modern music

autograph manuscripts, first & early editions, books, and iconography

20TH CENTURY PART II
MODERN MUSIC
autograph manuscripts, first & early editions,
books, and iconography

20TH CENTURY PART 2
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All items in the catalogue include a link to the item’s listing on our website with further details and purchasing options.

Please see our Conditions of Sale notice at the back of the catalogue for further information.
HIGHLIGHTS

AUTOGRAPH MANUSCRIPTS

Mark Adamo
David Chaitkin
John Corigliano
Richard Danielpour
Halim El-Dabh
Jacobo Ficher
Lee Hoiby
Robert Mann
Augusta Read Thomas
George Tsontakis

Please also see a SPECIAL EXHIBITION of the works of AUGUSTA READ THOMAS at https://www.lubranomusic.com/showcase.php

and visit our website at www.lubranomusic.com for descriptions of additional manuscripts by HALIM EL-DABH
ADAMO, Mark b. 1962

1. No. 10: Supreme Virtue [Autograph manuscript] Double SATB choir
   Oblong quarto (278 x 208 mm). Unbound, folded. 29 pp. + 2 pp. of additional manuscript apparently not included in the final version. Notated in pencil on 16-stave paper.
   Supreme Virtue was commissioned by the Dale Warland Singers, who premiered the work in Minneapolis in June 2000. The text consists of an English translation by Stephen Mitchell of verses from the Tao te ching. It was first recorded by the Seattle-based chamber choir Esoterics on their 2008 album Mandala (Terpsichore 807).
   “For a few years I was the tenor section leader of a choir in Washington, and in singing with and composing for them I’d become more and more interested in the quasi-instrumental vocal gesture. Stephen Mitchell’s pellucid translation of this verse of the Tao te ching - a series of moral challenges all beginning with the words “Can you?” - spurred me to explore this idea at length. The singers, divided into two SATB choirs, intone the first question in a dusky C-minor against a sighing backdrop of wind sounds; then, as the first choir utters the text’s first challenge, the second choir refracts their words into marimba-like repeated notes, as if the long lines of the first choir were subjected to a kind of aural strobe. As the questions become tougher, so do the sounds: tenors and altos stab into the texture with horn-like interruptions, and the phrase “Can you?” disrupts the unwavering four-four pulse with insistent threes and twos. At a peak of intensity, a looping soprano-alto line spirits us away from pulse and chord, leading first to a melodic meditation based on the vowels of “Can you?” and then to a cadenza, in which chords appear and vanish into a shimmering, ever-present curtain of sound. A vision of equanimity is intoned in the open fifths of [both Western and Eastern] chant; then, as if elated by its discovery (“this is the supreme virtue”) the chorus reworks its “Can you?” motive: a nudging half-step expands to a whole step, the harmony brightens to B-flat, and, in rhythms now more jubilant than insistent, the score spins to closure.” Mark Adamo on No. 10 Supreme Virtue
   $3,800

ANDRIESEN, Hendrik 1892-1981

2. Ballade voor hobo en piano [Parts]
   Amsterdam: Donemus, ©1953.
   $12

3. Pastorale voor fluit, viool en piano [Parts]
   Amsterdam: Donemus, ©1948.
   Small folio. Wrappers. 12 pp. + flute and violin parts: 2 pp. each.
   $12
ARMA, Paul 1905-1987

4. Chants du silence: Chant du désespéré
   pour chant et piano sur un texte de Charles Vildrac. Couverture dessinée par Raoul Dufy
   Full-page illustration to upper wrapper by Raoul Dufy.
   No. 11 of the song cycle Chants du silence (1942-44).

Hungarian composer Paul Arma studied with Bartók and then led the Dessau Bauhaus before settling permanently in Paris. His large œuvre includes experimental electronic music as well as numerous pedagogical works and folksong arrangements.

Arma had close friendships with leading artists, many of whom contributed illustrations for his publications, creating a rich addition to 20th-century music publishing.

French artist Raoul Dufy (1877-1953) was a representative of the Fauvist school. Apart from his paintings, his rich and colorful style appeared in designs and illustrations in numerous mediums, including book illustration and scenic design.

$150

5. Phases contre phases [Parts]
   pour saxophone soprano et piano. Couverture en relief de Marianne Fayol
   Fayal’s geometric design in relief on a cream background stapled to blank white upper wrapper.

Wrappers somewhat worn and soiled; staining to bottom edge of lower. Slightly worn; lower edge of two leaves just slightly stained.


Marianne Fayol (1908-2003) was a French painter born in Strasbourg. A student of Andre Lhote and follower of Jacques Villon, her art conveys an expressive and musical style.

$225

6. Structures variées [Parts]
   pour quatuor à cordes. Dessin de la couverture de Paul Klee
   Full-page illustration to upper wrapper by Paul Klee.

Slightly creased at lower outer corners. Parts lightly browned.


Swiss artist Paul Klee (1879-1940) had a unique approach to art that touched on a variety of movements. His intense interest in color theory, combined with his own interest in music, led to dozens of musical interpretations and tributes to his work.

$300

[24644] [24656] [24645]
ASHLEY, Robert 1930-2014

7. Yes, But Is It Edible?
The Music of Robert Ashley, for two or more voices. Edited by Will Holder and Alex Waterman
Includes scores for the operas Dust (1998) and Celestial Excursions (2003), along with a number of shorter works.
$40 (34745)

BABBITT, Milton 1916-2011

8. Composition for Twelve Instruments [Score]
Quarto. Wrappers. 54 pp.
Reprint of the first edition.
$20 (35595)

9. String Quartet No. 2 [Score]
Quarto. Wrappers. 47 pp.
Reprint of the first edition.
$20 (35594)

BACEWICZ, Grażyna 1909-1969

10. IV Kwartet smyczkowy [Study score]
4th String Quartet
Kraków: Polskie Wydawnictwo Muzyczne [PWM-8865], [1987]
Small octavo. Wrappers. 38 pp.
$10 (35535)

BACEWICZ, Grazyna 1909-1969

11. Koncert na orkiestrę smyczkową
[Study score] Concerto pour orchestra à cordes – Concerto for String Orchestra
Kraków: Polskie Wydawnictwo Muzyczne [PWM-4901], [1984]
$15 (35534)

BADINGS, Henk 1907-1987

12. Cavatina [Parts] voor een melodie-instrument met pianobegeleiding
Amsterdam: Donemus, ©1952.
Reproduction of the composer's manuscript.
$10 (35539)

13. Suite No. 3 [Score] voor twee blokfluiten
Amsterdam: Donemus, ©1958.
Small octavo. Wrappers. 11. (title), 5 pp. + second copy for performance laid in.
Reduced size reproduction of the composer's manuscript.
$8 (35438)
BARBER, Samuel 1910-1981

   New York: G. Schirmer [38577], [ca. 1965], ©1939.
   Quarto. Wrappers. 7 pp.
   $10

15. [Op. 23a] Medea’s Meditation and Dance of Vengeance [Study score]
   Wrappers slightly worn. Light uniform browning.
   $30

BEDFORD, David 1937-2011

16. Gastrula [Study score]
   Octavo. Wrappers. 3ff., 41 pp. Reproduced from the composer’s manuscript.
   First Edition.
   $25

17. Music for Albion Moonlight [Score]
   Four Poems by Kenneth Patchen for soprano and six instruments
   Oblong quarto. Wrappers. 2ff., 28 pp. Directions in English.
   First Edition.
   $25

18. Two Poems for Chorus [Score] On words of Kenneth Patchen
   Folio. Wrappers. 1f., 32 pp. Directions in English and German. No title, as issued.
   Reproduced from the composer’s manuscript.
   Wrappers rather worn and soiled. Corners and edges lightly browned and creased.
   First Edition.
   $30

BENNETT, Richard Rodney 1936-2012

19. London Pastoral [Facsimile of the autograph manuscript] for tenor and chamber orchestra
   Islington, 1962.
   Large folio. Plain green wrappers in spiral binding. [iii], 52 pp. Facsimile of the composer’s autograph manuscript.
   From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper.
   Wrappers slightly worn. Minor foxing to title.
   Unpublished in this form; in all likelihood for private distribution only. Rare (2 copies only located, at the British Library and the Royal College of Music).
   “No composer of his generation did more to develop the stylistic middle ground of 20th-century music. Amiably persuasive rather than confrontational, [Bennett’s] work attracted performers at every level – whether for his virtuoso concertos, his sensitive and eminently singable vocal music, or his outstanding chamber music.” Susan Bradshaw in Grove Music Online
   $100
20. **Symphony [Study score]**


   Octavo. Wrappers. 2ff. (title, instrumentation), 76 pp. Reproduced from the composer’s manuscript.

   Wrappers slightly worn; minor browning to edges.


   $20 (35395)

21. **Symphony No. 2 [Study score]**


   Octavo. Wrappers. 1f. (title), 74 pp. Reproduced from the composer’s manuscript.

   From the collection of noted musicologist Stanley Boorman, with his signature in ink to title.

   Wrappers slightly worn; minor browning to edges.


   $20 (35396)

22. **Circles [Full score]**

   Berio revised the score again in 1993 as *Epiphany*.


   Wrappers lightly worn and discolored.


   No longer available for purchase, now rental only.

   $25 (35455)

23. **Differences [Facsimile full score]**


   Oblong octavo. 1f., 65 pp.

   Former rental score from Universal, consisting of photo reproductions of the composer’s manuscript taped back-to-back and bound. Stamped “Leihmaterial” to boards and title.

   Quality of reproduction is somewhat fuzzy in places.

   No longer available. A newly engraved score was made in 2007.

   $50 (35461)

24. **Epifanie [Full score] Revisione 1965**


   Folio. Wrappers. 1 bifolium (instrumentation and performance notes) + 12 scores laid in. Instructions in German, Italian, and English.


   Wrappers rather worn and discolored, with a few stains. Light wear to edges of scores, but otherwise fine.

   First and only edition of the revised version of 1965.

   Berio revised the score again in 1993 as *Epiphany*, and the previous versions were withdrawn by the composer.

   $65 (35449)
25. **Folk Songs [Full score]**  
Small folio. Publisher’s decorative wrappers. 2ff., 52 pp.  
Arrangements of 11 folk songs for mezzo-soprano, flute, clarinet, viola, cello, harp, and two percussionists.  
Minor scuffing to covers; slight browning.  
$30  

26. **O King [Full score]** for voice and five players  
Quarto. Wrappers. 3ff., 10 pp. Instructions in Italian, German, and English.  
For mezzo-soprano, flute, clarinet, violin, cello, and piano.  
Wrappers lightly worn and discolored.  
$15  

27. **Sequenza I per flauto solo**  
[Wien]: Universal Edition [UE 19 957], [1992]  
Folio. Wrappers. 4 leaves laid in, printed on verso only.  
Re-issue of the ESZ edition.  
$12  

28. **Sequenza III per voce femminile**  
Oblong folio. Wrappers. [vi] pp. (title, instructions) + 3 pages laid in, printed on verso only.  
Wrappers somewhat discolored; several price stickers to upper.  
$10

29. **Serenata I [Study score]** per flauto e 14 strumenti  
Lightly worn. Title in ink to spine.  
$8  

**BERKELEY, Lennox 1903-1989**

30. **[Op. 66]. Partita [Study score]** for Chamber Orchestra  
Large octavo. Wrappers. 1f. (title), 48 pp.  
$10  

**BIRTWISTLE, Harrison b. 1934**

31. **Verses for Ensembles [Full score]**  
Folio (390 x 305 mm). Plain green wrappers with Universal title label to upper. 115 pp.  
Reproduction of the composer’s autograph manuscript.  
Wrappers slightly worn; hinges reinforced with plastic tape. Slightly browned; minor signs of wear.  
First Edition, likely a rental score. An engraved edition was not published until 1972 (UE 15329).  
Commissioned by the London Sinfonietta, 1968-69.  
“Though the origins of Birtwistle’s musical language lie clearly in the European modernist tradition of, among others, Stravinsky, Varèse, Webern and Messiaen, these influences are synthesized and reworked to produce a music of striking independence and authority.” Jonathan Cross in Grove Music Online  
$100
32. **Tragœdia [Study score]**
   Octavo. Wrappers. 2ff., 36 pp.
   First Edition.
   $25  (35522)

33. **Johannes Ockeghem: Ut heremita solus [Score]** Instrumental motet
   Folio. 18 pp.
   An arrangement of Ockeghem’s motet for flute, soprano saxophone or clarinet, glockenspiel, piano, viola, and cello.
   Reproduced from the composer’s manuscript.
   Somewhat worn and browned.
   First Edition. Later printings are typeset.
   $20  (35527)

**BLOMDAHL, Karl-Birger 1916-1968**

34. **Sisyphos [Study score]** Choreographic Suite for orchestra (1954)
   Octavo. Wrappers. 1f., 87 pp.
   Wrappers lightly worn, titling in ink to spine.
   $15  (35515)

**BOULEZ, Pierre 1925-2016**

35. **Anthèmes pour violon seul**
   Large folio (450 x 305 mm). Publisher’s folder with title label to upper. 4ff. printed on one side of the leaf only.
   First Edition.
   $25  (34434)

36. **Éclat [Score]**
   Large oblong quarto. Wrappers. 2ff., 26 pp. + 4 pp. [composer’s instructions in French, German, and English]. Reproduced from the composer’s manuscript.
   Wrappers rather worn and soiled, fraying to spine. Lightly browned.
   Out of print. A revised version (UE 17746) was issued in 1983.
   $35  (35526)

37. **Le marteau sans maître [Study score]**
   pour voix d’alto et instruments; textes de René Char
   Octavo. Wrappers. 3ff., 98 pp.
   From the collection of noted musicologist Stanley Boorman, with his signature to upper and annotations in ink and pencil.
   Wrappers somewhat worn and soiled; fraying to spine. Lightly browned.
   $15  (35464)
38. **2ème Sonate [Solo piano]**  
From the collection of noted musicologist Stanley Boorman, with his complete photocopy of the work containing extensive annotations and analysis, along with several other pages of row analysis.  
Wrappers lightly frayed at spine.  
$30  
[35465]

39. **Troisième sonate pour piano.**  
**Formant 2 – Trope.**  
Large folio (450 x 305 mm). Spiral bound; wrappers. 11ff.  
Wrappers slightly worn and soiled; small price label to blank corner of upper. Annotations and notes in pencil throughout.  
Boulez conceived of his Third Sonata as an aleatoric composition consisting of five “formants” in free form, and both performed and recorded the work in this form. Only two complete movements were published, however, with another issued only as fragments.  
$30  
[34433]

40. **Troisième sonate pour piano.**  
**Formant 3 – Constellation-Miroir**  
Extra-large folio (599 x 387 mm). 9ff. paginated a-i loose in publisher’s green cloth-backed gray boards with title label to upper. Music printed in dark red and green.  
With 4-page booklet containing performance notes in French, German, and English.  
Very slightly worn and browned; small price label to upper outer corner of upper. Numbering in pencil.  
$100  
[34208]
BOWLES, Paul 1910-1999

41. Concerto for Two Pianos, Winds and Percussion [Full score]
Previous owner’s name to flyleaf. In very good condition overall.
“Bowles’s compositional style is witty, aphoristic and tuneful. He wrote almost exclusively in short forms that evoke, particularly in the solo piano works, American jazz and folk elements, Latin American dance rhythms and Spanish harmonies.” Irene Herrmann in Grove Music Online
$20

42. Two Blue Mountain Ballads [Voice and piano]
New York: G. Schirmer [41467, 41468], 1946.
Small folio. Wrappers with publisher’s advertisements to lowers. Texts by Tennessee Williams.
Heavenly Grass. 5 pp.; Lonesome Man. 5 pp.
Slightly worn; small library handstamp to upper wrappers; minor dampstaining to Heavenly Grass.
$100

BRITTEN, Benjamin 1913-1976

43. [Op. 10]. Variations on a Theme of Frank Bridge [Study score]
London: Boosey & Hawkes [H. 14790], [1962], ©1938.
Small octavo. Wrappers. 1f. (title), 60 pp.
Hawkes Pocket Scores 64.
$10

London: Winthrop Rogers; Boosey & Hawkes [H.15087], ©1939.
Publisher’s catalogue to lower.
Very slightly worn and browned.
$45

45. [Op. 34]. The Young Person’s Guide to the Orchestra [Study score]
Variations and Fugue on a Theme of Purcell
Small octavo. Wrappers. 1f. (title), 60 pp.
Hawkes Pocket Scores 606.
Title in ink to spine.
$10
46. [Op. 66]. War Requiem [Study score]
Large octavo. Wrappers. 5ff., 238 pp.
Hawkes Pocket Scores 742.
"1 1. 63. E." printed at end of music.
Wrappers lightly worn, beginning to delaminate.
A full score was not published until 1997.
$35 (35521)

47. [Op. 68]. Symphony for Cello and Orchestra [Study score]
Hawkes Pocket Scores 759.
"9. 64 E." printed at end of music.
$15 (35381)

48. [Op. 75]. Voices for Today [Anthem for Chorus (Men, Women and Children)]
London: Faber and Faber Limited [F020], ©1965.
Octavo. Wrappers. 1f. (title), [iv], 44 pp. Texts and notes on performance in English.
From the collection of noted musicologist Stanley Boorman, with his signature to corner of upper wrapper.
$50 (34165)

London: Faber and Faber Limited [F0106], ©1967.
Small folio. Illustrated wrappers. 4ff., 46 pp. Preface and texts in English and German.
Wrappers slightly worn and creased. Upper outer corners creased.
$25 (34178)

50. Twelve Variations (1931) [Solo piano]
Quarto. Wrappers. 1f., 14 pp.
$8 (35394)

BRYARS, Gavin b. 1943

51. Violin Concerto (The Bulls of Bashan) [Study score]
$18 (35393)
CAGE, John 1912-1992

52. Amores Piano and Percussion
New York: Henmar; C. F. Peters [6264], [1960], ©1943.
Small folio. Wrappers. 16 pp. Includes two additional copies (without wrappers) for performance.
I. Solo for Prepared Piano – II. Trio (9 tom-toms, pod rattle) – III. Trio (7 woodblocks, not Chinese) – IV. Solo for Prepared Piano
From the collection of noted musicologist Stanley Boorman, with his small signature to upper outer corner of upper wrappers.
Wrappers slightly worn and soiled.
Peters reissue of the first edition.
$25 [34192]

53. I-VI: The Norton Lectures
Slight wear and small tears to dust jacket.
$25 [32436]

54. M: Writings '67 - '72
Small quarto. Wrappers. [xiv], 217 pp.
Wrappers worn.
First paperback edition.
$8 [34473]

55. Silence: Lectures and Writings
Small quarto. Wrappers. xii, 276 pp.
Wrappers slightly worn and spotted; faint crease to spine. Light uniform browning.
$8 [35904]

56. A Year From Monday: New Lectures and Writings
Wrappers slightly worn and rubbed. Faint creasing to spine.
$8 [32962]

57. Dancers on a Plane: Cage - Cunningham - Johns [Signed by all three]
Quarto. Hardcover in dustjacket. 166 pp.
Dustjacket slightly worn.
Based on an exhibition at the Anthony d’Offay Gallery in London in 1989.
$850 [34084]
58. Wall to Wall. John Cage & Friends poster by Robert Rauschenberg
Color offset screenprint poster. 42” x 30,” with artist’s initials printed at lower right.
Slightly worn and creased; several small edge tears; rolled.
Poster for a concert at Symphony Space in New York City on March 13, 1982, billed as a 70th birthday tribute to the composer. The concert lasted for over 12 hours and included performances of works by both Cage and his contemporaries.
$225

59. Concerto for Orchestra [Full score]
Folio. Comb binding, as issued. vii, 189 pp.
Re-issue of the first edition.
$40

60. Double Concerto [Full score] for Harpsichord and Piano with Two Chamber Orchestras
Wrappers browned at edges; spine slightly chipped.
First Edition.
$100

61. Holiday Overture [Study score]
Slightly worn and browned; lower inner corner slightly bumped.
First Edition.
$40

62. Night Fantasies [Solo piano]
Wrappers very slightly worn. Occasional annotations in red pencil throughout.
First Edition.
$25

63. Piano Sonata
Quarto. Wrappers. 44 pp. Publisher’s catalogue to lower.
From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper.
Reissue from first edition plates.
$15
64. String Quartet (1951) [Study score]
Small octavo. Wrappers. 121 pp.
Light wear to wrappers, abrasion from former price sticker.
$12 [35625]

65. String Quartet No. 3 [Study score]
Large octavo. Wrappers. 1f., 94 pp.
Wrappers worn and lightly browned at spine; spotting to top edge.
First Edition.
$15 [35606]

66. String Quartet No. 4 [Study score]
Very small tear to rear wrapper.
First engraved edition (earlier printings were holograph reproductions).
$25 [35382]

67. A Symphony of Three Orchestras [Full score]
Wrappers slightly worn and browning.
First Edition.
$30 [34184]

CHAITKIN, David 1938-2011

68. Summersong [Autograph sketchleaf in full score]
[ca. 1981]
Folio (310 x 232 mm). Notated in pencil on 16-stave paper on one side of a bifolium.
Signed in full in blue ink.
Together with a typed letter signed from the composer to the prominent American choral conductor Harold Rosenbaum regarding both the present work and the composer’s Seasons Such as These, commenting on their significance, and hoping for more performances.
Summersong (1981) for 23 wind instruments, was commissioned and premiered by the Sylvan Winds, conducted by Arthur Weisberg.
American composer David Chaitkin was a student of Luigi Dallapiccola, Seymour Shifrin, Max Deutsch, and Andrew Imbrie. He was honored by the American Academy of Arts and Letters, which described his music as “subtle, powerful works of a knowing musical intelligence,” and “effortlessly original. A lyrical metamorphosis of timbre, rhythm and shape engage the ear … his music is both intense and sensitive.”
$550 [18927]
CORGILIANO, John b. 1938

69. Amen [Autograph manuscript]  
[ca. 1994]  
Oblong folio (28 x 42 cm). Unbound.  
3ff. Notated (on rectos only) in pencil on 16-stave Aztec brand paper.  
Signed in full to top right corner of first page of music.  
For double SATB chorus a cappella.  
Slightly worn but in very good condition overall.  
Amen was composed in 1994 and first performed in Minneapolis at the Plymouth Music Series, 2 October 1995, with Philip Brunelle conducting.  
"Scored for antiphonal double chorus, the word "Amen" is set in an alternating series of plagal (IV-I) cadences that go through the entire circle of fifths three times. As they journey, they become more and more passionate, until, after a climax, they return to the contemplative mood of the opening."  
John Corigliano on Amen  
$2,500 [30828]

CRUMB, George b. 1929

70. Fancy on a Bach Air [Autograph manuscript]  
[ca. 1996]  
Oblong folio (28 x 42 cm). 1 page. Notated in pencil on 16-stave Aztec brand paper.  
Signed at upper right, with autograph titling "Fancy on a Bach Aria" at head.  
For solo cello, with music encompassing both bass and soprano clefs, mostly unbarred.  
Commissioned by Judy and Robert Goldberg and first performed by Yo-Yo Ma at the New England Conservatory of Music in Boston, 24 August 1997.  
"My 'Goldberg Variation,' Fancy on a Bach Air, is for unaccompanied cello. It transforms the gentle arches of Bach's theme into slowly soaring arpeggi of almost unending phrase-lengths. Its dual inspiration was the love of two extraordinary people and the solo cello suites of a great composer - both of them strong, long-lined, passionate, eternal, and for me, definitive of all that is beautiful in life."  
John Corigliano on Fancy on a Bach Air  
$5,500 [27535]

71. Black Angels (Images 1) Electric String Quartet  
Extra-large folio (520 x 417 mm). Wrappers.  
[iii], 9 pp. With publisher's catalogue of Crumb's works to verso of lower wrapper.  
Reproduction of the composer's manuscript.  
Slightly creased at central fold.  
$30 [34197]
DALLAPICCOLA, Luigi 1904-1975

72. Piccola musica notturna [Study score]
Mainz: Ars Viva [AV 59], ©1954.
Small octavo. Wrappers. 2ff., 16 pp.
Wrappers lightly worn and faded; price sticker to lower.
$8

73. Quaderno musicale di Annalibera
[Solo piano]
Small folio. Wrappers. 18 pp.
$12

74. Sex carmina Alcaei [Piano-vocal score]
Una voce canenda, nonnullis comitantibus musicus ... Partitura e riduzione per pianoforte
Milano: Edizioni Suvini Zerboni [S. 4181 Z.], [1954], ©1946.
Small folio. Wrappers. 32 pp.
The third part of Liriche greche (1942-45).
Wrappers lightly worn. Moderate browning, heavier to edges. Occasional markings in blue pencil.
$20

75. Tre poemi [Study score]
Mainz: Ars Viva [AV 62], ©1960.
Small octavo. Wrappers. 3ff., 23 pp.
Wrappers lightly worn and faded; remnants of price sticker to top corner.
First edition of the study score. Ruffini MR 44a.
$8

DANIELPOUR, Richard b. 1956

76. Concerto for Cello and Orchestra
[Autograph sketches]
1993
Large oblong folio. Spiral bound. 44 pp.
Notated in pencil on 18-stave paper.
A working manuscript with instrumental cues, directions, etc., throughout and with brief sketches to final leaf. Additional annotations in red crayon.
Slightly worn and soiled.
Written for Yo-Yo Ma, the work was commissioned and premiered by the San Francisco Symphony in 1994.
“Danielpour mixes the wails of a Jewish cantor, Messiaen’s chirping, metal-hitting-metal percussion effects, and the high-energy swagger of Bernstein’s Broadway music. ... It’s a finely crafted work, lovely sonorities, rhythmically catchy and tonally attractive on a moment-by-moment basis." Pierre Ruhe, The Washington Post
$5,000
The Passion of Yeshua was first performed at the Oregon Bach Festival, 8 July 2018, conducted by JoAnn Falletta. Texts in Hebrew from Jewish scriptures, and texts in English from the Gospels according to the Revision Standard Version and David H. Stern’s Complete Jewish Bible.

“One of my aims in writing this work was to bring the story of the last day of the life of Jesus of Nazareth back to its Jewish origins. ... It is impossible for Jews and Christians alike to see the person of Jesus clearly and objectively because of the history of Christianity in Europe from the time that Constantine made it the official religion of the Holy Roman Empire. This oratorio is, among other things, an attempt to help Jews and Christians alike understand more fully how the person of Jesus of Nazareth is so closely connected, whether one likes it or not, to Jewish history.” Richard Danielpour on The Passion of Yeshua

$35,000

Pastime [Autograph working manuscript] A song cycle for baritone and orchestra

$4,000
79. **Through the Ancient Valley**  
   [Autograph working manuscript]  
   [Cello Concerto No. 2]  
   2001  
   Large oblong folio. Spiral bound. 53 pp.  
   Notated in pencil on 18-stave paper  
   with numerous revisions, additions, and  
   annotations in lead and blue pencil.  
   Through the Ancient Valley was  
   commissioned by the New York  
   Philharmonic, Kölnmusik, and the Orchestre  
   National de Lyon. It first performed in New  
   York, 14 March 2001, with Yo-Yo Ma and  
   the New York Philharmonic with Kurt Masur.  
   As Danielpour explores his ancestral roots in  
   Through the Ancient Valley, Persian elements  
   meet Western and musical traditions.  
   In a post-premiere talk, the composer  
   acknowledged the influence of the music  
   he experienced during the time he spent  
   in Iran as a child. He explained that the  
   second cello concerto was inspired by early  
   memories of his grandmother playing Persian  
   music. One of the ways he creates a non-  
   Western character in the concerto is through  
   the use of traditional Persian instruments, the  
   kamancheh, santūr, and dombak.  
   - Ruth Ruggles Akers: Richard Danielpour, A  
     Case Study, pp. 188-190.  
   $5,000  

80. **A Woman’s Life**  
   [Autograph manuscript full score]  
   Soprano Solo and Orchestra. Text by Maya Angelou.  
   2007  
   Folio. Unbound. 96 pp. Notated in pencil  
   on 28-stave paper with annotations and  
   corrections in blue and red pencil. Signed “R.  
   Danielpour” and dated 2007 at upper right  
   corner of page 1 and with “Thanks be to  
   A Woman’s Life was commissioned by the  
   Pittsburgh Symphony and the Philadelphia  
   Orchestra. It was first performed in Pittsburgh,  
   16 October 2009, with soprano Angela  
   Brown, and the Pittsburgh Symphony under  
   Leonard Slatkin.  
   “I went to see Maya Angelou at her New  
   York townhouse with my wife Kathleen in  
   early July 2006 – I wanted to see if she  
   would write texts that would show the  
   trajectory of a woman’s life, from childhood  
   to old age. When I asked her about this she  
   informed me that she already had it and that  
   she would read them to us. And so without  
   hesitation, holding our hands at her dining  
   room table, she read beautifully and yet  
   calmly from her collected poems eight poems  
   which made a perfect cycle fulfilling my  
   intention. It was honestly one of the greatest  
   performances I have witnessed in my life and  
   it was all I needed, along with seven of the  
   eight poems she read, to write this cycle of  
   songs.” Richard Danielpour on A Woman’s  
   Life  
   $9,000
DAVIES, Peter Maxwell 1934-2016

81. [Op. 6]. St. Michael [Study score]
Sonata for seventeen wind instruments
Octavo. Wrappers. 2ff. (title, instrumentation), 64 pp.
From the collection of noted musicologist Stanley Boorman, his signature to top right corner, and occasional annotations in pencil.
Light shelfwear and browning; title in ink to spine.
$10

82. [Op. 14]. String Quartet [Score]
From the collection of noted musicologist Stanley Boorman, his signature to upper outer corner of upper wrapper.
Slightly worn; small circular publisher’s handstamp to lower outer corner of title.
First Edition.
$50

83. [Op. 18]. Leopardi Fragments [Score] Cantata for soprano, contralto and instrumental ensemble
Large oblong octavo. Wrappers. 2ff., 36 pp.
From the collection of noted musicologist Stanley Boorman, with his signature to title.
Wrappers somewhat worn; small note in red pen to upper.
$10

84. [Op. 19]. First Fantasia on an In Nomine of John Taverner [Study score]
For orchestra
Octavo. Wrappers. 38 pp.
Edition Schott 10818.
From the collection of noted musicologist Stanley Boorman, his signature to top right corner, and occasional annotations in pencil.
Worn and faded at spine.
$10

Large octavo. Wrappers. 3f. (title, notes, instrumentation), 109 pp.
Hawkes Pocket Scores 872.
Printed at corner of last page: “M.P. 6.73”
Some wear to spine, chip at head; price sticker to lower.
$15

86. [Op. 39]. Eight Songs for a Mad King [Study score] For Male Voice and Instrumental Ensemble. Words by Randolph Stow and George III
Large octavo. Wrappers. 3ff. (title, notes, instrumentation), 33 pp.
Hawkes Pocket Scores 1170.
Facsimile of the composer’s autograph manuscript.
Together with a program for the work’s world premiere:
Staples rusted.
$20
87. [Op. 42]. Vesalii Icones [Full score] For Dancer, Solo Cello and Instrumental Ensemble  
Large octavo. Wrappers. 56 pp.  
Upper wrapper with reproduction of one of Vesalius's anatomical engravings  
Printed at corner of last page: “BHMP 4/78”  
Light wear to wrappers; price sticker to upper.  
Based on the illustrations by Andreas Vesalius in his De Humanis Corporis Fabrica (1543)  
$15  (35359)  

88. [Op. 71]. Symphony [Study score]  
Large octavo. Wrappers. 2ff. (title, dedication, instrumentation), 184 pp.  
Facsimile manuscript dedication to Sir William Glock.  
Hawkes Pocket Scores 915.  
Printed at end of music: “BHMP 1/78”  
Light shelfwear, price stamp and label of music seller to upper.  
$25  (35351)  

89. [Op. 72]. The Martyrdom of St Magnus [Study score] Das Martyrium des heiligen Magnus. A Chamber Opera in Nine Scenes  
Large octavo. Wrappers. 4ff. (title, synopsis, instrumentation), 170 pp. Text in English and German.  
Hawkes Pocket Scores 1141.  
Light shelf wear; price sticker to lower; some spotting to top edge.  
Libretto by the composer after the novel Magnus by George Mackay Brown. German translation by Günther Bauer-Schenk.  
$25  (35352)  

90. [Op. 119]. Symphony No. 3 [Study score]  
Large octavo. Wrappers. 266 pp.  
Hawkes Pocket Scores 1114.  
Printed to verso of title: “First printing 1987, United Kingdom”  
Very light crease to spine; price sticker to lower.  
$25  (35353)  

DESSAU, Paul 1894-1979  
BRECHT, Bertolt 1898-1956  

91. Lieder und Gesänge Veröffentlichung der Deutschen Akademie der Künste. Neue, erweiterte Auflage  
Large quarto. Original publisher’s full ivory linen with titling in olive green and dark red to upper and olive green to spine. 147 pp. In dustjacket. Includes 38 tipped-in photographic plates.  
With music from 55 vocal works including:  
As early as 1930 a left-wing political agenda appeared in Dessau’s works that became more pronounced from the middle of that decade, especially in his first setting of Brecht (Kampflied der schwarzen Strohhüte, 1936). His adoption of the 12–note method in works such as Les voix, first performed at the ISCM International Music Festival in New York (1941), made his musical language more radical, but his friendship with Brecht limited this compositional tendency, as the playwright favoured a style easier to sing.” Fritz Hennenberg in Grove Music Online

DUTILLEUX, Henri 1916-2013

92. Ainsi la nuit [Score] Quatuor à cordes
Large octavo. Wrappers. 1f., 33 pp.
$18 [35472]

93. Ile Symphonie “Le double” [Study score]
Large octavo. Wrappers. 2ff., 231 pp.
$60 [35474]

94. Timbres, espace, mouvement [Study score] ou “La Nuit Étoilée”
Large octavo. Wrappers. 2ff., 100 pp.
Dutilleux revised the work in 1990.
$40 [35473]

EBEN, Petr 1929-2007

95. Laudes [Solo organ]
Quarto. Wrappers. 40 pp. Registration in Czech, German, and English.
Lightly worn and browned.
$15 [35644]

96. Vox clamantis [Study score]
Symphonic movement for three trumpets and orchestra
Large octavo. Wrappers. 111 pp.
$15 [35643]

EFFINGER, Cecil 1914-1990

97. The Invisible Fire [Autograph manuscript sketch and libretto fragment with autograph annotations]
1957
Three staves per system [Wesley’s vocal part, notated in G clef, with text underlay;
his works reflect his native Rocky Mountain region in their choice of text, programmatic titles and pastoral style that he associated with western themes.” Lawrence Worster in Grove Music Online.

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

$450 (25261)

EGK, Werner 1901-1983

98. La Tentation de Saint Antoine [Study score] d’après des airs et des vers du 18e siècle pour alto, quatuor à cordes et orchestre à cordes

Mainz: B. Schott’s Sohne [B.S.S 37095; 4559], ©1956.

Octavo. Wrappers. 1f., 72 pp.

Wrappers somewhat worn at spine. Moderate browning throughout.

$12 (35511)
100. Fikra [Autograph manuscript] Solo piano
1950
Apparently unrecorded. We have been unable to locate any information on this early composition.
$1,000

101. Pomegranate Concerto for Alto Sax and Five Strings [Autograph manuscript full score. Drafts. Sketches]
[ca. 2007]
Quarto (278 x 216 mm). Unbound. 40 pp. Notated in pencil on 12-stave Archives brand paper on one side of the leaf only. Page 30 in photocopy. Together with a photocopy with several pencilled additions. Dedication to Greg Banaszak and listing of movements to title:
In Three Continual Movements: 1. Layers over Layers in Ocean’s Submarine, 2. Pearls Within, 3. Tones of Copper, Based on an Egyptian Riddle.
Together with:
- Approximately 85 pages of autograph drafts, sketches (for both the full score and solo parts), and textual notes made preliminary to the final draft and including some alternate manuscript material for the work.
Commissioned by the Rocky River Chamber Music Society and performed Greg Banaszak and the Hausmann String Quartet, 19 November 2007.
$6,000
102. Symphony No. 3 “Thirty-Seven Years” [Manuscript full score with autograph corrections]
1953-1954
Large folio (Size). 133, [i] (blank) pp.
Notated in ink. With title (“Symphonie No 3 of 37 years”) to head, composer’s name and “Cairo 1953” to upper outer corner, and copyright notes to foot of first page. Copyright date of 2008 to right margin whited-out.
In copyist’s hand, with autograph annotations, additions, alterations, corrections, and deletions in both pencil and ink throughout. Signed in pencil at conclusion.
Slightly worn and browned.
Together with:
- Autograph manuscript sketches for the [?]2nd, 3rd, and 4th movements of the work. Large folio. 10; 10; 12 pp.
- Set of 20 manuscript parts, all in stiff light orange wrappers with dark red tape to spine, titled in black ink within decorative border in red pencil.
$12,000

ELIAS, Brian b. 1948

103. Five Songs to Poems by Irina Ratushinskaya [Full score] for Mezzo Soprano & Orchestra ... Cover Design & Five Etchings by Andreas Vogt and Etchings of the Poems in Her Own Hand by Irina Ratushinskaya
Large folio (441 x 317 mm). Original black cloth-backed colored paper boards by Vogt. 1f. (half-title), 1f. (title), 10 ff. (5 full-page etchings of poems by Ratushinskaya in Russian followed by their English translations),
London. In 1979 he resumed a full-time career as a composer and freelance teacher.

The artist, Andres Vogt, was born in Zurich, Switzerland in 1945. His artwork is held in collections in the United States, the United Kingdom, Switzerland, and Israel.

For her incendiary poems and political activism, Ratushinskaya was arrested by the KGB and sentenced to seven years’ hard labor in 1983. In 1986, on the eve of the Reykjavik summit between President Reagan and Mikhail Gorbachov, she was released. The poems in this collection were written between 1978 and 1982.

$1,500

FELDMAN, Morton 1926-1987

104. On Time and the Instrumental Factor [Study score]
$20

105. Rothko Chapel [Study score]
Reprint of the first edition.
$25

106. Solo Piano Works 1950-64 Edited by Volker Straebel.
New York: C.F. Peters [No. 67976], [1998]
Small folio. Wrappers. [vi], 56, 6 pp. + 11, 5,
Lightly worn, corners bumped.
$18

FICHER, Jacobo 1896-1978

107. [Op. 68, No. 1]. Sonata para Flauta y Clarinete en Sib [Autograph manuscript]
1949
Folio (ca. 358 x 265 mm). [1] title], 2-13,
With an autograph dedication to the distinguished American musicologist, music librarian, flautist, and diplomat Carleton Sprague Smith (1905-1994) at head of title, with a note in pencil to upper margin: “To be returned by CSS as per letter of 11/7/50 from composer.”
Slightly worn; reinforced with narrow strip of paper tape to spine.
Ficher was a Russian-born Argentinian composer, violinist, and conductor. After moving to Buenos Aires in 1923, he became an important part of musical life in the country, co-founding the Grupo Renovación in 1929, and the Argentinian Composer’s League in 1947.
“His work is marked by various influences, among which is his Jewish heritage... Slavonic themes can also be found... Ficher’s style oscillates between neo-romanticism and neo-classicism, with polyphonic lines interwoven with harsh polyharmony.” Susana Salgado in Grove Music Online
$750

FRICKER, Peter Racine 1920-1990

108. [Op. 35] Trio (Serenade No. 2) [Parts] for flute, oboe and piano
London: Schott and Co. [6352], ©1962.
Quarto. Wrappers. 26 pp. + 2 parts: 7 pp. each
Wrappers lightly browned; detached at staples.
$25
GENZMER, Harald 1909-2007

109. Konzert für Flöte und Orchester [Study score]
Mainz: B. Schott’s Söhne [B.S.S 39112a; 4571], ©1957.
With original Musica Nova series overwraps.
$10 (35513)

GERHARD, Roberto 1896-1970

110. Concerto for Orchestra [Study score]
Large octavo. Wrappers. 3ff., 153 pp.
Wrappers lightly worn; beginning to detach at spine; some annotations in pencil.
$45 (35490)

111. Dances from Don Quixote [Study score]
Large octavo. Wrappers. [i], 79 pp.
$25 (35488)

112. Hymnody [Study score] For seven wind instruments, percussion, and two pianos
Large octavo. Wrappers. 2ff., 100 pp.
Wrappers lightly worn; minor crease to spine.
$20 (35487)

113. Wind Quintet [Score] for Flute, Oboe, Clarinet, Bassoon and Horn
Small octavo. Wrappers. 52 pp.
$15 (35489)

GIELEN, Michael 1927-2019

114. Musica [Full score] per archi, pianoforte, baritono, trombone e timpani. Parole dell’ Interludio di Paul Claudel: “Le soulier de satin”
Quarto. Wrappers. 1f., 64 pp.
Wrappers lightly worn; very minor browning throughout.
$35 (35497)

GILBERT, Anthony b. 1934

Octavo. Wrappers. 2ff., 39 pp.
$8 (35574)

GOEYVAERTS, Karel 1923-1993

116. Opus 2 voor 13 instrumenten [Score]
Brussels: CeBeDeM, [1980?]
Authorized reproduction of the composer’s manuscript (“uitzonderlijke kopie volgens handschrift” printed with imprint to first page of music).
$40 (35432)

117. Opus 3 met gestreken en geslagen tonen [Score]
Brussels: CeBeDeM, [1980?]
Authorized reproduction of the composer’s manuscript (“uitzonderlijke kopie volgens handschrift” printed with imprint to first page of music)
Handstamp authorization of the Belgisch Centrum voor Muziekindocumentatie to title.
$25 (35433)
GÓRECKI, Henryk 1933-2010

Second Edition, second printing (the first edition was a reproduction of the autograph).
Written for solo soprano and orchestra, Górecki’s “Symphony of Sorrowful Songs” (as it is usually translated) is an hour-long plaintive meditation, with all three movements designated Lento. The texts come from a variety of sources: a 15th-century Polish lament, a poem written on a prison cell in 1944, and a Silesian folksong. A 1992 recording of the work by Dawn Upshaw and David Zinman became one of the best-selling classical albums in history.
$30

GUBAIDULINA, Sofia b. 1931
MANSURIAN, Tigran b. 1939

119. Two Piano Sonatas.
Small folio. Wrappers. 43 pp.
Series: Library of Russian-Soviet Music
$8

HALFFTER, Cristóbal b. 1930

120. Sinfonia [Study score] Para tres grupos instrumentales
Tall octavo. Wrappers. vii, 43 pp.
Reproduction of the composer’s manuscript.
Wrappers somewhat worn and discolored; fraying to head of spine.
First Edition.
$35

HAMilton, Iain 1922-2000

121. [Op. 5] String Quartet No. 1 [Study score]
London: Schott & Co. [5689], ©1952.
Small octavo. Wrappers. 44 pp.
Wrappers rather worn. Lightly browned throughout.
$8

HELLermann, William 1939-2017

122. Long Island Sound [Score] for any 4 players on any instruments
Bryn Mawr, Pa.: Merion Music; Theodore Presser [144-40082], ©1980.
Small oblong folio. Wrappers. 11 pp.
“Reference Copy” stamp to upper.
$40

123. Stop/Start [Score] For Two Soloists (creative), Six Players [3 hi & 3 lo] & a Five-Part Section (all Strings, all Brass, etc.)
Small oblong folio. Wrappers. [vi], 32 pp.
“Review Copy” stamp to title
$40

HENZe, Hans Werner 1926-2012

124. Six Absences [Solo harpsichord]
Mainz: B. Schott’s Söhne [40979; 5380], ©1964.
Quarto. Wrappers. 12 pp.
$10

Mainz: B. Schott’s Söhne [41022; 5035], ©1964.
Octavo. Wrappers. 3ff., 22 pp.
$10
126. 3. Sinfonie [Study score]
Mainz: B. Schott’s Söhne [B.S.S 37642a; 4567], ©1956.
Octavo. Wrappers. 2ff., 75 pp.
$20

127. 5. Sinfonie [Study score]
Mainz: B. Schott’s Söhne [40844a; 5029], ©1963.
Octavo. Wrappers. 2ff., 96 pp.
$20

128. Always it’s Spring [Autograph manuscript] Song for voice and piano. Text by E.E. Cummings.
1985
Autograph musical manuscript
Folio. Unbound. 6 pp. Notated in pencil on various 16-stave papers. A working manuscript, with numerous corrections, deletions, and alterations. Dated “12-23, 85” and “Christmas Day 1985.”
Together with:
- Three copies of the manuscript fair copy, each with autograph additions in blue and red pencil.

129. Jabberwocky [Autograph manuscript] Song for voice and piano. Text by Lewis Carroll.
1986
Together with:
- Photographic copy of the fair copy of the manuscript with some corrections and additions in blue pencil.
$1,200

130. If ...? [Autograph manuscript] Song for voice and piano. Text by Samuel Taylor Coleridge.
1985-86
Together with:
- Two photographic copies of the fair copy of the manuscript with occasional corrections and additions in blue pencil.
$1,000

The Saints/The Shining Place. 1989
- Autograph working manuscript. Folio.
- Two photocopies of the autograph manuscript fair copy with occasional autograph annotations in lead and blue pencil. One copy stapled to the manuscript above. The title has been changed from “The Saints” to “The Shining Place” in one of the second copy.
$1,000
A Letter. 1987
- Three photocopies of the autograph manuscript fair copy with occasional autograph annotations and corrections in lead and red pencil.

The Drowned Boy. 1952/1979/1987

Wild Nights. 1986
- A photocopy of the autograph manuscript fair copy with autograph corrections.

There Came a Wind Like a Bugle. 1987

Proofs and published editions. 1988-89[?]
- Two proof copies of the first version (Four Dickinson Songs) with extensive autograph corrections in Hoiby’s hand.
- The published version of 1988 (Four Dickinson Songs. 23 pp.)
- Five copies of the autograph manuscript fair copies with numerous autograph annotations. Shows the progression of the work: (1) A Letter and Three Poems; (2) Three Poems and a Letter; (3) Four Dickinson Songs; (4) Five Dickinson Songs; (5) The Shining Place

The complete cycle of five songs.
$7,000
132. Summer Song [Autograph manuscript] Song for voice and piano. Text by John Fandel. [1952/1967] 
Folio. 2 pp. of a bifolium. Notated in pencil on 18-stave paper. A working manuscript, with autograph corrections, deletions, and alterations. Lacking the first 7 measures of the work. Undated.

Together with:
- A dyeline copy of the fair copy of the autograph manuscript with numerous corrections in red ink and autograph overpastes to 5 measures.
- A dyeline copy with editorial corrections in red and lead pencil.
$800

HÖLLER, Karl 1907-1987

Mainz: B. Schott's Söhne [B.S.S 38011a; 4062], ©1952.
Octavo. Wrappers. 1f., 111 pp.
With original Musica Nova series overwraps.
$15

HUBER, Klaus 1924-2017

134. Ein Hauch von Unzeit II [Solo piano]
$10

JOHNSON, Tom b. 1939

135. Imaginary Music.
Oblong quarto. Dark yellow wrappers illustrated with stylized musical notation. 2ff., 104 pp. One illustration per page.
Wrappers slightly worn and soiled.
First Edition.
Johnson’s Imaginary Music consists of 104 drawings with music notation symbols, many of which have been reprinted in magazines and as program covers. The whimsical illustrations include items such as “Celestial Music for Imaginary Trumpets” (a single chord written 103 ledger lines above the treble staff), and “Music for 20 Coloraturas” (consisting of trill indications only).
American composer Tom Johnson served as an important music critic for The Village Voice from 1971 until moving to Paris in 1983, writing on the experimental and minimalist scene developing at the time. Johnson’s music frequently combines text and visuals and are highly theatrical, though his more recent compositions have returned to his earlier formalist and mathematical approach.
$150
KAGEL, Mauricio 1931-2008

136. Die Himmelsmechanik [Score]
Komposition mit Bühnenbildern
Reproduction of the composer’s manuscript.
Wrappers somewhat worn, particularly at corners.
$10

137. Match [Score] für drei Spieler (2 violoncelli, 1 schlagzeuger)
Instructions in German, English, and French.
$20

138. Sexteto de cuerdas [Study score]
Small octavo. Wrappers. [viii], 28 pp.
Performance instructions in German, English, and French.
For string sextet: 2 violins, 2 violas, 2 cellos.
$15

139. Sonant (1960/....) [Study score] für Gitarre, Harfe, Kontrabaß und Fellinstrumente
Frankfurt: Henry Litolff’s Verlag; C.F. Peters [30224; Nr. 5972], ©1964.
Large octavo. Wrappers. Instructions and texts in German, English, and French.
10 parts laid in:
Instructions (35 pp.) – Nomenclature (5 folded leaves) – Faites votre jeu I [Parts] (8 pp.) – Faites votre jeu II (7 pp.) – Faites votre jeu II Parts (7 pp.) – Marquez le jeu (4 pp.) – Pièce touchée, pièce jouée (7 pp.) – Pièce de résistance (4 pp.) – Fin I (2 pp.) – Fin II (31 pp.)
Wrappers worn, with fraying at spine.
$40

KALABIS, Viktor 1923-2006

140. [Op. 24]. Symfonické variace [Study score] Variazioni sinfonici per grande orchestra
First Edition.
$15

141. [Op. 25]. Concerto per grande orchestra [Study score]
First Edition.
$30

142. [Op. 34]. IV. Symfonie [Full score]
First Edition.
$50
KARKOSCHKA, Erhard 1923-2009

   [Darmstadt: Edition Tonos, 1968]
   Small oblong folio. [ii], 4 pp.
   Reproduction of the composer’s manuscript.
   Introduction in German. Graphic notation.
   Somewhat worn and unevenly yellowed.
   Translated from the introduction: “The Hörheft stands somewhere between a score and an introductory exegesis of the work. It clears the path from the work to the listener.”
   $15

KERNIS, Aaron Jay b. 1960

144. Musica Celestis [Full score] Arranged from String Quartet by the composer
   $12

KUBIČKA, Miroslav b. 1951

145. I. Symfonie [Full score]
   Quarto. Wrappers. 54 pp. Reproduction of manuscript.
   $20

LAZAROF, Henri 1932-2013

146. Structures Sonores [Study score] For Orchestra
   Octavo. Wrappers. 1f., 76 pp.
   Remnants of price sticker to upper.
   $10

LEEuw, Ton de 1926-1996

147. Trio voor fluit, klarinet en piano [Parts]
   Amsterdam: Donemus, ©1953.
   Small folio. Wrappers. 22 pp. + flute and clarinet parts. 6 pp. each.
   Light browning, heavier to edges.
   $15

LIGETI, György 1923-2006

148. Apparitions [Full score]
   Folio. Wrappers. [iv], 18 pp. Parallel texts in German and English.
   $40

149. Atmosphères [Full score]
   Folio. Wrappers. [iv], 19 pp. Parallel texts in German and English.
   $50

150. Aventures [Study score] Für drei Sänger und sieben Instrumentalisten – for Three Singers and Seven Instrumentalists.
    Quarto. Wrappers. [2], 29 pp. + 3 pamphlets laid in: “Transcription of handwritten annotations in score / Translation of footnotes in score” (34 pp.); “Anmerkungen” (8 pp.); “Comments” (8 pp.) A reproduction of the composer’s manuscript. Accompanying material typeset.
    From the collection of American composer Brian L. Fennelly (1937-2015), with his small handstamp to blank upper outer corner of upper wrapper.
    $50
151. **Nouvelles aventures [Study score]**
Für drei Sänger und sieben Instrumentalisten –
for Three Singers and Seven Instrumentalists
Frankfurt: Henry Litolff's Verlag; C.F. Peters
[5913; 30297], ©1966.
Quarto. Wrappers. 42 pp. + 3 pamphlets
laid in: “Transcription of handwritten annotations in score / Translation of footnotes in score” (29 pp.);
“Anmerkungen” (8 pp.); “Comments” (8 pp.)
Reproduction of the composer’s manuscript.
Arranged by Elgar Howarth.
First and only edition of this arrangement.
Withdrawn completely from Schott’s catalogue and no longer available.

$25

152. **Volumina [Solo organ]**
Frankfurt: Henry Litolff’s Verlag; C.F. Peters
[5983; 30383], ©1967.
Oblong quarto. Wrappers. 24 pp. + pamphlet laid in: “Spielanweisungen” (4 pp.).
Reproduction of the composer’s manuscript.
From the collection of noted musicologist Stanley Boorman, with his initials to upper wrapper, together with signatures of previous owners organist Matthew-Michael Bellochio and Phyllis Jazsczyk.
Wrappers somewhat worn and soiled.
First Edition of the revised version.

$75

153. **Macabre Collage [Study score]**
Arranged by Elgar Howarth.

$75

154. **Mäandros [Graphic score]**
Oblong folio. Wrappers with stylized titling to upper and lower and instructions and key to graphic notation in German and English to verso of upper. 1 page of notation.
Wrappers somewhat worn and soiled, with minor tears and creases.
“The sheet is to be read in the form of a Mäandros (Meander). The horizontal lines denote the periods of time. Their course is gathered from their optical appearance, which also makes clear to which half of the picture (the upper or lower) they belong ... The signs may be interpreted by each player according to the possibilities of his instrument. They are divided into noise-symbols and tone-symbols. Pitch and range are left to the performer ...” Logothetis, from instructions included with the score.

$30
LUTOSŁAWSKI, Witold 1913-1994

155. Venezianische Spiele – Venetian Games
Celle: Hermann Moeck Verlag [5012], ©1962.
Wrappers somewhat worn; small edge tears; corners creased; detached.
Rae, p. 288.
$30

156. Livre pour orchestre [Study score]
Octavo. Wrappers. 2ff., 74 pp.
Wrappers lightly worn; beginning to detach at spine.
$15

157. Mi-parti [Full score] Na orkiestrę symfoniczną – for Symphony Orchestra
Folio. Decorative wrappers by Janusz Wycoski. 44 pp. Parallel texts in Polish and English.
Wrappers slightly worn and soiled; faint dampstain to lower edge of upper. Very minor signs of internal wear.
$75

158. Preludia i fuga [Full score] Na 13 instrumentów smyczkowych – Preludes and Fugue for 13 Solo Strings
Folio. Decorative wrappers by Janusz Wycoski. 8 scores laid in, each with separate pagination. Parallel texts in Polish and English.
Wrappers very slightly worn; minor rust stains from staples to inner spine.
$75

159. I Symfonia [Study score]
Kraków: Polskie Wydawnictwo Muzyczne [PWM-2624], [1980], ©1957.
Octavo. Wrappers. 132 pp.
Wrappers lightly worn.
$30
160. II Symfonia [Study score]
Tall octavo (321 x 170 mm). Coated wrappers. 88 pp. Parallel notes in Polish and French.
Publisher’s catalog to verso of lower wrapper.
Wrappers browned and slightly creased.
Light uniform browning; upper outer corners very slightly creased.
$75

161. III Symfonia [Full score]
Wrappers slightly worn.

“...The Third Symphony [1981–3] ... brings together past and present moments within Lutosławski’s creativity, incorporating as it does material conceived and sketched during the mid- to late-1970s. It thus has a slightly hybrid quality, whereby some passages have the more melodic focus of the late style, whereas others represent the more dense, textural approach of the earlier phase. Though conceived in terms of the same two-movement scheme as the Second Symphony, it differs greatly from its predecessor, above all in that the most memorable material comes after the climax, in the epilogue. The greater melodic focus of the composer’s late style contributes to the work’s accessibility – it has become one of the most widely performed of late-20th-century symphonies ...” Charles Bodman Rae in Grove Music Online

$75

162. Trois poèmes d’Henri Michaux [Full score] Pour choeur à 20 parties et orchestre – Trzy poematy Henri Michaux na chór 20-głosowy i orkiestrę
Folio. Decorative black folder illustrated by Andrzej Darowski. 2 scores laid in: full score: 48 pp.; choral score: 51 pp. Parallel texts in French, Polish, English, and German; sung text in French.
From the collection of noted musicologist Stanley Boorman, with his signature to upper inner flap of wrapper and choral score.
Wrappers somewhat worn. Slight browning.
Poems by Henri Michaux (1899-1984).

$100
163. Wariacje na temat Paganiniego
Variations sur un theme de Paganini pour 2 pianos
Kraków: Polskie Wydawnictwo Muzyczne [PWM-5293], ©1964.
Additional copy for 2nd piano laid in.
From the collection of noted musicologist Stanley Boorman, with his signature to lower outer corner of upper of both copies.
Wrappers somewhat worn, soiled, and slightly foxed.
$45  [34254]

164. Wariacje symfoniczne [Study score]
Symphonic Variations
Kraków: Polskie Wydawnictwo Muzyczne [PWM-5771], [1990]
Octavo. Wrappers. 45 pp.
Wrappers lightly worn.
$12  [35538]

MANN, Robert 1925-2010

165. Archive of manuscripts, diaries, correspondence, and associated material
Compositions
Stage:
Orchestral:
Chamber:
Choral:
Spring and Fall (1950) – Spelt from Sibyl’s Leaves (1953)
Vocal:
Piano:
In a Warm Pocket (1958) – …quasi… (1976)
Arrangements:

Diaries and Correspondence
Containing detailed accounts of Mann’s daily pursuits, both professional and personal, providing an essential source for research into the composer’s life and works.
Correspondence. Primarily 1962-1982. 1.5 ln. ft.
Of a musical, business/financial, and personal nature. Addressed to music publishers, radio station and theatre managers musicologists (both American and otherwise) and friends. Most include copies of Mann’s letters to his correspondents.
A full description is available upon request.

Mann, born in Sandwich, Illinois in 1925, lived the majority of his life in Italy, from 1952-2010, teaching composition privately in Rome. He translated many articles and books of musicological interest from Italian into English, and also contributed music criticism to periodicals in the United States, England, and Norway, including Musical America, London Music Events, and Oslo Dagbladet. Mann served as secretary-general of the International Society of Contemporary Music from 1955-1959.

*He studied in Boston at the New England Conservatory of Music (1947), in the University of Michigan (1948), in Salzburg
at the Mozarteum with Frank Martin (1948), and then in Rome with Petrassi (1948–52) ...

Mann’s early output shows the influence of Hindemith, Berg and Webern, arriving at an aphoristic atonal language rich in contrapuntal interest and canonic forms. The Cantata for soprano, harp, keyboard instruments and percussion (1960) exemplifies these traits and displays also the mark of Boulez’s Improvisations sur Mallarmé; Anaglyphs for instruments and percussion (1961) is similar in representation. After a period of silence, broken only by some incidental theatre music, a new creative period began with ludes for harpsichord and string quintet (1974), in which serialism, canon and aphorisms continued to be primary. In addition Mann has come to employ rhythmic ‘graphs’ as part of the composition process to aid in the realization of his complexities of counterpoint. Examples in which this technique has been used include Quincunx (1984) and Hexapla I for viola and orchestra (1985), dedicated to Aldo Clementi.” Licia Mari in Grove Music Online.

An ex-patriate composer, Mann spent his professional life in Italy. He became well-respected, with his works performed both in live concert and in radio broadcasts there and elsewhere in Europe. He is, however, relatively unknown to American audiences.

The fact that little of Mann’s music has been published, and that the commercially-available recordings represent only a small portion of his output, leaves much to be discovered about this interesting American composer.

$80,000

MANSURIAN, Tigran b. 1939
- See item 119, GUBAIDULINA

MEALE, Richard 1932-2009

166. Homage to Garcia Lorca [Study score]
Small octavo. Wrappers. 2ff. [title, notes], 84 pp.
Hawkes Pocket Scores 791.

$12

MELLERS, Wilfrid 1914-2008

167. String Trio [Score]
London: Alfred Lengnick & Co. [3578], ©1948.
Wrappers somewhat worn and faded. Lightly browned throughout.

$8

MENOTTI, Gian Carlo 1911-2007

168. Two solo songs from Landscapes and Remembrances [Autograph manuscripts in piano-vocal score]
[ca. 1976]
Folio (ca. 313 x 237 mm). Unbound. Notated in pencil on 12-stave “G Schirmer Royal Brand” paper.
Signed “G. Menotti.”
“Farewell at a Train Station in Vermont” for tenor: 8 pp.
Small check mark in blue pencil to upper corner of each page of “The Abandoned Mansion.” First measure of “Farewell” with a bass drum cue. Minor erasures throughout.
Slightly worn; small rust stains from a paper clip to upper margin of outer pages, slightly affecting one letter of a tempo marking.
Landscapes and Remembrances, a cantata for soloists, chorus, and orchestra to texts by Menotti, was first performed at Uihlein Hall in Milwaukee, 14 May 1976, with Judith Blegen (soprano), Ani Yervanian (contralto), Vahan Khanzadian (tenor), Gary Kendall (baritone), and the Milwaukee Symphony and Bel Canto Chorus, James Keeley, conducting.
The cantata is in nine parts, inspired by Menotti’s memories of various places throughout his time in the United States.
The present two songs are the first and last movements of the work. “The Abandoned Mansion [is] a brooding piece in E-flat minor ... infused with the past. Its constantly arcing melodic lines are supported by persistent tremolo figures that give way only briefly in the middle of the song to sustained chords—a section of quasi-recitative. The key to the song lies in these words: A visitor to the South is an intruder into the reigns of ghosts.”

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

Menotti’s autograph musical manuscripts are very rare to the market, with no examples of his manuscripts recorded sold by ABPC since at least 1975.

$6,500

MESSIAEN, Olivier 1908-1992

169. Cantéyodjayâ [Solo piano]
Wrappers slightly worn and soiled. Annotations in pencil and ink throughout.
$20

170. Chronochromie [Study score]
Paris: Alphonse Leduc [23.077], [ca. 1970], ©1963
Wrappers slightly worn. Annotations in pencil throughout.
$50

171. Mode de valeurs et d’intensités pour piano
Wrappers slightly worn, torn, and creased; small rectangular bookseller’s sticker to lower margin of upper. Uniformly browned; publisher’s handstamp to title.
$20

172. Les offrandes oubliées [Study score]
Méditation symphonique pour orchestre
Paris: Durand & Cie [12060], [1950], ©1931.
From the collection of noted musicologist Stanley Boorman, with his signature to corner of upper wrapper.
Wrappers detached and slightly chipped, faded, and browned; bookseller’s handstamp to blank corner of upper. Slightly browned.
First Edition in this format, later issue. Simeone I/5a.
$25
173. **Oiseaux exotiques [Study score]** pour piano solo et petit orchestra


Octavo. Wrappers. xii, 86 pp. Text in French, German, and English.

From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper.

Wrappers slightly worn, soiled, and creased. Slightly brownded; notes and annotations in pencil throughout.


$30 (33733)

174. **Un sourire [Full score]**


Light wear to wrappers.


$35 (35447)

175. **Trois petites liturgies de la Présence Divine [Study score]**

Paris: Durand & Cie [13,602], ©1952

Octavo. Wrappers. 3ff., 216 pp. Performance notes in French.

From the collection of noted musicologist Stanley Boorman, with his signature to corner of upper wrapper.

Wrappers somewhat worn and faded; partially detached; tilting to spine in ink; distributor’s handstamp to title. Uniformly browned; annotations in pencil throughout.


$45 (33722)

176. **Turangalîla-Symphonie [Study score]** (pour Piano principal et grand Orchestre)

Paris: Durand & Cie [13666], ©1953.

Octavo. Wrappers. 3ff., 429 pp. Text in French.

From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper and annotations in pencil throughout.

Wrappers slightly worn and faded; detached; tilting to spine in ink. Uniformly browning; lower blank corner of title lacking, with no loss of text

First Edition in this format. Simeone I/29.

$75 (33717)

177. **Cinq Rechants** pour 12 voix mixtes


Folio. Wrappers with publisher’s advertisement to verso of lower. 1f., 49 pp. Printed on last page: “Achevé d’imprimer le 15 Octobre 1994 ...”

Light wear to wrappers.


$75 (33707)

178. **Vingt Regards sur l’Enfant Jésus** [Solo piano]


Folio. Wrappers. [viii], 177 pp. Minor wear to wrappers; slight crease to spine.


$35 (35448)


$25

MESTRES-QUADRENY, Josep b. 1929

180. Digodal per a orchestra de cordes [Full score]

Barcelona: Clivis, 1965.


First Edition.

Mestre-Quadreny is a Catalan composer. “His first acknowledged works showed a fascination with Webern that gave way to an involvement with aleatory techniques and mobile forms... His language is permeated by the surrealist tendencies common to a number of the Barcelona artists and writers of his generation, with whom he has worked on many joint projects.” Víctor Estapé in Grove Music Online

$120

MEYER, Krzysztof b. 1943

181. 5 utworów kameralnych [Study score] na sopran, klarinet, skrzypce i altówkę – 5 Chamber Pieces for soprano, clarinet, violin and viola


$12
182. **Concerto for Cello and Orchestra**


Wrappers somewhat worn.


$40

183. **Quartetto [Study score]** per soprano, flauto, violoncello e pianoforte


$8

184. **1st String Quartet**


$15

185. **2nd String Quartet**


Octavo. Wrappers. 32 pp.


$12

186. **4th String Quartet**


Small octavo. Wrappers. 61 pp.

Wrappers lightly worn and soiled.

Sonoton issue of PWM first edition.

$12

187. **7th String Quartet**


Small octavo. Wrappers. 36 pp.


$12
MILNER, Anthony 1925-2002

Folio. Wrappers. 1f., 34 pp.
From the collection of noted musicologist Stanley Boorman, with his small signature to outer corner of upper wrapper.
Wrappers slightly worn and faded. Light internal browning.
First Edition.
$30

NANCARROW, Conlon 1912-1997

192. Study No. 3 for Player Piano
(Collected Studies for Player Piano; Vol. 4)
Quarto. Wrappers. 36, 24, 12, 5, 25 pp.
Reproduction of manuscript.
First Edition.
$40

MORAVEC, Paul b. 1957

189. Impromptus for Piano.
Quarto. Wrappers. 1f., 8 pp.
$8

MUSGRAVE, Thea b. 1928

190. Clarinet Concerto [Study score]
Reproduction of the composer’s manuscript.
First Edition.
$30

191. Concerto for Orchestra [Study score]
Reproduction of the composer’s manuscript.
First Edition.
$30

193. Study No. 37 for Player Piano
(Collected Studies for Player Piano; Vol. 3)
Reproduction of manuscript.
First Edition.
$40

194. Study No. 41 for Player Piano
(Collected Studies for Player Piano; Vol. 2)
Reproduction of manuscript.
First Edition.
$40
NONO, Luigi 1924-1990

195. Polifonica–Monodia–Ritmica [Study score]
Mainz: Ars Viva [AV 76], ©1965.
Small octavo. Wrappers. 20 pp.
$10

ORR, Robin 1909-2006

196. Symphony in One Movement [Study score]
Glasgow: Bayley & Ferguson [BF 2050], ©1965.
Octavo. Wrappers. 72 pp.
Includes original sell sheet with composer’s program notes.
$25

PANUFNIK, Andrzej 1914-1991

197. Sinfonia Sacra [Study score] [Symphony No. 3]
Small octavo. Wrappers. 72 pp.
Hawkes Pocket Scores 797.
From the collection of noted musicologist Stanley Boorman, his signature to upper corner and occasional annotations in pencil.
Light shelfwear, very small chip to tail of spine.
$15

PENDERECKI, Krzysztof 1933-2020

198. Passio et mors Domini nostri Iesu Christi secundum Lucam [Full score]
Large folio. Wrappers 114 pp., 1f. (catalogue of composer’s works). Text in Latin, Polish, and English.
Wrappers slightly worn and browned.
Penderecki’s St. Luke Passion, commissioned by Westdeutscher Rundfunk Köln in celebration of the 700th anniversary of Münster Cathedral, premiered in Münster, 3 March 1966, by the Kölner Rundfunkchor and Sinfonie-Orchester under Henryk Czyż.
$40
199. Stabat Mater a tre cori a cappella
Notation printed in black and red.
Lightly worn; minor creases and scuffs to wrappers; previous owner’s name to title. Slightly browed; overall good condition.
$75 (34440)

PRIMOSCH, James b. 1956
200. From the Book of Hours. Du, nachbar Gott [Autograph manuscript of an early chamber version]
[ca. 1994]
Folio. Unbound. 9 pp. Notated in ink on 14-stave Passantino brand paper.
Scored for soprano, flute, percussion and piano. With text by the poet Rainer Maria Rilke (1875-1926). Several corrections in whiteout.
Together with a letter from the composer.
Commissioned by the Chicago Symphony Orchestra and first performed in the orchestral version in 2002. The present version “was prepared for a reading session at the Marlboro Music Festival in 1994.”
“Primosch’s compositional voice encompasses a broad range of expressive types. His music can be intensely lyrical, as in the song cycle Holy the Firm (composed for Dawn Upshaw) or dazzlingly angular as in Secret Geometry for piano and electronic sound. His affection for jazz is reflected in works like the Piano Quintet, while his work as a church musician informs the many pieces in his catalog based on sacred songs or religious texts.” - website of publisher Theodore Presser.
$1,500 (22476)

REICH, Steve b. 1936
201. Music for 18 Musicians [Study score]
Large octavo. Wrappers. [18], 234 pp.
Preface and performance notes in English, German, and French. Hawkes Pocket Scores 1239.
First Edition.
$35 (35383)

202. Writings about Music
Small quarto. Wrappers. 78 pp. Illustrations including musical examples, facsimiles of Reich’s autograph textual manuscripts, photographic reproductions of performances, and diagrams throughout.
Contents include:
Music as a Gradual Process – Pendulum Music – Slow Motion Sound – The Phase Shifting Pulse Gate – Four Organs; An end to Electronics – Some Optimistic Predictions (1970) about the Future of Music – Gahu, A Dance of the Ewe Tribe in Ghana
Wrappers very slightly worn and soiled; outer edge of upper slightly creased.
First Edition.
$150 (32955)
RIEGGER, Wallingford 1885-1961

203. [Op. 47]. Quintet for piano and string quartet [Autograph manuscript]
1952
Folio. Unbound. 63ff. Notated in black ink on one side of the leaf only. On onionskin.
Slightly worn and creased; many leaves with old tape repairs; small area (ca. 24 x 6 mm.) of first two leaves cut away, not affecting notation.
Possibly used in preparation of the published edition.
An American composer, “in the early 1930s Riegger had been a highly selfconscious radical pioneer; this was still the case 25 years later, although he could no longer be considered avant-garde. He spoke regularly on attitudes towards innovation in music, but the contemporary explorations of total serialism, indeterminacy and electronics left him unmoved, even when undertaken by friends of long standing (Cage and Luening) or by pupils (Feldman). Even so, given the prevailing neo-classicism of most American music of the day and the fact that only in the late 1950s did dodecaphony become a standard compositional tool, his continued reputation for radicalism was justified.”
Stephen Spackman in Grove Music Online
The piano quintet op. 47, commissioned for the Stanley Quartet by the University of Michigan, was composed in 1950-1951.
$3,500

RIETI, Vittorio 1898-1994

204. Five Elizabethan Songs for Medium-High Voice
Small folio. Wrappers. 20 pp.
$20

205. Quatre Poèmes de Max Jacob
Small folio. Wrappers. 15 pp.
$20

206. Sonata Breve for Violin and Piano.
Wrappers lightly browned. Faint library stamp to first page.
$20
207. Two Songs between Two Waltzes  
Words by W.B. Yeats  
Lightly worn. Slight tear to cover. Library stamp to title.  
$15  

ROCHBERG, George 1918-2005

208. Contra mortem et tempus  
[Performance scores] For flute, clarinet, violin and piano  
4 scores. Small oblong folio. Wrappers. 39 pp. each.  
Occasional light markings in pencil. Very small dampstain to upper right corners of two copies.  
First Edition.  
$45  

RUBBRA, Edmund 1901-1986

Octavo. Wrappers. 44 pp.  
Wrappers covered in non-removable laminate.  
$8  

SCHICKELE, Peter b. 1935

Folio (ca. 356 x 278 mm). Unbound. 9 leaves notated in pencil on one side of each leaf of 18-stave Aztec brand paper. A working manuscript, with erasures, alterations and cancellations. Consists of nearly the entire final movement, corresponding to sections B-N of the published full score.  
Together with:  
A copy of the published full score of the movement (pp. 107-138), and a 1-1/2 page printed commentary by the composer discussing the background of the work and briefly describing the music:  
“I should say, however, that as I was working on the last movement, I found myself thinking as much about the fox as about the hunting hounds. This, coupled with the fact that I recently acquired a recording of background music from the old movie serials that I used to go to as a kid, probably accounts for the quite ungentlemanly, almost lurid quality of the chase music.”  
Thurber’s Dogs was commissioned for the ProMusica Chamber Orchestra of Columbus and the Thurber House to commemorate the 100th birthday anniversary of author James Thurber. It was completed on August 13, 1994. It was first performed by ProMusica under the direction of the composer, 2 December 1994.  
“Schickele has become the leading American musical satirist, giving concerts throughout the USA in which he lectures, sings, conducts and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the cantata Iphigenia in Brooklyn, to ingenious combinations of antithetical styles, as in Blaues Gras (Bluegrass Cantata), and are full of surprising violations of familiar
styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele’s commentaries and his mock-scholarly The Definitive Biography of P.D.Q. Bach juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles...” Deane L. Root in Grove Music Online

$4,500 (22466)

SCHUMAN, William 1910-1992

211. Symphony No. 6 [Study score]
Reprint.
$25 (35673)

SEARLE, Humphrey 1915-1982

212. [Op. 33] Symphony No. 2 [Study score]
London: Schott & Co. [6288], ©1959.
Octavo. Wrappers. 1f., 70 pp.
From the collection of noted musicologist Stanley Boorman, with his signature to upper wrapper.
Wrappers somewhat worn and faded. Titrating in ink to spine. Lightly browned throughout.
$15 (35485)

SEIBER, Mátyás 1905-1960

Small folio. Wrappers. 21 pp. Set to poetry by Goethe, Shakespeare, Dowland, and Dunbar. Dedicated to Peter Pears.
From the collection of musicologist Stanley Boorman, with his small signature to outer corner of upper wrapper.
Wrappers slightly worn, soiled, and faded.
First Edition
$35 (34187)

SEROCKI, Kazimierz 1922-1981

214. Freski symfoniczne [Study score]
Symphonic Frescoes
Octavo. Wrappers. 61 pp.
$8 (35542)

215. Herz der Nächte [Study score] Heart of the Night: A Song Cycle for Baritone and Orchestra, Words by Konstanty I. Gałczyński, Translated by Ann and Adam Czerniawski
Celle; Kraków: Moeck Verlag; Polskie Wydawnictwo Muzyczne [PWM-5028], ©1963.
Moeck issue of the PWM first edition.
$12 (35543)
216. *Sonata per violoncello e orchestra*  
[Study score]  
Kraków: Polskie Wydawnictwo Muzykzne  
[PWM 6025], [1976], ©1968.  
$10  

217. *Suita preludiów* [Solo piano]  
[Kraków]: Polskie Wydawnictwo Muzykzne  
[PWM-1358], ©1954.  
Wrappers somewhat worn; fraying to head of spine. Quite browned throughout; occasional annotations in pencil.  
$15  

SESSIONS, Roger 1896-1985  

218. *Concerto for Orchestra* [Full score]  
Bryn Mawr: Merion Music [446-41042], ©1983.  
Small folio. Wrappers. 48 pp.  
Edges of wrappers slightly faded and scuffed.  
First Edition  
Winner of the 1982 Pulitzer Prize in Music.  
$40  

219. *Concerto for Piano and Orchestra*  
[Condensed score]. With composer’s autograph inscription  
Small folio. Wrappers. 72 pp.  
“The fully cued Condensed Orchestra Score is, in addition to serving study purposes, so planned that a second pianist can select from the 2-4 staves a workable and musically significant accompaniment.”  
With autograph inscription to upper outer corner of title: To Bill (+ Anne + Lisa) most affectionately Roger Christmas 1959.”  
Wrappers slightly worn, soiled, and dampstained. Uniformly browned; some creasing, especially to corners.  
First Edition in this format.  
$125  

220. *Concerto for Violin and Orchestra*  
[Study score]. With composer’s autograph inscription.  
[New York]: Affiliated Music Corporation; Edgar Stillman-Kelley Society, ©1937.  
Octavo. Full green cloth with titling gilt to spine. 3ff., 98 pp. Reduced facsimile reproduction of the composer’s autograph manuscript.  
With inscription to inside corner of upper flyleaf: “To Bill affectionately R.S. 7 XI 52”  
Boards lightly scuffed at corners and to spine; binding split and exposed at interior hinges; binder’s sticker to inside lower. Somewhat browned.  
First Edition in the format.  
$75  

Items 219-223, 225 are inscribed from Sessions to his student, the composer and jazz clarinetist William O. Smith (1926-2020).
221. Concerto for Violin and Orchestra [Piano reduction]. With composer’s autograph inscription.
Wrappers slightly soiled and dampstained; partially detached. Lightly browned and soiled.
First Edition in this format.
$125 (34094)

222. Duo for Violin and Piano [Score]. With composer’s autograph inscription.
Small quarto. Full green cloth with titling gilt to spine. [3]-42 pp.
With autograph inscription to inside corner of upper flyleaf: “To Bill affectionately R.S. 7 XI 52”
Boards lightly scuffed to corners and spine; binder’s sticker to inside lower. Lightly browned.
First Edition.
$75 (34091)

223. Sonata for Violin. With composer’s autograph inscription.
With autograph inscription to upper outer corner: “To Bill affectionately Roger Oct. 1955.”
Wrappers slightly worn and soiled. Uniformly browned.
First Edition.
$75 (34092)

224. Symphony No. 7 [Full score]
Quarto. Wrappers. 74 pp.
Light wear to wrappers.
First Edition.
$35 (35662)

225. Bound collection of organ works.
With composer’s autograph inscription.
[1934-1947]
Small folio. Full green cloth with titling gilt to spine.
Contents:
With inscription to inside corner of upper flyleaf: “To Bill affectionately Roger 7 XI 52”
Boards lightly scuffed to corners and spine; binder’s sticker to inside lower. Lightly browned.
$75 (34091)

226. Bound collection of piano works
[1931-1948]
Small folio. Full green cloth with titling gilt to spine.
Contents:
Sonata [No. 1]. Mainz: B. Schott’s Sohne [32983], ©1931. 22 pp.
Boards lightly scuffed to corners and spine; binding somewhat loose and fragile; binder’s sticker to inside lower. Somewhat browned.
First Editions, likely later issues.
$35 (34089)
SHAPEY, Ralph 1921-2002

227. String Quartet No. 8 [Score]


Quarto. Wrappers. 1f., 20 pp.
$18 (35666)

SHOSTAKOVICH, Dmitri 1906-1975


Moskva: Gosudarstvennoe muzykalnoe izdatel’stvo [25601], 1962.

Large octavo. Piano score and parts laid in to decorative green folder. 63 pp. + 4 parts: 12 pp. each.

From the collection of noted musicologist Stanley Boorman, with his signature to folder and each part and with his brief analysis of the work’s form in pencil to piano score.

Folder somewhat worn and torn at folds. In very good internal condition.

Second edition, first printing. Hulme, p. 215
$120 (34289)

229. [Op. 65]. Symphony No. 8 [Study score]


Small octavo. Wrappers. 147 pp.

Boosey Pocket Scores 760.

$12 (35367)

230. [Op. 93]. Symphony No. 10 [Study score]


Small octavo. Wrappers. 219 pp.

Wrappers lightly worn and browned. Library cancel stamp to title.

$15 (35553)


Moskva: Gosudarstvennoe muzykalnoe izdatel’stvo [28523], 1960.


From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper and occasional annotations in pencil.

$285 (34338)
Moskva: Izdatel'stvo “Muzyka” [7350], 1972.
Small octavo. Wrappers. 32 pp. Parallel texts in English and Russian.
Wrappers lightly worn and browned.
First Edition of the score, first issue. Hulme, p. 534.
The parts were published the previous year by Sikorski.
$75

SIERRA, Roberto b. 1953

233. Missa Latina: Kyrie [Autograph manuscript]
[2006]
Small folio (302 x 220 mm). 1 page. Notated in pencil on 12-stave “Archives” brand paper. 4 measures of the beginning of the Kyrie. Scored for mixed chorus, vibraphone, xylophone, bongos, tam-tam, and two pianos. With autograph signature to lower right margin.
The Missa Latina was commissioned and premiered by the National Symphony Orchestra, conducted by Leonard Slatkin, 2 February 2006. The work is scored for soprano and baritone soloists, SATB chorus, and orchestra. The present excerpt appears to be part of a 2-piano reduction.
Puerto Rican composer Roberto Sierra studied at the Royal College of Music, the Institute for Sonology in Utrecht, and at the Hamburg Hochschule für Musik with György Ligeti. He has taught at Cornell University since 1992.
"As Sierra’s style has evolved, he has synthesized European modernism – with Ligeti, he developed an abstract thought process – with elements of Puerto Rican and Latin American folksong, jazz, salsa and African rhythms, a process he calls ‘tropicalization’." Laurie Shulman in Grove Music Online
$950

SHARITS, Paul 1943-1993

234. Two Double Marks. Original drawing signed and inscribed to Renée Levine Packer.
1974
1 page (ca. 241 x 151 mm). Inscribed “two double marks, for renée” and dated “[19]74” in pencil to blank lower margin. A rectangle comprised of many small diagonal lines in coloured inks on dark ivory graph paper.
Very slightly worn and browned; occasional show-through to blank verso.
Paul Sharits was a visual artist, particularly known for avant-garde filmmaking, which included installations incorporating endless film loops, multiple projectors, and experimental soundtracks.
Renée Levine Packer [b. 1940] has spent her career as an administrator, producer, and advocate for new and contemporary music. She worked with Lukas Foss and Morton Feldman at SUNY Buffalo, directed the Contemporary Music Festival at the California Institute of the Arts, served as Dean at the Maryland Institute College of Art, and was Director of the Inter-Arts program at the National Endowment for the Arts.
Filmmakers Paul Sharits and Hollis Frampton participated in the Evenings for New Music in Buffalo series in 1973, which Renée Levine Packer was involved: “About that time, no one was hiring filmmakers as teachers. SUNYB, however, by now had a tradition of hiring practicing composers and musicians engaged in avant-garde music, such as the Creative Associates and the more senior composers through the Slee Professor Endowment. Based on these models, I made the first hires for what became the Center for Media Studies in 1973: filmmakers Paul Sharits and Hollis Frampton.” Packer: The Life of Sounds, p. 111.
$3,000

(Item 234 pictured on front cover)
SLAVICKÝ, Klement 1910-1999

235. **Jarní kolotoč** [Spring Carousel]
[Children’s choir, flute, and piano]
Texts by Czech poet and lyricist Václav Fischer (1926-2013).
Slightly worn; minor soiling to inner margins.
First Edition.
$35 (34333)

SMALLEY, Roger 1943-2015

236. **Missa Brevis** [Choral score] After William Blitheman, for Sixteen Voices
Quarto. Wrappers. 55 pp.
$10 (35667)

STOCKHAUSEN, Karlheinz 1928-2007

237. **Kreuzspiel** [Score]
Small oblong folio (226 x 306 mm). Wrappers. [iv], 32 pp.
From the collection of noted musicologist Stanley Boorman, with his signature verso of upper wrapper and occasional analytical notes in pencil and ink.
Wrappers somewhat worn and detached; note in ink to upper.
**Kreuzspiel** is scored for a small ensemble of oboe, bass clarinet, piano, and 3 percussionists playing tom-toms, congas, and suspended cymbals. The work was first heard in a broadcast in 1951, and Stockhausen conducted a concert premiere in Darmstadt, 21 July 1952.
$50 (34424)

238. **[Nr. 1]. Kontra-Punke** [Study score]
für zehn Instrumente
Small octavo. Wrappers. [viii], 80 pp.
$15 (35560)

Kreuzspiel (Cross-play) is one of Stockhausen’s early works that begins to show characteristics of his emerging style. The composer acknowledged this himself in later years by assigning fractional numbers to substantial works that came before his self-identified “Nr. 1” (*Kontra-Punkte*, 1953). *Kreuzspiel* is designated “Nr. 1/7” in his catalog.
239. [Nr. 2]. Klavierstücke I-IV
Small folio. Wrappers. [iv], 12 pp.
Stockhausen’s first set of Klavierstücke (I-IV) were composed in Paris, 1952-53.
“The collection marks a stage in Stockhausen’s evolution from ‘point’ to ‘group’ composition, and in many ways may be regarded as a sketchbook for his later electronic studies.” Maconie, p. 108.
$20

240. [Nr. 4]. Klavierstück VI
Kompositionsaufrag der Stadt Darmstadt
Small oblong folio. Wrappers. [1], 45ff. laid in, printed on rectos only. Foreword laid down to verso of upper wrapper. With foreword and commentary in German and English.
From the collection of noted musicologist Stanley Boorman, with his signature to title and notes in pencil throughout, plus 4 sheets of notes on tone rows and cells.
Wrappers worn; small tears to spine.
Gruppen is a large-scale work for three orchestras, premiered in Cologne on 24 March 1958, conducted by Pierre Boulez, Bruno Maderna, and Stockhausen. Composed from 1955 to 1957, it is a culmination of Stockhausen’s experiments applying serialism and mathematical structures to larger forms.
$125

241. [Nr. 6]. Gruppen [Full score] Für drei Orchester
Folio. Wrappers. [6], [3 double-page leaves], 144 pp. Performance notes in German, French, and English.
Publisher number 13673 on cover and first page of music, 13010 on remainder of pages.
From the collection of noted musicologist Stanley Boorman, with his signature to verso of upper wrapper and extensive analytical annotations in pencil throughout.
Wrappers slightly worn and browning. Minor internal wear.
[? Tudor 1957? First performed by Marcelle Mercenier in Darmstadt on 1 June 1955.]

242. [Nr. 7]. Klavierstück XI
Extra large oblong folio (1,158 x 532 mm). With notation in horizontal format to recto and “Explanation of markings” and “Performing Directions” in German, French, and English to verso.
Rehearsal numbers in pencil.
Somewhat worn and creased; slightly browned, pinholes to corners; rolled.
$60
“The unforeseeable aspects of human performance are pushed to an extreme in Klavierstück XI (1956), the first significant European work to respond to the ‘open forms’ of the Cage school. Here, the pianist decides spontaneously on the order of 19 precisely notated fragments, distributed over a single large sheet (Stockhausen subsequently came to prefer ‘prepared’ versions of the piece).” Richard Toop in Grove Music Online

243. [Nr. 9]. Zyklus [Solo percussionist]
Oblong folio. Wrappers. Spiral-bound [16] pp., with graphic score laid in. Instructions on wrappers in German, French, and English.
From the collection of noted musicologist Stanley Boorman, with his signature to upper outer corner of upper wrapper and notes in pencil throughout.
Wrappers somewhat worn and browned; some small tears; corners creased; spine chipped, with some loss.
Zyklus was composed as the test piece for the Kranichstein Music Competition, and it was premiered by the winner, Christoph Caskel, in Darmstadt, 25 August 1959. The graphic score was designed by Wilhelm Bernhard Kirchgaesser and consists of seventeen parts, with parts 1 and 17 on the same page, but no starting or ending point is indicated. By using a spiral binding and not fixing the pages to the wrappers, the score can be turned and performed in either direction.
“For its time, a period in music of graphic anarchy, Stockhausen’s notation for Zyklus is a model of exemplary design: clear, functional, and perfectly adapted to a music of ‘attack’ structures.” Maconie, p. 169.
$120

244. [Nr. 11]. Refrain Für drei Spieler
Small folio. Single heavy-weight folded sheet plus thin transparent strip with notation. Title on front, graphic notation on inner pages, performance instructions on back in German, French, and English.
From the collection of American composer Brian L. Fennelly (1937-2015), with his small handstamp to blank upper outer corner of upper wrapper.
Slightly browned at edges.
Refrain is scored for three players doubling instruments: piano/woodblocks, vibraphone/cowbells, amplified celesta/antique cymbals. The graphic score by Wilhelm Bernhard Kirchgaesser includes a transparent strip that is rotated over the score to produce a refrain of interruptions.
“Visually arresting, Refrain nevertheless makes good design sense and is not difficult to read. The curvature of the staves allows the ‘refrain’ strip to be rotated across the page to introduce shimmering disturbances to the placid calm of the music below. The musical conception and audience perception are not affected in any way by changes in location and timing of the refrain itself; indeed one could claim that a listener’s sense of a natural event is enhanced by the uncertainty built into the design.” Maconie, p. 170.
$135
245. [Nr. 12]. Kontakte Elektronische Musik. Realisationspartitur

[Wien]: Universal [13678LW], ©1968.
Extra-large oblong folio (332 x 470 mm).
Wrappers with file clip to inner margin.
2ff., 68 pp. Includes performance notes, illustrations of electrical equipment, charts, diagrams, graphic notation, etc.
Together with:
[Nr. 12]. Kontakte für elektronische Klänge, Klavier und Schlagzeug. Aufführungspartitur [14246LW, ©1966], 1ff. (title), 38ff. printed on rectos only. Reproduced from the composer’s autograph manuscript.
Wrappers worn; upper stained.
Published for rental only; a printed version was not available until 2008 (Stockhausen Verlag).
Momente, to a variety of texts compiled by Stockhausen, was first performed in Cologne, 21 May 1962; enlarged in 1964 and performed in Donaueschingen, 16 October 1965; and enlarged again in 1972 and performed in Bonn, 8 December 1972, with all performances conducted by Stockhausen.
"It "exploits the 'feeling' rather than the 'thinking' aspects of music. The form is open and adjustable, the content richly composed. Stockhausen advises us to lose ourselves in each little paradise of sound as it occurs, not to worry about overall repetitional form ... The complexity of the score arises largely from Stockhausen's determination not to write out Momente, but to leave it open, flexible. But it must not be thought that this is improvisatory music. All the orderings and inserts must be fully arranged before the first rehearsal, but not necessarily by the composer." Harvey: The Music of Karlheinz Stockhausen, p. 91.
$250 (34211)

246. [Nr. 13]. Momente [Original 1962-64 version]

[Wien]: Universal Edition [UE 13816], [ca. 1965]
Extra-large oblong folio (452 x 637 mm). Loose in original publisher’s light gray self-wrappers with ivory label titled in typescript within green border to upper, handstamped "Leihmaterial" [rental material] to lower margin. 34 ff. printed on rectos only.
Scored for soprano, four choirs, and 13 instrumentalists.
Dye-line copy of the composer’s manuscript, made available by Universal for rental ca. 1965-1972.
Wrappers worn. Bowed at central fold; minor creasing to center of lower margin throughout; small tear to first leaf repaired with archival tape.
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$250 (34212)

247. [Nr. 14]. Plus Minus 2 x 7 Seiten für Ausarbeitungen

Quarto. Wrappers. 16 pp. + 14 leaves laid in. Performance instructions in German and English. Notation consists of 7 pages of notes and 7 pages of symbols.
From the collection of American composer Brian L. Fennelly (1937-2015), with his small handstamp to blank upper outer corner of title.
Wrappers slightly worn; lower outer corner creased; small tear to right edge of upper, with tape repair to verso.
Plus Minus was first interpreted by pianists Cornelius Cardew and Frederic Rzewski in Rome, 14 June 1964. The piece was designed to test composition students for Stockhausen’s new series of courses in Cologne.

“This is not music that can be rendered directly from the published notation: a score has to be prepared—like Zyklus, but more so—before it can be performed. Such a conception of music is like a statement in algebra, or a computer program, in proposing a transformational logic independent of its musical content. A complicated score, the complexity of Plus-Minus is part of the composer’s message: serial music is hard work.” Maconie, p. 227.

$60 (34343)

248. [Nr. 16]. Mixtur [Full score] Für Orchester, Sinusgeneratoren und Ringmodulatoren
Folio. Wrappers. 16 pp. + 33ff. laid in (numbered 1-20 with numbers assigned to multiple leaves with added letters: 4A, 4B, etc.). Performance instructions in German and English.

From the collection of noted musicologist Stanley Boorman, with his signature to upper outer corner of upper wrapper.
Wrappers worn; torn and frayed at spine; ownership signature faded.
Mixtur was premiered in Hamburg, 9 November 1965, conducted by Michael Gielen. Stockhausen made a new version of the work in 1967 with reduced instrumentation to emphasize the electronics.

“The essentially exploratory nature of the work is expressed in a loose form consisting of twenty named ‘moments’ representing specific gestures, textures, or musical interactions, written in a simplified graphic notation seemingly designed to produce a range of desired effects with a minimum of explanation and with the active cooperation of players.” Maconie, p. 235.

$75 (34344)

249. [Nr. 22]. Hymnen [Study score] Elektronische und Konkrete Musik
Oblong quarto. Publisher’s original illustrated wrappers printed in colour. xiv, 58 pp.
Wrappers slightly worn. Minor crease to upper outer corners.

$65 (34250)

250. [Nr. 26]. Aus den sieben Tagen
Oblong octavo. Wrappers. 31 pp. printed on rectos only.
15 text compositions with accompanying line drawings.

From the collection of musicologist Stanley Boorman, with his signature to upper outer corner of upper wrapper.
Wrappers slightly worn and soiled.

Aus den sieben Tagen (From the Seven Days) is a set of fifteen text compositions written in the turbulent spring of 1968. With such esoteric instructions as “Play a vibration in the rhythm of the universe,” the work occupies a primary place in perceptions of Stockhausen’s music. Yet when viewed in the
context of Stockhausen’s composition courses at Darmstadt, and how he worked with his students as composers and performers alike, it can be seen as more of a set of etudes.

“For the time of its composition this collection of works has lived, somewhat uncomfortably for English-speaking audiences, with the image of a catechism, or series of spiritual exercises, to be practiced religiously for the good of one’s soul. ... The moralistic implications of Stockhausen’s studies have tended to overshadow their undoubted practicality as group exercises in mental gymnastics, of a kind already familiar to students of acting, who are taught to take mental and psychological preparation for a role extremely seriously, indeed, to a degree that makes Stockhausen’s demands almost too simple.” Maconie, p. 284.

$50 (34249)

251. [Nr. 26]. Aus den sieben Tagen [English version] From the Seven Days. Translation by Rolf Gehlhaar, John McGuire, Hugh Davies


Oblong octavo. Wrappers. 31 pp. Parallel texts in German and English.

Wrappers slightly worn and soiled; small tear to upper repaired with transparent tape to verso.


$50 (34248)

252. Sonata na smyczki i perkusję [Score]

For strings and percussion


Quarto. Wrappers. 66 pp.


$20 (35545)

THOMAS, Augusta Read b. 1964

253. Avian Capriccio [Autograph map of form]

[2016]

Oblong folio (280 x 432 mm). 1 leaf.

Executed in multi-coloured inks and signed by the composer to lower right corner. For Brass Quintet.

Map of form is built along a timeline in black with timelines numbered 0-4.5.

Below the line, written descriptions of the musical changes in purple such as “Playful + Energized”, “Jumpy + Spontaneous”, “Fanciful + bebop-like.” Above the line, arching lines over discrete sections with graphic and rhythmic representations of the music in five main colors for the five brass instruments plus red, dark blue, brown, and black to denote further details.

Avian Capriccio was commissioned by Axiom Brass and premiered 16 September 2016.

Augusta Read Thomas continues to leave an indelible mark on the landscape of contemporary American art music. A luminary of her generation, Thomas has been called “a true virtuoso composer” (The New Yorker) and “one of the most recognizable and widely loved figures in American music” (American Academy of Arts and Letters).

$4,500 (34963)

SZYMAŃSKI, Paweł b. 1954

252. Sonata na smyczki i perkusję [Score]

For strings and percussion


Quarto. Wrappers. 66 pp.


$20 (35545)
254. Bell Illuminations [Autograph map of form]

2020

Oblong folio (280 x 432 mm). 1 leaf. Executed in various colors on 80-pound white paper. Signed and dated by composer to lower right corner with title and dedication. For solo piano.

Map of form built on black timeline numbered 0-7. Above the timeline the musical form is sketched out in written descriptions and colorful graphics. Below timeline, “Macro Dynamic Shape” showing gradual crescendo from “pp” to “ff”. Composer’s note to lower left corner: “The music is intricately notated. Performer should make it sound as if it were being organically self-propelled on the spot. Audience should feel as if they are hearing an improvisation that just poured out of my ears and brain.”

Together with phrase structure sketch: 1 leaf. Executed in various bright colors on white copy paper. Title to upper center; composer’s initials and date to upper right corner; list of “sonic predecessors” in purple box to upper left corner. Sketches consist of four rough time-arcs executed mostly in red, yellow, and orange ink with written notes in blue and green and time durations given in seconds above discreet sections of the sketches.

Bell Illuminations was commissioned by pianist Daniel Pesca, who will premiere the work 20 December 2020 in Washington, DC.

The sonic predecessors of BELL ILLUMINATIONS include Ravel, Debussy, Scriabin, Herbie Hancock, Art Tatum, and Bill Evans whose musical perfumes I have reveled in for decades. The title’s word illumination has many meanings related to the music including radiance, lighting hues, decoration, ornament, embellishment and elucidation. Throughout the 7-minute arch, which is one long crescendo, musical connections are orbital. Sounds cross-fertilize and establish relationships which, in turn, create new intersections and fulcrum points. BELL ILLUMINATIONS unfolds a chain link of transformations, variations and outgrowths. The composition initially paints the image of bells being heard in the distance through mist. When rainbows appear (featuring the sostenuto pedal), bells swirl and dance around them until finally, we end up with radiant and bright illuminations, as if five bell-tower carillons were ringing at the same time.

$2,200

255. Dance Mobile [Autograph map of form]

2020

Oblong folio (280 x 432 mm). 1 leaf. Executed in various colors on 80-pound white paper. Signed and dated by composer to lower right corner. For 13 players or small chamber orchestra.

Map of form built on black timeline numbered from 0-14. The timeline is divided into three sections, the beginning of each marked with a note in blue “Mobile is activated and set into motion”. Above each section a colorful graphic depiction of the music with durations noted below.

Together with:
Graphic depiction of form. 1 leaf reproduced from a 400 DPI scan. Shows the work’s form as a 3-tiered sculptural mobile with dancers in black silhouette against a white background. Created as a personal gift from the composer to the conductor, with personal note in multiple colors.

The two maps of form illustrate the composer’s thinking through different prisms.

Dance Mobile will be premiered by Eastman Musica Nova with Brad Lubman conducting in 2021. It was commissioned by the Howard Hanson Institute for American Music in Celebration of the 100th Anniversary of the Eastman School of Music.

$800
256. "Ihope [Autograph map of form]"

2017

Oblong folio (482 x 737 mm). 1 leaf. Executed in various bright colors on heavy ivory paper. Title to center of upper margin: "Ihope / (for SSSAA Choir)" with premiere, commission, and dedication surrounding title: "World premiere took place on October 20, 2017 on the occasion of the dedication of the Cynthia M. Sargent Concert Salon; "Commissioned by the Wellesley College Music Department for the Chamber Singers, directed by Dr. Lisa Graham;" "Dedicated with admiration and gratitude to Cynthia M. Sargent; "Text by E.E. Cummings."

Map of form built along horizontal timeline stretched across center of page numbered from [0] to 8. Above timeline, a combination of colorful graphics, lyric text, pitches (given in letter names), music notes, and rhythmic stems with beams depicting the progression of the musical work. Text in pink attached to vertical lines pointing to specific moments along timeline provide instruction and description of musical character, e.g., "Crystaline and transparent," "As if restarting," "Gradually getting more intense," etc. Immediately below timeline, brackets and text denote sections of counterpoint or homophony/homorhythm. Below that, a map of the general dynamic changes with instructions regarding vibrato. Below and surrounding the dynamic and vibrato instruction, towards the right side of the page, is a colorful "starburst" shape composed of dots and lines. To the left of the starburst, a drawing of two hands clasped with the text "Wellesley’s Motto: ‘Non Ministari sed Ministarel.’ " To the upper right and left corners of page, drawings of the night sky with bursting fireworks [left] and the moon with stars [right].

Premiered on 20 October 2017 by Wellesley College Chamber Singers under Lisa Graham.

"An elegant, musical braid of the E. E. Cummings text between the five (SSSAA) equally important vocal parts starts very delicately on quiet and poetic perfect fifth. Gradually, across an 8-minute duration, the vocal colors and lyric imagery unfold with passionate energy to a radiant and intense climax. This is followed by a peaceful, optimistic coda which brings IHOPE to a still, meditative culmination. Members of the Wellesley College Chamber Singers describe the song with these words: reflective, grounded, ethereal, reminiscent, purposeful at how it takes its time to express the poem, suspension of time and place with a contrast of contraction and movement, glassy, fluid, and efflorescent." The composer’s website

$12,000

TIPPETT, Michael 1905-1988

257. Concerto for Orchestra [Study score]


$15

258. Songs for Dov [Study score] For Tenor and Orchestra


$20
259. **String Quartet III [Study score]**

London: Schott & Co. [5220], ©1948.
Small octavo. Wrappers. 1f., 65 pp.
Lightly worn and browning.
First Edition.
$15 [35577]

260. **String Quartet No. 2 in F sharp [Study score]**

London: Schott & Co. [5152; Edition Schott 10209], ©1944.
From the collection of noted musicologist Stanley Boorman, with his signature to upper and annotations in pencil.
Lightly worn and browning.
$10 [35576]

261. **The Vision of Saint Augustine [Study score]** for baritone solo, chorus and orchestra

From the collection of noted musicologist Stanley Boorman, with his signature to upper.
Shelfwear to wrappers; a few creases to spine. Spotting to edges.
First Edition.
$15 [35575]

**TSONTAKIS, George b. 1951**

262. **Bluebird [Autograph working manuscript]**

2007

A setting for two female voices with instrumental accompaniment of Herman Melville’s poem.

George Tsontakis studied with Hugo Weisgall, Felix Greissle, and Roger Sessions. His honours include the Charles Ives Living Award, the Grawemeyer, two Kennedy Center Friedheim Awards (1989, 1992), a lifetime achievement award from the American Academy of Arts and Letters (1995), a Guggenheim Memorial Fellowship, (1996) and numerous commissions.

“[His] early works are written in a dissonant chromatic idiom not unlike that of Sessions. His musical language soon shifted, however, towards a classically-influenced style characterized by large-scale harmonic prolongations and what he calls ‘the timeless gesture’, a reference to the past through evocation rather than quotation. With the String Quartet no. 3 ‘Carragio’ (1986) he arrived at an idiosyncratic tonal language propelled by a non-minimalist, Beethovenian use of repetition. Another primary feature of his work, particularly notable in the Byzantium Kanon (1986) and Stabat mater (1990), is the influence of sacred music of the Greek Orthodox church. Secular folk music of the same region figures prominently in the oratorio Erotokritos (1982) and other works.” Eric Moe in Grove Music Online.

$2,500 [20047]
VARÈSE, Edgard 1883-1965

262. Ionisation [Study score]
Octavo. Wrappers. 28 pp.
$15 [35610]

263. Offrandes [Study score] for Soprano and Chamber Orchestra
New York: Colfranc Music Publishing [COL 11], [ca. 1975], ©1927.
Octavo. Wrappers. 31 pp.
$15 [35611]

VARÈSE - WOOD

WOLFF, Christian George b. 1934

264. Prose Collection.
Single sheet (590 x 450 mm) folded into six sections (295 x 150 mm), printed on one side only, with tiling to outer section. Includes five prose ‘scores’: Play, Stories, Song, For Jill, and Sticks.
Slightly worn, creased, and soiled. In good condition overall.

“Wolff’s work of the late 1960s reveals his experience with free improvisation which he practiced with Cardew and AMM. Such pieces as Edges and Prose Collection (both 1968) for any players (including amateurs) and any instruments have highly indeterminate graph and verbal scores and thus permit a wide scope for improvisation. Wolff has summarized the convictions behind such music under four headings: a composition must make possible the freedom and dignity of the performer; it should allow both concentration and release; no sound or noise is preferable to any other sound or noise; and the listeners should be as free as the players.” William Bland et al. in Grove Music Online
$75 [34185]

WOLPE, Stefan 1902-1972

265. Piece in Three Parts [Score] for Piano and Sixteen Instruments
Folio. Wrappers. [vi], 77 pp.
$20 [35627]

WOOD, Hugh b. 1932

266. [Op. 4] String Quartet [Study score]
Small octavo. Wrappers. 4ff., 37 pp. Notes and analysis in English and German.
$8 [35484]
[AVANT-GARDE - EXHIBITIONS]

267. Agapē. Edited by Alex Waterman and Will Holder.
$20

[AVANT-GARDE - MUSICAL INSTRUMENTS - EXHIBITIONS]

Wrappers slightly worn and faded.
$25

[MUSIC JOURNALS]

269. SOUNDINGS No. 11
Quarto. Wrappers. 112 pp.
Cover illustration by Joseph Slusky. Edited by Peter Garland.
Musical compositions reproduced from manuscript.

Contains:
COWELL, Henry. Trickster Coyote
MAHLER, David. “The Plateaux of Mirror” (A Review)
MAHLER, David. La Ciudad de Nuestra Señora la Reina de Los Angeles
GOLDSTEIN, Malcolm. On the First Day of Spring There Were Forty Pianos
WEBER, Joseph. Rota II (6th Movement of Sinfonia)
DRESHER, Paul. Two Excerpts from Night Songs: Variations and We Only Came
BOWEN, Eugene. Jewelled Settings: Song No. 1
MARSHALL, Ingram. Modernism – Forget It! with Addendum: In Aeternum
POLANSKY, Larry. Fuging Tune in G
Excellent condition.
$25
REFERENCES


Hulme • Hulme, Derek C. Dmitri Shostakovich Catalogue: The First Hundred Years and Beyond. Lanham, MD: Scarecrow Press, 2010.


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Set in Futura PT after the original designed by Robert Renner in 1927. Endeavoring to embody the “spirit of modernity,” Renner rejected earlier sans-serif models that had been based on sign-painting techniques, taking inspiration instead from simple geometric forms: near-perfect circles, triangles, and squares. Futura was marketed with the German slogan die Schrift unserer Zeit: the typeface of our time.