G. Latham. New York: T. B. Harms & Francis, Day & Hunter, 1917. Quarto. Original publisher's ivory upper wrapper printed in black and teal blue laid down to boards crudely backed with red cloth with titling in white ink to spine. [1] (title), [2] (blank), [3] (named cast list and scenes), [4] (blank), [5] (musical numbers), [6] (blank), 7-137, [iii] (blank) pp. **Performance markings** in pencil and red crayon, including to cast list. Boards somewhat worn. Handstamp of the National Broadcasting Co. to front free endpaper. Minor browning; occasional tears with tape repairs; small tear to title with small handstamp to upper margin. **First Edition. Rare. An interesting performance copy.** (27571) \$120

65. **HERBERT, Victor 1859-1924**

The Madcap Duchess A Comic Opera in Two Acts The Book and Lyrics by David Stevens and Justin Huntly McCarthy. New York & London: G. Schirmer [PN 24437], 1913. Quarto. Original publisher's wrappers. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (story), [i] (index), 3-152 pp. Upper wrapper and spine lacking; lower creased and torn with some loss. Slightly worn; occasional minor tears, not affecting music; composer's facsimile signature stamp to title. **First Edition.** "... strong scores are those for *The Serenade* (1897), *The Fortune Teller* (1898), *Cyrano de Bergerac* (1899), *The Singing Girl* (1899), *The Enchantress* (1911), *The Madcap Duchess* (1913), *The Only Girl* (1914) and *Eileen* (1917). In musical quality they compare favourably with the works of the principal European operetta composers." Steven Ledbetter in *Grove Music Online*. (27563) \$25



Herbert's Second Opera

66. **HERBERT, Victor 1859-1924**

Madeleine A Lyric Opera in One Act Adapted from the French of Decourcelles & Thibaut by Grant Stewart. New York & London: G. Schirmer [PN 24218], 1914. Quarto. Original publisher's brown wrappers with titling within decorative border printed in teal blue. [i] (title), [i] (blank), [i] (notes on first performance, [i] (blank), 97, [i] (blank) pp. Wrappers somewhat worn, chipped and torn; detached. Small music seller's stamp to title; some leaves slightly torn and soiled, not affecting music; final leaf defective; composer's facsimile signature handstamp to title. **First Edition. Rare.** "Herbert's only... opera [other than *Natoma*] was *Madeleine*, a one-act

comedy based on a French play about an operatic prima donna. At the première in 1914 it was paired with *Pagliacci*, with *Caruso* in the principal part. Not surprisingly, *Madeleine* functioned as little more than a curtain-raiser. Its style is 'conversational' throughout, with continuing motivic commentary from the orchestra. The one real set piece, 'A Perfect Day', was added at the last moment at the insistence of *Frances Alda*, who refused to sing the title role otherwise... *Madeleine* was dropped from the repertory of the Metropolitan Opera after half a dozen performances, though *G. Schirmer* published the work in full score, an unprecedented distinction for an American opera." Steven Ledbetter in *Grove Music Online*. (27562) \$120

67. HERBERT, Victor 1859-1924

Mlle. Modiste A Comic Opera Book & Lyrics by *Henry Blossom*. New York, Chicago, London, Vienna, Leipzig, San Francisco, Toronto to: M. Witmark, 1905. Quarto. Original publisher's black cloth-backed illustrated light brown wrappers printed in brown and ivory. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-152 pp. Wrappers worn and slightly chipped, creased, and dampstained; previous owner's signature to upper, with handstamp obscured in black marker. Signatures loose; occasional minor chips to margins, not affecting music; bookseller's handstamp to title; previous owner's signature to cast leaf. **First Edition.** "Herbert preferred to compose for trained singers rather than for comedians who sang, and the operettas he wrote for stars like *Alice Nielson* (*The Fortune Teller*), *Fritzi Scheff* (*Mlle Modiste*) or *Emma Trentini* (*Naughty Marietta*) placed great demands on the chorus and orchestra as well as the principals." Steven Ledbetter in *Grove Music Online*. (27590) \$35

68. HERBERT, Victor 1859-1924

Mlle. Modiste A Comic Opera Book & Lyrics by *Henry Blossom*. New York: M. Witmark [PN 7295], [ca. 1950]. Folio. Original publisher's light brown printed wrappers. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-152 pp. Wrappers slightly worn, with crease to upper. A reprint of the first edition. (27565) \$40

69. HERBERT, Victor 1859-1924

Old=Dutch A Musical Comedy Book Adapted from the German by Edgar Smith Lyrics by George V. Hobart. New York, Chicago, London, Paris: M. Witmark [PN 10031], 1909. Folio. Original publisher's dark ivory black cloth-backed illustrated wrappers. [1] (title), [2] (blank), [3] (named cast list), [4] (blank), 5-120 pp. Wrappers considerably worn; lower lacking; upper partially detached and torn with tape repairs, lacking at lower margin. Title with composer's facsimile signature handstamp and lacking at lower margin; occasional staining, chips, and tape repairs. **First Edition.** *Old Dutch, a musical farce in two acts and three scenes, was first performed at the Herald Square Theatre in New York on November 22, 1909.* (27582) \$15

70. HERBERT, Victor 1859-1924

The Only Girl A Musical Farcical Comedy The Book and Lyrics by *Henry Blossom*... Staged by *Fred. G. Latham*. New York, Chicago, London: M. Witmark, 1914. Quarto. Original upper wrapper laid down to green cloth-backed board, titling to spine in white. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (contents), 8-96, [ii] (blank) pp. Occasional performance notes in pencil. Binding somewhat worn and rubbed. Small numerical handstamp to title, occasional creasing to corners, not affecting music. **First Edition. Rare.** (27578) \$85

71. **HERBERT, Victor 1859-1924**

The Princess "Pat" A New Comic Opera with Eleanor Painter The Book and Lyrics by Henry Blossom... Staged by Fred G. Latham. New York, Chicago, San Francisco, London: M. Witmark, 1915. Quarto. Original upper wrapper laid down to blue cloth-backed boards, titling in white ink to spine. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (musical numbers), [i] (blank), 9-144 pp. Occasional performance notes in pencil, apparently relating to a radio performance or recording. Binding somewhat worn. First two leaves, including title, chipped at lower corners with tape repairs to margins; tear to one leaf repaired; composer's facsimile signature handstamp to title, numerical handstamp, and handstamp of the National Broadcasting Co. to title. **First Edition. Scarce.** *The Princess Pat, an operetta in three acts written for the soprano Eleanor Painter (1891-1947), was first performed on Broadway on September 29, 1915 at the Cort Theatre and ran for 158 performances.* (27580) \$75

72. **HERBERT, Victor 1859-1924**

The Princess "Pat" A New Comic Opera with Eleanor Painter The Book and Lyrics by Henry Blossom... Staged by Fred G. Latham. New York, Chicago, San Francisco, London: M. Witmark, 1915. Quarto. Original publisher's decorative black cloth-backed ivory wrappers printed in red and black. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (musical numbers), [i] (blank), 133, [i] (blank) pp. Wrappers somewhat worn and creased, with small tears to edges. Light dampstaining to upper inner corners throughout; signatures loose; occasional minor chips and tears to edges, not affecting music; one leaf browned; composer's facsimile signature stamp to title. Revised edition. Scarce. (27579) \$40

73. **HERBERT, Victor 1859-1924**

The Red Mill A Musical Comedy Book & Lyrics by Henry Blossom. New York, Chicago, San Francisco, London: M. Witmark [PN 7599], 1906. Quarto. Original publisher's black cloth-backed wrappers illustrated by B. Wallis. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-138 pp. Wrappers somewhat worn, upper partially detached and with library handstamp and previous owner's signature. Signatures loose; small bookseller's label and music seller's handstamp to title; corner thumbed; occasional minor tears, not affecting music; one leaf detached with edges creased and torn. **First Edition.** *Before resigning his position as conductor of the Pittsburgh Symphony Orchestra (a position he held from 1898 to 1904), "Herbert returned to the theatre with Babes in Toyland (1903), the first of a series of hits that made him one of the best-known figures in American music. It was followed by Mlle Modiste (1905) and The Red Mill (1906), both signal successes."* Steven Ledbetter in *Grove Music Online.* (27586) \$50

74. **HERBERT, Victor 1859-1924**

The Red Mill A Musical Comedy Book & Lyrics by Henry Blossom. New York, Chicago, San Francisco, London: M. Witmark [PN 7599], ca. 1906. Quarto. Original publisher's upper wrapper illustrated by B. Wallis laid down to dark red cloth-backed boards, titling in white ink to spine. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-143, [i] (blank) pp. With occasional performance markings to vocal parts in pencil. Binding somewhat worn; handstamp of the National Broadcasting Co. and annotations in pencil to both upper board and title. A revised edition, with an extra song at the conclusion. (27587) \$50

75. HERBERT, Victor 1859-1924

"The Serenade" Comic Opera in Three Acts Libretto by Harry B. Smith. London: E. Ascherberg [PN 1733], 1897. Quarto. Original publisher's lithographed ivory wrappers by Henderson & Spalding printed in black and red. [i] (title), [i] (contents), 191, [i] (blank) pp. Wrappers somewhat worn and chipped; outer margins slightly stained; spine lacking at head; upper partially detached. Handstamp to title; Occasional minor chips to outer margins, not affecting text; handstamp to title. **First British edition. Very scarce.** (27589) \$50

76. HERBERT, Victor 1859-1924

The Serenade Comic Opera in 3 Acts. Libretto by Harry B. Smith. n.p.: Edward Schuberth, [1897]. Octavo. Textured brown cloth boards, [i] (contents), 3-210 pp. Boards worn and bumped; paper tape to spine; previous owner's small bookplate to front pastedown. Title lacking; first leaf partially detached; occasional minor tears and chips, not affecting music. (27583) \$15

77. HERBERT, Victor 1859-1924

Sweethearts A Comic Opera in Two Acts Books by Harry B. Smith and Fred. De Gresac Lyrics by Robert B. Smith. New York... Boston... Chicago: G. Schirmer [PN 24029], 1913. Quarto. 1f. (title), 1f. (named cast list and index), 1f. (commemoration of the first performance with waist-length photographic reproduction of Christie Macdonald as the lead character, Sylvia), 167, [i] (blank) pp. Disbound; upper wrapper lacking. Final leaf detached and laid down; title somewhat worn, soiled and stained, with small abrasion from removal of rectangular label. *Sweethearts was first performed in Baltimore, Maryland at the Academy of Music, March 24, 1913. Along with Naughty Marietta (1910) it is considered one of his finest operettas.* (27345) \$25

78. HERBERT, Victor 1859-1924

Sweethearts Original Book by Harry B. Smith and Fred De Gresac Original Lyrics by Robert B. Smith... New Book and Lyrics by Phil Park Music Adapted and Arranged by Ronald Hanmer. London: Chappell [PN 45426], 1961. Folio. Original publisher's light blue wrappers printed in violet. [i] (title), [i] (characters and setting), [i] (notes on principle characters and orchestration), [i] (musical numbers), 176 pp. Wrappers slightly worn. (27585) \$40

79. HERBERT, Victor 1859-1924

When Sweet Sixteen A Song Play Book and Lyrics by George V. Hobart. New York, Chicago, San Francisco, London, Paris: M. Witmark, 1910. Quarto. Original upper wrapper laid down to green cloth-backed boards, titling in white ink to spine. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (contents), [i] (blank), 11-128 pp. Boards somewhat worn; stamp of the National Broadcasting Co. to upper and p. 51. Composer's facsimile signature stamp and additional handstamps to title; perforated "NBC" stamp to first 6ff.; upper outer margin of pp. 95-96 torn away, not affecting music. **First Edition. Scarce.** (27584) \$65

80. HIRSCH, Louis 1887-1924

Going Up Book by Otto Harbach and James Montgomery Lyrics by Otto Harbach. New York, Chicago, Philadelphia, San Francisco, Boston, London: M. Witmark, 1918. Quarto. Original publisher's black cloth-backed illustrated wrappers printed in colours. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (contents), [i] (blank), 11-114 pp. Wrappers somewhat worn and creased; partially detached. Occasional minor edge chips and tears, not affecting music. **First**

Edition. Scarce. "[Hirsch] was a highly regarded composer of Broadway musicals—especially revues—at the turn of the 20 century... A founding member of ASCAP, Hirsch served as its director from 1917 until his death in 1924... His collaborations with Otto Harbach, [such as] *Going Up!*...remain his best-known shows." Jonas Westover in *Grove Music Online*. (27577) \$50

81. HOSCHNA, Karl L. 1876-1911

Jos. M. Gaites Presents John Hyams and Leila Mc Intyre in the Musical Play The Girl of My Dreams Book by Wilbur D. Nesbit and Otto Hauerbach. New York, Chicago, San Francisco, London, Paris: M. Witmark & Sons, 1910. Quarto. Full dark blue cloth boards with titling gilt to upper and spine. [3-4] (blank), [5] (title), [6] (blank), [7] (cast list), [8] (blank), [9] (contents), [10] (blank), 11-87 pp. **First Edition.** *An American composer, arranger, and oboist of Bohemian birth, "Hoschna's works have lively opening and closing choruses, and he frequently used ragtime and popular dance rhythms even in the vocal numbers. His music typifies that of Tin Pan Alley in the first two decades of the 20th century, with relatively simple harmonies and melodies built up of short phrases and sequential repetitions."* Deane L. Root in *Grove Music Online*. (27245) \$35

82. HOSCHNA, Karl L. 1876-1911

Chas. Dickson's Musical Adaptation of Mrs. Pacheco's Comedy "Incog" Three Twins Management of Jos. M. Gaites Lyrics by O. A. Hauerbach. New York, Chicago, London, Paris: M. Witmark & Sons, 1908. Quarto. Full dark blue cloth boards with titling gilt to upper and spine, original publisher's lower wrapper bound in. [1-4] (blank), [5] (title), [6] (blank), [7] (cast list), [8] (blank), [9] (contents), [10] (blank), 11-113, [i] (blank) pp. Publisher's price notice printed in red tipped-in to title. **First Edition.** (27246) \$35

83. HUBBELL, Raymond 1879-1954

Mr. Sam S. Shubert presents Jefferson De Angelis Opera Co. in "Fantana" A Musical Comedy in Three Acts. Book by Robt. Smith and Sam. S. Shubert Lyrics by Robt. B. Smith. New York, Chicago, London, Vienna-Leipzig, San Francisco, Toronto: M. Witmark & Sons [PN 6825 cc], 1904. Quarto. Full dark blue cloth boards with titling gilt to upper and spine, original publisher's lower wrapper bound in. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-162 pp. Title partially detached. **First Edition.** *An American writer, composer, and lyricist, Hubbell was one of the nine founding members of ASCAP in 1914.* (27244) \$35

84. JACOBI, Victor 1883-1921

The Half Moon A Musical Play in Three Acts... Book and Lyrics by William Le Baron Staged by Fred. G. Latham. New York: T. B. Harms & Francis, Day & Hunter, 1920. Quarto. Black cloth boards with titling gilt to upper and spine, original publisher's upper wrapper bound in. [1-2] (blank), [3] (title), [4] (blank), [5] (named cast list and setting), [6] (blank), [7] (musical numbers), [8] (blank), 9-154, 3f. (blank) pp. **First Edition. Very scarce.** *Jacobi, a Hungarian composer later active in the U.S.A., formed close friendships with the future operetta composers Emmerich Kálmán and Albert Szirmai during their student days together at the National Hungarian Royal Academy of Music.* (27471) \$75

85. JAKOBOWSKI, Edward 1856-1929

Erminie Comic Opera Libretto by Claxson Bellamy and Harry Paulton. Boston, New York:

White-Smith, [ca. 1900]. Quarto. Original publisher's gray wrappers with titling to spine in ink. [1] (title), [2] (contents), 3-145, [iii] (publisher's advertisements) pp. Occasional performance markings in blue crayon. Wrappers worn; corners slightly creased; spine defective, with lower portion partially detached; previous owner's signature to upper. Many leaves slightly dampstained. (27470) \$20

86. KÁLMÁN, Emmerich 1882-1953

"A Little Dutch Girl" A Musical Play in Three Acts Book by Harry Graham & Seymour Hicks Lyrics by Harry Graham. London: Chappell [PN 27199], [1921]. Quarto. Original publisher's wrappers illustrated by Paul Chesney. [i] (title), [i] (copyright), [i] (named cast list), [i] (contents), 169, [iii] (publisher's advertisements) pp. Wrappers worn and detached; spine chipped with loss; small printer's handstamp to upper. Printer's handstamp to title; annotations regarding a performance at the Lyric Theatre to head of cast list. *Chappell issued editions in both London and New York in 1921.* (27608) \$30

87. KELLEY, Edgar Stillman 1857-1944

The Pilgrim's Progress A Musical Miracle Play For Soli, Chorus & Orchestra Text based on the Allegory of John Bunyan by Elizabeth Hodgkinson... Op. 37. Boston: Oliver Ditson [PN 72444-319], [1917]. Large octavo. Original publisher's dark tan wrappers with titling within decorative border. [1] (half-title), [2] (previous works), [3] (title), [4] (copyright and notice), [5] (dedication), [6] (blank). [7] (note), [8] (blank), [9-10] (contents), [11] (part title), [12] (characters), 13-[30] (text), [i] (part title), [i] (blank), 319, [i] (blank) pp. Wrappers slightly worn with small chips to edges; minor stain to lower. Occasional minor chips to edges, not affecting music or text. **First Edition.** (27607) \$75

88. KERKER, Gustave 1857-1923

The Belle of New York A Musical Comedy in Two Acts Words by Hugh Morton. London... New York: Hopwood... T.B. Harms, [1897-1898]. Quarto. Original publisher's wrappers illustrated by H. George and printed in blue, cold, and red. [i] (title), [i] (blank), [i] (named cast list), [i] (contents), 213, [i] (publisher's advertisements) pp. With a bust-length portrait of Edna May (cast in the role of Violet Gray in the George Lederer Casino Theatre Company of New York production) to upper wrapper. Wrappers worn; edges chipped with minor loss; tear to lower repaired with tape; title label laid down to spine. Slightly worn; English bookseller's handstamp to title. *"The Belle of New York (1897) had only a modest run in New York but became Kerker's most popular work and the one by which he is best remembered, with almost 700 performances in London and many more on tours; several of its melodies are inspired by marches or lively dances, and the vocal lines have an unusually restless character with dotted rhythms and repeated notes."* Deane L. Root in *Grove Music Online.* (27606) \$65

89. KERKER, Gustave 1857-1923

The Tourists A Musical Comedy in Two Acts As Produced by Sam S. & Lee Schubert (Inc.) Book and Lyrics by R. H. Burnside. New York: T. B. Harms, 1906. Quarto. Full dark blue cloth boards with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-203, [i] (blank) pp. **First Edition. Very scarce.** *"Kerker's first complete operetta in New York was Castles in the Air in 1890. He wrote over twenty shows, the most successful of which were the London musical burlesque Little Christopher Columbus (1893), and the international musical hit The Belle of New York (1897). Other notable musicals included An American Beauty (1896),*

The Girl from Up There (1901), Winsome Winnie (1903), The Tourists (1906), and Fascinating Flora (1907)." Wikipedia. (27449) \$60

90. KERKER, Gustave 1857-1923

Winsome Winnie A Musical Comedy in Two Acts Book and Lyrics by Frederic Ranken. New York: Jos. W. Stern, 1903. Quarto. Original publisher's black cloth-backed decorative dark pink wrappers. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-96 pp. Wrappers slightly worn; vertical crease to upper. **First Edition. Rare.** (27450) \$60

91. KERN, Jerome 1885-1945

Roberta A Musical Comedy in Two Acts Adapted from the Novel by Alice Duer Miller Book and Lyrics by Otto Harbach. York: T.B. Harms Co.; London: Chappell & Co. Ltd.: [PN 40433], [1950]. Quarto. Original publisher's dark ivory decorative wrappers printed in brown. [i] (title), [i] (characters), [i] (scenes), [i] (contents), 99, [i] (colophon) pp. Wrappers slightly worn, small tear to head of spine. **First British edition.** "[Kern] was one of the most significant composers in the history of American popular musical theatre. His songs established a pattern for American show songs, and his theatre scores provided the bridge by which the 19th-century Ruritanian operetta style evolved into that of the specifically 20th-century American musical, with its close integration of book, lyrics and music... [His] works were also... adapted for the screen, a transition accomplished notably in *Roberta* (1933, filmed 1935), with its setting in a Parisian fashion house and a score which included 'Smoke gets in your eyes'." Ronald Byrnside and Andrew Lamb in *Grove Music Online*. (27350) \$50

92. KERN, Jerome 1885-1945

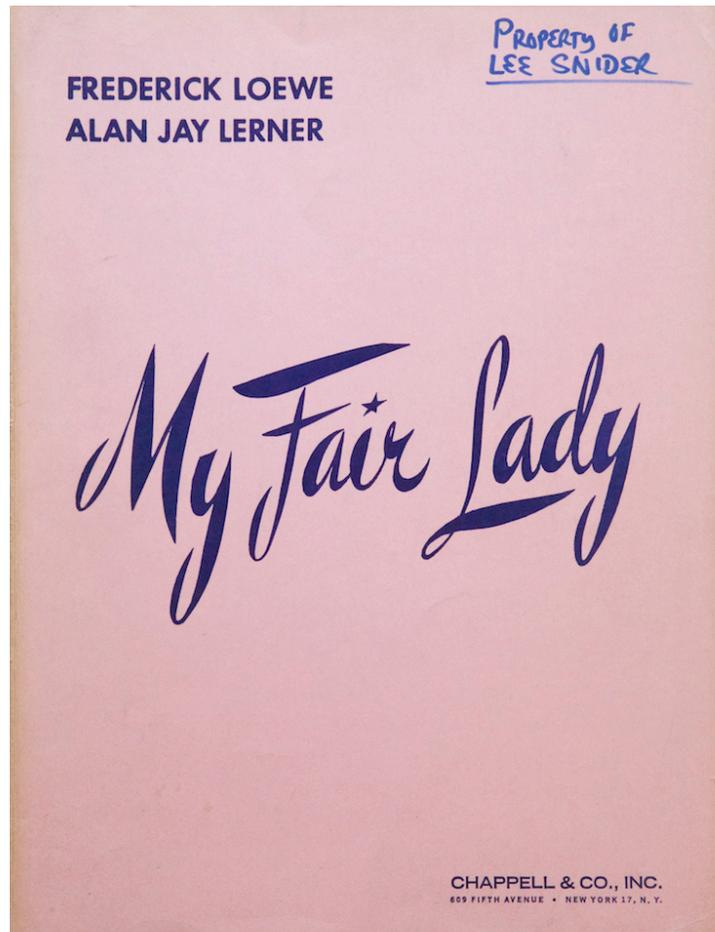
Show Boat... Book and Lyrics by Oscar Hammerstein 2nd. Greenwich, CT: Welk [after 1927]. Folio. Original publisher's decorative blue wrappers. [1] (title), [2] (named cast list), [3] (scenes), [4] (musical numbers), 5-192, [ii] (blank) pp. Wrappers slightly worn. "In 1927 Kern produced his most important work, *Show Boat*, a musical play with words by Oscar Hammerstein II, and perhaps the most influential Broadway musical play ever written in that it impelled composers of Broadway musicals to concern themselves with the whole integrated production as opposed to writing Tin Pan Alley songs for interpolation... At least six songs, which are integral to the characterization and story, have become standard favourites, including 'Ol' Man River', 'Can't help lovin' dat man', 'Make Believe', and 'Why do I love you?'. *Show Boat* has been filmed three times, and was the first musical to enter an opera company's repertory (New York City Opera, 1954). The rediscovery of the original performing material, with orchestrations by Robert Russell Bennett (Kern's regular orchestrator from 1923) led to a large-scale recording in 1987 and widespread opera house productions... By the time of *Show Boat* Kern had become a mature and rounded composer, able to capture the dignity of 'Ol' Man River' as readily as the light fluency of 'Why do I love you?' and the effective harmonic shifts of 'Can't help lovin' dat man'." Ronald Byrnside and Andrew Lamb in *Grove Music Online*. (27380) \$40

93. KLEIN, Manuel 1876-1919

Mr Pickwick A Musical Comedy Book by Chas. Klein Lyrics by Grant Steward. New York, Chicago, San Francisco, London, Paris, Leipzig: M. Witmark [PN 4936], 1902. Large octavo. Full black cloth with titling in gilt to upper and spine. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-172 pp. Binding slightly worn. *Klein, an English-born American composer active in New York, wrote primarily for the musical theatre.* (27447) \$35

94. **KLEIN, Manuel 1876-1919**

The Man from Now A Fantastical Musical Comedy Book & Lyrics by John Kendrick Bangs and Vincent Bryan. New York, Chicago, San Francisco, London: M. Witmark [PN 7294], 1906. Quarto. Full dark blue cloth boards with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-137, [i] (blank) pp. **First Edition.** (27448) \$50



First Edition of *My Fair Lady*

95. **LOEWE, Frederick 1901-1988**

My Fair Lady Adapted from Bernard Shaw's "Pygmalion" Produced on the Screen by Gabriel Pascal... Book and Lyrics by Alan Jay Lerner Production staged by Moss Hart Choreography and Musical Numbers by Hanya Holm Production Designed by Oliver Smith Costumes Designed by Cecil Beaton Musical Director Franz Allers Musical Arrangements by Robert Russell Bennett and Phil Lang Lighting by Feder Dance Music Arranged by Trude Rittman... (Edited by Franz Allers). [New York]: Chappell [PN 4093-252], [1956]. Folio. Original publisher's decorative pink wrappers printed in dark blue. [1] (title), [2] (named cast list), [3] (scenes), [4] (musical numbers), 5-256 pp. Wrappers slightly worn and faded; previous owner's name in blue to corner of upper wrapper. **First Edition, later issue.** "After [Loewe and Lerner's] less successful next collaboration, *Paint Your Wagon* (1951)... they wrote *My Fair Lady* (1956), an adaptation of George Bernard Shaw's *Pygmalion*, the longest-running show of its era and one of the most highly regarded of all musicals... Loewe's successful evocation of Scottish melodies in

Brigadoon, Western folk songs in Paint Your Wagon (the only Lerner and Loewe musical with an American locale), and British music hall and French cabaret tunes in My Fair Lady and Gigi, respectively, camouflaged a distinctive personal style, which demonstrated a predilection, even in the Western Paint Your Wagon, for a European rather than an American vernacular musical language." Geoffrey Block in *Grove Music Online*. (27353) \$120

96. **LORAINE, William**

Peggy from Paris A Musical Comedy in Two Acts Books & Lyrics by George Ade. New York, Chicago, London, Vienna-Leipzig, San Francisco, Toronto: M. Witmark & Sons [PN 5064], 1903. Quarto. Original publisher's grey illustrated wrappers printed in blue, red, and dark yellow. [1] (title), [2] (contents), 3-23, [i] (blank) pp. Wrappers worn; upper detached with stain to outer upper corner; minor chipping and tears. Slightly soiled; small tear to blank outer margins. **First Edition**. (27266) \$25

The First Edition of Menotti's *Amahl*

97. **MENOTTI, Gian Carlo 1911-2007**

Amahl and the Night Visitors Opera in One Act Words and Music by Gian-Carlo Menotti. New York/London: G. Schirmer [PN 42736], [1952]. Folio. Original publisher's illustrated wrappers printed in colours. [I] (title), II (copyright), III (notes on first performance), IV (note), V (characters), VI (setting, costumes, and point of view), 65, [i] (blank) pp. Wrappers slightly worn, titling to spine in ink.

First Edition. *"Critical appraisal of Menotti's works has ranged from sincere appreciation (Sargeant) to bitter denunciation, later retracted (Kerman). There are signs that Menotti's legacy in future will be more complex and wide-ranging than anticipated. In deftly side-stepping the Second Viennese School he has provided an alternative model, that of the rigorously trained classical musician whose prime motivation has been to communicate with his audience. To that end, he invented both the first opera for radio and for television and had hopes for composing an opera expressly for film. Like Gershwin before him and Lloyd Webber after, he fused together music and theatre. Whether we decide to define the results as opera, music theatre or musical does not detract from the achievement of creating new audiences for one of the oldest of genres... Amahl and the Night Visitors, commissioned by NBC, was the first opera written expressly for American television. In writing it, Menotti was influenced by The Adoration of the Magi of Hieronymus Bosch. The work was first televised on Christmas Eve 1951 and has been broadcast annually. The roles, particularly the main part for boy soprano, are skilfully conceived so that they can be performed by amateurs. The charm and clear diatonicism of the work have helped to make it one of the most frequently performed operas of the 20th century."* Bruce Archibald and Jennifer Barnes in *Grove Music Online*. (27484) \$60

98. **MENOTTI, Gian Carlo 1911-2007**

The Consul Musical Drama in Three Acts Words and Music by Gian-Carlo Menotti. New York, London: G. Schirmer [PN 42369], [copyright 1950]. Folio. Original publisher's black illustrated wrappers printed in red and white. [i] (title), [i] (copyright), [i] (notes on first performance), [i] (characters and acts), 291, [i] (blank) pp. Wrappers slightly worn, creased, and stained. *"Menotti's versatile dramatic skills, as director, librettist and composer, brought him a contract from Metro-Goldwyn-Mayer to write film scripts. Although his scripts were never filmed, one contained the seeds of his first full-length opera, The Consul, considered by many to be his greatest work. In*

keeping with Menotti's preference for contemporary subjects, the opera tells the story of a family trying to obtain a visa to leave a police state. Music and stage techniques combine to communicate strongly and directly... The New York première at the Ethel Barrymore Theatre on 15 March 1950 was a great success and performances continued there for about eight months. The work received the Pulitzer Prize and the Drama Critics' Circle Award. It has been translated into 12 languages and has been performed in over 20 countries. With *The Consul* and his next two operas, Menotti seemed at the height of his powers and of public acclaim... [Menotti] was sensitive to new musical techniques that would serve his dramatic purpose... [such as] a high, sustained dissonant chord in *The Consul* as Magda turns on the gas stove to commit suicide..." Bruce Archibald and Jennifer Barnes in *Grove Music Online*. (27477) \$50

99. MENOTTI, Gian Carlo 1911-2007

The Death of the Bishop of Brindisi For Chorus, Children's Chorus, Bass and Soprano Solo and Orchestra. New York: G. Schirmer [PN 45519], [1963]. Octavo. Original publisher's illustrated wrappers printed in colours. [I] (title), II (copyright), III (note), [IV] (blank), V-VII (text), [i] (blank), 80 pp. Small music seller's label to title. **First Edition**. "...the cantata *The Death of the Bishop of Brindisi* (concerning the Children's Crusade of 1212) was commissioned by the Cincinnati May Festival... Critical appraisal of Menotti's works has ranged from sincere appreciation (Sargeant) to bitter denunciation, later retracted (Kerman). There are signs that Menotti's legacy in future will be more complex and wide-ranging than anticipated. In deftly side-stepping the Second Viennese School he has provided an alternative model, that of the rigorously trained classical musician whose prime motivation has been to communicate with his audience. To that end, he invented both the first opera for radio and for television and had hopes for composing an opera expressly for film. Like Gershwin before him and Lloyd Webber after, he fused together music and theatre. Whether we decide to define the results as opera, music theatre or musical does not detract from the achievement of creating new audiences for one of the oldest of genres." Bruce Archibald and Jennifer Barnes in *Grove Music Online*. (27511) \$45

Menotti's "First International Success"

100. MENOTTI, Gian Carlo 1911-2007

The Medium Tragedy in Two Acts Words and Music by Gian-Carlo Menotti French version by Léon Kochnitzky. New York: G. Schirmer [PN 41701], [1947]. Octavo. Original publisher's red wrappers illustrated by Cagli, dated 1947, printed in black and ivory. [i] (title), [i] (copyright), [i] (notes on commission and first performance), [i] (characters and setting), 115, [i] (blank) pp. Wrappers slightly worn; spine slightly torn and lacking at head. **First Edition**. "A commission by the Alice M. Ditson Fund led to his first international success: *The Medium*, a tragedy in two acts for five singers, a dance-mime role and a chamber orchestra of 14 players. The work is theatrically effective and the music, often quite dissonant, conveys an eerie, morbid atmosphere. Typical of the Italian operatic tradition, *The Medium* has memorable melodies such as the folk-like 'O, black swan'. The opera had a run of 212 performances during 1947 at the Ethel Barrymore Theatre on Broadway... In 1951 Menotti directed a film version of *The Medium*, collaborating with the young conductor Thomas Schippers and with Enzo Serafin, the director of photography. It remains one of the finest examples of filmed opera... Many of his more commanding musical gestures, like the opening of *The Medium*, reflect his avowed fondness for Musorgsky." Bruce Archibald and Jennifer Barnes in *Grove Music Online*. (27465) \$75

101. **MENOTTI, Gian Carlo 1911-2007**

The Medium tragedy in two acts words and music by Gian-Carlo Menotti Revised Version. New York: G. Schirmer [PN 41701], [1967]. Octavo. Original publisher's wrappers illustrated by James Leong and printed in colours. [i] (title), [i] (copyright), [i] (characters and setting in English and French), [i] (blank), 121, [iii] (blank) pp. Titling in black ink to spine. (27480) \$30

102. **MENOTTI, Gian Carlo 1911-2007**

The Old Maid and the Thief A Grotesque Opera in 14 scenes. [New York]: G. Ricordi, 1954. Quarto. Original publisher's black wrappers illustrated by Milena and printed in ivory. [i] (title), [i] (blank), [i] ("Announcements Before Each Scene"), [i] (blank), [i] (dedication), [i] (blank), 180 pp., 2ff. (blank). Wrappers slightly worn. Previous owner's signature to title. **First Edition. The first of Menotti's libretti written in English.** (27510) \$65

103. **MENOTTI, Gian Carlo 1911-2007**

The Saint of Bleecker Street Musical Drama in Three Acts (Five Scenes) Words and Music by Gian-Carlo Menotti Stage Material With English and German Text. New York: G. Schirmer [PN 43461], [1955]. Quarto. Original publisher's illustrated wrappers printed in colours. [i] (title), [i] (copyright and note), [i] (named cast list), [i] (blank), 307, [i] (blank) pp. Wrappers very slightly worn. **First Edition.** "*The Saint of Bleecker Street (1954), is a full-length piece in the broad and serious style of The Consul. It is an effective drama set in contemporary New York and concerned with the conflict of the physical and spiritual worlds. The opera received the Drama Critics' Circle Award for the best play, the New York Music Critics' Circle Award for the best opera and the Pulitzer Prize in music for 1955... Choral music was an important element in Amahl and The Saint of Bleecker Street... Commissioned by the Elizabeth Sprague Coolidge Foundation, it is one of Menotti's most charming works. The model was the late Renaissance madrigal comedy (such as Vecchi's L'amfiparnaso), and the work consists of an introduction, 12 madrigals (some a cappella) and six instrumental interludes.*" Bruce Archibald and Jennifer Barnes in *Grove Music Online.* (27481) \$75

104. **MENOTTI, Gian Carlo 1911-2007**

the telephone or L'Amour à Trois opera buffa in one act words and music by Gian-Carlo Menotti French Version by Léon Kochnitzky. New York: G. Schirmer [PN 41735], [1947]. Octavo. Original publisher's ivory wrappers illustrated by Steinberg and printed in black. [i] (title), [i] (copyright), [i] (introduction), [i] (characters and scene), 49, [iii] (blank) pp. Wrappers slightly worn and soiled. **First Edition.** (27482) \$60

105. **MESSAGER, André 1853-1929**

Fantine. A Comic Opera in Three Acts by Bernicat and Messager. Translated and Adapted from the French by B. E. Woolf and R. M. Field. With Musical Additions by B. E. Woolf. As First Produced in America at the Boston Museum. Boston: Oliver Ditson, 1884. Quarto. Original publisher's brown wrappers printed in black. [1] (title), [2] (characters and contents), 3-224 pp. Wrappers worn; slightly chipped at edges; some tears; spine reinforced with tape. Small tear to title; final leaves slightly chipped; small exlibris label to first page of music; some signatures loose. **First Edition in this form.** "*Messager's style is characterized by fine orchestration (evident also in the ballet music), a gift for easy-flowing melody, often in a waltz rhythm, and a skill in writing music of a dance-like character. His own experience of operetta came through the*

works of Offenbach, Hervé and Lecocq, and he was regarded by some as the last of this line. His biographer and pupil Henry Février claimed that *La Basoche* was the last great French *opéra comique* of the 19th century... *Messenger's* contribution to French music, both through his own works and as conductor and promoter of opera, is undeniable, and was recognized as such by his musical contemporaries in many countries." John Wagstaff and Andrew Lamb in *Grove Music Online*. (27528) \$50

106. **MOORE, Douglas 1893-1969**

Carry Nation An Opera in Two Acts Prologue & Seven Scenes written for and dedicated to the University of Kansas in honor of its Centennial, 1966... *Libretto* by William North Jayme. New York: Galaxy Music Corporation, [1968]. Folio. Original publisher's light olive green illustrated wrappers. [i] (title), [i] (copyright), [i] (cast of characters, scenes, and orchestration), [i] (notes), [i] (synopsis), [i] (blank), 191, [iii] (blank) pp. Wrappers slightly worn; small tears to spine. **First Edition.** "Moore's tuneful, popular style was ideally suited to the depiction of American events." Andrew Stiller in *Grove Music Online*. (27277) \$40

107. **MOORE, Douglas 1893-1969**

The Devil and Daniel Webster Folk Opera in One Act Book by Stephen Vincent Benet. n.p.: Boosey & Hawkes [PN U.S.No. 90], [after 1943]. Folio. Original publisher's heather gray wrappers printed in dark blue. [1] (title), [2] (cast of characters, named cast list, synopsis, and orchestration), [3]-94, [i] (publisher's advertisements), [i] (publisher's device) pp. "Moore had been drawn to theatrical music from an early age. Most of his operas owe a great deal to operetta (especially Gilbert and Sullivan) and early Broadway. *The Headless Horseman* (1936), an operetta for performance by schoolchildren, and the folk opera *The Devil and Daniel Webster* (1938) were highly successful, becoming staples at American universities and high schools until late in the 20th century..." Andrew Stiller in *Grove Music Online*. (27278) \$25

108. **MOORE, Douglas 1893-1869**

The Wings of the Dove Opera based on the novel by Henry James *Libretto* by Ethan Ayer. New York: G. Schirmer [PN 45214], [1963]. Folio. Original publisher's blue wrappers printed in white. [i] (title), ii (note), iii (notes on first performance), iv (cast of characters and synopsis), 183, [i] (blank) pp. Wrappers slightly worn and creased; small area to upper slightly defective. **First Edition.** *First performed by the New York City Opera on October 12, 1961.* (27287) \$65

109. **O'HARA, Geoffrey 1882-1967**

Lantern Land Operetta in Two Acts *Libretto* by Geoffrey F. Morgan. Boston: C. C. Birchard, [1932]. Large octavo. Original publisher's illustrated black and orange wrappers. [i] (title), [i] (notice), [i] (characters), [i] (story), [i] (synopsis), [i] (blank), 99, [i] (publisher's advertisement), [ii] (blank) pp. Wrappers somewhat worn; slightly chipped and creased; upper hinge split; spine reinforced with black cloth tape. Handstamp to lower margin of title; upper corners bumped; occasional minor tears and choips. **First Edition.** (27881) \$40

110. **O'HARA, Geoffrey 1882-1967**

The Princess Runs Away An Operetta in Two Acts for Mixed Voices *Libretto* by Harry B. Smith. New York: Samuel French, [1935]. Large octavo. Original publisher's illustrated black cloth-backed wrappers. [1] (title), [2] (notice), [3] (story), [4-5] (characters), [6] (synopsis), 7-140, [iv]

(publisher's advertisements) pp. Wrappers slightly worn and discolored; blank corner of lower wrapper lacking. **First Edition.** (27877) \$40

111. PARKER, Horatio 1863-1919

Mona An Opera in Three Acts The Poem by Brian Hooker. New York: G. Schirmer [PN 22727], [1911]. Octavo. Original publisher's brown wrappers with titling printed within decorative border. [i] (title), [i] (copyright), [i] (characters), [i] (blank), [iv] ("Story of the Opera"), [i] (half-title), [i] (blank), 273, [i] (blank) pp. Wrappers worn and chipped with minor loss, tears with tape repairs; lower lacking. Slightly worn; some corners creased. "After writing incidental music for two plays... [Parker] composed music for two grand operas: *Mona*, which won a prize offered by the Metropolitan Opera Company and received four performances in that house (1912); and *Fairyland*... [Parker's] career as a composer can be divided into three periods... The second period was marked by an increasing concern for dramatic expression in several of the larger choral works, and the fulfilment, with *Mona*, of a desire to write an opera. The contrasting, sectional structures of the first period gave way to an increasingly unified, highly expressive style... [in *Mona*, with its] pervading chromaticism, vacillating tonalities and sometimes angular, disjunctive melodies." William Kearns in *Grove Music Online*. (27365) \$25

112. PASATIERY, Thomas 1945-

La Divina Opera Buffa in One Act Music and Text by Thomas Pasatieri. Bryn Mawr: Theodore Presser [PN 411-41025-46], 1968. Folio. Original publisher's green decorative wrappers printed in white and fuchsia. [i] (title), ii (note), [iii] (notes on first performance and synopsis), [iv] (blank), v (characters and instrumentation), [vi] (blank), 46 pp. Small price label to upper wrapper, minor staining to lower. **First Edition.** "A prolific composer by the age of 15, [Pasatieri] studied with Boulanger before entering the Juilliard School of Music, where his composition teachers included Vittorio Giannini. At 19 he received the first doctorate awarded by the school... Primarily interested in composing for the voice, Pasatieri wrote two operas in 1964, *Flowers of Ice* and *The Trysting Place*. His first opera to be staged was *The Women* (1965), performed at Aspen, Colorado, where he was a pupil of Milhaud. Its success convinced him that opera was his natural medium." Elise Kirk in *Grove Music Online*. (27502) \$15

113. PASATIERY, Thomas 1945-

The Women... Chamber Opera in One Act. Bryn Mawr: Theodore Presser [PN 411-41026], [1970]. Folio. Original publisher's light blue decorative wrappers printed in dark red and lavender. [i] (title), [i] (copyright), [i] (cast and instrumentation), [i] (blank), [i] (synopsis), [i] (blank), 17, [i] (blank) pp. Preliminary pages in both English and German. Wrappers slightly worn with small stain to upper. Small music seller's stamp to title. (27504) \$20

114. PENN, Arthur A. 1875-1941

The China Shop An Original Chinese Operetta in Two Acts With Piano and Orchestra Accompaniment Written and Composed by Arthur A. Penn Author and Composer of "Yokohama Maid," "The Lass of Limerick Town," "Captain Crossbones," "Mam'zelle Taps," Etc. New York: M. Witmark, 1922. Folio. Original publisher's black cloth-backed ivory illustrated wrappers printed in red and blue. [i] (title), [i] (copyright), [i] (important notice), [i] (story), [i] (characters and setting), [i] (musical numbers), 9-123, [i] (blank) pp. Wrappers somewhat worn; notes to upper in pencil and crayon. **First Edition.** Penn, an English-born American songwriter, is especially noted for his popular ballad "Smilin' Through," written in 1919. (27549) \$60

115. **PENN, Arthur A. 1875-1941**

The Lass of Limerick Town A Romantic Comic Opera in Two Acts With Piano or Orchestral Accompaniment Written and Composed by Arthur A. Penn Author and Composer of "Yokohama Maid," "The Ladies Aid," "Captain Crossbones," etc., etc. Vocal Score and Libretto, complete. New York, Chicago, London: M. Witmark, 1917. Quarto. Full dark blue cloth boards with titling gilt to upper and spine, original publisher's lower wrapper bound in. [i] (title), [i] (important notice), [i] (argument), [i] (cast and setting), [i] (musical numbers), [i] (blank), 9-161, [i] (publisher's advertisement) pp. **Probable First Edition.** (27544) \$45

116. **PENN, Arthur A. 1875-1941**

Captain Crossbones or, The Pirate's Bride A Comic Opera in Two Acts with Piano or Orchestral Accompaniment Written and Composed by Arthur A. Penn Author and Composer of "Yokohama Maid," "The Lass of Limerick Town," "The Ladies Aid," "Striking Matches," etc., etc. Vocal Score and Libretto, complete. New York, Chicago, London: M. Witmark [PN 15647], 1918. Quarto. Original publisher's black cloth-backed illustrated wrappers printed in red and blue. [i] (title), [i] (blank), [i] (important notice), [i] (argument), [i] (cast and setting), [i] (musical numbers), 11-161, [i] (publisher's advertisement) pp. Wrappers considerably worn; chipped at edges with some loss to upper; previous owner's signature to upper; spine slightly defective; lower slightly stained. **First Edition.** (27552) \$15



First Editions of 16 Songs From *Kiss Me, Kate*

117. **PORTER, Cole 1891-1964**

Kiss Me, Kate A Musical Comedy Music & Lyrics by Cole Porter Book by Bella Spewack Choreography by Hanya Holm Settings & Costumes designed by Lemuel Ayers Production Staged by John C. Wilson. A collection of 16 separately-published numbers in first edition.

[Piano-vocal scores]. New York: T.B. Harms, [1948-49]. Folio. Original publisher's decorative wrappers printed in red and blue. Titles include: *So in Love*; *Why Can't You Behave*; *Wunderbar*; *Always True to You in My Fashion*; *Bianca*; *I Hate Men*; *I Am Ashamed that Women Are So Simple*; *Too Darn Hot*; *I've Come to Wive it Wealthily in Padua*; *Another Op'nin', Another Show*; *We Open in Venice*; *Tom, Dick or Harry*; *Where is the Life that Late I Led?*; *I Sing of Love*; *Brush up Your Shakespeare*; *Selection*. Slightly worn; some browning; occasional small edge chips and other minor defects.

First Editions of 16 of the 17 published songs (*Were Thine That Special Face* is not present). Fuld p. 658. The piano-vocal score was not published in June of 1951. First performed in New York on December 30, 1948, *Kiss Me, Kate* was one of Porter's most successful shows.

"In 1937 Porter was injured in a riding accident on Long Island, which cost him the use of his legs and required the eventual amputation of one, and caused him constant pain for the rest of his life. The demoralizing effect of this and the lack of any success with his songs for the next ten years gave rise to self-doubts and public speculation about his abilities as a songwriter. In 1948, however, he produced his masterpiece, Kiss Me, Kate; this musical play, based on Shakespeare's The Taming of the Shrew, was a departure from the song-and-dance musical comedies he had written, but it included some eight songs that became immensely popular." Deane L. Root and Gerald Bordman in *Grove online* (25215) \$650

118. REDDING, Joseph Deighn 1859-1932.

Fay-Yen-Fah Opera in Three Acts Book by Templeton Crocker. [Piano-vocal score]. Paris: Durand & Cie, 1925. Large octavo. Original publisher's light orange printed wrappers. [i] (title), [i] (blank), [i] (notes regarding first performance), [i] (cast list), [i] (cast list in French), [iv] (synopsis in English and French), 302 pp. In English and French. Wrappers somewhat worn with minor chips to corners; spine torn at tail with tape repair to head, flaps of upper wrapper torn or detached. Slightly worn and browned with small edge tears. **First Edition.** *"Redding's three-act opera Fay-Yen-Fah had its première at the Monte Carlo Opera House on 26 February 1925. The libretto by Charles Templeton Crocker, based on his Grove play The Land of Happiness, concerns a young Chinese nobleman who defies the evil fox-god to win the hand of the viceroy's daughter. Redding's arioso-like vocal lines and atmospheric use of oriental motifs recall both Debussy and Puccini. The San Francisco Opera Company presented Fay-Yen-Fah at the Columbia Theater on 11 January 1926."* Harry Haskell in *Grove Music Online*. (28174) \$85

119. RICE, Edward E[verett] 1848-1924

Evangeline Opera Bouffe... Libretto by J. Cheever Goodwin. Boston: Louis P. Goullaud, 1877. Folio. Original dark brown cloth with decorative blindstamping to both boards and titling gilt to upper. 1f. (title) + 114 pp. + 1f. (31 pieces from the opera, all separately paginated). Binding slightly worn, rubbed and bumped; head and tail of spine chipped; slightly shaken; joints cracked. Slightly browned. *Evangeline* is Rice's best-known and most popular work. *"Rice could neither read nor write musical notation, but picked out melodies at the piano for an amanuensis to transcribe. He led in the reform of burlesque; while his productions succeeded largely on account of their comic routines, his music adeptly portrays the humorous and sentimental characters."* Deane L. Root in *Grove Music Online*. (27396) \$90

120. ROBYN, Alfred 1860-1935

The Yankee Consul A Musical Comedy Book & Lyrics by Henry M. Blossom, Jr. New York - Chicago - London, Vienna/Leipzig, San Francisco, Toronto: M. Witmark [PN 5543], 1903. Quarto. Original publisher's blue cloth-backed illustrated wrappers. [1] (title), [2] (blank), [3] (original cast), [4] (contents), 5-155, [i] (blank) pp. Wrappers somewhat worn; corners creased; occasional chips; small tear to upper at head of spine; some signatures loose. **First Edition.** (27615) \$40

121. RODGERS, Richard 1902-1979

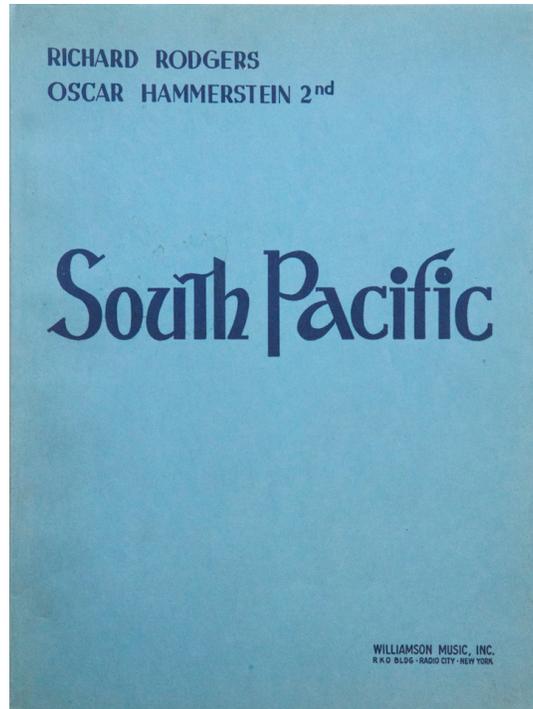
Carousel A Musical Play Originally produced by The Theatre Guild in the United States of America Based on Ferenc Molnar's "Liliom" As adapted by Benjamin F. Glaser... Book and Lyrics by Oscar Hammerstein, 2nd Production directed by Rouben Mamoulian Dances by Agnes De Mille Vocal Score (Edited by Dr. Albert Sirmay. London: Williamson Music [PN 616], 1945. Quarto. Original publisher's wrappers illustrated by B.J.H. and printed in pink, green, and black. [1] (title), [2] (named cast list), [3] ("Synopsis of Scenes"), [4] (contents), 5-190, [i] (blank), [i] (colophon) pp. Wrappers slightly worn; joints splitting. **?First English edition.** "[*Carousel*] includes the well-known songs "*If I Loved You*", "*June Is Bustin' Out All Over*" and "*You'll Never Walk Alone*". Richard Rodgers... wrote that *Carousel* was his favorite of all his musicals... Following the spectacular success of the first Rodgers and Hammerstein musical, *Oklahoma!* (1943), the pair sought to collaborate on another piece... Once it opened on Broadway on April 19, 1945, it was an immediate hit with both critics and audiences. *Carousel* initially ran for 890 performances and duplicated its success in the West End in 1950..." Wikipedia. (27381) \$50

122. RODGERS, Richard 1902-1979

Oklahoma! A Musical Play Based on the Play "Green Grow the Lilacs" by Lynn Riggs... Book and Lyrics by Oscar Hammerstein, 2nd... (Edited by Albert Sirmay). [Piano-vocal score]. London: Williamson Music [PN 7006], [after 1943]. Quarto. Original publisher's light yellow wrappers printed red. [1] (title), [2] (copyright), [3] (characters, setting, and scenes), [4] (musical numbers), 5-208 pp. Wrappers slightly worn. (27348) \$40

123. RODGERS, Richard 1902-1979

The Sound of Music... Lyrics by Oscar Hammerstein 2nd Book by Howard Lindsay and Russel Crouse Suggested by "The Trapp Family Singers" by Maria Augusta Trapp... Piano Reduction by Trude Rittman Edited by Dr. Albert Sirmay. London: Williamson Music [PN 1081-202], [after 1960]. Large octavo. Original publisher's illustrated ivory wrappers printed in red. [1] (title), [2] (notes on original production), [3] (scenes and instrumentation), [4] (musical numbers), 5-206, [ii] (blank) pp. Wrappers slightly worn, with small tear to lower outer corner of upper repaired with transparent tape. A re-issue of the first edition. "*The original Broadway production, starring Mary Martin and Theodore Bikel, opened on November 16, 1959... It won five Tony Awards, including Best Musical, out of nine nominations. The original London production opened at the Palace Theatre on May 18, 1961. The show has enjoyed numerous productions and revivals since then. It was adapted as a 1965 film musical starring Julie Andrews and Christopher Plummer, which won five Academy Awards. The Sound of Music was the last musical written by Rodgers and Hammerstein; Oscar Hammerstein died of cancer nine months after the Broadway premiere.*" Wikipedia. (27357) \$40



The First Edition of *South Pacific*

124. RODGERS, Richard 1902-1979

South Pacific... Lyrics by Oscar Hammerstein 2nd Book by Oscar Hammerstein 2nd and Joshua Logan Adapted from James A. Michener's Pulitzer Prize-Winning "Tales of the South Pacific" Book and Musical Numbers Staged by Joshua Logan Scenery and Lighting by Jo Mielziner Costumes by Motley Musical Director Salvatore Dell'Isola Orchestrations by Robert Russell Bennett... (Edited by Dr. Albert Sirmay). [New York]: Chappell [PN 757-], [1949]. Quarto. Original publisher's blue wrappers printed in dark blue. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [1] (setting), [2] (blank), [3] (contents), [4] (blank), 5-172 pp. With advertisements for the vocal scores of Oklahoma, Carousel, Allegro, and South Pacific to verso of lower wrapper. Wrappers slightly worn; soiled at outer margins; small tear to upper; minor loss to lower outer corner.

First Edition of the complete work. Fuld p. 54.

"[South Pacific] premiered in 1949 on Broadway and was an immediate hit, running for 1,925 performances... Rodgers and Hammerstein believed they could write a musical based on Michener's work that would be financially successful and, at the same time, would send a strong progressive message on racism... The original Broadway production enjoyed immense critical and box-office success, became the second-longest running Broadway musical to that point (behind Rodgers and Hammerstein's earlier Oklahoma! (1943)), and has remained popular ever since. After they signed Ezio Pinza and Mary Martin as the leads, Rodgers and Hammerstein wrote several of the songs with the particular talents of their stars in mind... Several of its songs, including "Bali Ha'i", "I'm Gonna Wash That Man Right Outa My Hair", "Some Enchanted Evening", "There Is Nothing Like a Dame", "Happy Talk", "Younger Than Springtime", and "I'm in Love with a Wonderful Guy", have become popular standards. The production won ten Tony Awards, including Best Musical, Best Score, and Best Libretto, and it is the only musical production to win Tony Awards in all four acting categories." Wikipedia. (27359) \$375

125. **ROMBERG, Sigmund 1887-1951**

Maytime A Play with Music in Four Acts The Book and Lyrics by Rida Johnson Young and Cyrus Wood. New York & Boston: G. Schirmer [PN 27863], [1917]. Folio. Original publisher's light gray wrappers illustrated by Van Buren and printed in green and black. [i] (title), [i] (copyright), 1f. (notes on first performance), 1f. (named cast list, 1f. (musical numbers), 77, [iii] (blank) pp. Wrappers somewhat worn and soiled; minor tears to upper. Occasional thumbing to lower outer corners. **First Edition. Scarce.** "Romberg, who worked with such legendary librettists as Oscar Hammerstein II and Dorothy Fields, is an important link between Viennese operetta and the mature American musical theatre... *Maytime* contains a waltz, *Will you remember?*, that became one of Romberg's most famous compositions." William A. Everett in *Grove Music Online.* (27521) \$75

126. **ROMBERG, Sigmund 1887-1951**

The New Moon A Romantic Musical Play Book and Lyrics by Oscar Hammerstein 2nd, Frank Mandel and Laurence Schwab. London: Chappell [PN 30040], [after 1928]. Quarto. Original publisher's dark ivory wrappers printed in brown. [i] (title), [i] (copyright), [i] (named cast list, synopsis, and setting), [i] (musical numbers), 202 pp., 1f (publisher's advertisements). Wrappers slightly worn; vertical crease to upper. Minor wear. "The New Moon (1928), Romberg's last operetta of the decade, included the waltz *One Kiss*, the tango *Softly*, as in a morning sunrise, and the march *Stouthearted Men*." William A. Everett in *Grove Music Online.* (27522) \$45

127. **ROMBERG, Sigmund 1887-1951**

The Student Prince A Spectacular Light Opera Book and Lyrics by Dorothy Donnelly. [Secaucus, N.J.]: Warner Bros., [after 1932]. Folio. Original publisher's yellow illustrated wrappers printed in blue. [i] (title), [i] (acts), 166 pp. Wrappers slightly worn. "[Romberg's] first original operetta was *The Student Prince* (1924) whose libretto and score both exude the concept of 'nevermore', portrayed musically through the waltz. Three of his most famous songs, *Deep in my heart*, dear, *Golden Days* and *Drinking Song*, are waltzes from *The Student Prince*; other important numbers from the show are *Students marching song* and *Serenade*." William A. Everett in *Grove Music Online.* (27269) \$35

128. **ROREM, Ned 1923-**

Miss Julie Opera in Two Acts Libretto by Kenward Elmslie based on the play by August Strindberg. n.p.: Boosey and Hawkes [BH. BK. 569], [1968]. Folio. Publisher's original blue cloth-backed wrappers printed in white, plastic title label to spine. [1] (title), [2] (characters and named cast list), [3] (instrumentation and setting), 4-224 pp. Wrappers slightly worn. Small price label to title. **First Edition.** *An opera in two acts, Miss Julie was first performed on November 4, 1965 at the New York City Opera.* (27458) \$25

129. **ROREM, Ned 1923-**

Three Sisters Who Are Not Sisters An Opera Melodrama by Gertrude Stein. [Piano-vocal score]. New York: Boosey & Hawkes [BH. BK. 743], [1974]. Folio. Original publisher's fuchsia wrappers. [1] (title), [2] (blank), [3] (characters), 4-5 (text), 6-68 pp. Small price label affixed to title. **First Edition.** *Written in 1968 and first performed in Philadelphia at Temple University on July 24, 1971, this opera in three acts with piano accompaniment is a "surreal, non-linear murder mystery, [in which] three sisters (who are not sisters) and two brothers (who are brothers) decide to play a game of murder."* boosey.com. (27456) \$20

130. **SCHUMAN, William 1910-1992**

The Mighty Casey A Baseball Opera in Three Scenes Libretto by Jeremy Gury. [Piano-vocal score]. New York: G. Schirmer [PN 43347], [1954]. Large octavo. Original publisher's wrappers illustrated by Albert Dorne and printed in colours. [I] (title), II (note), III (characters and setting), IV (Musical Numbers), V-VI (Author's Note), 162 pp. Wrappers slightly worn; prices to lower wrapper obscured in black marker. **First Edition.** "[Schuman] was conscious of himself as an American artist, and responded to fellow American artists..., to the landscape..., and to popular culture, in his single opera *The Mighty Casey* (1953), which he revised as a cantata, *Casey at the Bat* (1976)." Paul Griffiths in *Grove Music Online*. "In the 1950s, with sights set on Broadway for his first opera, *The Mighty Casey*, Schuman simplified his harmonic language, favoring a greater preponderance for major keys and non-functional triadic motion." Steve Swayne in *Grove Music Online* (27553) \$50

131. **SESSIONS, Roger 1896-1985**

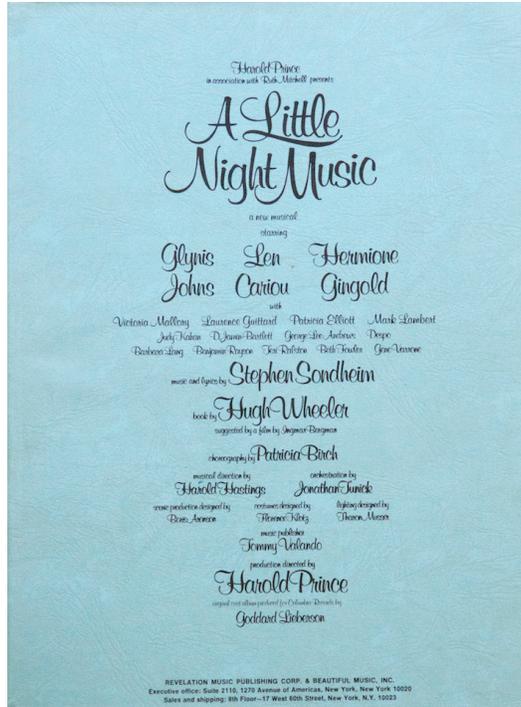
Montezuma Opera in three Acts libretto by G. Antonio Borgese. New York: Marks Music Corporation, [1965]. Folio. Original publisher's ivory wrappers printed in black and sepia. [i] (title), [i] (named cast and instrumentation), [i] (characters and setting), [i] (performance notes), 490, 1f. (blank) pp. Wrappers slightly worn and soiled. **First Edition.** "*The Trial of Lucullus* paved the way for [Session's] magnum opus, *Montezuma*, which he had already begun in the mid-30s and which underlies this entire period... The musical response shows him at his most passionate, with a large, colourful orchestra dominating the opera... As an opera composer and in writing for the voice, *Sessions* was a Verdian rather than a Wagnerian (despite the almost Wagnerian orchestration). He venerated Verdi's music and devoted full semesters to teaching *Falstaff*. Originally produced in German (in Berlin), *Montezuma* was not given its American première until 1976, the New York première following in 1982." Andrea Olmstead in *Grove Music Online*. (27433) \$75

First Edition of *A Little Night Music*

132. **SONDHEIM, Stephen 1930-**

A Little Night Music a new musical starring Glynis Johns Len Cariou Hermione Gingold... music and lyrics by Stephen Sondheim book by Hugh Wheeler suggested by a film of Ingmar Bergman choreography by Patricia Birch. New York: Revelation Music Publishing/Beautiful Music, [1974]. Folio. Original publisher's blue printed wrappers. [2] (title), [3] (named cast list, scenes, and instrumentation), [4] (musical numbers), 5-240 pp. Wrappers slightly worn.

First Edition of the complete work.



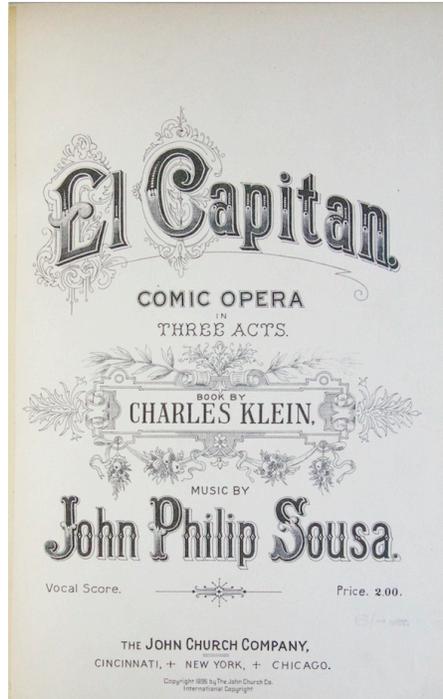
"Often referred to as a 'waltz musical' because it exploits meters in multiples of threes, the musical vocabulary for *A Little Night Music* moves far beyond waltzes to suggest other metric emphases. Regardless of its meters, it remains one of Sondheim's most elegant scores, often evocative of operetta, and it produced his only commercially successful song, 'Send in the Clowns.'" Jim Lovensheimer in *Grove Music Online*. (27383) \$165

133. SORRENTINO, Charles 1906-

"The Candelabrum" Book W. Clark Harrington. Folio. Spiral-bound flexible black boards with typed title label laid down to upper. [i] (title and characters), [i] (blank), 76 pp. photographic reproduction of the composer's manuscript. Binding slightly worn. Pencilled annotations to upper blank margin of title. (27423) \$30

134. SOUSA, John Philip 1854-1932

The Bride-Elect. Comic Opera in Three Acts. Book and Music by John Philip Sousa. Cincinnati, New York, Chicago, Leipsic: John Church [PN 12477], 1897. Octavo. Original publisher's dark green illustrated wrappers printed in black, silver, and ivory. [1] (title), [2] (copyright), 3 (original cast), [4] (blank), 5 (contents), [6] (blank), 7-255, [i] (blank) pp. Wrappers worn and chipped; detached from textblock; spine reinforced with tape. Light uniform browning; occasional minor chips and tears; tear to small blank area of upper margin of final leaf somewhat crudely repaired with tape. (27425) \$65



The First Edition of “the Most Important 19th-Century Operetta by an American Composer”

135. SOUSA, John Philip 1854-1932

El Capitan. Comic Opera in Three Acts. Book by Charles Klein. Cincinnati, New York, Chicago: John Church, 1896. Large octavo. Full dark blue cloth boards with titling gilt to spine. [1] (title), [2] (copyright), 3 (cast and setting), [4] (blank), 5 (contents), [6] (blank), 7-199, [i] (blank) pp. Boards slightly worn and rubbed; minor damage to tail of spine; front endpaper reattached to title with clear tape. Title page repaired at lower margin with paper tape. **First Edition.** Bierley p. 16. "... *El capitan, first performed in 1896, played for four years in America and six months in England and turned out to be the most important 19th-century operetta by an American composer... Sousa's operettas remain period pieces, and except for El capitan have had little success when revived.*" Paul E. Bierley in *Grove Music Online*. (27431) \$250

136. SOUSA, John Philip 1854-1932

The Free Lance Comic Opera in Two Acts Book by Harry Bache Smith. Cincinnati, Chicago, New York, Leipsic, London: John Church [PN 15200], [1906]. Large octavo. Original publisher's grey illustrated wrappers printed in multiple colours. [1] (title), [2] (copyright), [3] (original cast list), [4] (blank), [5] (contents), [6] (blank), 7-276 pp. Wrappers slightly worn and chipped; spine slightly chipped; detached from textblock. **First Edition.** Bierley p. 23. "*From 1900 to 1911 [Sousa's] operetta production was curtailed because of overseas touring with his band. The Free Lance was successful in 1906, as was The American Maid in 1913, but these were the last of his operettas to be produced.*" Paul E. Bierley and H. Wiley Hitchcock in *Grove Music Online*. (27424) \$75

137. SOUSA, John Philip 1854-1932

The Mystical Miss or The Charlatan. Comic Opera in Three Acts. Book by Charles Klein.

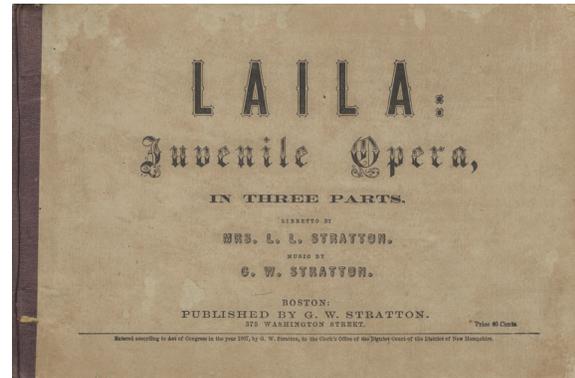
Cincinnati, New York, Chicago, Leipsic: John Church [PN 12756], 1898. Octavo. Original publisher's dark ivory illustrated wrappers printed in brown, red, and black. [1] (title), [2] (copyright), 3 (original cast), [4] (blank), 5 (contents), [6] (blank), 7-227, [i] (blank) pp. Wrappers somewhat worn, chipped and torn, with some repairs; upper reattached to title with tape; lower lacking. First 6ff. with some creasing, chips, tears, and repairs; final leaf disbound and chipped. **First Edition.** Bierley p. 18. (27426) \$50

138. **SPENSER, Willard 1852-1933**

The Princess Bonnie An Original American-Spanish Comic Opera in Two Acts... Words and Music by Willard Spenser. [Wayne, PA]: Willard Spenser, 1893. Folio. Full black cloth boards with titling gilt, original publisher's dark orange printed wrappers bound in. [1] (title), [2] (cast of characters and content), [3]-160 pp. Small repair to title page. **First Edition. Scarce.** For a discussion of the work and its performance history see Bordman: *American Musical Theatre - a Chronicle*, 4th edition, pp. 160-161. (27242) \$125

139. **STRATTON, G. W. 1830-1901**

Laila: Juvenile Opera, in Three Parts. Libretto by Mrs. L. L. Stratton. Boston: G. W. Stratton, 1867. Oblong octavo. Original publisher's dark brown cloth-backed printed boards. [1] (title), [2] (blank), 3 (plot, setting, and costumes), 4 (music tempo and notes), [5]-64 pp. Boards slightly worn, rubbed, and bumped; joints split. Minor browning and foxing. **First Edition.** (27508) \$125



140. **STRATTON, G.W. 1820-1901**

Laila: Operetta, in three parts. Libretto by Mrs. L.L. Stratton. Boston: G.W. Stratton... London: Chappell & Co., 1867. Oblong octavo. Original publisher's cloth-backed printed boards. 1f. (title), pp. 3-4 (synopsis, etc.), [5]-64, [i] (performance notes), [i] (publisher's advertisement for Stratton's operetta Genevieve). With synopsis for Stratton's operetta *The Fairy Grotto* to front pastedown endpaper and for his operetta *Genevieve* to rear pastedown endpaper. Binding somewhat worn, rubbed and bumped; joints tender. Some outer margins slightly stained. (27323) \$50

141. **STYNE, Jule 1905-1994**

Gypsy... Lyrics by Stephen Sondheim Book by Arthur Laurents Suggested by the Memoirs of Gypsy Rose Lee... Piano reduction by Robert Noeltner. New York: Williamson Music [PN 5295-188], [after 1960]. Folio. Flexible black plastic boards with with label to upper: "Conductors Score of Gypsy Property of Tams-Witmark Music Library...", original publisher's dark ivory wrappers printed in red bound in. [1] (title), [2] (named cast), [3] (scenes), [4] (musical numbers), 5-192 pp. Boards worn; spine and joints reinforced with silver tape, just touching several letters of titling to upper wrapper. A re-issue of the first edition. [*Gypsy is Styne's*] *finest stage score... [In] his most ambitious efforts, such as Gypsy, Styne was musically inventive and unique. His throbbing rhythms, unrelenting harmonies and insistent musical lines in that score all combine to push musical comedy into an almost psychotic revelation about show business and its sometimes self-destructive drive. Spurred on by Sondheim's lyrics and Arthur Laurents's gritty libretto, Gypsy is a case of a master craftsman of a composer moving into areas of startling music*

drama." Thomas S. Hischak in *Grove Music Online*. Jerome Robbins directed and choreographed the production at the Broadway Theatre in New York on May 21, 1959. The set designs and light were by Jo Meilziner. (27377) \$40

142. **THOMPSON, Lewis S[abin] 1968-1908**

Musical Selections from the '92 Hasty Pudding Play The Sphinx or Love at Random The Words by David Gray. Boston: Miles & Thompson, [1892]. Folio. Original publisher's black cloth-backed light gray illustrated wrappers printed in sepia. 1f. (title), 87, [i] (blank) pp. Wrappers somewhat worn, soiled and chipped; separating from text block. Slightly worn; some corners creased. *Formed in 1795, the Hasty Pudding Theatricals, known informally simply as The Pudding, is a theatrical student society at Harvard University known for its burlesque crossdressing musicals.* (27354) \$30

143. **THOMSON, Virgil 1896-1989**

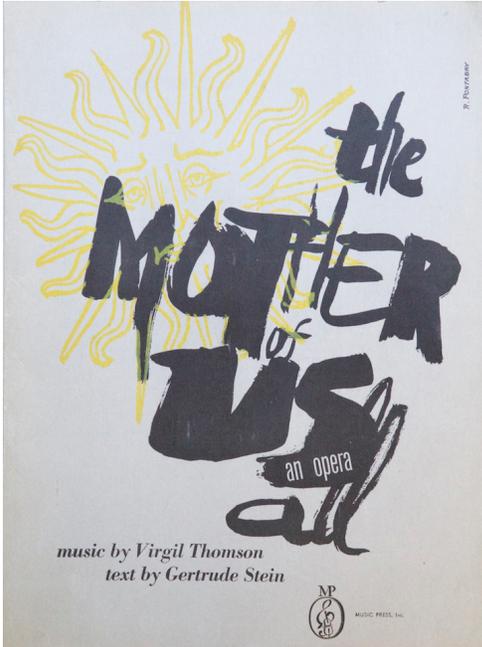
Four Saints in Three Acts An Opera by Gertrude Stein and Virgil Thomson Scenario by Maurice Grosser Complete Vocal Score. New York, London: G. Schirmer [PN 46625], [after 1948]. Folio. Original publisher's decorative dark pink wrappers printed in red and black. [i] (title), [i] (copyright), [iii] (scenario), [i] (first performance information), [viii] (images from a performance), 1-144, [ii] (blank) pp. Wrappers slightly worn. Captions to leaves with mages of performances trimmed, not affecting music. A reprint of the first edition. "[Thomson] produced a sizeable catalog of stylistically diverse compositions characterized by expressive directness and textural transparency, written in a language that drew from hymnbook harmony, popular song, and dance idioms of the late 19th century, and utilizing plain-spoken tonal procedures but also diatonic dissonance and polytonal elements." Anthony Tommasini and Richard Jackson in *Grove Music Online*. (27297) \$35

First Edition, Limited

144. **THOMSON, Virgil 1896-1989**

Lord Byron English and German texts. New York: Southern Music Publishing [PN SMP 2285-291], [1975]. Folio. Original publisher's olive green wrappers illustrated by Robert Indiana. [i] (title), [ii] (cover artist)iii-iv (synopsis in English), v-vi (synopsis in German), vii (original cast), viii (instrumentation), 1f. (blank), 3-293, [i] (portrait of Thomson), [i] (colophon), [i] (blank) pp. Wrappers very slightly worn. **First Edition, limited to 1,000 copies.** "Thomson's third and final opera was *Lord Byron*, with a libretto by the American poet, playwright, and actor Jack Larson, who will always be known best for his first career: during the 1950s he played Jimmy Olsen on the television series 'The Adventures of Superman'. Thomson and Larson worked on the project for seven years. The Metropolitan Opera commissioned it and tried out scenes in a 1969 private performance for invited guests in a studio at the Met with just piano accompaniment. Rudolf Bing, the general manager at the time, was not enthusiastic. Thomson accepted an offer from the Juilliard School to present the première, which took place there in 1972, and met with a mixed reception. That *Lord Byron*, his most ambitious work, was not a success was the greatest disappointment of Thomson's career. He revised the score, trimmed it, and fashioned its three acts into two. But this actually undermined the flow and continuity of the music... *Lord Byron* has strong champions, including the scholar Richard Jackson, who wrote in an entry for the *New Grove Dictionary of American Music* (1986) that the opera has 'a seriousness of tone, a comparative richness of texture, and a lyrical expansiveness seldom encountered' in Thomson's earlier works. With its emotional content, he added, the opera 'rises to moments of real passion.'" Anthony Tommasini in *Grove Music Online*. (27400) \$85

The First Edition of Thomson's Second Opera



145. THOMSON, Virgil 1896-1989.

The Mother of Us All by Gertrude Stein & Virgil Thomson together with the scenario by Maurice Grosser. New York: Music Press, Inc. [PN M.P.I. 500] [October 1946-March 1947], 1947. Folio. Original decorative wrappers by R. Pontabry printed in black and yellow on gray. 1f. (half-title), 1f. (recto title, verso with reproduction photograph of Gertrude Stein by Carl van Vechten), 1f. (recto reproduction photograph of Virgil Thomson by Carl van Vechten), [9] (dedication), 10-157, [i] (blank), [i] (limitation statement), [i] (blank) pp. Wrappers very slightly worn. **First Edition, limited to 1,000 copies.** "[Thomson's] most important work in the 1940s was his second opera, *The Mother of Us All*, text by Gertrude Stein, again with a scenario by Maurice Grosser. Thomson wrote it on commission from the Alice M. Ditson Fund of Columbia University,

completing it in 1947, and seeing it produced for the first time on May 7, 1947, in New York...*The Mother of Us All* has become an American classic. Since its premiere it has had several thousand performances in American opera houses, churches, colleges and various semi-professional groups." Ewen: *American Composers*, pp. 665-666. "... over time [*The Mother of Us All*] became Thomson's most performed work. In a 1984 column for the *New Yorker*, the critic Andrew Porter wrote that every time he hears *The Mother of Us All* he is "tempted to consider it the best of all American operas" and, on calm reflection, would "hardly modify that beyond 'one of the three best.'" Anthony Tommasini and Richard Jackson in *Grove Music Online*. (27696) \$275

146. THOMSON, Virgil 1896-1989

The Mother of Us All by Gertrude Stein & Virgil Thomson together with the scenario by Maurice Grosser. New York: G. Schirmer [PN 46654], [ca. 1970]. Folio. Original publisher's light gray illustrated wrappers by R. Pontabry printed in black and dark yellow. [1-2] (blank), [3] (half-title), [4] (blank), [5] (title), [6-7] (photographs of Gertrude Stein and Virgil Thomson), [8] (copyright), 9 (named cast list), [10] (blank), 11-13 (foreword), 14 (characters), 15-18 (scenes), 19-157, [ii] (blank) pp. Wrappers slightly worn; title label laid down to spine. A reprint of the first edition. (27300) \$35

147. WEILL, Kurt 1900-1950

Lady in the Dark Musical Play by Moss Hart Lyrics by Ira Gershwin... (Edited by Albert Sirmay) n.p.: Chappell, [after 1941]. Folio. Original publisher's light wrappers printed in dark blue. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (introduction by Moss Hart), [i] (blank), [i] (index), [i] (blank), 9-136 pp. Upper wrapper slightly worn. Small price sticker to title. *First performed at the Alvin Theatre in New York on January 23, 1941, "Lady in the Dark (1940)... established Weill as a Broadway composer of the first rank... In its form and style Lady in the Dark inaugurated and set impeccably high standards for Weill's series of six Broadway musicals in which, to quote Virgil Thomson's obituary in the New York Herald Tribune, 'every new work was a new model, a new shape, a new solution of dramatic problems.'* David Drew and J. Bradford Robinson in *Grove Music Online*. (27236) \$45

148. **WEILL, Kurt 1900-1950**

One Touch of Venus Vocal Selections Lyrics by Ogden Nash. [New York]: Hampshire House, [1981]. Folio. Original publisher's light blue illustrated wrappers printed in black and white. [1] (title), 2-40 pp. Wrappers slightly worn; small price label to upper. "During the early 1940s [Weill] produced two resounding successes, the formally innovative *Lady in the Dark* (1940) and *One Touch of Venus* (1943)." David Drew and J. Bradford Robinson in *Grove Music Online*. (27440) \$20

149. **WEILL, Kurt 1900-1950**

Street Scene An American Opera (Based on Elmer Rice's Play)... Book by Elmer Rice Lyrics by Langston Hughes. [New York]: Chappell, [ca. 1970]. Folio. Original publisher's grey wrappers printed in brown. [i] (title), [i] (named cast list), [i] (orchestration and index of songs), [i] (dedication), 273, [iii] (blank) pp. Wrappers slightly worn and rubbed. "Weill's first new venture of the postwar years was a boldly conceived 'American opera' for Broadway based on Elmer Rice's prize-winning drama *Street Scene* (1946). Though only moderately successful at the time, *Street Scene* marked, in Weill's widely publicized view, a culmination in his career as a theatre composer.. [Street Scene is] now regarded as one of the central achievements of [Weill's] American career..." J. Bradford Robinson in *Grove Music Online*. (27435) \$30

150. **WEISGALL, Hugo 1912-1997**

Six characters in search of an author Opera in Three Acts... Libretto by Denis Johnston From the Play by Luigi Pirandello Text in English and German Vocal score by Abraham Skulsky German translation by Werner Gallusser. Bryn Mawr: Merion Music, 1960. Folio. Original publisher's dark ivory wrappers printed in black and sepia. 1f. (blank), [i] (title), [i] (dedication and note), [i] (named cast list), [i] (cast), [i] (instrumentation), [ii] (synopsis), [i] (contents), 369, [i] (blank) pp. Wrappers very slightly worn with light crease and small price label affixed to upper. "Six Characters in Search of an Author (1953-6) fuses these two procedures [large symphonic structures alternating with arias and smaller musical segments following a single character's volatile shifts of mood] as well as using transformed recapitulations and epigrammatic musical ideas to punctuate events or sections." Bruce Saylor in *Grove Music Online*. (27388) \$50

151. **WEISGALL, Hugo 1912-1997**

The Tenor Opera in One Act (Based on Der Kammersänger by Frank Wedekind) libretto by Karl Shapiro and Ernst Lert. Bryn Mawr: Merion Music [PN 441-41001-153], 1957. Folio. Original publisher's dark ivory wrappers printed in black and teal blue. 1f. (blank), [i] (title), [i] (notice), [ii] (characters, synopsis, and instrumentation), 153, [i] (blank) pp. Wrappers slightly worn. **First Edition.** "After early works in the genre, Weisgall's career as an opera composer began in earnest with *The Tenor* (1948-50), whose libretto is derived from Frank Wedekind." Bruce Saylor in *Grove Music Online*. (27387) \$40



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