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Catalogue 67



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Catalogue 67



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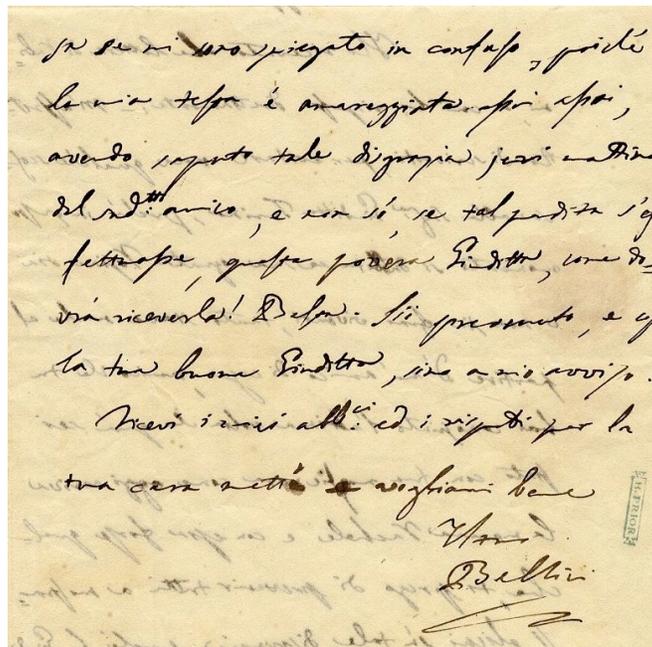
AUTOGRAPHS
including
autograph musical manuscripts, letters, photographs, signed scores and
manuscript facsimiles

Items 1-211

1. **ADAMO, Mark born 1962.** No. 10 / Supreme Virtue for double SATB choir. Autograph musical manuscript of the complete full score. 29 pp. + 2 pp. of additional manuscript apparently not included in the final version. Oblong folio (278 x 208 mm.). Unbound. Notated in pencil on 16-stave music manuscript paper. Folded. Signed and dated New York, Jan-April [19]97. *Supreme Virtue was commissioned by the Dale Warland Singers with the support of the Jerome Foundation and the Alice M. Ditson Fund of Columbia University. The text consists of an English translation of verses from the "Tao te Ching." It was first recorded by the Seattle-based chamber choir Esoterics on the Terpsichore label in the winter of 2008. Adamo, a noted American composer, is best known for his vocal works.* (20144) \$3,800.
2. **ADOLPHE, Bruce born 1955.** Autograph musical manuscript of "The Obedient Choir of Emotions" for chorus (SATB) and piano. 3 pp. Folio (340 x 254 mm.). Notated in ink on 24-stave manuscript paper. Signed and dated 2010 by the composer. A dynamic working draft, containing all of the primary elements of the piece. *The work utilizes text from the essay "Self Comes to Mind" by the renowned neuroscientist, Antonio Damasio.* (21198) \$2,000.
3. **ANTHEIL, George 1900-1959.** Autograph musical quotation signed and dated 1951. 3 measures in score from a work identified by the composer as "The Hemingway Bull Fight Ballet." Large folio (ca. 380 x 302 mm). Notated in black ink on card stock. Inscribed to the photographer "Sandy" [Sanford] Roth (1906-1962) and his wife Beulah, "in serene and reverend admiration of the present master photographer of this planet, Sandy, from their devote friend George Antheil." Slightly worn, soiled and browned. *An unusual and impressive quotation by the "Bad Boy of Music," a controversial figure in the expatriate avant-garde community of American composers in Europe.* (21722) \$1,500.
4. **AUBER, Daniel-François-Esprit 1782-1871.** Secretarial letter with autograph signature. 1 p. Octavo. Dated Paris, July 31, 1868. Addressed "Monsieur le Directeur." On letterhead of the Conservatoire. Regarding prizes to be awarded and arrangements for the correspondent's attendance. (21851) \$120.
5. **AVÉ-LALLEMANT, Luise.** Die Musikalischen Albumblätter der Luise Avé-Lallemant zu Leipzig Eine autographensammlung aus der Leipziger Universität Faksimile-ausgabe anlässlich der Eröffnung des neuen Gewandhauses 1981 Mit einem Geleitwort von Kurt Masur Einführung und Kommentar von Christoph Hellmund und Wolfgang Orf. Leipzig: Edition Leipzig, 1981. Oblong folio. Original publisher's decorative cloth-backed folding case. 1 bifolium leaf (title), 28, 1 (blank) ff. facsimiles of musical autograph quotations, etc., loose as issued. Together with 26 pp. commentary booklet. (21617) \$60.
6. **BABBITT, Milton 1916-2011.** Autograph musical quotation signed. 5 measures identified by Babbitt as being from the opening of *None But the Lonely Flute*, dated 1991 and inscribed *For Gil Moody*. Folio. Notated in black ink on 12-stave paper. Babbitt is noted for his work "towards the presentation of a highly ordered, multiplex sound universe." The New Grove Vol. 1 p. 767. (21820) \$350.
7. **BABBITT.** Autograph musical quotation signed from the composer's String Quartet VI. 2 measures scored for two violins, viola and cello, inscribed and dated 6/29/93, the year of composition. Doubled-matted with a photographic portrait of the composer (overall size ca. 320 x 398 mm.). (21728) \$350.
8. **BACH, Johann Sebastian 1685-1750.** Brandenburgische Konzerte. [Facsimile]. [New York]: [C.F. Peters], [1950]. Oblong folio. Original printed wrappers. 85ff. Browned. (21594) \$120.
9. **BACH.** Entwurf einer wohlbestallten Kirchenmusick vom 23. August 1730 Faksimile-Reihe Bachscher Werke und Schriftstücke Herausgegeben vom Bach-Archiv Leipzig Band I. Leipzig: Deutscher Verlag für Musik, [1954]. Folio. Original publisher's printed boards. 5ff. facsimile; 1f. textual commentary. Binding slightly worn. (19492) \$30.
10. **BACH.** Inventionen und Sinfonien [BWV 772-801] Faksimile nach der im Besitz der Preussischen Staatsbibliothek in Berlin Befindlichen Urschrift. Leipzig: Peters, 1965. Oblong quarto. Boards. 1 p. textual commentary, 61 pp. autograph manuscript facsimile. (19285) \$45.

11. **[BANJO]. Woodward, J.S.** Autograph letter signed and dated September 1, 1899 expressing Woodward's wish to "*get a banjo at once.*" 2 pp. Quarto. Addressed to Mr. Birdle. Written on elaborate gilt letterhead of Lewis & Lewis of The Barber School, which advertises their specialties in magic, training dogs and doves, lecturing, and playing the piano and organ. Woodward writes to ask if his correspondent has a banjo in stock "*that will suit*" him, and goes on to specify the type of instrument that he would like and the price that he would like to pay. Slightly browned; creased at folds. *An unusual piece of American musical ephemera.* (20965) \$175.
12. **BARRÈRE, Georges 1876-1944.** Autograph letter signed. 1 p. Large octavo. Woodstock, N.Y., September 10, 1936. On personal letterhead. Sending his autograph as requested, with apologies for the delay as he has been "*working very hard, conducting the orchestra at Chautauqua, N.Y.*" Slightly worn and foxed; creased at folds; mounting tape affixed to verso at edges and folds. *Barrère, founder of The New York Flute Club, holds a preeminent place in the history of American flute playing.* (20254) \$125.
13. **BEACH, Amy [Mrs. H.H.A. Beach] 1867-1944.** Autograph letter signed "Mrs. H.H.A. Beach" to Mr. [John James] Hattstaedt, founder of the American Conservatory of Music. 2-1/4 pp. of a bifolium. Small octavo. Boston, February 11, 1892. On letterhead with "28 Commonwealth Avenue" embossed at head. Regarding the performance of some of her works at an upcoming "Concert of American Compositions" at the Conservatory. "*I have asked my publisher to send you a number of my later published works. I feel that it is wiser to leave the selection to you, as you know the requirements of the program and the capacity of those who are to take part in it.*" Beach goes on to wish "*every success*" to the Conservatory and to the concert. Slightly worn; creased at folds. *An noted (American composer and pianist, [Beach] "was the first American woman to succeed as a composer of large-scale art music and was celebrated during her lifetime as the foremost woman composer of the USA."* Adrienne Fried Block in *Grove online. Hattstaedt (1851-1931) founded the American Conservatory of Music in Chicago in 1886 and served as its president from that date until his death.* (22143) \$400.
14. **BEETHOVEN, Ludwig van 1770-1827.** [Op. 27 no. 2]. Sonate... (Die sogenannte Mondscheinsonate) Mit drei Skizzenblättern des Meisters herausgegeben in Faksimile-Reproduktion von Heinrich Schenter. Vienna, New York: Universal, [1921]. Oblong folio. Original publisher's purple textured cloth boards decoratively edged in gilt. 8 pp. textual commentary, 39 pp. autograph manuscript facsimile. Binding quite worn; joints split; spine lacking. (19319) \$130.
15. **BEETHOVEN.** [Op. 53]. Klaviersonate in C-Dur... [Waldstein-Sonate] Faksimile-Ausgabe des im Beethoven-Haus Bonn befindlichen Autographs. Mit einem Vorwort in deutscher und englischer Sprache in Neuauflage herausgegeben von Martin Staehelin. Bonn: Beethoven-Haus, 1984. Oblong folio. Boards. ix textual commentary, 64 pp. autograph manuscript facsimile. *Limited to 1,000 copies.* (19323) \$150.
16. **BEETHOVEN.** [Op. 69]. Sonata for Violoncello and Pianoforte... First Movement. Facsimile of the Autograph. New York, London: Columbia University Press, 1970. Oblong folio. Blue wrappers. 1 p. textual commentary, 18 pp. autograph manuscript facsimile. Wrappers worn, slightly soiled and faded. (19318) \$35.
17. **BEETHOVEN.** [Op. 111]. Klaviersonate in C-moll. München: Drei Masken Verlag, 1922. Oblong folio. Original publisher's boards. 40 pp. facsimile of the composer's autograph manuscript from the original in the Preussischen Staatsbibliothek in Berlin. Boards slightly worn and chipped. (16239) \$300.
18. **BEETHOVEN.** [Op. 123]. Missa Solemnis... Kyrie Faksimile nach dem Autograph Herausgegeben von Wilhem Virneisel. Tutzing: Hans Schneider, 1965. Tall folio. Original publisher's full red cloth. 56 pp. autograph manuscript facsimile; 12 pp. commentary by Virneisel laid into rear pocket. In slipcase. *Limited to 1,000 copies, this no. 730.* (22141) \$135.
19. **BEETHOVEN.** [Op. 125]. Sinfonie Nr. 9 d-Moll. [Facsimile]. Leipzig: Peters, 1975. Oblong folio. Original publisher's full dark beige cloth boards with titling to spine and upper. In original publisher's dustjacket and slipcase. 1f., 1f. (title) + 203ff. autograph musical manuscript facsimile + 1f. (colophon). Binding slightly worn and shaken; dustjacket and slipcase very slightly worn. In very good condition overall. *A reprint of the facsimile published in 1924 by Kistner & Siegel in Leipzig.* (21113) \$500.
20. **BEETHOVEN.** [Op. 125]. 9. Symphonie... Skizzen zum Finale "Freude schöner Götterfunken" "Alle Menschen werden Brüder" Faksimile des Autographs. Wien: Gesellschaft der Musikfreunde, [1983]. Oblong folio. Original publisher's wrappers. 1 pp. manuscript facsimile. *Limited to 500 copies.* (19316) \$25.

21. **BEETHOVEN.** [WoO134]. Vier Kompositionen aus den Jahren 1807-08 "Nur wer die Sehnsucht kennt" aus Johann Wolfgang von Goethes, Wilhelm Meister Faksimile-Wiedergabe nach den im Besitz des Bonner Beethoven-Hauses befindlichen Autographen (Sammlung H.C. Bodmer). Bonn: Beethovenhaus, 1970. Oblong folio. Original publisher's wrappers. 7 pp. textual commentary, 7 pp. facsimile. (19346) \$35.
22. **BEETHOVEN.** [WoO 134]. Nur wer die Sehnsucht kennt. Lied in vier Fassungen... nach einem Gedicht von Johann Wolfgang von Goethe. Faksimile des Autographs mit einer Studie von Helga Lühning. Bonn: Beethoven-Haus, 1986. Oblong folio. Original publisher's wrappers. 6 pp. textual commentary, 8 pp. autograph manuscript facsimile. Slightly worn. (19829) \$35.
23. **BEETHOVEN.** Veröffentlichungen des Beethoven Hauses in Bonn. Neue Folge. Im Auftrag des Vorstandes herausgegeben von Professor Dr. Joseph Schmit-Görg. Dritte Reihe Beethoven Ausgewählte Handschriften in Faksimile-Ausgabe. Bonn: Beethovenhaus, 1957. Quarto. Wrappers. In folding box. 40 pp. textual commentary + facsimile leaves. With manuscript notes. (19332) \$25.
24. **BEETHOVEN.** Autograph Miscellany from Circa 1786-1799 British Museum Additional manuscript 29801, ff. 39-162 (The 'Kafka Sketchbook') Volume I Facsimile Edited by Joseph Kerman; Volume II. Transcription. London: Trustees of the British Museum, 1970. Oblong folio. Original publisher's boards. In slipcase. xxxix, 324; xxi, 296 pp. (19329) \$135.



25. **BELLINI, Vincenzo 1801-1835.** Autograph letter signed to Giuseppe Pasta, husband of the renowned soprano Giuditta Pasta (1797-1865). 2 pp. Octavo. Addressed "Mio caro Peppino" and dated Moltrasio, July 15, no year but ca. 1830. Bellini has just received a letter from Rubini (most probably the Italian tenor Giovanni Battista Rubini 1794-1854) with sad news regarding the health of Bellini's mistress, Giuditta Turina's sister Rosina: "I hasten to write to you to avoid any shock to Signora Giuditta Turina because it is doubtful whether or not her sister Rosina is or is not among the living... Her mother is coming and perhaps bringing some news with her. Please ask everyone to appear unaware of this tragedy... I don't know... how dear Giuditta will receive this news..." Slightly worn; lightly creased at folds; one small stain to outer margin just touching several letters; one edge slightly ragged with no loss of text; small decorative rectangular stamp of previous owner ("H. Prior") to blank margin of verso. (21522) \$5,800.
26. **[BELLINI]. Pixis, Francilla 1816-?1888.** Autograph letter signed "Francilla." 3 pp., densely written on two conjugate octavo leaves. Weimar, March 4, 1841. To Madame Maschinka Schubert, "famous artist." With integral address panel. In German, with translation. **An important letter, describing the German premiere of Bellini's "La Sonnambula" by the celebrated contralto singing Amina, one of her most famous roles.** "Over the course of six days in Leipzig, I sang three times, came here the other morning, where the next rehearsals were already awaiting me... Besides La Sonnambula and Romeo, I also sang

Norma; all three performances were sold out... and applause was just what you would wish for in Germany. The Sonnambula was performed here for the first time. I confess that I enjoyed greatly making this dear opera known... The tenor Götze is very good and sang and acted with a passion... So the opera caused a big splash. I was called out twice, which, I was told, happens never, or at least only very rarely..." Slightly soiled and foxed; minor tears and paper defects; creased at folds. Pixis was the foster-daughter of the pianist and composer Johann Peter Pixis (1788-1874 Schubert, a coloratura soprano, "made her début in London in 1832 and was later a valuable, versatile member of the Dresden Opera, her range including soubrette and tragic roles." John Warrack in *Grove online*. (17641) \$675.

27. **BENEDICT, Sir Julius 1804-1885.** Autograph letter signed to an unidentified male correspondent, possibly a publisher. 1-1/4 pages of a bifolium. Octavo. Dated [London], August 2, 1849. "*I return according to your wish the corrected proofs of the Duet. The Recit. preceeding the Air of Sig. Covar will not be sung..."* Creased at folds; remnants of former mount to blank verso. (20611) \$135.

28. **BERG, Alban 1885-1935.** Autograph letter signed in full to Hugo Balzer. 2 pp. Octavo. Dated June 10, 1931. With Berg's handstamp in blue-black ink to upper left corner: "*Alban Berg / Gut Berghof / post: Sattendorf / am Ossiacher-See / Kärnten, Austria / Tel. Villach [1]395*". Together with autograph envelope addressed to Balzer at the Stadttheater in Freiburg with Berg's handstamp to verso with his address on Trauttmansdorffgasse 27 in Vienna. In German (with translation). Berg thanks Balzer for his recent letter, and tells him that he has also written to [Finance Minister] Weinberger. Letter creased at central fold and very slightly at margins; envelope slit at upper margin, upper right corner lacking where stamp has been removed, Berg's name in another hand to address panel. *Written when Berg was actively engaged in the composition of Lulu, which extended from mid-1928 to the spring of 1934, at which point the opera was complete in short score. Balzer, founder of the Robert-Schumann-Konservatoriums, was music director in Düsseldorf, Detmold and Darmstadt variously in the 1930s and 1940s.* (21770) \$3,200.

29. **BITTNER, Julius J. 1874-1939.** Attractive signed postcard photograph of the noted Viennese composer in a music studio, seated at an Ehrbar piano. With an autograph note signed to verso dated Vienna, September 24, 1936, addressed to the Colombian musicologist Otto de Greiff. Very slightly worn. In very good condition overall. (20612) \$225.

30. **BLECH, Leo 1871-1958.** Signed postcard photograph. An attractive head-and-shoulders portrait of this noted German conductor and composer attributed to Nicola Perscheid in Berlin. Slightly worn and soiled. (16221) \$125.

31. **BOCHSA, Robert 1789-1856.** Autograph letter signed. September 2 [no year] to Mr. Peake at the English Opera House. 2-1/4 pp. Octavo. With Bochsa's address at 2 Bryanstone Street noted in manuscript at head and integral autograph address panel. In French (with translation). Bochsa thanks Peake for sending his two tickets for the evening's performance. "*I've been wanting very much to visit your elegant theatre... but I've been so busy and almost always in the country that I have not until now thanked you as well as Mr. Arnold for having the kindness to put my name and that of Mrs. Bochsa on the 'free list.'*" Slightly soiled; creased at folds. *Bochsa's correspondent, Peake, is possibly the early 19th century English dramatist Richard Brinsley Peake 1792-1847, whose plays were produced at the English Opera House; his reference to "Arnold" is most probably to Samuel James Arnold (1774-1852), the English librettist and impresario (son of the English composer Samuel Arnold, 1740-1802), who obtained a lease on the Lyceum Theatre in 1815, rebuilt it, and formally opened it as the English Opera House on June 15, 1816.* (21569) \$300.

32. **BRAHMS, Johannes 1833-1897.** [Op. 86]. *Feldeinsamkeit... Nr. 2 "Ich ruhe still im hohen grünen Gras"* Faksimile nach dem in privatbesitz befindlichen Autograph. München: G. Henle, 1983. Oblong folio. 3 pp. textual commentary, 4 pp. autograph manuscript facsimile. (19356) \$45.

33. **BRAHMS.** [Op. 98]. 4. *Symphonie in E-Moll* Faksimile Des Autographen Manuskripts aus dem besitz der allgemeinen Musikgesellschaft Zürich. Einleitung von Günter Birkner. Adliswil-Zürich: Edition Eulenburg GMBH, 1974. Oblong folio. Original publisher's boards. 1 p. textual commentary in English and German, 130 pp. autograph manuscript facsimile. (19361) \$250.

34. **BRAHMS.** [Op. 114]. *Trio für Pianoforte, Clarinette und Violoncell* Faksimile Des Autographs und Werkbericht von Alfons Ott. Tutzing und München: Hans Schneider, [1958]. Oblong folio. Original publisher's boards. 14 pp. textual commentary, 26 pp. autograph manuscript facsimile. Boards slightly browned at edges. *Limited to 800 copies, this no. 30.* (19368) \$75.

35. **BRITTEN, Benjamin 1913-1976.** Autograph letter signed to the Colombian musicologist Otto de Greiff. 1 page. Small quarto. No date. Written in blue-black ink on stationery with the embossed address of "4 Crabbe St., Aldeburgh, Suffolk" printed in red at head. Britten thanks de Greiff for his letter and **refers to his noted operas Peter Grimes and Albert Herring**: "*It may not be long before Grimes & Herring are recorded complete - but I cannot promise! Here is your autograph...*" Very slightly browned; some foxing; staining to blank outer edges from former mount. (20618) \$400.
36. **BRITTEN.** Typed letter signed to Miss Stern, Executive Director of the American Guild of Authors and Composers, **mentioning his opera Peter Grimes**. 1 page. Folio. Dated March 25, 1969. On letterhead of The Red House, Aldeburgh, Suffolk. "*I was very happy to receive your warm comments on 'Peter Grimes' at the Met.*" Britten expects to come to America later in the year "*for a brief visit*" and thanks his correspondent for her invitation to visit her offices but writes that he cannot commit as his "*schedule is very full.*" Creased at folds; slight smudging to end of flourish of signature; staple marks, primarily to upper left corner with very slight loss to blank area; "*Received*" handstamp dated "Apr 1 1969" to upper blank area. (21736) \$425.
37. **BRÜLL, Ignaz 1846-1907.** Autograph musical quotation signed, Vienna, December 26, 1892. 4 measures of an unidentified work notated on card stock with Brull's monogram in blue ink to left-hand corner of verso. Notated in ink. Ca. 90 x 105 mm. Slightly browned; stained at edges just very slightly affecting quotation. *Brüll, an Austrian pianist and composer, was a close friend of Brahms.* (20619) \$165.
38. **BUNN, Alfred ca. 1797-1860.** Autograph letter signed to an unidentified male correspondent. 1 page. Small quarto. Undated, but ca. 1835. With autograph address of Abbey Cottage, Elm's Tree Road, Regent's Park at head and small rectangular blindstamp to upper left-hand corner. Bunn sends "*a copy of a work, written by a friend of mine, in whose welfare I take an interest.*" Somewhat soiled; creased at folds, with some additional creasing. *Bunn, an English librettist, became joint manager at Drury Lane and Covent Garden in 1833 and "from 1835 onwards... attempted to establish English opera, relying heavily on the popularity of Balfe's works."* Nigel Burton in *Grove online*. (20621) \$100.
39. **BUSONI, Ferruccio 1866-1924.** Autograph letter signed to an unidentified male correspondent (possibly the noted teacher and pianist Isidore Philipp). 1 page. Quarto. Dated November 24, 1921. An interesting letter in which Busoni discusses his forthcoming tour, mentions [?Gabriel] Pierné, the performance of various works, etc. "... *today I decided and I have accepted a tour in England. It will be over at the end of February and I will be able to return by way of Paris and team up with Pierné for a Mozart concerto (if he wishes!)*" Busoni goes on to write of a concert of music for two pianos that he performed with his "*great student [Egon] Petri: Mozart sonata, improvisation on Bach, duettino concertante, a contrapuntal fantasy for 2 pianos (the latest form of the work). I would like to repeat it in Paris. And again!*" Somewhat worn, foxed, and creased; small tears to right edge; slightly split at central fold; ca. 50mm. split to blank lower right corner. *Busoni's possible correspondent, Isidore Philippe (1863-1958), was a renowned teacher, at the Paris Conservatoire from 1903-1934, the American Conservatory at Fontainebleau from 1921-1933, privately in Paris until 1940, and in New York from 1941-1956.* (20637) \$1,500.
40. **CAGE, John 1912-1992.** Autograph letter signed. 1 page. Oblong quarto. On personalized message letterhead with the composer's name and address printed in block letters in red at head. To Dr. Ben B. Braude. Dated New York, June 16, 1977. Together with envelope with Cage's name and address printed at upper left. Cage writes congratulating his correspondent on his age and stating that he is himself approaching 65. "*My next text ends with a story abt. Doris Dennison's mother... She sd. (in response to how-are-how?) I'm fine; it's just that I don't have the energy I had when I was 70!*" Cage goes on to provide titles of his books and publishers and mentions that "*there will be a new book next year.*" Very slightly worn and creased. (21201) \$550.
41. **CAGE.** Postcard photograph signed in blue ink at upper right corner. An animated image by Regina Vater published by Performing Artservices in New York. (21801) \$200.
42. **CAGE.** Signed program for a performance of the composer's Mushrooms et Variations with Cage as reader at a concert at the St. Georg Kirche in Köln on April 2, 1985 sponsored by the Kölner Gesellschaft für Neue Musik. 1f. (title), pp. 4-33, [34] (blank). Octavo. Wrappers. Signed in blue ink on upper wrapper, with list of performances at the Gesellschaft from 1982-1985 to verso of lower wrapper including 3 additional concerts of Cage's works. *The present work, presumably inspired by the composer's love for mushroom-hunting, had its New York premiere on April 21, 1986. There is a 76-minute film of the April 2, 1985 performance in Köln, which includes an interview with Cage.* (21800) \$200.

43. **CARPENTER, John Alden 1876-1951.** Autograph musical quotation signed from his Violin Concerto. 4 measures, being the opening of the concerto in piano score, marked "*Allegro*" and dated "*March '39.*" Notated on a leaf 89 x 145 mm. (21742) \$200.

44. **CARREÑO, Teresa 1853-1917 .** Autograph letter signed to an unidentified male correspondent. 3-1/4 pp. of a bifolium. Dated Pertisau-Achensee (Tirol), August 1, 1900 (printed address of Kurfurstendamm 20 in Berlin crossed out). In French (with translation). A friendly letter, in which the noted Venezuelan pianist apologizes for the delay in responding to her correspondent's letter asking for a recommendation to a hotel in Berlin, explaining that her young daughter has been seriously ill for a number of weeks with a high fever. "*How sorry I am not to be in Berlin! I also miss the great pleasure of seeing you, and perhaps also would have been able to serve you a bit of cicerone. I am so sorry about it! Why don't you come here during your travels?*" Very slightly stained; creased at folds. (20634) \$275.



45. **CARUSO, Enrico 1873-1921.** Original photographic portrait with autograph inscription signed and dated November 7, [?]1904. A distinguished image, with Caruso dressed in a pinstriped suit, hat, and gloves and carrying a cane. Attractively double-matted and framed with a 78 rpm Victrola recording of Caruso singing the famous Neapolitan song, *O sole mio*. Image size ca. 130 mm. x 80 mm., overall dimensions ca. 450 x 465 mm. (ca. 17.75 x 22"). (21545) \$1,100.

46. **CASELLA, Alfredo 1883-1947.** Autograph musical quotation signed. Rome, October 1937. Notated on a photographic portrait of Casella. 2 measures from an unidentified work. Inscribed to the Colombian musicologist Otto de Greiff. Ca. 170 x 117 mm. Slightly worn; minor smudging to the letter "R" in "*Roma.*" Together with Casella's printed visiting card with an autograph note to de Greiff dated October 22, 1937 apologizing for the delay in sending the photograph. Very slightly browned and foxed. (20622) \$550.

47. **CASELLA.** La Giara Commedia coreografica in un atto (dalla novella omonima di Luigi Pirandello)... Trascrizione per Pianoforte a due mani dell' autore. Wien, New York: Universal-Edition [PN U.E. 7715], [c1925]. Folio. Full mid-brown buckram. 1f. (title), 63, [i] (blank) pp. **Inscribed and signed by the composer** at head of first page of music: "*a l'ami Hartmann.. N.Y.C., 10/3/26*" Ex-library, with call number to foot of spine and library markings to rear free endpaper. (22067) \$130.

48. **CASTELNUOVO-TEDESCO 1895-1968.** Autograph musical quotation signed and dated April 18, 1950. 2 measures identified as *The Annunciation* from the composer's *Evangelion*. Notated in ink on a folded octavo sheet with embossed circular logo of the University of Southern California at head. Together with

autograph envelope. Slightly foxed; envelope worn and foxed; stamp cut away. (20654) \$375.

49. **CHADWICK, George Whitefield 1854-1931.** Autograph letter signed "G.W. Chadwick" to Mr. [John James] Hattstaedt, founder of the American Conservatory of Music. 1 p. Octavo. Dated Boston, Feb. 7, 1892. On letterhead with *South Congregational Church, Cor. of Newbury and Exeter Sts.* printed in sepia at head. Chadwick, a leading figure of the Second School of New England composers, writes regarding the performance of his works in Chicago, mentioning his quintet in Eb, the dramatic overture Melpomene, the three waltzes, new songs, etc., and suggesting that his correspondent contact his publisher, Schmidt, for copies of published works. *Hattstaedt (1851-1931) founded the American Conservatory of Music in Chicago in 1886 and served as its president from that date until his death.* (22144) \$125.

50. **CHAITKIN, David born 1938.** Autograph sketch leaf signed from the full score of the composer's *Summersong* for 23 wind instruments. 1 page. Folio. Notated in pencil on 16-stave paper on one side of a bifolium (310 x 232 mm.). Undated, but ca. 1981. 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. (18927) \$550.

51. **CHALON, Sonia 1892-1979.** Archive of the Algerian-born French operatic mezzo-soprano and concert singer Sonia Chalon, first-prize winner in the Concours Comoedia 1925 in Paris: correspondence, miscellaneous memorabilia including press clippings, photographs, performance accoutrements, scores, and books. From the collection of Chalon's niece, the French-born pianist Madeleine Forte, wife of the noted Yale musicologist Allen Forte. *A full description is available upon request.* (21757) \$2,500.

52. **CHAMINADE, Cecile 1857-1944.** Autograph musical quotation signed "C. Chaminade" from *Dans l'Azène*. 3 measures for tenor marked "Moderato," notated in ink on an album leaf measuring 90 x 135 mm. Very slightly worn. (21741) \$385.

53. **CILEA, Francesco 1866-1950.** Typed letter signed to "Caro Alfano" (possibly fellow-composer Franco Alfano, 1875-1954). 1 page of a bifolium. Octavo. Dated Naples, April 12, 1928. On letterhead of the R. Conservatorio de Musica in Naples. Cilea writes that he cannot fulfill Alfano's wish as expressed in his letter of April 9th and suggests that Alfano write again in a few months at which time he may be able to help. *"Remembering you fondly when you were a student at the Conservatory in Palermo."* Somewhat foxed; creased at central fold and overall. (20632) \$300.

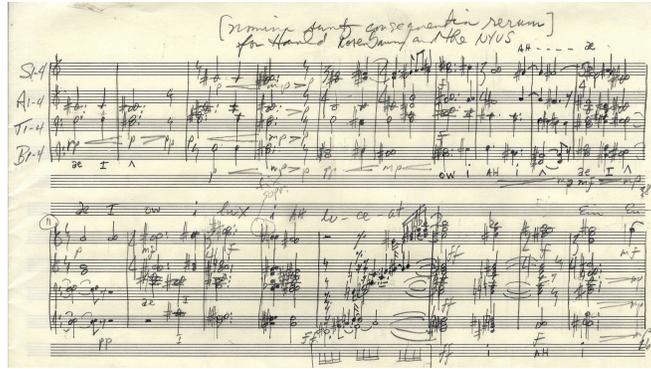
54. **COPLAND, Aaron 1900-1990.** Printed ASCAP contract for the composer's *Vitebsk (Study on a Jewish melody)*, completed in autograph manuscript and signed in full. 2 pp. Folio. With composer's name, title of composition, year of composition, performance time, instrumentation, holder of performance rights and copyright, publication and recording details, and place and date of first performance completed in black ink in Copland's autograph, with small ink stamps indicating dates of sending and receipt to lower portion of verso. Two small tears repaired, otherwise in very good condition. *Vitebsk was completed at the MacDowell Colony in 1928. "This one-movement trio featured a Yiddish folk melody that Copland had heard in a 1925 production of S. Ansky's The Dybbuk. He titled the piece after the Belorussian town in which Ansky had grown up and first heard the tune," intending it "to reflect the harshness and drama of Jewish life in White Russia..."* Pollack: *Aaron Copland*, p. 145. (21735) \$350.

55. **CORDERO, Roque 1917-2008.** Typed letter signed to the noted Colombian musicologist and diplomat Otto de Greiff. Folio. 1 p. Dated April 1, 1959. On letterhead of the Instituto Nacional de Musica, Republica de Panama. Boldly signed in red ink. Together with original typed envelope. In Spanish. Cordero comments on the kind words about his work published in *El Tiempo*, mentions leaving his Sonatina for de Greiff, and closes with expressing his wish to *"visit Colombia again and to get to know a little more of that great country. In the meantime, I hope to continue our friendship by mail, born in the heat of my first performance in Bogota."* Slightly worn; creased at folds; envelope worn and stained, lacking portion at upper right. (22145) \$75.

56. **CRUMB, George born 1929.** Autograph musical quotation signed from *A Little Suite for Christmas*. 1 measure, dated November 30, 1998, notated in black ink on page 16 of a printed catalogue of contemporary music by composers including Henry Cowell, Edgar Curtis, Ingolf Dahl, Ikuma Dan, Lex van Delden, Richard Donovan, James Drake, Paul Earls and Halim El-Dabh. With a printed biographical notice at upper left, including among the composer's special qualities *"an extraordinarily sensitive ear resulting in highly refined timbral nuances."* Very slightly worn. (21828) \$300.

57. **[DANCE] Dodworth, Allen 1817-1896.** Autograph receipt for lessons by the noted 19th century American dancing master. Printed document completed in manuscript. 113 x 212 mm. Dated [October 18th] 188[2]. *"To Allen Dodworth... No. 681 Fifth Avenue. To [24] lessons in dancing to [2] pupil[s] [twice] a week, \$[60.00]... [Allen Dodworth with thanks].* Slightly worn and stained; creased at folds. *An interesting piece of 19th century American dance ephemera.* (20434) \$120.
58. **[DANCE]. Lido, Serge 1906-1984.** ballet dans le monde formes nouvelles préface de maurice béjart commentaires de irène lidova photographies de serge lido. Paris: Éditions Vilo, [1977]. Quarto. Glossy pictorial boards. **A total of 80 photographic portraits, 15 with the autograph signatures of their subjects:** Maurice Béjart, Jorge Donn, Rita Poelvoorde, Patrice Tournon, Shonach Mirk, Patricia McBride, Patrick Dupond, Marcie Haydée, Richard Cragun, Reid Anderson, Denys Ganio, Ludmilla Semeniaka, Dominique Khalfouni, Natalia Bessmertnova and Nadejda Pavlova. Boards slightly worn. *Lido, a Russian-born French photographer based in Paris, gained international recognition as one of the most important dance photographers of his time.* (19214) \$200.
59. **[DANCE]. Lido.** La Danse d'Aujourd'hui dans le monde. préface de Maurice Eisner commentaires de Irène Lidova photographies de Serge Lido. Paris: Éditions Vilo, [1979]. Quarto. Glossy pictorial boards. **A total of 97 photographic portraits, with the autograph signatures of the following dancers:** Natalia Makarova, Evelyne Desutter, Dominique Khalfouni, Peter Schaufuss, Galina Mezentseva, irina Kolpakova, Tatiana Terekhova, Alexandre Godounov and Ivan Liska. Boards slightly worn. Light browning to some blank margins. In very good condition overall. (19213) \$125.
60. **[DANCE]. Lido.** Les Etoiles de la Danse Dans le Monde photographies de Serge Lido textes de Marcel Schneider... et de Irène Lidova. Paris: Éditions Vilo, [1975]. Quarto. Glossy pictorial boards. **A total of 80 photographic portraits, with the autograph signatures of the following dancers:** Noëlla Pontois, Ghislaine Thesmar, Yoko Morishita, Michaël Denard, Judith Jamison, Rudolf Nureyev, Jean Guizerix, Charles Jude, Vladimir Vassiliev, Ekaterina Maximova, Carla Fracci, Ivan Nagy, Cynthia Gregory, Fernando Bujoes, Hideo Fukagawa, Natalia Makarova, Elisabetta Terabust, Denys Ganio, Paolo Bortoluzzi, Eva Evdokimova, Karen Kain, Birgit Keil, Marcia Haydée, Richard Cragun, Suzanne Farrell, Jorge Donn, Luciana Savignano, Claude de Vulpian, Zizi Jeanmarie, Monica Mason, Antoinette Sibley, Anthony Dowell, David Wall, Merle Park, Dominique Khalfouni and Jean-Yves Lormeau. Boards worn, with most of spine lacking. In very good internal condition. *(See also item 574).* (19216) \$550.
61. **DAVIES, Peter Maxwell born 1934.** Autograph musical quotation from the *Sonata for Trumpet and Piano*, signed. 9 measures entitled "*Sonata*" and marked "*allegro moderato*" at head, scored for trumpet in D and piano. Folio. notated in pencil on 12-stave Mel Bay paper. Inscribed "*For Linda Moody with all good wishes.*" (21823) \$650.
62. **DE LARA, Isidore 1858-1935.** Autograph musical quotation signed and dated Rome, December 2, 1900. 15 measures from the composer's opera, *Messaline*, an opera in two acts first performed in Monte Carlo on March 21, 1899. Folio. 1 p. Notated in ink on 12-stave music manuscript paper. Inscribed to Madame Chanoine-Davranches. (21583) \$275.
63. **DE LUCIA, Fernando 1860-1925.** Autograph letter signed to Rocco Pagliara, music librarian at the conservatory of music at San Pietro a Majella in Naples. 2 pp. of a bifolium. Octavo. Dated Florence, January 31, 1897. In Italian (with translation). "*I have made a reservation for an orchestra seat on your behalf at the premiere of Rantzau (Mascagni).*" Together with autograph envelope. Slightly worn; creased at folds. *De Lucia, an Italian tenor, "studied in Naples, and made his début at the Teatro S Carlo in Faust on 9 March 1885. At first he was best known in the tenore di grazia repertory... But in the 1890s and the early 1900s his fame was increasingly linked with the impassioned tenor heroes of the new verismo school..."*. Desmond Shawe-Taylor in *Grove online*. (20683) \$365.
64. **DE RESZKE, Edouard 1853-1917.** Autograph letter signed to "Max." 2-1/2 pp. of a bifolium. Octavo. Dated Garnek January 20, 1906. Written in purple ink. In English. An interesting and friendly letter in which de Reszke thanks his correspondent for his New Year's wishes, inquires after mutual friends, makes reference to his concerts with Duss in New York, mentions his brother (the noted tenor Jean de Reszke), the war, etc. "*I am very anxious to know, if I will have still the pleasure to see you again??? 3 years passed over my tournée with Duss... You can't imagine how much America misses me!... This war during two years was a real disaster for Russia... With all those disorders I couldn't leave the country and my family, but now I am quite decided to retake the theatre. In two weeks I am going to Paris...*". Creased at folds; very small holes to upper portion of central fold; some light creasing; very faint remnants of early mount to blank verso. In very good condition overall. (21418) \$135.

65. **DELVINCOURT, Claude 1888-1954.** Autograph musical manuscript, being part of the composer's incidental music to the comedy *La femme barbe*, first performed in 1938. 2 pp., ca. 348 x 268 mm. Folio. 56 measures scored for both spoken and sung voices, including sections for chorus with instrumental accompaniment. Apparently complete. Marked "*Scène IX les mêmes: puis les trois emissaires du Sultan - puis Croquendot...*" Notated in black and red ink with some markings in blue crayon. Unsigned. Slightly worn; creased at central fold. "*After Debussy and Ravel, [Delvincourt] was one of the most ardent of French composers in trying to recapture the spirit of the Middle ages and the Renaissance, as in the Danceries...*". Alain Louvier in *Grove online*. (20707) \$600.
66. **DORATI, Antal 1906-1988.** Interesting lengthy autograph letter signed, dated February 15, 1954. 14 pp. In English. 1 p. Large octavo. Addressed to Mr. Rollins. On personal letterhead imprinted with Dorati's name and address of *1300 Mount Curve Minneapolis, Minn.* An interesting and detailed letter relative to proposed programs for the 1954-1955 Minneapolis Symphony Orchestra season, mentioning specific pieces, rehearsals, soloists, instrumentation, etc. 14 pp. in total, consisting of pp. 1-6 autograph letter (signed at conclusion of page 6); pp. 7-8 headed "*Tentative programs (subject to change);*" p. 9 "*Composition of Orchestra;*" p. 10 (blank); p. 11-14 notes, headed "*To understand - and properly publicize - the above programs, the following notes might be useful.*". (19039) \$385.
67. **EGK, Werner 1901-1983.** Postcard photograph of this German composer and pupil of Carl Orff, signed and inscribed to the Colombian musicologist Otto de Greiff, dated 1969. (20685) \$100.
68. **ERLANGER, Camille 1863-1919.** Autograph musical quotation signed. 5 measures in piano score from the first act of the composer's lyric drama *L'Aube Rouge*, first performed in Rouen on December 29, 1911. Folio. 1 p. Notated in ink on 12-stave music manuscript paper. Identified and inscribed to Madame et Monsieur Chanoine-D'Avranches. (21580) \$300.
69. **ESCALAÏS, Léon 1859-1941.** Autograph letter signed to Monsieur Génio at the Opéra Comique in Paris. 3 pp. Small quarto. Dated December 23, 1934. On mourning stationery. In French (with translation). Together with autograph envelope. Escalaïs sends his best wishes for 1935 to Génio and his mother, mentions a role in *Mon Ami Pierrot* which "*Sacha Guitry very much wanted*" him to get, and a meeting with the director of the Opéra Comique and the composer Barlow. "*Let us hope... that you will succeed at last in getting a role which would permit you to make good use of your pretty voice and your many qualities... I almost became your comrade: I was expected to create a small role in Mon ami Pierrot... but, for reasons which I will explain to you when I have the pleasure of seeing you, it was not possible for me to accept.*" Very slightly worn; creased at folds. *A French tenor, Escalaïs "had a big, heroic voice and was in great demand for such operas as Il trovatore and L'Africaine, and also La Juive, in which he appeared at La Scala.*" J.B. Steane in *Grove online*. (21850) \$225.
70. **FARKAS, Ferenc 1905-2000.** Autograph musical manuscript from the composer's opera *Vidroezki* in piano-vocal score. Signed and dated 1964. 2 pp. Folio. Notated in ink on 16-stave paper. With some annotations in pencil and red ink. 60 measures in total. Text in Hungarian. Slightly browned; creased at central fold. "*Whereas most of his contemporaries were more or less influenced by Bartok and Kodaly, Farkas, because of his time spent in Rome with Respighi, had a wider horizon. The indirect influence of Respighi's own teacher, Rimsky-Korsakov, coupled with the direct influence of Stravinsky, is evident in the virtuosity of Farkas's instrumental writing and the richness of his orchestral palette.*" Laszlo Gombos in *Grove online*. (16156) \$600.
71. **FELDER, David born 1953.** Nomina sunt consequentia rerum for chamber choir (SATB). Autograph musical manuscript full score. Signed and dated by the composer November 3, [20]10 at conclusion. 1 p. of a bifolium. Large folio (418 x 300 mm.). Unbound. Notated in pencil on 30-stave Star Nr. 136 paper, with autograph title and inscription to head. A final draft of the complete work in 43 measures, with evidence of the compositional process.



"Felder combines his deep knowledge of the past and the present with a constant searching on a philosophical, human and musical level - a Gustav Mahler for the 21st century... long... recognized as a leader in his generation of American composers." atlanticcenterforthearts.org. (21471) \$1,350.

72. **FOOTE, Arthur 1853-1937.** Autograph letter signed of this noted American composer, organist, pianist and teacher. 1 p. Quarto. Dated Ridge Avenue, Newton Centre, Mass., Feb. 4, 1928 at head. A personal letter, addressed to Miss Warnell, apologizing for not being able to join her at a luncheon. Slightly soiled; creased at folds. (20090) \$200.

73. **FOOTE.** Autograph letter signed to Mr. [John James] Hattstaedt, founder of the American Conservatory of Music. 1 p. of a bifolium, written in black ink on blue letterhead embossed with *The St. Botolph Club*. 2 Newbury Street, Boston at head. Small octavo. N.d. Foote thanks his correspondent for his "kindness in sending me the interesting program, and for the honor of putting my pieces upon it." Very slightly worn; creased at folds. *Hattstaedt (1851-1931) founded the American Conservatory of Music in Chicago in 1886 and served as its president from that date until his death.* (22140) \$225.

74. **FOOTE.** Autograph letter signed to Mr. [John James] Hattstaedt. 2 pp. Octavo. On personal letterhead, with *Arthur Foote, 2 West Cedar Street, Boston, Mass.* printed in red to upper left corner. Dated March 7 [no year]. Mentioning his violin sonata performed in Chicago by Mr. Liebling, a quartet for piano and strings that he performed with the Kneisel Quartet, his hopes for the success of an upcoming concert, and sending his correspondent some "cello pieces that were played at a concert in New York "a month or two ago... My violin sonata which was published last autumn has already been played in Chicago, a month ago, by Mr. Liebling... A quartet for piano and strings... is not (it is ms.) readable by anyone but the person who wrote." Slightly worn and browned; creased at folds; ink slightly faded. (22142) \$350.

75. **FOSS, Lukas 1922-2009.** Autograph letter signed to the Colombian conductor and champion of South American music, Guillermo Espinosa (1905-1990). 1 p. Oblong octavo. Dated December 15, 1960 and written on University of California letterhead. A brief note, saying "I hope the enclosed will do. Send me the proofs, if you wish, and I will examine them." Slightly worn and creased. (20712) \$100.

76. **FOSS.** Autograph letter signed. Quarto. Dated August 3, [19]87. On personalized letterhead, addressed to the prominent American choral conductor Harold Rosenbaum. With autograph envelope. 2 pp. Quarto. Creased at folds. Foss writes regarding his choral work, *Di Profundi*, stating that his publisher has the score, its duration, and a tape of the work; he also discusses scheduling for the following season. (18928) \$150.

77. **FOSS.** Photograph signed in green ink dated April 10, 1999. Ca. 175 x 240 mm. An attractive head shot of the composer in his New York apartment, 1968, with bookshelves in background. Inscribed "*For Gil Moody*" at left margin. With annotations ascribing copyright to Inger McCabe and printed stamp of *Rapho Guillumette Pictures* in New York to verso. Slightly worn at edges; slightly creased; inscription slightly smudged. (21827) \$150.

78. **FOSS.** Printed ASCAP form relative to Foss's choral composition "We Sing," completed in manuscript by the composer and signed by him. 2 pp. Quarto. Foss identifies this work as having been composed in 1941 with a performance time of 3 minutes, with performance rights being controlled by the composer. The "singers required" are noted as "any number of school children voices and a teacher..." and the instrumentation as "piano 4 hands or piano 2 hands, drum ad. lib. (played by a child)." The program is identified as "a bunch of children making a lot of noise. The teacher convinces them after some struggle to turn their noise into music, into singing." (20091) \$225.

79. **FRAZZI, Vito 1888-1975.** Autograph musical manuscript signed, being a portion of his opera *Don Chisciotte* [Don Quixote]. 4 pp. Unbound. Folio (ca. 313 x 222 mm.). Notated in piano-vocal score in pencil on 12-stave music manuscript paper, paginated by the composer 7-10. Undated, but ca. 1951. Identified in the composer's autograph at head of first page: "*Dal Don Chisciotte: prima stesura dall'apparizione della Grotta di Montesino...*". Together with: An autograph letter signed. 1-1/2 pages of a bifolium. Small quarto. Addressed "*Carissimo Professore*" and dated Florence, May 24, 1952. Frazzi thanks his correspondent for his kind letter and apologizes for his late reply. His spirits are revived by the professor's kind words, which are uplifting in contrast to some critics of his opera. Manuscript slightly worn, slightly stained at margins, somewhat browned overall, especially at margins; letter very slightly worn, creased at folds. *Frazzi's opera, in three acts with libretto after Cervantes's epic novel, was first performed in Florence at the Comunale on April 28, 1952.* (21853) \$500.

80. **FRY, William Henry 1813-1864.** Autograph letter signed "W.H. Fry," dated Newport, August 25, 1845. 1 p. of a bifolium. To S.P. Walker in Old Point Comfort, Virginia. With integral autograph address panel. "*I would be too happy to send your beautiful friend, Miss Mercer, a copy of the song required had I it with me, but in place of this, I can have one made out and forwarded to you. The songs you mention are identical, the only difference being in the words. A printed copy which will be immediately forthcoming, will therefore answer your purpose.*" Creased at folds; several very small holes along folds; browned along folds to address panel; remnants of red sealing wax to verso; some creasing; manuscript annotation in another hand to verso. **Fry was the composer of the first grand opera by an American to be staged in the United States, *Leonora*, in 1845, the year of the present letter.** "*Its production just four years after the American premiere of *Norma* confirmed the growing acceptance of Italian opera by American audiences and demonstrated that musical alternatives to the English operatic heritage were viable.*" John Graziano in *Grove online*. **Autograph material in the hand of this earliest American grand opera composer is very rare.** (18168) \$875.

81. **GAVANIÉS, Pierre 1728-1800.** [Op. 1]. Six Sonates a Violon Seul et Basse Dediées a Monsieur le Baron de Lathan... Ier. Oeuvre. Gravé par M^{me}. Oger. Paris: L'Auteur... Et aux Adresses ordinaires de Musique, [1760]. Tall folio. Sewn. 2ff. (title, dedication), [1] (blank), 2-27 (music), [i] (privilege) pp. **With the autograph signature of the composer to foot of title.** Minor tears, soiling and browning; edges frayed and curled. **First Edition.** Lesure p. 225. RISM G736. (18948) \$600.

82. **GINASTERA, Alberto 1916-1983.** [Op. 12]. Preludios Americanos para piano. Musical manuscript. Buenos Aires, 1944. Folio (364 x 270 mm.) Green paper wrappers with titling in manuscript to upper. Collective and individual titles in Spanish, French and English, [4] (blank), 5-27 manuscript music (paginated in manuscript from page 3). Dated at foot of final page. Notated in ink on 14-stave paper imprinted *Marca 'Clave' No. 3714 Ind. Arg.* **A fair copy in an accomplished hand, executed either before or contemporaneously with the first edition of 1946, possibly under Ginastera's supervision.** Wrappers quite worn, browned, frayed and chipped at edges. Slightly browned; creased at corners. *The 12 Preludios are a significant work dating from Ginastera's early period; they were written as part of a tribute to composers such as Aaron Copland and Heitor Villa-Lobos.* (22153) \$200.

83. **GOULD, Morton 1913-1996.** Autograph musical manuscript sketches signed for portions of two orchestral works, *Declaration Suite* (1956) and *American Ballads* (1976).

- *Declaration Suite*

Autograph title + 2 pp. autograph musical manuscript numbered 14 and 15 by the composer. Folio. Notated in pencil on 12-stave music manuscript paper. Identified by Gould at a later date on title in red ink: "*Sketch for Declaration Music [signed] Morton Gould.*" Ca. 1956.

- *Star Spangled Overture from American Ballads*

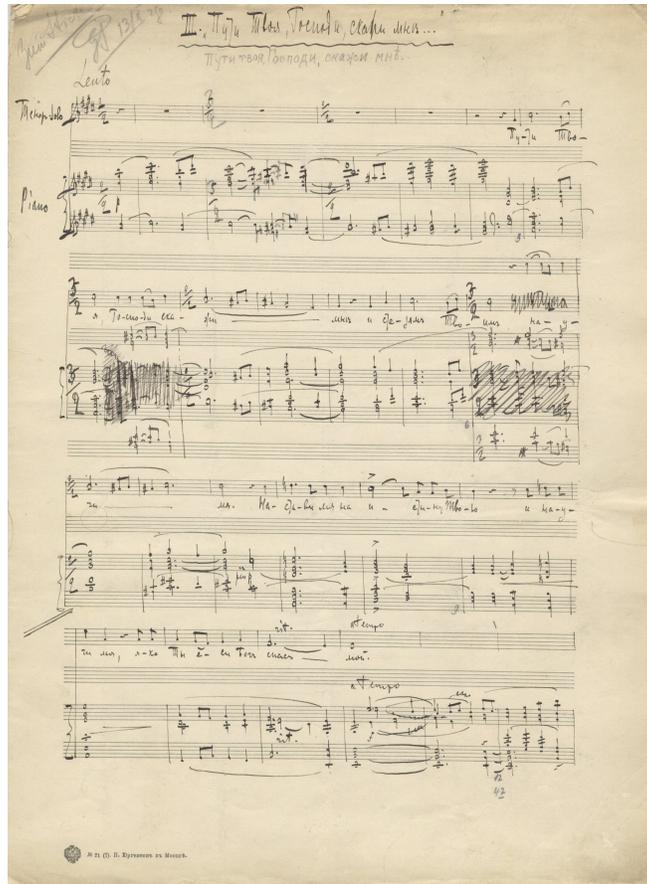
1-1/3 pp. Folio. Notated in black ink on 12-stave onion skin music manuscript paper. Identified by Gould at a later date at head in red ink: "*Preliminary Sketches - American Ballads - Star Spangled Overture A Bicentennial Commission by the N.Y. State Council for the Arts and the U.S. Historical Society.*" Signed by Gould on both leaves. Ca. 1976. Together with: An autograph letter signed from Gould to the New York public television station WNET on Chappell Music Company letterhead enclosing the sketches and mentioning the commissioning bodies. 1 p. Dated May 9, 1977. In red ink. With original envelope addressed by Gould. Slightly worn and stained; small sticker to blank area. (21731) \$1,000.

84. **GRAENER, Paul 1872-1944.** Postcard photograph signed and dated August 1936. Together with autograph address portion of an envelope sent to the Colombian musicologist Otto de Greiff. (20716) \$100.

85. **GRAZIANI, Francesco 1828-1901.** Group of 4 letters consisting of 3 autograph letters and 1 secretarial letter signed. 6 pp. in total, all letters addressed to Count Guglielmo Vinci. October 27, 1893; June 20, 1895;

October 30, 1895; October 11, 1889. Regarding business matters, meetings, commissions, etc. In Italian (with translations). Minor browning; one letter with file holes just affecting text; one with file holes not affecting text. "[Graziani] was said to possess one of the finest baritone voices heard in the second half of the 19th century." Elizabeth Forbes in Grove online. (20686) \$250.

86. **GRECHANINOV, Aleksandr Tikhonovich 1864-1956.** Autograph letter signed "A. Gretchaninoff" to the Colombian musicologist Otto de Greiff. 1 p. Small folio. Dated New York, December 27, 1940. In French (with translation). With autograph envelope with Gretchaninoff's signature. Written in response to de Greiff's request for an autograph, "There is certainly a conservatory of music in Bogota, and here is my request: give the catalogue of works included with this letter (not present) to the conservatory library." Slightly foxed; creased at folds. (20639) \$350.



87. **GRECHANINOV.** Autograph musical manuscript of *Putyi tvoji, Gospodi, skaji mne* [Thy Ways, O Lord, Tell Me], a vocal work for tenor solo, mixed chorus and piano. In score. 10 pp. In E, 2/2 time, marked "Lento" at head. Folio (358 x 265 mm.). Unbound. Notated in ink on 18-stave Russian music manuscript paper. With numerous autograph corrections and amendments including pencil markings of an editorial nature. The printer's copy, presumably used in preparation of the published edition. With pencilled annotation to upper left corner of title indicating receipt of the manuscript (presumably by the publisher) on October 13, 1928. Slightly worn and soiled. *We have not located any record of the present work in Slonimsky. "In two fields of Russian music Grechaninov has a special place: children's music and liturgical works. Even his first liturgy op.13 is worth attention; and in the op.19 choruses he used a new style, favoured by Katal'sky and others, recognizable by its modal harmonization of old Russian melodies. This initially aroused strong opposition from conservative church musicians. In the popular second liturgy Grechaninov solved the problem of the Credo by giving the text to a solo alto, who declaims it rhythmically while the choir sings the word 'Veruyu' ('I believe') in simple harmony. Grechaninov's later use of instruments in para-liturgical works, his composition of a Roman Catholic Mass and motets (with organ), and his writing of a Missa oecumenica – a Latin mass for solo voices, chorus, organ and orchestra on Orthodox, Gregorian and Hebrew liturgical melodies – all testify to his liberal religious outlook."* Inna Barsova and Gerald Abraham in Grove online (21831) \$4,000.

88. **GRECHANINOV.** [Op. 120]. Autograph musical manuscript of *Cloches sonnaient* with a signed inscription in Cyrillic to the soprano Nina Pavlovna Koshetz "for the 15th anniversary of her glorious activities" dated Paris 1927 to title; also signed and titled in French. [i] (autograph title), 4 pp. autograph musical manuscript, [i] (blank) pp. Folio. Notated in ink on 20-stave musical manuscript paper. With autograph text in Russian. Stamps of the Société dated October 25, 1928 to title and within manuscript. Signed twice on title, at head of first page of music, and dated 1926 at conclusion. With corrections and deletions in ink in the composer's hand and additional performance markings in pencil, presumably in the hand of the dedicatee. Slightly worn, soiled and creased; smudging to several notes. *The present manuscript is Grechaninov's arrangement of a popular Russian song, Zvonikli zvony (Les cloches de Novgorod), from his 2 Russian Folk Songs, opus 120 (the second song being Tout le long de la plaine). Gretchaninov: My Life. Catalogue of Works, p. 195 (with a composition date of 1929, contrary to the dating of this manuscript).* (21564) \$3,850.

89. **GRIEG, Edvard 1843-1907.** Autograph musical quotation signed in full from Op. 51, the *Old Norwegian Melody with Variations* for two pianos 4 hands. The first 5 measures of the work, notated on an album leaf measuring ca. 85 x 110 mm. and dated Trolldhaugen, November 29th 1906. Double-matted in two windows and framed in decorative gilt together with a photographic image of the composer. Overall size ca. 435 x 285 mm. Very slightly browned. Grieg *Werkverzeichnis* p. 236. Abraham p. 139. Fog p. 77. *Op. 51 is based on the Norwegian folksong, Sjugur å Trollbrura (Sigurd and the Troll-Bride).* (21806) \$3,000.

90. **GRIFFES, Elliot 1893-1967 and LAPARRA, Raoul 1876-1943.** Autograph musical quotations from Laparra's *L'illustre Fregona* and Griffes's *R. Le Gallienne after Hafiz*, signed and dated 1931. 1 f. Folio. Notated on 12-stave paper, recto with an eight-measure autograph musical quotation from *L'illustre Fregona* with inscription "A Monsieur Irving Schwerke en souvenir de ses commensaires si viamens 'j'cures' si -- pour moi par leur franchise" signed and dated, Paris, 22 February 1931; verso with a four-measure autograph musical quotation from *R. Le Gallienne after Hafiz* signed and dated and with the inscription: "To Mr Irving Schwerke with admiration and interest." The American composer, pianist and teacher Elliot Griffes studied with Horatio Parker, Chadwick and Stuart Mason. (12730) \$350.

91. **GRISI, Giulia 1811-1869.** Autograph letter signed "G. Grisi." 1 p. Octavo (212 x 137 mm.). In French. N.p., n.d. ("*Dimanche*"). Asking her correspondent if, by chance, the third loge might be free. Creased at folds; slightly soiled and spotted. "Grisi's voice, perfectly placed and even over a range of two octaves, c' to c'", easily made the transition from the florid writing of Rossini and Donizetti to the more forceful style of Verdi and Meyerbeer." Elizabeth Forbes in *Grove online* (17410) \$350.

92. **GRISI.** Autograph letter signed Grisi to "Chère petite et charmante Giulia" 4 pp. Octavo (208 x 132 mm.). N.p., n.d. In French. Relative to personal matters, including hair pomade, Guerlain perfume, rose elixir for the teeth, etc. (17412) \$550.

93. **GUERRINI, Guido 1890-1965.** Autograph working manuscript in condensed score of the *Divagazioni sopra un'Allemanda di John Bull per Orch.* [7 variazioni su un'Allemanda di John Bull], signed. 48 pp. Folio (ca. 345 x 244 mm.). Unbound. Notated in both ink and pencil on 16-stave music manuscript paper. Heavily annotated with amendments and corrections throughout and including sketches and sections ultimately cancelled. Several movements dated by the composer at their conclusion, indicating that the work was written over a period of time extending from September (or earlier in 1962) to December of 1962 in Rome. Housed in a card folder with a presentation inscription from the composer's daughter Vittoria. With movements listed, together with performance times, to title as follows: "Tema - Allemanda del Duca di Brunswick (1:15), Balletto (.60), Passacaglia (2.42), Corrente (1.48), Siciliana (2.25), Gaglilaria (2.55), Sarabanda (3.50), Fanfara e Corale (5)." The order of the movements has been revised, both on the title and within the manuscript. *An Italian composer, conductor and critic, Guerrini studied with both Torchi and Busoni, going on to direct the Florence Conservatory (1928-47), the Bologna Conservatory (1947-9), and the Conservatorio di S Cecilia (1950-60).* (21847) \$2,000.

94. **GUILBERT, Yvette 1865-1944.** Autograph letter signed "L'Yvette." [ca. 1915]. 2 pp. Quarto. On letterhead of The Hotel Knickerbocker, New York. In English. To friends, thanking them for their consideration and kindness, from one of the greatest entertainers in the history of the Moulin Rouge in Montmartre. (175) \$75.

95. **HALFFTER, Rodolfo 1900-1986.** Autograph musical quotation signed and dated June 18, 1940. 6 measures from the *Sonatas de El Escorial* for piano. 189 x 213 mm. On partial letterhead of the *Junta de Cultura Española*. Creased at folds; minor paper loss to foot; two hole punches to left margin. *An attractive example from one of this Mexican composer's most notable works.* (20363) \$250.

96. **HANDEL, George Frideric 1685-1759.** Selections from the Original Manuscript of the Messiah. London: Chiswick Press, 1945. Oblong folio. Original publisher's full red cloth boards gilt. 14ff. facsimile of the autograph manuscript + 2ff. textual commentary by Henry Havergal. (19483) \$85.
97. **HANSON, Howard 1896-1981.** Signed bust-length photograph by Morrall. Image size 254 x 196 mm. Inscribed to the Colombian musicologist Otto de Greiff. Together with a typed letter signed to de Greiff. 1 p. Octavo. Dated January 28, 1939. On letterhead of the Eastman School of Music. Hanson thanks de Greiff for his support, mentions his opera, *Merry Mount*, and sends the present autographed photograph in response to de Greiff's request. "I appreciate what you say of my efforts in behalf of American Music and I am glad to know that you enjoyed the performance of my opera, "Merry Mount," when it was given by the Metropolitan Opera Company." (20114) \$350.
98. **[HAYDN, Joseph 1732-1809].** Manuscript translation in English of the preface to Haydn's *Die sieben letzten Worte unseres Erlösers am Kreuze* (The Seven last Words of Christ), first published by Breitkopf & Härtel in 1801. Quarto. 3 pp. of a bifolium with watermark of 1804. In an unidentified (?English) hand. *The Seven Last Words was originally an orchestral work commissioned in 1785-86 for the Good Friday service at Cádiz Cathedral in Spain; Haydn adapted it for string quartet in 1787 and later reworked it as an oratorio, in which form it premiered privately in Vienna on March 26, 1796.* (22165) \$200.
99. **JERITZA, Maria 1887-1982.** Autograph letter signed. 1 p. Quarto. Dated March 9, 1922. On printed letter of the Hotel St. Regis with lithographic vignette of the hotel to upper left corner. "Dear Mr. Neuer, I thank you very much for your very kind interest you took for my poor in Vienna and for the check of hundred dollar you were so kind so send me through Mr. Weil." Somewhat worn and browned; creased at folds; several short tears along folds. (20096) \$125.
100. **JIRÁK, Karel Boleslav 1891-1972.** Postcard photograph signed K.B. Jirák and dated February 24, 1938. Inscribed to the Colombian musicologist Otto de Greiff, with autograph note signed to verso apologizing for his tardy reply. Slightly worn; two small photographer's stamps in red ink to verso not affecting text. *Jirák, a Czech composer, was actively involved in the International Society for Contemporary Music in the 1920s and 30s.* (21096) \$150.
101. **KARTHAUS, Werner 1901-1971.** Musical manuscript signed and dated 1920-21, most probably autograph, of the Quartett c moll für 2 Violinen, Viola und Violoncello... Partitur. Complete. 1921. 1f. (title), 96 pp. (slightly browned and soiled; tears to title-leaf). Folio. Unbound. According to dates found within the score, this quartet was composed from June 20, 1920 to February 15, 1921. *Born in Düsseldorf, Germany, Karthaus was both a musicologist and a composer. He wrote a number of critical works including Das Ereignis Beethoven im Spiegel der Zeiten, 1968; Aus der Werkstaat der Musik, 1955; and Das System der Musik, 1962. His compositions include a symphony and variations for orchestra.* Muller, Erich, ed.: *Deutsches Musiker-Lexikon*, Dresden, 1929, p. 659. (16170) \$550.
102. **KÉLER, Béla 1820-1882.** Group of 8 musical manuscripts and one printed edition. 1850s-60s. Folio. Unbound. With occasional corrections and annotations. Apparently printer's copies ("Stichvorlage"), i.e., manuscripts used in the preparation of the printed editions and thus of considerable importance in documenting the creative process. With plate numbers in manuscript.
- Búcsú induló: Ungarischer Abschieds-Marsch: szerze és Zongorára. [Op. 6]. 4 pp. PN 433.
 - The same, but "2tn Auflagen." 4 pp. Without plate number.
 - Original Ungarischer... für... Piano-Forte Verdienstvollen Balletmeisterin Frau Josefine Weissz. [Op. 7]. 3 pp. PN 438.
 - Schlummerlied von Theodor Bakody. [Op. 10]. 6 pp. PN 486. For voice and piano.
 - Mosonyi-Csárdás (Wieselburger-Csárdás) Zongoráran. [Op. 20]. 6 pp. PN 591. For piano solo.
 - Gizella-Induló (Gizella-Marsch) Zongorára. [Op. 21]. 3 pp. PN 593. For piano solo.
 - Mazzuchelli-Marsch für Piano-Forte... und Seiner Excellenz dem Herrn K.K. Feld-Zeug-Meister Alois Graf Mazzuchelli... gewidmet.[Op. 22]. 4 pp. PN 594.
 - Debreczeni Emlék Csárdás Zongorára. [Op. 26]. 6 pp. PN 639. For piano solo.
 - Debreczeni Emlék Csárdás Zongorára szerze es Farkas Ferenczne. [Op. 26]. Becsben [Vienna]: H.F. Müller [PN H.F.M. 639], [ca. 1860]. [1] (title), [2] (blank), 3-7 pp. Engraved. With lithographic pictorial vignette to title.
- Some minor soiling and wear. *Kéler, a Hungarian conductor and composer, "moved to Vienna in 1845, taking a place as first violin in the orchestra of the Theater an der Wien and studying further with Simon Sechter. In 1854 he took over Gungl's orchestra in Berlin for a time and in 1855 that of August Lanner in Vienna on the latter's death; in 1856 he became bandmaster of the 10th Austrian Infantry Regiment. In 1860 he started an orchestra in Budapest, but this failed and from 1863 to 1870 he was conductor at Wiesbaden...*

Brahms's fifth Hungarian Dance is based on Kéler's Csárdás Báartfai emlék op. 31." Andrew Lamb in *Grove online* (17081) \$650.

103. **[KEYBOARD] Manuscript of early 19th century German and Austrian music for piano and voice and piano.** Notated in a single hand throughout.

Contains the following works:

-Sterkel, Johann Franz Xaver 1750-1817. Quartet for Piano, Violon, Alto et Violoncello. The piano part for Sterkel's piano quartet in Bb. 17 pp. From the first edition published in Leipzig by Kühnel in 1804.

-Müller (possibly August Eberhart Müller 1767-1817). Waltz for piano 4-hands. 2 pp.

-?Neidthard. Cotillon for piano 4-hands. 2 pp.

-Reissiger, Karl Gottlieb 1798-1859. Erlkönig . Lied for voice and piano. 8 pp.

-Weber, Carl Maria von 1786-1826, Cavatina from *Der Freischütz*, Act II, "Und ob die Wolke." 4 pp.

-Mozart, W.A. 1751-1791. Aria from *Die Zauberflöte*, Act 2, scene 3, "In diesen heiligen Hallen." 3 pp. Text in German and Italian.

-?Jaeger. Lied "Der Traum des ersten Kusses" for voice and piano. 4 pp.

Oblong folio. Calf-backed marbled boards with "W. Lincke 1830" in manuscript to front pastedown. Binding slightly worn and shaken. (22152) \$200.

104. **KHACHATURIAN, Aram 1903-1978.** Bust-length photograph signed, inscribed and incorporating an autograph musical quotation. Image size 180 x 126 mm. Very slightly worn. (20378) \$650.

105. **KONT, Paul 1920-2000.** Autograph musical manuscript full score of the *Sonate und Sonatine für Streichquartett*, dated October 1981. 1. *Sonate "Brinje."* 2. *Sonatine "Das reine Gedicht."* **Complete.** [1] (title), 2-59 pp. Folio (304 x 220 mm.). Full dark orange leather with titling and decorative devices stamped in gilt to upper and "*Sammlung Dr. Heinz-Georg v. Kamler, Wien*" stamped in gilt to lower board. Notated in pencil on 12-stave music manuscript paper. With an autograph presentation from the composer to Dr. Heinz-Georg and Michaela von Kamler to title, signed and dated Vienna, November 9, 1981. Together with: Two autograph letters from the composer to the von Kamlers providing a description of the work, a performance of it, and news of the players (suggesting that the von Kamlers may have actually have commissioned the work) and copies of the published score and parts issued by Doblinger in 1990. *Kont studied composition with Lechthaler, Polnauer, Swarowsky and Krips in Vienna and later with Milhaud, Messiaen and Honegger in Paris. The present work was inspired by the folk music Kont heard while serving as a soldier in Croatia in World War II. The von Kammlers were also the dedicatees of Gottfried von Einem's 4th String Quartet, op. 63.* (21532) \$2,600.

106. **KUBELÏK, Jan 1880-1940.** Postcard photograph of the distinguished violinist holding his violin with autograph signature dated June 2, 1934. Slightly worn and creased. (20494) \$150.

107. **KULLAK, Theodor 1818-1882.** Autograph letter signed to an unidentified friend and fellow composer. 1 p. Large octavo. Dated Berlin, December 22, 1848. In German (with translation). With the decorative embossed monogram of the composer at upper left-hand corner. A poetic and philosophical letter, in which the noted pianist praises his correspondent's new opera profusely, commenting on the fickleness of the large audience and offering friendship. Very slightly worn and creased. (20641) \$350.

108. **LAYS, François 1758-1831.** Autograph letter signed to "*Monsieur Dubois Inspecteur Général de l'Opéra.*" 1 p. of a bifolium. Quarto. Dated Paris, August 18, [ca. 1825]. With integral autograph address leaf. In French (with translation). Lays is very happy to be able to sing in a concert to benefit the town of Salins, which was destroyed in large part by a fire in 1825, but is concerned about his memory and his voice. He will, however, sing the role of Baille; "*Please see that nothing is missing from my costume.*" Slightly worn; creased at folds; small portion of blank upper margin lacking; remnants of red sealing wax to address leaf. *Lays appeared regularly in the concerts of Marie Antoinette and the Concert Spirituel.* (21388) \$375.

109. **LECOCQ, Charles 1832-1918.** Autograph musical quotation signed ("*Ch. Lecocq*") and dated April 18, 1897. 8 measures in piano-vocal score from Act II of the composer's opera, *La Fille de Madame Angot*. Folio. 1 page. Notated in ink on 12-stave music manuscript paper. Very slightly browned. (21582) \$650.

110. **LEHMANN, Lotte 1888-1976.** Autograph letter signed to Mr. Gibbs. 2 pp. Octavo. Dated March 27, 1958. On letterhead of The Savoy Plaza, New York. Lehmann apologizes for her busy schedule. Slightly stained at edge; creased at fold. (20496) \$100.

111. **LIND, Jenny 1820-1887.** Autograph letter signed ("*Jenny Goldschmidt*") to a female correspondent. 4 pp. Octavo. Dated [London], November 16 [no year]. On blue stationery with "*Argyle Lodge, Park Side,*

Wimbledon Common, S.W." embossed at upper right corner. Lind is very sorry not to be able to comply with her correspondent's request. "I never accepted similar engagements and [it] would be out of the question for me to do a thing of that sort, overwhelmed as I am by all possible requests... If I had 10 throats instead [of] one - and no children instead of 3 - I might go out and do those little pleasure trips..." (21858) \$400.



112. **LISZT, Franz 1811-1886.** Autograph musical quotation signed ("*F. Liszt*") from the *Petite valse favorite* (Souvenir de St. Pétersbourg), LW A84a (S212). 8 measures (nos. 49-57) dated November 11, 1842. Notated on a large album leaf measuring ca. 220 x 220 mm. Attractively double-matted in two windows and framed in decorative gilt together with a photographic image of the composer. Overall size ca. 410 x 520 mm. Very slightly browned; lightly creased at folds. In very good condition overall. *Penned on the day that Liszt arrived in Frankfurt from Gotha. The work was composed in 1842 and was first published in 1843, dedicated to Countess Marie von Mouchanoff-Kalgeris (1823-1874), a "music-loving Polish aristocrat and beauty known for her political activities, her brilliant salon in Baden-Baden, and the championship of the music of Liszt and Wagner."* Williams: *Franz Liszt Selected Letters*, pp. 981-982. *The Valse Impromptu* (S213), one of the most significant waltzes from Liszt's Weimar period, was based on the earlier *Petite valse favorite* (S212). "A wonderful, elegant waltz in Ab major..." Arnold: *The Liszt Companion*, pp. 128-129. *We would like to thank Dr. Rena Mueller for her kind assistance in the cataloguing of this item.* (21807) \$5,500.

113. **LISZT, XIX.** *Ungarische Rhapsodie für Klavier...* (1885)... Facsimile Edition of the Autograph Manuscript... with a commentary by Mária P. Eckhardt. [Title in German and English]. Budapest: Editio Musica, [1985]. Large folio. Original publisher's full brown cloth with titling gilt. 1f. (half-title), 1f. (title), pp. [7]-33 facsimile, 34-39 textual commentary, [i] (colophon). Inscribed to the noted musicologist Nancy Reich by Mária Eckhardt. Binding slightly worn. (21620) \$220.

114. **MABELLINI, Teodulo 1817-1897.** *Ave Maria* Mottetto per Tenore con Coro ed accompto. d'Orchestra. [Full score]. Milano: F. Lucca [PN] 17699, [1867]. Folio. Original publisher's blue printed wrappers. 1f. (decorative title), [1] (blank), 2-28 pp. Engraved. With an autograph inscription signed "*T. Mabellini*" to blank page preceding first page of music. Wrappers slightly worn and soiled. Occasional foxing; corners creased. "As a composer Mabellini had many strong qualities, notably an ability to work successfully in different genres, a mastery of counterpoint and orchestration, a solid musical grounding, a sure technique and a conscious adherence to the great Classical tradition... His fame today rests on the promotion of Italian musical culture." Francesco Bussi in *Grove online* (22167) \$150.

115. **MAHLER, Gustav 1860-1911.** *Symphony No. 2 in C Minor "Resurrection"* Facsimile "Chorale" [New York]: The Kaplan Foundation, [1987]. Folio. Original printed wrappers. 32 pp. Wrappers slightly worn; faded at spine. (21593) \$50.

116. **MALIPIERO, Gian Francesco 1882-1973.** Autograph musical quotation signed, dated Asolo (Treviso), August 14, 1936. 4 measures in piano score from the *Seconda Sinfonia* (1936), the *Elegiaca*, marked "*Allegro, ma non troppo*" at head and signed "*G. Francesco Malipiero*" with full date. Notated in ink on textured card stock ca. 112 x 216 mm. Together with an autograph envelope addressed to the noted Colombian musicologist Otto de Greiff (1903-1995). Very slightly foxed; creased at fold. (16212) \$450.

117. **MARTIN, Frank 1890-1974.** In Terra Pax Oratorio Breve pour soprano, alto, ténor, baryton et basse solos, 2 choeurs mixtes et orchestre Texte de Frank Martin d'après des passages de la Bible. Traduction allemande de Mme Romana Segantini Partition pour chant et piano (Reproduction du manuscrit de l'auteur). [Piano-vocal score]. Wien: Universal-Edition [PN U.E. 11984], [1953]. Folio. Dark green cloth-backed paper boards with original publisher's printed wrappers bound in. 11f. (title), 102 pp. manuscript facsimile. Binding slightly worn; corners bumped; leather title to spine chipped. Ex-library, with call number to spine and occasional library markings. (17937) \$40.
118. **MARTIN.** Die Weise von Liebe und Tod des Cornets Christoph Rilke Nach dem Gedicht von Rainer Maria Rilke für tiefe Stimme und Kammerorchester. Klavierauszug. Wiedergabe der Handschrift des Komponisten Reproduction du manuscrit de l'auteur. [Piano-vocal score]. Wien: Universal Edition [PN UE 11491], [1944]. Folio. Dark green cloth-backed green paper boards with original publisher's upper wrapper bound in. 1f. (title), 120 pp. manuscript facsimile. Boards worn and rubbed. Ex-library, with call number to foot of spine and occasional library markings. *A song-cycle set to text by the noted Bohemian-Austrian poet Rainer Maria Rilke (1875-1926).* (17927) \$75.
119. **MASSENET, Jules 1842-1912.** Autograph musical quotation signed ("J.M.") from the composer's opera, *Grisélidis*. 1901. Identified and dated in Massenet's hand beneath a short printed biographical description of the composer, with reproduction portrait to left. Notated in ink on one side of a postal card, with autograph address to Mademoiselle Louise Torchet in Paris, with additional autograph note: "*Mes affections à Papa!*" Very slightly browned and soiled; slight abrasions to small portion of upper edge not affecting quotation; small number in manuscript to upper left-hand blank margin. *Grisélidis, a conte lyrique in a prologue and 3 acts to a libretto by A. Silvestre and E. Morand after their dramatization of a medieval French tale, premiered at the Opéra Comique in Paris on November 20th 1901, the year in which this quotation was penned.* (22164) \$250.
120. **MEL, Rinaldo del ca. 1554-ca. 1598.** Missa... for 8 voices. Manuscript music. Tenor 1 part. Italian, ca. 1600. Large octavo (ca. 240 x 179 mm.). Sewn into early grey wrappers with manuscript titling to upper: "*Primus Chorus Tenor Missa binae Tenor Primi Chori à 8.*" 14 pp. including one ruled page without notation. Notated ink on hand-ruled staves. **This work is unrecorded in both Grove and RISM.** *Mel, a Flemish composer, was "mainly active in Italy. He was of a landed family whose fortunes were closely linked to the Duchy of Lorraine... After Spain annexed Portugal in 1580 Mel went to Rome, where his name appears in that year on a subscription list for two new bells for the Flemish church, S Maria in Campo Santo. Whether or not he studied composition with Palestrina as Baini claimed, his first published works indicate that he was well acquainted with Palestrina's style. The title-pages and dedications of his printed books show that in addition to his continued allegiance to Lorraine... He enjoyed the friendship and patronage of the Valignani, the Henrici and Cardinal Gabriel Paleotto... Mel was well educated and a prolific composer whose aristocratic lineage and connections seem to have ensured him at least a modest fame. His works have not been edited, and have therefore not received the study they deserve. His sacred pieces show him to have been a craftsman, well trained in Dutch counterpoint and a diligent imitator of the Palestrinian style."* Patricia Ann Myers in *Grove online*. (19185) \$6,500.
121. **MENOTTI, Gian Carlo 1911-2007.** Autograph letter signed in full to an unidentified conductor. 2 pp. Small quarto. No date. On the composer's light blue personal letterhead address embossed at upper left and with embossed capricorn device. Menotti regrets that he was not present at his correspondent's performance of his suite and mentions the American music critic [Samuel] Chotzinoff and American conductor Thomas Schippers. (21745) \$200.
122. **MENOTTI.** Photograph signed in full, dated Spoleto, 1989. Image ca. 162 x 219 mm. (21825) \$200.
123. **MERMAN, Ethel 1908-1984.** Large signed photograph signed ("*Ethel*") with "*Panama Hattie Smith*" below. An attractive full-length portrait of Merman in formal dress with parasol. From the noted New York studio of Broadway photographers Lucas & Monroe. Inscribed "*for Arthur With my best to you always.*" Ca. 323 x 244 mm. Very slightly worn, primarily at edges; very slightly cockled and silvered. Mounted to mat. *Panama Hattie, a musical with music and lyrics by Cole Porter, premiered on Broadway at the 46th Street Theatre on October 30, 1940 featuring Ethel Merman as Hattie; it ran for 501 performances, closing on January 3, 1942.* (21855) \$165.
124. **MESSIAEN, Olivier 1908-1992.** Autograph letter signed. 1/2 p. Large octavo. Addressed to an unidentified female correspondent. Dated December 5, 1986. In French. Mentioning a concert tour of Germany, Spain, Norway and Holland with his orchestral works from which he has just returned and his *Turangalila Symphony*; the composer also thanks his correspondent for sending the "*magnificent book*" on

the Virgin Mary and sends excerpts [not present] from the first two pages of the 6th movement of the symphony as per her request. "... *Turangalila* [a ten-movement symphony, 1946-1948] – his biggest work so far, scored for a large orchestra with abundant percussion and solo piano (again a Loriód part) and ondes martenot—was commissioned for the Boston SO by Koussevitzky, who, being ill, had to yield the first performance to Bernstein. Despite the difficulties in presenting a work on such a scale, *Turangalila* was soon being widely played and making Messiaen known to a large international audience. Reactions to it were divided. Its rapturous love music, exultant dances, scintillating colouring and extraordinary images appealed to many; others were appalled by what they considered its vulgarity..." Paul Griffiths in *Grove online* (21842) \$1,200.

125. **MESSIAEN**. Autograph letter signed to Léon Deshais in Grenoble. 1 p. Octavo. Written from "*l'heure bleu*" (sur le grand lac), Petichet par Laffrey, (Isère)," July 26, [1945]. In French. With integral autograph address panel (stamp intact) with Messiaen's name and address to lower right corner. The composer complains about the high costs of renting and transporting a piano for the summer - "200 francs rental, that's nothing. But to pay 1,500 francs for transport - plus 200 francs for loading and unloading - and to repeat this operation upon my departure, which would make a total of 3,400 francs just for transportation... this seems impossible! Next year, I will try to organize myself better...". Creased at central fold. Small perforations to edges, as issued. Messiaen's correspondent is possibly the author of *L'Art des Origines à Nos Jours*, a well-respected survey of the history of art first published in Paris by Larousse in 1932. (21838) \$1,000.

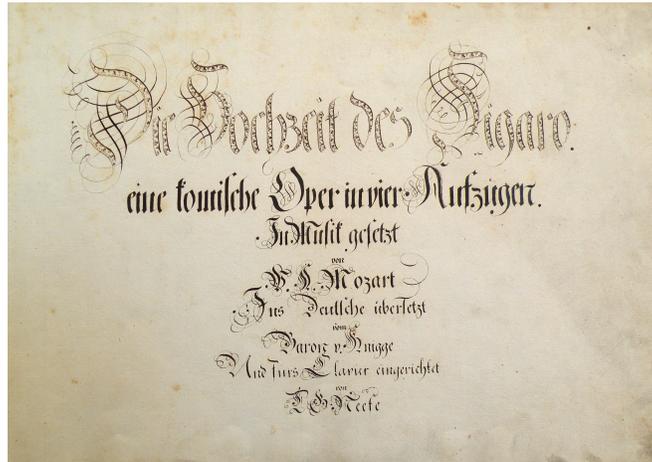
126. **MESSIAEN**. Typed letter signed. 1 p. Folio. Addressed to an unidentified female correspondent, mentioning his largest work, the opera Saint François d'Assise, and an extract based on bird song from his Chronochromie for large orchestra. Undated. In French. Messiaen regrets that he does not have 72-stave paper at hand to copy the *Prêche aux oiseaux* from his opera, which he says "*représente un an de travail (500 pages à 72 portées!)*." The composer instead sends a bird song, *Alouette des champs*, for xylophone from his Chronochromie for orchestra. Slightly creased. *Saint François d'Assise (1975–83)*, Messiaen's largest work, was written for the Paris Opéra. It is a work "on a Wagnerian time scale... The inspiration that Messiaen took from the songs of birds is notable. "... starting with the Conservatoire test piece *Le merle noir* for flute and piano (1951), he devoted himself to copying the songs of particular species he had heard in nature, and from this point on he journeyed throughout France – and later throughout much of the world – collecting birdsongs by ear... The culmination to this birdsong period arrived in *Chronochromie* for large orchestra (1959–60), where songs and shrieks appear alongside impressions of the rocks and streams of high mountains, and sometimes also with abstract quasi-serial formulations. *Chronochromie* was commissioned by the Donaueschingen Festival, the principal showcase for the international avant garde." Paul Griffiths in *Grove online*. (21841) \$675.

127. **MEYERBEER, Giacomo 1791-1864**. Autograph letter signed and dated Berlin, February 28, 1844. 1 p. of a bifolium. Folio. Addressed to "*Monsieur le Président!*" and colleagues. On personal stationery with Meyerbeer's decorative embossed monogram to upper left corner. In French (with translation). Meyerbeer writes regarding a holiday from his duties as Berlin court music director. "*My best intention was to leave last week for Paris, when a quite unexpected affair arrested my preparations...*" He goes on to request a change in holiday dates, emphatically stating the interest that he takes in fulfilling his duties and assuring his correspondents that he will not prolong his absence any more than is absolutely necessary. Meyerbeer's leave has apparently been approved, as a note in another hand in the upper left margin reads "*Two months of holiday from May 6, 1844.*" Slightly worn and browned, somewhat more heavily at edges; creased at folds. (21000) \$650.

128. **MOSCHELES, Ignaz 1794-1870**. Autograph letter signed "*I. Moscheles*" to the pianist and composer Louis Brassin. 2 pp. of a bifolium. With integral address panel. Dated Leipzig, January 18, 1862. In German (with translation). Moscheles thanks Brassin for sending two volumes of his concert études. "*No doubt, there will be much for me to praise, and with that conviction in mind, I am very happy to accept the dedication of the 3rd volume.*" He goes on to make suggestions in a postscript regarding how Brassin indicates tempi, and lists the 15 accidentals that he noticed missing when playing through the first étude. Slightly worn; uniform light browning throughout; creased at folds; edges slightly browned. (20395) \$850.

129. **MOZART, Wolfgang Amadeus 1756-1791**. [K 361]. Gran Partita... A Facsimile of the Holograph in the Whittall Foundation Collection With an Introduction by Alfred Einstein. Washington: [Library of Congress], 1976. Oblong folio. Original publisher's cloth boards with titling gilt to upper and spine. 1f. (half-title), 1f. (title), [i] (preface), [i] (blank), 3-11 pp. text, [i] (blank), 1f. (secondary title), 91, [i] pp. autograph musical manuscript facsimile. Binding very slightly rubbed. (21708) \$120.

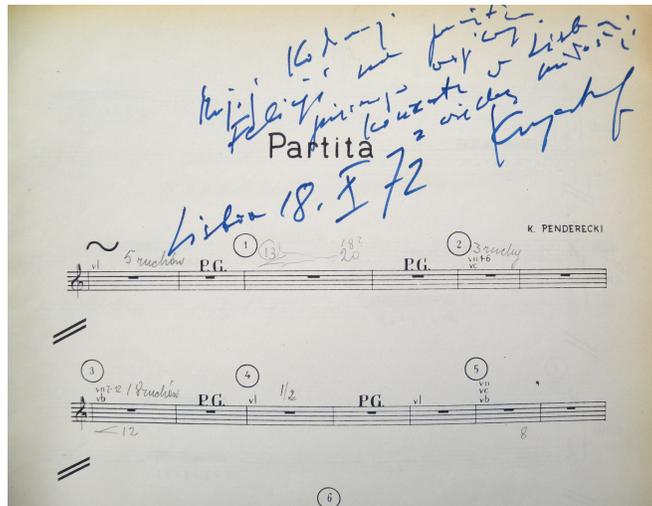
130. **MOZART.** [K 385]. Symphony No. 35 in D... "Haffner" Symphony Facsimile of the original manuscript owned by the National Orchestral Association, New York. Introduction by Sydney Beck. New York: Oxford University Press, 1968. Oblong folio. Original publisher's cloth boards. In slipcase. 4 pp. textual commentary, 30 pp. autograph manuscript facsimile. Slipcase slightly worn. (19410) \$125.
131. **MOZART.** [K 385]. Symphony No. 35 in D... "Haffner" Symphony Facsimile of the original manuscript owned by the National Orchestral Association, New York. Introduction by Sydney Beck. New York: Oxford University Press, 1968. Oblong folio. Original publisher's wrappers. 1f. (title), 4 pp. textual commentary by Sydney Beck + 1f. (title), 18ff. autograph manuscript facsimile. (19498) \$50.
132. **MOZART.** [K 478]. Quartette in g für Klavier, Violine, Viola and Violoncello... Faksimile nach dem Autograph im Museum der Chopin-Gesellschaft Warschau mit einer Einführung von Fay Ferguson. Salzburg: Towarzystwo imienia Fryderyka Chopina Warszawa und Internationale Stiftung Mozarteum Salzburg, 1991. Oblong folio. Original publisher's boards. 14 pp. textual commentary, 20 pp. manuscript facsimile. (19433) \$125.



133. **MOZART.** [K 492]. Die Hochzeit des Figaro. eine komische Oper in vier Aufzügen... Ins Deutsche übersetzt von Baron v. Knigge. Und fürs Clavier eingerichtet von C.G. Neefe. [Piano-vocal score]. [ca. 1796-1800]. **A fine manuscript copy of the first edition** published in Bonn by Simrock in 1796 with attractive calligraphic title Large oblong folio. Early calf-backed marbled boards. [i] (title), [ii] (blank), [iii] (cast list and contents), [iv] (blank), [1] (explanatory note regarding the German translation), [2] -228 pp. Binding worn, rubbed and bumped; spine frayed and partially lacking, crudely reinforced with leather and old cloth tape; approximately 1/3 of free front endpaper torn away. Early 20th century ex-libris to front pastedown. Title slightly soiled and foxed. In very good internal condition overall. *In an accomplished hand on fine 18th century paper and, in all likelihood, dating from shortly after the first published edition.* (22162) \$1,000.
134. **MOZART.** [K 509]. Deutsche Tänze... Faksimile nach der Im Besitz der Deutschen Staatsbibliothek in Berlin. Benfindlichen Urschrift. Leipzig : Peters, [1955]. Oblong wrappers. 4 pp. textual commentary by Wilhelm Virneisel, 12 pp. autograph manuscript facsimile. (19423) \$90.
135. **MOZART.** [K 511]. Rondo A moll... Faksimile nach der Fruher im Besitz der Musikbibliothek Peters befindlichen Urschrift. Leipzig: C.F. Peters, 1961. Oblong folio. Wrappers. 20 pp. facsimile. (19481) \$40.
136. **MOZART.** [K 525]. Eine kleine Nachtmusik 1787... [Faksimile der Original-Handschrift herausgegeben von Manfred Gorke. Kassel: Barenreiter, 1955. Oblong folio. In slipcase. 14; 4 pp. Slipcase defective. (19447) \$85.
137. **MOZART.** [K 542]. Klavier-Trios in E-Dur ... [Facsimile] von W.A. Mozart wurde im Auftrag des Drei Masken Verlags in München in Herbst 1921 erstmalig vollständig reproduziert. Das Original liegt in der Preußischen Staatsbibliothek in Berlin. München: Drei Masken Verlag, 1921. Oblong folio. Full mid-tan leather with gilt-ruled boards and olive green decorative label gilt to upper. 26 pp. manuscript facsimile. Binding slightly worn, rubbed and bumped. Slightly browned internally. (19493) \$150.

138. **MOZART.** [K 542]. [Klavier-Trio in E-Dur]. [München]: [Drei Masken Verlag], [1921]. Oblong folio. Original publisher's decorative boards with blue decorative title label gilt to upper. 13 ff. manuscript facsimile, 1f. colophon. Binding slightly worn, rubbed and bumped. (21710) \$150.
139. **MOZART.** [K 542]. Klavier-Trios in E-Dur... [Facsimile] von W.A. Mozart wurde im Auftrag des Drei Masken Verlags in München in Herbst 1921 erstmalig vollständig reproduziert. Das Original liegt in der Preußischen Staatsbibliothek in Berlin. München: Drei Masken Verlag, 1921. Oblong folio. Quarter leather. Original publisher's boards. 26 pp. autograph manuscript facsimile. Binding worn and shaken; corners bumped. *Ex-Libris Paul Sonneschein.* (19439) \$120.
140. **MOZART.** [K 551]. Sinfonie in C (Jupiter-Sinfonie) Faksimile der autographen Partitur Herausgegeben von Karl-Heinz Köhler. Leipzig: VEB Deutscher Verlag für Musik, 1978. Oblong folio. Original publisher's cloth boards. In slipcase. 27 pp. textual commentary, loosely laid in; 49 pp. autograph manuscript facsimile. Slipcase worn at edges. (19415) \$175.
141. **MOZART.** [K Anh. 11a = K 365a]. Die neugeborne Ros' entzückt. Arie für Sopran, Streicher und zwei Hörner.... Faksimile mit Edition. Geleitwort von Christoph Wolff. Einführung von Faye Ferguson. [Salzburg]: Internationale Stiftung Mozarteum Salzburg, 1996. Oblong folio. Original publisher's wrappers. 12 pp., including both facsimile modern transcription. (19449) \$20.
142. **NEVIN, Ethelbert 1862-1901.** [Op. 12 no. 1]. Autograph musical manuscript signed of A Summer Day for voice and piano. **Complete.** 3 pp. Folio (344 x 262 mm.) Notated in ink on 12-stave paper by Litoff on 2 separate leaves. Undated, but ca. 1891. The complete song. With occasional annotations in ink, pencil and red crayon in another hand. With the name of the author of the text, Mrs. Nesbit (?Edith Nesbit 1858-1924) in Nevin's autograph to head of first page of music. Annotation "*Copyright 1891 by G. Schirmer*" to foot of first page of music and a pencilled note in German to upper margin of first page referring to this manuscript as a proof, both indicating that this may have been the manuscript used by the publisher in the preparation of the published edition. With original autograph dedication "*To Mrs. Walter C. Wyman*" to head of first page crossed out. Slightly worn; creased at horizontal folds; some marginal tears; minor ink smudging to first page; paper repair to second page without loss. *Nevin's Op. 12 consisted of 5 songs, of which "A Summer Day" was the first. Accompanied by a printed facsimile of several measures of music by Nevin.* (19233) \$1,200.
143. **NIEMANN, Walter 1876-1953.** Autograph letter signed and dated Leipzig, September 11, 1936. 1-1/3 pp. Large octavo. To the noted Colombian diplomat and musicologist Otto de Greiff. In German (with translation). Niemann writes "*I am happy to know that there is such a warm friend of my piano music in beautiful Colombia, a country I feel close to.*" He is happy to grant de Greiff's request "*for an autograph on a beer coaster with a few notes,*" and to include some brochures from his "*most important publishers.*" Creased at fold; slightly stained at upper corners; small area of blank lower corners lacking; loss to outer edge just affecting text. *A German composer and writer on music, Niemann studied with Humperdinck, Reinecke and Riemann.* (20936) \$125.
144. **NIEMANN.** Autograph musical quotation signed and dated Leipzig, September 2, 1936. 6 measures in piano score entitled *Notturmo (Zwiegesant in der Nacht) aus Bali, Werk 116 No. 5.* Inscribed to the noted Colombian musicologist Otto de Greiff. On a fragment of music manuscript paper 165 x 124 mm. With autograph envelope. Very slightly worn and browned at edges; lightly creased at central horizontal fold; two small remnants of former mount to verso. (20533) \$200.
145. **NIEMANN.** Postcard photograph signed and dated Leipzig, September 1936. Attractive head-and-shoulders profile portrait of the composer by E. Hoenisch in Leipzig. With an autograph note signed to verso inscribed to the noted Colombian diplomat and musicologist Otto de Greiff. In German (with translation). Niemann sends greetings to de Greiff "*in distant Colombia in gratitude for staying loyal to his piano music!*" (20937) \$125.
146. **NOVELLO, Vincent 1781-1861.** Autograph musical manuscript of *Devotional Melody No. 67.* 45 measures scored for keyboard. Oblong octavo (105 x 340 mm.). Notated in ink. With 7 measures from another work to verso with text "*behold from henceforth all generations shall call me blessed.*" With a presentation inscription in the hand of Novello's son Alfred attesting to the fact that the manuscript is in his father's hand. Very slightly worn, browned and soiled; several markings in dark red crayon; neatly cut vertically, with no loss of music. (20242) \$550.

147. **ORFF, Carl 1914-1982.** Autograph musical manuscript signed of *De temporum fine comoedia. Das Spiel vom Ende der Zeiten*. Undated, but ca. 1970. 2 pp., being pages 143 and 144 of the full score. Large folio (416 x 318 mm.). Notated in ink and pencil on 30-stave music manuscript paper. Inscribed to Uli Märkle, a close collaborator and friend of the distinguished Austrian conductor Herbert von Karajan. Slightly worn. *De temporum fine comoedia (Play for the End of Time)*, a major work, was Orff's final musical statement. It was composed over a period of some ten years and had its first performance on August 20, 1973 at the Salzburg Music Festival under Herbert von Karajan with the Cologne Radio Symphony Orchestra. "The gestation of *De temporum fine comoedia*, which is the epitome of Orff's theatrical work, began while he was working on *Prometheus*. The score to this 'Spiel vom Ende der Zeiten' was completed between 1970 and 1971, with texts taken from the *Oracula sibyllina*, an *Orphic Hymn to Oneiros*, and also from the *Carmina Burana* collection." Alberto Fassone in *Grove online*. We would like to thank Ms. Sabine Fröhlich of the Orff-Zentrum in Munich for her kind assistance in the identification of this manuscript. (21584) \$3,200.



148. **PENDERECKI, Krzysztof born 1933.** Partita for Harpsichord and Orchestra. Dycline copy of the score and 2 copies of the solo part issued by B. Schott's Söhne, Mainz, both the score and one copy of the solo part signed and inscribed by the composer to the Polish-Brazilian pianist and dedicatee of the work, Felicja Blumental (1908-1991) on the first page of both the score and one of the parts, the score with the autograph date *Katowice, April 27, [19]72* and the part with the autograph date *Lisbon Oct. 18, [19]72*. Folio. Wrappers. 53 pp. score, 49 pp. solo part. Extensively annotated for performance in both pencil and ballpoint pen, quite likely in Blumental's hand. With additional annotations, corrections and additions in multiple coloured felt-tip pen which appear to be in Penderecki's hand. Wrappers worn and partially separated. First leaf of score torn with some loss to inscription; minor dampstaining; one copy of the solo part yellowed and with old plastic tape to spine and corners throughout including outer edge of first leaf. The Partita was commissioned by the Eastman School of Music and Blumental gave the first performance of the work there on February 11, 1972 with Walter Hendl conducting the Eastman Philharmonic; she made a recording of the work in that same year and went on to perform it extensively. We would like to thank Professor Cindy Bylander for her kind assistance in the cataloguing of this item. (22177) \$2,500.

149. **PENDERECKI and Mstislav ROSTROPOVICH 1927-2007.** Program excerpt featuring Rostropovich conducting the National Symphony Orchestra at the John F. Kennedy Center for the Performing Arts in Washington, D.C., in January of 1981 in a performance including the American premiere of Penderecki's "Te Deum." 1f. Octavo. With the autograph signatures of both Penderecki and Rostropovich. (20700) \$150.

150. **PFITZNER, Hans 1869-1949.** Bust-length postcard photograph with autograph signature. Very slightly worn at edges with very small light abrasions not at all affecting signature or image. (20547) \$450.

151. **PISEK, Jan Krtitel 1814-1873.** Autograph letter signed to "My esteemed Mr. Benedict" [most probably the conductor Sir Julius Benedict 1804-1885]. 3 pp. of a bifolium. Octavo. Dated Bath Hotel, June 10, 1863. On letterhead with Pisek's small oval embossed monogram to upper left corner. In German (with translation). Pisek has had to cancel several concert engagements due to a family wedding, and send regrets that he will not be able to participate in Benedict's anniversary concert in London. He plans to return in April

of 1864 for the season "in order to make up for what I could not fulfill this time." He wishes Benedict "all the best and great success" with his concert, and says "I would like to ask you to compose another scene for me when you feel like it, and to send it to me in Germany, so that next year I can perform it for the English concert goers." Slightly worn and browned; creased at folds with some short splits; small stain not affecting legibility; several small tears. (20399) \$150.

152. **PIZZETTI, Ildebrando 1880-1968.** Autograph musical manuscript signed of the song *Oscuro è il ciel*. **Complete.** 2 pp. of a bifolium. [1] (blank), [2-3] autograph musical manuscript, [4] (blank). Folio. Notated in black ink on 12-stave *B.p.* music manuscript paper, with autograph title and "*G. Leopardi dal greco di Saffo*" to head, text commencing "*Oscuro è il diel; nell' onde la luna già s'asconde.*" Scored for voice and piano. Undated, but Milan, 1931. Slightly worn and soiled; creased at folds with beginnings of splits in a few instances; two very small holes along folds; two very small chips to blank margins. *Oscuro è il ciel* was first performed at the *Teatro del Popolo di Milano* on November 25, 1932 by the soprano *Ginevra Vivante* accompanied by *Pizzetti* on the piano. The first edition of the work was published by *Ricordi* in 1933. (21845) \$750.

153. **PIZZETTI.** Signed postcard photograph. Inscribed to the Colombian musicologist Otto de Greiff (1903-1995) and dated Rome November 22, 1936. With autograph envelope addressed to de Greiff. Envelope worn and with file holes. (20112) \$375.

154. **PLACCI, Giovanni Battista 179?-186?.** Autograph letter signed to Signor Priore. 1 p. Quarto. On Placci's elaborate letterhead. Dated December 16, 1847. In Italian (with translation). Placci, an Italian opera singer, requests that Signore Priore grant him the use of the theatre for performances during Carnival, beginning on the evening of December 26th, to include himself, his wife (prima donna Giovannina Schuster), and their three children, "who have had the honour of performing in several Italian theatres vaudeville works with modern music pieces, mostly by renowned maestro Verdi...". Slightly creased. (20567) \$350.

155. **POLVANI, Alvaro.** La Contessa del "Turf" Operetta in 3 Atti by Cesare Sacchetti... Partitura. Manuscript full score of three orchestral numbers from the third act. Possibly autograph. With numerous corrections and amendations. Small folio. Original printed wrappers issued by A. Lovari of Florence. 61 pp. Notated in ink on 18-stave paper of Italian manufacture. With corrections in ink and pencil and performance markings in blue and red crayon. Signed in ink and dated November 1919 by the composer on the final page. Wrappers reinforced with red cloth tape at spine; small plain white rectangular overpaste to power portion. Slightly worn and stained; signatures detached. In quite good condition overall. Steiger *Titelkatalog I*, p. 270. *First performed in Naples at the Politeama Giacosa on March 11, 1920, to a libretto by Cesare Sacchetti. The libretto was published by A. Lovari in 1920; we have not, however, located any published edition of the score nor have we found any information regarding the composer.* (22166) \$600.

156. **PONCE, Manuel 1882-1948.** Autograph letter signed and dated December 17, 1940 to Guillermo Espinosa, founder of the Orquesta Sinfonica Nacional in Bogota, Colombia. 2 pp. Quarto. In Spanish (with translation). Ponce thanks Espinosa for his letter and agrees to send his symphonic poem "*Chapultepec, which Stokowski performed in Philadelphia and New York with great success.*" He goes on to discuss plans for concerts in Montevideo and Buenos Aires and writes: "*Segovia would like to have the premiere of the concerto for guitar and orchestra that I wrote for him in the United States next February and March.*" Very slightly worn and foxed; creased at folds. "*According to Segovia, Ponce was the composer who had the greatest influence on the revival of the guitar repertory and the reinstatement of the guitar as a concerto instrument. Indeed his sonatas, preludes and other works form a corpus of guitar music rivalled in the 20th century only by the works of Villa-Lobos or Brouwer, and his Concierto del sur is unequalled in its balance of soloist with orchestra.*" Ricardo Miranda Pérez in *Grove online*. (20566) \$550.

157. **PONCHIELLI, Amilcare 1834-1886.** Autograph letter signed incorporating a 3-bar autograph musical quotation. 4 pp. of a bifolium. Octavo. Dated June 28, 1868. To Confalonieri. With autograph envelope addressed to Confalonieri as "Esteemed Oboe Professor," 11 Via Chiossetto in Milan. In Italian (with translation). A very humorous letter beginning with mention of his *notturmo* entitled *Speranze perduto* and going on to reflect on the marital state: "*I keep mulling over the doubtful indispensability of marriage, which features prominently in the title of the above-mentioned Notturmo. Your latest advice has shaken me up deeply, to the point where I am seriously doubting that I will take a wife. Oh button-less underwear so horribly torn to leave testicles naked... what will happen to you? Oh deformed socks, oh collars... oh pocket with holes... what will become of you? I grow numb at the thought of these horrible troubles.*" **With a 3-measure autograph musical quotation, "the first eight beats of which consist of my greetings to Miss Gabriella with a thousand warm wishes..."** and goes on to tell his correspondent "*Today I signed my sentence. For five more years I will be Capo Musica.*" Uniformly browned; creased at folds; small splits at

folds; several very small holes; some foxing; envelope worn and slightly defective. "[Ponchielli] was the most important opera composer (Verdi apart) between the mid-19th century and the advent of the so-called 'Giovane Scuola'." Julian Budden and Fedele D'Amico in *Grove online*. (21301) \$1,500.

158. **POULENC, Francis 1899-1963.** Autograph musical quotation from the composer's ballet *Les Animaux Modèles*, signed and dated London, March 1945. 3 measures, notated in ink on a leaf 128 mm. x 150 mm. and attractively double-matted and framed with a photographic portrait of Poulenc. Overall dimensions ca. 309 x 452 mm. (ca. 12-3/8" x 17-3/4"). *Les Animaux Modèles* was composed in 1940-42 and first performed, with choreography by Serge Lifar, at the Paris Opéra on August 8, 1942. (21546) \$2,500.

159. **PRINCE, Charles Adams 1869-1937.** *Valse-Brillante*. Autograph musical manuscript signed and dated August 1, 1935. [1] (title) + 8 pp. Folio (305 x 238 mm.). Unbound. Notated in ink on 12-stave music manuscript paper. Prince was an American bandleader and pianist, best-known for conducting the *Columbia Orchestra* and, later, *Prince's Band and Orchestra*, the first group to record many popular jazz standards; the band's 1915 version of Handy's *St. Louis Blues* is the first known recording of the song. (20919) \$250.

160. **RAWSTHORNE, Alan 1905-1971.** Autograph letter signed to the Colombian musicologist Otto de Greiff. 1 p. Quarto. Dated August 22, 1953. On personal letterhead with Rawsthorne's Saffron Walden address to head. The composer thanks de Greiff for his kind letter and writes "I am so glad you like the second piano concerto. Here are a few notes from the last movement." Rawsthorne then pens a two-bar autograph musical quotation from the work. Creased at folds; slightly browned; minor foxing. (20677) \$150.

161. **REGER, Max 1873-1916.** Autograph letter signed to Mr. Salter. 3-1/2 pp. Octavo. Dated Leipzig, June 28, 1907. In German (with translation). Relative to concert engagements and fees, expressing his wish to "conduct as many concerts as possible or play sonatas," mentioning the premiere of his violin concerto, etc. "As you know, I am permitted to do concerts from April 1, 1908, as much and where I want to. That is why I can do the Steetin concert on April 1; whereas I cannot possibly conduct a premiere of my violin concerto in Berlin on January 20, unless I am willing to pay a 10,000 Mark fine... So if you could see to it that I get as many engagements as possible, either for conducting or sonata evenings with Mr. Marteau... I would be much obliged. So please see to it that in the time of April 1 to 15, 1908, I can conduct as many concerts as possible or play sonatas." Slightly worn and browned; one file hole to upper margin not affecting text; creased at folds, with short splits at upper and lower central folds and one side fold; two short marginal tears. Henri Marteau (1874-1934), a French-born Swedish violinist, was regarded as one of the greatest performers of his time; he gave the premiere of Reger's *Violin Concerto op. 101* with Artur Nikisch and the Leipzig Gewandhaus Orchestra October 15, 1908 referred to in the present letter. (22139) \$1,100.

162. **REGER.** Autograph letter signed "Reger," postmarked June 27, [?]1911. 1 page. Octavo. A *Kartenbrief* to "Kurdirektor von Beckerath" in Bad Pyrmont. With integral address leaf. Reger agrees to programs, "including the one by Frau Dr. Fischer," and goes on to discuss rehearsals of various pieces including his *Hiller Variations* and *Violin Concerto* on July 19th and the *5th Brandenburg Concerto* on July 20th. Reger met the 16-year-old violinist Adolf Busch at the Cologne Conservatory in 1909. "Two years later, Reger and Busch gave their first public recital together at a Bach-Reger Festival (which also included a performance of the *Violin Concerto*) in Bad Pyrmont...". An interesting letter mentioning two of Reger's own works together with one of Bach's (one of his greatest influences), in rehearsal presumably for a performance at the Bach-Reger festival with Busch mentioned above. (21001) \$775.

163. **RISTORI, Adelaide 1822-1906.** Lengthy autograph letter signed. 4 pp. Octavo. Dated Venice, September 8, 1872. On personal letterhead with embossed monogram at head. An interesting letter in which Ristori expresses her enthusiasm for a new opera and its staging, stating that she will reimburse her correspondent for his expenses. She does not understand how her copy of the Girardi opera score is incomplete: "Don't accuse me of being remiss for the disorder of my little library. It's all my daughter's fault..." Ristori asks her correspondent to try to buy what is missing from "some old bookseller.... let me also know if it is possible to find another copy of the *Maria Stuarda*, similar to that beautiful one you bought for me," and to send her a copy of *Lucrezia Borgia* by Victor Hugo. Finally, she talks of her travel plans and praises Venice: "Tuesday we will leave this wonderful city. Oh, what a sky! What poetry! What wonderful treasures of brilliance and mental power. Every day I am more proud to call myself Italian." A charming letter from this distinguished Italian tragedienne who toured throughout Italy, in Paris, London, Madrid, etc., and in 1866 paid the first of four visits to the United States where she was very well-received. (20693) \$450.

164. **ROSSINI, Gioachino 1792-1868.** Autograph document ordering 12 pounds of tobacco, entirely in Rossini's hand. 1 p. Oblong octavo (74 x 207 mm.). "Tobacco order to be supplied to Rossini from Distinguished Señor Martinez Tabac de Perique Pilé demi gros From Adrien Delpit, 16 Rue St. Lovis, New

Orleans, N.B. *We would like twelve pounds, no fewer than six.*" Slightly worn and soiled; scattered foxing; creased at folds. (21330) \$1,200.

165. **RUDERSDORFF, Jean 1799-after 1857.** Six Variations sur un Andante précédée d'un Introduction pour le Violon principale avec l'Accompagnement de 2 Violons, Alto et Violoncelle composées et dédiées à Mr. le Conseiller Krieger à Arnstadt... Oeuvre 9. [Parts]. Leipzig: Hofmeister [PN] 1005, [ca. 1825]. Folio. Disbound. Violino principale: [1] (title), 2-7; Violin I: 2; Violin II: 2; Viola: 2; Violoncello: 2 pp. Lithographed. With (presumably) autograph inscription in German to foot of title: "*Herrn Professor Schall zum freundschaftlichen Andenken vom Verfasser.*" Slightly worn; remnants of marbled wrapper to left margin of violin part. (22017) \$135.

166. **RÜFER, Philippe 1844-1919.** Violin-Concert mit Begleitung der Orchesters... Op. 33. [Full score]. Leipzig: C.F. Peters [PN 6440], [1881]. Folio. Original publisher's lavender wrappers. [1] (title within decorative border), [2] (blank), 3-57 pp. Engraved. With a signed presentation inscription from the composer to his friend, the Belgian violinist Martin Marsick (1847-1924), to title dated Berlin, October 14, 1881. Wrappers somewhat worn, faded and soiled. Slightly worn; edges to several leaves slightly frayed. **First Edition.** *Rüfer, a pianist and composer, settled in Berlin in 1871 and taught at the Stern Conservatory, Kullak's Akademie der Tonkunst and at the Scharwenka Conservatory (see Baker 8, p. 1560).* (22022) \$220.

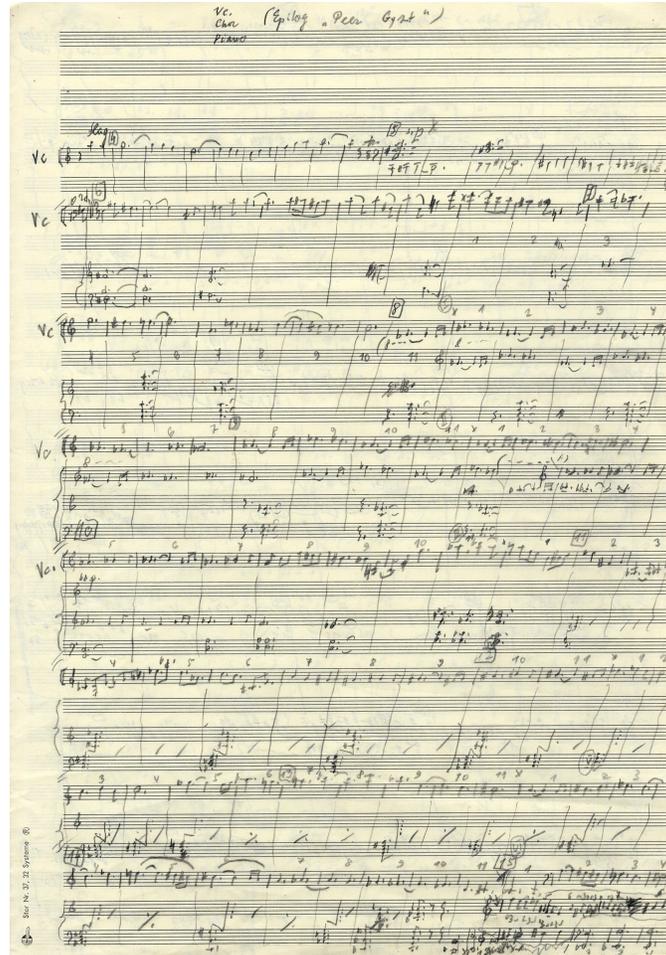
167. **SAINT-SAËNS, Camille 1835-1921.** Autograph musical quotation signed ("*C. Saint-Saëns*") from the composer's song *La Cloche*. 5 measures of a vocal line with underlying text, "*Seule en ta sombre tour aux faîtes dentelés,*" notated in ink on a leaf measuring ca. 130 x 185 mm., signed and dated 1916. Attractively matted in two windows and framed in decorative gilt together with a photographic image of the composer. Overall size ca. 315 x 475 mm. Leaf slightly browned; small area of foxing; slightly creased at lower edge. *La Cloche, composed ca. 1885 to text by Victor Hugo and dedicated to the distinguished singer Pauline Viardot (1821-1910), was first published in 1886.* (21799) \$850.

168. **SALIGNAC, Thomas 1867-1945.** Autograph letter signed. 4 pp. of a bifolium. Dated Brussels, June 10, 1919. In French (with translation). Relative to Salignac's performance as Mârrouf In Rabaud's opera of the same name in Brussels, Kufferath's proposed productions, mentioning a particular performance at the [Theatre de la] Monnaie, a singer at the Monnaie whom he heard perform Mendelssohn's *Le Songe d'une nuit d'été*, and his urge to direct: "*So politics takes up more and more of your time? Must not your friends regret it a bit? Like me for the directing! The muses are certainly gentler mistresses, and for my part I will always miss the good artistic discussions of the old days.*" Slightly worn; dampstaining to several words on final page not affecting legibility. *Salignac was a noted French tenor who made his début in 1893 singing small roles at the Opéra-Comique. He sang at the Metropolitan from 1896 to 1903, at Covent Garden between 1897 and 1904, etc. He later formed an opéra comique company which toured the USA and Canada in 1926.* (21794) \$135.

169. **SCHARWENKA, Franz Xaver 1850-1924.** Autograph letter signed in full to [?the publisher] Fazer. 1 p. On a postcard, postmarked Berlin [date illegible]. Scharwenka asks Fazer to come on Wednesday rather than on Tuesday. In German (with translation). Slightly browned and creased; remnants of former mount to verso. (21863) \$135.

170. **SCHNITTKE, Alfred 1934-1998.** Autograph musical working manuscript of the Epilogue for Violoncello, Piano and Tape. Titled by the composer *Epilog 'Peer Gynt'* at head of first page. Unsigned and undated, but Hamburg, February 1993. 4 pp. (471 measures). Large folio (425 x 230 mm.). Unbound. Notated in both pencil and ink on 32-stave *Star Nr. 37* music manuscript paper in the composer's small, dense hand.

A dynamic composing manuscript of the majority of the work, presenting material for the cello at rehearsal number 4 to several measures after rehearsal number 54. With numerous deletions, changes and corrections. Slightly worn. In very good condition overall. *Epilogue, one of Schnittke's most expressive chamber works, was written for the famed Russian cellist Mstislav Rostropovich (1927-2007), who gave the work its first performance with Schnittke's wife Irina at Evian on Lake Geneva on May 20, 1993. The work is an arrangement of the final part of Schnittke's ballet Peer Gynt (1986).*



Schnittke is often considered to be the successor to Shostakovich as Russia's premiere composer. His early music showed the strong influence of Dmitri Shostakovich, but he went on to adopt a very polystylistic approach to composition. As his health worsened, however, he adopted a somewhat bleaker but more accessible style; some Schnittke scholars have argued, in fact, that it is the composer's late works that will ultimately be considered as the most influential of his entire output. (21787) \$17,500.

171. **SCHNITTKE.** Autograph musical working manuscript draft in short score of the *Sinfonisches Vorspiel* for large orchestra. The complete work. 4 pp. Notated in pencil on 32-stave *Star Nr. 37* music manuscript paper. Large folio (420 x 230 mm.). Unbound. Signed, titled and inscribed to the composer's friend Jürgen Köchel by the composer. Dated May 25, [19]94. Dedicated to the conductor Gerd Albrecht. Scored for triple wind, 4 horns, 3 trombones, tuba, 3 performers on timpani, harp, piano and strings.

A very active manuscript, with numerous corrections, amendations, directions and indications pertaining to instrumentation in Schnittke's small, dense hand. Slightly worn. In very good condition overall. Together with a printed edition of the full score published by Sikorski in ca. 1995. *Designed as a tribute to the composer on his 60th birthday, the Sinfonisches Vorspiel was first performed at the Musikhalle in Hamburg on November 6, 1994 with the Philharmonisches Staatsorchester, conducted by Albrecht, the dedicatee; the composer was unfortunately unable to attend due to ill-health.*

A working manuscript of one of Schnittke's last major orchestral compositions. (21786) \$18,500.

172. **SCHOENBERG, Arnold 1874-1951.** *Gurre-Lieder* von Jens Peter Jacobsen Deutsch von Robert Franz Arnold für Soli, Chor und Orchester. [Full score]. Wien: Universal [PN] 6300, 1920. 1f. (recto title, verso instrumentation), 3-189, [i] (blank) pp. Large folio. Original dark brown cloth-backed publisher's boards with gilt titling to upper, gilt lettering to paper label on spine. **Signed by Schoenberg and with "No. 92" in his autograph** to foot of title. Binding very slightly worn and shaken. Minor staining to lower margin of several

leaves. **First Edition in this form.** Hilmar: Arnold Schönberg Gedenkausstellung 1974, no. 229. *First performed on February 23, 1913 in Vienna at the Musikverein, conducted by the noted Austrian conductor and composer Franz Schreker.* (19968) \$2,200.

173. **SCHUBERT, Franz 1797-1828.** H-moll Sinfonie ("Unvollendete"). München: Drei Masken Verlag, 1923. Oblong folio. Publisher's paper boards. 78 pp. manuscript facsimile. Slightly worn. (19468) \$185.

174. **SCHÜTZ, Heinrich 1585-1672.** Autobiographie (Memorial 1651) Faksimile-Ausgabe Mit einem Vorwort und Anmerkungen von Heinz Krause-Graumnitz. Leipzig: VEB Deutscher Verlag für Musik, [1972]. Folio. Original boards. 23 pp. autograph facsimile, including textual transcription. (19459) \$30.

175. **SEIDL, Anton 1850-1898.** Autograph letter signed to a Mr. Henderson (possibly a music critic). 1 p. Octavo. Dated New York, December 18, 1895. *"The only time I can give you is next Friday night at 8 o'clock at my house... I have now so much to rehearse... and the Carmen night, I know, will give you too on Friday the best chance to have a little chat about your article..."* Creased at folds. (20669) \$175.

176. **SIVORI, Camillo 1815-1894.** Autograph musical quotation signed. 4 measures encompassing the range of the violin, marked *"Etendue du Violon,"* notated on a large oblong octavo leaf (167 x 227 mm.). Inscribed *"A mon collègue [!] et bon ami A. Fischer... Camillo Sivori Paris 17 Février 1882."* Very slightly foxed; slight abrasion to right-hand edge. (16360) \$650.

177. **SPOHR, Louis 1784-1859.** [?Op. 119]. Autograph working musical manuscript fragment of a piano trio, possibly the *Piano Trio No. 1*, op. 119. 4 pp. written on 2 leaves. Oblong folio (ca. 374 x 272 mm.). Notated in ink on four systems of four staves each. Unsigned and undated. **A working manuscript** with numerous corrections and amendments. With manuscript annotations in both ink and pencil, possibly in the hand of Spohr's widow, identifying the manuscript. Worn and browned; edges torn and chipped; both leaves torn into sections, the second leaf lacking approximately one-third of the leaf. *"Regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven in the pantheon of the greatest composers... the five piano trios (1841-9) are masterpieces of their kind, and extraordinarily individual in their approach to the medium."* Clive Brown in *Grove online.* (21590) \$2,500.

178. **SPOHR.** [WoO 62]. Autograph musical manuscript of a portion of the composer's oratorio, *Des Heilands letzte Stunden*, for choir and piano 4-hands. 4 pp. written on 2 leaves of a bifolium. Oblong folio (ca. 257 x 345 mm.). Notated in ink on 12-stave hand-ruled paper, the pages numbered 115-118 in pencil. A total of 21 measures. Text by Friedrich Rochlitz. With manuscript annotation to upper margin of first page possibly in the hand of Spohr's widow. Unsigned. No date, but 1834. **Together with:** An additional leaf from the same manuscript containing 2 pages with a manuscript note, most probably in the hand of Spohr's widow, identifying the work, stating that it was composed in Kassel in 1834, and that the present manuscript consists of page 121 [and 122] of the score. Slightly worn; minor fraying to edges; some browning, heavier to first page. In very good condition overall. The additional leaf somewhat browned and separated at center by a neat vertical split. *"In the field of oratorio, Spohr made a distinctive contribution to the music of his day... In 1834-5, inspired by Bach's St Matthew Passion, of which he gave the first Kassel performance in 1883, Spohr composed his Passion oratorio, Des Heilands letzte Stunden, to a text of Friedrich Rochlitz."* Clive Brown in *Grove online.* (21591) \$3,800.

179. **STEINERT, Alexander 1900-1982.** *Leggenda Sinfonica* Partitura. Wien, Leipzig: Universal-Edition [PN U.E. 10.423], [1932]. Folio. Full dark blue cloth. 1f. (title), 78 pp. **With a signed inscription from the composer to Leopold Stokowski,** "in great admiration," dated January 1934 in black ink to upper left corner of title. Binding slightly worn and rubbed; head and tail of spine frayed; small tear to title repaired; two signatures split. Ex-library, with perforated stamp to title, call number to foot of spine, library markings to free rear endpaper. (18028) \$200.

180. **STERNDALÉ-BENNETT, Sir William 1816-1875.** Autograph letter signed to *"My dear Arthur."* 1 p. of a black-bordered bifolium. Octavo. Dated December 30, 1863. In English. *"I hope you will like the pupil I send you [a Mrs. Peacock]."* Slightly foxed; creased at folds. (20664) \$185.

181. **STRAUSS, Richard 1864-1949.** Autograph letter signed (*"Richard Strauss"*) to the German-born American composer, pianist and musicologist Erwin Bodky. Octavo. One page of a bifolium. Dated July 1, 1920. On Strauss's letterhead, with *Landhaus Richard Strauss Garmisch* imprinted at upper left. In German. With autograph envelope. Strauss warns Bodky that life is expensive in Garmisch and offers an alternative: *"If your financial means do not permit you to travel, I would be quite willing... to give you some lessons when I will be in Berlin again in the second half of January 1921. The same goes for Stiebitz or Solomon."* Slightly

worn; creased at folds; envelope browned. *Bodky studied with Dohnányi, Juon, Kahn and others at the Musikhochschule in Berlin, going on to win a fellowship from the Prussian government that enabled him to continue piano studies with Busoni and composition with Strauss.* (21885) \$1,500.

182. **STRAUSS.** Autograph musical quotation signed in full, being four measures from the composer's tone-poem for orchestra, "Tod und Verklärung," op. 24. Undated, but after 1889. Attractively double-matted in two windows and framed in decorative gilt together with a photographic image of Strauss as a young man. Overall size ca. 455 x 355 mm. *Tod und Verklärung (Death and Transfiguration) was first performed, with Strauss conducting, on June 21, 1890 at the Eisenach Festival. The work represents the reflections of a dying artist on his life - the innocence of childhood, the passions of youth, the artist's aspirations, attainments, and failures and, finally, the soul's leaving the body to find that which was unobtainable in life.* (21819) \$2,500.

183. **STRAUSS.** Early postcard photograph signed. An attractive portrait of the composer in formal dress in half-length pose published by Breitkopf & Härtel in New York, ca. 1892. 135 mm. x 87 mm. Very slightly abraded at corners; two small ink stains to upper edge; traces of mounting adhesive to verso. In very good condition overall. (21554) \$650.

184. **STRAUSS.** Elektra Tragödie in einem Aufzuge von Hugo von Hofmannsthal... Opus LVI Klavier-Auszug mit Text von Otto Singer. [Piano-vocal score]. Berlin: Adolph Fürstner [PN] A.5654F., 1908. Folio. Full dark green decorative cloth stamped in black with Jugendstil motif to upper. [i] (title), [ii] (blank), [iii] ("Dramatis Personae"), [iv] (blank), [5]-250 pp. Text in German. With illustration by Lovis Corinth to page [5]. **From the collection of the noted Franco-German opera singer Sigrid Onégin** (1889-1943), with a lengthy inscription to her on verso of title from a pupil dated Stuttgart, January 24, 1916, and with Onégin's notes to front free endpaper and occasional blue crayon markings within score. Binding slightly worn, rubbed, bumped and shaken; partially split at hinges. **First Edition**, [?]later issue, with additional plate numbers 5658 and 5660 to foot of page [iii] and the statement "*Aufführungsrecht vorbehalten*" to foot of page [5]. Trenner 223. Mueller von Asow p. 409. *First performed on January 25, 1909 at the Königlichen Opernhaus in Dresden under Ernst von Schuch. Onégin performed at the Stuttgart Opera, debuting there in October of 1912.* (21131) \$250.

185. **STRAVINSKY, Igor 1882-1971.** Typed letter signed, dated Hollywood, May 14, 1947. 1 p. Oblong octavo (136 x 213 mm.). To a Mr. John Hammond of Keynote Distributors in New York. On onionskin paper. Stravinsky has signed the letter in black ink, and typed a note below his signature in red: "*Note my name spelled with "v", not "w"!*" **Regarding Dumbarton Oaks.** "*Because I am pressed for time, I have ordered an article on that work to be written by the distinguished[] annotator [and composer], Ingolf Dahl. You undoubtedly[] read his competent analysis of my Symphony in Three Movements. He also translated from French my Harvard University lectures, Poétique Musicale...*" Stravinsky goes on to discuss fees, etc., and the fact that he has enclosed his signature for the "*reproductionon[]: cover of the Dumbarton Oaks recording, "which tests I await[] impatiently[]."* Creased at folds; remnants of mounting tape to versos of upper corners. "*The Concerto in E, known as 'Dumbarton Oaks'... is one of his most poised and meticulous pieces of writing. The obvious reference to Bach at the start was evidently suggested by the commission, which stipulated a work of 'Brandenburg Concerto dimensions'. But gradually the music departs from Baroque models and though the finale remains superficially 'busy', its imagery becomes fragmentary and kaleidoscopic, in which sense it looks forward to certain much later scores of the American years.*" Stephen Walsh in *Grove online.* (19045) \$1,500.

186. **STUCKY, Steven born 1949.** Autograph musical manuscript of *Say Thou Dost Love Me. Sonnets from the Portuguese XXI*, a work for unaccompanied voices (soprano, alto, tenor and bass), signed and dated Ithaca, 21 January 2012. Written "*For the 25th anniversary of The New York Virtuoso Singers, Harold Rosenbaum, Artistic Director*" and dedicated to Mimi Stillman. 6 ff. Large oblong folio (375 x 292 mm.). Notated in pencil on one side of each leaf only on 14-stave Carta No. 25 music manuscript paper. With text by Elizabeth Barrett Browning commencing "*Say over, say over, say over again, and yet once over again, that thou dost love me.*" *Stucky, a major figure on the contemporary American music scene, is one of the most highly regarded and frequently performed living composers. He won a Pulitzer Prize for his Second Concerto for Orchestra in 2005 and has written commissioned works for many of the major American orchestras.* (21521) \$4,000.

187. **TAUBERT, Wilhelm 1811-1891.** Autograph letter signed to Marie (possibly his daughter). 3 pp. of a bifolium. Small quarto. Dated Berlin, August 23, 1867. In German (with translation). Taubert writes with news of various people, instructions for making payments, and commentary on the fortunes of friends and family, including those of his nephew, the musician Ernest Taubert. Creased at folds. (20696) \$250.

188. **TAYLOR, Edward 1784-1863.** Autograph letter signed ("*Edw: Taylor*") to "*Mr. Jno. Bray, St. George's Bridge, Norwich*" 1-1/4 pp. Quarto. Dated June 7, 1834. With integral address panel. About an engagement in Westminster Abbey, saying that he has told Sir George Smart that he "*cannot have a player more competent to Oratorio business*" but concluding that he can do no more, "*except as one of the Principal Singers,*" because "*I don't choose to lay myself under any obligations to the Lords who pretend to manage the Festival.*" Somewhat worn and soiled; creased at folds with small holes to address panel not affecting text; remnants of red sealing wax; small seal tears. *An English bass and writer on music, Taylor "sang at the Octagon Chapel and the Glee and Catch Club, was principal bass at the Hall Concerts, and played a key role in the founding and organization of the Norwich Triennial Festival in 1824; he was also skilled as a wind player and choir trainer.*" Leanne Langley in *Grove online* (21860) \$215.

189. **TCHEREPNIN, Alexander 1899-1977.** Autograph letter signed to the Colombian musicologist Otto de Greiff. 1 p. On card stock. Oblong octavo. Undated, but Switzerland, ca. 1937. Together with portion of envelope with autograph address panel. Slightly foxed; partial file hole to left edge of both documents. *A Russian pianist, composer and conductor, "Tcherepnin clearly belongs to the Russian tradition, though he also considered himself a 'Eurasian' composer.*" Svetlana Savenko et al in *Grove online*. (20656) \$150.

190. **THALBERG, Sigismund 1812-1871.** Autograph musical quotation signed "S. Thalberg." 4 measures in 2/4 dated London, May 20, 1848. Notated in ink on a slip of music manuscript paper with decorative border (London, J. & F. Harwood) 82 x 204 mm., cut down from a larger sheet. Slightly worn; rust stains from early paper clip just touching notation; small tear at blank upper margin not affecting notation; remains of former mount to two edges of verso. "*Together with Liszt, Thalberg must be ranked as the greatest virtuoso pianist of the mid-19th century...*" Robert Wangermèe in *Grove online* (17651) \$750.

191. **THOMSON, Virgil 1896-1989.** Parnassus: Poetry in Review Spring/Summer 1977. New York: Poetry in Review Foundation, 1977. Large octavo. 536 pp. With a lengthy *Tribute to Virgil Thomson on His 81st Birthday* to pp. 406-536 containing articles, poetry, etc. by various musical, literary and artistic figures, including several by Thomson himself. **With a signed presentation inscription** in red ink from Thomson to the American conductor and composer Howard Shanet dated May 17, 1978 to first leaf. Wrappers slightly worn and creased. (20991) \$85.

192. **TIPPETT, Michael 1905-1998.** Autograph letter signed and dated June 15, 1956. 1 p. Folio. To Otmar Reisel. Tidebrook in Wadhurst, Sussex. In both English and German. With autograph envelope with Tippett's autograph signature and address to verso. "*The autograph you want will be at the bottom of this letter. There is only a sonata for Piano, which is rather difficult to play. That is, three movements are difficult and one is easy.*" The remainder of the letter is in German and informs his correspondent that the music is available from his German publisher, Schott, in Mainz. Very slightly worn; creased at folds; envelope slightly worn and soiled. *Tippett is no doubt referring to his Piano Sonata no.1, composed in 1936-8 and revised in 1942, in this letter.* (21006) \$375.

193. **TIPPETT.** Autograph letter signed to the Colombian musicologist Otto de Greiff. 2 pp. Oblong octavo. Corsham [England], January 24, 1969. Tippett thanks de Greiff for his letter and the newspaper cuttings and encloses an autograph for him on a separate slip of paper 76 x 127 mm.: "*Michael Tippett Corsham 1969.*" Together with autograph envelope with Tippett's signature to verso. Creased at folds; small stain to blank area. (20655) \$350.

194. **TIPPETT.** Copyist's manuscript of the composer's *Dance, Clarion Air, A Madrigal for Five Voices*, with text by Christopher Fry. 9, [i] (blank) pp. Large folio. Scored for a mixed choir of sopranos, mezzo-soprano, altos, tenors, and basses with piano accompaniment. Carefully notated in black ink in a professional hand, possibly intended for either performance or publication. Undated, but most likely contemporary to the period of composition, i.e., 1952. Slightly worn and browned; small tears and chips to edges; corners creased; spine slightly split. (21846) \$85.

195. **TOCH, Ernest 1887-1964.** Autograph musical quotation signed. 6 measures for bassoon solo and strings, identified as the "*Beginning of third Symphony, op. 75,*" marked "*Molto ad[a]gio,*" inscribed to the Colombian musicologist Otto de Greiff, and dated "*Santa Monica, Calif., U.S.A. Nov 1, 1960.*" On card stock ca. 88 x 160 mm. Together with typed envelope with autograph address to verso. (20095) \$250.

196. **TORSTENSSON, Klas born 1951.** Autograph musical manuscript signed from his *Urban Songs*, 1992. 1 p. Large oblong folio (ca. 292 x 403 mm.). For soprano, instruments and synthesizer. Precisely notated in ink, pencil and coloured pencils, identified and signed at conclusion by the composer: "*vit: schetsontwerp 'Urban Songs' (1992),*" with his additional signature in heavy black marker beneath. Creased at central fold.

In very good condition overall. *An award-winning, avant-garde Swedish composer active in the Netherlands, "Torstensson stands completely on his own in the Dutch musical world. His aesthetic point of departure is strictly modernistic. Stylistically there is a relationship with Varèse and Xenakis."* Erik Voermans in *Grove online*. **An attractive item, executed in the composer's unique and graphically interesting colourful notation.** (21854) \$650.

197. **TSONTAKIS, George born 1951.** Autograph musical manuscript of *Bluebird*, a setting for two female voices with instrumental accompaniment of Herman Melville's poem. A complete working draft. 5 pp. Folio (355 x 280 mm.). Notated in pencil with additional markings in coloured ink. Signed and dated 2007. *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.* (20047) \$2,500.

198. **VALDESSIO, Roderico di fl. ca. 1590.** Autograph document signed and dated February 23, 1591 attesting to a tenor's service to a Milanese chapel. 1 p. Folio. Executed in an attractive late 16th century hand certifying that one Giovanni Battista Rosson di Caravagio served as a tenor at a chapel in Milan. Slightly worn and soiled; browned at edges; creased at central fold; one small hole not affecting text. *Valdessio describes himself in the present document as a "maestro di capella" in Milan. We have been unable to locate any additional biographical information.* (21833) \$850.

199. **VERDI, Giuseppe 1813-1901.** Falstaff. Facsimile of the autograph musical manuscript full score. Milano: G. Ricordi, 1893. Folio. Quarter dark blue morocco with blue cloth boards, facsimile of Verdi's autograph signature to upper. 1f. (title), 394 pp. + 1f. (colophon). Binding slightly worn. *Edition limited to 500 numbered copies, this no. 164. Scarce.* (18986) \$2,800.

200. **VILLA-LOBOS, Heitor 1887-1959.** Typed letter signed and dated Rio de Janeiro, September 24, 1937. 1 p. Quarto. To the Colombian musicologist Otto de Greiff. In Portuguese. The composer *"takes great pleasure"* in answering de Greiff's letter of July 30th and in sending his photograph (not present). Very slightly worn and stained; creased at folds. (21008) \$450.



201. **VIOTTI, Giovanni Battista 1755-1824.** Autograph musical manuscript signed of the *Sonata in Eb Major* for solo keyboard. **Complete.** No date, but ca. 1782 or later. [1] (title), [2]-[8] pp. Folio (ca. 300 x 230

mm.). Unbound. Notated in ink on 16-stave music manuscript paper. The work is in three movements: the first movement is marked "Allegro" and is in 82 measures; the second movement is in 70 measures; and the third, marked "Rondeau Allegretto," is in 210 measures. 14 measures cancelled. With overpasted corrections to a total of 10 measures, and with several additional corrections. *The present manuscript is Viotti's own arrangement of his Sonata for Violin and Bass (Giazotto no. 36), composed in Paris in 1782. While there are a number of published editions of the version of the sonata for violin and bass (see RISM V1940-V1946), there do not appear to be any published editions of the arrangement for solo keyboard as presented in this manuscript. A highly distinguished Italian violinist and composer, Viotti is regarded as "the most influential violinist between Tartini and Paganini and the last great representative of the Italian tradition stemming from Corelli."* Chappell White in *Grove online*. (21585) \$14,500.

202. **WAGNER, Richard 1813-1883.** Die Meistersinger von Nürnberg. Facsimile of the autograph musical manuscript full score. Munich: Drei Masken Verlag, 1922. Folio. Half morocco with marbled boards, titling gilt to spine with raised bands in decorative compartments gilt. 1f. (facsimile title), 462 pp. + 1f. (colophon). Binding slightly worn, rubbed and bumped; spine restored. In very good internal condition overall, with only light uniform browning. *One of 410 numbered copies, the present copy numbered 165 in manuscript; the entire edition consisted of 530 copies.* (21579) \$2,800.

203. **[WARLOCK, Peter 1894-1930] Mackenna, Stephen.** Manuscript draft of a letter to Warlock. Undated, but Dublin, ca. 1920. 2 pp. Folio. Closely written. MacKenna writes idiosyncratically regarding issues of the *Sackbut*, of which Warlock was editor: *"My Dear Heseltine, I have just received your Sackbuts and started your Sack with a good deal of pleasure."* A long and somewhat rambling letter, with criticism of both [Ernst] Newman's writing and the English press, mention of the writer [Arthur] Symons, reminiscences of [John Millington] Synge, music, and his personal financial state. Somewhat worn; creased at central fold. *Overall, an interesting, humorous and somewhat irreverent letter from the noted Irish poet, playwright, author and friend of James Joyce, Stephen MacKenna (1894-1930). The Sackbut, a somewhat controversial periodical, was launched with Warlock as editor; 9 issues appeared between May of 1920 and March of 1921.* (21861) \$165.

204. **WEBER, Carl Maria von 1786-1826.** Autograph inscription signed "CMvWeber" to an unidentified male correspondent. 53 x 126 mm., cut from the title page of one of Weber's works. Dated Dresden, October 22, 1823. In German (with translation). *"Dedicated to the excellent master... in great haste, in remembrance of his true admirer."* Slightly worn and soiled; one vertical crease; portion of inscription abraded and thus illegible. (20401) \$1,100.

205. **WEBER.** Der Freischütz Nachbildung der Eigenschrift aus dem Besitz der Preussischen Staatsbibliothek Herausgegeben im Auftrage der Generalintendanz der Preussischen Staatstheater von George Schünemann zur Zweihundertjahrfeier der Berliner Staatsoper 1742 / 1942. [Berlin]: [Albert Frisch], [ca. 1942]. Oblong folio. Full green morocco with upper ruled in gilt, spine with rules and decorative devices gilt, titling gilt to upper and spine. 80 pp. text, including colour reproductions of set and costume designs by Carl Gropius tipped-in, prints, manuscripts, etc., followed by a facsimile of the complete autograph musical manuscript full score. Approximately 292 pp. Binding slightly worn and rubbed; spine slightly stained. (18988) \$450.

206. **WEINBERGER, Jaromir 1896-1967.** Autograph letter signed to the Colombian musicologist Otto de Greiff. 1 p. Quarto. Dated Prague, July 8, 1937. In German (with translation). A poignant letter in which Weinberger expresses the fact that *"circumstances in Europe are getting ever worse"* and that he would *"very much like to emigrate to a distant place and thus get away from the war;"* he inquires as to the possibility of there being a professorship in composition and music theory at the National Conservatory in Bogota available to him and asks for de Greiff's assistance. (20731) \$150.

207. **WEINBERGER.** Autograph musical quotation signed. 2 measures, notated on the verso of a postcard photograph of the composer. Dated July 8, 1937. Inscribed to the Colombian musicologist Otto de Greiff. Very slightly foxed. (20730) \$135.

208. **WIDOR, Charles-Marie 1844-1937.** Autograph textual manuscript signed ("*Ch-M Widor*") relative to the Conservatoire Franco-Américain de Fontainebleau. Octavo. 2-1/2 pages of a bifolium. In black ink. Signed at conclusion and dated Paris, December 16, 1920. On letterhead with *Académie des Beaux-Arts* printed at upper left of first page. Together with autograph envelope. Widor offers detailed commentary on the Fontainebleau school, including mention of the noted American conductor and music educator Walter Damrosch's participation in its establishment. Creased and slightly split at folds; old tape repair to central crease not affecting text. *A very interesting document relative to Franco-American cooperation during the*

World War I era, both with regard to music in particular and to the broader socio-political context in general. (21835) \$750.

209. **WILHELMJ, August 1845-1908.** Autograph note signed. 1 p. Written on the upper half of an octavo leaf. Dated Blasewitz, November 26, 1889. In German (with translation). *"I have not had any real Frankfurt sausages in a long time."* Somewhat foxed; creased and split at horizontal fold just touching the bottom of the "9" of the date, "89," lower half of leaf blank. *Wilhelmj, a German violinist and teacher, was well-known for his arrangements of works of major composers, including the second movement of J. S. Bach's Orchestral Suite No. 3 for violin and piano, the Air on a G String.* (20402) \$150.

210. **WOLF, Hugo 1860-1903.** Autograph letter signed to his friend and patron, Oskar Grohe. 2 pp. Octavo. Dated April 1, 1891. In German (with translation). Regarding the forthcoming first performance of his cantata, *Christnacht*. *"Please be so kind as to let me know directly, or through Weingartner, if the orchestral rehearsals of Christnacht have already started and how they have gone so far. Please also send word as to when the dress rehearsal is scheduled. If only you could get Weingartner to write me a note!"* Wolf's cantata, *Christnacht, to a text by August Graf von Platen-Hallermünde, was first performed under the noted Austrian conductor Felix Weingartner (1863-1942) on April 9, 1891 in Mannheim, "the last concert to be conducted by Weingartner at Mannheim before he left to take up an appointment with the Berlin Opera."* Walker: *Hugo Wolf*, p. 285. *Apparently conceived as the composer's "answer to Bach's Christmas Oratorio..."*. Eric Sams and Susan Youens in *Grove online*. (21332) \$3,250.

211. **ZEUNER, Charles 1795-1857.** The Feast of Tabernacles [An Oratorio in Two Parts Morning and Evening Sacrifice]. Text by the Reverend Henry Ware. Manuscript of the second violin principal part, ca. 1837. Folio. 19th century leather-backed flexible boards. 69 numbered pages. Apparently complete. With text to approximately 25 pages. Includes corrections and cancelled sections. With occasional annotations in pencil, indicating use for performance. With Zeuner's name in manuscript at upper right corner of first page. Binding worn, spine mostly lacking. Slightly browned overall, more heavily to inner margin of page 1. *Zeuner, a pupil of Hummel in Weimar, was an important figure in early 19th century American music. He made his first concert appearance in Boston on February 13, 1830, playing both the organ and the piano and singing his own works. He was appointed organist for the Handel and Haydn Society in that same year, going on to become its president in 1838. "His most ambitious work, and perhaps the first of its kind to be composed in the USA, was the oratorio The Feast of Tabernacles (1832), which received eight complete performances by the Boston Academy of Music in 1837. His fine abilities as a composer are evident in 20 manuscript organ fantasias and fugues, which show a thorough understanding of J.S. Bach's music."* J. Bunker Clark in *Grove online*. **Performance materials of American musical works dating from the early part of the 19th century are quite rare to the market.** An interesting item. (21983) \$600.

PRINTED MUSIC

Items 212-557

212. **AGRELL, Johan Joachim 1701-1765.** Six Sonatas for two German Flutes or Violins with a thorough Bass for the Harpsicord or Violoncello Compos'd by Sigr. Giovanni Agrell &c. Opera Terza. [Parts]. London: Walsh, [1757]. Folio. Disbound. 1f. (title), [1] (blank), 2-12; 1f. (title), [1] (blank), 2-10; 1f. (title), [1] (blank), 2-10 pp. Engraved. With the signature of "Stackhouse" to upper margin of title to each part. Very slightly soiled. In very good, crisp and clean condition overall. **First Edition.** Smith & Humphries 3. BUC p. 9. RISM A428 (3 copies, none in the U.S.). *IA Swedish composer, violinist and harpsichordist, "Agrell's works divide into two categories: the vocal music, occasional and commissioned, much appreciated in his day, but now lost; and his many instrumental works, most of which were published during Agrell's lifetime, sometimes on their own, sometimes in anthologies... Agrell's reputation as one of the leading proponents of the emerging symphony led Antonio Vivaldi to ask him to contribute to a concert of 'modern music' in Amsterdam in 1739."* Ingmar Bengtsson and Bertil H. van Boer in *Grove online* (20887) \$700.

213. **[AMERICA] Brainard, Silas.** Brainard's Opera Melodies; From the works of Bellini, Auber, Donizetti, Mozart, Rossini, &c., arranged as solos, duetts, and trios, for the flute or violin. Cleveland: S. Brainard & Son, [1853]. Large oblong octavo. Original cloth-backed publisher's printed boards. 1f. (title),

[5]-143 pp. (music) + [i] (contents). Binding slightly worn, rubbed and bumped; small wormhole; slightly warped. Front free endpaper and title reinforced at inner margin; small tears to lower margin of ca. four leaves; some leaves loose in binding; slight dampstaining and foxing; occasional annotations in pencil; corner chipped of p. 141. *A collection of national anthems, dance music, and operatic selections from popular contemporary operas.* (12660) \$50.

214. [AMERICA] **Doll, Joseph fl. ca. 1810-1818.** *Leichter Unterricht In der Vocal Musik, Enthaltend, die vornehmsten Kirchen-Melodien, Die bey allen Religious-Verfassungen gebräuchlich sind, auf drey Stimmen gesetzt: Und mit den Vornehmsten Musicalischen Stucken, von Verschiedenen Dichtern und Componisten, samt hinreichendem Unterricht versehen, eingerichtet für Singschulen. Zweyte und verbesserte Auflage.* Harrisburg: Johan Wyeth, 1814. Oblong octavo. Early cloth backed marbled boards. x, 110 pp. typeset, with shape-note notation. Lengthy manuscript annotation to verso of rear endpaper in German indicating ownership of Samuel Diller dated 1819; "*Anna Diller & Sally Dillers Property*" in manuscript to front pastedown. Somewhat worn, browned, soiled and stained; endpapers creased; occasional tears with some loss of text; portions of pp. 49-58 lacking; rear Register leaf heavily creased and folded with lower outer portion of leaf lacking resulting in some loss to text; signatures separated; some leaves detached. Second edition. Stanislaw 56. ASMI p. 249. *This work, the earliest printed shape-note tunebook in German, was first published in 1810 by Doll, a singing master, who named his compilation after Little and Smith's popular The Easy Instructor.* (21393) \$100.

215. [AMERICA]. **Ein unparthenisches Gesang-Buch,** enthaltend Geistreiche Lieder und Psalmen, zum Allgemeinen Gebrauch des Wahren Gottesdienstes. Auf Begehren der Bruderschaft der Mennonisten Gemeinen, aus vielen Liederbüchern gesammelt. Mit einem dreysachen Register. Zum Erstenmal aus Licht gestellt. Lancaster: Johann Albrecht, 1804. Octavo. Full contemporary dark brown calf over wooden boards, raised bands on spine. 1f. (title), 2ff. (foreword), pp. [1]-79, [i] (index) pp. Contains text to 62 psalms, most accompanied by music printed in diamond-head notation. Bound with: Ein neues, unparthenisches Gesangbuch... Erste Ausgabe. Lancaster: Johann Albrecht, 1804. 1f. (title), pp. [3]-415, [i] (blank), 17 (index), [i] (blank) pp. Contains text to over 300 lieder and psalms, some accompanied by music printed in diamond-head notation. Binding considerably worn, hinges tender; lower board cracked and otherwise defective; remnants of original clasps to both boards; joints split. Quite worn, browned and foxed; some leaves partially detached; several small tears, fraying to edges and other minor defects. **First Edition.** *The second Mennonite hymnbook to be compiled in America, this popular collection went through 15 editions from 1804-87. It is still used in Lancaster County by certain conservative groups, and was reprinted in Lancaster in both 1923 and 1941 for Amish congregations. It is noteworthy as the only Mennonite hymnal to borrow substantially from the Ausbund; it contains 64 Ausbund hymns, which is 45 per cent of the Ausbund total, and 17 per cent of the 390 basic hymns in the Gesangbuch. The Mennonite Encyclopedia, Vol. 4, p. 783.* (21146) \$400.

216. [AMERICA] **Elliot, Charles S., ed. 1846-1910.** *Songs of Yale: A New Collection of College Songs.* New Haven: Charles C. Chatfield, 1870. Octavo. Full dark blue cloth gilt with titling and school crest to upper and spine, all edges gilt. 1f. (title), 1f. (dedication), [5]-126 pp. (music, contents) + 1f. (publisher's catalogue). With inscription from the editor to front free endpaper: "*J.R. Walter Comps. of publisher Chas. C. Chatfield Oct. 28, 70.*" Binding slightly worn, rubbed, bumped and soiled; splitting at hinge. Signatures slightly loose; minor dampstaining to outer margin throughout; slightly browned. Second Edition. *A collection of songs in 1- to 4-part vocal arrangements, some with piano accompaniment, including class songs with music and texts attributed to alumni.* (22148) \$45.

217. [AMERICA] **Gould, N.D., ed.** *National Church Harmony, Designed for Public and Private Devotion. In Two Parts. Music arranged for the Organ and Piano Forte, by introducing small notes...* Stereotype edition, with a supplement. Boston: Gould, Kendall & Lincoln, 1835. Oblong octavo. Original publisher's leather-backed printed boards. 1f. (title), [iii]-iv (preface), [v]-xvi ("*Introductory Rules*"), [xvii]-xviii ("*Practical Observations*"), xix-xx ("*Introductory Lessons in Solmization*"), [21]-298, [290]-[294] (index), [295]-336 pp. (supplement). Binding slightly worn, rubbed and bumped. Slightly foxed; endpapers lacking. A very good copy overall. (22147) \$85.

218. [AMERICA] **Jarvis, Charles fl. 1835, and Jacob Alfred Getze.** *Tip-Top Glee and Chorus Book.* Philadelphia: Lee & Walker, [1856]. Large oblong octavo. Original publisher's leather-backed printed boards with publisher's testimonials to verso of front free endpaper. 1f. (title), pp. [3]-224 pp. *Four-part unaccompanied vocal harmonizations of patriotic, popular, operatic and classical songs, including works by Mozart, Mendelssohn, Meyerbeer, Bellini, Schubert, Verdi, Ole Bull, Frank Abt, H. R. Bishop, George Linley, et al.* Binding quite worn, soiled and bumped; small wormhole to head of spine. Previous owner's handstamp to front free endpaper and title; slightly foxed and browned. **First Edition.** (12652) \$50.

219. **[AMERICA] Loder, George.** Philadelphia and New York Glee Book: Containing One Hundred Gleees, Quartetts, Trios, Songs in Parts, Rounds and Catches. Composed, Selected, and Harmonized, with an Ad Libitum Accompaniment for the Piano-forte. Philadelphia: Lee & Walker, 1860. Original blind-stamped publisher's brown textured cloth with spine and upper titled in gilt. 1f. (title), 1f. (dedication and preface), 1f. (index), [7]-272 pp. Binding slightly worn, rubbed and bumped. Some light foxing. (15771) \$75.
220. **[AMERICA]. The Musical Cabinet,** Containing a Selection of All the New and Fashionable Songs. Arranged for the Voice and Piano Forte. Charlestown: T.M. Baker, 1822. Contemporary leather-backed stiff marbled wrappers. 1f. (title), [iii]-[iv] (Contents), [5]-252 pp. With contemporary and later ownership signatures. *The present collection includes vocal excerpts from contemporary operatic works, one piece for solo flute, and three dance pieces with instructions.* Wrappers worn; slightly chipped; lacking at corners; spine slightly defective. Tear to title, following leaf and pp. 91/92 repaired with no loss; small portion of inner margins of pp. 37/38 lacking; occasional foxing and staining; some corners slightly turned; several signatures loose. *Rare. Originally published by subscription in eight numbers between February 1822 and April (?May) 1823. Wolfe: Secular Music in America 1801-1825, 6373 (locating 4 complete copies only).* (15927) \$350.
221. **[AMERICA]. The Musical Cascade,** Comprising 100 Pieces of Vocal and Instrumental Music for the Piano. Boston: W.H. Cundy, [ca. 1870-1875]. Large octavo. Original publisher's printed wrappers with illustration of publisher's premises to lower. 1f. (title), [1] (contents), [2]-[201], [i] (publisher's advertisements). Wrappers worn and soiled; split and chipped at spine. Slightly browned and foxed; light worming to upper right corner with some loss of paper to upper wrapper and first two leaves; page numbering in pencil throughout. *With works attributed to J. Bachelder, Harry Clifton, R. Coote, A. S. Gatty, C. W. Glover, W. H. Lee, George Linley, Arthur Lloyd, G. W. Hunt, N. B. Sargent, et. al.* (12717) \$120.
222. **[AMERICA] Root, George Frederick 1820-1895.** The Glorious Cause A Collection of Songs, Hymns and Choruses for Earnest Temperance Workers. Cincinnati: John Church Co., [1888]. Octavo. Original publisher's dark brown cloth-backed boards printed in red and black. [1] (title), [2] (preface), 3-151, [i] (index) pp. Binding worn and rubbed; joints cracked. Slightly worn and browned internally; ink stains to two leaves; several leaves loose. *A composer and teacher, Root is perhaps best-known for his Civil War-era songs, very popular in their day; these included The Battle Cry of Freedom and Tramp! Tramp! Tramp!* (21448) \$50.
223. **[AMERICA] Thomas, John Rogers 1829-1896.** The Picnic, A Cantata, Designed for the Use of Schools, Singing Classes, and Social Gatherings. Suitable for Female, or Mixed Voices. Words by George Cooper. [Piano-vocal score]. Boston: Oliver Ditson, [c1869]. Large octavo. Original publisher's cloth-backed green printed boards with publisher's advertisements to front and rear endpapers. 1f. (title), pp. [5]-50. Binding slightly worn, rubbed and bumped; corners slightly lacking. Slightly foxed throughout; library blindstamp to title and p. 47; very slightly chipped at upper outer margin of several leaves. (12716) \$50.
224. **APRILE, Giuseppe 1732-1813 and Giuseppe SARTI 1729-1802.** A Second Sett of Five Favorite Italian Duettos for two Voices Composed by Sigr. Giuseppe Aprile; and one by Sigr. Giuseppe Sarti. London: S[amuel] Babb, [ca. 1780]. Large oblong octavo. 1f. (title), [1] (blank), 2-27 pp. Engraved. Disbound. A very good, crisp copy. Not in BUC (the first set only). RISM BII p. 173 (one copy only of this second set recorded, at the Santini Bibliothek in Münster, Germany). (21632) \$185.
225. **ARNE, Thomas Augustine 1710-1778.** The New Songs Sung at Vaux-Hall by Mr. Gilson, With the Favorite Scots Air Sung by Miss Brent. London: R. Bremner, [1765]. Folio. Disbound. 1f. (title), 10 pp. Engraved. Pp. 9-10 contain music for guitar. Some foxing and soiling; inner edges frayed; two small tears to title with slight loss to printed area. **First Edition.** BUC p. 46. RISM A1999. (21922) \$285.
226. **AUBER, Daniel-François-Esprit 1782-1871.** Ouverture de l'Opéra La Muette de Portici; composée et arrangée pour le Piano-Forte. Vienne: Artaria et Comp. [PN] 3062, [ca. 1832]. Oblong folio. Unbound. [1] (title), 2-9 pp. Engraved. Weinmann: *Artaria*, p. 138. (21974) \$35.
227. **BACH, Johann Christian 1735-1782.** A second Sett of Six Concertos For the Harpsichord or Piano Forte with accompaniments, For two Violins & a Violoncello Humbly Dedicated To Her Majesty Charlotta Queen of Great Britain... Opera VII. [Keyboard part only]. London: Welcker, [ca. 1775]. Folio. Disbound. In an archival binder. 1f. (title), [1] (blank), 2-39 pp. Engraved. Somewhat browned; slightly soiled; several tears and other minor imperfections; some fingering in pencil; library stamp to first and final pages of music with manuscript note in pencil to inner margin of page 3 recording the fact that the score was deaccessioned in February of 2006. (21996) \$485.

228. **BACH, Johann Sebastian 1685-1750 et al.** Goethes Legende vom Hufeisen am Klavier zu singen. Berlin: Frankel, [1925]. Oblong folio. Original publisher's green paper boards with oval title label to upper. 1f. (title), [iii] (introductory text), 12 pp. printed music. Binding slightly worn, rubbed and bumped; title creased; signatures slightly loose. (20869) \$40.

229. **BACH.** Johann Sebastian Bach's Werke. Herausgegeben von der Bach-Gesellschaft in Leipzig. [Leipzig]: Breitkopf & Härtel, 1851-1926. **61 volumes bound in 47.** Folio. Uniformly bound in dark blue morocco with cloth boards with titling, rules, and the initials "C.H." gilt to spines. Original printed upper wrappers bound in. Engraved throughout. With attractive bust-length frontispiece portrait of Bach by L. Sichling after G. Haussmann to Volume I. From the collection of Dr. Calderon Howe (1916-1999), student of the distinguished harpsichordist Ralph Kirkpatrick at Yale and son of the noted American composer Mary Howe. Bindings slightly worn, rubbed and bumped. Some foxing and other minor defects, but a very good set overall. *An important and attractively-printed and bound set of the first complete edition of Bach's works, published by the Bach-Gesellschaft, founded in Leipzig in 1850 "with the primary intention of producing a collected edition of Bach's works. It grew out of the Bach revival of the early decades of the 19th century that increasingly focused on the composer's great vocal works."* Boyd, ed.: *J.S. Bach*, pp. 56-57. **Complete sets in this condition are quite rare to the market.** (21370) \$4,800.

230. **BACH.** Johann Sebastian Bach's Werke. Herausgegeben von der Bach-Gesellschaft in Leipzig. [Leipzig]: Breitkopf & Härtel, 1851-1926. **56 volumes.** Folio. Uniformly bound in full green buckram with titling gilt to spines and upper boards. With original printed upper wrappers bound in. Engraved throughout. With an attractive bust-length frontispiece portrait of Bach by L. Sichling after G. Haussmann to Volume I. From the collection of the noted American composer Mary Howe (1882-1964). Bindings only very slightly worn. Some browning and occasional minor defects throughout, but a very good set overall. Lacking Volume 3; Volume 13 part 2; Volume 31 part 3; Volume 40; and Volume 45 parts 1 and 2. (21371) \$1,200.

231. **BACH, Wilhelm Friedemann 1710-1784.** Siciliano for Oboe, Bassoon and Basso continuo... edited by George Benson Weston. [Score]. New York: Breitkopf & Härtel [PN NY. 379], [1911]. Folio. Unbound. [1] (title), 2-5 pp. With a signed autograph inscription by Weston, a professor at Harvard University, to title, in Italian, dated June 1911, and another inscription in pencil. Slightly worn and foxed. (22016) \$25.

232. **BACHOFEN, Johan Caspar 1695-1755.** Musicalisches Halleluja, oder Schöne und geistreiche Gesänge, mit neuen und anmuthigen Melodeyen begleitet... Achte und privilegirte Aufg. Zurich: Burgklicher Truckerey, 1767. Thick octavo. Full 18th century dark brown calf. [viii], 880, [viii] pp. **With an attractive frontispiece engraving depicting a female figure playing the organ with another seated beside her singing from an open book of music,** her words rising to the Heavens. Binding somewhat worn; spine defective; some ownership markings and remnants of early labels to pastedowns. Slightly soiled and worn; some mispagination and other minor defects throughout. A very good copy overall. A contemporary standard, Bachofen's "most important collection of sacred songs, *Musicalisches Hallelujah*, appeared in no less than 11 editions between 1727 and 1803, and became one of the favourite songbooks for popular music-making in the home." Peter Ross in *Grove online*. (15195) \$850.

233. **BACKOFEN, Johann Georg Heinrich 1768-1839.** Quintetto pour Cor de Bassette, 2 Violons Alto et Violoncelle... Oeuvre 9. [Parts]. Leipsic: Breitkopf & Härtel [PN 134], [1803]. Folio. Sewn into contemporary wrappers. Basset horn: [1] (title), [2] (blank), 3-6; Violin I: 4; Violin II: 4; Viola: 4; Violoncello: 4 pp. Engraved. Some staining; slightly worn. Quite uncommon. *Chamber music incorporating the basset horn (a member of the clarinet family) is rarely found in early editions.* (21913) \$200.

234. **BARTÓK, Béla 1881-1945.** Herzog Blaubarts Burg Le Château de Barbe-Bleue Oper in einem Akt von Béla Balázs... Op. 11 Deutsche Übertragung von Wilhelm Ziegler Traduction française de M.D. Calvocoressi Klavierauszug mit Text. [Piano-vocal score]. Wien, New York: Universal-Edition [PN U.E. 730], 1922. Folio. Gray cloth-backed boards, leather label with titling gilt to spine, original publisher's green printed wrappers bound in. 1f. (title), 1f. (dedication, cast), 5-71, [i] (blank) pp. With text in both German and French. Binding slightly worn, rubbed and bumped. Slightly trimmed at lower edge. With bookplate of Henry E. Gerstley to front pastedown endpaper. Ex-library, with call number to foot of spine and occasional library markings throughout. **First Edition.** Szöllösy 48. (18286) \$150.

235. **BARTÓK.** Konzert für Klavier und Orchester [No. I]... Für 2 Klaviere zu 4 Händen übertragen von Komponisten. Wien: Universal-Edition A.G. [PN U.E. 8779], [1927]. Folio. Original publisher's wrappers printed in green bound into plain stiff black cloth-backed heavy paper wrappers with printed label of Viennese music seller Anton Goll to upper titled in manuscript. [1] (title), [2] (blank), 3-88 pp. Title text in German, French and English. Wrappers slightly foxed and creased; music sellers' ink stamps to upper.

Slightly worn; light vertical crease throughout. **First Edition of this arrangement.** "Budapest, 1927. VIII., XI." to p. 88; 4-column publisher's catalogue to verso of lower wrapper with "X./26." to lower corner. Szabolcsi 83. BSB 1, p. 343. Thompson 27. 79. *First performed on July 1, 1927 in Frankfurt, with the composer as soloist and Furtwängler conducting.* (17166) \$165.

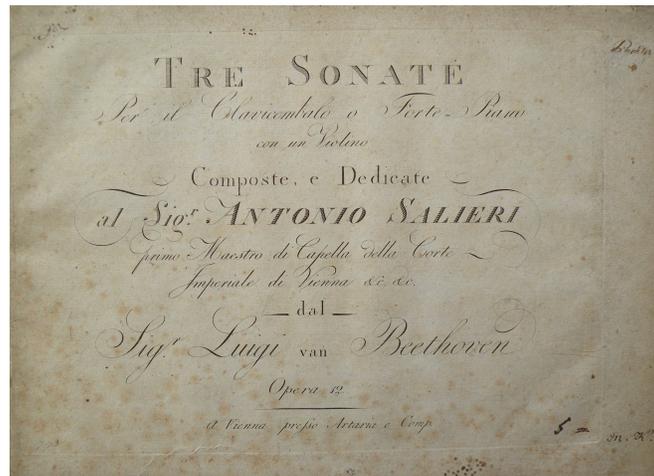
236. **BARTÓK.** Béla Bartók Album Piano Solo - Pour le Piano - Zongorára. Budapest: Rózsavölgyi & Co. [PN R. & Co. 7045], [1946]. Folio. Original publisher's decorative wrappers printed in red and blue. 3ff., 9-58 pp. Wrappers slightly worn. Uniformly browned; creased at corners; small ink stamp to lower outer corner of title. Performer's extensive analytical markings to pp 49-58 being Bartok's *Danse Roumaine*. Contains 14 works: Szabolcsi 38 nos. 1-4 and 10; 47 nos. 1 and 2; 43 no. 1; 44 nos. 1, 2, 5 and 6; and 39 nos. 5 and 10. Szabolcsi p. 353. (21295) \$50.

237. **BEETHOVEN, Ludwig van 1770-1827.** [Op. 1 no.]. Trois Trios pour le Pianoforte, Violon et Violoncelle... Nouvelle Edition. [Parts]. Leipzig: C.F. Peters [PN] 2240, [1832]. Folio. Contemporary marbled paper to spines. [1] (title), [2] (blank), 3-19; 6; 4 pp. Engraved. With early ownership signatures to foot of title. Slightly worn, foxed, stained and soiled; corners of titles repaired. (21421) \$120.

238. **BEETHOVEN.** [Op. 3]. Ites Terzett (in Es) für Violine, Viola und Violoncello. Wien: Tobias Haslinger , [ca. 1840]. Folio. Unbound. 1f. (title within decorative border), [1] 9blank), 2-15; 13; 12 pp. Engraved. Soiled at edges; title torn with loss of approximately one-third of page. (21494) \$50.

239. **BEETHOVEN.** [Op. 4]. Grand Quintetto per due Violini, due Viole, e Violoncello. [Set of parts]. Vienne: [Artaria e] Comp. [PN] 627 , [after 1796]. Folio. Sewn. [1] (title), 2-11, [i] (blank); 8, [ii] (blank); 7, [i] (blank); 7, [i] (blank), 7, [i] (blank) pp. Engraved. Watermark incorporating a star within a shield. Moderately worn and soiled; some light foxing, heavier to title of first violin part. First violin part with old paper reinforcement to spine. Portion of imprint removed from title. **First Edition, later issue.** Kinsky-Halm p. 12 (first issue). Weinhold/Dorf Müller p. 256. Hirsch IV, 241 (for other issues see Hoboken 2, 27-30. In the first issue the opus number is printed as "IV" and the price "f2." In the present issue "4" appears in manuscript and there is no printed price. In addition, the number "11-1/2B" is printed at the foot of the first page of music in the "Violino Primo" part, most probably a printer's notation referring to the number of sheets required to print the part). *The autograph of the work is untraced.* (17607) \$3,250.

240. **BEETHOVEN.** [Op. 9 no. 2]. 3tes Terzett in D für Violine, Viola und Violoncello. [Parts]. Wien: Tobias Haslinger, [ca. 1840]. Folio. Unbound. 1f. (title), 9; 8; 8 pp. Engraved. Worn and soiled; title separated at spine; edges frayed. (21493) \$50.



241. **BEETHOVEN.** [Op. 12]. Tre Sonate Per il Clavicembalo o Forte-Piano con un Violino Composte, e Dedicate al Sigr. Antonio Salieri primo Maestro di Capella della Corte Imperiale di Vienna &c. &c. ... Opera 12. Vienna: Artaria e Comp. [PN] 793, [1799]. 2 volumes. Oblong folio. Piano part bound in modern full green cloth boards with black leather label gilt to spine; violin part bound in matching full green cloth wrappers. [1] (title), 2-52; [1] (blank), 2-21, [1] (blank) pp. Engraved throughout. Printed price overwritten in manuscript ("5"). Early ownership signature of "Pachler" and the number "37" in manuscript to recto of first leaf of both parts. Title somewhat foxed and soiled, with some wear to edges; minor foxing throughout, heavier to some leaves; small portions of paper lacking to lower margin of pp. 29/30. Quite a good, wide-

marginéd copy overall. **First Edition.** Rare. Kinsky-Halm p. 28. Dorfmliller-Weinhold p. 209. Hirsch IV, 249. Schneider Catalogue 289, 81. Hoboken 2, 54. *The ownership signature to both parts is intriguing, as the name "Pachler" is closely associated with both Beethoven and Schubert; Schubert, in fact, dedicated his set of 4 songs, op. 106, to the pianist Marie Pachler. From comparisons to documents held at the Gesellschaft der Musikfreunde in Vienna and the Steiermarkisches Landesarchiv in Graz, it is likely that the signature on the present score is that of Karl Pachler, Marie Pachler's husband.* (17736) \$5,500.

242. **BEETHOVEN.** [Opp. 18, 59, 74, 95, 127, 130-133, 135]. A complete collection of sets of parts of all of the string quartets in first and early editions.

Op. 18

Ites [-6tes] Quartett... 2 Violinen, Viola und Violoncello... 18tes Werk. Wien: Tobias Haslinger [without plate number] [ca. 1840].

VI I: 1f. (title), [1] (blank), 2-12; 1f. (title), [1] (blank), 2-11; 1f. (title), [1] (blank), 2-11; 1f. (title), 9; 1f. (title), 9; 1f. (title), 9 pp.

VI II: 9; 8; 9; 8; 8; 8 pp.

Va: 9; 7; 8; 8; 8; 8 pp.

Vc: 9; 7; 8; 7; 8; 7 pp.

Engraved. Kinsky p. 44. Hoboken 2, 96 and 97.

Op. 59

[Trois Quatuors pour deux Violons, Alto et Violoncello... Oeuvre 59]. [Vienne: Au Bureau des arts et d'industrie A' Pesth chez Schreyvogel & Comp. [PNs 580, 585, 585] [1808].

VI I: 2ff. (title, dedication to Count Razumovsky), [1] (blank), 2-13; [1] (blank), 2-11; 10 pp.

VI II: 10; 9; 9 pp.

Va: 10; [1] (blank), 2-9; [1] (blank), 2-10 pp.

Vc: 10; 9; [1] (blank) 2-9 pp.

Engraved. **First Edition** of the Razumovsky quartets. Kinsky-Halm, p. 141. Dorfmliller, p. 216. Hirsch IV, 299. Hoboken 2, 274.

Op. 74

Quatuor pour Deux Violons, Viola et Violoncelle composé et dédié à Son Altesse le Prince Regnant de Lobkowitz Duc de Raudnitz... Oeuv. 74. Leipzig: Breitkopf & Hartel [PN] 1609 [1810].

VI I: [1] (title), [2] (blank), 3-11 pp.

VI II: 7 pp.

Vla: 7 pp.

Vc: 7 pp.

Engraved. **First German edition**, second issue, published very shortly after the Clementi edition (see Del Mar: Beethoven's String Quartets op. 74 op. 95 Critical Commentary, pp. 14-15). Kinsky p. 198; Hirsch IV, 320; Dorfmliller-Weinhold p. 220; Hoboken 2, 333 (all citing the Breitkopf edition as the first).

Op. 95

Elftes Quartett fur zwey Violinen, Bratsche und Violoncelle Seinem Freunde dem Herrn Hofsekretar Nik. Zmeskall von Domanovetz ... 95tes Werk. Wien: S.A. Steiner und Comp. [PN S. et C. 2580] [1816].

VI. I: 1f. (title, v. blank), [1] (publisher's announcement dated February 1816), 2-9 pp.

VI II: [1] (blank), 2-9 pp.

Vla: [1] (blank), 2-9 pp.

Vc: [1] (blank), 2-9 pp.

Engraved. **First Edition**, variant issue (distinguished by the presence of a diminuendo sign in measure 21 and a crescendo sign in measure 22 in the third movement of the second violin part). Del Mar P 1-1/2, p. 17. Kinsky-Halm p. 268. Hirsch IV, 355. Dorfmliller-Weinhold p. 224. Hoboken 2, 409.

We would like to thank Dr. Jonathan Del Mar for his kind assistance in the identification of this issue.

Op. 127

Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas Galitzin... Oeuvre 127. Mayence: les fils de B. Schott [PN] 2351 [March 1826].

VI I: 1f. (title, v. blank), [1] (blank), 2-13 pp.

VI II: [1] (title), 2-12 pp.

Va: [1] (title), 2-11 pp.

Vc: [1] (title), 2-11 pp.

Title lithographed, music engraved. **First Edition.** Kinsky-Halm p. 385. Hirsch IV, 399. Dorfmliller-Weinhold p. 232. Hoboken 2, 510. Schott also published this work in Paris at about the same time.

Op. 130

Troisième Quatuor pour 2 Violons, Alte & Violoncelle des Quatuors composés et dédiés A Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre 130... Ecrit et piqué par A. Kurka. Vienne: Maths. Artaria [PN M.A. 871] [May 1827].

VI I: [1] (title), 2-15 pp.

VI II: 13 pp.

Va: 11 pp., with manuscript overpaste to page 7

Vc: 11 pp.

Engraved throughout. Small oval publisher's blindstamp to lower margins. Binder's holes to inner margin. **First Edition** variant, with music commencing on verso of title to first violin part. Kinsky-Halm p. 395 (describing another printing with blank verso to title). Hirsch IV, 403. Hoboken 2, 516.

Op. 131

Grand Quatuor En Ut dièze mineur pour deux Violons alto et Violoncelle composé et dédié à Son Excellence Monsieur Le Baron de Stutterheim... Oeuvre 131. Mayence: les fils de B. Schott [PN] 2628 [June 1827].

VI I: 1f. (title, v. blank), 13 pp.

VI II: [1] (title), 2-13 pp.

Va: [1] (title), 2-13 pp.

Vc: [1] (title), 2-13 pp.

Lithographic titles, music engraved. **First Edition**. Kinsky-Halm p. 399. Hirsch IV, 405. Dorf Müller-Weinhold p. 233.

Op. 132

Quatuor pour 2 Violons, Alto & Violoncelle Composé & Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre posthume. Oeuv 132. No. 12 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1443 [Sept. 1827].

VI I: [1] (title), [2]-[3] (blank), 4-19 pp.

VI II: [1] (title), 2-15 pp.

Va: [1] (title), 2-15 pp.

Vc: [1] (title), 2-15 pp.

Engraved throughout. Small oval publisher's stamp to lower corners of title. **First Edition**. Kinsky-Halm p. 402. Hirsch IV, 407. Dorf Müller-Weinhold p. 233. Hoboken 2, 521.

Op. 133

Grande Fugue tantôt libre, tantôt recherché 2 Violons, Alte & Violoncelle. Dediée avec les plus profonde vénération A Son Altesse Imperiale et Royale Eminentissime Monseigneur le Cardinal Rodolphe... Oeuvre 133. Vienne: Math. Artaria [PN M.A. 877] [May 1827].

VI I: [1] (title), [2] (blank), 3-10 pp.

VI II: [1] (blank), 9 pp.

Va: [1] (blank), 2-9 pp.

Vc: [1] (blank), 2-9 pp.

Engraved throughout. **First Edition**. Kinsky-Halm p. 405. Hirsch IV, 409. Dorf Müller-Weinhold p. 234. Hoboken 2, 524.

Op. 135

Quatuor pour 2 Violons Alto & Violoncelle Composé & dédié à son ami Johann Wolfmeier... Oeuvre posthume. Oeuv. 135. No. 17 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1444 [Sept. 1827].

VI I: 1f. (title, v. blank), [2] (blank), 2-11 pp.

VI II: 1f. (title, v. blank), 9 pp.

Va: 1f. (title, v. blank), 9 pp.

Vc: [1] (title), 2-8 pp.

Engraved throughout. With printed initials "FJ" to lower right corner of title, possibly those of the engraver. **First Edition**. Kinsky-Halm p. 410. Hirsch IV, 412. Dorf Müller-Weinhold p. 234. Hoboken 2, 528.

Four volumes. Folio. 19th century quarter cloth with marbled boards, titling gilt to spines and upper boards. Each part with collection number stamped to upper outer margin throughout. 19th century thematic index to Volume I. With neat performance markings in pencil to first violin parts throughout and occasional additional markings in pencil and red crayon to other parts. Binding slightly worn, rubbed and bumped. Occasional foxing and wear. In very good condition overall. (19892) \$26,500.

243. **BEETHOVEN**. [Op. 21]. Ire Symphonie pour le Pianoforte à quatre mains arrangée par Charles Zulehner. Leipzig: C.F. Peters (Bureau de Musique) [PN 1033], [ca. 1814]. Oblong folio. Disbound. [1]

(title), 2-31 pp. Engraved. With 19th century signature of J[oseph] Mosenthal (possibly the German-American conductor of the Mendelssohn Glee Club from 1867 to 1896) to title. Somewhat worn, browned and foxed; several small tears. *A re-issue of the edition self-published by the arranger, Charles Zulehner, in 1813.* (21495) \$250.

244. **BEETHOVEN.** [Op. 29]. Quintetto Pour 2 Violons, 2 Altos et Violoncelle composé et dédié à Monsieur le Comte Maurice de Fries... Oeuv. 29. [Set of parts]. Leipsic: Breitkopf & Härtel [PN 94], [December 1802]. Folio. Unbound, as issued. Preserved in a modern full dark green cloth folder with black leather label gilt to spine. [1] (title), 2-13; 9; 8; 8; 8 pp. Engraved. Early signature to title. Slightly browned throughout; repairs to spine of first violin part with slight paper loss. **First Edition. Rare.** Kinsky-Halm, p. 71. Hirsch IV, 267. Dorfmüller-Weinhold, p. 211. Hoboken 2, 153. (18976) \$4,600.

245. **BEETHOVEN.** [Op. 29]. Partition du second quintetto... pour deux Violons, deux altos et Violoncelle. [Full score]. Offenbach s/m: Jean André [PN] 5282, [1829-30]. Octavo. Disbound. [1] (title), [2] (blank), 3-39 pp. Lithographed. Ex-library with small library stamp to title; slightly worn and browned; staining to inner margins of title and last leaf. *Kinsky-Halm p. 73.* (21488) \$75.

246. **BEETHOVEN.** [Opp. 40, 50]. Zwei Romanzen für Violine & Orchester... Ausgabe für Violine & Klavier. [Score and violin part]. Leipzig: C.F. Peters [PN 2], [192?]. Oblong folio. Quarter vellum with marbled boards, green printed label gilt to upper. 21; 9 pp. Engraved, with initials "WT" printed at foot of title. *Limited to an unspecified number of copies on high quality paper, "Nr. 71" printed to verso of last leaf.* (20849) \$135.

247. **BEETHOVEN.** [Op. 60]. 4me Grande Simphonie en Sib majeur (B dur) composée et dédiée à Monsr. le Comte d'Oppersdorf... Op. 60 Partition Prix 16 Fr. [Full score]. Bonn et Cologne: N. Simrock [PN] 2078, [1823]. Large octavo. Original publisher's dark pink printed wrappers. 2ff. (title, blank), 195 pp. In custom-made maroon cloth-backed folding case, marbled wrappers, gilt titling to spine. Wrappers somewhat worn, soiled and torn, with some repairs to upper. Slipcase slightly worn. **First Edition, variant issue,** indicated by the presence of "4me" in the title; this does not appear in the first issue. Kinsky-Halm p. 145. Beethoven Beiträge p. 216. Hirsch IV 300. (21894) \$2,500.

248. **BEETHOVEN.** [Op. 86]. Messe... für vier Singstimmen italienisch und deutsch mit Begleitung des Piano-Forte arrangirt von O. Claudius. [Piano-vocal score]. Leipzig; Breitkopf & Härtel [PN 4563], [1827]. Oblong folio. Quarter dark red cloth with marbled boards, edges marbled in red. 1f. (title), 60 pp. (browning to title-page; minor dampstaining to first approximately six leaves). Engraved. With Amsterdam music seller's overpaste and small embossed stamp of Breitkopf & Härtel to title-page. Binding slightly worn, rubbed and bumped, endpapers browned. Title considerably browned and dampstained; very slightly browned overall; first several leaves with light dampstaining to upper portion. **First Edition, first issue,** with "italienisch" instead of "lateinisch" to title. (22159) \$850.

249. **BEETHOVEN.** [Op. 93]. Achte Grosse Sinfonie in F dur für 2 Violinen, 2 Violen, 2 Flauten, 2 Oboen, 2 Clarinetten, 2 Fagott, 2 Trompeten, Pauken, Violoncello und Basso... 93tes Werk. Wien: S.A. Steiner und Comp. [PN] 2571, [1817]. Folio. Unbound. 15 of 17 parts. With watermark "DJ." Some wear, browning and soiling; lacking title, violoncello and Bassoon I part; other minor defects. **First Edition,** Violin I and Viola parts later issues, Violin II part from the Richault edition of ca. 1832. Kinsky-Halm p. 264. Hirsch IV, 350. Hoboken 2, 403. (21501) \$1,000.

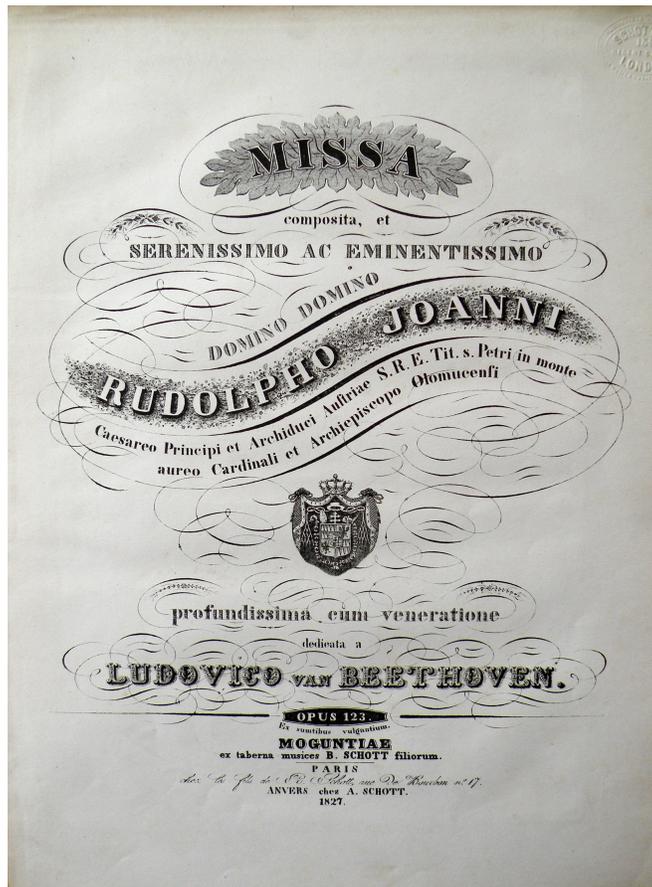
250. **BEETHOVEN.** [Op. 93]. Achte Grosse Sinfonie... Partitur. Wien: Tobias Haslinger [PN 7060], [1837]. Folio. Original leather-backed publisher's light green wrappers laid down onto dark brown cloth. 1f. (title), 133 pp. Spine frayed at head and tail; wrappers somewhat worn, stained and soiled; cloth frayed. Some browning and foxing to outer margins. Quite a good, wide-margined copy overall. Second Edition, Kinsky-Halm p. 265. Hoboken 2, 407. (19887) \$800.

251. **BEETHOVEN.** [Op. 104]. Quintett für 2 Violinen, 2 Bratschen und Violonzell. [Parts]. Wien: Artaria und Comp. [PN] 2573, [ca. 1820]. Folio. Violin I: [1] (title), 2-11 pp.; Violin II: 9 pp.; Viola I: 7 pp.; Viola II: 7 pp.; Violoncello: 7 pp. (in copy). With handstamp *Milano Presso Giovanni Ricordi* to foot of title, price in manuscript. Lacking violoncello part, supplied here in reduced colour copy. **First Edition, later printing,** with "Bratschen" and "Op. 104" in title. Kinsky-Halm p. 287. Hoboken 2, 430. *Beethoven's own arrangement of the piano trio op. 1 no. 3.* (21492) \$500.

252. **BEETHOVEN.** [Op. 121]. Opferlied Die Flamme lodert! milder Schein durchglantz &c &c. von Friedrich von Matthisson für eine Singstimme mit Chor und Orchesterbegleitung... 121tes Werck [!] [Opus

121b]... Partitur. Mainz: B. Schott [PN] 2279, [July 1825]. Folio. Unbound. 1f. (lithographic title), 7 pp. engraved music. Foxed throughout; soiling, collection stamps and crayon markings to title; portion of overpasted label partially covering title; horizontal crease. **First Edition.** Kinsky-Halm p. 356. Dorf Müller-Weinhold p. 230. Hoboken Catalogue Vol. II, 488. (22158) \$1,200.

253. **BEETHOVEN.** [Op. 123]. Missa composita, et Serenissimo ac Eminentissimo Domino Domino Rudolpho Joanni Caesareo Principi et Archiduci Austriae S.R.E. Tit. s. Petri in monte aureo Cardinali et Archiepiscopo Olomucensi profundissima cum veneratione dedicata a Lodovico van Beethoven. [Full score]. Moguntiae [Mainz]: B. Schott... Paris: B. Schott... Anvers: A. Schott : [PN 2346], 1827. Folio. In original publisher's cloth-backed printed boards with *Messe Solennelle / en Ré majeur / par / Louis van Beethoven / Oeuvre 123. / No. 2346. / Partition / Or, 19 fl. 24. kr.* printed to upper board, rear board blank. 1f. (recto lithographic title, verso blank), [1] (blank), 2-299, [i] blank pp. Engraved. Boards worn, slightly faded and with very minor staining; spine slightly frayed at head and foot; small octagonal yellow printed publisher's label to upper board; signatures detached. Minor pencil markings to p. 63; small circular blindstamp of the London branch of Schott at 159 Regent Street to upper outer corner of title.



First (trade) Edition (without the 2-page subscribers list found in the earliest issue). **Rare.** Kinsky-Halm p. 364. Dorf Müller-Weinhold p. 230. Hirsch IV 392. Fuld p. 187. Hoboken II, 495 (first issue). Hirsch IV, 392. *"The Missa Solemnis is a monumental work in every sense, and stands beside Bach's B minor Mass as one of the two towering pinnacles in the whole history of the genre..." "[It] is a personal document without parallel in the history of music."* Cooper: *Beethoven The Last Decade 1817-1827*, pp. 256, 274. **A fine untrimmed copy, rarely found in original binding.** (22063) \$6,000.

254. **BEETHOVEN.** [Op. 127]. Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies par Louis v. Beethoven Oeuvre 127. [Set of parts]. Mayence: fils de B. Schott [PN] 2351, [1826]. Folio. Sewn. Preserved in a custom-made russett cloth clamshell box with printed paper label to spine. 1f. (title, verso blank), [1] (blank), 2-13; [1] (title), 2-12; [1] (title), 2-11, [i] (blank); [1] (title), 2-11, [i] (blank) pp. Engraved. Slightly foxed; overpaste to imprint to first volume partially removed. A very good,

wide-margined copy overall. **First Edition, first issue.** Kinsky-Halm p. 385. Dorf Müller-Weinhold p. 232. Hirsch IV, 399. Hoboken 2, 510. (18860) \$3,200.

255. **BEETHOVEN.** [Op. 130]. Troisième Partition du Quatuor pour 2 Violons, Alte & Violoncelle. [Full score]. Vienne: chez Maths. Artaria [PN M.A. 870], [1827]. Folio. Newly bound in quarter dark red morocco with marbled boards, black leather label gilt to spine. 1f. (half title, verso blank), [1] (title incorporating crown above a stippled circle), [2] (blank), 3-67, [1] (blank) pp. Engraved. With handstamp of J.J. Ewer [London] to foot of half-title. A very little minor staining to upper blank margins. A fine copy overall, with clear, strong impression and wide margins. **First Edition,** rarely found with the half-title. Kinsky-Halm p. 395. Dorf Müller-Weinhold p. 233. Hoboken 2, 515. Hirsch IV, 402. (18861) \$2,850.

256. **BEETHOVEN.** [Op. 130]. Troisième Quatuor pour 2 Violons, Alte & Violoncelle... dédiés a Son Altesse Monseigneur le Prince Nicolas de Galitzin.[Set of parts]. Vienne: Maths. Artaria [PN] 871, [1827]. Folio. 1f. (title), [i] (blank), 2-15, [i] (blank); 13, [i] (blank); 11, [i] (blank), 11, [i] (blank). Disbound. Slight dampstaining to upper inner corner of viola part and to outer margins, just affecting printed area of violoncello part. A very good, fresh, wide-margined copy overall. **First Edition.** Kinsky p. 394. Beethoven Beiträge p. 233. Thayer 255. Hoboken 2, 516. Title reproduced in Bory: Beethoven, p. 208. (19748) \$1,500.

257. **BEETHOVEN.** [Op. 138]. Ouverture de l'Opéra Leonore... Partition. Leipzig: Breitkopf & Härtel [PN 4566], [1840]. Octavo. Full brown buckram with titling gilt to spine. 1f. (title), 83 pp. Engraved. With occasional markings in red crayon. Binding slightly worn; portion of publisher's original printed upper wrapper bound in. Slightly worn and soiled; ex-library, with stamps to title and occasionally within text; staining to outer margins just affecting printed area throughout; first two leaves slightly trimmed and, together with title, taped at inner margin. **First Edition, second issue of the third version.** Kinsky-Halm p. 193. (21486) \$130.

258. **BEETHOVEN.** [WoO 104]. Gesang der Mönche aus Schillers Wilhelm Tell für zwei Tenore und Bass. Leipzig: A.R. Friese, [June 1839]. Published together with:

- Schubert, Franz. Chor der Engel, aus Göthe's Faust für Sopran, Alt, Tenor u. Bass;
- Weber, Carl Maria von. Erstes Werk: Sechs Fugetten [Op. 1] im eilsten Jahre componirt;
- Sechter, Simon. Studien für Orgel oder Clavier.

[1] (collective title with central decorative vignette), [2] (blank), 3 (Beethoven song, with "Zur Erinnerung an den schnellen unverhofften Tod unsers Krumpholz am 3. Mai 1817" to head and a printed note stating that the autograph of the song is in the collection of A[lois] Fuchs in Vienna at foot), 4-6 (Schubert song, with "Componirt in June 1816" to head of page 4), 7-8 (Weber VI Fugetten, with dedication to the composer's brother Edmund von Weber at head and "Der Bass ist offenbar falsch. Man lese wie in No. 3. R.S.," i.e. Robert Schumann, to foot), 9-11 (Sechter Studien, with "Contrapunctische Studien" at head of page 9) pp. Engraved throughout. Folio. Unbound. Slightly worn and soiled; central vertical crease; small oval embossed stamp "Kottenbach" to most leaves with small rectangular label to verso of title; identification in red ink to each piece. **First Edition of the Beethoven song.** Kinsky WoO104. Hoboken 3, 678. A separate issue in the series Sammlung von Musikstücken alter und neuer Zeit als Zulage zur neuen Zeitschrift für Musik, Heft VI, Juni 1839, published as a supplement to the Neue Zeitschrift für Musik edited by Robert Schumann. **First Edition of the Schubert song.** Deutsch 440. (21958) \$700.

259. **[BEETHOVEN] André, Johann Anton 1823-1882.** [Op. 93]. Achte Sinfonie F dur. Fa maj... Für das Pianoforte zu vier Händen bearbeitet von J.B. André. Offenbach a/M: Johann André [PN] 6128, [ca. 1838]. Oblong folio. Plain blue wrappers with manuscript title label to upper. [1] (title), 2-35 pp. Lithographed. Wrappers slightly worn, soiled and chipped. Slightly worn and browned; music seller's stamp (Th. Henkel) to foot of title. *The first edition of this arrangement was published by Simrock in 1829.* (22155) \$75.

260. **BÉRIOT, Charles-Auguste de 1802-1870.** [Op. 9]. Dix Études ou Caprices Pour le Violon Dédiés à Monsieur Baillot. Paris: E. Troupenas [PN 231], [ca. 1828]. Folio. Disbound. 1f. (title), [1] (blank), 2-23 pp. Engraved. Lightly dampstained throughout. Publisher's handstamp to foot of title. (21985) \$75.

261. **BERLIOZ, Hector 1803-1869.** [Op. 24]. La Damnation de Faust Légende Dramatique en Quatre Parties... avec texte Français et Allemand... Traduction Allemande par Mr. Minslaff. [Piano-vocal score]. Paris: S. Richault [PN 11607], [ca. 1854]. Large octavo. Contemporary quarter dark blue calf with marbled boards, rules and titling gilt to spine. 1f. (title), 1f. (cast and contents), 32 (preface and libretto with parallel text in French and German), 390 pp. Engraved. Binding slightly worn, rubbed, and bumped; tail of spine frayed; joints split. Some browning, foxing and staining; lacking frontispiece portrait. **First Edition, variant issue.** Hopkinson 54D, a. Holoman p. 295, variant A. (21164) \$585.

262. **BERTINI, Henri 1798-1876.** 25 Études Doigtées pour le Piano ou Introduction à celles de J.B. Cramer dédiées à Mademoiselle Elisa Lemoine... Livre [1]. 2de. édition revue et améliorée. Mayence et Anvers: Les fils de B. Schott [PN 4494], [ca. 1834]. Folio. Disbound. [1] (title), 2-35 pp. Engraved. Worn. (22032) \$35.

263. **BERTINI.** Le Repos, 24 Petites Mélodies, pour le Piano, composées et dédiées aux Jeunes Elèves... en trois Livraisons. Op. 101. Liv. I [-III]. Leipzig: Hofmeister [PN 2108-10], [ca. 1836]. Folio. Disbound. [1] (title), 2-11, [i] (publisher's catalogue); [1] (title), 2-10, 1f. (publisher's catalogue); [1] (title), 2-11, [i] (publisher's catalogue) pp. Foxed. (22033) \$40.

264. **BERWALD, Franz 1796-1868.** Quartett No. 2 Amoll für 2 Violiner, Altviol och Violoncell... Partitur. Stockholm: Elkan & Schildknecht [PN] E. & S. 2133 , [ca. 1903]. Large octavo. Original publisher's printed wrappers. [1] (title), [2] (blank), 3-33 pp. Slightly worn and browned; reinforced at spine. (18953) \$40.

265. **BICKHAM, Jr., George ?1706-1771.** The Musical Entertainer... Vol. I [of 2] only. London: Geo. Bickham, [ca. 1740]. Tall folio. Half dark green leather with marbled boards. 2ff. (subscribers list and contents), 4ff. (the Music section as it appears in The Universal Penman, engraved by George Bickham, Sr.) + **100ff., each printed on one side only, with large, elaborate vignettes to upper portions of each illustrating the song,** signed in the plate by J. Bickham Jr., with several of the plates after drawings



by Gravelot. The music appears below the illustration, with most pieces set for voice and figured bass with a separate part for flute. Named composers include Handel, Lampe, Gladwin, Green, Turner, Carey, Putti, Monro, Popely, Corelli, Holcombe, Stanley, Howard, Leveridge, Henry Purcell, Hudson, Festing, Vincent and Neale. Singers mentioned include Senesino and Isabella Young. With the bookplate of Gilbert Samuel Inglefield, former Lord Mayor of London. Binding worn, rubbed and bumped; hinges splitting. Lacking title. Occasional repairs and several small tears; some staining. Quite a good copy overall. Probable second edition. BUC p. 107. RISM BII p. 245. **The Musical Entertainer is considered one of the finest 18th century illustrated books. Complete copies of this monumental work are very rare.** (19250) \$3,800.

266. **BICKHAM Jr., George ?1706-1771.** The Musical Entertainer... Vol. I (of 2) only. London: Geo. Bickham, [ca. 1740]. Tall folio. Contemporary dark brown calf. 1f. (illustrated title) + 100ff., each printed on one side only, with large, elaborate vignettes to upper portions of each illustrating the song, signed in the plate by J. Bickham Jr., with several of the plates after drawings by Gravelot. The music appears below the illustration, set for voice and figured bass with a separate part for flute. Named composers include Handel, Lampe, Gladwin, Green, Turner, Carey, Putti, Monro, Popely, Corelli, Holcombe, Stanley, Howard, Leveridge, Henry Purcell, Hudson, Festing, Vincent and Neale. Singers mentioned include Senesino and Isabella Young. **Lacking list of subscribers, index and 28 plates** (numbers 4, 7-8, 10-11, 13, 16, 18-19, 21, 24, 36, 42, 45, 48-49, 66, 71-74, 76, 78-81, 88 and 99; plates 17, 20, 22, 23 and 77 loosely inserted. Very light dampstaining throughout; first and last leaves torn at edges and laid down; some creasing, spotting and soiling; several repairs. Probable second edition. BUC p. 107. RISM BII p. 245. (19249) \$1,750.

267. **BISHOP, Henry R. 1786-1855.** Mora's Love or The Enchanted Harp, a favorite Pastoral Romance as Performed at the King's Theatre Haymarket, Composed by Mr. D'Egville. [Piano score]. London: Printed for the Author, by L. Lavenu, [ca. 1809]. Folio. Recent marbled boards. 34 pp. With vignette of a harp to title page. Some staining and minor foxing. A very good, wide-margined copy overall. **Probable First Edition.** Smith: *The Italian Opera and Contemporary Ballet in London 1785-1802* no. 389. *First performed at the King's Theatre on June 15th 1809.* (18868) \$275.

268. **BLOW, John 1649-1708.** Amphion Anglicus. A Work of Many Compositions, For One, Two, Three and Four Voices: With several Accompanements of Instrumental Musick; And A Thorow-Bass to each Song: Figur'd for an Organ, Harpsichord, or Theorboe-Lute... [Score]. London: William Pearson... and by Henry Playford, 1700. Small folio. Quarter mid-tan leather with marbled boards, spine with raised bands and titling gilt. 1f. (title printed in red and black), 3ff. (dedication), vi (letters of praise to Blow from London musicians, etc.), vii-viii ("A Pindarick Ode, On Dr. Blow's Excellency in the Art of Music. By Mr. Herbert), 1f. (publisher's notice of music books recently printed by Playford, A Table of the Songs), 216 pp. **With the signature of the English composer, music teacher, and writer John Hullah** (1812-1884) to upper portion of title; the handstamp of St. Martin's Hall Library 1850 to upper outer corner; an early signature to upper margin erased. Previous owner's annotations to front free endpaper indicate that this copy once belonged to the English lutenist Robert Spencer (1932-1997). Binding slightly worn, rubbed and bumped; free front endpaper frayed with tape repairs to outer and lower margin. Minor spotting and browning; first several leaves slightly frayed and chipped at edges; lacking frontispiece (supplied in copy and laid down to front pastedown endpaper). **First Edition.** Day & Murrie 183. BUC p. 114. RISM B2985. *Inspired by Henry Purcell's Orpheus Britannicus, Blow published this "imposing collection of his songs and vocal chamber music" by subscription. In it he "shows a marked disposition towards ostinato-like basses. But the range of his vocal music -- dull, florid, powerful, suave, lyrical -- is too varied to permit a neat summary."* The New Grove Vol. 2 pp. 806-808. *Hullah had a notable collection of rare music which was sold at two auctions in the 19th century, the first by Christie's in 1860 and the second by Puttick in 1884.* (21767) \$800.

269. **BONONCINI, Giovanni Battista 1670-1747.** Astartus an Opera as it was Perform'd at the Kings Theatre for the Royal Accademy[!]. London: Walsh... and Hare, [1721]. Folio. Newly bound in quarter dark brown calf, raised bands on spine in gilt-ruled compartments, red leather labels gilt. 1f. (title), 1f. (contents), 81 pp. Engraved throughout. Title browned; occasional light browning and staining throughout; minor staining to upper edges and blank margins of first few leaves; lower outer corner of one leaf professionally repaired. **First Edition, first issue.** Hunter, p. 305. Smith & Humphries, 191. RISM B 3558. *First performed at the Teatro Capranica in Rome in January 1715; a revised version was performed at the King's Theatre in London on November 19, 1720. With a libretto by P. A. Rolli.* (19954) \$2,500.

270. **BORODIN, Aleksandr 1834-1887.** [Petite Suite for piano solo]. Moscow, 1929. Folio. Original publisher's decorative printed wrappers. Wrappers slightly worn and foxed, partially separated at spine, previous owner's name to upper right corner. *A scarce Soviet edition of one of Borodin's best-known piano works.* (21941) \$25.

271. **BRAHMS, Johannes 1813-1897.** [Op. 5]. Sonate (F moll) für das Pianoforte... Für das Pianoforte zu vier Händen bearbeitet von Richard Kleinmichel. Leipzig: Bartholf Senff [PN 101], [1891]. Folio. Disbound. [1] (title), [2] (blank), 3-39, [i] (publisher's catalogue). Slightly worn and browned. London importer's handstamp to foot of title, blindstamp to upper inner corner dated 10 9 [18]97 (September 10, 1897). McCorkle p. 16. (22087) \$35.

272. **BRAHMS.** [Op. 8]. Trio für Pianoforte, Violine und Violoncell. [Score and parts]. Leipzig: Breitkopf & Härtel [PN] 8953, [1854]. Folio. Disbound. [1] (title), 2-55; 12; 10 pp. Engraved. **From the collection of the English pianist, conductor and writer Edward Dannreuther,** with his oval handstamp to title and

parts. Slightly worn; minor to moderate foxing; dampstaining to outer margins of parts just extending into printed area. **First Edition, first issue.** Rare. Hofmann p. 17. McCorkle p. 25. Hoboken IV, 9. (22071) \$650.

273. **BRAHMS.** [Op. 25]. Quartett für Pianoforte Violine Viola und Violoncello. [Score and parts]. Berlin: N. Simrock [PN 6264], [1863]. Folio. Score disbound, parts unbound. [1] (title), 2-61; [1] (blank), 2-16; [1] (blank), 2-15; [1] (blank), 2-16 pp. Engraved. **From the collection of the English pianist, conductor and writer Edward Dannreuther**, with his oval handstamp to title and each part. Occasional performance markings and corrections in blue crayon and pencil, most likely in Dannreuther's hand. Slightly worn; minor to moderate foxing. **First Edition, first issue. Rare.** Deutsch p. 137. Hofmann p. 53. McCorkle p. 86. (22076) \$700.

274. **BRAHMS.** [Op. 25]. [Erstes Quartett (G moll) für Pianoforte, Violine, Bratsche und Violoncell]. [Score and parts]. Berlin: N. Simrock [PN 6261], [after 1895]. Folio. [1] (publisher's catalogue "Neuere Werke für Kammermusik"), 2-61; [1] (blank), 2-16; [1] (blank), 2-15; [1] (blank), 2-16 pp. Transfer-printed. Slightly worn; spine to score reinforced with tape, handstamp to lower outer corner. (22086) \$50.

275. **BRAHMS.** [Op. 33]. Romanzen aus L. Tieck's Magelone für eine Singstimme mit Pianoforte. [Heft 1-5]. Leipzig u. Winterthur: J. Rieter-Biedermann [PN] 401, [ca. 1865]. Folio. [1] (decorative title with yellow ground), 2-23 pp. Lithographed. Browned. **With:**
- Heft 2. [PN] 401.b., [1865]. [1] (decorative title), 2-23 pp. Engraved. Slightly foxed.
- Heft 3. [PN] 401.c, [ca. 1869]. [1] (decorative title), 2-21 pp. Transfer-printed. Browned and brittle.
- Heft 4. [PN] 401.d], [ca. 1869]. [1] (decorative title), 2-15 pp. Transfer printed. Browned and brittle.
- Heft 5. [PN] 401.e], [ca. 1869]. [1] (decorative title), [2] (blank), 3-19 pp. Transfer printed.
First Edition (Heft 2 first issue, Hefts 1, 3, 4 and 5 later issues). Deutsch p. 138. Hofmann p. 69. McCorkle p. 119. (22095) \$350.

276. **BRAHMS.** [Op. 73]. Zweite Symphonie (D dur) für Grosses Orchester... Partitur. [Full score]. Berlin: N. Simrock [PN 8028], 1878. Folio. Half dark red leather with marbled boards, titling gilt to spine. 1f. (title), 3-71 printed music, [1] (blank) pp. Engraved. With small music seller's handstamp (Novello, Ewer & Co., London) to lower margin of title page. Extensively annotated in pencil. Light browning to edges; scattered foxing. In very good condition overall. **First Edition.** McCorkle p. 311. Hofmann p. 156-157. Fuld p. 553. Sonneck Orchestral Music p. 55. *"The Second Symphony in D op.73, composed less than a year after the completion of the First, is often described as its sunny counterpart. The work indeed radiates a warmth and tunefulness absent in parts of the earlier work. But as Brahms himself acknowledged, the Second Symphony also has a 'melancholy' side."* George S. Bozarth and Walter Frisch in *Grove online.* (19916) \$4,800.

277. **BRAHMS.** [Op. 76]. Clavierstücke... Erstes Heft... Zweites Heft. Berlin: N. Simrock [PNs 8090, 8091], [ca. 1879]. 2 volumes. Folio. Disbound. [1] (title), [2] (blank), 3-18; [1] (title), [2] (blank), 3-18 pp. Transfer-printed. **First Edition, second issue.** Deutsch p. 258. Hofmann p. 163. McCorkle p. 324. (22080) \$150.

278. **BRAHMS.** [Op. 77]. Concert für violine mit Begleitung des Orchesters... Partitur...Joseph Joachim zugeeignet. Berlin: N. Simrock [PN 8133], 1879. Large octavo. Cloth-backed marbled boards. 2ff., 5-208 pp. Lithographed. Ex-library. Frayed at head of spine; library call numbers in white ink. Small embossed stamp to title and two additional leaves; catalogue card pocket to free front endpaper; signature to title. **First (trade) Edition.** Hofmann p. 165. McCorkle p. 328. *Brahms's famous and much-loved violin concerto was first performed by Joachim, with Brahms conducting, at the Gewandhausaal in Leipzig on January 1, 1879. Both Hofmann and McCorkle describe the music as being "im Plattendruck." As is the case for a number of other Brahms scores, a small number of copies were printed from engraved plates, often serving as presentation copies. In some cases it is unclear whether or not their printing preceded, was simultaneous with, or came after the lithographed edition. In general, the issues are identical except for the actual method of printing.* (17702) \$550.

279. **BRAHMS.** [Op. 77]. Concert für Violine mit Begleitung des Orchesters. [Full score]. Berlin: N. Simrock G.m.b.H. [PN 8133], [not before 1902]. Octavo. Cloth-backed paper boards with original publisher's printed wrapper trimmed and laid down. [1] (title), [2] (copyright notice), 5-208 pp. Lithographed. Binding worn, spine reinforced with tape, remnants of former description laid down to front free endpaper. Title worn, creased at corners, erasure to portion of imprint, small hole to foot; corner torn with minimal loss. **First Edition, ?third issue.** Deutsch p. 258. Hofmann p. 165. McCorkle p. 328. (22085) \$75.

280. **BRAHMS.** [Op. 80]. Akademische Fest-Ouvertüre... Clavier-Auszug für vier Hände. Berlin: N. Simrock [PN 8195], [1881]. Folio. Unbound. [1] (title), 2-27 pp. Lithographed. Worn; title separated; contemporary signature to title. **First Edition of this arrangement.** McCorkle p. 337. (22070) \$85.

281. **BRAHMS**. [Op. 100]. Zweite Sonate (A dur) für Pianoforte und Violine. [Score]. Berlin: N. Simrock [PN 8731], 1887. Folio. Unbound. [1] (title), [2] (blank), 3-27 [i] (blank) pp. Worn and soiled; edge tears; title separated at spine. Lacking separate violin part. **First Edition, first issue**. Deutsch p. 261. Hofmann p. 213. McCorkle p. 409. (22082) \$60.

282. **BRAHMS**. [Op. 115]. Quintett für Clarinette (oder Bratsche) 2 Violinen, Bratsche und Violoncell. [Score]. Berlin: N. Simrock [PN 9710], 1892. Large octavo. Original publisher's printed wrappers. [1] (title), [2] (blank), 3-58 pp. Lithographed. Slightly worn. Collector's stamp and inscription and stamp of French music publisher and distributor A. Durand to title; number 624 handstamped to title and upper wrapper. **First Edition**. Deutsch p. 263. Hofmann p. 243. McCorkle p. 464. (22089) \$385.

283. **BRAHMS**. [Op. 116]. Fantasien für Pianoforte... Erstes Heft No. 1-3. Berlin: N. Simrock [PN 9874], 1892. Folio. Original publisher's printed wrappers. [1] (title), 2 (blank), 3-18 pp. Wrappers torn and detached. Title partially separated at spine and with minor edge tears. **First Edition** of Book I (of II). Hofmann p. 245. McCorkle 467. (19975) \$100.

284. **BRAHMS**. [Op. 118]. Clavierstücke. Berlin: N. Simrock [PN 10054], 1893. Folio. Unbound. [1] (decorative title printed in green and brown), 2-19 pp. Transfer-printed. Slightly worn; occasional foxing; lower corners slightly frayed; some fingering. **First Edition, ?second issue**. Deutsch p. 263. Hofmann p. 249 (citing this as the first issue). McCorkle p. 474 (also citing this as the first issue). (22078) \$150.

285. **BRAHMS**. Gavotte, by C.W. Gluck, Arranged for the Pianoforte, and dedicated to Madame Clara Schumann. London: Novello, Ewer & Co. [PN 4762], [1872]. Folio. Disbound. 1f. (title), 5, [i] (publisher's advertisement) pp. Transfer-printed. McCorkle Anhang 1a no. 2, p. 621. (22096) \$40.

286. **[BRITISH MUSIC]. Musica Britannica** A National Collection of Music. London: Stainer and Bell Ltd., 1951-1989. **21 volumes** (17 in original publisher's printed wrappers, 4 in full dark green cloth). Folio.

Contents as follows:

II. Cupid and Death. Matthew Locke & Christopher Gibbons

III. Comus Milton Dalton Arne

V. Thomas Tomkins Keyboard Music

VI. John Dowland Ayres for four voices

XIV. John Bull Keyboard Music I

XV. Music of Scotland 1500-1700

XSVI. No Song, No Supper. Stephen Storace

XVIII. Music at the Court of Henry VIII

XIX. John Bull Keyboard Music II

XX. Orlando Gibbons Keyboard Music

XXII. Consort Songs

XXVII. William Byrd Keyboard Music I

XXVIII. William Byrd Keyboard Music II

XXXVI. Early Tudor Songs and Carols

XL. Music for Mixed Consort

XLIV. Elizabethan Consort Music I

XLVII. Alfred Thomas Augustine Arne

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LIII. Collected English Lutenist Partsongs I

LIV. Collected English Lutenist Partsongs II

LV. Elizabethan Keyboard Music

Ex-libris the distinguished musicologist John Ward. Wrappers to several volumes worn and torn. In very good internal condition throughout. (21689) \$550.

287. **BRONSART VON SCHELLENDORF, Hans 1830-1913**. Frühlings-Fantasie für Orchester... Op. 11. [Full score]. Leipzig: Breitkopf & Härtel [PN 15310], [1880]. Folio. Full light purple cloth with original publisher's printed wrappers bound in. 1f. (title), 108 pp. Engraved. Binding worn, rubbed and stained; head and tail of spine frayed. Ex-library, with call number to foot of spine, perforated stamp to title, library markings to rear free endpaper, etc. Slightly browned; lower outer corner of upper wrapper lacking; dampstaining to upper margin of several leaves. **First Edition**. *A German composer, pianist and conductor, Bronsart was a student of Liszt.* (18091) \$150.

288. **BRUNI, Antonio Bartolomeo 1757-1821.** Cinquante Etudes pour le Violin... 2de partie. Offenbach: Johann André [PN 3871], [ca. 1818]. Folio. Late 19th century cloth-backed boards. [1] (title), 2-53 pp. With musical bookplate of Theodor Hess to upper right corner of title. Slightly worn and soiled; title guarded at inner margin; overpaste to imprint; some pencilled fingering and bowing marks; final leaf slightly stained and laid down; bookplate slightly obscuring one letter of title. RISM B4819 (one copy only). (2020) \$125.

289. **BYRD, William ca. 1540-1623.** My Ladye Nevells Booke... Edited, with an Introduction and Notes, by Hilda Andrews... With a Preface by Sir Richard Terry. London, Philadelphia: J. Curwen & Sons Ltd., Curwen Inc., 1926. Folio. Original publisher's full black cloth with titling gilt to spine. 1f. (half-title, with limitation statement to verso), 1f. (frontispiece), 1f. (title), 1f. ((dedication), vii-xliv (introduction and facsimiles), 1f. (blank), 245 pp. (music). Printed on fine handmade paper with deckled edges. Binding very slightly worn; edges slightly soiled. In very good condition overall. *Edition limited to 60 copies, this numbered '13' in manuscript.* My Ladye Nevells Booke, a musical manuscript consisting of 42 pieces for keyboard (British Library MS Mus. 1591), is **one of the most important collections of keyboard music of the Renaissance.** Lady Nevell was closely associated with Byrd; whether as pupil or patron is apparently not known. (22151) \$125.

290. **CAMPAGNOLI, B[artolomeo] 1751-1827.** Six Fugues pour Violon seul composées et dédiées A Monsieur le Docteur Einert... Oeuv. 10. Liv. I [-2]. Leipzig: Breitkopf & Härtel [PNs 87 and 163], [after 1871]. Folio. Unbound. [1] (title), 2-7; [1] (title), 2-7 pp. Engraved. From the collection of the noted concert violinist **Manoug Parikian** (1920-1987), with his decorative ownership label. Browned and slightly stained. *A reprint of the early 19th century edition.* (22023) \$30.

291. **CAMPION, Thomas 1567-1620.** Selected Songs of Thomas Campion Selected and Prefaced by W.H. Auden Introduction by John Hollander. Boston: Godine, 1973. Large octavo. Quarter cloth with marbled boards preserved in original publisher's marbled slipcase. 161 + [i] pp. Near-fine. *Limited to 250 copies, this no. 77.* (15003) \$75.

292. **CASTIL-BLAZE, François-Henri-Joseph 1784-1857.** Le Grétry des Concerts Recueil des Airs, Scenes, Duos, Trios, Quatuors, Choeurs des Opéras Français... avec Accompagnement de Piano et transposés quand la trop grande élévation du Diapason l'a exigé par Castil-Blaze. Paris: Castil-Blaze [PN 23], [1823-1828]. Folio. Contemporary green vellum-backed marbled boards with manuscript title label to upper. 1f. (title), 3ff. (preface, including a list of operas by Grétry), 2-258, [i] (index) pp. (listing the 46 numbers from the 21 operas found in the work). Bound with: Carbonel, Narcisse. La Dansomanie Ballet de P. Gardel Arrangé pour le Forte-Piano avec accompagnement de Violon... [1re] Livraison. Paris: Frères Gaveaux [?ca. 1828]. 1f. (title), [1] (blank), 2-36 pp. (Mercier overpaste to imprint). Engraved. The first act only. Binding worn; hinges split. (15371) \$325.

293. **CORELLI, Arcangelo 1653-1713.** [Op. 5]. Sonate a violino e violone o cimballo dedicate all Altezza serenissima Elettorale di Sofia Carlotta Elettrice di Brandenburgo... Parte Prima [Parte Seconde Preludii Allemande Correnti Gighe Sarabande Gavotte e Follia]. Opera Quinta. Incisa de Gasparo Pietra Santa. [Rome], [1700]. Oblong folio. Full contemporary vellum. 2ff. (title and dedication, printed on the recto of each leaf and numbered "1" and "2" respectively), 3-39 music; [40] (secondary title), pp. 41-68 pp. Engraved. With manuscript annotation to free front endpaper dated 1735 indicating that the present copy was formerly in the collection of Baron [Johann] Matthias de Ascheberg. Binding somewhat soiled and worn. First leaf soiled; moderate dampstaining to lower corners throughout. Lacking full-page frontispiece engraving. With strong clear impression. **First Edition, second issue.** Marx p. 173. Hoboken Vol. 16, 55. Pincherle p. 209. BUC p. 220. RISM C3801 (two copies only of this issue in the U.S.). *The first six sonatas are "church" sonatas, while the second six (with a separate title) are "chamber" sonatas, the last of which is actually the Follia, one of the most renowned compositions of Baroque string literature. An excellent example of the art and craft of Italian music engraving and printing of the period, continuing a tradition dating from the time of Frescobaldi.* (20841) \$2,500.

294. **CORELLI.** [Op. 6]. Concerti Grossi Con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola, e Basso di Concerto Grosso, ad arbitrio, che li potranno radoppiare... Opera Sesta. XII Great Concertos, or Sonatas, for two Violins and a Violoncello: or for two Violins more, a Tenor, and a Thorough Bass: which may be doubled at Pleasure. being the Sixth and last work of Arcangelo Corelli. [Parts]. London: Printed for I. Walsh... and I. Hare, [1715]. 7 volumes. Folio. Plain paper wrappers. 1f. (frontispiece), 1f. (title), 34; 1f. (title), 33; 1f. (title), 34; 1f. (title), 27; 1f. (title), 27; 1f. (title), 27; 1f. (title), 27 pp. Engraved. **With a fine frontispiece portrait of Corelli** engraved by Sherwin after Howard. Wrappers slightly chipped and splitting at spine. Some browning and minor staining and foxing; small binder's holes to inner blank margins; early signature to blank upper margin of titles trimmed. Quite a nice set overall. Second Edition

(First English Edition). Scarce. Marx p. 200. Smith-Walsh 466. BUC p. 216 (but with portrait engraving by Van der Gucht after Howard). RISM C3845. (18766) \$1,850.

295. **CRAMER, Henri 1818-1877.** Potpourris élégantes sur des motifs d'Opéras favoris pour le Piano [Nos. 28, 101, 132, 18, 1, 66, and 73]. Offenbach s/M: Jean André [PNs 6938, 8513, 9886, 6898, 6582, 7366, and 7563], [1845-1865]. 7 volumes bound in one. Folio. 19th century leather-backed marbled boards with oval paper label titled in manuscript to upper. 17; 20; 23; 17; 15; 15; 15 pp. Lithographed. With decorative lithographic title to each volume. Contains arrangements of Donizetti's *La Fille du Regiment*; Gounod's *Faust* and *Romeo et Juliette*; Rossini's *Il Barbiere de Siviglia*; and Verdi's *Rigoletto* and *Il Trovatore*. Binding worn, rubbed and bumped. Slightly worn and soiled. (21969) \$50.

296. **CRUSELL, Bernhardt 1775-1838.** [Op. 6]. Trois Duos Pour deux Clarinettes. [Parts]. Paris: Gambaro [PN] 181, [ca. 1821]. Folio. Sewn. 1f. (title), [1] (blank), 2-17; 1f. (title), 13 pp. Engraved. Some minor soiling and browning. Ricordi overpaste to title of first clarinet part. *Crusell was a well-known Finnish clarinet virtuoso and composer.* (21905) \$225.

297. **D'EGVILLE, James fl. 1782-?1827 and Cesare BOSSI ?-1802.** Telemaque a Grand Ballet as Performed at the Kings Theatre Hay-Market Composed by J. D'Egville. The music Composed and Compiled by D'Egville & Bossi. [Piano score]. London: Broderip & Wilkinson, [1799]. Folio. Newly bound in full brown linen with printed paper title label to spine. 1f. (title), [1] (blank), 2-39 pp. Engraved. **First Edition.** BUC p. 313. RISM E499. *First performed at the King's Theatre on March 27th 1799, receiving 24 performances. The dancers included D'Egville, Didelot and Hilligsberg. Smith 191. The music draws from Haydn, Pleyel, Sacchini, Gluck, etc.* (18864) \$350.

298. **DALL'ARGINE, Costantino 1842-1877.** Brahma Ballo in un Prologo e sei Atti del Coreografo Ippolito Monplaisir... Riduzione per Pianoforte Solo di F. Almasio. [Piano score]. Milano: F. Lucca [PN 18686-18700], [ca. 1868]. Folio. Leather-backed contemporary boards. 1f. (decorative title), 3-107 pp. Engraved. Minor to moderate foxing. *This popular ballet, with choreography by Monplaisir, was first performed at La Scala on February 25th 1868. The cast included the renowned Italian dancer, Virginia Zucchi.* (14925) \$135.

299. **DANZI, Franz 1763-1826.** Grande Sonate pour Piano-Forté & Cor de Bassette, (ou Violoncelle)... Oeuvre 62. [Parts]. Offenbach s/m: J. André [PN] 4651, [ca. 1823]. Oblong folio. Unbound. Piano: [1] (title), 4; Corno di Bassetto: 1f. (title), 19; Violoncello: 1f. (title), 4 pp. Lithographed. Slightly stained and soiled. Early owner's signature to two titles. Small Italian music seller's stamp to title of piano part. *"Although he is remembered mainly for his chamber music, Danzi was in fact one of the most important German opera composers of Mozart's generation."* Roland Würtz and Paul Corneilson in *Grove online.* **Music with basset horn (a member of the clarinet family) is rarely found in early editions.** (21910) \$350.

300. **DELIBES, Léo 1836-1891.** Lakmé. Opéra en 3 Actes. Poème de MM. Edmond Gondinet & Philippe Gille. [Piano-vocal score]. Paris: Heugel & Fils [PN H.5683], [1883]. Large octavo. Half red cloth with marbled boards. 2ff., 275 pp. Lithographed. With occasional pencilled annotations to pp. 61-65. Binding slightly worn and rubbed. Some minor foxing. **First Edition, later issue.** (19926) \$100.

301. **DEVIIENNE, François 1759-1803.** [Op. 74]. Six Duos pour deux Clarinettes dédiés Aux Amateurs... Oeuvre 74 Liv. 2. [Parts]. Offenbach s/m: Jean André [PN] 1924, [1804-1805]. Folio. Unbound. [1] (title), [2] (blank), 3-9; [1] (title), [2] (blank), 3-9 pp. Lithographed. Minor browning and staining to several leaves and publisher's overpaste to imprint of first clarinet part. **First Edition.** Constaple p. 147. RISM D2090 (one copy only recorded). *Devienne was a French flautist, bassoonist, composer and teacher. An early example of music lithography.* (21918) \$165.

302. **DEVIIENNE.** [Op. 75]. Trois Trios pour deux Clarinettes & Basson composés et dédiés à son ami Charles Duvernoy... Oeuvre 75 (2e. Livre de Trios pour 2. Cl. et Bon.)... Gravés par Richome. Paris: Sieber fils [PN] 66, [ca. 1801]. Folio. Sewn. 1f. (title), [1] (blank), 2-12; 12; [i] (title), 2-12 pp. Engraved. Somewhat worn and soiled; staining to inner margins slightly affecting printed area of first clarinet part; edges frayed. Untrimmed. **First Edition.** RISM D1900 (one copy only in the U.S., one copy in Austria, two in France). (21911) \$325.

303. **DUSSEK, Jan Ladislav 1760-1812.** Trois Nouvelles Sonates pour le Piano-Forte avec accompt. de Flute ou Violon... Op. 51. [Keyboard part only]. Vienne: Artaria et Comp. [PN] 1906, [1807]. Oblong folio. [1] (title), 2-30 pp. Engraved. Slightly worn; title soiled, separated at spine, opus number partially erased. Weinmann: *Artaria*, p. 92. RISM D4277 (3 copies only). (21944) \$300.

304. **DVORAK, Antonin 1841-1904.** Quintett für Pianoforte, zwei Violinen, Bratsche und Violoncell... Op. 81. [Score and parts]. 1888. Berlin: N. Simrock [PN 8859] [1888]. Folio. Loose in contemporary paper wrappers (worn), with Leipzig music seller's label and ticket to upper. 59; 12; 12; 12; 12 pp. (slightly worn; soiled; thumbled at corners). Occasional pencilling. **First Edition, later issue** (the 2nd violin part, slightly larger in format, possibly from an earlier issue). Burghauser 155. (14949) \$75.
305. **ESCH, Louis von.** A Russian Divertimento for the Piano Forte with an Accompaniment for the Flute obligato; composed and Humbly dedicated to M. de Novasilzoff. [Piano part only]. London: Broderip & Wilkinson, [WM 1808]. Folio. Disbound. 1f. (fine illustrated titled engraved by T. King), [1] (publisher's catalogue), 2-13 pp. Engraved. Slightly worn and browned; one leaf detached. RISM E805. (22001) \$80.
306. **FALLA, Manuel de 1876-1946.** La Vie Brève (La Vida Breve) Drame lyrique en 2 actes et 4 tableaux de Carlos Fernandez-Shaw Adaption française de Paul Millet ... Partition complète pour Chant et Piano. [Piano-vocal score]. Paris: Max Eschig, 1913. Folio. Black cloth-backed grey boards with original publisher's decorative wrappers printed in black and brown bound in. 1f. (title printed in red and black), 1f. (dedication), 1f. (cast list), 1f. (contents), pp. 3-121, [1] (blank) pp. Binding slightly worn and rubbed. Somewhat browned and brittle; tears to inner margin. With bookplate of Henry E. Gerstley to front pastedown. (18218) \$50.
307. **FERRARI, Giacomo Gotifredo 1763-1842.** XI Variations sur l'air Russe "Kalimuska" (Skiönne Minka). Copenhagen: C.C. Lose [PN N.A. 2A:4H], [1816]. Oblong folio. Disbound. [1] (title), pp. numbered 40-45. Engraved. Complete. Slightly worn and soiled. (21927) \$35.
308. **FESCA, Alexander 1820-1849.** [Op. 43]. Fantaisie pour le Piano sur des motifs de l'Opera Don Juan de W.A. Mozart composée et dédié à son ami Rudolphe Willmers. Brunswick: G.M. Meyer jr. , [ca. 1840]. Folio. Disbound. [1] (title within decorative border), [2] (blank), 3-21 pp. Engraved. (21934) \$30.
309. **FESCA, Friedrich Ernst 1789-1826.** [Op. 26]. Der 103te Psalm Hymne für vier Singstimmen mit Begleitung des Ganzen Orchesters in Musik gesetzt und dem Singvereine zu Carlsruhe unter Leitung des Herrn Musiklehrers L. Berger hochachtungsvoll gewidmet... Vollständiger vom Komponisten verfertigter Clavierauszug. [Piano-vocal score]. Bonn und Cöln: N. Simrock [PN] 1990, [ca. 1823]. Oblong folio. Sewn. [1] (title), [2] (blank), 3-30 pp. Title slightly soiled; foxed; minor marginal tears. **Probable First Edition.** *"A.B. Marx (1827) ranked Fesca alongside Beethoven as a composer of distinctly personal church music, while Rochlitz (1818) noted that Fesca's setting of Psalm ix was such as a 'contemporary Handel' might have given to his Utrecht Jubilate."* Markus Frei-Hauenschild in *Grove online* (22018) \$285.
310. **FIORILLO, Federigo 1755-1823.** [Op. 3]. Etude pour le Violon, formant Trente-Six Caprices d'une difficulté graduelle... Seconde et seule édition, Revue & corrigée par l'Auteur. Paris: Sieber [PN] 896, [1813-1822]. Folio. Sewn. 1f. (title), [1] (blank), 2-32 pp. Engraved. Signed by the publisher at foot of title. With a short introduction by the author. Slightly worn and stained. Untrimmed. *An Italian violinist, viola player, and composer, "such present-day fame as he has rests almost entirely on one work, his 36 caprices for violin. These are études of good musical quality, and they have taken their place in the violinist's pedagogical repertory beside those of Rode and Kreutzer."* Chappell White in *Grove online* (22031) \$200.
311. **FISCHER, Johann Christian 1733-1800.** A Favourite Concerto for the Harpsichord. London: Welcker, [ca. 1775-1778]. Folio. Disbound. [1] (title), 2-9 pp. Engraved. BUC p. 337. RISM F990. *An arrangement of the composer's first oboe concerto. "Although Fischer composed some chamber music, most of his works were concertos, mostly written for his own performance... The rondo finale of his first concerto became the subject of many keyboard variations, including some by Mozart (k179/189a)." T. Herman Keahey in Grove online* (21923) \$225.
312. **GAMBARO, Vincent 1785-1828.** [Op. 10]. Trois duos Concertans pour deux Clarinettes Dédiés à Mr. de Champmartin... 4me. Livre des Duos. [Parts]. Paris: Gambaro [PN] 178, [ca. 1822]. Folio. Sewn, as issued. 1f. (title), [1] (blank), 2-13; [1] (title), 2-13 pp. Engraved. Minor to moderate foxing; portion of blank outer margin of first leaf of first clarinet part lacking. Italian music seller's overpaste to title of first part. *Gambaro, a Neapolitan musician, settled in Paris in 1813, becoming active there as both a clarinetist at the Théâtre Italien and a music publisher. Devriès and Lesure Vol. II p. 179.* (21915) \$140.
313. **GELINEK, Josef 1758-1825.** [Op. 52]. Sonate pour le Piano-Forte avec accompagnement d'un Violon oblige arrangée d'après le Quatuor de Mr. Haensel... et dédiée A Mademoiselle Charlottye Steinmetz. [Parts]. Vienne: Artaria et Comp. [PN] 2456, [1816]. Oblong folio. Unbound, as issued. 1f. (title), 19; 7 pp. Engraved. Slightly worn and foxed; title and edges slightly soiled. A wide-margined copy. Weinmann: Artaria p. 114. (21942) \$375.

314. **GELINEK**. [Op. 92]. Variationen für das Piano-Forte über das erhabene Andante in A moll aus der neuen grossen 7ten Sinfonie Verfasst Sr. Kaiserlichen Hoheit dem durchluchtigsten Prinzen Rudolph Erzherzog von Oesterreich &&&... in tiefer ehrfurcht zugeeignet... No. 94. Wien: S. A. Steiner [PN S. et C. 2601] , [1816]. Folio. Unbound. 1f. (title), [1] (blank), 2-23 pp. Engraved. Slightly worn and soiled; dampstaining to lower outer corners resulting in some tears and fraying but no loss of music. Weinmann: Senefelder, Steiner, Haslinger Vol. 1 p. 147. (21945) \$450.
315. **GELINEK**. VIII Variations Pour le Clavecin ou Piano-Forte sur l'Air / Wie stark ist nicht dein zauberton / tire de l'Opera / Die Zauberflöte de Mr. Mozart Composées et Dediées a Monsieur le Comte Ferdinand de Kinsky... No. 3. Vienne: Artaria Comp. [PN] 416, [1793]. Oblong folio. Unbound. [1] (title), 2-11 pp. Engraved. Slightly worn; staining to upper outer portion of leaves. **First Edition**. Weinmann: Artaria p. 32. RISM G893. *A Czech composer, pianist and piano teacher, Gelinek is known to have met both Mozart and Haydn, and was a friend of Beethoven. "Most of [his] works are piano variations based on melodies from stage works..., instrumental compositions (Beethoven's Seventh Symphony, second movement), Viennese folk tunes and his own themes. Their execution demands an advanced performer. They show considerable inventiveness and occasionally employ imitative counterpoint. They were appreciated by contemporaries both as agreeable music and for their pedagogical value..."* Milan Poštolka in *Grove online*. (21956) \$350.
316. **GELINEK**. Andante... de... Haydn avec Variations... pour Le Piano Forte. Vienne: Artaria [PN] 2046, [1809-1810]. Oblong folio. [1] (title), 2-5 pp. Engraved. Weinmann p. 97. RISM G1084. (21955) \$160.
317. **GLAZUNOV, Aleksandr 1865-1936**. [Op. 25]. Prélude et 2 Mazurkas pour Piano... [à Madame Marie Blumenfeld née Anastassieff]. Leipzig: Belaïeff [PNs] 268, 269, [1890]. Folio. Original publisher's decorative wrappers. [1] (chromolithographic title), [2] (blank), 3-27 pp. Titling to upper wrapper in both Russian and English. Light uniform browning, slightly heavier to blank margins. Small Danish music seller's handstamp to lower margin of upper wrapper. **First Edition**. *"Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism. He was the direct heir of Balakirev's nationalism but tended more towards Borodin's epic grandeur. At the same time he absorbed Rimsky-Korsakov's orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev... The younger composers (Prokofiev, Shostakovich) abandoned him as old-fashioned. But he remains a composer of imposing stature and a stabilizing influence in a time of transition and turmoil."* Boris Schwarz in *Grove online*. **A fine example of an illustrated Belaïeff title**, of which there were approximately 200 executed. Davis: *The Beauty of Belaïeff* (this particular work not cited). (21946) \$125.
318. **GLAZUNOV**. [Op. 41]. Grande Valse de Concert pour Piano... à Monsieur et Madame Nicolas Brühl. Leipzig: Belaïeff [PN] 812, 1893. Folio. Original publisher's decorative wrappers. [1] (title printed in blue), [2] (blank), 3-19, [i] (publisher's catalogue) pp. Titling to upper wrapper in both Russian and French. Light uniform browning, slightly heavier to margins; margins slightly creased; minor foxing. **Probable First Edition**. (21948) \$35.
319. **GLAZUNOV**. [Op. 62]. Prélude et Fugue pour Piano... à Monsieur Auguste Bernhard. Leipzig: Belaïeff [PN] 1981, [ca. 1901]. Folio. Original publisher's decorative wrappers. [1] (title), [2] (blank), 3-15, [i] (publisher's catalogue) pp. Titling to upper wrapper in both Russian and French. Light uniform browning, slightly heavier to margins. **First Edition, later issue**. (21947) \$25.
320. **GLAZUNOV**. [Op. 72]. Thème et Variations pour Piano... à Madame Inna Bousoff. Leipzig: Belaïeff [PN] 2257, 1901. Folio. Original publisher's decorative wrappers. [1] (title), 2-23, [i] (publisher's catalogue) pp. Titling to upper wrapper in both Russian and French. Light uniform browning, slightly heavier to blank margins; outer margins slightly creased. Small circular Danish music seller's handstamp to lower margin of upper wrapper. **Probable First Edition**. (21949) \$35.
321. **GLAZUNOV**. [Op. 74]. 1re. Sonate [en si b]... À Madame Nadéjda Rimsky-Korsakow. Leipzig: Belaïeff [PN 2333] , [1901]. Folio. Original publisher's decorative wrappers. [1] (title), [2] (blank), 3-39, [i] (publisher's catalogue) pp. Upper wrapper printed in Russian and French. Light uniform browning, slightly heavier to blank margins; outer margins slightly creased. Small Danish music seller's handstamp to lower margin of upper wrapper. **First Edition**. (21950) \$50.
322. **GNECCO, Francesco ca. 1769-1810/1811**. [Op. 2]. Trois Trios Concertans Pour Clarinette Violon et Basse. [Parts]. Paris: Sieber [PN] 1699, [1803-1805]. Folio. Sewn, as issued. Clarinet: 1f. (title), [1] (blank), 2-6; Violin: [1] (title), 2-6; Bass: [1] (title), 2-5 pp. Engraved. Clarinet part signed by publisher at foot of title. Slightly worn and browned; occasional staining; edges somewhat soiled and frayed. Untrimmed. *Gnecco was an Italian composer, reputedly a student of Cimarosa*. (21912) \$175.

323. **GUGLIELMI, Pietro Alessandro 1728-1804.** The Favorite Songs in the Comic Opera Le Pazzie d'Orlando. [Short score]. London: R. Bremner, [1771]. Folio. Disbound. 1f. (recto title, verso blank), 1-4 ("A Catalogue of Vocal and Instrumental Music Printed for and Sold by Peter Welcker), [1] (blank), 2-39, [i] (blank), [i] (secondary title), pp. 40-57, [ii] (blank), pp. 58-78. Engraved. Singers named within the score include Sigr. Morigi, Sigr. Demena, Sigr. Savoi, Sigr. Ristorini, Mrs. Barthelemon, Sigr. Lovattini, and Sigr. Zancha. **First Edition. Rare.** Levy & Ward 226. BUC p. 409. RISM G4954. *First performed in London at the King's Theatre on January 13, 1770. Guglielmi "was one of the most important figures in late 18th-century opera."* Mary Hunter and James L. Jackman in *Grove online* (21142) \$950.



324. **HANDEL, George Frideric 1685-1759.** Händel's Oratorium Der Messias im Clavierauszuge von C.F.G. Schwencke mit deutschem Texte von Klopstock und Ebeling. [Piano-vocal score]. Hamburg: Johann August Böhme, [1809]. Oblong folio. Full decorative mid-tan tree calf. 1f. (title), 1f. (index), [1] (preface), 2-166 pp. Engraved. Binding considerably worn and shaken; spine defective and partially lacking. Slightly browned. RISM H and HH740 (one copy only in the U.S.). *Christian Friedrich Gottlieb Schwenke (1767-1822), pianist, composer and music editor, studied with both Marpurg and Kirnberger, succeeding C.P.E. Bach as Hamburg Stadtkantor in 1788.* (21064) \$450.

325. **HANDEL.** Israel in Egypt An Oratorio. [Score]. London: Willm. Randall, [1771]. Tall folio. Half dark maroon leather with cloth boards, black leather label gilt to spine. 1f. (frontispiece portrait of Handel engraved by Houbraken), 1f. (title), [iii] (subscribers list), [i] (blank), [i] (index), [i] (blank), 281 pp. Engraved throughout. Binding rebaked and refurbished. Occasional very light foxing, soiling and staining; small hole to pp. 153/154 with very minor loss. An attractive, wide-margined copy. With the signature of William Pole and a date of 1895 to free front endpaper and with Pole's small ink handstamp to blank upper margin of title. **First Edition, first issue.** Smith p. 108, no. 1. *Famous for its double choruses, Israel in Egypt, a biblical oratorio, was first performed in London at the King's Theatre in the Haymarket on April 4, 1739, to text consisting of selected passages from Exodus and the Psalms, most probably compiled by the composer.* (19963) \$2,500.

326. **HANDEL.** Six Overtures fitted to the Harpsicord or Spinnet viz. Justin Arminius Atalanta Alcina Ariodante Pastor fido... Being all proper Pieces for the improvement of the Hand on the Harpsicord or Spinnet. Sixth [-Tenth] Collection. London: Walsh, [1739-ca. 1749]. Folio. Contemporary quarter mid-tan leather with marbled boards, paper label titled in manuscript to upper. 29, 25, 29, 27, 26 pp., with titles to each of the five volumes gathered as preliminaries and pasted back-to-back in order. Engraved throughout. With early manuscript overpaste to page 22 of the Tenth Collection, comprising an alternative rendering of the *March in Judas Maccabus[!]*. Each part with separate printed corner pagination (the Sixth Collection with both printed corner and center pagination), with additional numbering in contemporary manuscript to the Seventh-Tenth Collections. The Seventh Collection contains *Xerxes, Pharamond, Alexander Severus, Alexander's Feast, Athalia, and Berenice*; the Eighth Collection contains *Samson, The Sacred Oratorio, Saul, Deidamia, Hymen, and Pernasso in Festa*; the Ninth Collection contains *Belthazzar, Occasional Oratorio,*

Joseph, Hercules, Semele, and Saul; and the Tenth Collection contains *Solomon, Susanna, Alexander Balus, Joshua, Judas Macchabeus, and Solomon*. Binding somewhat worn and rubbed; boards partially detached; spine split and partially lacking. Slightly worn internally; several corners slightly creased; contemporary numbering in manuscript indicating corresponding pages within the volume where each piece is to be found. In very good condition overall. All **First Edition, first issues**, except for the Sixth Collection, which is a second issue. Smith 14, 16, 17, 19 and 22. BUC p. 423. RISM H1304-1308. (21379) \$1,800.

327. **HANDEL**. *Susannah an Oratorio*. [Score]. London: Walsh, [1749]. Folio. Quarter brown calf with marbled boards, titling gilt. 1f. (title), 1f. (*A Table of the Songs*), 94 pp. Engraved. Named singers include Galli, Frasi, Reinhold, and Lowe. Slightly browned and foxed; title soiled; edges frayed with tears and paper loss. **First Edition, variant issue** (without privilege leaf, as in the Flower copy). Smith p. 143, no. 1. Hirsch IV, 785. RISM H938. "*Susanna has suffered more from misunderstanding and misrepresentation than any of the oratorios... [It]... is an opera of English village life, and a comic opera at that.*" Dean: *Handel's Dramatic Oratorios and Masques*, p. 535. (19959) \$3,000.

328. **HASLINGER, Tobias 1787-1842**. [Op. 24]. Alexander I. und Friedrich Wilhelm III. in Wien. Eine Fantasie für das Piano-Forte... 24tes Werk. Vienna: Tobias Haslinger [PN T.H. 24], [1814]. Quarto. Stencilled boards. 1f. (frontispiece), 1f. (title), 3-18 pp. Engraved. Binding worn and bumped. Minor browning and foxing throughout, some corners worn. **First Edition**. Alexander Weinmann: *Vollständiges Verlagsverzeichnis Senefelder, Steiner, Haslinger*, Band I, p. 112. *A programmatic piano fantasy descriptive of the aftermath of the Napoleonic era and the convening of the Congress of Vienna in 1815. With a fine engraved frontispiece depicting a bust of Alexander I within a frame of laurels mounted on a marble monument with an inset depicting city scene of Vienna, the whole framed by canons and military banners.*" Grove online. **Interesting for its relevance both to the history of music printing and to European political history in general.** (12492) \$550.

329. **HASSE, Johann Adolf 1699-1783**. [Op. 5]. Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Violoncello... Opera Quinta. [Score]. London: Walsh, [1744]. Folio. Disbound. 1f. (title), 37, [i] (blank) pp. (pages 8, 14, 18, 26, 30, and 34 blank as issued). Engraved. Minor soiling and staining. A very good, clean and crisp copy overall. **First Edition**. Smith & Humphries 822. BUC p. 453. RISM H2303 (one copy only in the U.S.). "*For several decades [Hasse] was the most widely admired composer of opera seria in Italy and German-speaking lands. His finest operas, written between the mid-1720s and the late 1760s, represent a highly systematized, rational style.*" David J. Nicholas and Sven Hansell in *Grove online* (20882) \$1,350.

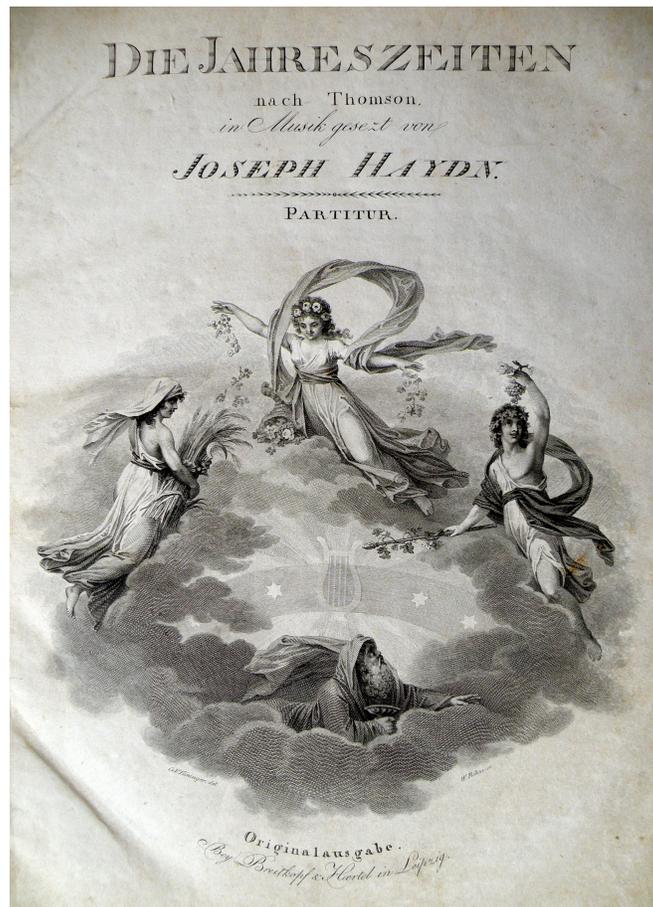
330. **HASSE, Johann Adolf 1699-1783; Leonardo VINCI ?1696-1730; Francesco Maria VERACINI 1690-1768; and Giovanni Battista PESCETTI ca. 1704-1766**. Chamber Aires For a German Flute Violin or Harpsicord Being the most Celebrated Songs & Ariets Collected out of all their late Operas Vol. I [Parts I-II]. [Score]. London: Walsh, [ca. 1740]. Folio. Disbound. 1f. (title), [1] (blank), 2-25 (page 18 blank as issued), [i] (blank) pp.; 1f. (title), [1] (blank), 2-25, [i] (blank) pp. Engraved. Includes airs by Farinelli, Hasse, Pescetti, Porpora, Veracini and Vinci. Very slightly worn; paper repair to upper outer corner of final leaf of Part II. In very good, clean and crisp condition overall. BUC p. 965 (describing these publications as being part of a series published in two volumes of seven parts each issued between 1736 and 1755 in at least 4 different issues). RISM BII p. 171. Humphries 771 and 772 (various issues). (20876) \$950.

331. **HAYDN, Joseph 1732-1809**. [Hob. I: 53]. The Celebrated Overture... Performed at Messrs. Bach & Abel's Concerts, Adapted for the Piano Forte or Harpsichord. London: Longman and Broderip, [ca. 1790]. Folio. Disbound. 1f. (title), [1] (blank), 2-13 pp. Engraved. Browned and stained; leaves detached and slightly ragged at inner edges; several tears. BUC p. 460. RISM H4260. Together with: The Celebrated Overture. [Hoboken I: 68]. [1] (title), pp. 14-24. Browned and stained. RISM H4270. (21980) \$125.

332. **HAYDN**. [Hob. XXI:2]. Die Schoepfung Ein Oratorium... The Creation An Oratorio. [Full score]. Vienna: [The Composer], [1800]. Folio. Contemporary marbled boards with decorative cut-paper label titled in manuscript to upper. 1f. (title), 4ff. (subscribers list), 303 + [i] (blank) pp. Text in English and German. Subscribers list in letterpress, otherwise engraved throughout. In a custom-made mid-blue quarter morocco clamshell box. **With Haydn's small circular monogrammatic handstamp** ("JH") to blank lower right corner of title. Binding somewhat worn, rubbed and bumped; front free endpaper lacking. Very slightly worn and soiled internally; occasional early performance markings in dark red crayon and pencil; very minor staining to some outer edges from early edge colouring; small tear to three edges repaired; "Oratorium No. 1 J. Haydn" in contemporary manuscript to blank upper edge of title; evidence of removal of small circular handstamp (in all likelihood that of an early owner) to title; remnant of dark red sealing wax to inner margin of title. A very good, crisp copy overall. **First Edition, with subscribers list**. Hoboken thematic catalogue

Vol. II p. 36. Hirsch IV 799. Leipzig catalogue p. 19. Vecsey 303. Eitner V p. 66. BUC p. 456. RISM H2521. *The Creation*, with a libretto by Gottfried von Swieten, was first performed at the Palais Schwarzenberg in Vienna on April 29 and 30, 1798. "The success which my Oratorio *The Creation* has been fortunate enough to enjoy ... [has] induced me to arrange for its dissemination myself. Thus the work will appear ... neatly and correctly engraved and printed on good paper, with German and English texts; and in full score, so that [at least] one work of my composition will be available to the public in its entirety, and the connoisseur will be in a position to see it as a whole and to judge it." James Webster and Georg Feder in *Grove online*. The edition appeared at the end of February 1800 with a list of more than 400 subscribers. "There is hardly any doubt in the mind of the average music-lover that **Haydn's Oratorio *The Creation* is, tutto sommato, his greatest single accomplishment**, and certainly ranks as one of the greatest products of any eighteenth-century mind. It occupies a central position in choral literature and its composition and first performances were the dominant features of Haydn's life in the late 1790s." Robbins Landon: *Haydn Chronicle and Works Vol. IV: Haydn: The Years of 'The Creation' 1796-1800*, p. 12. (21368) \$7,500.

333. **HAYDN**. [Hob. XXI:3]. Die Jahreszeiten nach Thomson... Partitur... Originalausgabe. [Full score]. Leipzig: Breitkopf & Haertel, [1802]. Two volumes. Folio. Full contemporary dark grey textured paper boards. Part I: 1f. (printed title to Part I with "Personen" to verso), 251, [i] (blank); Part II: 1f. (fine decorative engraved title by Böhm after Kininger), [iii]-vi list of subscribers, [i] (printed title to Part II), 252-496 pp. In custom-made half dark blue morocco clamshell case with marbled boards, gilt rules and titling to spine. With occasional early performance markings in dark red crayon, with some in pencil and ink, throughout, including indications of instrumentation, dynamics, corrections to notation, the addition of accidentals, and annotations. Bindings worn, rubbed and bumped; lacking endpapers. Slightly worn, browned and foxed internally; occasional small stains. Part I with small rectangular stamp of previous owner (H.W. Stolze) to lower right corner; final signatures separating; inner margin of title and several other leaves of Part II reinforced at gutter. Engraved title and list of subscribers bound in Part II. **First Edition** (issue with text in both German and French). Hoboken XXI:3. Hoboken Katalog Vol. 9 1412. Hirsch IV 795. *This second collaboration between Haydn and the librettist Gottfried von Swieten was based on the poem by James*



Thomson (1700-1748) published in 1730. The work was first performed on April 24, 1801 in a private première at the Schwarzenberg Palace in Vienna; the first public production took place on May 19, 1801. "... the initial reception of The Seasons was favourable – Haydn wrote to Clementi that it had enjoyed 'unanimous approval' and that 'many prefer it to The Creation, because of its greater variety' James Webster and Georg Feder in Grove online (21369) \$3,000.

334. **HAYDN.** [Hob. XXII:8]. Messe à 4 Voix avec accompagnement de 2 Violons, Viola, Basse, 2 Hautbois, Basson, 2 Trompettes, Timbales et Orgue... No. VII. [Mariazeller Messe]. [Full score]. Leipsic: Breitkopf et Härtel, [1823]. Oblong folio. Unbound. 1f. (title), 96 pp. Slightly worn, soiled and foxed; some edges frayed and with small tears; some leaves separated. **First Edition.** Hob. XXII:8. "*The 'Mariazellermesse' in C (1782) resembles the Missa Cellensis in key, scoring and purpose, although it is more compact and more closely allied with sonata style.*" James Webster and Georg Feder in *Grove online* (20003) \$900.

335. **HAYDN.** [Hob. Coll. Qu5a2]. Collection Complète des Quatuors... Dédicée au Premier Consul Bonaparte. Gravée par Richomme. [Set of parts]. Paris: Chez Pleyel, Auteur et Editeur de Musique [PNs. 361, 330, 362, 294, 296, 295, 197, 379, 301B, 313, 209, 210, 297, 298, 29, 37, 273, 305 and 519], [ca. 1806]. Four volumes. Folio. Recently bound in full green cloth with dark red leather label gilt to spines, all edges gilt. **Violin I:** 1f. very **fine engraved oval portrait of Haydn by Louis Darcis after the lost drawing by Pierre-Narcis Guérin**, 1f. (title), [ii] pp. subscribers list, 1f. thematic catalogue of the 82 quartets contained in the collection, [1] (blank), 2-381 pp.; **Violin II:** 2ff. (title, table of contents), 323 pp.; **Viola:** 2ff. (title, table of contents), [1] (blank), 2-283 pp.; **Violoncello:** 2ff. (title, table of contents), [1] (blank), 2-271 pp. **The distinguished subscribers include** Adam, Bailleau, Baillet, Bartolozzi, Boccherini, Boscha, Cherubini, Cramner, Clementi, Count Esterhazy, Fétis, Gardel, Grétry, Herold, Kreutzer, Lesueur, Méhul, Momigny, Rode, Rouget de Lisle, Baron de Swieten, Solomon, Princess Thurn et Taxis, Viotti, Vogel, and Wölfl, for a total of 265 subscribers. Occasional repairs to margins; minor staining. Early markings in pencil and crayon to several pages of violoncello part. A very good, clean copy in excellent state of preservation. **Bound with:** Quatre-vingt Troisième et dernier Quatuor pour deux Violons Alto & Basse Dédicé à M. Le Comte Maurice de Fries. [Parts]. Paris: Le Duc [PN] 142 [ca. 1806]. 1f. (title), [1] (blank)-3; [1] (blank), 2-3; [1] (blank), 2-3; [1] (blank), 2-3 pp. Engraved. Minor to moderate foxing; corner repairs. Rare. RISM H3601 and HH3601 (2 copies only recorded). **First Collected Edition, second issue (variant).** Hoboken III, 1-82. Hoboken Coll. Qu5a2. Hoboken Catalogue 7, 732-750. RISM H3354 and HH3354 (one copy only recorded in the U.S.). The first issue contains 80 quartets; the second issue added two additional quartets. The present copy carries the title page of the first issue rather than that of the second. **The fine portrait found here is one of the portraits of Haydn recognized as being authentic.** See Somfai: *Joseph Haydn: His Life in Contemporary Pictures*, p. 217 no. 24. (17591) \$2,250.

336. **HERZ, Henri 1803-1888.** [Op. 1]. Air tirolien varié pour le Pianoforte dédié à Madame la Comtesse Alfred de Maussion. Vienne: Trentsensky & Vieweg [PN T. et V. 2829], [1836]. Folio. Unbound as issued. [1] (title), 2-13 pp. *An attractive copy of the first opus of this Austrian pianist and composer.* (17080) \$275.

337. **HERZ.** [Op. 51]. Variations Brillantes pour le Piano Forte sur la dernière Valse de C.M. de Weber dédiés à Mademoiselle Caroline Hartmann. Bonn: N. Simrock [PN] 2791, [1830]. Folio. Disbound. [1] (title), 2-17, [i] (*Catalogue des Oeuvres de Henri Herz publiés par Nicolas Simrock à Bonn sur le Rhin*). Slightly worn and soiled. (21975) \$60.

338. **HOOK, James 1746-1827.** Listen to the Voice of Love A Favorite New Song. Sung with the Greatest Applause by Master Welsh, at Vauxhall Gardens. [Score]. London: A. Bland & Weller's Music Warehouse, [ca. 1795]. Folio. Disbound. 3 pp. Engraved. Scored for 2 violins, horns, tenor, voice and bass. Slightly worn. BUC p. 499. *The "Master Welsh" referred to in the title is most probably the singer Thomas Welsh (ca. 1780-1848). "At the age of six [Welsh] became a chorister in Wells Cathedral and made such rapid progress that Wells soon became the resort of music lovers attracted by the beauty of 'Master Walsh's' voice and the excellence of his singing."* W.H. Husk and Leanne Langley in *Grove online* (21928) \$75.

339. **HUMMEL, Johann Nepomuk 1778-1837.** [Op. 18]. Fantasie für das Piano-Forte... Neue Ausgabe. Wien: Tobias Haslinger's Witwe und Sohn [PN 4251, [after 1845]. Folio. Disbound. 31 pp. Engraved. Moderately foxed. Zimmerschied p. 38. (18514) \$50.

340. **HUMMEL.** [Op. 98]. Rondo Brilliant... mêlé d'un Theme russe... pour le Piano-Forte avec Accompt. de l'Orchestre. [Solo piano part only]. Leipzig: C.F. Peters [PN 1763], [ca. 1824]. Folio. Sewn. 29 pp. Engraved. Moderately foxed; corners of blank margins of last three leaves torn. **First Edition.** Zimmerschied p. 142. (14706) \$185.

341. **HUMMEL**. [Op. 114]. Grosses Septett (militaire) für das Piano-Forte zu 4 Händen... arrangirt von Carl Czerny. Wien: Tobias Haslinger [PN T.H. 5614], [1831]. Oblong folio. Unbound. [1] (title), [ii] (catalogue of Hummel's newest compositions published by Haslinger), 2-61 pp. Engraved. Light foxing to first few leaves; two small binder's holes to inner blank margins throughout; two pieces of paper tape to right-hand blank margin of title; ticket of Augsburg music seller to lower margin of title. A very good, wide-margined copy overall. **First Edition of this arrangement**. Zimmerschied 172. (17620) \$200.

342. **IVES, Charles Edward 1874-1954**. 114 Songs. [Redding, Connecticut]: [C.E. Ives], 1922. Folio. Original green cloth-backed green boards with titling in black to upper, printed paper label to spine. 1f. (title), [i]-[iii] (index), [iv] (imprint), 259, [iii] (notes), [i] (imprint) pp. (pp. 37-39 blank, as in all copies of the first issue). Binding slightly worn, rubbed, bumped and soiled; endpapers lightly foxed. Title slightly foxed; very occasional light foxing throughout; blank margins very lightly browned; some small holes to final blank. In very good condition overall. **First Edition, first issue. Rare. One of only 500 copies printed for Ives by G. Schirmer** in August of 1922. Sinclair p. 658. *"Between 1919 and 1921 Ives gathered most of his songs, including 20 new ones, 20 adapted to new texts, and 36 newly arranged from works for chorus or instruments, into a book of 114 Songs, privately printed in 1922. Many of the songs use words by Ives or by Harmony, while others set a wide range of texts, from the great English and American poets Ives studied with Phelps at Yale to hymns and poems he found in newspapers, or other such sources. The volume encompasses the diversity of Ives's output, from the vast clusters that open Majority and the quartal chords and whole-tone melody of The Cage to his German lieder and parlour songs from the 1890s. The late songs include a new style for Ives: more restrained, simpler, and with less overt quotation, although still often dissonant and full of contrasts used to delineate phrases and highlight the text."* J. Peter Burkholder et al in *Grove online* (19167) \$2,000.

343. **KAMMELL, Antonin 1730-1784**. Six Duo pour Deux Violons... Oeuvre XIX. [Parts]. Paris: Bignon, [1787-1792]. Folio. Disbound. 1f. (title), 10; 1f. (title), 10 pp. Engraved. Not located in Lesure or RISM. *A Bohemian violinist and composer, "Kammel composed exclusively instrumental works... mostly for strings: violin sonatas, duos, string trios, quartets and violin concertos, as well as sinfonias and divertimentos, where he also used wind instruments. In style these works belong to the final stages of early Classicism. They have many features in common with Haydn's early works, and in particular with the works of J.C. Bach."* Zdeňka Pilková in *Grove online* (22026) \$385.

344. **KIESEWETTER, Raphael Georg 1773-1850**. [Op. 10]. Grande Polonoise pour le Violon de J. Mayseder arrangée avec accompagnement du Piano Forte. Bonn et Cologne: N. Simrock [PN] 2150, [1822-1823]. Folio and oblong folio. Black cloth-backed boards with title label in manuscript to upper. Violin: 1f. (title), 5; piano: 5 pp. Engraved. Slightly browned and foxed; outer edges frayed; music seller's stamp to title. (22024) \$45.

345. **KING, Matthew Peter ca. 1773-1823**. [Op. 13]. Three Indian Rondo's for the Piano-Forte, The Subjects taken from some of the most Favorite Airs of Hindostan. [London]: Goulding, Phipps & d'Almaine, [ca. 1815]. Folio. Sewn. [1] (title), 2-12 pp. Engraved. Slightly worn, browned and soiled. *"Little is known of [King] beyond a catalogue of his works, though he was probably a child prodigy, as his earliest compositions appeared under the name of 'Master King'."* Charles Cudworth and Bruce Carr in *Grove online* (21999) \$120.

346. **KRENEK, Ernst 1900-1991**. [Op. 45]. Jonny spielt auf Oper in zwei Teilen Klavierauszug mit Text vom Komponisten. [Piano-vocal score]. Wien, Leipzig: Universal-Edition [PN U.E. 8621], 1927. Folio. Full dark yellow cloth. 1f. (title), 3-213, [i] (blank) pp. Binding worn and rubbed. Ex-library, with call number to foot of spine and occasional library markings. Several edge tears; some small repairs and other minor defects; contemporary newspaper clipping with cast list laid down to verso of title. With the bookplate of Henry E. Gerstley to front pastedown. (18225) \$125.

347. **KREUTZER, Rodolphe 1766-1831**. 40 Etudes ou Caprices Pour le Violon dédiées a Monsieur de Boudy. Leipzig: Breitkopf & Härtel [PN 373], [ca. 1806]. Folio. Stiff early wrappers. [1] (title), 2-43 pp. Engraved. Somewhat worn, soiled, stained and creased; uniformly browned; tears repaired; slightly trimmed; early signature to title. With 19th century Munich piano dealer's stamp to title and one other leaf. RISM K2398. *"Kreutzer's 42 études ou caprices (originally 40) for unaccompanied violin occupy an almost unique position in the literature of violin studies."* David Charlton in *Grove online* (22027) \$200.

348. **KROMMER, Franz 1759-1831**. [Op. 21]. Deux Quatuors pour Clarinette, Violon, Alto et Violoncelle. [Parts]. Paris: Chez Mme. Duhan et Comp. [PN] 1634, [1804]. Folio. Sewn. Clarinet: 1f. (title), [1] (blank), 2-13 pp; Violin: [1] (half-title), 2-9; Viola: [1] (half-title), 2-9; Violoncello: [1] (half-title), 2-9 pp. Engraved.

Slightly worn and soiled; minor abrasion to portion of imprint. Untrimmed. Not in RISM (but see K2710-2712 for other editions). *Krommer's instrumental music was compared to that of Haydn and Beethoven in his time. "[He] was one of the most successful of the many influential Czech composers in Vienna at the turn of the 18th century."* Othmar Wessely in *Grove online* (21907) \$450.

349. **KROMMER**. [Op. 36]. Concerto pour la Clarinette avec accompagnement d'orchestre dédié à Monsieur marsano. [Parts]. Offenbach s/m: J. André [PN] 1718, [1803]. Folio. Unbound as issued. Clarinetto Principale: [1] (title), [2]-[3] (blank), 4-11; Violino Primo: [1] (title), 1; Violino Secondo: 5; Viola: 5; Basso e Violoncello: 5; Flauto: 2; Oboe Primo: 2; Oboe Secondo: 2; Clarino Primo: 2; Clarino Secondo: 2; Fagotto Primo: 2; Fagotto Secondo: 2; Corno Primo: 2; Corno Secondo: 2; Timpani: 2 pp. Lithographed. Slightly worn; some staining to clarinet part; edges frayed with some tears; first violin part lacking all but the final page of music. **First Edition**. RISM K2506 (no copies recorded in either American or British libraries). *Krommer's solo concertos are among his most highly regarded works. An early example of lithographic music printing.* (21921) \$250.

350. **KÜCKEN, Friedrich 1810-1882**. [Op. 42 no. 4]. Kitty Gedicht von H. Heine für eine Bass-Stimme. Berlin: Schlesinger [PN] 3361, [1847-48]. 8 pp. Engraved. Lacking title. Bound with: Lenz, Leopold 1803-1862. Der Landsknecht unter Georg von Freundsberg ein Cyklus von 12 Liedern und Gesängen gedichtet von Hormann von Fallersleben... für eine Bassstimme mit Begleitung des Pianoforte... 38tes Werk. Mainz: B. Schott's Söhne [PN] 7809 [1844-1845]. [1] (fine decorative title), pp. 2-41. Engraved; **Lachner, Vinzenz 1811-1893**. Das Kranke Mädchen Gedicht von Reinick... für eine Bass-oder Altstimme mit Pianoforte Begl:... Der Thürmer... Sonntags am Rhein... Op. 14 No. 1 [2-3]. Mainz...: B. Schott's Söhne [Pns] 9312-4 [1847]. 5; 5; 5 pp. Engraved. Together with: Vocal works by Mozart, Poniatowski, Ricci and Fumagalli. **From the collection of the noted opera singer, Sigrid Onegin** (1889-1943). Folio. Quarter dark tan leather with cloth boards. Binding slightly worn, rubbed and bumped. Occasional minor browning; some leaves slightly trimmed; small handstamp of A. Knorr to most titles, occasionally partially erased. (20988) \$120.

351. **KUHLAU, Friedrich 1786-1832**. [Op. 18]. Variations sur l'Air: Willkommen, Purpurschale, du! etc: de l'Opera Die Räuberburg pour le Piano-Forte composés et dédiés à son ami Mr. P.O. Bröndsted. Hambourg: Jean Aug. Böhme [without plate number], [1819]. Oblong folio. Unbound. [1] (title), 2-16 pp. Engraved. Slightly worn and soiled; some leaves separated at spine; edges slightly frayed. **First Edition**. Fog p. 32. *"Together with C.E.F. Weyse [Kuhlau] was the foremost representative of the late Classical and early Romantic periods in Denmark."* Gorm Busk in *Grove online* (21989) \$75.

352. **KUHLAU**. [Op. 25]. Fantaisie & Variations sur des Airs & Danses Suédois composées pour le Piano Forte. Bonn et Cologne: N. Simrock [PN 1803], [1821]. Oblong folio. Unbound. [1] (title), 2-19 pp. Engraved. Somewhat worn and soiled; title torn and with edge tears, separated at spine with old paper repair. **First Edition**. Fog p. 39. (21973) \$100.

353. **KUHLAU**. [Op. 79 nos. 1-3]. Trois Sonates pour le Piano-Forte et Violon composees et dediees a son ami A. Pihl. [Keyboard part only]. 1827. Copenhagen: C.C. Lose [1827]. Oblong folio. 19th century cloth-backed stiff marbled wrappers (worn; frayed at spine). 1f. (title), 15; 1f. (title), 15; 1f. (title), 15 pp. (some soiling, staining and browning; minor foxing; title to second sonata misbound. Together with the violin part supplied in modern edition). **First Edition**. Fog p. 87. (14935) \$140.

354. **KUHLAU**. [Op. 100]. Elverhøi Skuespil i fem Acter. [Piano-vocal score]. København: C.C. Lose, [1828]. Oblong folio. Original publisher's dark grey wrappers. [1] (title), [2]-[3] (blank), 4-75, [76] (blank), [77] (contents), [78] (blank) pp. Wrappers quite worn and torn at spine and margins; lower stained. Slightly worn and foxed internally; light staining to margins of first few leaves; occasional fingering in pencil. **First Edition**. Fog p. 110. *Elverhøi (The Elf Hill), incidental music to Heiberg's Romantic national play Elverhøj, was first performed in Copenhagen on November 6, 1828 at the King's Theatre. "Still more Romantic in character [than Kuhlau's music to C.J. Boye's Romantic play William Shakespeare] is his music to Elverhøj, Kuhlau's most successful work and the most often performed play in the Danish repertory. It is largely based on old Danish and Swedish folk tunes skilfully arranged to fit the dramatic situations, above all the tune Kong Christian stod ved højen mast ('King Christian [IV] stood by the lofty mast'), which became the Danish national anthem."* Gorm Busk in *Grove online* (21420) \$650.

355. **L'VOV, Aleksei Fyodorovich 1798-1870**. Piesn Ruskikh Volkslied der Russen hymne russe. Berlin: Schlesinger [PN S.2285], [1839]. Folio. [1] (title), 2-3 engraved music, [4] (blank) pp. Title with central emblem of a male head in profile on a shield draped with a cloak and adorned with spears, a sheaf of arrows and armor. Musical setting for voice and piano with an additional version for two pianos. Text in German and French. With contemporary signature to upper outer corner of title and small circular music seller's stamp to

lower margin. Small binder's holes to spine from early sewing; some very minor foxing. Agent's address to title: *Petersburg, Richter. Paris, M. Schlesinger. Moscou, Lehnhold, Choix de Romances No. 182* to foot of page 2. **?First German Edition of the Russian Czarist National Anthem, God Save the Czar!**, here *Gott seides Herrschers Schutz!* This edition not located in OCLC, COPAC or Karlsruhe. (22045) \$550.

356. **LABITZKY, Joseph 1802-1881.** [Op. 65]. Immergrün Galopp für das Pianoforte dem Herrn Rob. Cocks in London freundschaftlichst gewidmet... Dritte rechmässige Original-Ausgabe. Prag: Joh. Hoffmann [PN 1406], [ca. 1840]. Oblong folio. Sewn. [1] (decorative title printed in green), 2-7 pp. Slightly worn, browned, soiled and stained; outer edges trimmed to edge of platemark; occasional fingering in purple pencil; black cloth tape to spine. (21926) \$40.

357. **LAFONT, Charles 1781-1839.** [Op. 5]. Troisième Air Varié pour Violon principal avec Accompagnement de Second Violon, Alto et Basso ou de Pianoforte composé et dédié au Prince de Chimay. [Paris]. Leipzig: Hofmeister [PN 583], [ca. 1809]. Folio. Unbound. Piano: [1] (title), 2-7; Violin principale: 3; Violin: [1] (blank), 2-3; Alto: 2; Bass: 1 pp. (2 copies of each part except for the piano part). Slightly worn, soiled and foxed; small handstamp stamp to lower left corner of title. *A French violinist and composer, "Lafont represented French violin playing at its best. He inherited the classical technique of the Viotti school through his teachers Kreutzer and Rode, but modernized it by making it more brilliant and idiomatic. Thus he stands midway between Rode and Bériot."* Boris Schwarz in *Grove online* (22028) \$125.

358. **LAHOZ, Florencio 1815-1868.** Introduccion y Gran Jota Aragonesa con 5 Cantos y 42 Variaciones. Compuesta y Dedicada a Su. Maestro D. Pedro Albeniz. Madrid: Del Autor [PN B. (28) C.], [1845]. Folio. Sewn. [1] (title within decorative border), [2] (blank), 3-13 pp. Engraved. Slightly worn and soiled; spine reinforced with tape; early signature to upper outer corner of title, later ownership marks to verso of title. *Lahoz was a pupil of Pedro Albeniz (1795-1855) at the Royal Conservatory of Music in Madrid. Saldoni II, p. 312. A rare Spanish musical imprint.* (22025) \$125.

359. **LANNER, Joseph 1801-1843.** [Op. 54]. Mazur für das Pianoforte, Seiner Hochwohlgeboren Herrn Baron Carl Prandau. Wien: Pietro Mechetti qm Carlo [PN 2175], [1831]. Oblong folio. Unbound. 3 pp. Foxed. **First Edition.** Weinmann-Lanner p. 11. *"With Johann Strauss (i), Lanner was the most important dance composer of the Biedermeier period, and the two musicians have rightly been called the fathers of the Viennese waltz."* *Grove online* (14904) \$40.

360. **LANNER.** [Op. 84]. Zweite Lieferung der Wiener Juristen-Ball-Tänze für das Pianoforte. Wien: Pietro Mechetti [PN P.M. No. 2443], [1834]. Oblong folio. Unbound. 10 pp. Engraved. With publisher's catalogue to p. [11] listing works by Lanner through Op. 80. Slightly worn and soiled; trimmed. Weinmann p. 13. (22054) \$90.

361. **LANNER.** [Op. 111]. Walzer für das Piano-Forte ihrer Majestat der Durchlauchtigsten Frau Erzherzogin Maria Ludovica Herzogin von Parma, Piacenza und Guastalla etc. etc. etc. [Piano score]. Wien: Pietro Mechetti qm Carlo [PN P.M. No. 2772], [1836]. Oblong folio. Disbound. 1f. (title), 3-11 pp. Engraved. Decorative title with dedicatee's coat of arms. Trimmed, slightly dampstained. **First Edition.** Weinmann Mechetti catalog p. 70. (14240) \$120.

362. **LANNER.** [Op. 138]. Victoria-Walzer für das Piano-Forte. Wien: Pietro Mechetti [PN P.M. No. 3117], [1839]. Oblong folio. Unbound. 11 pp. Engraved. With decorative title with crown of dedicatee framed by angels holding floral wreaths. Slightly dampstained, foxed and creased. **First Edition.** Weinmann p. 15. (22055) \$110.

363. **LANNER.** [Op. 149]. Die Flotten. Walzer für das Pianoforte. Wien: Pietro Mechetti [PN P.M. 3457], [1839]. Oblong folio. Unbound. Engraved. With decorative lettering to title. Slightly worn; trimmed. Weinmann p. 15. (22056) \$80.

364. **LANNER.** [Op. 171]. Die nachtlichen Wanderer. Walzer für das Pianoforte. [Piano score]. Wien : Tobias Haslinger [PN T. H. 8271], [1841]. Oblong. Unbound as issued. 1f. (title), 3-11 pp. (outer leaves dusty; light dampstains to edges). Engraved. Decorative vignette to title. **First Edition.** Weinmann Haslinger catalog p. 125. (14241) \$125.

365. **LAUJON, Pierre.** Les A Propos de Societé ou Chansons de M.L**** Tom. I [II]. Together with: Les A Propos de La Folie ou Chansons Grotesques, Grivoises et Annonces de Parade. [Paris], [1776]. 3 volumes. Octavo. Contemporary gilt-ruled mottled calf with spines in decorative compartments gilt, triple gilt rules to boards, marbled edges. 1f. (title), [iii]-x, 1f. (engraved plate), 302 pp.; 1f. (title), 1f. (engraved plate), 316 pp.;

1f. (title), [iii]-vi, 1f. (engraved plate), 319, [i] pp. With errata to all three volumes. **With fine engraved pictorial frontispieces, title pages and smaller engravings, after Moreau, throughout, including charming depictions of contemporary French society.** Head- and tailpieces throughout. With the small bookplate of Douglas Maxwell Moffatt to front pastedowns of each volume. **Contains melody and text to 264 chansons.** Slightly worn, rubbed and bumped; spines slightly chipped at head and tail. Spotting to several leaves in Vol. III; some minor foxing. A very good and attractive copy overall. **First Edition.** Lesure p. 661. RISM Recueils BII p. 97 (one copy of all three volumes in the U.S. and Great Britain). **An elegantly-printed collection.** (21870) \$850.

366. **LEFEVRE, Jean Xavier 1763-1829.** [Op. 1]. Six Duos Concertants Pour Deux Clarinettes Dédiés A Monsieur Michell par... Son Elève. [Parts]. Paris: Sieber [PN] 701, [ca. 1785]. Folio. Sewn. 1f. (title), [1] (blank), 2-13; [1] (title), 2-13 pp. Engraved. Signature of publisher to foot of title of first clarinet part. Publisher's signature partially obscured by Italian music seller's (Artaria) overpaste. Slightly worn and soiled. Untrimmed. **First Edition. Very rare.** Lesure p. 384l RISM L1492 (one incomplete copy only, in France). *A French clarinetist and composer of Swiss birth, "Lefèvre taught at the Paris Conservatoire from its foundation (1795) until 1824.. . He was the first to use the now standard range from e to c "" and trill fingerings from e to e", and played with the reed against the upper lip. His compositions include concertos, symphonies concertantes and chamber music, all of which use the clarinet prominently."* Albert R. Rice and Frédéric Robert in *Grove online* (21908) \$475.

367. **LEHAR, Franz 1870-1948.** Die lustige Witwe Operette in Drei Akten... von Victor Leon u. Leo Stein... Klavierauszug mit Text. Leipzig... Wien: Ludwig Doblinger [PN D3366], [after 1906]. Folio. Full red cloth. 1f. (pictorial title), 1f. (cast list and contents), pp. [4]-142. With occasional numbering in blue pencil. Bound with: Der Graf von Luxemburg, Operette in drei Akten von A.M. Willner und Rob. Bodanzky. [Piano-vocal score]. Wien... Leipzig: W. Karczag & C. Wallner [PN K.& W. 361] [ca. 1909]. 142 pp. Binding slightly worn; joints split. Some internal wear; imprint partially trimmed. (16001) \$120.

368. **LIADOV, Anatoly Konstantinovich 1855-1914.** [Op. 20]. Nouvellette pour Piano. Leipzig: M. P. Belaieff, [PN] 176, 1889. Folio. Original publisher's decorative wrappers. Wrappers slightly worn and partially separated, lower torn at outer corner. [1] (decorative chromolithograph title), [2] (blank), 3-9 pp. Slightly worn and foxed. **First Edition.** Davis: *The Beauty of Belaieff*, appendix. **This is the first Liadov work for solo piano to be published with an illustrated title.** (21967) \$200.

369. **LIADOV.** [Op. 21]. Ballade pour piano... à Mr. Antoine Rubinstein. Leipzig: M.P. Balaïeff [PN] 206, [1890]. Folio. Original publisher's decorative wrappers. [1] (decorative chromolithographic title), [2] (blank), 3-8 pp. First two leaves slightly torn at upper margins; minor staining to lower inner corners. **First Edition.** *"The striking title page is one of the best of the few found in Lyadov scores in color."* Davis: *The Beauty of Belaieff*, p. 199. *The present Ballade is considered one of the composer's best works.* (21966) \$175.

370. **[LIEDER].** Collection of 19th century lieder and theatrical songs for voice and piano. Including: **Moser, J.B.** Moser's Wiener-Local-Gesänge. Dritte Abtheilung Nos. 26, 6, 24; Vierte Abtheilung Nos. 32, 37; Fünfte Abtheilung Nos. 46, 48; **Müller, Adolf.** Hutmacher und Strumpfwirker Posse mit Gesang in 2 Aufzügen von Friedr. Hopp. Nos. 1, 2, 3 and 6. Wien: Haslinger [PNs 7301-6] [1837]. 5; 5; 3; 5 pp. and Glück, Missbrauch und Rückkehr oder Das Geheimniss des grauen Hauses. Lustspiel mit Gesang von Nestroy. No. 1; **Nasolini, Sebastiano ?1768-1798.** "Ah dunque a danno mio tutta la serra" Scelta di Scene duetti ed aria... [Piano-vocal score]. Offenbach: Gio. Andre [PN] 498 [1792]. 6 pp. RISM N92; **Perfall, Karl Freiherr von.** Vaterlandslied am 6ten Maerz 1848 gedicht von Otto von Reichert, Op. 15. Munich: Falter & Sohn [PN] 698 [ca. 1848]. 3 pp.; and **Schäffer, August.** Der Pfarrer von Ohnewitz. Komisches Lied... Op. 44 [45 in ms.]. Berlin: Schlesinger [PN] 4069 [1854]. 9 pp. Together with: Lieder by Fr. Kücken (Op. 23, No. 4); Lablache, and Julius Benedict and 7 lieder in the series *Komus launige und komische Gesänge, Lieder u. Aria*, ca. 1855. **From the collection of the noted opera singer, Sigrid Onegin (1889-1943).** Folio. Quarter dark tan leather with cloth boards. Binding slightly worn, rubbed and bumped; head of spine chipped. (20985) \$120.

371. **LINDEMANN, D.** X Variations sur l'air russe Schöne Minka... Pour le Pianoforté. Mayence: B. Schott [PN] 715, [ca. 1815]. Oblong folio. Unbound. 1f. (title), 7 pp. Engraved. Slightly worn. (21960) \$25.

372. **LISZT, Franz 1811-1886.** 3 Etudes de Concert pour Piano dédiées à E. Liszt... No. 1 [3]. Leipsic: Fr. Kistner [PNs 1653-55], 1849. Folio. [i] (title), 2-11, [i]; 1f. (title), 3-11, [i] (blank); [i] (title), 3-11, [i] (blank) pp. Engraved. Foliation in manuscript. Disbound. Uniformly browned; occasional foxing; light cockling to upper inner portion of leaves. With small oval handstamp of G. Schirmer, New York to central lower margin. **First Edition.** Searle 144. Raabe 5. Hoboken 10, 4. (17388) \$325.

373. **LISZT.** Au Bord d'une source pour Piano... 1re Année No. 4. Mainz: B. Schott's Söhne [PN] 13377, [ca. 1880]. Folio. Original publisher's light green wrappers printed in dark green. [1] (illustrated title printed in green), 2-9, [ii] pp. Slightly worn and browned; occasional fingering in pencil; small Bote & Bock handstamp to foot of title. (21990) \$25.

374. **LISZT.** Rhapsodie hongroise pour le Piano [Nos.] I [-15]. Folio.

I. 1f. (title), 3-19, [i] (blank) pp. Leipzig: Senff, PN 23.

II. 1f. (title), 3-19, [i] (blank) pp. Leipzig, Senff, PN 26.

III. 1f. (title, incipits to verso), 3-7, [i] (blank) pp. Vienne: Charles Haslinger, PN 11.555.

IV. 1f. (title), 3-11, [i] (blank) pp. Vienne: Charles Haslinger, PN 11.556.

V. 1f. (title, incipits to verso), 3-11, [i] (blank) pp. Vienne: Charles Haslinger, PN 11.557.

VI. 1f. (title, incipits to verso), 3-13, [i] (blank) pp. Vienne: Charles Haslinger, PN 11.558.

VII. 1f. (title), 3-13, [i] (blank) pp. Vienne: Charles Haslinger, PN 11.559.

VIII. 1f. (title, incipits to verso), 3-13, [i] (blank) pp. Mayence... : Chez les fils de B. Schott, PN 12486.

IX. 1f. (title), 3-27, [i] (blank) pp. Mayence...: Chez les fils de B. Schott, PN 12487.

X. 1f. (title, incipits to verso), 3-15, [i] (blank) pp. Mayence...: Chez les fils de B. Schott, PN 12488.

XI. 1f. (title), 3-11, [i] (blank) pp. Berlin: Schlesinger, PN 4088.

XII. 1f. (title), 3-17, [i] (blank) pp. Berlin: Schlesinger, PN 4089.

XIII. 1f. (title), 3-15, [i] (blank) pp. Berlin: Schlesinger, PN 4090.

XIV. 1f. (title), 3-21, [i] (blank) pp. Berlin: Schlesinger, PN S.4091.

XV. 1f. (title), 3-15, [i] (blank) pp. Berlin: Schlesinger, PN S.4092. Foliation in manuscript. Disbound. Some leaves loose; some items quite browned and brittle; occasional spotting and soiling; some edges chipped. Small oval handstamp of G. Schirmer, New York to lower margin of titles. Later issues and reprintings of first editions. Searle 244, 1-15. Raabe 106, 1-15. (17401) \$135.

375. **MALIPIERO, Gian Francesco 1906-1970.** *Mondi Celesti e Infernali Tre atti con sette donne Riduzione per canto e pianoforte.* [Piano-vocal score]. [Milano]: Ricordi [PN 128096], [1950]. Folio. Full dark red cloth with original publisher's printed wrappers bound in. 1f. (title), 1f. ("Personaggi"), 87, [i] (blank) pp. facsimile of the autograph musical manuscript. Binding very slightly worn. Ex-library, with call number to foot of spine; occasional library markings throughout; bookplate of Henry E. Gerstley to front pastedown. Slightly browned. *Considered "the most original and inventive Italian composer of his generation," Malipiero's Mondi Celesti marks a transition to his final compositional period.* John C. G. Waterhouse in *Grove online* (17924) \$60.

376. **MARCELLO, Benedetto 1686-1739.** *The First Fifty Psalms. Set to Music by Benedetto Marcello, Patrizio Veneto, and adapted to the English Version, by John Garth. Vol. I only [of 8].* Engrav'd. by Willm. Clark. [Keyboard-vocal score]. London: John Johnson. 1757. Folio. Contemporary quarter mid-tan leather with marbled boards. 4ff. (title, dedication, privilege, advertisement), 2 (list of subscribers list bound between privilege and advertisement leaves), [vi] Preface, [iv] "Memoirs of the Life of Benedetto Marcello," [iv] "Remarks on the Psalms of Marcello" by Charles Avison, 130, [ii] Index, "Proposals for Publishing by Subscription" pp. With "Engrav'd by Thos. Baker to foot of first page of music. Binding quite worn, rubbed, bumped and scuffed. Minor browning and foxing; paper repair to outer edge of title. A very good copy overall. **First English Edition.** RISM M426. **This first volume (of what eventually became an 8-volume set) offered here is of particular interest both for its biographical information on Marcello and for Avison's essay on the psalms.** *Marcello's psalms were first published in Venice in 1724-1726. John Garth (ca. 1722-ca. 1810) was an English composer and organist from Durham and a friend of Charles Avison, who assisted him in the present publication.* (20859) \$275.

377. **MAROT, Clément 1496-1544 and Theodorus BEZA 1519-1605.** *Les Pseaumes de David, Mise en Rime Française.* Paris: Anthoine Cellier, 1668. 16mo. Newly bound in period-style marbled boards with printed paper title label to spine. 1f. (title with decorative woodcut device), 214, [iii] pp. **With psalm tunes printed in diamond-head notation throughout.** *"Marot was the first poet to achieve real fame throughout French-speaking lands: he was the doyen of the literary world, imitated by almost every poet of the second quarter of the 16th century."* Frank Dobbin in *Grove online.* (21879) \$350.

378. **MARTINI, Jean-Pierre-Gilles 1741-1816.** *Martini's Grand Overture, to Henry the Fourth adapted for the Harpsichord or Piano Forte with an Accompaniment for a Violin.* London: Preston & Son, [ca. 1790]. Folio. Disbound. 1f. (title), 11 pp. Engraved. Occasional pencilling; two marginal tears. BUC p. 658. *"The première of Henri IV marked an important innovation in the repertory of the Comédie-Italienne in that the plot centres on historical events and has a king as a central figure;... the opera was a precedent for later works."* M. Elizabeth C. Bartlet in *Grove online* (22005) \$85.

379. **MARTINU, Bohuslav 1890-1959.** What Men Live by. Wovon die Menschen leben. Opera-Pastoral in one act adapted from Leo Tolstoï... Deutsche Übertragung von Ernst Roth. [Piano-vocal score]. London: Hawkes & Son [PN B.&H. 17358], [1953]. Folio. Full mid-brown cloth. 1f. (title), 1f. (cast and orchestration, *A Note on the Production*), 60 pp. Text in English and German. Binding slightly worn. Ex-library, with library stamping, call number to foot of spine, etc. Slightly browned; small tear to lower margin of several leaves. Bookplate of Henry E. Gerstley to front pastedown. **First Edition.** Sagránek, p. 356. (18607) \$75.

380. **MARX, Joseph 1882-1964.** Fuge [for piano solo]. Vienna: Universal [PN U.E. 5779], [ca. 1917]. Folio. Stapled. Pp. 6-11. Complete. This would appear to be a proof copy of a fugue by Marx, perhaps from his *Präludium und Fuge*. (21964) \$40.

381. **MENDELSSOHN, Felix 1809-1847.** [Opp. 1, 2, 3, 12, 18, 44 nos. 1 and 2, 87]. Società del Quartetto di Firenze. Collection of 8 Mendelssohn string quartets in full score, pocket edition. Firenze: G.G. Guidi, [ca. 1865-74]. 2 volumes. Small quarto. Quarter red cloth with marbled boards, paper labels titled in manuscript to spine. Volume I: 84, iv; 80, iv; 80, iv; 64, iv pp. Volume II: 64, vi; 112, vi; 156, iv; 96, vi pp. Each volume accompanied by a printed list of the members of the quartet society of Florence at the time. Bindings slightly worn, rubbed and bumped. Slightly worn and browned; a few leaves trimmed just affecting imprint; contemporary signature to one title. *An early pocket edition of Mendelssohn's string quartets.* (21090) \$100.

382. **MENDELSSOHN** [Opp. 12, 13, 44, 80, 81]. Quartetten für 2 Violinen, Bratsche und Bass... in Partitur. No. 1 [II-VI]. Leipzig: Breitkopf & Härtel [PNs 6429, 2543, 6371, 6372, 6373, 8300], [ca. 1850, 1841, 1840, 1840, 1851].

-I (Op. 13): 1f. (title), 47, [i] (blank) pp. **First Edition**, later issue. Bodleian Cat. III, 609. Krause 178.

-II (Op. 12): 1f. (title), 39, [i] (blank) pp. **First Edition.** Hoboken 10, 131. Krause 176.

-III (Op. 44 no. 1): 1f. (title), 44 pp. Engraved. Not in Hoboken, Krause or Bodleian Cat.

-IV (Op. 44 no. 2): 1f. (title), 48 pp. **First Edition.** Hoboken 16, 204. Bodleian Cat. III, 618.

-V (Op. 44 no. 3): 1f. (title), 55, [i] (blank) pp. **First Edition.** Hoboken 16, 205. Bodleian Cat. III, 623.

-VI (Op. 80): 1f. (title), 41, [i] (blank) pp. **First Edition.** Hoboken 16, 268. Krause 69. Bodleian Cat. III, 629.

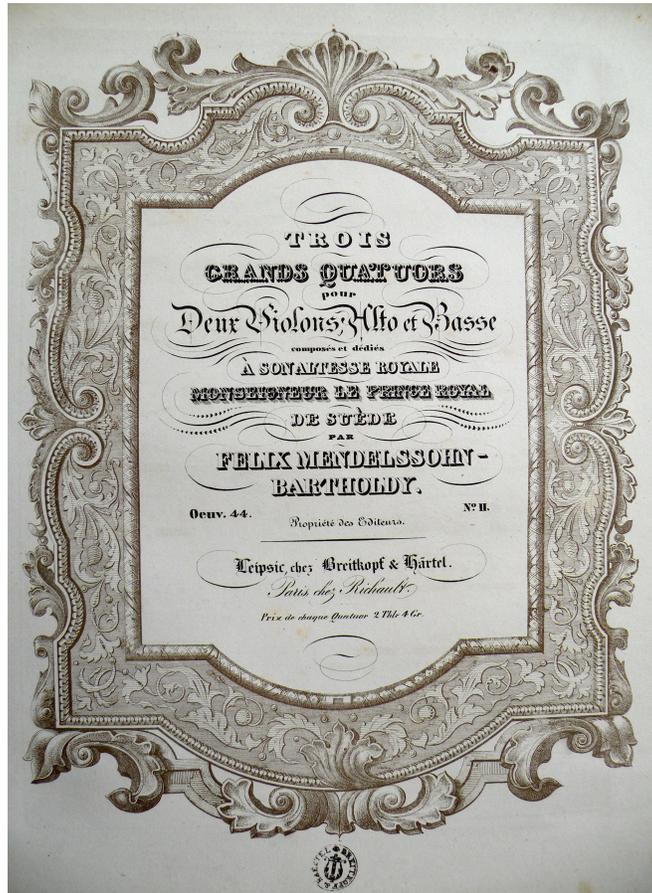
Bound with: Andante, Scherzo, Capriccio u. Fuge... Op. 81. No. 9 der nachgelassenen Werke. Partitur. Leipzig: Breitkopf & Härtel [PN] 8304 [1851]. 1f. (title), 35, [i] (blank) pp. First Edition. Hoboken 16, 270. Krause 194. Bodleian Cat. III, 295. 7 volumes bound in one. Large octavo. 19th century quarter dark green leather with marbled boards. Engraved throughout. Binding quite worn, rubbed and bumped; tear to portion of spine. Occasional minor foxing and small defects. A very good copy overall. *"Between 1827 and 1847 Mendelssohn composed six string quartets, and had begun work on a seventh at the end of his life (the Andante and Scherzo from op.81 may have belonged to this final project). The first two, op.13 in A minor (1827) and op.12 in E (1829), show a rapprochement with the late quartets of Beethoven. To the Swedish musician Adolf Lindblad Mendelssohn explained his concern for the organic relationship of the various movements to the whole. In op.12 the opening of the first movement is brought back to conclude the finale; in op.13 the quintessential thematic material is drawn from the lied Frage (op.9 no.1), with explicit quotations from the song in the outer and more hidden references in the inner movements of the quartet. The three quartets op.44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency. In striking contrast is the discordant last quartet, op.80 in F minor, generally viewed as Mendelssohn's response to the death of his sister."* R. Larry Todd in *Grove online* (20856) \$1,200.

383. **MENDELSSOHN.** [Op. 12]. Grand Quatuor concertant pour deux Violons, Alto et Violoncelle [Parts]. Leipzig, Paris: Frédéric Hofmeister, Simon Richault [PN] 1515, [1830]. Folio. Unbound, as issued. 9; 9; 9; 7 pp. Engraved. Title to viola part. Some very light wear and soiling; two small binder's holes to inner blank margins. In very good condition overall. **First Edition.** Not in Krause. Mendelssohn Papers III, 604. Hoboken 10, 130. (18718) \$450.

384. **MENDELSSOHN.** [Op. 13]. Quatuor pour deux Violons, Viola et Violoncelle [Parts]. Leipsic: Breitkopf & Härtel [PN 4980], [1830]. Folio. Unbound and untrimmed, as issued. 13; 9; 10; 8 pp. Engraved. Edges slightly soiled and dusty. In very good condition overall. **First Edition.** Mueller-Reuter I p. 131. Not in Krause. Hoboken 10, 132. (18719) \$450.

385. **MENDELSSOHN.** [Op. 16]. 3 Fantaisies ou Caprices pour le Pianoforte. Vienne: Pietro Mechetti qm Carlo [PN P.M. No. 2135], [1831]. Folio. Disbound. [1] (titlke), 2-11 pp. Engraved. Slightly worn, soiled and foxed. Annotations including fingering in pencil and blue crayon. **First German Edition, probable later issue.** Hoboken 10, 139. Krause 214 (a later edition). Not in the Bodleian catalogue. (21936) \$150.

386. **MENDELSSOHN**. [Op. 25]. Concert für das Piano-Forte mit Begleitung des Orchesters componirt und Fraülein Delphine von Schauroth zugeeignet. [Piano solo part only]. Leipzig: Breitkopf & Härtel [PN] 5425 , [ca. 1847]. Folio. Disbound. 31 pp. Engraved. Slightly browned; staining to title; tear repaired. **First Edition, later issue**. Krause 159 (first issue of 1833). Hoboken 10, 165 (this issue, but incorrectly dated). (18511) \$85.



387. **MENDELSSOHN**. [Op. 44]. Trois Grands Quatuors pour Deux Violons, Alto et Basse composés et dédiés À Son Altesse Royale Monseigneur Le Prince Royal De Suède... Oeuv. 44. No. I [II and III]. [Parts]. Leipzig: Breitkopf & Härtel [PNs 6022, 6023, 6024], [1839]. Folio. Unbound. I: 13; 11; 11; 9 pp. II: 13; 11; 11; 11 pp. III: 15; 13; 13; 13 pp. With fine decorative titles printed in sepia to each quartet. Staining to first few leaves of first quartet, including title, and outer edges of third quartet, otherwise very good copies. **First Editions**. Scarce. Not in Krause. Müller-Reuter I, pp. 131-133. Hoboken 10: 201, 202, 203. (18717) \$1,200.

388. **MENDELSSOHN**. [Op. 62]. Sechs Lieder ohne Worte für das Pianoforte. Vtes Heft. Bonn: N. Simrock [PN 4343] , [after 1844]. Folio. Disbound. [1] (title), [2-3] (blank), 4-19 pp. Engraved. Lithographic title with decorative blue background and border. With names of three publisher's agents below Simrock imprint: "Lyon bei Benacci & Peschier" centered on first line; "Mailand bei J. Lucca" to right; "London bei Ewer & Cie." to left. Moderate foxing and browning. **First Edition, later issue**. Fuld p. 525. Krause 231. Hoboken 10, 237. Mendelssohn Papers III, 444. With Mendelssohn's "Spring Song." (18508) \$125.

389. **MENDELSSOHN**. [Op. 64]. Concert für die Violine mit Begleitung des Orchesters. For violin and piano]. Leipzig: Breitkopf & Härtel [PN] 7210, [ca. 1860]. Folio. Score: 1f. (lithographic title), 32 pp.; Violin solo part: 3-15 pp. Engraved. Slightly worn; title partially separated at spine. **First Edition, later issue**, of this arrangement. Krause 170. (17119) \$175.

390. **MENOTTI, Gian Carlo 1911-2007**. Help, Help, The Globolinks! An Opera in One Act for Children and People who like Children. Sound Realization of Electronic Selections/Eckhard Maronn. [Piano-vocal score]. New York: Schirmer, [1969]. Folio. Wrappers. 2ff. (title, cast list), 113 pp. Wrappers slightly worn. *Commissioned by the State Opera of Hamburg, this work had its first performance there, on a double bill with Menotti's "Amahl and the Night Visitors," on December 21, 1969.* (20205) \$50.

391. **MEYER THE ELDER, Philip James ?1737-ca. 1820.** A Collection of Hymns and Psalms, arranged for the Piano Forte or the Harp alone To which are added some Songs, by Handel, an Introduction, and several Hymns, expressly Composed for this work by Ph. J. Meyer Senr. [1st Book]. [Separate score for harp and voice and piano and voice]. London: Printed for Mr. Meyer by Rt. Birchall, [ca. 1815]. Folio. Contemporary plain blue wrappers. Harp: 1f. (title, list of subscribers), [1] (blank), 2-21 pp. With initials of composer to title. Piano: 1f. (title), [1] (blank), 2-21 pp. Engraved throughout. Minor to moderate staining to piano part; corners of several leaves creased; other minor defects. Wrappers worn and torn. No copies located on OCLC. COPAC (one copy at the British Library). (16802) \$165.
392. **MILHAUD, Darius 1892-1974.** Trois Caprices de Paganini traités en duos concertants pour Violon et piano. [Parts]. Paris: Au Ménestrel... Heugel [PN E.F. 497], [1927]. Folio. Original publisher's wrappers. 1f. (title), 13; 5 pp. Lithographed. Slightly worn and foxed. (22006) \$25.
393. **MONSIGNY, Pierre Alexandre 1729-1817.** The Deserter A Grand Ballet by Mr. D'Auberval in 1784. Revived by Mr. Le Picq, and performed with great applause at the Kings Theatre Hay Market, 1785. The Music by Mr. Monsigni[!], with several new Airs Composed and the whole properly adapted for the Harpsichord, Violin, or German Flute by F.H. Barthelemon. London: Longman & Broderip, 1785. Large oblong octavo. 1f. (title), [1] (blank), pp. 2-37. Engraved throughout. Disbound. Very slightly worn and browned. In very good, crisp condition overall. Levy & Ward 322. BUC p. 685. RISM M3177 (no copies recorded in the U.S.). *In three acts, to a libretto by Michel-Jean Sedaine, first performed in Paris at the Comédie-Italienne (Hôtel de Bourgogne) on March 6, 1769.* (21630) \$385.
394. **MOZART, Wolfgang Amadeus 1756-1791.** [K 141]. Te Deum a 4 Voci coll' accompagnamento di due Violini, Bassi e Organo... Partitura... mit unterlegtem deutschen Texte von Prof. C.A. H. Clodius. [KV141 (66b)]. Leipzig: Breitkopf und Härtel (without plate number), [1803]. Tall folio. Sewn. [1] (title), 2-20 pp. Slightly frayed at edges; minor creasing to upper margins; some minor staining. **First Edition.** Haberkamp I, p. 81 and II, 23. Hoboken 11, 5. RISM M4124 (no copies recorded in the U.S.). *"Mozart's only Te Deum, K141, is believed to have been composed in Salzburg at the end of 1769 and is modelled almost bar-for-bar on Michael Haydn's Te Deum for Grosswardein (1760). Its four movements contain functional, syllabic and homophonic choral writing, except for an impressively climactic duple-metred double fugue (In te Domine speravi'). The 'Miserere nostri' (bars 118-25) also stands apart as a beautiful, prayerful passage for soft a cappella voices."* Eisen and Keefe: *The Cambridge Mozart Encyclopedia*, p. 460. **The autograph of this work is unknown.** (19194) \$850.
395. **MOZART.** [K 366]. Idomeneo Ré di Creta. Opera seria in tre atti... [Piano-vocal score]. Bonn: N. Simrock [PN] 51, [ca. 1798-1800]. Oblong folio. Early quarter calf with marbled boards, diamond-shaped black leather title label with titling and decorative gilt stamping to upper. 1f. (title), [1] (cast list and contents), 2-183 pp. Engraved. Binding slightly worn, rubbed and bumped. Minor browning and offsetting; first and last leaves foxed; several margins repaired. **A very early edition published one year after the first.** This issue carries a price of 21 Francs; an earlier issue carried a price of 9 Francs. *First performed in Munich at the Residenztheater on January 29, 1781, set to a libretto by Giovanni Battista Varesco after Antoine Danchet's Idoménée; the opera was performed on only one other occasion during Mozart's lifetime. "Idomeneo is remarkable for its orchestration... [It] is also notable for its continuity... [It] is also the first Mozart opera in which the arrangement of tonalities seems deliberately calculated... Idomeneo is an opera sui generis, occupying a special place in the affections of its composer who went on to other achievements as vital and significant, but never returned to its dignified, heroic, yet thoroughly human world."* Julian Rushton in *Grove online* (22161) \$850.
396. **MOZART.** [K 384]. Die Entführung aus dem Serail Oper in drey Acten... L'enlèvement du Serail. [Full score]. Bonn: Simrock [PN] 949, [ca. 1813]. Folio. 19th century quarter dark green leather with marbled boards, spine with titling in decorative compartments gilt. 1f. (title, verso blank), [1]-[2] (blank), 3-108., 2ff. (blank), 109-272, 2ff. (blank), [273]-350, 1f. (blank). Engraved. With text in German and French. Small sewing hole to upper blank inner margin. Previous owner's name and small handstamp to foot of title. A very good, well-margined copy, printed on high quality paper with strong impression. **First Edition. Rare.** Hirsch II, 639. Sonneck *Orchestral Music* p. 117. RISM M4246, MM4246 (a total of 3 copies in the U.S.). Köchel 8 p. 384. Haberkamp I p. 180. Hoboken 11, 141. *First performed in Vienna at the Burgtheater on July 16th 1782, with a libretto by Johann Gottlieb Stephanie the Younger after Christoph Friedrich Bretzner. "The composition of this opera coincided with Mozart's marriage to Constanze Weber and his permanent settling in Vienna as a freelance composer and performer. Despite the intrigues and complications which plagued the premiere, it proved to be Mozart's most popular opera in his lifetime, partly due to the fashion for plays and operas on oriental subjects. But it was of this piece that the Emperor, according to Niemetschek (1798), made his famous comment: 'Too beautiful for our ears, my dear Mozart, and vastly too many notes',*

to which Mozart replied 'Just as many as are necessary, your Majesty!'" Robbins Landon: *The Mozart Compendium*, p. 249. (18859) \$13,500.



397. **MOZART.** [K 384]. *Die Entführung aus dem Serail* Ein komisches Sing-Spiel in drey Aufzügen... Der Klavier-Auszug von Herrn Abbé Starck. Mainz: B. Schott [PN 44], [after 1785]. Oblong folio. Contemporary half dark brown calf with marbled boards. 1f. (title within decorative engraved border), 134 pp. Engraved throughout. With individual titles to each number and incipit to overture. Early ownership inscriptions to titles ("Hohnigl[?]" and "Charlotte Mürsch[...]") and cuts throughout text in orange crayon and brown ink. Binding somewhat worn, rubbed and bumped; spine slightly defective. Slightly worn, soiled and stained; old repair to pp. 29/30; last page trimmed at foot. **First Edition, fourth issue.** Haberkamp pp. 178-179 and plate 132 (4. Abzug, with title as plate 131 with plate number added). Robbins Landon: *The Mozart Compendium*, p. 249. **Schott's vocal score of the opera, first issued in 1785 or 1786, was the only edition of any of Mozart's operas published in complete form during the composer's lifetime.** (19992) \$5,000.

398. **MOZART.** [K 481] *Sonate pour Le Fortepiano, ou Clavecin avec Accompagnement d'un Violon.* [Parts]. Vienne: Hoffmeister [PN] 28, [1786]. Unbound. Keyboard: [1] (title), 2-17, [i] (blank) oblong folio; violin: 5, [i] (blank) pp. upright folio. Slightly worn and soiled; title and last leaf of keyboard part separated and of violin part nearly so; occasional very small stains. **First Edition, first issue.** Haberkamp p. 244, plate no. 204. Hirsch IV, 90. Hoboken 11, 247. RISM M6543 (one copy only in the U.S.), not distinguishing between issues. *Completed in Vienna on December 12, 1785. "The Sonata in E-flat major is certainly one of the most mature works in Mozart's whole chamber music output. The three movements are in complete balance with one another, each having its own structural principle and each starting with an individual interpretation of one of the oldest and commonest thematic principles: the major triad. The exposition of the first movement contains three clearly outlined subjects. The Adagio, in A-flat major, is a rondo with two episodes and varied repeats of the principal subject; it is full of romantic modulations. The Finale, a set of variations on a leisurely theme twenty measures in length, brings the desirable relaxation after the emotional tension of the Adagio."* Zaslaw and Cowdery: *The Compleat Mozart*, p. 297. (21460) \$7,500.

399. **MOZART.** [K 492]. *Le Nozze de Figaro.* Die Hochzeit des Figaro. Eine Comische Oper in 4. Aufzügen... Ins Deutsche übersetzt von Baron v. Knigge. Und fürs Clavier eingerichtet von C.G. Neefe. [Piano-vocal score]. Bonn: Simrock [PN] 28, [1796]. Oblong folio. Early dark red leather-backed flexible marbled boards with titling in manuscript to upper. [1] (title printed within oval decorative border), 2-228 pp., 1f. (recto publisher's catalogue, verso blank). With stamp of the Hamburg publisher Günther & Böhme to lower margin of title; publisher's price overstamped with initials "G & B," price in manuscript of "f14" to lower outer corner. **From the collection of the Dutch composer and conductor Alphons Diepenbrock (1862-1921), friend of Gustav Mahler, Richard Strauss and Arnold Schoenberg,** with his decorative monogrammatic handstamp in green ink to lower inner corner of lower board; a pencilled note confirms former ownership. Binding worn, rubbed, bumped and shaken; head and tail of spine slightly frayed; portion of front free endpaper lacking. Slightly worn, browned and stained; several small marginal tears; translation in purple ink to pp. 162-164 cancelled. Quite a good copy overall. **First Edition, unrecorded issue, possibly contemporary with, or even pre-dating, the first.** Haberkamp p. 257. BUC p. 703. RISM M4343. *Haberkamp states that the second and subsequent issues of Le Nozze contain the publisher's catalogue listing seven operas by Mozart, the last being Der Schauspieldirektor; both the first issue and the present copy*

contain the publisher's catalogue listing only six of Mozart's operas, the last being *Die Zauberflöte*. The present copy differs from Haberkamp's first issue of the score in that the music commences on the verso of the title rather than on the recto of the second leaf and also in that neither the pages containing the list of characters and index nor the explanation of the translation are present. First performed in Vienna at the Burgtheater on May 1, 1786, with libretto by Lorenzo da Ponte after Beaumarchais. "Figaro is generally agreed to be the most perfect and least problematic of Mozart's great operas... In the great finales of Acts 2 and 4, Mozart reached a level which he could never surpass; indeed, he was hardly to equal the *Bb Allegro* of the second act finale for its mercurial motivic play and the subsequent *Andante* in 6/8 for the synchronization of dramatic revelation with the demands of musical form." Julian Ruston in *Grove Opera* Vol. 3, p. 634. (20006) \$7,500.

400. **MOZART**. [K 492]. *Le Nozze di Figaro*. *Dramma Giocoso in Quattro Atti*. [Full score]. Paris: Chez Frey, Successeur de MMrs. Cherubini...et Boieldieu... [PN] 366[!566], [ca. 1810-1812]. Folio. Newly bound in attractive quarter-red morocco with matching marbled boards, raised bands on spine in gilt-ruled compartments, titling gilt. 1f. (title), [ii] ("Personaggi," "Table"), [i] (blank), 2-129, [i] (blank), 1-186, 1f. (blank), 1-116, 1f. (blank), [i] (blank), 2-127 pp. Engraved throughout. With text in Italian and French. Slightly foxed and browned throughout, more heavily to several leaves. **First Edition, second issue**. Haberkamp p. 261. RISM M4338 (one copy only recorded in North America). (19972) \$5,500.

401. **MOZART**. [K 504]. *Sinfonie No. 1 en Re majeur D-dur*. [Prague Symphony] [Full score]. Leipzig: Breitkopf & Härtel [PN 4584], [1828]. Octavo. Orange wrappers. 63 pp. Engraved. Wrappers worn, soiled and detached, lower lacking. Somewhat worn and soiled; signatures separated. Second German edition. (19726) \$50.

402. **MOZART**. [K 516]. *Grand Quintetto per due Violini due Viole e Violoncello... No. [2]*. [Parts]. Vienna: Artaria et Comp. [PN 315], [1799]. Folio. Disbound. [1] (title), 9; 8; 1f. (blank), 9; 1f. (blank), 7; 1f. (blank), 7 pp. Engraved. Slightly worn, soiled and foxed. **First Edition, fifth issue**. Haberkamp Text p. 285. BUC p. 708. RISM M5990 (no copies recorded in the U.S.). "This is the most famous of the quintets. Its very special key, its dramatic power, its combination of tragedy and tenderness have assured it a unique place in the chamber-music repertoire. Together with the great *G-minor Symphony, K. 550* (completed July 25, 1788), it constitutes the most personal music, perhaps, that Mozart ever wrote." Zaslav & Cowdery, eds.: *The Compleat Mozart*, p. 255. (21565) \$2,200.

403. **MOZART**. [K 527]. *Dom Juan oder der steinerne Gast. Eine Oper in vier Aufzügen... In einem neuem, vermehrtem, und, nach der schroeterischen Bearbeitung des Textes, verbessertem Clavierauszuge, von C.G. Neefe*. [Piano-vocal score]. Bonn: N. Simrock [PN] 42, [1797]. Oblong folio. Early quarter calf with paper boards, red edges. [1] (title within decorative border), [1] (blank), [2] (cast list and contents), 3-25 (music), [i] (publisher's catalogue) pp. With text in Italian and German. Boards considerably worn and stained; nearly detached; spine lacking; small portion of early manuscript paper title label to upper. Slightly worn, soiled and browned; signatures loose; first two leaves very slightly stained; worming to lower inner corners of blank margins of last approximately 20 leaves. **Second Edition**, with a price of "10 Fl." Köchel 8, p. 598. Hoboken II, 558. Hirsch IV, 130. BUC p. 702 (three different issues). RISM M4505. *First performed in Prague at the Natinal Theatre on October 29, 1787 and subsequently in Vienna at the Burgtheater on August 29, 1788*. (22157) \$1,650.

404. **MOZART**. [K 575, 589, 590]. *Tre Quartetti per due Violini Viola e Basso... Opera* [18]. [Parts]. Vienna: Artaria e Compagni [PNs 360 and 361], [ca. 1791]. 4 volumes. Folio. Early marbled wrappers. Preserved in a custom-made green cloth folder with slipcase with dark red leather label gilt to spine. [1] (title within decorative border), 2-20; [1] (blank), 2-19; [1] (blank), 2-17; [1] (blank), 2-17 pp. Engraved. Plate number "360" to pp. 4-7 of first violin part only. Slightly worn and thumbbed; inner margin of title guarded just affecting edge of printed border; occasional markings in pencil and crayon. **First Edition, fourth issue of the Prussian Quartets**. Haberkamp Text p. 326. BUC p. 709. RISM M6169 (not distinguishing among issues). "The Prussian Quartets, K. 575, 589 and 590, form a group, since they are dedicated to King Friedrich Wilhelm in Berlin, who played the violoncello - or at least they were written with an eye towards such a dedication, for the first edition bears no dedication at all. The royal virtuosity had to be taken into account, and so in almost every movement of the three works the violoncello has a predominant part, while the second violin and viola retreat into the background. The quartets are slightly concertante, and yet they are purest chamber music. Mozart sometimes completely forgets his royal patron - as for instance in the minuet of the last quartet. These are three works that originated under the most dreadful spiritual oppression, and yet they rise to heights of pure felicity." Einstein: *Mozart*, p. 184. (20758) \$5,500.

405. **MOZART.** [K 588]. *Così fan tutte* Dramma giocoso in due Atti... Partitura... Weibertreue oder die Mädchen sind von Flandern komische Opera in Zwey Aufzügen. [Full score]. Leipzig: Breitkopf & Härtel [PN 1363], [1810]. Folio. Half dark blue morocco with raised bands on spine in decorative compartments gilt, titling gilt to spine. 1f. (title), 3-154, [i] (blank), 155-269 pp. Engraved. With small oval handstamp of Lichtenberg's Verlag in Stuttgart in light purple ink to foot of title and verso of final leaf of Act I. Text in both Italian and German. Binding slightly worn, rubbed and bumped, minor darkening to edges. Slightly worn and soiled; very occasional small stains. A very good copy overall. **First Edition of the full score.** Hirsch II 633 and Plate XXIII. Sonneck Dramatic Music p. 116. Hoboken Catalogue Vol. 12, 421 (containing both the text of the separately-paginated libretto and an additional title preceding the second act, not found in the present copy). RISM M4693. *Così fan tutte, with text by Lorenzo da Ponte, was commissioned by Emperor Joseph II and first performed on January 26th 1790 at the Burgtheater in Vienna. Così was Mozart's "third collaboration with Da Ponte and the only one of the Da Ponte operas for which there is no direct literary source (although, like Don Giovanni, it has sources in Tirso de Molina). It may be that the libretto was wholly original to Mozart and the poet, for the subject is sometimes claimed to have been suggested to Mozart and Da Ponte by Joseph II himself, allegedly on the basis of a recent real-life incident... Così fan tutte is widely reckoned to be the most carefully and symmetrically constructed of the Da Ponte operas."* Cliff Eisen et al in *Grove online*. (19275) \$9,500.

406. **MOZART.** [K 619]. *Die ihr des unermesslichen Weltalls Schöpfer ehrt.* [Piano-vocal score]. Contained in Ziegenhagen, Franz Heinrich (1753-1806): *Lehre vom richtigen Verhältnisse zu den Schöpfungswerken, und durch öffentliche Einführung derselben allein zu bewirkende allgemeine Menschenbeglückung...* mit einer Musik von W.A. Mozart. Hamburg: bei dem Herausgeber, 1792. 1792. Octavo. Contemporary marbled boards. 1f. (title), 3ff., [1]-633 [!631], [i] (blank) pp. + 8 engraved pictorial plates by the Polish/German painter and printmaker Daniel Chodowiecki (1726-1801), two of which are folding, + 8 pp. typeset music printed on 4 folding leaves. Binding slightly worn and scuffed. With errors in pagination to text; two tears repaired including one to a large folding plate; repair to lower blank margin of pp. 183/184; small burnhole to pp. 559/560 just affecting several letters. A very good, crisp and clean copy overall. **First Edition.** Köchel 8, p. 706. Haberkamp I, p. 352. RISM M4161 and MM4161. *Both Mozart and Ziegenhagen were Masons. "In the summer of 1791, F.H. Ziegenhagen, a merchant from Hamburg who belonged to a lodge in Regensburg, commissioned this setting of his own text for solo voice and piano from Mozart. The six movements of the "little German cantata" are brief and continuous, mixing arioso and recitative, and passing through a variety of moods. The style both of this work and of K.623 shares the clarity, directness, and euphony of The Magic Flute."* Zaslaw and Cowdery: *The Compleat Mozart*, p. 38. The present study is an early and important treatise on utopian socialism, proposing the establishment of self-sufficient agricultural/educational colonies; the fine engravings by Chodowiecki illustrate daily life in these idealized colonies and include classroom and agricultural scenes. **The text of the cantata relates to the ideals proposed in Ziegenhagen's study.** (21220) \$5,500.

407. **MOZART.** [K 621]. *La Clemenza di Tito* Opera seria... Ernsthafte Oper in Zwey Akten... Klavierauszug von A.E. Müller. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 3610], [1823-1824]. Oblong folio. Contemporary paper boards. 1f. (title), 88 pp. Lithographed. With label of the late 19th century lending library of Fritz Möller of Hamburg, Germany to upper board and advertising to front pastedown. Binding worn and rubbed; partially detached; spine chipped; joints split; endpapers lacking. Moderately foxed throughout; title browned. Köchel 8, p. 720. Hirsch IV 1227. RISM M5105. *An opera seria in two acts, first performed in Prague at the National Theatre on September 6, 1791 to a libretto by Pietro Metastasio adapted by Caterino Mazzolà. "Until about 1830 La clemenza di Tito was one of Mozart's most popular operas; it then went into eclipse. It has never fully entered the modern repertory and is often described as unworthy of Mozart, hastily assembled for a commission he could not refuse. Critical estimates have risen since World War II, and it is now seen as a positive step towards further reform of opera seria."* Julian Rushton in *Grove online* (21172) \$215.

408. **MOZART.** [K 620]. *Clavier Auszug von Mozarts Zauberfloete Fürs Clavier eingerichtet von Fridrich Eunike Churfurstl: Colnischen Hof- und Opern Saenger.* [Piano-vocal score]. Bonn: N. Simmrock[!] [PN 4], [1793]. Oblong folio. Contemporary full green vellum boards with red leather title label gilt to spine. [1] (title incorporating a scene by I.G. Pflugfelder with two despairing women posed next to an urn with the words "Die Zauberfloete" to the plinth on which the urn is resting), [2] (blank), 3-145, [i] (publisher's catalogue listing 9 of Mozart's operas, etc.) pp. Engraved throughout. Text in German. Boards slightly worn, rubbed and warped. Slightly worn; uniformly browned; several marginal tears; small handstamp of Emile Cathelineau to title and circular stamp of P.E. Cathelineau to front free endpaper; 19th century manuscript incipits to front pastedown; title and the notation "14 avril 1869 Donné par Bijove Mozart La Flûte Enchantée" to front free endpaper. Quite a good copy, with French provenance.



One of the earliest piano-vocal scores of the opera, and a very early Simrock imprint. Kochel 6 p. 712. BUC p. 704. Hirsch IV 186. Hoboken 12, 558. RISM M4780 (three copies in the U.S.). *The Magic Flute, set to a libretto by Emanuel Schikaneder, was first performed in Vienna at the Theater auf der Wieden on September 30, 1791. The arranger of this score, Friedrich Eunike, was a tenor who had performed the role of Tamino. The title-page vignette depicts two disconsolate muses over Mozart's grave.* (22160) \$1,750.

409. **MOZART.** [K C26.05 = Anh. 288]. Douze Variations sur l'Air: Zu Steffen sprach im Traume, etc: pour le Forte-Piano. Hambourg: Jean Auguste Böhme, [ca. 1778]. Oblong folio. Unbound. 1f. (title), [1] (blank), 2-11 pp. Engraved. Slightly worn and foxed; pencilled performance markings. *Falsefully attributed to Mozart on title, the present work is actually by the Austrian composer Anton Eberl (1765-1807).* (21952) \$250.

410. **[MOZART]. Einstein, Alfred, ed.** The Ten Celebrated String Quartets [K387, 421, 428, 458, 464, 465, 499, 575, 589 and 590] First authentic edition in score based on autographs in the British Museum and on early prints. Publications of the Paul Hirsch Music Library... Volume 12. London: Novello and Company, [ca. 1945]. Large octavo. Original publisher's navy blue cloth-backed printed boards. li, 318 pp. Binding slightly worn. (18938) \$35.

411. **MUSSORGSKY, Modest Petrovich 1839-1881.** Enfantines... Nouvelle édition. Rédigés par N. Rimsky-Korsakow. Traduction française de M. Delines. Traduction allemande de A. Bernhard. [Piano-vocal score]. St. Petersburg... Moscou: W. Bessel & Cie. [PN 5958], [c1911]. Folio. Full purple cloth with original publisher's printed wrappers bound in. 1f. (title), [1] (pictorial lithographic title), [2] (blank), 3-48 pp. Lithographed. With song texts in Russian, French and German. Binding slightly worn and faded. Ex-library, with call number to foot of spine, perforated stamp to title and last leaf, and occasional library markings. *This collection of seven children's songs, entitled "The Nursery," was freely arranged by Rimsky-Korsakov.* Scarce. (22066) \$75.

412. **NAGELI, Hans Georg 1773-1836.** XXXVI Lieder und Rundgesänge für den Männerchor... (Erste Sammlung von Gesängen für den Männerchor). [Vocal parts]. 1820. Zurich: H. G. Nageli, [ca. 1820]. Eight parts. Quarto. Marbled wrappers (slightly worn and bumped) in slipcase. Tenor Solo I: 15 pp.; Tenor Solo II: 7 pp.; Tenor I: 23 pp.; Tenor II: 23 pp.; Bass Solo I: 10 pp.; Bass Solo II: 4 pp.; Bass I: 23 pp.; Bass II: 23 pp. Each part with an individual title page (bookseller's stamp to upper wrapper of each part; library inkstamp to title and end leaves; slight foxing and browning; some small tears to margins). With manuscript titles to decorative paper labels to upper boards and to slipcase. In very good condition overall. *A collection of eighteen Lieder and Rundgesänge for men's chorus, the Rundgesänge with solo parts, including "Das Vaterland," "Rheinweinlied," "Der Gluckwunsch," "Friedenslied," "Weihe der Schönheit," and "Kunstlerlied."* (12599) \$350.

413. **NAUMANN, Johann Gottlieb 1741-1801.** Orpheus und Euridice eine Oper... Clavierauszug der Partitur... herausgegeben von C.F. Cramer. Kiel: bey dem Herausgeber und in Hamburg in Commission bey Herrn Hofmann, 1787. Oblong folio. Early speckled tan paper boards. [i] (title), ii (blank), iii-iv (subscription list), v-x (foreword), xi-xviii (libretto), 112 pp. typeset music. With text in Danish and German. **From the collection of the composer's grandson, the composer Karl Ernst Naumann (1832-1910),** with his faint signature to title. Binding worn, rubbed and bumped; slightly lacking at spine. Some foxing and browning throughout. A very good copy overall. **First Edition.** BUC p. 725. RISM N189. *A Singspiel in three acts to a*

libretto by Charlotte Dorothea Biehl after Ranieri de' Calzabigi, *Orpheus und Euridice* was first performed in Copenhagen at the Royal Opera on January 31, 1786 to a libretto by C.D. Biehl after R. Calzabigi. "[Naumann] was the most important personality in the music history of Dresden between Hasse and Weber, as well as one of the most esteemed musicians in Europe in the late 18th century and one of the last German composers to study in Italy... In 1785–6 he was guest opera composer and conductor in Copenhagen, where he also reformed the Hofkapelle and improved the organization of the court opera. For Copenhagen he composed the tuneful and charming Danish opera *Orpheus og Eurydike* (1786)...". Dieter Härtwig and Laurie H. Ongley in *Grove online* (21572) \$950.

414. **NAUMANN and Friedrich Gottlieb KLOPSTOCK 1724-1803.** Um Erden wandeln Monde &c. Psalm mit dem Vater unser... Partitur. Leipzig: Breitkopf & Härtel [PN 3586], [1823]. Oblong folio. Contemporary green textured paper boards with decorative gilt tooling to edges with original publisher's wrappers with titling printed within decorative borders bound in. [1] (title), [2] (blank), 3-108 pp. With text in German. Engraved. Scored for solo voices (SATB), double chorus and orchestra. **From the collection of the composer's grandson, the composer Karl Ernst Naumann (1832-1910),** with his signature to front free endpaper. Binding worn and rubbed; head and tail of spine slightly frayed. Some internal foxing and browning. **First Edition.** RISM N219. Not in BSB. "Aware of the literary manifestations of the *Sturm und Drang*, Naumann used an extremely sensitive and intimate style representative of early Romanticism in his later works, above all in the church music, Italian solo cantatas and lieder... His *Vater unser*, in the style of a lyrical choral cantata, was esteemed for many years beside Graun's *Tod Jesu* and Haydn's *Creation*." op. cit. (21573) \$700.

415. **NAVARRO, Juan ca. 1550-ca. 1610.** Liber in quo quatuor passiones Christi Domini continentur, octo Lamentationes: oratioq. Hieremie Prophete. Mexici: Apud Didacus Lopez Davalos, 1604. Folio (263 x 192 mm.). Fully restored and newly bound in full parchment with goat leather sewing supports. 1f. (title in facsimile), 1f. (licenses granted by the Archbishop of Mexico and the Viceroy, Don Gaspar de Zúñiga y Azevedo to recto, and of the Comissario general de la Cruzada and Padre Fray Diego Muñoz of Michhuacan to verso), 105ff. (colophon with decorative head- and tailpieces to verso with two large woodcut illustrations, each 114 x 70 mm., one of Saints Peter and Paul and one of John the Baptist and the arms of the Franciscan order) + 1f. large woodcut illustration, 114 x 70 mm., within decorative border framing the words "Ecce ego mitto angelum meum qui preparabit viam ante faciem meam," with woodcut armorial device beneath. With music in square notation printed in black on red 5-line staves, large decorative woodcut initials throughout, running heads printed in red. Preserved in a custom-made full black linen drop-spine box with dark red leather label titled in gilt to spine.

Provenance: 18th century notation: "Lib[er]i]a de Canacas" (or perhaps "Caracas") to lower margin of folio 46; 19th century signature of J.M. Nuñez Ponte in black ink to foot of dedication and with his name repeated in a more modern hand (possibly that of a descendant) in blue ink to verso of final leaf along with short line of musical notation in early manuscript on hand-drawn staves. Title leaf in facsimile. Accompanied by a detailed report of archival restoration work carried out by the Northeast Document Conservation Center in Andover, Massachusetts, including washing and sizing of leaves; leafcasting to fill losses; tear repair; and guarding of folds with Japanese kozo paper and wheat starch. Lacking two preliminary leaves, the "Aprobacion" and "Prologus ad lectorem."

First (and only) Edition. Barksdale: *The Printed Note*, 168. Eitner Vol. VII, p. 160 (erroneously attributed to



Juan Navarro Hispalensis). OCLC 77657947. Medina, Mexico, 218. Palau 188254. Sabin 52112. Andrade: *Ensayo bibliografico mexicano*, 10. RISM N284. Four copies only in the U.S. (at the John Carter Brown Library, acquired 1898; the Morgan Library, acquired 1910; the Huntington Library, acquired 1922; and the Lilly Library, acquired ca. 1964).

Navarro's *Liber* is of great significance, being the earliest book of music both composed and printed in the New World; it is also distinguished as being the only book of music printed in 17th century Mexico.

A Mexican composer born in Cádiz, Spain, Navarro "worked in the Mexican province of Michoacán as a Franciscan priest, confessor and choir singer. In 1572 the Bishop of Michoacán, Juan Diego de Rincon, took possession of 100 copies of a Passionario, elaborately printed in Mexico City, which contained plainsong music for the St John Passion. Somewhat later, Navarro set out to compose plainsong settings for all the Passion narratives and various other readings, thus providing music for the entire Holy Week. He completed his work in 1601, and was granted a printing licence with exclusive privileges for 12 years, but his book, Liber in quo quatuor Passiones Christi Domini continentur ... octo Lamentationes, oratioque Hieremie Prophete, was not published until 1604 (by Diego López Davalos, Mexico City). The earliest book of music both composed and printed in America, it contains, as the title shows, music for the four Passions, eight Lamentations and the Prayer of Jeremiah, on 105 numbered leaves. Navarro's settings are responsorial and resemble a somewhat individualized plainchant; they are largely syllabic but use occasional melismas for dramatic emphasis. In an effort to secure the financial success of his book among clergy of the various orders, Navarro added letters of approval from Dominican and Augustinian authorities, as well as from the archbishop and from the viceroy, to the printed Franciscan recommendations. The book used to be attributed to Juan Navarro (i) [Hispalensis]; the correct attribution [to Juan Navarro Gaditanus] was established by Chase." Alice Ray Catalyne and Mark Brill in Grove online

"[Navarro's *Liber*] ranks as one of the most famous musical imprints of the New World... As far as is known, this is the only book with music printed in Mexico during the 17th century." Chase: *Juan Navarro Hispalensis and Juan Navarro Gaditanus in The Musical Quarterly*, Vol. 31, No. 2 (April 1945), p. 191.

*"The publication of this volume seems to mark a mile-stone in the history of music-printing in Mexico. The 1604 volume is the only book issued by a Mexican press in the 17th century known to contain printed music, and it is also the last in which Gothic type is used throughout. Whether the church officials found it cheaper to bring such books from Europe and to print only volumes which satisfied more pressing local needs is not known. Whatever the cause for the discontinuance of such work, these books hold a peculiar place in the history of printing in America, in the history of music in North America, and in the history of the Catholic Church in Mexico. They are works of which no printer need be ashamed; they are monuments to the insistence of the church officials on the support of music in the churches; and they are the first bibliographical items in the records of music-books printed in America." Lota M. Spell: *The First Music-Books Printed in America in The Musical Quarterly*, Vol. 15, No. 1 (January 1929), p. 54.*

*"Because the book was expressly designed to fulfill the needs of ordinary churches, the music enables us accurately to gauge the level of music ability among priests and deacons in the common-garden-variety church. That Navarro was intensely concerned over the financial success of the book is proved by his insertion of commendatory letters from Dominican and Augustinian authorities at the beginning of the book. As a Franciscan he knew the importance of securing approbation not only from his own commissary general, from the archbishop, and from the viceroy. Without these three licences his book could never have gone to bed; but the approbations of the Dominican and Augustinian vicars choral were clearly inserted to help the sale of the book among clergy of those orders. It is obvious, therefore, that Navarro's *Quatuor Passiones* containing music of only moderate difficulty was a book which he hoped priests and deacons everywhere would use, even if they belonged to rival orders..." Stevenson: *Music in Mexico*, pp. 131-132.*

An impeccably restored copy of this important work. (22040)

\$35,000.

416. **NEUKOMM, Sigismund 1778-1858.** [Op. 8]. Quintetto pour Clarinette (ou Hautbois) 2 Violons, Alto et Violoncelle composé et dédié A Son Excellence Monsieur Alexandre de Narnyschkine... élève de Haydn. [Parts]. Leipzig: A. Kühnel (Bureau de Musique) [PN 688], [1805]. Folio. Unbound. Clarinet: [1] (title), 2-7; Oboe: 6; Violin I: 6; Violin II: 5; Viola: 5; Violoncello: 5 pp. Engraved. Title to clarinet part within decorative border. **Probable First Edition.** *Neukomm's "chief importance is as a transitional figure between Classicism and Romanticism." Rudolph Angermüller in Grove online. A pupil of Michael Haydn, Neukomm studied with Joseph Haydn for seven years, beginning in 1797.* (21916)

\$385.

417. **NEVEU, H. 1750-?**. Six Sonates Pour le Clavecin ou Pour le Fortepiano avec accompagnement[!] dun[!] violon. [Piano part only]. Bruxelles: Chez le Sr. Gram et Coulemans, [ca. 1780]. Folio. Disbound. [1] (title within frame border), 2-21, [i] (blank) pp. Engraved. Slightly worn and browned. **Rare**. Not in Lesure or BUC. RISM N536 (one copy only of the keyboard part, at the Essex Institute in Salem, Massachusetts). *Fétis records Neveu as having been born in Brussels in 1750, where he studied the keyboard; he then moved to Paris where his presence is recorded at the Concert Spirituel in 1779-1780 and in various almanacs.* (22015) \$450.
418. **NÉZOT Gabriel 1776-?**. [Op. 1]. Amusement for Ladies, Consisting of Six Divertimentos for the Piano Forte, with Accompaniments for a Flute, Tambourine & Triangle, Ad Libitum. [Set of parts]. London: Goulding, Phipps & D'Almaine, [WM 1800]. Folio. Sewn. 1f. (title), [1] (blank), 2-3 (preface), 4-17 (piano); [1] (title), 2-6 (flute); [1] (title), 2-4 (tambourine); [1] (title), 2-3 (triangle). Engraved. Slightly worn and soiled. Not located in BUC, COPAC, RISM, OCLC or BL. *According to the title, Nézet was a pupil of Daniel Steibelt. He is also recorded as a French composer and pianist. Unusual in that the present work was apparently written specifically for women to perform.* (22002) \$550.
419. **NICODÉ, Jean Louis 1853-1919**. Jubiläumsmarsch für grosses Orchester Zur Feier des 25 jährigen Bestehen der "Neuen Akademie der Tonkunst zu Berlin"... Op. 20. [Full score]. Leipzig: Breitkopf & Härtel [PN 15470], [1880]. Folio. Full light purple cloth, with original publisher's green printed wrappers bound in. 1f. (title), 40 pp. Engraved. Binding worn, rubbed and discolored; head and tail of spine frayed; call number to foot of spine. Ex-library, with perforated stamp to title, occasional library markings, etc. Some leaves very lightly dampstained; small tears to upper wrapper and free front endpaper. *A German pianist, conductor and composer, Nicodé was particularly noted as "a pianist of warmth and artistic power, and as a conductor he showed an artistic insight that led him to give interpretations full of humanity."* Duncan Hume and John Warrack in *Grove online*. (18083) \$60.
420. **OFFENBACH, Jacques 1819-1880**. Danser för piano ur operetten Orpheus i Underjorden [Orpheus in the Underworld]. Stockholm: Abr. Lundquist [PN] 485, [1861]. Folio. Disbound. [1] (title with lithographic illustration in colour), 2-11 pp. Somewhat foxed. (21961) \$35.
421. **ONSLOW, George 1784-1853**. [Op. 16 no. 3]. Trois Sonates Pour Piano et Violoncelle... 3me. Livraison dédiée A Mr. A. Leonzso de Leyval... Gravé par Richomme. (N.B. I défaut de Violoncelle, il ya a une Partie d'Alto, arrangée par l'Auteur). Paris: Schlesinger [PN] M.S. 1624, [1835]. Folio. Unbound. 1f. (title), [1] (blank), 2-20; [1] (blank), 2-9; [1] (blank), 2-9 pp. Engraved. Minor to moderate foxing; inner margin reinforced with paper tape. (18964) \$100.
422. **[OPERA]**. The Favorite Songs in the Opera Gl' Uccellatori. London: R. Bremner, 1770. Folio. Disbound. [1] (title), [2] (blank), pp. 3-19, [i] (blank), [i] (secondary title), pp. 20-41. Singers named within the score include Sgra. Demena, Sgra. Restorini, Sigr. Lovattini, Sigr. Savoi, Mrs. Barthelemon, and Sigr. Zancha. With small contemporary bookseller's overpaste to title partially removed. Rare. Levy & Ward 221. BUC p. 1027. *A pasticcio with music by unidentified composers, first performed in London at the King's Theatre on December 18, 1770.* (21143) \$700.
423. **PEPUSCH, Johann Christoph 1667-1752**. The Beggar's Opera. As it is Acted at the Theatre-Royal in Lincolns-Inn-Fields. Written by Mr. Gay. The Second Edition: To which is Added the Overture in Score; And the Musick prefix'd to each song. London: John Watts, 1728. Octavo. Full early 20th century dark green morocco with gilt ruled boards and gilt titling to spine. 4ff. (title, Table of Songs, Dramatis Personae, Introduction), 8 (Overture in Score), 76 pp. Binding slightly worn, rubbed and bumped; spine restored; edges of endpapers browned. **Second Edition, second issue** (the second edition appeared approximately two months after the first), and was the first printing to contain the Overture in Score. The verso of the title with printed date of March 27, 1728. Lewis locates two copies in Britain (at the National Library of Ireland and at Cambridge) and two copies in the U.S. (at Harvard and at Yale). For a full bibliographical account of the various printings of The Beggar's Opera, see Lewis, Peter Elfed: *John Gay The Beggar's Opera*, pp. 23-42. *First performed at the Theatre Royal in Lincoln's Inn Fields on January 29, 1728. "On the first night the audience, which included Walpole, took a little while to accustom themselves to the radically new form of the ballad opera, but they finally received the play with enormous enthusiasm. The play did 'take greatly', and a contemporary witticism was that it made 'Rich gay and Gay rich'."* Lewis p. 3. *The second edition is marked by a significant change in layout, with the tunes now printed within the text in woodcut; in the first edition they appeared in a separate engraved section following the text. The printing of the Overture in Score from woodcuts as opposed to from engraved plates is also of note.* (19228) \$650.

424. **PEPUSCH.** The Beggar's Opera. As it is Acted at the Theatre-Royal in Lincolns-Inn-Fields. Written by Mr. Gay. The Second Edition: To which is Added the Overture in Score; And the Musick prefix'd to each song. London: John Watts, 1728. Octavo. Full dark brown contemporary calf with gilt titling to spine. 4ff. (title, Table of Songs, Dramatis Personae, Introduction), 8 (Overture in Score), 76 pp. With bookplate of Gilbert Samuel Inglefield, Lord Mayor of London, to front pastedown. Early manuscript alterations to first page of overture, possibly in the hand of one Henry Thomas. Binding slightly worn, rubbed and bumped; spine restored. Some light wear and soiling internally. **Second Edition, third issue**, with extra advertisement to verso of title dated May 24, 1728 and several additional small differences in text. Lewis locates only one copy in Britain (at Leeds University) and two copies in the U.S. (both at Harvard). (19229) \$600.

425. **PEPUSCH.** The Beggar's Opera As it is Acted at the Theatre-Royal in Lincolns-Inn Fields... The Third Edition, With the Overture in Score, the Songs, and the Basses (The Overture and Basses Compos'd by Dr. Pepusch) Curiously Engraved on Copper Plates. London: John Watts, 1729. Quarto. Fine full early panelled calf with raised bands to spine. 1f. (title page printed in red and black), [iv] (contents, cast list), [ii] (introduction), 60 (libretto), 46 (engraved music) pp. **Third Edition.** BUC p. 96. RISM P1195. *"The greatest theatrical success of the century... The first edition of The Beggar's Opera (1728) gave the tunes of the songs, the second (also 1728) added the overture on four staves, and the third (1729) included the basses of the songs... Thus the third edition of The Beggar's Opera is almost a full score, for such songs were normally accompanied by strings alone with only the harpsichord to fill in between tune and bass." The New Grove Vol. 7 p. 203. The third edition, the first to be printed in quarto (the previous two being in the smaller octavo size), was the first to give the bass parts to the songs and thus to provide a sense of how the opera was actually performed. Bound with: Pepusch, Johann Christoph 1667-1752. Polly: An Opera Being the Second Part of The Beggar's Opera. London: the Author, 1729. 1f. (title printed in red and black), [viii] (preface and introduction), 72 (libretto) 31 (engraved music) pp. **First Edition.** BUC p. 801. RISM P1222. Binding restored. Title very slightly stained at extreme lower margin; small tear to very lower gutter. An attractive copy. (18835) \$1,650.*

426. **PIXIS, Johann Peter 1788-1874.** [Op. 19]. Variations Concertantes pour Piano et Clarinette ou Violon sur un Air favori du Chevalier J. de Seyfried (Les Adieux ou la Séparation) Dédiés à Monsieur Ferdinand Comte de Troyer. [Parts]. Paris: Richault [PN] 627, [ca. 1825]. Folio. Sewn. 1f. (title), [1] (blank), 2-9; 3; 3 pp. Engraved. Slightly worn; minor staining to upper blank margin of piano part. With publisher's signature and Ricordi handstamp to foot of title. *"At the height of his career (c1818 to the early 1830s) Pixis was a pianist of the first rank. Like Moscheles, Czerny and Kalkbrenner, he exploited the increasing technical resources of the instrument, with subtle differentiation of tone colour, a variety of attack and articulation, with contrasts between lyrical cantabile and boldly dramatic playing, and between delicacy of touch and fuller orchestral textures."* Gaynor G. Jones et al in *Grove online* (21914) \$85.

427. **PLEYEL, Ignace 1757-1831.** Trois Trios Concertants Pour Deux Clarinettes et Basson... Arrangés Par J. Gebauer. Livre. 1er. [Parts]. Paris: Sieber [PN 1239], [1792]. Folio. Sewn, as issued. 1f. (title), [1] (blank), 2-7; [1] (title), 2-7; [1] (title), 2-7 pp. Engraved. Signed at foot of title by publisher. Slightly worn and soiled; several tears; title to one part separated at spine; overpaste of the Milan offices of Artaria to first clarinet part partially obscuring signature. Not located in Benton or RISM. (21920) \$100.

428. **PLEYEL.** Six Petits duos pour deux Clarinettes. [Parts]. Paris: Imbault [PN 409], [1802-1807]. Folio. Unbound. 1f. (title), [1] (blank), 2-5; [1] (title), 2-5 pp. Engraved. Slightly worn and soiled. Stain to outer blank margin of first clarinet part. Italian publisher/music seller's (Ricordi) overpaste to title of first clarinet part. Untrimmed. (21909) \$75.

429. **PLEYEL.** Six Duos pour Deux Clarinettes pour Les Eleves. Livre [1]. [Parts]. Paris: Pleyel [PN 45], [1807-1808]. Folio. Sewn. 1f. (title), [1] (blank), 2-7; [1] (title), 2-7 pp. Engraved. Edges slightly soiled. Publisher's stamp and Ricordi overpaste to title of first part. A very good untrimmed copy. This edition not located in Benton or RISM. (21919) \$60.

430. **PROKOFIEV, Serge 1891-1953.** [Op. 97]. Ten Pieces for Piano from the Ballet "Cinderella" Moscow: Leningrad State Music Publishers [PN 18074], 1944. Folio. Original publisher's decorative wrappers. [1] (title), 2-34 pp. Titling in Russian and English. Slightly worn and browned. **First Edition.** Schlifstein p. 592. *Prokofiev's ballet Zolushka (Cinderella), op.87, composed 1940-44, was first performed on November 21, 1945 in Moscow, and took its place in the repertory along with the composer's better-known Romeo and Juliet, finished in 1936.* (21951) \$50.

431. **PUCCINI, Giacomo 1858-1924.** La Fanciula del West Opera in tre atti (del dramma di David Belasco) di Guelfo Civinini e Carlo Zangarini... Riduzione di Carlo Carignani. [Piano-vocal score]. Milano: G. Ricordi

- & C. [PN 113300], [1912]. Quarto. Full red textured cloth with gilt titling to spine. 1f. (photographic portrait), 1f. (title), 1f. (cast and index), 2ff., 338 pp. Slightly worn; minor foxing to frontispiece; title and last leaf browned; previous owner's name to front pastedown. **First Edition** of the fourth version. Hopkinson 6D. (21074) \$120.
432. **PUCCINI**. Gianni Schicchi libretto di Giovacchino Forzano... [Piano-vocal score]. Milano: G. Ricordi e C. [PN 117408], [1925]. Quarto. Quarter linen with red patterned paper boards, dark red leather title label gilt to spine. 1f. (half-title), 1f. (portrait of the composer), 1f. (title), 1f. ("Personnaggi"), 1f., 179 pp. Slightly browned and foxed; signature to lower blank corner of title erased; previous owner's name to front pastedown. **First Edition, second issue** of the second version, blindstamped March 1925. Hopkinson 11B(a). Schickerling 88.E.2. (21066) \$135.
433. **PUCCINI**. Madama Butterfly (da John L. Long e David Belasco) Tragedia Giapponese di L. Illica e G. Giacosa... Nuova Edizione Riduzione di Carlo Carignani. [Piano-vocal score]. Milano: G. Ricordi & Co. [PN 110000], [1925]. Quarto. Quarter linen with red and green patterned paper boards, dark red leather title label gilt to spine. 1f. (half-title), 1f. (facsimile autograph dedication), 1f. (portrait), 1f. (title), 1f. ("Personaggi"), 1f. (index), 1f. (title to first act), 363 pp. Very slightly browned; previous owner's name to front pastedown. Hopkinson 6D(e), blindstamped September 1925. (21068) \$65.
434. **PUCCINI**. Tosca melodramma in tre atti di V. Sardou - L. Illica - G. Giacosa... Riduzione per canto e pianoforte di Carlo Carignani. [Milano]: G. Ricordi & C. [PN 103050], [1900]. Quarto. Quarter linen with red patterned paper boards, dark red leather title label gilt to spine. 1f. (half-title), 1f. (title), 1f. (named cast), 1f. (contents), 310 pp. Slightly browned; previous owner's name to front pastedown; lacking photographic portrait following half-title. **First Edition** of the second version (blind stamp indecipherable). Hopkinson 5B. Schickling 69.E.2. (21062) \$275.
435. **RAVEL, Maurice 1875-1937**. Pièce en form de Habanera [Transcrit pour Piano par Daniel Ericourt]. Paris: Alphonse Leduc & Cie. [PN A.L. 17.056], [ca. 1930]. Tall folio. Textured paper wrappers with decorative triangular device printed in orange and black to upper. 1f. (title), 3 + [iii] (publisher's catalogue and blank) pp. With additional publisher's wrappers with publisher's catalogue laid in. Wrappers slightly soiled; browned, but in very good condition otherwise. **First Edition, later issue**, of this arrangement. (17162) \$50.
436. **REICHARDT, Johann Friedrich 1752-1814**. Goethe's Lieder, Oden, Balladen und Romanzen mit Musik Dritte Abtheilung. Leipzig: Breitkopf & Hartel, 1969. Oblong folio. Original publisher's boards. 29 pp. facsimile of the first edition of 1809 + 3 pp. textual commentary by Frieder Zschoch. Binding slightly worn. (4381.1) \$30.
437. **RICCI, Luigi 1805-1859**. Un'Avventura di Scaramuccia. Melodramma comico di Felice Romani. [Piano-vocal score]. Milan: Ricordi [PN 7475-7493], ca. 1835. Oblong folio. Leather-backed marbled boards with titling gilt to spine. 1f. (title), 1f. (cast list, contents), 5-264 pp. With contemporary signature to title page. Engraved throughout. Binding worn, rubbed and bumped. Minor foxing and browning; corners thumbled; minor marginal tears, some repairs; remnants of early binding to inner margin of title page. **Probable First Edition. Rare.** OCLC 32110020 (one copy only). *First performed in Milan at La Scala on March 8, 1834. The Italian composer Ricci achieved "a notable success with Un'avventura di Scaramuccia, written to a witty libretto, part romance, part theatrical satire, by Felice Romani... [His] is one of the more individual voices of Italian opera of the period."* Julian Budden in *Grove online*. (12565) \$600.
438. **RIOTTE, Philipp Jacob 1776-1856**. [Op. 1]. Rondeau pour Piano Forté. Offenbach s/M: J. André [PN] 1800, [1803]. Oblong folio. [1] (title), [2] (blank), 3-7 pp. Lithographed. Slightly worn, browned and stained. Constaple p. 142. Not in Twyman. *"Although Riotte enjoyed success in his lifetime in every musical form then in favour, he was best known for his stage works and keyboard pieces (his contribution to Diabelli's Vaterländischer Künstlerverein is one of the longest)..."* Peter Branscombe in *Grove online*. **A lithographic incunable.** (21937) \$125.
439. **RODE, Pierre 1774-1830**. Vingt Quatre Caprices en forms d'Etudes pour le Violon seul dans les Vingt Quatre Tons de la Gamme composes[!] et dedies[!] à Monseigneur le Prince de Chimay... Book [1]. London: E. Lavenu, [ca. 1824]. Folio. Disbound. 1f. (title), [1] (blank), 2-25 pp. Engraved. *Contains 12 of the 24 caprices.* (22036) \$65.
440. **RODE**. 24 Caprices en form d'Etudes pour Violon seul dans les 24 Tons de la Gamme... révus par Ferd. David. Leipzig: C.F. Peters [PN 1461], [ca. 1885]. Folio. Cloth-backed green paper boards with titling

in manuscript to upper. [1] (title), 2-51 pp. Binding worn; spine frayed. Slightly worn, browned and thumbed. (21994) \$50.

441. **ROMBERG, Andreas 1767-1821 and Bernard ROMBERG 1767-1841.** Trois Duos Concertans Pour Violon et Violoncelle... 3e. Suite de Duos. [Parts]. Vienne: A. Diabelli et Comp. [PN] 408, [ca. 1820]. Folio. Plain brown wrappers. 1f. (title), [1] (blank), 2-17; [1] (blank), 2-15 pp. Engraved. Wrappers slightly worn and frayed at edges. Slightly worn and soiled. Weinmann: Cappi & Diabelli, p. 39. [*Andreas*] *learnt the violin with his father and made his début in Münster at the age of seven with his cousin... Bernhard Heinrich Romberg. They then accompanied their fathers on concert tours, to Frankfurt (1782) and to Paris (1784 and 1785), where their performances at the Concert Spirituel were applauded.*" Kurt Stephenson and Valerie Walden in *Grove online* (22014) \$185.

442. **ROMBERG, Bernard Heinrich 1767-1841.** Quatuor No. IV; pour deux Violons, Alto et Violoncelle composé et dédié A Son Altesse Le Prince Regnant de Lobkowitz... Oeuv. 12. [Parts]. Leipzig: A. Kühnel [PN 594], [1807-08]. Folio. Disbound. [1] (title within decorative oval border), 2-9; 8; 8; 8 pp. Engraved. Contemporary signature to foot of title. Slightly worn and soiled; lightly foxed; several performance markings in pencil. **Probable First Edition.** RISM R2397. (21058) \$150.

443. **ROSENBERG, Hilding 1892-1985.** Sonat N:r 3 för piano. Stockholm: A.-B. Nordiska Musikförlaget {PN 348}, 1926. Folio. Original publisher's grey printed wrappers. [1] (title), 2-22 pp. Wrappers very slightly worn. *Rosenberg is held by many to be the leading figure in 20th-century Swedish music.*" Peter H. Lyne and Hans Åstrand in *Grove online* (21931) \$40.

444. **ROSSINI, Gioachino 1792-1868.** Stabat Mater Pour deux Soprani, Tenor et Basse et Choeur à quatre ou cinq Voix... avec Accompagnement de Piano ou d'Orgue par T. Labarre. [Piano-vocal score]. Paris: Troupenas [PN T. 1106 (No. 1-10)], [1841-1842]. Folio. Recently bound in half dark tan leather with dark navy blue cloth boards, raised bands on spine in compartments gilt, titling gilt. 1f. (title), 1f. (recto Catalogue thématique de Morceaux, verso blank), 77, [i] (blank) pp. Binding slightly crude. Browning and foxing throughout; previous owner's signature to upper outer corner of front free endpaper. **First Edition of the second version.** Rongoni p. 458, no. 8. *First performed in Paris at the Théâtre Italien on January 7, 1842. "When, after the death of Varela, the original version of the Stabat mater fell into the hands of the Parisian publisher Aulagnier, who printed it and arranged a performance, Rossini, partly at the prompting of Troupenas and partly because the work published by Aulagnier was a composite, disowned this version and decided to complete the work himself. The revised Stabat mater was ready by the end of 1841. The first performance, arranged by the brothers Léon and Marie Escudier, was in Paris at the Théâtre Italien on 7 January 1842. It was received with enormous enthusiasm. The first Italian performance, at Bologna, followed in March under the direction of Donizetti."* Philip Gossett in *Grove online* (20025) \$750.

445. **ROSSINI.** Stabat Mater pour Deux Soprani, Tenore et Basso et Choeur a quatre ou cinq Voix... avec accompagn. de Piano par T. Labarre. [Full score]. Mayence: B. Schott [PN 6588], [1842]. Folio. 19th century black leather-backed marbled boards. 2ff., 109 pp. Engraved. Extensive annotations in both pencil and ink to front free endpaper. From the collection of **Hector Colard**, with his small rectangular label to front pastedown. Binding worn, rubbed and bumped; spine lacking. Minor to moderate foxing; small oval handstamp of Jules de Glimes, Bruxelles to foot of title. Hirsch IV, 902. Published shortly after the revised edition issued by Troupenas in 1841-42. *De Glimes (d. 1881) was a Belgian singing teacher and songwriter.* (21078) \$150.

446. **RUTHARDT, Adolf 1849-1934.** [Op. 41]. Octaven-Studien für Pianoforte... Ferruccio Busoni gewidmet... Heft I [-II]. Leipzig: Otto Forberg [PN] 2839, [1902]. Folio. Original publisher's black cloth boards with decorative silver stamping, patterned endpapers. [1] (decorative title with Jugendstil border), [2] (blank), 3-17; [1] (title), [2] (blank), 3-22 pp. **Bound with:** [Op. 46]. Studienwerke für Pianoforte... Præludium und zweistimmige Fuge. Leipzig: Forberg [PN 2979], [1905]. [1] (title), 2-7, [i] pp.; [Op. 47]. Menuet für die linke Hand allein. Leipzig: Forberg [PN 3020], [1905]. [1] (title), 2-7, [i] pp.; [Op. 53]. Terzen-Etuden. Leipzig: Forberg [PN 3082], [1906]. 1f. (title), 2-24 pp. Binding slightly rubbed and bumped. *An attractive example of German Jungenstil book design.* (21970) \$40.

447. **SAINT-SAËNS, Camille 1835-1921.** [Op. 58]. 2e. Concerto (en Ut majeur) pour Violon avec accompagnement d'orchestre ou de piano. [Parts for violin and piano]. Paris: Durand [PN 2628], [after 1891]. Folio. Sewn. [1] (title), 2-45; 13 pp. Slightly worn and browned; title leaf partially separated at spine; signed three times in pencil by Jean Imbeaux and with his handstamp to title and first page of violin part. **First Edition, later issue.** (22034) \$25.

448. **SAINT-SAËNS.** [Op. 61]. 3e Concerto pour Violon et Orcheestra... A Monsieur P. Sarasate. Paris: Durand & Cie. [PN D. & C. 2791], [before 1891]. Folio. Original publisher's printed wrappers. [1] (title), 2-45, [ii] (blank), [i] (publisher's catalogue); 15 pp. Wrappers slightly worn. Light browning. (22035) \$30.

449. **SCHMITT, Florent 1870-1958.** [Op. 73]. Le Petit Elfe "Ferme-l'Oeil" Une Semaine Dansée d'après Christian Andersen. Partition pour piano par l'Auteur. Paris: A. Durand & Fils [Pn D. & F. 10,436], [1924]. Folio. Full brown cloth with original publisher's wrappers printed in red and blue bound in. 1f. (title), 1f. (cast list), 1f. (index), 54 pp. Binding slightly worn, rubbed and bumped. Slightly browned. Ex-library, with call number to spine, perforated library stamp to title and occasional library markings. (17858) \$50.

450. **SCHOBBERLECHNER, Franz 1797-1843.** [Op. 52]. Variations sur une Valse de M. Leidesdorf pour le Pianoforte composées et dédiées à la Marquise Marie de Martellini née Comtesse de Nobili. Leipzig: Frédéric Hofmeister [PN] 1992, [1834]. Folio. Unbound. [21] (title), 2-9 pp. Engraved. Slightly worn, soiled and stained. (21976) \$30.

451. **SCHOENBERG, Arnold 1874-1951.** [Op. 16]. Fünf Orchesterstücke... Opus 16. [Full score]. Leipzig: C.F. Peters [PN] 9663, [1918]. Folio. Modern tan cloth-backed boards with publisher's original dark pink printed wrappers bound in. [1] (title with decorative border printed in sepia), [2] (publisher's statement), 3-60 pp. Wrappers slightly foxed and stained. Title soiled and stained, primarily at margins; some light wear, soiling and browning; staining to lower margins of last few leaves from bleeding of wrapper colour, just extending into printed area in a few instances. A very good copy overall. **First Edition, later issue.** Rare. Rufer p. 34. BSB 14, p. 5767. With printed identification to lower wrapper of "12XVIII," indicating that this copy was printed in December of 1918; the first issue was printed in 1912. *These five pieces were completed on August 11, 1909. "Webern was the first to publish analytical remarks about the orchestral pieces (in the 1912 commemorative volume), and he particularly pointed out that, in them, none of the traditional forms any longer applied."* Reich: p. 52. *Schoenberg refers to them in a diary entry of January 27, 1912 as follows: "... art says more than words. Now, the titles which I may provide give nothing away, because some of them are very obscure and others highly technical. To wit: I. Premonitions (everybody has those); II. The Past (everybody has that, too); III. Chord-Colours (technical); IV. Peripetie (general enough, I think); V. The Obligato (perhaps better the 'fully-developed' or the 'endless') Recitative. However, there should be a note that these titles were added for technical reasons of publication and not to give a 'poetic' content."* Rufer: Schoenberg, p. 34. (21549) \$850.

452. **SCHOENBERG.** [Op. 17]. Erwartung (Monodram) Dichtung von Marie Pannenheim... Op. 17. [Full score]. Wien, Leipzig: Universal-Edition A.G. [PN U.E. 5361], Copyright 1916. Large folio (433 x 313 mm.). Full red cloth with titling gilt to spine. 1f. (title), 3-64 pp. Binding slightly worn, rubbed, bumped and stained; wrinkling to lower board; slightly warped. Title slightly browned, small tear to foot repaired; slightly defective and cockled at inner edge, verso split at spine, otherwise in very good condition overall. **First Edition.** Hirsch II 845. Rufer: The Works of Arnold Schoenberg, pp. 34-36. *Composed in 17 days, from August 27-September 12, 1909, Erwartung was first performed on June 6th 1924 (almost 15 years after the completion of the work) at the New German Theatre in Prague, conducted by Zemlinsky, with the part of the woman sung by Marie Gutheil-Schroder, produced and with set designs by Louis Laber. "The premiere was very successful..."* Reich p. 55. *"Erwartung ("Expectation")... came into being at a time when Schoenberg was particularly active as a painter. He called many of his paintings and drawings 'visions', and the same term, transferred to the realm of sound, would have to be used to describe the spiritual content and musical detail of Erwartung... The idea of the monodrama was his own, and he also collaborated closely with Marie Pannenheim in settling the final form of the text. What happens on the stage - an inner monologue by the only living character, a woman who looks for her lover at night in a forest and eventually finds him dead, victim of his passion for another woman - is decidedly like the self-revelation demanded of patients during psychoanalysis. The frequent references to unconscious thought... indicate a certain resemblance between his ideas and those of his contemporary and fellow-Viennese Sigmund Freud."* ibid p. 53 (21519) \$1,000.

453. **SCHOENBERG.** [Op. 18]. Die Glückliche Hand Drama mit Musik. [Full score]. Wien, Leipzig: Universal-Edition A.G. [PN] 5670, Copyright 1916 [1917]. Large folio (419 x 313 mm.). Full red cloth with titling gilt to spine. 1f. (title), 3-63, [i] (blank) pp. Binding slightly worn, rubbed, bumped and stained; some wrinkling to both boards; slightly warped. Title slightly browned, slightly defective and cockled at inner edge, verso split at spine, otherwise in very good condition overall. **First Edition. One of approximately 100 copies printed but not offered for public sale.** Hirsch II no. 846. Rufer: The Works of Arnold Schoenberg, pp. 36-38. *A "drama with music" in one act to a libretto by the composer, Die glückliche Hand [The Hand of Fate] was first performed at the Volksoper in Vienna on October 14, 1924, with Fritz Stiedry conducting. "As in Erwartung, the drama in fact takes place within the soul of a single character - there a woman, here a man. However, Die glückliche Hand, unlike Erwartung, makes use of projections to show the*

thoughts and events that shatter the protagonist's soul. The man's painful self-examination is made manifest in the form of a spectral choir - six women and six men - who employ a diction consisting mainly of the type of speech-melody systematised shortly before in Pierrot Lunaire, though at a number of points they also sing." Reich: *Schoenberg A Critical Biography*, pp. 81-82. (21518) \$1,200.

454. **SCHOENBERG.** [Op. 18]. Die glückliche Hand Drama mit Musik Klavierauszug mit Gesang für zwei Klaviere zu vier Händen von Eduard Steuermann. Folio. Full mid-brown cloth. 1f. (title), pp. 3-40. Ex-library, with call number to foot of spine, occasional library markings. With the bookplate of Henry E. Gerstley to front pastedown. *Schoenberg wrote the text of Die glückliche Hand in 1910 and began the music soon after, although he did not finish it until 1913.* (17922) \$60.

455. **SCHOENBERG.** Gurre-Lieder von Jens Peter Jacobsen (Deutsch von Robert Franz Arnold) für Soli, Chor und Orchester... Klavierauszug von Alban Berg. [Piano-vocal score]. Wien - Leipzig: Universal-Edition [PN U.E. 3696], 1912. Small folio. Full red cloth with gilt lettering to spine and upper. 238 pp. With decorative title in Jugendstil printed in black and sepia. Early owner's stamp (von Rainer) to upper blank margin. Binding slightly worn. **First Edition.** Rufer p. 79. BSB 14, 5763 (curiously, with a date of 1910). *First performed in Vienna on February 23, 1913, with Franz Schreker conducting the Vienna Philharmonic Chorus and the Wiener Konzertvereinsorchester. Composed and orchestrated between 1900 and 1911, "[Gurrelieder] was an extraordinary success with the public, the first triumph for Schoenberg in any of the major halls of his native city.*" Reich: *Schoenberg*, p. 69. (17631) \$600.

456. **SCHUBERT, Franz 1797-1828.** [D 112]. Quartett B Dur (aus dem Nachlass) für Zwei Violinen, Viola u. Violoncelle... Op. 168. [Set of parts]. Wien: C.A. Spina [PN] 17,707, 1863. Folio. Stiff wrappers with small green paper label titled in manuscript to upper inner margin. 14; 11; 10; 10 pp. Engraved. Small circular ownership handstamp to upper outer margin of first leaf to each part. Wrappers worn; splitting at spine. Minor to moderate foxing throughout; first leaf of first violin part trimmed with paper reinforcement to lower margin; green paper tape to spines of remaining parts. **First Edition.** Deutsch 112. Hirsch IV, 645. Hoboken 14, 547. (18655) \$385.

457. **SCHUBERT.** [D 384]. Drei Sonatinen Für Piano-Forte und Violine... Op. 137. No. [1]. [Parts]. Wien: Ant. Diabelli und Comp. [PN D. et C. No. 5848], [1836]. Folio. Unbound. 15; 7 pp. Engraved. Minor to moderate foxing and soiling; marginal tears; title separated at spine and taped; other occasional minor defects. **First Edition.** Deutsch 384. Hirsch IV, 615. Hoboken 14, 499. (14922) \$450.

458. **SCHUBERT.** [D 574]. Duo (en La) pour Piano et Violon... Oeuvre 162. [Parts]. Vienne: A. Diabelli et Comp. [PN D. & C. No. 9100], [1851]. Folio. Sewn. 27; 8 pp. Engraved. Minor to heavy foxing; minor soiling; edges frayed; corners thumbed; tears to final leaf of keyboard part repaired; title separated at spine; contemporary signature to title. **First Edition.** Deutsch 574, p. 333. Hirsch IV, 641. Hoboken 14, 534. (14939) \$400.

459. **SCHUBERT.** [D 819]. Six Grandes Marches et Trios pour le Pianoforte à quatre mains composé et dédiées en marque de reconnaissance à son ami Monsieur I. Bernhardt... Op. 40. Cahier [1-2]. Vienne: Ant. Diabelli u. Comp. [PN C. et C. No. 3539-3540], [ca. 1830]. 2 volumes. Oblong folio. 1f. (title), [1] (blank), 2-21; [1] (title), 2-25 pp. Engraved. Slightly browned; some minor foxing; early tape to spines; pencilled fingering; contemporary ownership inscription to corner of Cahier 2; small oval handstamp of Scharfenberg & Luis in New York to foot of titles to both parts, slightly trimmed to Cahier 1. **Third edition.** Deutsch D819/1-6. Hoboken 13, 203 and 204. *"Schubert's most original contribution to the keyboard repertory is arguably his music for piano duet... Schubert's unusual interest in the march scarcely stemmed from any enthusiasm for war but rather from the great range of stylistic possibilities it afforded, from funeral march to evocations of toy soldiers. The best of these marches (which include the six Grandes marches of 1824) exploit the full range of four hands while preserving a sense of intimate conversation."* Robert Winter et al in *Grove online* (21060) \$225.

460. **SCHUBERT.** [D 894]. Fantasie, Andante, Menuetto und Allegretto für das Piano=Forte allein. [Op. 78]. Wien: Tobias Haslinger [PN] 5010, [1827]. Oblong folio. 1f. (series title: Musée Musical des Clavicinistes Museum für Klaviermusik []tes Heft Wien bei Tobias Haslinger), 1f. (title), 29 pp. Engraved. Disbound. Portions of blank inner margin lacking; moderately foxed; several leaves with tears just extending into printed area with no loss of music; music seller's stamps to foot of both series and individual titles. **First Edition.** Hoboken 13, 315. (22156) \$300.

461. **SCHUBERT.** [D 895]. Rondeau Brillant pour Pianoforte et Violon... Op. 70. [Parts]. Vienne: Artaria & Comp. [PN] 2929 , [after 1827]. [1] (title), 2-19; 9 pp. Engraved. Browning to title; minor foxing; some very

light marginal staining. **First Edition, later issue**, with price of "Fl:1.50Xr." Hirsch IV, 547. Hoboken 13, 298. Bound with: Drei Sonatinen für Piano-Forte und Violine... Op. 137 [posthumous]. No[s]. [1-3]. [D384, 385, 408]. [Score and part]. Wien: Ant. Diabelli und Comp. [PN] 5848-49-50 [1836]. [1] (title), 2-15; [1] (blank), 2-7; [3] (title), 4-23; [1] (blank), 2-7; [1] (title), 2-15; [1] (blank), 2-7 pp. Engraved. Some pencilling (primarily fingering) to first three pages of score to first sonata. **First Edition**. Hirsch IV, 615. Hoboken 14, 499-501. Bound with: Fantaisie pour Piano et Violon... Oeuvre 159 [posthumous]. [D934]. [Score and part]. Vienne: A. Diabelli et Comp. [PN D. & C. No. 8888] [1850]. 1f. (title, verso blank), 35; 3-15 pp. Engraved. **First Edition**. Hirsch IV, 637. Hoboken 14, 531. Bound with: Duo (en La) pour Piano et Violon... Oeuvre 162 (posthumous). [D574]. [Score and part]. Vienne: A. Diabelli et Comp. [PN D. & C. No. 9100] [1851]. [1] (title), 2-27; 8 pp. Engraved. **First Edition**. Hirsch IV, 640. Hoboken 14, 534. Two volumes. Folio. Modern full green cloth with red leather labels gilt to spines. (18931) \$1,200.

462. **SCHUMANN, Robert 1810-1856**. [Op. 25 Heft 1]. Myrthen Liederkreis von Goethe, Ruckert, Byron, Th. Moore, Heine, Burns & J. Mosen für Gesang und Pianoforte. [Piano-vocal score]. Leipzig: Fr. Kistner [PN] 1290, [1849]. Folio. Unbound as issued. 1f. (lithographic title), 1f. (lithographic dedication), 5-17 pp. Music engraved. Slightly worn, soiled and stained. **Second edition**. Hofmann p. 63-64. McCorkle p. 112. *Schumann wrote to his publisher in 1840 that... "For some time now I've had a special thought in mind, which perhaps you might feel able to help me with. [Op. 25] is to be a wedding present! So that calls for an ornamental binding, as carefully and as tastefully designed as ever you can manage.'... These bridal songs... are all about ideas of the nature of man and woman and their relation; an innocent reflection of [Schumann's] own innermost thoughts."* Sams: *The Songs of Robert Schumann*, pp. 49-50 (14157) \$75.

463. **SCHUMANN**. [Op. 25 Heft III]. Myrthen Liederkreis von Goethe, Ruckert, Byron, Th. Moore, Heine, Burns & J. Mosen für Gesang und Pianoforte... Opus 25. Heft III. [Piano-vocal score]. Leipzig: Fr. Kistner [PN] 1293, [ca. 1840-1841]. Folio. Disbound. 1f. (title), 2-15 pp. Engraved. With decorative lithographic title within printed borders. With stamp: of J. Treichlinger in Pest to title. **First Edition, later issue** (not August 1840). Hofmann p. 63. McCorkle p. 111. (14154) \$100.

464. **SCHUMANN**. [Op. 25 Heft IV]. Myrthen Liederkreis von Goethe, Rückert, Byron, Th. Moore, Heine, Burns & J. Mosen für Gesänge und Pianoforte. [Piano-vocal score]. Leipzig: Fr. Kistner [PN] 1294, [1840]. Folio. 1f. (title), 3-13 pp. Lithographic title with decorative green border. Music engraved. Light dampstaining to corners and edges; some foxing and browning; contemporary signature and small oval partial handstamp of J. Treichlinger to title. **First Edition**. Hoboken Bd. 15, No. 46, p. 25. Hofmann p. 63. McCorkle p. 111. (14155) \$250.

465. **SCHUMANN**. [Op. 29 no. 3]. 3 Gedichte von Emanuel Geibel für mehrstimmigen Gesang mit Begleitung des Pianoforte... "Zigeunerleben." [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN] 6504, [1841]. Folio. Disbound. 1f. (title), 3-11 pp. Lithographic title, music engraved. With publisher's stamp to title. **First Edition**. Hoboken Bd. 15 No. 50. Hofmann p. 71. McCorkle p. 126. (14160) \$120.

466. **SCHUMANN**. [Op. 35 no. 4]. Erstes Grun. [Piano-vocal score]. Leipzig: C.A. Klemm [PN] 400a, [ca. 1842]. Folio. Disbound. [i] (title), 12-13 pp. Engraved. Partial publisher's stamp to lower left corner to title. Publisher's catalog to title. **Second Edition**. Hofmann p. 83. (14163) \$40.

467. **SCHUMANN**. [Op. 36 no. 3 !4]. An den Sonnenschein. [Piano-vocal score]. Hamburg und Leipzig: Schubert & Co. [PN] 1145c, [ca. 1843-1849]. Folio. Disbound. [i] (title), 6-7 pp. Engraved. Stamp of J. Treichlinger in Pest to title. (14165) \$35.

468. **SCHUMANN**. [Op. 41 nos. 1, 2]. Drei Quartette für 2 Violinen, Viola und Violoncell Seinem Freunde Felix Mendelssohn-Bartholdy in inniger Verchrung zugeeignet... Op. 41. No. I[II]. [Parts]. Leipzig: Breitkopf & Hartel [PN 6838], [after 1843]. Folio. Plain paper wrappers. 1f., 11 pp. engraved music + [i] (publisher's catalogue); 8; 8; 8 pp. Wrappers worn, chipped at edges and reinforced with tape at spine. Some foxing, minor soiling and staining. The first violin part from another set of the same edition. **First Edition, later printing** (ca. 1860). McCorkle p. 183. Hofmann p. 979. (14958) \$75.

469. **SCHUMANN**. [Op. 42]. Frauenliebe und Leben. Lieder-Cyclus von A. v. Chamisso für eine Singstimme mit Begleitung des Pianoforte... Ausgabe für Alt (oder Baryton). [Piano-vocal score for alto or baritone]. Leipzig: Gustav Heinze [PN] G. 115 H., [ca. 1858]. Folio. Disbound. [i] (title), 2-21 pp. Lithographic title, music engraved. Hofmann p. 99. (14181) \$85.

470. **SCHUMANN**. [Op. 57]. Belsazar Ballade von H. Heine für eine Singstimme mit Begleitung des Pianoforte... Op. 57. Ausg. f. Alt od. Bass. [Piano-vocal score for soprano or tenor]. Leipzig: Edm. Stoll [PN

311], [ca. 1858]. Folio. Disbound. 1f. (title), p. 3 (text), 4-13 pp. Engraved. With attractive illustrated lithographic title. Hofmann p. 129. McCorkle p. 254. (21466) \$90.

471. **SCHUMANN**. [Op. 74]. Spanisches Liederspiel Ein Cyclus von Gesängen aus dem Spanischen für eine und mehrere Singstimmen (Sopran, Alt, Tenor & Bass) mit Begleitung des Pianoforte... Op. 74. Leipzig: Fr. Kistner [PN] 1678, [1849]. Folio. [1] (title printed within decorative dark red border), [2] (blank), [3] (contents), [4] (blank), 5-61 pp. Engraved. Disbound. Slightly worn; some minor staining and foxing. **First Edition**. Hofmann p. 163. Hirsch Leipzig catalogue p. 34. McCorkle p. 324. Hoboken 15, 124. The ten parts also with separate pagination; plate numbers 1678 and 1679[-88] to foot of each page of music. "... *the Spanisches Liederspiel... treated Geibel's translations... in quasi-dramatic form for vocal quartet, duet or solo with piano accompaniment... The poems later inspired Wolf and the genre Brahms. The style is novel; there are syncopations in the accompaniment and bold declamation in the voice, with free-ranging melodies, chromatic harmonies and independent piano parts. All this is often expressly related to the sense of the words.*" Walker, ed.: *Robert Schumann*, p. 151. (21399) \$750.

472. **SCHUMANN**. [Op. 76]. V Märsche für das Pianoforte. Leipzig: F. Whistling [PN] 528], 1861. Folio. [1] (title within decorative border), [2] (blank), 3-25 pp. Engraved. Browned; stained at upper corners throughout; marginal tears to last two leaves. **First Edition, later issue**. Hofmann p. 167. McCorkle p. 331. Hoboken 15, 126 (the present issue). (21935) \$100.

473. **SCHUMANN**. [Op. 84]. Beim Abschied zu singen. Lied vom Freiherrn E. von Feuchtersleben für eine Singstimme mit Begleitung des Pianoforte... für Alt od. Bass. [Piano-vocal score]. Leipzig: F. Whistling [PN] 951, [1863]. Folio. Disbound. [1] (title), 2-5 pp. Engraved. Slightly browned. With publisher's blindstamp to title. Hofmann p. 185. (22058) \$80.

474. **SCHUMANN**. [Op. 84]. Beim Abschied zu singen. Lied vom Freiherrn E. von Feuchtersleben für eine Singstimme mit Begleitung des Pianoforte... für Sop. od Tenor. [Piano-vocal score]. Leipzig: F. Whistling [PN] 950, [1863]. Folio. Disbound. [1] (title), 2-5 pp. Engraved. Hofmann p. 185. (22059) \$80.

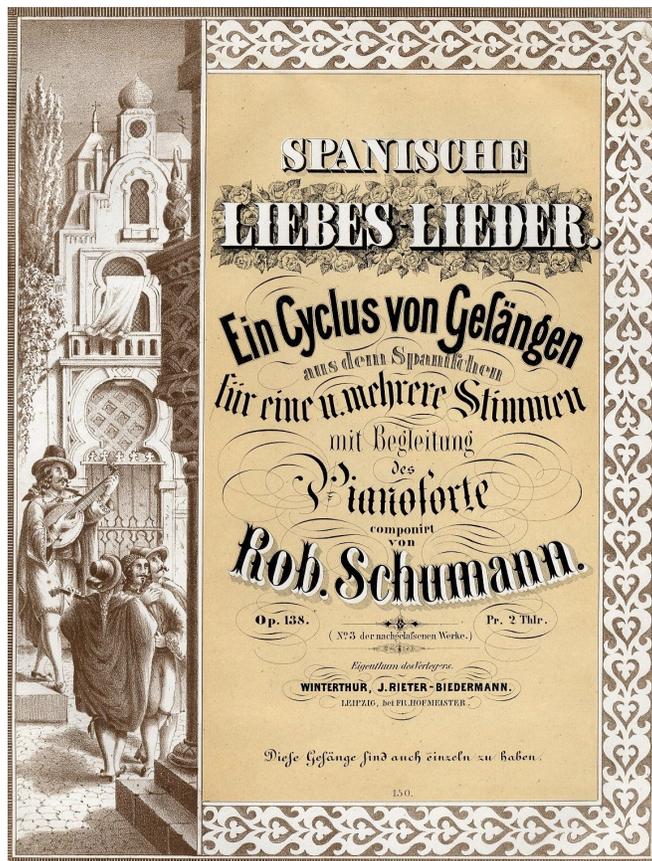
475. **SCHUMANN**. [Op. 101]. Minnespiel aus F. Rückert's Liebesfrühling für eine und mehrere Singstimmen (Sopran, Alt, Tenor und Bass) mit Begleitung des Pianoforte... No. 1[-8]. Leipzig: F. Whistling [PNs] 670-678, [1852]. Folio. [1] (title printed within decorative border), [2] (blank), [3] ("Inhalt"), 4-47 pp. Engraved. With publisher's small blindstamp to first three leaves. Disbound. Very slightly worn; occasional light foxing. **First Edition**. Hofmann p. 221. McCorkle p. 440. Hirsch Leipzig catalogue p. 36. Hoboken 15, 174. "*Rather more ambitious [than Op. 29] is the Minnespiel, Op. 101 (1849)... which contains four solos, two duets and two quartets. There are some attractive things in this collection. In the duet Ich bin dein Baum ('I am your tree') the alto and bass voices are given independent flowing lines, which are characterized by dramatic seventh and octave leaps. Chromatic harmonies are features of two of the solo songs - Liebster, dein Worte stehlen for soprano and O Freund... for alto. The latter song is especially fine, with accented passing notes used in the accompaniment in a wholly individual manner.*" Walker, ed.: *Robert Schumann*, p. 368. (21398) \$600.

476. **SCHUMANN**. [Op. 103]. Mädchenlieder von Elisabeth Kulmann für zwei Soprano-Stimmen (oder Sopran und Alt) mit Begleitung des Pianoforte. Leipzig: Fr. Kistner [PN] 1817, [1851]. Folio. [1] (title printed within decorative border), [2] (blank), 3-11 pp. Engraved. Disbound. Very slightly worn; light dampstaining to upper margin just extending into printed area throughout. **First Edition**. Hofmann p. 225. McCorkle p. 445. Hirsch Leipzig catalogue p. 36. Hoboken 15, 184. "*Schumann was on occasion called upon to write... salon music, and he responded with pieces like the Mädchenlieder...; the two duets... Op. 79; the three duets, Op. 43; and the three trios for women's voices, Op. 114. All these are typical in being technically within the range of amateur performers... and dealing with homely or mildly romantic subjects.*" Walker, ed.: *Robert Schumann*, p. 365. (21397) \$285.

477. **SCHUMANN** [Op. 107 Heft 2 no. 4]. Sechs Gesänge für eine Singstimme mit Begleitung des Pianoforte Fräulein Sophia Schloss zugeeignet... Die Spinnerin. [Piano-vocal score]. Cassel: C. Luckhardt [PN] 278, [1852]. Folio. Disbound. 1f. (title), 3-11 pp. Engraved, with lithographed title. Slightly worn and browned; publisher's handstamp and additional handstamp (*Rectanus & Co.*) to title. **First Edition**. Hoboken Bd. 15, no. 189, p. 95. Hofmann p. 233. McCorkle p. 457. (22060) \$250.

478. **SCHUMANN**. [Op. 117]. Vier Husarenlieder von Nicolaus Lenau für eine Baryton-Stimme mit Begleitung des Pianoforte componirt und Herrn Sänger Heinrich Behr. [Piano-vocal score]. Leipzig: Bartholf Senff [PN] 61, [ca. 1852]. Folio. 1f. (title), 3-13 pp. *A lithographic reprint of the first edition*. Hofmann p. 255. McCorkle p. 499. (22061) \$65.

479. **SCHUMANN**. [Op. 138]. Spanische Liebes Lieder. Ein Cyclus von Gesängen aus dem Spanischen für eine u. mehrere Stimmen mit Begleitung des Pianoforte. Winterthur: J. Rieter-Biedermann [PN] 50, [1860]. Folio. [1] (illustrated title printed in light brown, dark tan and black), [2] (blank), [3] ("Inhalt"), 4-41 pp.



Engraved. Disbound. Slightly worn; blank upper outer margins of title slightly stained; light dampstaining to upper portions of leaves throughout. **First Edition of the version with 2-hand piano accompaniment** (preceded by the edition with 4-hand accompaniment issued in 1857). Hofmann p. 303. McCorkle p. 573. Not in Hirsch Leipzig Catalogue or Hoboken. *Schumann believed that the Spanisches Liederspiel would be the songs which would become his best known; "if so it will be due to the limpid and charming verses."* Sams p. 19 (21395) \$425.

480. **SEIFRITZ, Max 1827-1885**. [Op. 4]. 8 Hebrew Melodies... of Lord Byron. Deutsch v. A. Röttger. für Sopran, Alt, Tenor & Bass. [Score and vocal parts]. Leipzig & New York: J. Schuberth [PNs 2786, 2787], [ca. 1865]. Small folio. Unbound. [1] (title), 2-11; 8; 8; 8; 8 pp.; [1] (title), 2-11; 8; 8; 8; 8 pp. Engraved. Slightly browned and brittle; p. 11 of the score of Vol. II torn without loss of printed area. (21995) \$50.

481. **SGAMBATI, Giovanni 1841-1914**. Concerto pour Piano et Orchestre... Op. 15. [Scored for two pianos]. Mayence : fils de B. Schott [PN] 23365, [ca. 1884]. Folio. Original publisher's printed boards. 1f. (title), [1] (dedication to Princess Caroline de Sayn-Wittgenstein), 2-77 pp. Engraved. Boards slightly worn, rubbed, bumped and scuffed; previous owner's handstamp to upper, title and dedication. (21929) \$60.

482. **SMITH, Theodore ca. 1780-ca. 1810**. Three Easy Sonatas for the Piano Forte with an Accompaniment for a Flute or Violin, (Ad Libitum) Originally Composed as Duets for the Piano Forte, and Dedicated to the Lady Windsor. [Parts]. London: Goulding, Phipps & D'Almaine, [WM 1799]. Folio. Sewn. [1] (title), 2-11; [1] (title), 2-5 pp. Engraved. Slightly soiled. An attractive wide-margined copy overall. Not located in BUC, COPAC, OCLC or RISM. (21982) \$300.

483. **SOLÈRE, [Pedro] Étienne 1753-1817**. Six Duos concertants Pour Deux Clarinettes dédiés a M. Grosset... par C. Henry Professeur de Clarinette... Revus par Solere Artiste du Conservatoire de Musique de

Paris Oeuvre I [Books I and II]. Paris: Sieber père [PNs] 1580, 1587, [1803]. Folio. Sewn, as issued. Book I: 1f. (title), [1] (blank), 2-12; [1] (title), 2-12 pp. Book II: 1f. (title), [1] (publisher's catalogue, 2-10; [1] (title), 2-10 pp. Engraved. Each part signed by the publisher at foot of title. Slightly worn; somewhat browned; some minor imperfections. Untrimmed. *A well-known clarinetist of the Classical period, Solère had quite an illustrious career as both instrumentalist and teacher. Fétis* Vol. 8 p. 60. (21904) \$350.

484. **SPOHR, Louis 1784-1859.** [Opp. 4, 13, 15, 29, 30, 45]. Collection of 12 string quartets in parts in first and early editions:

Op. 4. Deux Quatuors... composés et dédiés A Son Altesse Sérénissime Monseigneur le Duc regnant de Saxe-Gotha et altenbourg. Leipzig: chez A. Kühnel (Bureau de Musique) [PN 455] [1806]. [1] (title), 2-14; [1] (title), 2-9; [1] (title), 2-9; [1] (title), 2-9 pp. Engraved. Tears to edges of title to first violin part. **First Edition.** Göthel p. 13. With manuscript note to foot of title: "Den 19. Juni 1806."

Op. 13. Quatuor Brillant... Oeuv. 13 [corrected in manuscript to 43]. Leipzig: C.F. Peters [PN 1361] [1818]. 11; [1] (blank), 208; [1] (blank), 2-8; [1] (blank), 2-7 pp. Engraved. **First Edition.** Göthel p. 77.

Op. 15. Deux Quatuors... composés et dédiés A Monsieur Keller Conseiller de So Altesse le Margrave de Bade. Leipzig: chez C.F. Peters (Bureau de Musique) [PN 720] [1818]. [1] (title), [2-3] (blank), 4-15; [1] (blank), 2-9; [1] (blank), 2-9; [1] (blank), 2-9 pp. Engraved. **First Edition, later issue.** Göthel p. 27.

Op. 29. Trois Quatuors... composés et dédiés À Son Ami Andreas Romberg... Oeuvre 29. Vienne: Pierre Mechetti [PN] 381 [1815]. 23; [1] (title), 2-19; [1] (title), 2-19; [1] (title), 2-17 pp. Engraved. **First Edition.** Göthel p. 50. Weinmann Mechetti p. 11.

Op. 30. Xtes Quartett. Wien: S.A. Steiner und Comp. [PN S:u:C: 3017 [1819]. 13; [1] (blank), 2-9; [1] (blank), 2-9; [1] (blank), 2-9 pp. Engraved. **First Edition.** Göthel p. 51. Weinmann: Senefelder, Steiner & Haslinger, p. 167.

Op. 45. Trois Quatuors... Oe. 45. No. I [II-III]. Leipzig: C.F. Peters [PN 1487, 1489, 1490] [1818]. Violin I: 12; 13; 13 pp.; Violin II: [1] (blank), 2-9; [1] (blank), 2-11; [1] (blank), 2-10 pp.; Viola: [1] (blank), 2-9; [1] (blank), 2-11; [1] (blank), 2-10 pp.; Violoncello: [1] (blank), 2-9; 8; [1] (blank), 2-10 pp. Engraved. **First Edition.** Göthel p. 82.

Four volumes. 19th century marbled paper over flexible boards with large labels titled in manuscript to uppers. Occasional annotations. Bindings slightly worn. Minor browning, foxing and staining. In very good condition overall.

"The largest portion of Spohr's chamber music was for strings alone, ranging from 19 unsurpassed duos for two violins to four masterly, and largely unemulated, double string quartets. These, together with the 36 string quartets (and several other works for the same combination), seven string quintets and the String Sextet of 1848, display a number of common features. Spohr's own mastery of the violin is evident in all of them, and their technical difficulties, together with the particular style of performance necessary to secure their full effect, may partly explain their infrequent performance. The quartets, especially, fall into two distinct categories: solo quartets in the tradition of Rode (often entitled "Quatuor brillant"), which are essentially violin concertos with string trio accompaniment, and true quartets where the interest is more evenly divided between the instruments. At its most baneful, Spohr's virtuosity induced him to slip into predictable passage-work in the linking sections between the main tonal centres of his sonata form movement... There are, however, many examples of brilliance without vapidity in these works and his imagination seems particularly to have been stimulated by less usual combinations." Clive Brown in Grove online (17598) \$1,350.

485. **SPOHR.** [Op. 13]. Grand Duo pour Violon et Viola. [Parts]. Leipzig: C.F. Peters [PN 620] , [after 1815]. Folio. Unbound. 7; 7 pp. Engraved. Slightly browned; partially separated at spine. Göthel p. 25. (18954) \$85.

486. **SPOHR.** [Op. 45 no. 2]. Trois Quatuors pour deux Violons, Viola et Violoncelle. [Parts]. Leipzig: C.F. Peters [PN 1489], [1819]. Folio. Unbound. [1] (title), 2-13; 11; 11; 8 pp. Engraved. With early ownership signature to each part. Title and several leaves soiled and browned; old paper tape to spine and outer edge and verso of title; occasional staining, wear and minor imperfections. **First Edition** of the second of the three quartets of op. 45. Göthel p. 82. *"From the end of 1817 until 1819 [Spohr] was resident in Frankfurt as director of opera, where he did much to raise standards of performance... He also enriched the musical life of*

Frankfurt by presenting a series of quartet concerts, for which he composed his String Quartets op. 45."
Clive Brown in *Grove online* (21057) \$265.

487. **SPOHR**. [Op. 45 no. 3]. Trois Quatuors pour deux Violons, Viola et Violoncelle. [Set of parts]. 1819. Leipzig: C.F. Peters [PN 1490] [1819]. Folio. Disbound. 14; 10; 10; 10 pp. (slightly worn; title to first violin part only). Engraved. With Simrock overpaste to title. **First Edition**. Göthel p. 82. (14874) \$150.

488. **SPOHR**. [Op. 58 no. 2]. Trois Quatuors pour deux Violons, Viola et Violoncelle. [Set of parts]. 1823. Leipzig: Peters [PN 1714] [1823]. Folio. Unbound. 13; 10; 10; 9 pp. Engraved. First part frayed at spine; title soiled and slightly stained. **First Edition**. Göthel p. 103. (10283) \$150.

489. **ST. LUBIN, Léon de 1805-1850**. [Op. 7]. Polonaise brillante pour le Violon, avec Accompagnement de deux Violons, Alto et Basse composée et dédiée à Monsieur le Baron Ferdinand de Müller. [Parts]. Leipzig: Hofmeister [PN] 981, [ca. 1824]. Folio. Disbound. Violin principal: [1] (title), [2] (blank), 3-7; Violin I: 3; Violin II: 3; Viola: 3; Bass: 3 pp. Lithographed throughout. Slightly worn; staining to violin principal part; occasional minor defects. London music seller's handstamp to foot of title. (22037) \$120.

490. **STCHERBATCHEFF [Shcherbachov], Nikolay 1853-?**. [Op. 17]. Scherzo-Caprice pour Piano. Leipzig: Belaieff [PN 36], [ca. 1895]. Folio. Original publisher's decorative wrappers. [1] (title printed in black and red ink with decorative chromolithographic border), [2] (blank), 3-11, [i] (publisher's catalogue) pp. Wrappers slightly worn, 2" tear to upper outer corner. **Probable First Edition, later issue**. (21968) \$30.

491. **STEIBELT, Daniel 1765-1823**. [Op. 75]. Trois Sonates Non difficiles pour le Piano-Forte, Avec Accompagnement de Violin, ad libitum. [Parts]. Vienne: T. Mollo [PN M. 1551], [1802]. Oblong folio. Unbound. 1f. (title), 30; 9 pp. Engraved. Slightly worn, torn and soiled; title detached. Rare. Weinmann: Mollo p. 45. RISM S5157 (no copies in the U.S.). (21971) \$385.

492. **STORCH, A. 1813-1887**. Die Werbung, von Ritter Stainhauser von Treuberg für eine Tenor und eine Bass-Stimme mit Begleitung des Pianoforte und hochgeborenen Comtesse Ernestine von St. Genois hochachtungsvoll gewidmet. Wien: 33 Nummer der "Lyra" 1. Jahrgang, [ca. 1830-40]. Folio. [1] (title incorporating an engraved scene of soldiers in a beer garden), [2] (blank), 3-6 pp. Engraved. Slightly worn and soiled; paper tape to spine. With small handstamp of *Schloss Veselicko* to upper corner. (21938) \$75.

493. **STRAUSS I, Johann 1804-1849**. [Op. 57]. Zampa-Walzer für das Piano Forte. [Piano score]. Wien: Tobias Haslinger [PN] T. H. 6063 [1832]. Oblong folio. Unbound as issued (spine reinforced). [i] (title), 2-11 pp. (occasional staining, light foxing and soiling; paper loss to first leaf repaired, with no loss of music). Engraved. **First Edition**. Weinmann p. 14. (14221) \$75.

494. **STRAUSS I**. [Op. 59]. Die vier Temperamente. Walzer für das Piano Forte. Wien: Tobias Haslinger [PN] T.H. 6079, [1833]. Oblong folio. Unbound as issued. 15 pp. Engraved. With decorative title within ruled border. Includes publisher's catalogue. Contains *Der Sanguiniker*, *Der Melancholiker*, *Der Choleriker* and *Der Phlegmatiker*. Slightly browned. Fischer overpaste. **First Edition**. Weinmann p. 12. Schönherr & Reinohl pp. 89-90. (15081) \$140.

495. **STRAUSS I**. [Op. 66]. Emlek Pestre... Erinnerungen an Pesth. Walzer für das Pianoforte allein. Wien: Tobias Haslinger [PN] T.H. 6706, [1834]. Oblong folio. Unbound as issued. 1f. (title), 1-8 pp. Engraved. Decorative title incorporating dedicatee's coat of arms. With Fischer overpaste. Minor dampstaining. **First Edition**. Weinmann p.15. Schönherr & Reinohl pp. 99-101. *Composed following Strauss's visit to Hungary in 1833*. (14131) \$150.

496. **STRAUSS I**. [Op. 83]. Merkurs-Flügel. Walzer für das Piano-Forte. Wien: Tobias Haslinger [PN] T.H. 6902, [1836]. Oblong folio. Unbound as issued. 10 pp. Engraved. With decorative vignette to title. Edges slightly browned and creased. **First Edition**. Weinmann p. 17. Schönherr & Reinohl p. 128. (22048) \$140.

497. **STRAUSS I**. [Op. 91]. Kronungs-Walzer für das Piano-Forte. Wien: Tobias Haslinger [PN] T.H. 7061, [1837]. Oblong folio. Unbound. 10 pp. Engraved. With decorative vignette to title. Slightly soiled. **First Edition**. Weinmann p. 18. Schönherr & Reinohl pp. 140-142. (14134) \$140.

498. **STRAUSS I**. [Op. 94]. Künstler-Ball-Tänze für das Piano-Forte. Wien: Tobias Haslinger [PN] T.H. 7081, [1837]. Oblong folio. Unbound. 11 pp. Engraved. With decorative vignette to title. Slightly worn, browned and soiled. **First Edition**. Weinmann p. 19. Schönherr & Reinohl p. 144. (22049) \$140.

499. **STRAUSS I.** [Op. 95]. Brüssler-Spitzen. Walzer für das Piano Forte. Wien: Tobias Haslinger [PN] T.H. 7090, [ca. 1837]. Oblong folio. Unbound. 10 pp. Engraved. With decorative vignette to title. Slightly worn and browned. **First Edition.** Weinmann p. 19. Schönherr & Reinöhl pp. 145-146. (22050) \$140.
500. **STRAUSS I.** [Op. 98]. Pilger am Rhein. Walzer für das Pianoforte. Wien: Tobias Haslinger [PN] T.H. 7360, [1837]. Oblong folio. Unbound as issued. 1f. (title), pp. 3-10, 1f. (blank). Engraved. With attractive illustration of idealized Rheinisch village to title. Slightly worn; edges slightly soiled and browned. **First Edition.** Weinmann p. 19. Schönherr & Reinöhl pp. 151-152. (22062) \$175.
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502. **STRAUSS I.** [Op. 101]. Paris. Walzer für das Piano-Forte. Wien: Tobias Haslinger [PN] T.H. 7554, [1838]. Oblong folio. Unbound as issued. 10 pp. Engraved. Slightly worn and browned. **First Edition.** Weinmann p. 20. *Strauss made a concert tour of Paris in the winter of 1837-38.* (22052) \$150.
503. **STRAUSS I.** [Op. 127]. Deutsche Lust oder Donau-Lieder ohne Text Walzer für das Pianoforte. Wien: Tobias Haslinger [PN] T.H. 8371, [ca. 1849]. Oblong folio. Disbound. [1] (title), [2] (blank), 3-11 (music), [i] (publisher's catalogue of Strauss's waltzes up to op. 237), [i] (blank) pp. With 19th century Philadelphia music seller's handstamp to title. Slightly worn and soiled; occasional light foxing. **First Edition, later issue.** Weinmann p. 24. (21380) \$50.
504. **STRAUSS I.** [Op. 133]. Beliebte Sperl-Polka. Für das Piano-Forte. [Piano score]. Wien: Tobias Haslinger [PN] T. H. 8591 [1842]. Folio. Unbound as issued. [i] (title) 2-3 pp. Engraved. Minor creasing to lower margin; occasional minor staining. Additional publisher's stamp Frankfurt C.A. Andre to title. **First Edition.** Weinmann p. 25. (14224) \$75.
505. **STRAUSS I.** [Op. 166]. Rosen ohne Dornen. Walzer für das Pianoforte. [Piano score]. Wien: Tobias Haslinger's Witwe u. Sohn. [PN] T. H. 9651 [1844]. Oblong folio. Unbound as issued (reinforcement to spine). 1f. (title), 3-11 pp. Engraved. With small vignette to title. Light foxing and dampstaining. **First Edition.** Weinmann p. 29. (14226) \$110.
506. **STRAUSS I.** [Op. 221]. Oesterreichischer National-Garde-Marsch. [For piano solo]. Wien: Tobias Haslingers Witwe u. Sohn, [1848]. Folio. [1] (title), [2] (blank), 3-16 pp. Engraved. Disbound. Minor to moderate foxing throughout. **First Edition.** Weinmann p. 40. (21408) \$125.
507. **STRAUSS II, Johann 1825-1899.** [Op. 25]. Tänze und Märsche für das Orchester Zeitgeister, Walzer. [Set of orchestral parts]. Wien: H.F. Müller [PN H.F.M. 133], [1846]. Folio. Unbound. Original printed wrappers. **Complete set of 17 parts:** Violins I and II, Viola, Cello, Bass, Piccolo, Flute, Clarinets I and II, Oboe, Bassoon, Horns I and II, Trumpets I and II, Trombone and Timpani. Wrappers frayed and splitting at spine; dusty. In very good condition overall. **First Edition.** SEV 25. (21409) \$225.
508. **STRAUSS II.** [Op. 250]. Wahlstimmen. Walzer für das Piano-Forte componirt und den Herren Horern der Rechte an der Hochschule zu Wien achtungsvoll gewidmet. [Piano score]. Wien: Carl Haslinger Qm. Tobias [PN] 12519 [1861]. Oblong. Unbound. [i] (title), 2-10 pp. Lithographic title, engraved music. Slightly dampstained and browned; split at spine; lacking final leaf. Later edition with indication of 4-hand edition. Weinmann p. 88. Schneider SEV p. 374. (14231) \$25.
509. **STRAUSS II.** [Op. 333]. Wein, Weib und Gesang! Walzer für das Pianoforte. Wien: C. A. Spina [PN] C.S. 21731, [1869]. Oblong folio. Unbound as issued. 1f. (title), pp. 3-11, [i] engraved music. With decorative lithographic title printed in brown depicting a couple in a garden with a mandolin. Title separated at spine and very slightly browned, creased and chipped at edges. With previous owner's small handstamp ("Treitschke") to upper outer corner. **First Edition.** Fuld p. 653. Schneider 298, p. 110, no. 789. SEV p. 525. Weinmann p. 97. *One of Strauss's best-known and loved works, this waltz was composed for the Men's Singing Association of Vienna.* (22053) \$750.
510. **STRAUSS II.** [Op. 354]. Wiener Blut. Walzer für Pianoforte componirt und seiner Majestat Christianiz. König von Danemark. [Piano score]. Wien: Friedrich Schreiber [PN] 22959 [1873]. Folio. Unbound. 1f. (title), 3-11 pp. (decorative title). Lithographic title, engraved music. Weinmann p. 100. (14235) \$75.

511. **STRAUSS, Richard 1864-1949.** [Op. 54]. Salome Drama in einem Aufzuge nach Oscar Wilde's gleichnamiger Dichtung in deutscher Übersetzung von Hedwig Lachmann... Klavier-Auszug mit Text von Otto Singer. Berlin: Adolph Fürstner [PN] A. 5503 F., 1905. Folio. Quarter dark red cloth with patterned paper boards (slightly worn and rubbed). [1] (title), [2] (blank), [3] (Personen), [4] (blank), 5-203 pp. **With markings in red and blue crayon and pencil, in some cases indicating cuts.** With plate number A. 5503.5507 F. to pp. 137-148, "Salomes Tanz" (plate number 5507 was used for the solo piano edition). Some minor soiling and wear; first and last leaves slightly foxed; pp. 27/28 bound after pp. 29/30; pp. 193-196 bound upside down. **First Edition, early issue,** with "Drama" as opposed to "Musik-Drama" to title and text in German only (not German and English); single plate number throughout, without the numbers 3015. 05. at the lower right-hand corner of title after "Leipzig" (found in the first issue). Trenner 215. Mueller von Asow I p. 358. *First performed at the Hoftheater in Dresden on December 9, 1905.* Pipers: *Enzyklopadie des Musik Theaters* 6, p. 89. We would like to thank Mr. William Crawford for his kind assistance in the cataloguing of this item. (16331) \$350.

512. **STRAUSS.** [Op. 54]. Salome. Drama in einem Aufzuge nach Oscar Wilde's gleichnamiger Dichtung in deutscher Übersetzung von Hedwig Lachmann... Klavier-Auszug mit Text von Otto Singer. [Piano-vocal score]. Berlin; London: Adolph Fürstner [PN A.5503F.], 1905. Folio. Black cloth-backed maroon boards. 1f. (recto title printed in red and black, verso blank), p. 3 ("Personen), [4] (blank), 5-203 pp. **With pencilled annotations listing singers** for performances in Köln and Berlin in 1943 and 1950 and manuscript note to verso of title regarding a 1943 performance in Berlin. **With performance markings** in pencil and coloured crayon throughout. Binding slightly worn and bumped. Minor wear; title with scattered red ink stains and small repair, upper margin trimmed away; many leaves with paper repairs, primarily to margins. **First Edition, early issue.** Trenner 215. Mueller von Asow p. 358. (21156) \$200.

513. **STRAUSS.** [Op. 54]. Salome Musik-Drama in einem Aufzuge nach Oscar Wilde's gleichnamiger Dichtung... Klavier-Auszug mit deutsch-englischem Text von Otto Singer. [Piano-vocal score]. Berlin; London: Adolph Fürstner [PN] A.5503F., 1933. Folio. Original publisher's full gray cloth with titling gilt to upper and spine. 1f. (recto title, verso blank), p. 3 (*Personen*), [4] (blank), 5-203. Trenner 215. Mueller von Asow p. 358. (21133) \$100.

514. **STRAUSS.** [Op. 58]. Elektra Tragödie in einem Aufzuge von Hugo von Hofmannsthal... Klavier-Auszug mit Text von Otto Singer. [Piano-vocal score]. Berlin: Adolph Fürstner [PN] A.5654F., [ca. 1908]. Folio. Original publisher's full gray cloth. [i] (title), [ii] (blank), [iii] ("Dramatis Personae"), [iv] (blank), [5]-250 pp. Text in German. With illustration by Lovis Corinth to page [5]. Binding somewhat worn, rubbed and shaken. **First Edition, early issue** (without the additional plate numbers to foot of page [3] and also without the statement *Aufführungsrecht vorbehalten* to foot of page [5]). Trenner 223. Mueller von Asow p. 409. *First performed on January 25, 1909 at the Königlichen Opernhaus in Dresden under Ernst von Schuch.* (21175) \$200.

515. **STRAUSS.** [Op. 58]. Elektra. Tragoedie in einem Aufzuge von Hugo von Hofmannsthal... Klavierauszug mit Text von Otto Singer. [Piano-vocal score]. Berlin: Adolph Fuerstner [PN A. 5654 F.], 1908-09. Large folio. Cloth-backed boards, original publisher's illustrated wrappers bound in. 250 pp. Upper wrapper with illustration by Lovis Corinth (1858-1925). Illustration to head of first page of music also by Corinth. Trenner 223. Ex-library, with library stamping, etc. Binding worn; extremities rubbed; head and tail of spine frayed; ca. 1" tear to head of spine. Slightly browned; repair to inner margin of upper wrapper; small tear to lower margin of some leaves. **First Edition, [?]later issue,** with additional plate numbers 5658 and 5660 to foot of page [iii] and the statement *Aufführungsrecht vorbehalten* to foot of page [5]. Trenner 223. Mueller von Asow p. 409. (18630) \$125.

516. **STRAUSS.** [Op. 58]. Elektra Tragödie in einem Aufzuge von Hugo von Hofmannsthal... Klavier-Auszug mit Text von Otto Singer. [Piano-vocal score]. Berlin: Adolph Fürstner [PN] A.5654F., [ca. 1935]. Folio. Original publisher's full gray cloth. [i] (title), [ii] (blank), [iii] ("Dramatis Personae"), [iv] (blank), [5]-250 pp. Text in German. With illustration by Lovis Corinth to page [5]. Binding very slightly worn and rubbed. Trenner 223. Mueller von Asow p. 409. (21130) \$100.

517. **STRAUSS.** [Op. 59]. Der Rosenkavalier [The Rose-Bearer] Komödie für Musik von Hugo von Hofmannsthal. Englische Übersetzung von Alfred Kalisch... Vollständiger Klavier-Auszug mit deutsch-englischem Text. Erleichterte Ausgabe von Carl Besl. [Piano-vocal score]. Berlin, Paris: Adolph Fürstner [PN] A.5935F., [c1911]. Folio. Cloth-backed black paper wrappers with original publisher's decorative wrapper laid down to upper. 1f. (recto title, verso statement regarding performance rights), 1f. (recto dedication to the Pschorr family in Munich, verso blank), 1f. (cast list in German and English), pp. 5-451. Text in German and English. Wrappers slightly worn and rubbed. Light browning to edges; slightly worn

internally. **First Edition.** Trenner 227. Mueller von Asow p. 468. *First performed at the Königliches Opernhaus in Dresden on January 26, 1911 with Ernst von Schuch conducting.* (21155) \$300.

518. **STRAUSS.** [Op. 59]. Der Rosenkavalier Komödie für Musik von Hugo von Hofmannsthal... Arrangement von Otto Singer. Vollständiger Klavier-Auszug mit deutschem Text. [Piano-vocal score]. Berlin, London: Adolph Fürstner [PN] A.5903F., [ca. 1948]. Folio. Original publisher's full gray cloth boards with titling gilt to upper and spine. [i] (title), [ii] (statement regarding performance rights), [iii] (dedication), [iv] (blank), [v] ("Personen"), [vi] (blank), pp. 5-442. Text in German. Trenner 227. Mueller von Asow p. 468. (21139) \$100.

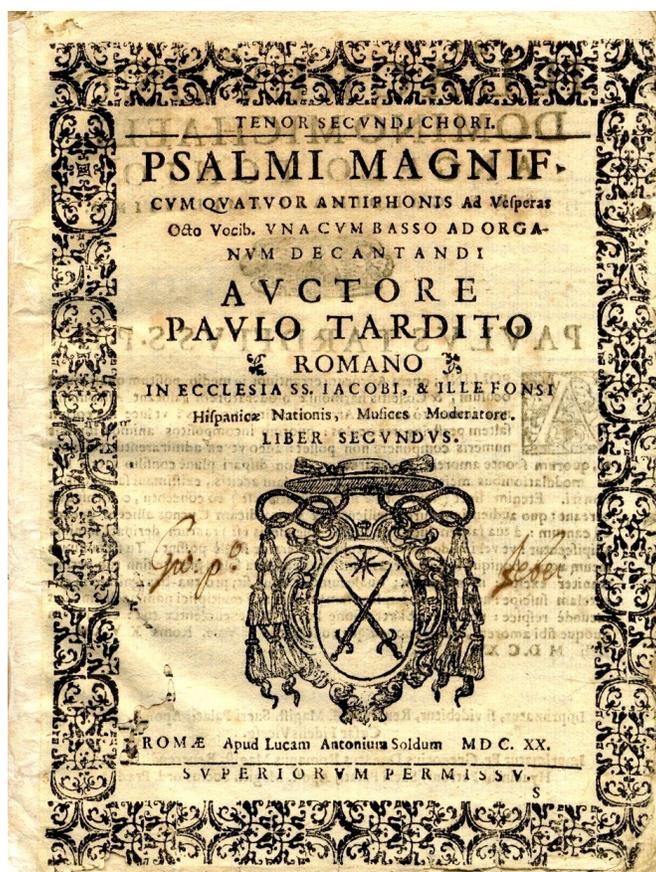
519. **STRAUSS.** [Op. 75]. Die Ägyptische Helena... Oper in zwei Aufzügen von Hugo von Hofmannsthal... Vollständiger Klavierauszug mit Text von Otto Singer. [Piano-vocal score]. Berlin: Adolph Fürstner [PN] A.7903F., [ca. 1928]. Folio. Quarter vellum with dark gray paper boards, titling gilt to upper, original decorative upper wrapper bound in. [i] (title), [ii] (statement regarding performance rights), [iii] ("Personen"), [iv] (blank), pp. 5-336. Text in German. Binding somewhat worn, rubbed and bumped. Occasional spotting. **First Edition, variant issue.** Trenner 255. Mueller von Asow p. 821. With additional plate numbers to foot of pp. [ii] and [iii] and without dedication leaf. *First performed at the Staatsoper in Dresden on June 6, 1928 with Fritz Busch conducting and in a revised version at the Festspielhaus in Salzburg on August 14, 1933.* (21140) \$300.

520. **STRAUSS.** [Op. 75]. Die Ägyptische Helena... Oper in zwei Aufzügen von Hugo von Hofmannsthal... Vollständiger Klavierauszug mit Text von Otto Singer. [Piano-vocal score]. Berlin: Adolph Fürstner [PN] A.7903F., 1931. Folio. Original publisher's full gray cloth with titling gilt to upper and spine. [i] (title), [ii] (statement regarding performance rights), [iii] (dedication), [iv] (blank), [v] ("Personen"), [vi] (blank), pp. 5-336. Text in German. Binding somewhat worn, rubbed and bumped. Occasional spotting. **First Edition, second issue.** Trenner 255. Mueller von Asow p. 821. With additional plate numbers to foot of pp. [ii] and [iii]. The dedication leaf which is not present in the first issue was added in this printing. *First performed at the Staatsoper in Dresden on June 6, 1928 with Fritz Busch conducting and in a revised version at the Festspielhaus in Salzburg on August 14, 1933.* We would like to thank Mr. William Crawford for his kind assistance in the cataloguing of this item. (21141) \$200.

521. **STRAUSS.** [Op. 81]. Friedenstag Oper in einem Aufzug von Joseph Gregor... Klavierauszug mit Text von Ernst Gernot Klussmann. [Piano-vocal score]. Berlin: Adolph Fürstner [PN] A.8363F., 1938. Folio. Original publisher's full gray cloth with titling gilt to upper and spine. [i] (title), [ii] (statement of rights of performance), [iii] (*Personen*), [iv] (blank), [5]-183 pp. Text in German. **First Edition.** Trenner 271. Mueller von Asow p. 949. *First performed at the Bayerischen Staatsoper in Munich on July 24, 1938 under Clemens Krauss.* (21134) \$250.

522. **STRAUSS.** [Op. 85]. Capriccio Ein Konversationsstück für Musik in einem Aufzug von Clemens Krauss und Richard Strauss... Klavierauszug mit Text von Ernst Gernot Klussmann. [Piano-vocal score]. Berlin: Johannes Oertel [PN] 8453, 1942. Folio. Quarter dark yellow cloth with matching boards, titling gilt to upper and spine. [i] (title), [ii] (statement of performance rights), [iii]-[vi] ("Geleitwort"), [vii] ("Personen"), [viii] (blank), pp. 5-332. Text in German. Binding very slightly worn and soiled. **First Edition.** Trenner 279. Mueller von Asow p. 1069. *First performed at the National Theater in Munich on October 28, 1942 with Clemens Krauss conducting.* (21138) \$200.

523. **STRAVINSKY, Igor 1882-1971.** Rossignol Conte Lyrique en Trois Actes de Igor Stravinsky et S. Mitousoff d'après Andersen. Traduction française de M.D. Calvocoressi. Réduction pour chant et piano par l'auteur. [Piano vocal score]. Berlin: Édition Russe de Musique [PN R.M.V. 241], 1914. Folio. Cloth. 93 pp. Text in Russian and French. With an inscription by the English conductor and composer Clarence Raybould (1886-1972) to first page of music, a number of performance markings in pencil, and an English manuscript translation of the text in green ink. Includes performance instructions. Ex-library, with library stamping, etc. Slightly browned; some marginal tears. **First Edition.** Kirchmeyer 18-1. (18140) \$150.



524. **TARDITI, Paolo 2nd half of the 16th century - after 1649.** Psalmi Magnificum Quatuor Antiphonis Ad Vesperas Octo Vocib. Una cum Basso ad Organum Decantandi. [Cantus Secundi Di Chori and Tenor Secundi Chori parts]. Rome: Luca Antonio Soldi, 1620. 2 volumes. Small quarto. Contemporary carta rustica wrappers. *Cantus secundi Di Chori*: 1f. (recto title, verso dedication to Michaeli Angelo Tonto S.R.E. Cardinali Amplissimo), 3-34 pp. printed music, 1f. (recto *Alli Lettori*, verso index); *Tenor Secundi Chori*: 1f. (recto title, verso dedication), 3-31 printed music with index to lower portion of p. 31, [i] *Alli Lettori* pp. Titles printed within woodcut borders with woodcut device. Music printed typographically in diamond-head notation. Decorative woodcut initials throughout. With early ownership signature to titles and early manuscript titling to wrappers. Wrappers somewhat worn, reinforced at spine, with some worming. Some wear and browning; occasional small stains; edges chipped; some signatures split; several tears repaired; many leaves repaired at inner margins; edges to title of Cantus part torn with minor loss, with some repairs; title and three following leaves to Tenor part with some worming, just affecting text and notation; some additional worming throughout. **First (and only) Edition.** Gaspari II, p. 317. RISM T225 (no copies in the U.S. or Great Britain). "*Tarditi's most interesting works are those in his collection of 1620. This consists of music for double choir - five psalms and a Magnificat for voices alone and nine psalms, a Magnificat and four Marian antiphons in the concertato style with instrumental accompaniment; together with G.F. Anerio's Il teatro armonico spirituale (1619), this last-named group of 14 works affords the earliest instance of the use of obbligato instruments in works by Roman composers.*" Klaus Fischer in *Grove online* (19163) \$650.

525. **TCHAIKOVSKY, Pyotr Il'yich 1840-1893.** Eugenio Oneghin. Scene liriche in tre atti. Soggetto preso dal poema di Puschkin... Traduzione italiana di V. Narducci (Zeno Romano). [Piano-vocal score]. Moscow: P. Jurgenson [PN 21737], [1897]. Octavo. Original publisher's decorative maroon cloth boards with titling gilt. 1f. (title), [3] (cast and contents), 4-245 pp. Text in Russian and Italian. Binding worn and shaken; head of spine torn; previous owner's name to front pastedown. Slightly browned and foxed; minor staining to edges and first few leaves; oval handstamp to upper margin of title. (21075) \$65.

526. **TCHAIKOVSKY.** Eugen Onegin. Lyrische Scenen in drei Aufzügen. Text nach Puschkin, Deutsch von A. Bernhard... Für Pianoforte zu 2 Händen. Leipzig: D. Rahter [PN 2959], [ca. 1900]. Folio. Original publisher's dark yellow printed wrappers. [1] (title), [2] (blank), 3-103, [i] (publisher's catalogue) pp. Wrappers soiled and worn; previous owner's name in pencil to upper blank margin of title. (22154) \$50.

527. **THALBERG, Sigismund 1812-1871.** [Op. 20]. Fantaisie pour le Piano sur des Motifs de l'Opera: Les Huguenots de Meyerbeer... Nouvelle Edition. Leipzig: Breitkopf & Härtel [PN] 5348, [after 1845]. Folio. Unbound. [1] (title), [2] (blank), 3-23 pp. Lithographed. Slightly worn; edges slightly browned; tape to spine; some pencilled annotations. *"Together with Liszt, Thalberg must be ranked as the greatest virtuoso pianist of the mid-19th century."* Robert Wangermée in *Grove online* (21932) \$20.
528. **THALBERG.** [Op. 42]. Grande Fantaisie pour le Piano sur la Sérénade et le Menuet de Don Juan. Mayence, Anvers & Bruxelles: B. Schott [PN] 6480, [January 1842]. Folio. Sewn. 1f. (title), [1] (blank), 2-25 pp. Engraved. With signature of "Rust" (possibly one of the German family of musicians active in the 19th century) and date of June 21, 1845 to title. Some spotting and wear; title soiled and slightly foxed and chipped, partially separated at spine. In quite good condition overall. **First Edition.** (17124) \$135.
529. **THOMPSON, Randall 1899-1984.** Solomon and Balkis (The Butterfly that Stamped). Opera in One Act... Libretto adapted from the "Just So Stories" by Rudyard Kipling (1865-1936). Boston: Schirmer [2031], [1942]. Folio. Wrappers. 3ff. (title, cast list), 87 + 2 pp. advertisements. Wrappers very slightly worn and stained. (20164) \$40.
530. **ULRICH, Hugo 1827-1872.** [Op. 9]. Symphonie Triomphale composée à l'occasion des fêtes du mariage de S.A.R. Monseigneur Le Duc de Brabant avec S.A.I.R. Madame la Princesse Marie Henriette Archiduchesse d'Autriche. [Full score]. Mayence: B. Schott's Söhne [PN 13430], [1858]. Octavo. Dark green cloth-backed boards with original publisher's printed wrappers laid down. 1f. (title), 169, [i] (blank) pp. Engraved. Binding slightly worn and rubbed. Ex-library, with occasional library markings. *Ulrich became a pupil of Siegfried Wilhelm Dehn with Meyerbeer's help; the present work, for which he received a prize from the Royal Academy of Brussels in 1853, was quite successful.* (17974) \$125.
531. **VENTO, Mathias [Mattia] 1735-1776.** The Eighth Book of Six Lessons for the Harpsichord or Forte Piano with an Accompaniment for a violin or Flute Composed and humbly Dedicated to the Countess Dieden. [Score]. London: Welcker, [1773]. Large folio. Sewn. 1f. (title), [1] (blank), 2-31 pp. Engraved. Title stained and soiled, one small hole, corners lacking, partially detached, with "Md. Thomas" in early manuscript below dedication. **First Edition.** BUC p. 1037. RISM V1169. (22038) \$475.
532. **VERDI, Giuseppe 1813-1901.** Othello Drame Lyrique en Quatre Actes de Arrigo Boïto... Version française de MM. Camille du Locle et A. Boïto Partition pour Chant et Piano Arrangement de M. Saladino. [Piano vocal score]. Paris, Milan, Rome, Naples, Palerme, Londres: G. Ricordi & C. [PN] 5163, [1894]. Quarto. Quarter navy blue morocco with matching paper boards, the initials "MC" stamped in gilt to upper. 1f. (half-title), 1f. (title), 1f. (r. "Personnages", v. blank), 1f. (r. "Table," v. blank), [1]-366 pp. Text in French. With blindstamped date of October 1894. **Cast list** including MM. Saléza (Othello), Maurel (Iago), Vaguet (Cassio), Laurent (Rodrigue), Gresse (Lodovico), Douailler (Montano), Euzet (un Héraut); Mmes. Caron (Desdémona) and Héglon (Emilia); conductor Paul Taffanel, *chef du chant* Georges Marty, *chef des chœurs* Delahaye; sets by Jambon, Amable, Gardy, Carpezat, Rubé and Chaperon. With a printed facsimile of Verdi's signature and the date of the first French performance to half-title in blue ink. Some performance marks in pencil. Binding slightly worn and rubbed; head and tail of spine chipped. Slightly browned throughout, most noticeably to margins. Small marginal tear to several leaves repaired; previous owner's signature to half-title; occasional minor defects. **First French Edition.** Hopkinson 63B. *First performed at La Scala in Milan on February 5, 1887 and in Paris on October 12, 1894.* (21449) \$400.
533. **VIEUXTEMPS, Henry 1820-1881.** [Op. 15]. Les Arpèges Caprice pour le Violon avec acct. de Violoncelle obligè et de Piano ou d'Orchestre. [Parts]. Paris: Troupenas et Cie. [PN T.1454] , [ca. 1852]. Folio. Unbound. 1f. (title), [1] (blank), 2-15; 9 pp. Engraved. Slightly worn, foxed and stained; tears to title repaired; paper tape to spine. (21991) \$40.
534. **VIEUXTEMPS.** [Op. 16 no. 1]. Six Études de Concer pour Ler Violon avec accompagnement de Piano... Divisées en deux suites. [Score and part]. Paris: Troupenas [PN T.M. 1632 (1)], [1844]. Folio. Sewn. 1f. (title), 7; 13 pp. Engraved. With signature of **Alfred Goffin** (most probably the composer Alfred-Joseph Goffin, 1875-1939) to head of first page of violin part. Foxed; paper tape to spine; several small tears; final leaf of violin part detached. (22019) \$50.
535. **VIEUXTEMPS.** Le Papillon. Mélodie... Poésie de M. A. de Lamartine. [Song for voice and piano]. Paris: La France Musicale. Folio. Disbound. [1] (title illustrated by Celestin Nanteuil, signed in the stone), pp. 1-3 lithographed music. Very slightly worn. (21986) \$25.

536. **VIGANO, Salvatore 1769-1821**. La Vestale Gran Ballo Tragico invento e posto sulle scene del R. Teatro Alla Scala... Ridotto per Cembalo solo. Dall'editore Dedicato a Madamigella Eleonora de Seyfert. [Piano score]. Milan: Ricordi [PN] 469-473, [1818]. Oblong folio. 1f. (title), 47 pp. Engraved. Disbound. Pp. 15, 23 blank; some fading. A very good copy overall. **First Edition**. Scarce. *A tragedy in five acts with the story and choreography by Vigano. First performed on June 9, 1818 at the Teatro all Scala, with music by Beethoven, Kinsky, Lichtenthal, Rossini, Spontini, Vigano, and Weigl.* (12267) \$750.
537. **[VIOLIN]**. Group of pieces for violin. [Violin principal part only]. **Baillet, P[ierre] 1771-1842**. Air Russe Varié Pour le Violon Avec Accompagnement de Premier et Second Violon Alto et Basse... Oeuvre 24. Paris: Besozzi, [PN I], [ca. 1817]. 1f. (title), [1] (blank), 2- 6 pp. Engraved; **Bloc, N.** Fantaisie Pour le Violon avec Accompt. d'Orchestre Dedié à Mr. le Vicomte Anatole de la Panouse. Paris: Sieber, [no PN], [ca. 1812]. 1f. (title), 4 pp. Engraved; **Kreutzer, R[odolphe] 1766-1831**. Trois Pots-Pourris contenant divers Airs favoris variés Pour un Violon obligé avec accompagnement d'un second et d'une basse. Offenbach s/M: Jean André, [PN] 2111, [ca. 1805]. Lithographed; **Lafont, Ch[arles] Ph[ilippe] 1781-1839**. Deux Airs Russes Variés Pour le Violon avec Accompagnement De deux Violons, Alto, Basse, deux Flûtes, deux Clarinettes, deux Cors, deux Bassons, deux Hautbois, deux Trombones, et Timbales Dédiés A Son Excellence Monsieur Démitri de Narischkin... Livre [2]. Paris: Le Duc, [PN] 1078, [ca. 1821]. 1f. (title), 3 pp. Engraved; **Rode, P[ierre] 1774-1830**. Septieme Concerto Pour le Violon Avec Accompagnement de deux Violins, Alto, Basse, une Flute, deux Hautbois, deux Bassons, deux Cors et Timbales Dedié à Monsieur Walter Johnston... Oeuvre 9. Paris: Frey, [PN] 12, [before 1838]. 1f. (title), 9 pp. Engraved; **Rode**. Deux Airs Variés Pour le Violon avec Accompagnement d'un second Violon Alto et Violoncelle. Paris: Frey [PNs 401 and 11], [before 1838]. 1f. (title), [1] (blank), 2-[5] pp. Engraved. Foxed; **Rode**. Cinquième Thème Varié à Violon Principal avec Accompagnement d'un second Violon Alto et Basse ou de Forte-Piano. Paris: Frey [PN 309], [before 1838]. 1f. (title), [1] (blank), 2- 4 pp. Engraved; **Rode**. Troisième Thème Varié à violon Principal, Avec Accompagnement de deux Violons, Alto et Basse, Instrumens à vent ad-libitum ou Accompagnement de Forte-Piano seulement Dedié à son Ami Teulon. Paris: Frey, [PN 310], [before 1838]. 1f. (title), 5 pp. Engraved. Folio. Occasional wear, browning and foxing. (21984) \$150.
538. **VIOTTI, Giovanni Battista 1755-1824**. Six Duos Concertans pour Deux Violons... 1er. Livre de Duo. [Parts]. Paris: Boyer et Naderman [PN] 86, [ca. 1806]. Folio. Disbound. 1f. (title), [1] (blank), 2-25; [1] (title), 2-25 pp. Engraved. Somewhat worn, browned, foxed and stained; lower outer corner of first two leaves to first violin part torn away, not affecting printed area; small circular publisher's handstamp to lower margin of title; impression to title light; early signature of J. Beranger to upper outer corner of title. Giazotto 1-6. (21993) \$75.
539. **VIOTTI**. Concerto de Violon C Avec Accompagnement de deux Violons, Alto, Basse, deux Flûtes et deux Cors. [Parts for violin principal, violin I and II, viola I and II, bass and bassoon, flute I and II, and horn I and II]. Paris: Au Magasin de Musique Dirigé par Cherubini, Méhul, Kreutzer, Rode, N. Isouard et Boieldieu [PN] 248, [1804]. Folio. Sewn. Engraved throughout. Violin principal: [1] (title), 9 pp.; Violin I: [1] (blank), 2-8 pp.; Violin II: [1] (blank), 2-8 pp.; Viola: 3 pp.; Bass and Bassoon: [1] (blank), 2-7 pp.; Flute I: [1] (blank), 2-5 pp.; Flute II: 2 pp.; Horn I: 1 p.; Horn II: 1 p. **Possible First Edition**. Giazotto 98. RISM V1814. (22039) \$550.
540. **VIOTTI**. [Op. 23 Liv. 2]. 6 [3] Sérénades en Duos Concertants Pour Deux Flûtes. [Parts]. Leipsic: Breitkopf & Härtel [PN 455], [ca. 1808]. Folio. Disbound. [1] (title), 2-15, [i] (blank); [i] (blank), 2-15, [i] (blank) pp. Engraved. Early signature to title. Slightly worn, browned and stained. *An arrangement of the violin duets*. Giazotto 148, 149 and 150. RISM V2078. (21988) \$165.
541. **[VOCAL MUSIC]**. Vocal Music: Or the Songster's Companion. Containing A new and choice Collection of the Greatest Variety of Songs, Cantatas, &c. With the Music prefixed to each. Adapted to the Violin and German-Flute. Together with an Alphabetical Index of the whole. Volume the First. The Second Edition Improved. London: Printed by Baker and Galabin... for Robert Horsfield, 1772. 2 volumes. 12mo. Newly bound in period-style marbled boards with printed paper title labels to spines. Volume I: 1f. (letterpress title), 1f. (*The Preface*), 2ff. (*Contents*), 1f. (half-title to *Volume the First*), pp. 2-280; Volume II: 1f. (slightly variant engraved title: *Vocal Music or the Songsters Companion containing a new and choice Collection of the greatest variety of Songs, Cantatas, &c. with the music prefixt to each, together with an alphabetical Index of the whole... Printed for Robert Horsfield*), 1f. (*Contents*), 1f. (half-title to *Volume the Second*), pp. 2-284. **With text and music to a total of 261 songs**. Edges browned; slightly worn and soiled; lightly browned throughout with occasional foxing and other minor defects. Stainer p. 89. BUC II, p. 1048. (21875) \$475.

542. **VORISEK, Jan Václav [Worziscek, Johann Hugo] 1791-1825.** [Op. 14]. Variations pour le Piano-Forte avec accompagnement de Grand Orchestre composées et dédiées À Mademoiselle Nanette Reharzek. [Parts for piano solo, violins I and II, viola, flutes I and II, and horns I and II]. Vienne: A. Diabelli et Comp. [PNs 1392-1393], [1823]. Folio. Sewn. Disbound. [1] (title), 2-19; 3; 3; 3; 2; 2; 2 pp. Engraved. Minor browning and wear; soiling to edges; title separated at spine with some paper loss. **Probable First Edition.** Weinmann: Cappi & Diabelli p. 121. *"Voříšek contributed to the development of the brillante style of piano music with accompanying ensemble that emerged in Vienna after 1815. Here he continued along a path blazed by Hummel and Moscheles, both of whom were active in Vienna during Voříšek's time... The Variations brillants (op.6), the Variations di bravura (op.14) and the Introduction et rondo brillant (all for piano and orchestra), consist of single-movement allegros preceded by slow introductions. Containing extremely rapid right-hand figurations and favouring the upper reaches of the keyboard, they are fearsomely difficult and attest to Voříšek's prowess as a pianist."* Kenneth DeLong in *Grove online* (21943) \$450.
543. **WAGNER, Richard 1813-1883.** [WWW 86c]. Siegfried... Vollständiger Klavierauszug von Karl Klindworth. [Piano-vocal score]. Mainz: B. Schott's Söhne [PN] 20326, [ca. 1871]. Folio. Contemporary leather-backed textured cloth with decorative titling gilt to upper. 1f. (title), [1] (cast and list of scenes), 2-299 pp. Lithographed. Binding considerably worn, spine lacking. Browning; some thumbing. Various music sellers' ink handstamps to lower margin of title, "Spuller" stamped to upper corner. **First Edition, later issue.** Deathridge, Geck and Voss p. 386 (noting that the lithographic printing was most likely done at about the same time or shortly after the initial printing of 400 engraved copies as recorded in the publisher's records). *The third part of Der Ring des Nibelungen, first performed on August 16, 1876 at the Festspielhaus in Bayreuth to the composer's own libretto.* (21167) \$300.
544. **WEBER, Carl Maria von 1786-1826.** [Op. 49 no. 3]. Grande Sonata pour le Pianoforte. Berlin: Adolphe Martin Schlesinger [PN] 236, [1817]. **First Edition.** Jähns 220. Hoboken 15, 328. *"... if we except Beethoven as an isolated phenomenon, Weber's achievement as a keyboard composer beside that of his contemporaries is extraordinary. He towers over them, and in his anticipation of the new worlds of feeling to be explored by Schumann, Chopin and Mendelssohn in their piano works, he need fear no comparisons at all. The finale of No. 3 has the gentle Romanticism and indeed much of the technique of a Schumann Novelette."* Warrack: *Carl Maria von Weber*, p. 172. (17125) \$425.
545. **WEBER.** [Op. 62]. Rondo Brillante (Es dur) per il Piano-Forte... Nuova Edizione corretta. Berlin: Adolph Martin Schlesinger [PN 1030], [1819-1820]. Oblong folio. Unbound. [1] (title), 2-11 pp. Engraved. Slightly worn, soiled and stained; red tape to spine. Jähns p. 276. (21962) \$40.
546. **WEBER.** [Op. 79]. Concert-Stueck Larghetto affettuoso, allegro passionato Marcia e Rondo giojoso für das Piano-Forte mit Begleitung des Orchesters componirt und ihrer koeniglichen hoheit der Durchlauchtigsten Prinzessin Marie Auguste von Sachsen.. [JWV 282]. [Parts for piano, violin I and II, viola and violoncello]. Leipzig: C.F. Peters [PN 1754 + 2817], [1823]. Folio. Unbound. [1] (title), [2] (blank), 3-27; 4; 4; 4; 4 pp. Engraved. Quite worn; title and final leaf separated and torn; first leaf of piano part torn with no loss of music; foxed; paper repairs. lacking wind, brass and timpani parts. **First Edition.** Jähns p. 338. Hoboken 15, 355 (but with price of "3 Rthl", the present copy with price "avec Orch. 3 Thlr / sans Acc. 1 Thlr 4 Gr."). (21972) \$200.
547. **WEBER.** [Op. 79]. Concert-Stück Larghetto affettuoso, Allegro passionato Marcia e Rondo giojoso für das Pianoforte mit Begleitung des Orchesters... neue rechtmässige Ausgabe. [Piano solo part only]. Leipzig: C.F. Peters [PN 1754 2817], [1844]. Folio. Disbound. 27 pp. Engraved. Moderate browning and foxing; outer leaves separated at spine. Jähns p. 338 (18509) \$85.
548. **WEBER.** Der Erste Ton Gedicht von Rochlitz. [Piano-vocal score]. Bonn: N. Simrock [PN 779], [1811]. Oblong folio. Dark green cloth-backed marbled boards. [1] (lithographic title), [2] (blank), 3-20 pp. Engraved. Binding slightly worn. **First Edition.** Jähns 58. Hoboken 15, 272. *"Of the many cantata and cantata-like pieces that Weber composed, four have special significance for his career. A major work from his time in Stuttgart is Der erste Ton (1808, revised 1810), based on a poem by Rochlitz about God's creation of sound after he had created the world. For the most part Weber conceived the piece as a spoken declamation accompanied by orchestral music that characterizes the different images in the poem (chaos, creation, order, the sounds of nature etc.); singing voices enter only at the end in a closing choral fugue that Weber revised under Vogler's supervision in 1810."* (20845) \$450.
549. **WEBER.** Oberon Romantische Oper in drey Acten Nach dem Englischen des J. Planché von Theodor Hell...Klavier-Auszug von Componisten. Berlin: Schlesinger [PN] 1376, [ca. 1826]. Folio. Contemporary black leather-backed boards. [1] (title), [2] (blank), [3] ("Personen"), 4-157 pp. Engraved. With occasional

pencilled annotations. Binding slightly worn, rubbed and bumped; remnants of label to front pastedown. Several corners creased; occasional spotting. In very good condition overall. **First German Edition**, which includes the fifth aria for the first time; the first edition was published in 1826. Jähns 306, p. 392. Hirsch IV 1298. Fuld pp. 395-396. Hoboken 15, 367. *Oberon was first performed on April 12th 1826 at Covent Garden in London. "The whole nature of Oberon, then, both in its subject and in the method of treating it which Weber was led to adopt, is orchestral rather than vocal; yet the freshness and charm of his melodies is if anything at its peak in the disjointed numbers which comprise it."* Warrack: *Carl Maria von Weber*, p. 326. (17141) \$450.

550. **WEILL, Kurt 1900-1950**. Die sieben Todsünden Ballet mit Gesang in acht Teilen Text von Bert Brecht Klavierauszug von Wilhelm Brückner-Rüggeberg. Mainz: B. Schott's Söhne, [1955]. Folio. Full dark green cloth. 1f. (title), 1f. (index), 5-79, [i] (blank) pp. Binding slightly worn and rubbed. Ex-library, with call number to foot of spine, occasional library markings. (17843) \$85.

551. **WEYSE, Christoph Ernst Friedrich 1774-1842**. Sonate (G moll) for Pianoforte... Ny Udgave ved Aug. Winding. Kjöbenhavn: Wilhelm Hansens Musik-Forlag [PN 8548], [1882]. Folio. Disbound. [1] (title), 2-17 pp. Worn and soiled. (21963) \$25.

552. **WIENIAWSKI, Henryk 1835-1880**. [Op. 22]. Second Concerto... pour le Violon avec accompagnement d'Orchestre ou de Piano... à son ami Pablo de Sarasate. [Full score]. Mayence: B. Schott's Söhne [PN] 22633, [after 1879]. Octavo. Original publisher's printed wrappers. 1f. (title), 118 pp. Lithographed. With extensive conductor's performance markings in red and blue crayon throughout. Wrappers worn. Slightly browned. Previous owner's handstamp and signature to upper wrapper and title. A re-issue from first edition plates. *"The Russian years contributed significantly to his growth as an interpreter of great music and as a composer; these were the years when he wrote the Etudes-caprices op.18, the Polonaise brillante op.21 and his finest work, the Second Violin Concerto in D minor op. 22."* Boris Schwarz and Zofia Chechlińska in *Grove online* (21977) \$75.

553. **WILHELMJ, August 1845-1908**. Die Meistersinger von Nürnberg von Richard Wagner. Walther's Preislied, Paraphrase für Violine mit Orchester oder Pianofortebegleitung. [Full score]. Mainz: B. Schott's Söhne [PN 22330], [ca. 1878]. Small folio. Original publisher's printed wrappers. 1f. (title), 30 pp. Engraved. **From the collection of the violinist Theo Berghous** (1906-?), with his stamp and paper label, along with the stamp of Joh. Berghout, to upper wrapper. Wrappers slightly worn and soiled. Slightly worn and foxed. *"Wilhelmj was one of the greatest violinists of his day."* E. Heron-Allen and Lynda MacGregor in *Grove online* (21987) \$85.

554. **WOLDEMAR, Michael 1750-1815**. Caprices ou Etude, du Violon... 1a Collection complete [1e - 2e Suite]. Paris: Augte. Le Duc [PNs 88 and 89], [1806]. 2 volumes. Folio. Sewn. 1f. (title), 8; 1f. (title) 11 pp. Engraved. Soiled; some light dampstaining. (22011) \$225.

555. **WÖLFL, Joseph 1773-1812**. Deux Trios pour Deux Clarinettes et Basson ou Violoncello. [Parts]. Vienne: Au Magasin de l'imprimerie chimique I.R. priv sur le Graben No. 612 [PNs 1239 and 1289], [1810]. Folio. Unbound; [1] (title), 2-7; 5; 5 pp. Lithographed. Slightly worn and soiled; stain to upper outer portion of each leaf. Ricordi overpaste to title. Weinmann: *Senefelder, Steiner, Haslinger I*, 76. Not in Twyman. *"[Wölfl's] earliest musical instruction was as a chorister at Salzburg Cathedral from 1783 to 1786, where he studied with Leopold Mozart and Michael Haydn. In 1790, on his father's advice, he went to Vienna, apparently to study with the younger Mozart, though it is unclear whether he ever became his pupil and how close their relationship actually was."* Ewan West in *Grove online* **An interesting example of Viennese music lithography**. (21906) \$300.

556. **ZELTER, Karl Friedrich 1758-1832**. Fünfzehn ausgewählte Lieder mit einer Einleitung herausgegeben von Moritz Bauer. Berlin: Martin Breslauer, 1924. Oblong folio. Vellum-backed marbled boards with title label gilt to upper. 14; 48 pp. Binding slightly worn, rubbed and bumped. Edition limited to 460, this no. 181. *Zelter is best-known as a composer of lieder, many set to texts by Goethe.* (21070) \$50.

557. **ZUCKERT, John Frederick fl. ca. ?1750-1760**. [Op. 1]. Six Sonatas for Two German Flutes, or two Violins & Thorough Bass... Opera Prima. [Parts]. London: Walsh, [1758]. Folio. Disbound. 1f. (title), [1] (blank), 2-13; 1f. (title), [1] (blank), 2-13; 1f. (title), [1] (blank), 2-12 pp. Engraved. A very good, clean and crisp copy. Rare. Walsh & Humphries 1564. BUC p. 1103. RISM Z367. *We have been unable to locate any information on this composer, although he may possibly be the Berlin physician Johann Frederick Zückert (1737-1778), author of several medical treatises and of the first German translation of Sterne's "Tristram Shandy" in 1763.* (20877) \$650.

MUSICAL LITERATURE

Items 558-634

558. **ALTMANN, Wilhelm.** Handbuch für Streichquartettspieler Ein Führer durch die Literatur des Streichquartetts I [-IV]. Wilhelmshaven: Heinrichshofen's Verlag, [1972-1974]. 4 volumes. Octavo. Original publisher's light blue cloth. 340; 354; 372 + 1f.; 233, [i] + 2ff. Ink stains to rear endpaper of Vol. 2. Slightly browned. (21665) \$60.
559. **[AMERICA]. Catalogue of the Autograph Collection of the late Allen A. Brown,** Boston Donor of the Extensive Collection of Music to the Boston Public Library. 83 pp. Boston: C.F. Libbie & Co. , 1917. With: Catalogue - Part II of the Valuable Private Library of the late Allen A. Brown, Boston. 25 pp. Two volumes. Octavo. Original publisher's printed wrappers. Together with: Catalogue of the Extensive Musical Library of the late John B. Pearse, of Roxbury, Mass... Part VI Music. Boston: C.F. Libbie & Co., 1918. Octavo. Original publisher's printed wrappers. 106 pp. (21930) \$65.
560. **[AMERICA]. Emerson, Reuben ca. 1772-1860.** An Oration on Music, pronounced before The Handel Society, Dartmouth University, August 23, 1814. Andover: Printed by Flagg and Gould, 1814. Large octavo. Unbound (stitched). 1f. (title), pp. [3]-24 text Some browning and staining; most leaves with small tears to edges. *Not located in OCLC. With commentary on psalmody, performance style, singing, expression, etc. Emerson taught vocal music; among his students was the noted American singing school teacher and tunebook compiler Nathaniel Duren Gould (1781-1864).* (16058) \$185.
561. **[AMERICA]. Gurney, T. E.** Carhart's Melodeon Instructor... A Complete and Progressive Method of Instruction for the Melodeon and Reed Instruments Generally. Boston: Ditson, 1855. Quarto. Original cloth-backed publisher's printed boards. 1f. (frontispiece), 1f. (title), [3]-12 (instructional manual), 13-100 pp. (music). With frontispiece illustrating *Correct Position of the Hands* at the keyboard, and with extensive musical examples to the instructional manual. Binding worn and bumped; hinge splitting; frayed at spine; minor dampstain to upper. Minor to moderate foxing; occasional annotations in pencil. Rare. OCLC 42461997 (one copy only). (12637) \$100.
562. **[AMERICA]. Marsh, James Brainerd Taylor 1839-?.** Story of the Jubilee Singers; With Their Songs. Revised Edition. Boston: Houghton, Osgood and Co., 1880. Full dark orange cloth gilt with illustration of Jubilee Hall at Fisk University to upper. 1f. (frontispiece), 1f. (title), [iii]-viii, [1]-124 (preface, index to music), pp. 125-243 (music). With photographic frontispiece portrait of the Fisk Singers, with caption identifying each performer. Binding slightly worn, rubbed, bumped and soiled; slightly frayed at head of spine. Occasional creasing to corners; slight browning; occasional slight foxing and soiling; inscription by previous owner to recto of frontispiece in pencil. OCLC 4674876. *The Fisk Jubilee Singers, composed of nine singers and a pianist, were organized in 1871 as a means of raising funds for Fisk University, a newly-established college for freed slaves. The group toured throughout the United States and Europe performing arrangements of spirituals as well as anthems, popular ballads and operatic selections.* (12643) \$85.
563. **[AMERICA]. Two 19th century slip ballads:** Rally Round the Flag or the Stars and Stripes. [ca. 1865]. 1f., consisting of two verses with choruses with titling and text within decorative floral border, printed number to upper right corner. 11.5 x 16.5 mm. Imprint trimmed away; numbering trimmed; slightly foxed. Wolf 1960. Together with: All Forward! Or, Garibaldi Hymn. 1f., consisting of three verses with chorus with titling and text within decorative border, printed number 761. 11.5 x 17.5 mm. Cropped; upper margin frayed with some loss; slightly foxed. Wolf 28. (12768) \$50.
564. **[BEETHOVEN]. Anderson, Emily.** Letters of Beethoven. Collected, Translated and Edited with an Introduction, Appendixes, Notes and Indexes. New York: St. Martin's Press, 1961. 3 volumes. Octavo. Full cloth. Illustrated. 1489 pp. In dustjackets and slipcase. (2929.1) \$100.
565. **[BEETHOVEN]. Kinsky, Georg.** Das Werk Beethovens Thematisch-Bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen... Herausgegeben von Hans Halm. Munich: Henle, [1955]. Large octavo. 808 pp. (4398) \$60.
566. **[BEETHOVEN]. Schlosser, Johann Aloys ca. 1790-?.** Ludwig van Beethoven. Eine Biographie desselben, verbunden mit Urtheilen über seine Werke. Herausgegeben zur Erwirkung eines Monuments für dessen Lehrer, Joseph Haydn... mit einem Portrait. Prague: Stephani und Schlosser, 1828. Small octavo. Contemporary boards with dark red leather label to spine. 1f. (title), [iii]-xiv, 1f. (secondary title), [3]-93, [i]

("Nachschrift") pp. + 2 folding facsimile plates. With ownership signature "G. v. Loeffelholz" and "1834" to front free endpaper; small handstamp "Muller Coll." to front pastedown. Binding somewhat worn, rubbed, bumped and scuffed. Small ink stain to title with remnants of former earlier to inner margin; frontispiece portrait in photocopy with tape reinforcement to inner margin of verso; uniform light browning with occasional very minor defects. Quite a good, crisp and well-margined copy overall. **First Edition of the earliest published biography of Beethoven. Rare.** (21216) \$1,350.

567. **BURNEY, Charles 1762-1814.** The Present State of Music in France and Italy; Or, The Journal of a Tour through those Countries, undertaken to collect Materials for A General History of Music. The Second Edition, Corrected. London: T. Becket and Co... J. Robson... and G. Robinson, 1773. Octavo. Contemporary full mid-tan calf with raised bands on spine in decorative compartments gilt, dark red and green title labels gilt to spine, blue speckled edges. 1f. (publisher's advertisement, with "Proposals for Printing by Subscription, A General History of Music" to verso), 1f. (title), [v]-viii (Explication of Some Musical Terms and Foreign Words, which occur in the following Journal), [1]-8 (Introduction), [9]-409, [i] (blank), [x] (index) pp. With the 19th century bookplate of The Right Honorable Sir John Trollope, Bart. M.P. to front pastedown. Binding slightly worn, rubbed and bumped; joints tender. Some light foxing. A very good copy overall. **Second Edition.** Eitner II p. 246. Gregory-Bartlett II p. 15. RISM BVI p. 192. (18899) \$600.

568. **BURNEY.** The Present State of Music in Germany, The Netherlands, and United Provinces. Or, The Journal of a Tour through those Countries, undertaken to collect Materials for A General History of Music... The second edition, corrected. Vol. I [-II]. London: T. Becket... J. Robson... and G. Robinson, 1775. 2 volumes. Octavo. Full mid-tan calf with raised bands on spines in decorative compartments gilt, dark red and green title labels gilt to spines, blue speckled edges. Vol. I: 1f. (title), [iii]-viii (Introduction), [1]-372, [373]-380 (index) pp.; Vol. II: 1f. (title), 1f. (advertisement), [1]-344, [345]-352 (index) pp. Bindings slightly worn, rubbed and bumped. Occasional light foxing. A very good copy overall. **Second Edition.** Gregory-Bartlett I p. 48. RISM BVI p. 193. (18900) \$800.

569. **BURNEY.** Memoirs of the Life and Writings of the Abate Metastasio. In which are incorporated, Translation of his Principal Letters... in three volumes. London: G.G. and J. Robinson, 1796. 3 volumes. Full 18th century dark tan speckled calf with spine in decorative compartments gilt, red leather label gilt, with oval coat of arms gilt of the "Society of Writers to the Signet" to uppers and lowers. Vol. I: xx, [i] (blank), 407, [i] (blank), [xxx] (contents) + 1f. (errata). With frontispiece portrait of Metastasio engraved by Heath after Joh. Steiner; Vol. II: 1f. (title), 420, [xxix] (contents), [i] (blank), 1f. (errata); Vol. III: 1f. (title), 414, [xxiii] (contents), [i] (blank), 1f. (errata). Binding slightly worn and rubbed; corners bumped; head and tail of spine slightly chipped; hinges cracked. Upper boards partially detached. Minor spotting to portrait; occasional browning. **First Edition.** Gregory-Bartlett I p. 48. RISM BII p. 192. *The first publication in English of the important Italian poet and librettist whose works were set to music by numerous prominent composers.* (18895) \$600.

570. **[CATALOGUE - Library]. Squire, W. Barclay .** Catalogue of Printed Music Published Between 1487 and 1800 Now in the British Museum. [London]: The Trustees [of the British Museum], 1912. 2 volumes. Large octavo. Original publisher's boards. Vol. I: 775 pp.; Vol. II: 720 pp. Minor foxing to several leaves; title to Vol. 2 detached. (19542) \$75.

571. **CHATEAUNEUF, Abbé François de ca. 1645-1708.** Dialogue sur la Musique des Anciens... Nouvelle Edition. Paris: Pissot, 1735. Small octavo. Modern olive green cloth. 4ff., 127, [v], [iv] (publisher's catalogue) + **7 engraved plates**, including one folding. With a preface by Jacques Morabin. Binding slightly rubbed, bumped and shaken. Slightly worn, browned and soiled; marginal tears professionally repaired with occasional minor paper loss but with no loss of text. **Cortot p. 49. Gregory-Bartlett II p. 20. RISM BVI p. 219.** *A treatise on the music of ancient Greece by the godfather of Voltaire.* (17634) \$300.

572. **CIBBER, Colley 1671-1757.** An Apology for the Life of Mr. Colley Cibber, Comedian, and Late Patentee of the Theatre-Royal. With an Historical View of the Stage during his Own Time. Written by Himself. London: John Watts for the Author, 1740. Quarto. Modern full royal blue cloth with red leather label gilt to spine. [xvi], 346 pp. **With a fine frontispiece portrait** of Cibber engraved by C. Van der Gucht after Vanloo. Minor browning and occasional light spotting. A very good, wide-margined copy overall. **First Edition.** Lowe, Arnott and Robinson 2555. *Cibber was an actor, theatre manager and playwright. The Apology includes numerous references to contemporary singers and opera in general and occasionally to contemporary dance and constitutes an important contribution to our knowledge of early 18th century music. "With all its vanity and faults of grammar, style, and organization, [the Apology] is one of the most important theatrical books ever written and Cibber's greatest contribution to arts and letters."* Highfill et al p. 228. (18896) \$600.

573. **CROWQUILL, Alfred [1804-1872]**. The St. James's Hall Christy Minstrels' Christmas Annual. The illustrations by Alfred Crowquill, engraved by Mr. James Lee. London: J.E. Adlard, 1868. Tall octavo. Original publisher's blindstamped royal blue cloth with titling gilt to boards. 40 pp. **With finely-engraved illustrations throughout by Crowquill, including many caricatures illustrating the songs.** Text within decorative red borders. Text only, with composer attributions to many of the songs. With "Junior Garrick Club" in manuscript to verso of title. Binding slightly worn, rubbed and bumped. Scarce. Not located in OCLC. *With the considerable success of Edwin Pearce's Christy's minstrels in the U.S. in the 1840s and 1850s and their performance of songs and routines in "blackface," the name was licensed to a troupe that began performing on August 3m, 1857 at the St. James Theatre in London "with such success that 'Christy Minstrels' became the generic name for blackface minstrels in Great Britain."* Robert Stevenson in *Grove online*. "Alfred Crowquill" was a pseudonym used by the 19th century British comic artist Alfred Forrester (1804-1872) who illustrated many contemporary books and magazines. (22069) \$185.

574. **[DANCE]. Lido, Serge 1906-1984**. La Danse La Danza The Dance *Masques* Préface De Jean Cocteau - Photographies De Serge Lido "Hommage a La Danse" Par Roger Lannes - Commentaires D'Irène Lidova. [Paris]: [Revue Internationale d'Art Dramatique], [1947]. Quarto. Original pictorial wrappers. Contains 100 **photographs by Lido of dancers in action**. With: La Danse... [1948]. With 88 photographs by Lido; La Danse... [1949]. With 98 photographs by Lido; Danse Numéro hors série: Sauts... Préface par Olivier Merlin. New York [Paris]: Editions A. De Milly [1950]. With 40 photographs by Serge Lido. 4 volumes in total. Wrappers worn; spines and edges frayed and torn. *Lido, a Russian-born French photographer based in Paris, gained international recognition as one of the most important dance photographers of his time.* (19217) \$50.

575. **[DANCE]. Shawn, Ted 1891-1972**. Thirty-Three Years of American Dance (1927-1959) and The American Ballet. [Pittsfield, Massachusetts]: [Ted Shawn], [1959]. Quarto. Foreword 39 pp.; 136 pp. Illustrated. **With an autograph inscription signed by Shawn** to front free endpaper. Binding slightly worn. Slightly browned. (16956) \$45.

576. **[DANCE]. Turbyfill, Mark**. Ruth Page / Kreutzberg. New York: Privately printed, 1934. Large quarto. Original publisher's heavy decorative spiral-bound wrappers illustrated by the noted Russian artist Nicholas Remisoff, designer of many of Miss Page's masks, costumes and decors for her most successful compositions. 5ff. text, 16 ff. reproductions of **striking photographs of Page and Kreutzberg** by noted dance photographers Maurice Seymour and Maurice Goldberg. Wrappers slightly cockled. (15714) \$125.

577. **[DANCE]. Winter, Marian Hannah**. The Theatre of Marvels Preface by Marcel Marceau. New York: Benjamin Blom, [c1964]. Quarto. Full yellow cloth. 208 pp. including notes, bibliography and indices. With numerous illustrations, some in colour. Binding slightly worn. (19101) \$60.

578. **DAVIS, Joseph fl. 1805-1848**. A New and Complete System of Music, or General Instructions for the Piano Forte, Organ, Pedal Harp &c. which render the Knowledge of Music easy to every capacity by means of the Union Cliff Invented by Joseph Davis, Which will enable Young Persons to acquire a knowledge of Music in Six Months, Equal to what they could heretofore in Two Years, These Instructions so arranged as to be a constant assistant to the Pupil in the absence of the Master, making it the most easy & Scientific Tutor ever offered to the Public. London: The Author, [ca. 1814]. Folio. Sewn. 1f. (title), 30 pp. Engraved. Slightly worn, browned and foxed. A very nice, wide-margined copy overall. **First Edition**. Kassler: *The Science of Music in Britain 1714-1830*, p. 265. (22000) \$425.

579. **EBERS, John ca. 1785-ca. 1830**. Seven Years of the King's Theatre. London: Ainsworth, 1828. Octavo. Newly bound in quarter-leather with marbled boards, raised bands on spine, title on spine in compartments gilt. 1f. (lithographed frontispiece), 1f. (title), [iii]-xxviii (contents, errata, preface), 395 pp. + 5 plates with lithographic portraits of the singers Marietta Brambilla (1807-1875), Maria Caradori-Allan (1800-1865), Giuseppina Ronzi de Begnis (1800-1853), Violante Camporese (1785-1839), and Henrietta Sontag (1806-1854). **With a frontispiece portrait of Giuditta Pasta** (1797-1865) in the role of Desdemona. Binding slightly worn. Slightly browned. In very good condition overall. **First Edition**. OCLC 25606757. *Ebers managed the King's Theatre from 1821 through 1827, a turbulent period that ended in lawsuits and Ebers's bankruptcy. "Ebers's own account of his regime, Seven Years of the King's Theatre... is entertaining and vivid... It gives his version of the complicated affairs of the opera house, with ample supporting documents. Though it is (understandably) not wholly objective, it sheds much incidental light on the commercial and other problems of running an international company on the plan of a mixture of old, established favourites and new operas."* *Grove VI*, Vol. 5 p. 815. (12328) \$425.

580. **ENCYCLOPEDIA BRITANNICA**. Article on music excerpted from the 4th edition published in Edinburgh in 1810. 1810. Quarto. Disbound. [70] pp. (i.e., pp. 485-554) + **9 engraved plates**. Slightly browned and soiled. Preserved in an acid-free buckram folder. The main subject headings are History of Music; Elements of Music - Theoretical & Practical: Part I Theory of Harmony Part II Principles and Rules of Composition. (16098) \$80.
581. **FÉTIS, Edouard 1812-1909**. Le Musiciens Belges... Tome Premier [-Deuxième]. Bruxelles: Jamar, [1848-1849]. 2 volumes in one. Octavo. Half dark blue cloth with leather label gilt to spine. 4ff., 196; 4ff. 212 pp. Each volume with pictorial lithographic plates preceding titles including **medallion portraits** of Dufay, De Lattre, Willaert, Gretry and Gossec; *Ménesirel chantant*; *Grétry fait entendre son premier opéra*; and *Pastorale en musique exécutée en présence des archiducs Albert et Isabelle*. Binding slightly worn, rubbed and bumped. Slightly worn throughout. Small ownership stamp to outer corner of front free endpaper. (21890) \$100.
582. **FÉTIS, François-Joseph 1784-1871**. La Musique mise a la portée de Tout le Monde Exposé succinct de tout ce qui est nécessaire pour juger de cet art, et pour en parler sans l'avoir étudié... Deuxième édition augmentée de plusieurs chapitres et suivie d'un dictionnaire des termes de musique et d'une bibliographie de la musique. Paris: Paulin, 1836. Octavo. Half dark red morocco with marbled boards, raised bands on gilt-ruled spine, titling gilt, marbled endpapers. 1f. (half-title), 1f. (title), vi, 440 pp. Contemporary manuscript annotation to half-title. Binding slightly worn, rubbed, bumped and soiled; endpapers slightly stained. Minor foxing throughout, heavier to first and last leaves. **First Edition**. *Fétis was "among the most influential musical figures in continental Europe for most of the 19th century."* Robert Wangermée et al in *Grove online* (21889) \$150.
583. **[GRIEG]. Fog, Dan, Kirsti Grinde and Øyvind Norheim, eds.** Edvard Grieg... Thematisch-Bibliographisches Werkverzeichnis. Frankfurt/M etc.: Henry Litolff... C.F. Peters, [2008]. Large octavo. Original publisher's full navy blue cloth with titling gilt. 1f. (half-title), 1f. (title), [v]-xxxvi, 1f., 591, [i] (blank) pp. As new. (21613) \$150.
584. **[HAYDN] Arnold, Ignaz 1774-1812**. Seine kurze Biographie und ästhetische Darstellung seiner Werke Bildungsbuch für junge Tonkünstler. Seitenstück zu Mozarts Geist, von demselben Verfasser. Neue Auflage. Erfurt: Müllerschen Buchhandlung, 1825. Small octavo. Original light purple cloth with decorative spine gilt, titling gilt. 1f. (title), pp. [3]-272. Binding slightly worn, bumped, and faded with small stain to upper; shaken; previous owner's name to front free endpaper. Some internal browning and foxing. **A scarce early biography of Haydn, first published in 1810.** (21877) \$300.
585. **[HAYDN]. [Stendhal] Bombet, L.A.C. (1783-1842)**. The Lives of Haydn and Mozart, with Observations on Metastasio, and on The Present State of Music in France and Italy. Translated from the French... With Notes, by the Author of the Sacred Melodies. London: John Murray, 1818. Octavo. Half brown leather with marbled boards. 2ff. (blank), 1f. (title), [iii]-xiv, [1]-496 pp. With musical examples. Inscription by William Barnby to Wm. H. Strickland dated 1858 to title page. With annotations in pencil and markings throughout; ink markings to 4ff. Slight browning and minor foxing. Extremities rubbed; corners bumped; head of spine slightly frayed and defective; front hinge split; rear blank endpapers lacking. **Second Edition.** (17046) \$125.
586. **[HORN] Blanc, J.** Grande Méthode de Cor suivie d'un Traité complet de Cor à Pistons... 2e Edition. Paris: Grus [PN A.G. 680], [ca. 1845]. Folio. Original publisher's printed wrappers. 1f. (title), 1f. (lithographic plate of a French horn player), 86 pp. Engraved. Very slightly worn; publisher's embossed stamp to dedication leaf. A very good, wide-margined copy. (22029) \$450.
587. **[INSTRUMENTS]. Day, C.R.** The Music and Musical Instruments of Southern India and the Deccan... With an Introduction by A.J. Hipkins... The Plates Drawn by William Gibb. London & New York: Novello, Ewer & Co.; Adam & Charles Black, London, 1891. Quarto. Original publisher's ivory cloth with titling and rules gilt. xvi, 173, [i] (colophon) pp. + 18 plates. With title printed in red and black, decorative head- and tailpieces and numerous extensive musical examples throughout. Binding somewhat worn and soiled; head of spine frayed; corners bumped; endpapers slightly foxed. Previous owner's manuscript and printed labels to front pastedown. **First Edition. Scarce. Limited to 700 copies and 50 artists' proofs.** *The plates are printed chromolithographically after the original coloured drawings by William Gibb, who contributed the illustrations to Hipkins's celebrated work, Musical Instruments, Historic, Rare and Unique, published in 1888.* (18783) \$300.

588. [INSTRUMENTS]. Weigel, Johann Christoph. Musicalisches Theatrum Faksimile-Nachdruck herausgegeben von Alfred Berner. Kassel: Barenreiter, 1961. Tall folio. Original publisher's decorative printed boards. 1f. (title), 36ff. illustrative plates, pp. iii-xii textual commentary. (13869) \$40.

589. **KIRCHER, Athanasius 1601-1680.** Musurgia Universalis sive ars magna consoni et dissoni in X libros digesta. Qua universa sonorum doctrina, et philosophia, musicaeque... aperiuntur et demonstrantur. Tomus I [-II qui continet... musicam mirificam... magiam consoni et dissoni... harmoniam mundi]. Rome: Francesco Corbelletti [II Ludovico Grignani], 1650. 2 volumes. Folio. Early mid-tan half calf with marbled boards with spine in decorative compartments and leather title labels gilt. Volume I: 1f. (fine full-page engraved pictorial title by Baronius after a drawing by Paul Schor, incorporating a Canon Angelicus for 9 choirs of 36 voices), 1f. (recto title with vignette, verso contents), 1f. (fine full-page dedicatory engraving of Leopold-Guillaume, Archduke of Austria, by Paul Ponti after Paul Schor, dated 1649), 9ff., 690 (=692) pp. + 11 numbered plates (I-X, XIII) printed on one side of each of 10 leaves; Volume II: 2ff. (title with vignette, fine full-page engraved frontispiece), 462 pp. + 18 ff. (indexes and errata) + 12 numbered plates (XI-XI, XIV-XXXIII) printed on one side of each of 11 leaves. The two volumes thus contain **3 unnumbered full-page plates together with 23 numbered plates** printed on 21 leaves (plates IV and V are printed on a single leaf, as are plates XI and XII). **The plates are all finely engraved and illustrate a variety of musical instruments, among them the harpsichord, organ, strings and winds.** With numerous



woodcut illustrations, diagrams, tables, etc. within text, including many of musical instruments. Musical examples printed typographically in diamond-head notation, including many of various musical forms including multiple contrapuntal part-writing. Occasional early manuscript annotations, including corrections to pp. 88, 89, 308 of Volume I and pp. 94, 96, 105 and 108 of Volume II and early ownership signature to upper outer corner of title (slightly trimmed), most probably in the same hand. Binding refurbished; corners and edges somewhat worn. Some browning, spotting and occasional minor staining and edges tears; several marginal tears repaired; some mispagination to Volume I at pp. 554-560 and errors in pagination from page 577 on. **First Edition.** Damschroder pp. 139-140. Cortot pp. 99-100. Hirsch I, 266. Gregory-Bartlett I, p. 135. Wolffheim I, 732. RISM BVI p. 449. An extraordinary undertaking by this Jesuit polymath, sometimes referred to as "the last Renaissance man," author of approximately 40 works in a diversity of disciplines.

The Musurgia was an attempt to present the entire body of musical knowledge up to Kircher's time, and is particularly valuable for both its engraved plates of musical instruments and its inclusion of extensive musical examples, many of which are complete 16th and 17th century works chosen to illustrate various styles. The work is widely considered to have been a great success, with Kircher's wide-ranging and insightful scholarship.

"Musurgia universalis, one of the really influential works of music theory, was drawn upon by almost every later German music theorist until well into the 18th century... Much of Kircher's contrapuntal doctrine derives from Zarlino, and in this and some other respects Musurgia universalis presents a synthesis of 16th- and 17th-century Italian and German compositional practices. A specifically German feature, however, is the

*description of the affective nature of music, in which Kircher brought the concept of musica pathetica into relation with the formal constructive elements of rhetorical doctrine... His ideas concerning the classification of musical styles, based on sociological as well as national characteristics, are also original and important for the study of Baroque music... Although he was apparently not a practising musician he was able to identify the best music composed and performed in his own (and earlier) times. In Musurgia universalis he quoted frequently extensive music examples from composers such as Agazzari, Gregorio Allegri, Carissimi, Froberger, Gesualdo, Kapsberger, Domenico Mazzocchi and Morales. Other aspects of his treatise that contribute to an understanding of 17th-century musical thought include the lengthy discussions of acoustics, musical instruments..., the history of music in ancient cultures and the therapeutic value of music." George J. Buelow in Grove online. **Arguably the most spectacular 17th century book on music; a cornerstone of the literature.** (19201) \$12,500.*

590. **KOCH, Eduard Emil.** Geschichte des Kirchenlieds und Kirchengesangs der christlichen insbesondere der deutschen evangelischen Kirche....Dritte umgearbeitete, durchaus vermehrte Auflage. Stuttgart: Chr. Belser'schen Verlagshandlung, 1866-72. 7 volumes. Octavo. Uniformly bound in quarter dark blue morocco with marbled boards, spines gilt. xvi, 488; x, 496; viii, 559; viii, 574, ii; viii, 672; x, 558; xii, 499 pp. (occasional minor browning and staining). In very good condition overall. (16222) \$250.

591. **LA FEILLÉE, François de ?-ca. 1780.** Méthode Nouvelle pour apprendre parfaitement les regles du Plain-Chant et de la Psalmodie Avec des Messes & autres ouvrages en Plain-Chant figuré & musical, à voix seule & en partie, à l'usage des Paroisses & des Communautés Religieuses; dédiée à Monseigneur l'Evêque de Poitiers. Troisième Edition, augmentée, revue & corrigée par M. de la Feillee, Ecclésiastique. Poitiers: Jean Faulcon l'ainé, 1777. Octavo. Full contemporary dark brown calf with raised bands on spine in decorative compartments gilt, titling gilt, speckled edges, marbled endpapers. 1f. (recto title; verso blank), iii-viii, 600 pp. With neumatic notation throughout. Binding worn, rubbed and bumped; head and tail of spine frayed. Very slightly browned; very occasional foxing. "*The treatise provides a valuable sidelight on the history of chant performance, and may reflect the kinds of expressive effect that 18th-century composers of religious music may have intended.*" Mary Hunter in Grove online (20821) \$600.

592. **LEFÈVRE D'ETAPLES [FABER], Jacques ca. 1460-1536.** Musica libris quatuor demonstrata. Paris: Guillaume Cavellat, 1552. Small quarto. Loosely laid into full vellum with early manuscript titling to spine. 1f. (recto title incorporating attractive large woodcut device with print of a rooster, verso "Gulielmus Cavellat Bibliopola, Candido Lectori S.") followed by leaves numbered 2-44. With decorative woodcut initials, tables and diagrams throughout. Slightly browned and stained. A very good copy overall. Early [?]ownership annotation to foot of title slightly dampstained and thus illegible. **First separate edition, second issue.** Gregory-Bartlett I p. 150. Cortot p. 111. RISM BVI p. 493. "... *his Musica libris demonstrata quatuor... was printed together with a treatise on arithmetic, an epitome of Boethius's arithmetical treatise and a Rithmimachie ludus in Paris in 1496. In this treatise, Faber propounded the traditional tonal system and arithmetical reckoning of the proportions of intervals... On the basis of Euclid's Elements, he also offered a new geometrical method by which intervals represented by superparticular ratios... might be divided into two equal parts. In so doing he opened up a new approach to questions of tuning and temperament; his treatment was quoted up until the 18th century.*" Michael Fend in Grove online (21804) \$3,800.

593. **LEFEVRE, [Jean] Xavier 1763-1829.** Méthode de Clarinette... Membre du Conservatoire de Musique et Prem.re Clarinette de l'Opéra Adoptée par le Conservatoire pour servir à Étude dans cet Établissement... Gravée par Mme. Le Roy. Paris: l'Imprimerie du Conservatoire de Musique, [1802]. Folio. 19th century green marbled boards with decorative manuscript title label to upper, red speckled edges. 1f. (title), [4] (publisher's catalogue), [2] (publisher's notes regarding the work), 4 plates (two of which are double-page), 144, [i] pp. Engraved throughout. With overpaste of the Milanese office of Artaria to title. **The illustrative plates consist of line drawings of the parts of the clarinet, the correct hand and playing positions, and fingering charts.** Binding slightly worn, rubbed and bumped. Very slightly worn and soiled internally. In very good condition overall. **First Edition. Very rare.** Warner 266. "*Lefèvre taught at the Paris Conservatoire from its foundation (1795) until 1824... His thorough clarinet method (1802) was used there for many years... He was the first to use the now standard range from e to c" " and trill fingerings from e to e" ', and played with the reed against the upper lip... Lefèvre noted in his method that he had the Parisian maker Jean-Jacques Baumann add a c# /g# ' key to the standard five-keyed clarinet; this happened in about 1790...*" Albert Rice and Frédéric Robert in Grove online. (21547) \$2,000.

594. **[LISZT]. Burger, Ernst.** Franz Liszt A Chronicle of His Life in Pictures and Documents Translated by Stewart Spencer Foreword by Alfred Brendel. [Princeton]: Princeton University Press, [1989]. Large quarto. Original publisher's full black cloth titled in gilt. 1f. (half-title), 1f. (title), pp. [5]-358. Profusely illustrated, many in colour. Binding slightly shaken. (21621) \$150.

595. **MOORE, Thomas 1779-1852.** The Psalm-Singer's Delightful Pocket Companion. Containing, A plain and easy Introduction to Psalmody; and an introduction explaining, more at large, the Grounds of Music in general, illustrated with great variety of Tables, Scales and Initial Lessons: And between Three and Fourscore of the best Psalm-Tunes in nine different Meters; With variety of curious Hymns and Canons, in Two, Three, and Four Parts; all neatly engrav'd on Plates, and printed on a superfine writing Paper To which is added, A Collection of Hymns, Suited to all the different Meters of the tunes. Glasgow... London: The Author... T. Longman, [1762]. Octavo. Full dark tan calf with raised bands on spine in decorative compartments gilt. [1] (title), 2-12 (Introduction), 16 (*A Compendious Introduction to Musick*), 17-88 (engraved music), 16 (*A Collection of Hymns*) pp. The collection **contains 74 tunes and 7 canons**. With a diagrammatic *Scale for Transposing Music* to final page of engraved section. Binding restored. COPAC (copies at the University of Glasgow and at the British Library). ESTC T155157. *Moore, a music teacher, came to Glasgow in 1755 from Manchester. He was largely responsible for developing the new tradition of Scottish psalm singing in Glasgow.* (20843) \$750.

596. **MOZART, Leopold 1719-1787.** Méthode raisonnée Pour apprendre à Jouer du Violon... Traduite de l'Allemand en Français par Valentin Roeser... On trouvera à la fin de cette Méthode XII Petits Duo et un Caprice faciles et a la portée des commançants. Paris: Boyer... Le Menu, [ca. 1783]. Folio. Early green paper boards with manuscript label to spine. 1f. (title), 89, [ii] (blank), 2-3 (Table du rapport des Notes entr'elles relativement a leurs valeurs"), [i] (blank) pp. Engraved. With early signatures (*Karpoff* and the publisher, *Boyer*) to title. **Includes 12 duos for two violins and a caprice for viol solo** (pp. 72-89). Binding worn, bumped and somewhat stained. Some browning and minor offsetting; small binder's holes to inner blank margins. Cortot p. 141. Hirsch I 424. RISM p. 602. *"The Violinschule of 1756... revised by the author for second and third editions published in 1769-70 and 1787 respectively, was widely recognized as the most important violin tutor of its time. A Dutch translation appeared in 1766, and a French edition, by Valentin Roeser, apparently not authorized, in 1770... In essence, the Violinschule draws on the Italian method and Tartini in particular, although the historical chapters show Mozart's acquaintance with a broad range of music theory, from Glarean on... The work... represents the source closest to Mozart and is the most valuable guide to the musical and aesthetic education of the younger composer."* Cliff Eisen et al in *Grove online. Roeser (ca. 1735-1782) was a composer and clarinetist active in Paris in the second half of the 18th century.* (20770) \$1,200.

597. **[MOZART]. Bauer, Wilhelm A. & Otto Erich Deutsch, eds.** Mozart Briefe und Aufzeichnungen. Gesamtausgabe herausgegeben von der Internationalen Stiftung Mozartum Salzburg. Band I [-VII]. Kassel: Bärenreiter, 1969-1975. 7 volumes. 534; 555; 631; 539; 631; 728; 645 pp. (19816) \$250.

598. **[MOZART]. Beaumarchais, Pierre-Augustin 1732-1799.** La Folle Journée ou Le Mariage de Figaro, Comedie en cinq actes, en prose... Représentée pour la premiere fois, par les Comédiens François ordinaires du Roi, le mardi 27 Avril 1784. ?Paris: n.p., 1785. Octavo. Finely bound in full mid-tan polished calf with raised bands on spine in compartments gilt, leather labels gilt, inner dentelles gilt, marbled endpapers. 1f. (title), v-lxi, [i] (preface), 1f. (half-title, cast list to verso), 232, [ii] (approbations, errata) pp. With contemporary signature, *Mary Parker*, and date of 1785 to title. Minor foxing and browning; tears to upper margin of two leaves of preface with loss of two letters of running title. OCLC 20011002 (part of the complete works of Beaumarchais). *With a printed noted to the final leaf stating that the music was by Antoine Laurent Baudron (1742-1834), who also collaborated with Beaumarchais in providing music for his Le Barbier de Séville, including the famous tune Je suis Lindor, the theme of which was used by Mozart for his 12 Variations K354/299a.* (18941) \$450.

599. **[MOZART]. Wurzbach, Constantin von 1818-1893.** Mozart-Buch. Wien: Wallishausser'schen Buchhandlung [Josef Klemm], 1869. Octavo. Quarter dark green cloth with marbled boards, leather label gilt to spine, with original publisher's green printed wrappers bound in. 1f. (half-title), 1f. (title), 1f. (dedication), 3ff. (foreword and index), 295, [i] pp. + 6ff. index. Occasional annotations in pencil and blue crayon. Binding slightly worn; spine label slightly defective. Light uniform browning; occasional creasing. A very good copy overall. (20082) \$100.

600. **[MOZART]. Wyzewa, Theodore de, and Georges de Saint-Foix.** Wolfgang Amedée Mozart. Sa vie musicale et son oeuvre de l'enfance a la pleine maturite (1773-1777). Essai de biographie critique suivi d'un nouveau catalogue chronologique de l'oeuvre complete du maitre. Paris: Desclée de Brouwer, 1912-1946. 5 volumes. Large octavo. Original publisher's printed wrappers. Wrappers slightly worn. (19815) \$100.

601. **NATORP, B[ernhard] C[hristian] L[udwig] 1774-1846.** Anleitung zur Unterweisung im Singen für Lehrer in Volksschulen... II. Leitfaden für den zweiten Cursus. Essen, Duisburg: G.D. Baedeker, 1820. Quarto. Contemporary marbled boards with portion of original printed wrappers laid down, red paper label to

spine with titling in ink. 1f. (title), 1f. (r. dedication, v. blank), [v]-viii (forward), ix-x (contents), 160 pp. Binding quite worn. Some foxing, mostly marginal, throughout; creasing to outer upper corners; occasional staining not affecting text. With contemporary ownership notations to front free endpaper; ex-libris handstamps and some ink markings to title leaf. *The third edition of this influential work first published in 1813.* Eitner VIII pp. 149-150. Fetis Vol. 6 pp. 283-284. (12201) \$275.

602. **[OCARINA]**. Petite Methode et Collection choisie d'airs populaires pour l'Ocarina Nouvel Instrument Italien. No. 1. Paris: Weiser & Neumann [PN 533], [ca. 1870]. Folio. Original publisher's decorative printed wrappers. [1] (title), 2-3 (instructions for playing the ocarina plus diagrams), 1f. (lithographic plate in colour illustrating finger positions), 3-7 music arranged for ocarina, [i] (blank) pp. Bound with: Froschhart, P.A.N. 12 Etudes faciles et progressifs arrangées pour l'Ocarina suivis de 18 Airs Populaires et Variations. Paris: Weiser & Neumann [PN 537] [ca. 1870]. [1] (title), 2-9 pp.; Bound with: Grossi, G. Le Rossignol Polka exécutée par Les Célèbres Ocariniens. Paris: Weiser & Neuman [PN 542] [ca. 1870]. [1] (illustrated title depicting an avian ocarina orchestra, with three birds playing ocarinas, one conducting), 2-5; 2 pp. Browned throughout; some edges and corners chipped; occasional repairs and other minor defects; guarded at inner margin. *The standard Western ocarina, a vessel flute with a hollow body, was invented and named in about 1853 by Giuseppe Luigi Donati (1836-1925).* (22030) \$150.

603. **[OPERA]**. **Allacci, Lione**. Drammaturgia... accresciuta e continuata fino all' anno MDCCLV. Venezia: Pasquali, 1755. Small quarto. Quarter vellum with dark orange decorative title label gilt to spine. 1f. (half-title), 1f. (title), [iii] ("A Cortesi Leggitori L'Editore"), [i] (fine large woodcut device) + 1,016 columns (= 508 pp.), including the supplement (columns 837-946), additions and corrections (947-950), and an index of authors (951-1016). With a fine woodcut device to title and occasional woodcut head- and tailpieces. A very good, wide-margined, uncut copy, with only occasional minor foxing and staining. Cortot p. 4. Hirsch I, appendix 2. Wolffheim II, 908. Gregory-Bartlett I, 12. RISM BVI p. 81. **An important early bibliography of plays, operas, and ballets to 1755, "revised and continued by Giovanni Cendonì, Apostolo Zenò and others."** *Gregory-Bartlett.* (21115) \$1,500.

604. **ORLOFF, Grégoire 1777-1826**. Essai Sur L'Histoire De La Musique En Italie, Depuis Les Temps Les Plus Anciens Jusqu'a Nos Jours... Tome Premier [Second]. Paris: P. Dufart... Chasseriau, 1822. 2 volumes. Octavo. 1f. (half-title), 1f. (title) 304 pp., 1f. table of contents; 1f. (half-title), 1f. (title), 400 pp. With a presentation inscription from the author to "Monsieur Lémontry" to half-title. Ex-library with library stamps, bookplates, and other markings; some staining to first 10 pages of Vol.1.; leaves slightly cockled. **Probable First Edition** (a note on the verso of the title states than an edition was also published in St. Petersburg). (17012) \$150.

605. **PANSERON, Auguste 1795-1859**. Methode de Vocalisation pour Soprano et Tenor... 2e Edition. Paris: l'Auteur... Bruxelles: Fils de B. Schott, [ca. 1850]. Folio. Quarter leather with cloth boards. 3ff., 109, [i] (secondary title), 110-217 pp. Ex-library. In very good condition internally. Binding worn and defective; upper detached. Slightly foxed. (14999) \$65.

606. **PFEIFFER, August Friedrich 1748-1817**. Ueber die Musik der alten Hebraeer. Erlangen: Wolfgang Walther, 1779. Quarto. Early plain blue-gray wrappers. 1f. (title), [iii]-lix pp. + 1 engraved folding plate of ancient musical instruments. With decorative woodcut device to title and small decorative devices to running heads. Wrappers worn and detached. Moderate browning and foxing throughout; edges of leaves worn and creased; early signature to title indecipherable. **First Edition.** Gregory Bartlett I p. 208. RISM BVI p. 649. *"Pfeiffer was a German Protestant theologian, orientalist and librarian. He taught at the University of Erlangen... His work "On the music of the Hebrews" was in its day the most comprehensive on the subject."* *Wikipedia* (21703) \$550.

607. **[PROKOFIEV] Glebov, Igor (Boris Asafyev 1884-1949)**. [Op. 33]. Sergei Prokofiev... The Love for 3 Oranges. Small quarto. Original publisher's decorative wrappers printed in dark orange and brown. 1f. (title), pp. 3-36, 1f. (recto contents, verso publisher's advertisement). In Russian. Wrappers slightly worn and soiled. Uniformly browned internally; corners slightly creased. *Short essays on Prokofiev's opera by "Glebov" and other contributors. Asafyev, a Russian composer musicologist and critic, is considered to be one of the founders of Soviet musicology; he wrote under the pseudonym of Igor Glebov.* (22163) \$40.

608. **RICCATI, Count Giordano 1709-1790**. Delle Corde ovvero Fibre Elastiche Schediasmi Fisico-Matematici. Bologna: Stamperia di San Tommaso d'Aquino, 1767. Carta rustica wrappers. 1f. (title printed in red and black), xxiv, 246, [ii] pp. + 7 folding engraved plates of diagrams and 1 folding plate between pp. 16-17. Occasional woodcut and engraved head- and tailpieces. A fine, uncut and unopened copy. Wrappers slightly worn and stained. **First Edition.** Rare. Regazzi 2757. Not in Cortot, Wolffheim, Hirsch or Gregory

Bartlett. RISM BVI p. 701 (no copies recorded in North America). *Riccati was an Italian mathematician, music theorist, physicist and architect, the first to study the laws of a vibrating membrane. "The text of this work is divided into eight 'Schediasmi' and five dissertations. The first are devoted to the proportion between the distension of the cord and the force that it produces, compression of air, the proportion between the force applied to the middle of a stretched cord and the various effects, the vibration of a sonorous cord, the vibration of an aerial cord, the proportions of the cord of a musical instrument, the factors governing the frequency of the vibration generated by a natural or artificial instrument, and the propagation of sound in the air."* Roberts & Trent: *Bibliotheca Mechanica*, p. 278. (12204) \$2,200.

609. **ROCHLITZ, Johann Friedrich 1769-1842.** Für Freunde der Tonkunst. Leipzig: Carl Cnobloch, 1824, 1825. 2 volumes. Original publisher's printed boards. vi, 430; viii, 427 [i] pp. Bindings slightly worn, rubbed, bumped and soiled. Slightly foxed and browned internally; previous owner's signature to front free endpapers cut away. A wide-margined copy, in very good condition overall. **First Edition** of the first two volumes. Each volume was published separately and is complete in itself; the entire work was published in four volumes between 1824 and 1832. Aber 8. *A poet, translator and critic, Rochlitz was a friend of Goethe. He served as both the first editor of the influential Allgemeine Musikalische Zeitung and as a director of the Gewandhaus in Leipzig, positions that gave him great influence.* (21777) \$385.

610. **ROGER, Joseph Louis ?-1761.** Traité des Effets de la Musique sur le Corps Humain... Traduit du Latin, et augmenté de Notes par Etienne Sainte-Marie. Paris; Lyon: Brunot; Reymann et Compe., 1803. Octavo. Contemporary quarter leather with marbled boards. 1f. (half-title), 1f. (title), [v]-xxxviii, 352 pp. Binding worn, rubbed, bumped and scuffed; joints split; endpapers browned and brittle. Uniform light browning throughout; occasional pencil markings to margins; presentation inscription dated 1924 to front pastedown. **First French Edition.** Féti's 7, p. 293. *The first significant work on music and medicine; first published in Latin in 1758 this, the later French translation, is considered to be the preferable edition.* (21214) \$550.

611. **SCHNEIDER, Friedrich 1786-1853.** Elementarbuch der Harmonie und Tonsetzkunst Ein Leitfaden beim Unterricht und Hülfsbuch zum Selbststudium der musicalischen Composition... Zweite verbesserte und vermehrte Auflage. Leipzig: C.F. Peters, [1827]. Oblong quarto. Contemporary leather-backed marbled boards. 1f. (title, verso blank), 1f. (dedication to "Der Königlich Schwedischen Akademie in Stokholm [!] und der philosophischen Facultät in Leipzig," verso blank), 1f. (foreword to the first edition), 1f. (foreword to the second edition), 1f. (index), 172 pp. + 1f. (errata, verso blank) + 1 folding plate. Binding worn, rubbed and bumped; head and tail of spine frayed. Lightly browned; index leaf slightly cropped just affecting titling. A very good, crisp, wide-margined copy overall. *The second edition of the work first published in 1820. Schneider was a composer, conductor and teacher; his pupils included Robert Franz. "His performance of Beethoven's Fifth Piano Concerto in Leipzig on 28 November 1811 is believed to have been the work's première* (see AMZ, xiv, 1812, col. 8). (21357) \$450.

612. **[SCHOENBERG]. Armitage, Merle 1893-1975.** Schoenberg Articles by Arnold Schoenberg, Erwin Stein, César Saerchinger, Roger Sessions, Carl Engel, Luis Danz, Franz Werfel, Otto Klemperer, Nicholas Slonimsky, Ernst Krenek, Richard Buhlig, Paul Stefan, Boris de Schoelzer, Eduard Steuermann, José Rodriguez, Paul Amadeus Pisk, Adolph Weiss, Bertold Viertel, Merle Armitage, 1929 to 1937. Foreword by Leopold Stokowski. Affirmations by Arnold Schoenberg. A Bibliography of Schoenberg Works. Portraits by Edward Weston and George Gershwin. A Self Portrait by Arnold Schoenberg. Candid Camera Photographs by Otto Rothschild and Two Ink Drawings by Carlos Dyer. New York: G. Schirmer, Inc., 1937. Octavo. Original publisher's blue cloth with titling to upper. 1f. (half-title), 1f. (dedication), 2ff. (title), 1f. (table of contents), 1f. (foreword), 318 pp. Illustrated, including a facsimile of a manuscript of Schoenberg's latest opus. Binding slightly discoloured. **First Edition. An attractive example of the distinctive modern book design for which Armitage was known.** (17015) \$100.

613. **[SCHUMANN, Clara]. Bodsch, Ingrid and Gerd Nauhaus, eds.** Clara Schumann 1819-1896 Katalog zur Ausstellung. Bonn: [Stadtmuseum Bonn], 1996. Quarto. Original full dark red publisher's cloth with titling gilt, small portrait of Clara Schumann laid down to upper. 1f. (half-title), 1f. (title), [5]-432 pp. Profusely illustrated, some in colour. (21651) \$85.

614. **STORCK, Karl.** Musik und Musiker in Karikatur und Satire... mit 502 Textabbildungen, vielen Notenbeispielen, 39 Kunstbeilagen und 10 Notenstücken. Oldenburg: Gerhard Stalling, [1910]. Large quarto. Original publisher's vellum-backed decorative boards gilt. Binding slightly worn, rubbed, bumped, soiled and warped. 1f. (frontispiece), 1f. (title), 2ff. (foreword and index), 448 pp. + 48 pp. musical examples. Profusely illustrated with line drawings, illustrative plates, etc., some folding, some in colour. (21642) \$85.



615. **TITON DU TILLET, Evrard 1677-1762.** *La Parnasse François.* Paris: Jean-Baptiste Coignard Fils, 1732. Folio. Full contemporary mottled mid-tan calf with raised bands on spine in decorative compartments gilt. 1f. (fine engraved portrait of the author by Petit), 1f. (half-title), 1f. (frontispiece of a proposed monument, "Parnasse François," engraved by N. Tardieu dated 1730), [vi] (title, preface), 660 pp., 1f. ("Suite du Parnasse François, Jusqu'en 1743"), pp. 661-786, 789-832, [i] ("Remarques sue la poésie et la musique, et sur l'excellence de ces deux beaux arts")-xciii [!cx], [i] pp. With fine engraved headpieces to chapter heads, etc. by Crepy and others. **With 24 portrait medallions** by Crepy depicting poets and composers including Quinault, Benserade, Marais, Lalande, Rousseau, Campra, and De La Guerre on 12 engraved plates. **Also with 12 full-page engraved portraits** by E. Desrochers and others of poets and musicians including Racan, Moliere, Henriette de Coligny, Corneille, Lully, Quinault, Claude Louillier, Antoinette de la Garde, La Fontaine, Racine, Segrais, Madelaine de Scuderi, Nicolas Despreaux, and Jean-Baptiste Rousseau. Binding slightly worn, rubbed and bumped. Some browning; minor stains and tears to pp. 683/684 at inner blank margin; several early annotations; occasional printed additions and corrections laid down; small wormholes to blank inner margins of supplement; pp. 787-788 blank (as called for in Cortot) not present. A very good, clean and wide-margined copy overall. **First Edition**, with the first supplement of 1734 (a second supplement, not present, was published in 1755). Cortot p. 191. Hirsch I, 579. Wood: Music in Harvard Libraries, 1500. RISM BVI p. 834. "[Titon du Tillet] is important for the anecdotes he published in *Le Parnasse François*, which form the basis for many of our impressions of musicians of the era. His coverage of musicians varies from a few lines to several pages. For some, he appears to have drawn almost exclusively on personal knowledge." Julie Anne Sadie in *Grove online*. **A very attractive copy of this monumental work, still regarded as an important source of information on the music of the French Baroque.** (21783) \$3,200.

616. [VARÈSE] Meyer, Felix and Heidi Zimmermann, eds. *Edgard Varèse Composer Sound Sculptor Visionary.* Woodbridge: A Publication of the Paul Sacher Foundation: The Boydell Press, 2006. Quarto. Original publisher's pictorial boards. 507, [1] (blank) pp. Profusely illustrated, some in colour. As new. (22065) \$50.

617. **VENINI, Francesco 1738-1820.** *Dell'Armonia Musicale.* 1798. Excerpted from an 18th century periodical publication by A.B. Bassi, *Scelta di poesie italiane de piu celebri autori d'ogni secolo*, pp. 132-159, Paris, 1798. *The first and second chapters of Venini's book De i principi dell'armonie musicale e poetica, Paris, 1798.* RISM BVI pp. 859-60. *Venini was a mathematician and musician active in Milan.* (14771) \$50.

618. [VIOLIN]. **1a [-2a] triennale internazionale degli strumenti ad arco.** *Catalogo Generale.* Cremona, 1976, 1979. 2 volumes. Small quarto. Original publisher's printed wrappers. 95; 117 pp. Profusely illustrated with photographs of violins. Wrappers very slightly worn and stained. (17562) \$50.

619. [VIOLIN] **Comas, Ramón Pinto.** *Los Luthiers Españoles Traducción à la langue française Olivier Braux Translation in english[!] language Beryl Kenyon.* [Barcelona]: [The Author], [1988]. Folio. Original publisher's black cloth boards. 1f. (title), 4ff. (*Presentation* and contents), 13-351, [i] (blank) pp. In dustjacket. With numerous illustrations of makers' labels and photographs of violins in colour. Text in

Spanish, French and English. *With signature of Albert Mell, long-time president of the Violin Society of America, to front free endpaper* (22042) \$350.

620. **[VIOLIN]. Corbara, Lamberto.** *Le Vernici Antiche e Moderne per Liuteria.* Cesena: Slacor & Univ., 1963. Octavo. Brown cloth with titling gilt to upper and spine. 97 pp. Illustrated with photographic reproductions in color. Binding slightly worn and rubbed. One signature split. (17489) \$50.

621. **[VIOLIN] Draley, Daniel, ed.** *A Genealogy of the Amati Family of Violin Makers 1500-1740 A Translation of La Genealogia degli Amati Liutai e Il Primato della Scuola Liutistica Cremonese* by Carlo Bonetti, published in Cremona in 1938... Translated by Gertrud Graubart Champe. DeWitt, Iowa: The Maecenas Press, 1989. Folio. Original publisher's decorative mid-tan boards gilt, all edges gilt. 1f. (title), 2ff. (dedication and contents), ix-xvi (preface, etc.), 1f., 149, [i] (blank) pp. With numerous illustrations in black and white plus 29 plates in colour, being reproductions of photographs of Amati violins and related documents. **Limited Edition**, this no. 232, *presented to Albert Mell, long-time president of the Violin Society of America, by the editor.* (22041) \$350.

622. **[VIOLIN]. Fairfield, John H.** *Known Violin Makers.* [Cape Coral, Florida]: [Virtuoso], [1983]. Octavo. Brown cloth with titling gilt to upper and spine. 218 pp. (17451) \$25.

623. **[VIOLIN]. Jalovec, Karel.** *Italian Violin Makers.* New York: Crown Publishers Inc., [ca. 1965]. Quarto. Cloth. 440 pp. + xxxii plates. Binding slightly worn and discoloured. (18033) \$75.

624. **[VIOLIN]. Loan Exhibition of Stringed Instruments and Bows.** *Commemorating the Seventieth Birthday of Simone Fernando Sacconi, New York City, October 1966.* [Stuttgart]: [Schuler], [ca. 1966]. Folio. Quarter brown leather. 6 ff. + 69 plates with illustrations of violins and bows + 4ff. Minor rubbing to edges. Slight discoloration to margins. *Catalogue of an exhibition of stringed instruments and bows organized by Walter Hamma, Kenneth Warren and Marianne Wurlitzer.* (17370) \$225.

625. **[VIOLIN]. Martinn, Jacob Joseph Balthasar 1775-1836.** *Methode Elementaire pour le Violon... Contenant Les Principes de la Musique, la maniere de tenir le Violon, toutes les Gammes, en 24 Lecons, six Airs Varies et six Duos.* Paris: Frey [PN] 490 [490A, 490B], [ca. 1815]. Folio. Contemporary green vellum boards. 1f. (title), [1] (blank), 2-35; 2-16 (with plate no. 490A); [1] (blank), 2-20 (with plate no. 490B) pp. Binding worn and warped; joints split. Minor foxing and browning; tears repaired to pp. 17/18 with slight loss of printed area; occasional pencil markings. Scarce. *Martin was a violinist at the Opéra Italien in Paris and violin professor at the Lycee Charlemagne.* (15006) \$350.

626. **[VIOLIN]. Nicolini, Gualtiero.** *The International School of Cremona. Two Score Years of Violin-Making* Translated by Helen Palmer. [Cremona]: [Edizioni Stradivari], [1979]. Octavo. Brown leatherette with titling gilt to boards and spine. 159 pp. Profusely illustrated with photographs. Slight discoloration to blank margins. (17429) \$35.

627. **[VIOLIN]. Phiz [Browne, H.K. 1815-1882]. James, G.P.R.** *The Fight of the Fiddlers: A Serio-Comic Verity...* Illustrated by H.K. Browne. London: David Bogue, 1849. Small octavo. Attractively bound in full mid-tan calf with boards ruled in gilt, raised bands on spine in decorative compartments gilt, dark green leather labels gilt, top edge gilt, teal blue endpapers, decorative inner dentelles gilt, original illustrated wrappers bound in. 1f. (half-title), 1f. (frontispiece), 1f. (title), 1f. ("Motto," verso blank), [9]-127, [i] (blank), 8ff. publisher's advertisements. With 20 illustrations plus illustrated frontispiece by "Phiz." Original wrappers very slightly stained with one small abrasion slightly affecting black line border. Some browning throughout. In very good condition overall. **First Edition.** Heron-Allen no. 595: *"This is a little work of great rarity, having been eagerly collected by amateurs of the work of 'Phiz.'"* *Hablot Knight Browne, the incomparable interpreter and illustrator of Charles Dickens's characters, illustrated ten of the great novelist's works, including David Copperfield, Pickwick, Martin Chuzzlewit and Bleak House.* (18917) \$250.

628. **[VIOLIN]. Stradivari e la Liuteria Cremonese dall' U.R.S.S.** Cremona, Palazzo Comunale 18 Settembre - 8 Ottobre 1988. [Cremona]: Turriss, [1988]. Folio. Black satin cloth in black slipcase. 141 pp. With high-quality, full-page photographic illustrations in color together with drawings. Text in Italian and English. *Catalogue of the exhibition "Stradivari and the Great Cremonese Violin-Makers from the U.R.S.S., Cremona, Palazzo Comunale, September 20 to October 8, 1988.* (17360) \$250.

629. **[VIOLIN]. Straeten, E. Van der.** *The Romance of the Fiddle The Origins of the Modern Virtuoso and the Adventures of his Ancestors.* London: Rebman, 1911. Large octavo. Dark red cloth with titling gilt to

spine. 315 pp. Illustrated. An association copy, **inscribed to the noted antiquarian Alfred Moffat from Frank Kidson**. With an original photograph of Kidson to front pastedown and with Moffat's pencilled notes to several pages. Also with a letter from the author, Van der Straeten, to Moffat; a letter from the author's wife to Moffat; and two letters from Kidson to Moffat laid in at rear. Binding somewhat worn; hinges partially split. Minor foxing to title and frontispiece; half-title detached. (17534) \$65.

630. **[VOCAL MUSIC]**. The Busy Bee, or Vocal Repository Being a Selection of the most Favourite Songs, &c. Contained in the English Operas, That have been Sung at the Public Gardens, And written for Select Societies; Together with an extensive Collection of Hunting Songs, And a variety of Scotch and Irish Ballads, &c. Volume the First [-Third]. London: J.S. Barr, [1790]. 3 volumes. 12mo. Newly bound in period-style marbled boards with printed paper title labels to spines. **Volume I:** 1f. (title), [iii]-xvi index, 350 pp. 536 songs; **Volume II:** 1f. (title), [v]-xii index, 348 pp. 282 songs; **Volume III:** 1f. (half-title), 1f. (title), [i]-viii, 348 pp. including "A Complete Alphabetical Glossary; Or, Explanation of the Scotch Words" (pp. 345-348). 306 songs. **With text only to 1,124 songs in total.** Manuscript annotation to flyleaf of Volume I: "Sept. 1792 Lent Mr. Hall the first Volume not come home yet." Slightly worn and browned, occasional foxing and staining. Lacking frontispiece portraits of Mrs. Billington (Vol. I), Mrs. Martyr (Vol. II) and Captain Morris (Vol. III). **First Edition.** (21873) \$450.

631. **[VOCAL MUSIC]**. The Hive A Collection of the most Celebrated Songs. In Four Volumes Vol. I. [-IV]. The Fourth Edition, with Alterations and Additions. London: J. Walthoe, 1732, 1733, 1729, 1732. 4 volumes. 12mo. Newly bound in period-style marbled boards with printed paper title labels to spines. Titles printed in red and black and decorative woodcut head- and tailpieces throughout. With an alphabetical "Table of the Songs" to each volume. **Volume I:** 1f. (engraved frontispiece by J. Clark), [1] (title with engraved vignette, also by Clark), iii-iv ("The Reformation of Parnassus A Tale. Serving to explain the Frontispiece"), v-xvi, 272 pp.; **Volume II:** 1f. (frontispiece), [i] (title), [iii]-[x], 276 pp.; **Volume III:** 1f. (frontispiece, [i] (title), [ii]-[xii], 264 pp.; **Volume IV:** 1f. (frontispiece, [i] (title), [ii]-[x], 264 pp. **With text to approximately 950 songs** (music not included). With a 4-page essay: "Criticism on Song-Writing. By Mr. Philips; In a Letter to a Lady" to Volume I. Some wear, but a very good copy overall. Stainer p. 38. (21878) \$500.

632. **[VOCAL MUSIC]**. The Humming-Bird A New and Choice Collection of the most celebrated English and Scots Songs. Cantatas and Duets. London: Printed for J. Johnson, 1776. 12mo. Newly bound in period-style marbled boards with printed paper title label to spine. 1f. (half-title), 1f. (title with vignette engraved by J. Taylor after A. Walker), **432 pp. song texts only** (no music) + 9ff. manuscript index to songs. Text to half-title reads *The Humming-Bird. Arranged under the following Heads: Hunting Songs and Cantatas. Songs for Ladies. Songs for Gentlemen. Pastoral Songs. Cantatas and Duets. Social and Convivial Songs. Miscellaneous Songs. With those sung at the Public Gardens the last Season.* With contemporary ownership signature, *Miss A. Carlton, 82 Talbot Rd., Bayswater, London W* and price of 2/6 to front endpaper. Edges browned; slightly worn; first leaves quite browned at margins; lightly browned throughout with occasional foxing and other minor defects. Quite a nice copy overall. **First Edition.** Stainer p. 30. (21874) \$275.

633. **WAGNER, Richard 1813-1883.** Ueber die Aufführung des Bühnenfestspiels der Ring des Nibelungen. Eine Mittheilung und Aufforderung an die Freunde seiner Kunst. Leipzig: E.W. Fritzsche, 1871. Octavo. Original publisher's green printed wrappers. [1] (title), [2] (blank), [3]-19, [20] (publisher's advertisements for Wagner's writings on Beethoven and opera). Wrappers worn and detached. **First Edition.** Millington p. 329. Kastner p. 77. Osterlein 2284. *In this prose essay, Wagner criticizes the prevailing approach to German theatrical production and argues for a new kind of opera theatre, discussing the location of the orchestra pit, the audience's view of the performance, etc.* (21774) \$375.

634. **WIEDEBURG, Michael Johann Friedrich 1720-1800.** Der sich selbst informirende Clavierspieler oder deutlicher und leichter Unterricht zur Selbstinformation im Clavierspielen. Halle und Leipzig: Waisenhaus, 1765. Quarto. Contemporary speckled paper boards. 1f. (title), 3ff. (foreword), 226, 4ff. (Inhalt, Register, Verbesserungen) + 1 folding plate. With numerous musical examples in text; occasional decorative woodcut head- and tailpieces. Binding worn, rubbed and bumped; lacking portions of paper to spine. Minor uniform browning throughout. A very good, wide-margined copy overall. **First Edition** of the first volume of this 3-volume work, complete in itself. RISM BVI pp. 889-890. *"Wiedeburg's most important legacy was a substantial body of pedagogical work. In 1765 he issued the first volume of his treatise on keyboard playing for beginners, Der sich selbst informirende Clavier-spieler, and two more volumes followed in 1767 and 1775 respectively. This huge work of more than 1600 pages, the largest 18th-century published treatise on keyboard playing, was designed as a compendium of the musical knowledge that one might need to learn to play the keyboard. Volume one deals with basic keyboard skills such as note-reading, rhythm and fingering, volume two teaches the principles of thoroughbass, and volume three deals with improvisation."* Elizabeth Harrison in *Grove online* (21702) \$600.

ICONOGRAPHY

Items 635-652



635. **BENOIS, Alexandre 1870-1960.** Original costume design for Carmen in the opera of the same name by Georges Bizet, signed by the artist and dated 1931. Ca. 310 x 235 mm. Executed on laid paper in pencil and watercolour. Identified in pencil as "Carmen I" at upper right, with additional pencilled notes regarding fabric and design. Slightly worn and frayed; several small edge tears not affecting image. *Benois was a highly important designer for Diaghilev's Ballets Russes and other notable European theatres; his influence on modern ballet and stage design is considered seminal. He executed the set and costume designs for a production of Carmen in Monte Carlo in 1932 with which this design is most probably associated* (see Alexandre Benois, *Memoirs*, Vol. II, p. 259). (21788) \$1,650.

636. **BISHOP, Sir Henry 1786-1855.** Mezzotint engraving by Samuel William Reynolds after the portrait by Thomas Foster. [London]: [Ponier], [1822]. A fine three-quarter length image of the composer seated, holding a rolled sheaf of blank music paper. 492 x 356 mm. Proof before letters. Slightly worn; two small edge tears to left margin; trimmed at lower margin to just within plate mark. A very good, bright impression overall. *"In his day [Bishop] enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed."* *Grove online* (21347) \$500.

637. **[BRAHMS]. Goetz, Karl 1875-1950.** Silver portrait medallion in relief of Brahms by Karl Goetz. Munich, 1933. 36 mm. Recto: portrait with artist's name ("K. Goetz") below image, "Johannes Brahms" to circular edge. Verso: coat of arms with tree at upper center, incorporating the words "7 Mai 1833 3 April 1897," with musical stave and notes and with "100. Geburtstag. 1933" to circular edge. Niggli: *Musiker Medaillen* 391. *Issued to commemorate the 100th anniversary of the composer's birth. Goetz was a noted German model artist and sculptor.* (22105) \$250.

638. **CARAFÀ, Michele 1787-1782.** Fine large half-length lithographic portrait of the composer by Grégoire et Deneux after the drawing by Nicolas-Eustache Maurin (1799-1850). Paris: Rosselin, [ca. 1830]. 280 x 225 mm. plus margins. Signed in the stone by the artist. Very slightly worn; scattered light foxing not affecting image. (21350) \$350.

639. **COSTA, Sir Michael 1808-1884.** Fine mezzotint portrait engraving by George Zobel after the photograph by Caldesi. London: J. Mitchell, May 21st 1855. Oval image within decorative printed border with Costa's facsimile signature in decorative lozenge outside image at lower margin. 348 x 227 mm. + margins. Minor soiling and wear; creased at upper left corner with slight loss of paper; light staining to margins. Image in very good condition. Not in Hall or Arrigoni and Bertarelli. *An Italian-born British conductor and composer, [Costa's] grand ballet Kenilworth was produced at the [King's] theatre in 1831*

and in the following year he became director of music. At this time he probably introduced authoritative conducting with a baton and by 1833 he was both director and conductor of the Italian opera at the King's Theatre." Nigel Burton and Keith Horner in *Grove online* (21349) \$150.

640. **DIBDIN, Charles 1745-1814.** Fine mezzotint engraving of this prominent English composer, dramatist, impresario and singer by Juno Young after the painting by Thomas Philips. London: J. Young, Sept. 25, 1799. Ca. 387 x 278 mm. Trimmed to plate mark. In very good condition overall. Hall Vol. I p. 365, no. 10. (18775) \$400.

641. **LORTZING, Albert 1801-1851.** Half-length photogravure of the composer after the painting by W. Souchon. Berlin: Photographische Gesellschaft. 308 x 250 mm. + margins. On heavy art paper. With "No. 4197" printed to lower right corner. Slightly worn; some browning to blank margins; scattered light foxing. *An attractive portrait of Lortzing, particularly well-known for his comic operas.* (21351) \$85.

642. **[OPERA POSTER]. Massenet, Jules 1842-1912.** Panurge. Haulte farce musicale en 3 actes de MM. Georges Spitzmüller et Maurice Boukay. [Music by Massenet]. [Paris]: [Printed by J. Minot], [1913]. Original lithographic poster by Charles-Lucien Léandre (1862-1934), signed and dated 1913 in the stone. 89 x 61.5 cms. (35.5" x 25"). Laid down to board. Minor wear to edges; some light staining to upper edge and right corner. *"Panurge, which should have been a popular farce in the lineage of Cendrillon and Don Quichotte, never achieved any success despite the usual masterly timing which Massenet deploys. The adventures and misunderstandings of Panurge and his wife Colombe make excellent operatic comedy. But perhaps the grossièreté of Rabelais is more literary than theatrical. In truth this final endearing comedy, which had to compete for attention with such novelties as Le sacre du printemps when it was first performed, has never been put to a fair test on the stage."* Hugh Macdonald et al in *Grove online*. **A striking image of the rogue Panurge, sung by Vanni Marcoux,** created for the premiere of the opera at the Théâtre de la Gaîté on April 25, 1913. Broido: *French Opera Posters* 42.(21307) \$850.

643. **[OPERA POSTER]. Massenet.** Sapho. Pièce lyrique de M.M. Henri Cain & Bernède d'après le roman de Alphonse Daudet. Musique de J. Massenet. Théâtre de l'Opéra-Comique. Représentations de Melle. Emma Calvé. Paris: F. Hermet, [ca. 1897]. Original large lithographic poster in colours by Pal, signed in the stone and with the mark of the Pal studio to lower left. 129 x 98 cms. (51.5" x 39"). Laid down to board; slightly worn at edges. In very good condition overall. *"In Sapho Massenet made his first attempt at an opera in a modern setting. Dramatically too, with its basis in Daudet's novel, it recalls La traviata... Massenet handles the vicissitudes of love with enormous skill and imagination, and the solo scene for Fanny in the last act may be compared with Charlotte's great monologue in Werther... Sapho is certainly one of Massenet's finest works..."* Hugh Macdonald et al in *Grove online*. The poster depicts the singer **Emma Calvé in the lead role of Fanny Legrand** in the premiere of the opera in Paris at the Opéra Comique on November 27, 1897. Reproduced in Schneider: *Massenet*, p. 209. Not in Broido. (21306) \$1,600.

644. **[OPERA POSTER]. Strauss II, Johann 1825-1899.** Le Reine Indigo. Opéra-bouffé en 3 actes et 4 tableaux. paroles de M.M.A. Jaime et V. Wilder. Musique de Johann Strauss de Vienne. Grand succès de Théâtre de la Renaissance. Paris: Au Ménestrel... Heugel et Cie., [1875]. Original large lithographic poster in colours, drawn and printed by Jules Chéret. 73 x 53.5 cms. (29.25" x 21.75"). Unmounted. On paper. 4" tear to left edge repaired. *First performed in Vienna on February 10, 1871, La Reine Indigo was the first of Strauss's operettas and the first to be performed in Paris.* The present poster, depicting various characters and scenes from the opera, was designed contemporaneously with the first French performance of the work at the Théâtre de la Renaissance on April 27, 1875. Broido: *French Opera Posters* 45. (21310) \$1,200.

645. **PORCELAIN.** depicting a musical grouping of three figures: a female seated at a piano with music opened in front of her, a male seated playing the cello, and another standing with his flute. ?Dresden, early 20th century. Painted and glazed. Height 135 mm., length 190 mm., depth 100 mm. The dress of all three figures, especially that of the female, is quite decorative, all with lacework, some trimmed in gold, and with roses scattered on the woman's dress. With several stamps to underside, including "handgemalt Dresden Art." Minor wear to base; repair to cellist's right hand. (21406) \$400.

646. **RONZI DE BEGNIS, Giuseppina 1800-1853.** Large lithographic portrait of the noted Italian soprano by A.E. Chalon, printed by C. Hullmandel. London: J. Dickinson, March 1, 1823. Printed on India paper and laid down. 515 x 322 mm. A charming full length role portrait of the singer as Fatima in Rossini's Mose in Egitto performed at the King's Theatre in London under the title of Pietro L'Eremita in 1822. Schall II p. 245. Hall I p. 346. Not in Arrigoni & Bertarelli. *Ronzi de Begnis made her debut in Bologna in 1816 and in the same year married the bass Giuseppe De Begnis. "She had great facility of execution and was a spirited actress in both comic and serious opera."* Elizabeth Forbes in *Grove online* (15745) \$850.



647. **SCHNACKENBERG, Walter 1880-1961.** Kostüme / Plakate und Dekorationen dreiundvierzig Tafels mit begleitendem text von Oskar Bie zweite Auflage. München: Musarion Verlag, 1922. Quarto. Original publisher's pictorial cloth-backed boards printed in colour, decorative titling to spine gilt. [1] (title), [2] (copyright notice), 3-10 text in German, [i] (publisher's notice), [i] (blank) pp. followed by **42 plates (30 of which are in pochoir)**. With a fine photographic frontispiece depicting Schnackenberg in his Munich studio with the dancer Lo Hesse. Binding slightly worn, soiled and shaken, endpapers somewhat foxed. Some signatures slightly split at spine. Plates in very good condition, with tissue guards. **Second Edition.** Derra de Moroda 2271. Hilar p. 784. Often referred to as the "**Toulouse-Lautrec of Germany,**" Schnackenberg masterfully captured the exotic world of expressionist pre- and post-World War II Munich. The present highly attractive collection includes his finest costume, poster and theatre designs rendered in vibrant colour, along with fine photographic illustrations of some of the most noted dancers of the time. *"When we remember this [dance renaissance] movement [in Germany] we think of the Munich art feasts and performances in theaters and concert halls, which came out of this art-loving city thanks to the collaboration of creative artists. Among those who actively and knowingly took part in this movement, the painter Schnackenberg attracted attention with his creations. His planes, figures and drawings make it clear that in dance and pantomime, we can reclaim the right to rejoice in the beauty of the body, the striking pose and the animated movement. Glowing colors delight the eye, joy of life shines in the lightness, and the bright colors convey to us that the world need not remain grey and colorless if we have the courage to be guided by our yearnings."* Gleichen-Russworm: *Schnackenberg: Ballet und Pantomime (foreword)*, 1920. (21574) \$5,000.

648. **SPIRO, Eugen 1874-1972.** Das Podium. Künstlergesten aus dem Concertsaal. [Berlin], [1906]. **Portfolio of 37 original lithographic portraits of musicians, each signed by the artist in pencil** and with the facsimile signature of the subject to the lower blank margin of mount. Loose, as issued, with lithographic title to upper board of portfolio.

Subjects include:

Violinists Willy Hess, Albert Stoessel, Franz von Vecsey, Arnold Rosé, Alfred Wittenber, Suzanne Joachim-Chaigneau, Carl Flesch, Richard Heber and Emil Telmány; Cellists Max Baldner and Hugo Becker; The Rosé Quartet with Arthur Schnabel; Flutist Emily Prill; Clarinettist Carl Essberger; Pianists Paul

Goldschmidt, Eugene d'Albert, Teresa Carreño, Ferruccio Busoni (2), Arthur Schnabel and Richard Buhlig; Conductors Richard Strauss, Arthur Nikisch (2), Siegfried Ochs, Ferruccio Busoni and Sigmund von Hausegger; Singers Elisabeth Ohlhoff, Jeanette Grumbacher de Jong, Ludwig Wüllner, Claire Dux, Lilli Lehmann, Therese Schnabel, Joh. Messchaert and one unidentified; orchestral musicians; an audience of two enthusiastic females plus a lithographic contents leaf with self-portrait of the artist sketching. **Limited Edition, number 1 of 30 copies only. Very rare** (two copies only recorded, one at Cornell and one at the Newberry; OCLC records a copy numbered 22 of an edition of 55 having 34 plates plus two preliminary leaves). *Spiro was a noted German-American painter and graphic artist born in Breslau; his work has been exhibited in Germany, Italy and the U.S., including at the Berlin Museum in 1969 and in Cologne and Munich in 1978. There is a tribute to Spiro in the 1964 Leo Baeck Institute Yearbook (9:348). The son of a noted cantor in Breslau, Spiro received his training in Munich and Italy. He then went to Paris and lived there for a number of years, teaching at the Academie Moderne, later moving on to Berlin, where he taught at the Academy of Arts and was involved in the Secessionist movement. He was particularly known for his sketches of musicians and other notables executed from life. He returned to Paris in 1929, subsequently making his way to New York.* Schwartz: Artists of the 19th and 20th Centuries. (20898) \$3,200.

649. [THEATRE - 18th century]. "Het Bosch." Engraving before letters by R. Vinkeles after the painting by A. van der Groen. Amsterdam: J. Smit, 1775-1777. 360 x 426 mm. The present print is one of six scenes from a play by P. Langendijk published under the title "Tooneelen in den nieuwen Amsterdamschen Schouwburg opgevoerd" by J. Smit in 1775-1777. Later pencil identification to lower blank margin. *We would like to thank Mr. Jeffrey Bosch of Bubbs Kuyper Auctioneers, Haarlem, The Netherlands, for his kind assistance in the cataloguing of this item.* (21365) \$100.

650. [THEATRE]. **Le Kain, Henri Louis 1729-1778.** Original engraving by Auguste de St.-Aubin after the painting by S.B. Le Noir. Le Kain is depicted in the role of Orosmane in Voltaire's "Zaire." 420 x 282 mm. No place, no date, but Paris, ca. 1775. Slightly browned and foxed. Proof before text. Hall III p. 32. *Le Kain was a noted French actor who performed with the Comédie Française.* (21321) \$200.

651. [THEATRE]. **Raucourt, [Françoise Marie Antoinette Saucerotte] 1756-1814.** Mlle. Raucourt D'après le Portrait peint par Mr. Gros en 1796... Gravée par Ruotte. Paris, [after 1796]. 390 x 290 mm. Some foxing and minor wear. Hall III p. 385 (2). *Raucourt, a popular and controversial French actress, made her debut at the Comédie Française in 1772 as Dido, going on to play all the classical tragedienne roles. "Her beauty and talent had made her famous, but her not so secret love affairs with other women made her notorious... Raucourt led the Sect of Anadrynes, a society of lesbians in Paris... At the outbreak of the Revolution she was imprisoned for six months with other royalist members of the Comédie Française, and she did not reappear upon that stage until the close of 1793, and then only for a short time. She deserted, with a dozen of the best actors in the company, to found a rival colony, but a summons from the Directory brought her back in 1797... Her funeral was the occasion of a riot. The clergy of her parish having refused to receive the body, the crowd broke in the church doors, and were only restrained from further violence by the arrival of an almoner sent posthaste by Louis XVIII."* Wikipedia (21336) \$250.

652. **WEILL, Kurt 1900-1950.** Striking original photograph by the highly distinguished Armenian-born Canadian photographer Yousuf Karsh (1908-2002) **depicting Weill seated at his desk, pencil in hand, with a score of his opera, Street Scene, considered to be Weill's "official portrait"** [ca. 1946]. 252 x 203 mm. With "Kurt Weill The Playwrights' Co. Photo by Karsh late 1940's" in pencil to verso along with other annotations. Very slightly worn; corners slightly creased; small stain to blank lower margin not affecting image. *Weill, born in Dessau, Germany, became an American citizen in 1943. "He was one of the outstanding composers in the generation that came to maturity after World War I, and a key figure in the development of modern forms of musical theatre. His successful and innovatory work for Broadway during the 1940s was a development in more popular terms of the exploratory stage works that had made him the foremost avant-garde theatre composer of the Weimar Republic..."* David Drew and J. Bradford Robinson in Grove online. *"By far the most widely reproduced of all Weill photographs, it shows him seated at his Brook House desk, immaculately dressed and freshly coiffured, with chin thrust forward as in no other photograph, and pen poised over a page that could almost be a balance-sheet but reveals itself, in the better reproductions, as a page from the rehearsal score of Street Scene. **There is no remotely comparable picture, and yet it is impossible to imagine one better suited to the purposes of documenting the 'image and understanding' of 'Weill in America' that has been so vigorously promoted by Brecht scholars in recent years - the image, that is, of one who was at home on Broadway but would have been equally so in the boardrooms of Wall Street or Madison Avenue... The imposture becomes 'genuine' through Weill's endorsement of its impersonal conformity in preference to the introspective and enigmatic figure portrayed not only by Hoyningen-Huene but also, with uncharacteristic insight, by Karsh himself in a second, and quite unknown, portrait taken at the same session in Brook House.***" David Drew: Kurt Weill, pp. 44-45. Street Scene, an

opera in two acts by Kurt Weill to a libretto by Elmer Rice after his own play, with lyrics by Langston Hughes and Rice, premiered in Philadelphia at the Shubert Theatre on December 16, 1946. The work opened in New York at the Adelphi Theatre on January 9, 1947 and ran for 148 performances through May 17, 1947. The present photograph was presumably used in association with the New York premiere. **"Weill considered Street Scene his chef d'oeuvre...** [His] musical concern was less with originality than with authenticity. The cloying sentimentality is a function of the drama. It also demonstrates how Weill adjusted his musical voice as the drama demanded. Street Scene contains European elements, including allusions to Puccini, even to Wagner. The drama demanded them, too. The description 'American opera' nonetheless applies: it is an opera for America – that is, for a Broadway public; and it is an opera about America, both musically and in terms of plot." Stephen Hinton in Grove online (21887) \$1,000.

