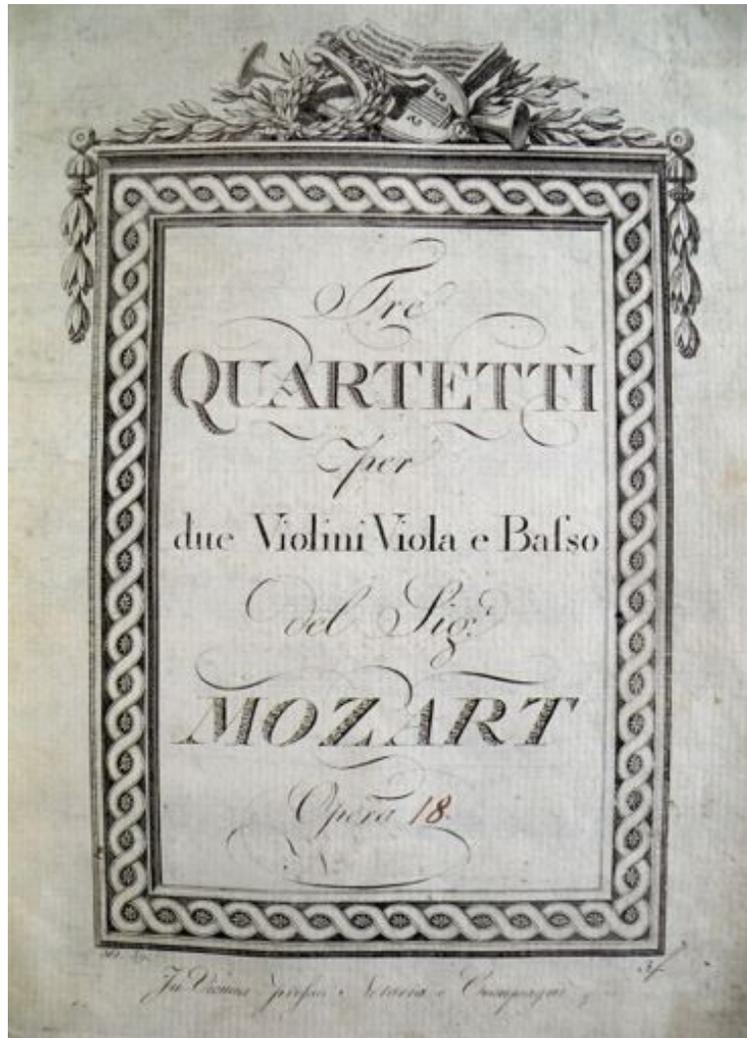


# J & J LUBRANO MUSIC ANTIQUARIANS

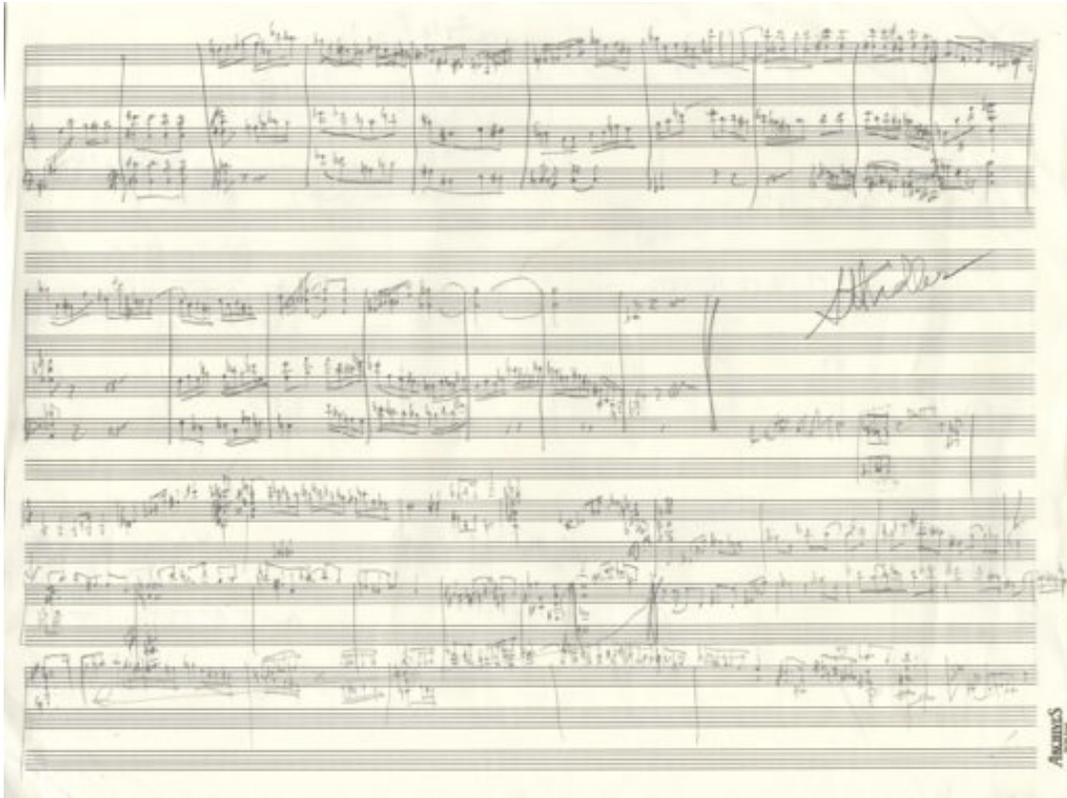


Item 23: The Prussian Quartets

## NEW ACQUISITIONS

February 2014

351 West Neck Road, Lloyd Harbor, NY 11743  
Telephone 631-549-0672  
Fax 631-421-1677  
info@lubranomusic.com  
www.lubranomusic.com



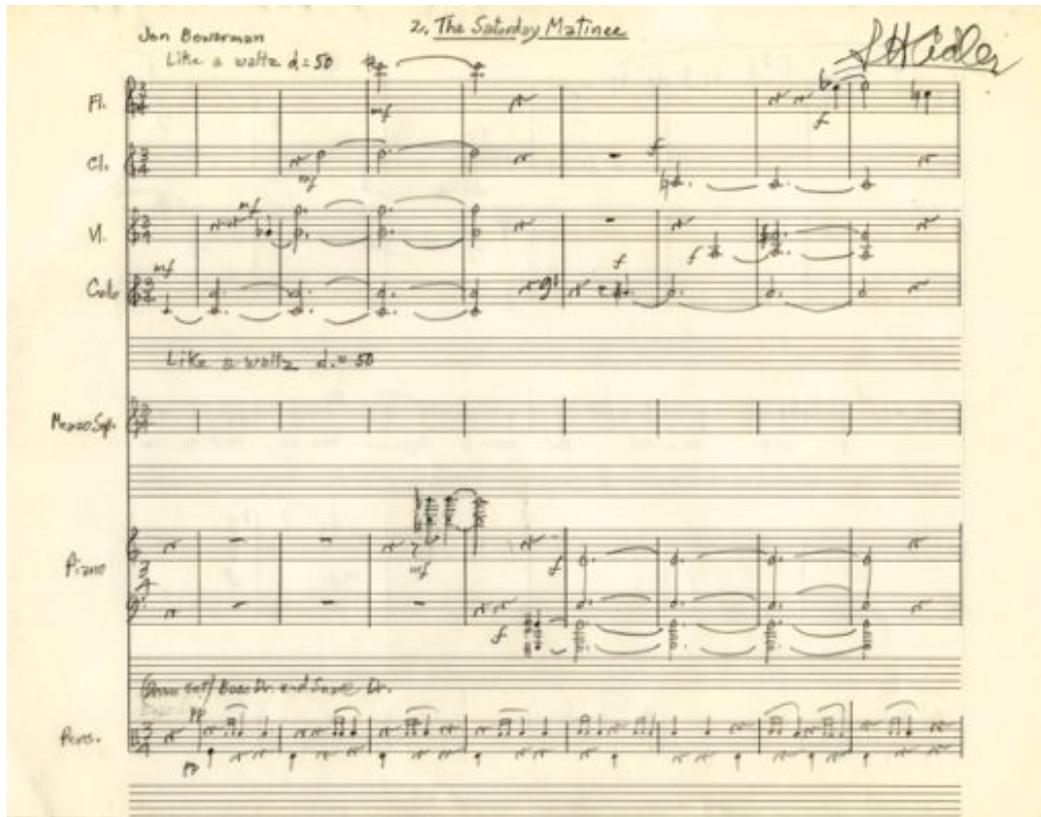
**Autograph Manuscripts of  
“A... Composer Whose Music Embraces a Wide Variety of Contemporary Styles”**

1. **ADLER, Samuel born 1928.** *Drifting on Winds and Currents A Poem for Orchestra.* Autograph musical manuscript sketches, ca. 2010. 4 pp. on two large oblong folio leaves (ca. 294 mm. x 286 mm.) notated in pencil on 18-stave music manuscript paper, each leaf signed by the composer and containing approximately 100 measures, primarily in short score. A working manuscript.

The present was first performed by the Las Vegas Philharmonic with David Itkin conducting on November 20, 2010 in Las Vegas. Adler studied composition with Aaron Copland, Paul Fromm, Paul Hindemith, Hugo Norden, Walter Piston and Randall Thompson. *"His works have been performed by major symphony orchestras, choral and chamber ensembles throughout the USA, Europe, South America and Israel... [He] is a prolific composer whose music embraces a wide variety of contemporary styles. His works exhibit great rhythmic vitality, with a predilection for asymmetrical rhythms and metres, and a keen sensitivity to counterpoint."* Marie Rolf in *Grove online*

A fine example of the composer's working methods. (22478)  
\$1,200.

2. **ADLER.** *Recalling the Yesterdays.* Song cycle for mezzo soprano, flute, clarinet, violin, cello, piano and percussion, nos. 2: "The Saturday Matinee," 3: "Child of the Plains," 4: "The Medicine Keepers" and 5: "Season Song." Autograph musical manuscript full score, signed. Oblong quarto. Unbound. 17; 10; 13; 12 pp. Notated in pencil on 12-stave music manuscript paper. A fair copy. With text by Jon Bowerman (no. 2), Buck Ramsey (nos. 3 and 5) and J.B. Allen (no. 4).



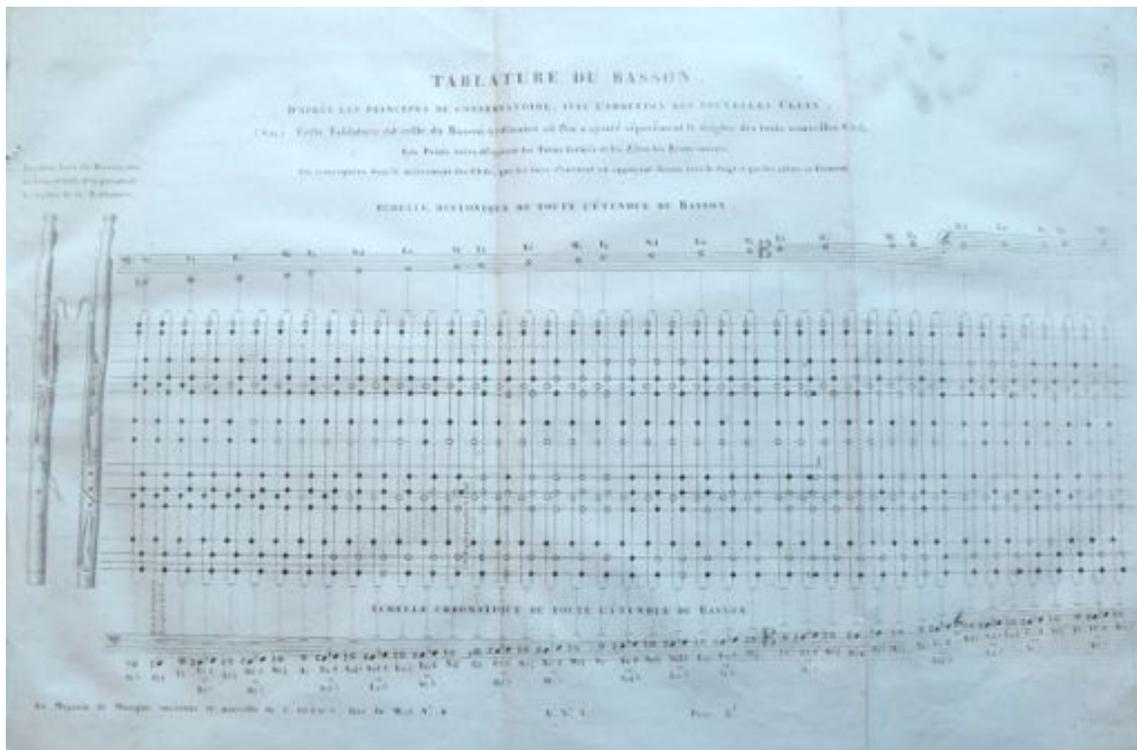
Composed in 2002, *Recalling the Yesterdays* was commissioned by the noted contemporary music ensemble *Voice of Change* and first performed by the group with Jenny Searles as soprano on March 7, 2004 in Dallas, Texas. (22477)  
\$2,800.

**Rare Early 19th Century Bassoon Method,  
“The Most Comprehensive and Informative Source of Instructions  
on Bassoon Performance of the Late 18th Century”**

3. [BASSOON] Ozi, Étienne. *Nouvelle Édition de la Méthode de Basson...* Cette Méthode contient les Principes détaillés pour l'Etude du Basson, des Exercices dans tous les tons, avec Accompagnement de Basse, 12 Sonates d'une difficulté progressive, Trente Gammes variés et 42 Caprices, Elle est augmentée et précédée des Principes de la Musiques, Elle renfermes, aussi la manière de conserver l'Instrument et les moyens de faire les Anches... Gravé sur étain fin. Paris: V. Dufaut, [1803].

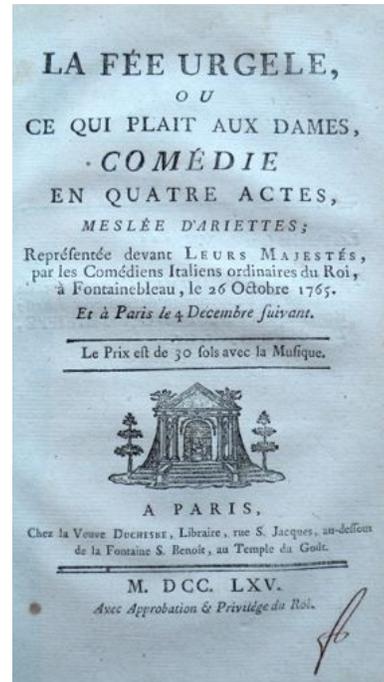
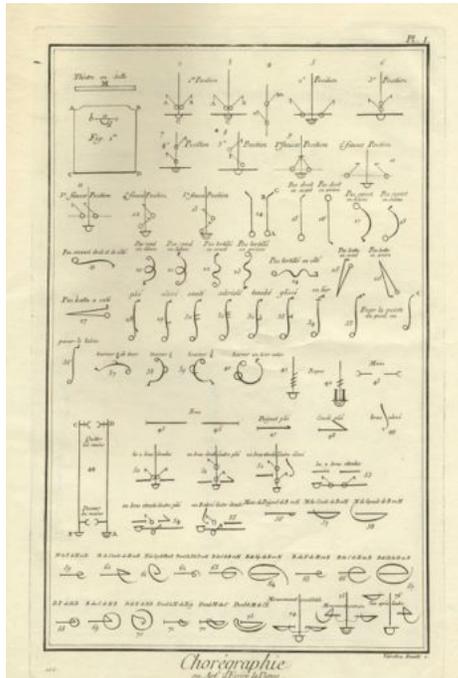
Folio. Vellum-backed marbled boards. 1f. (title), 1-14 pp. text ("Principes Elementaires de la Musique," "Méthode de Basson"), pp. 15-146 printed music, 147-149 text, [i] (blank). Engraved throughout. With one folding plate ("Tablature du Basson") including two illustrations of the bassoon and additional illustrations accompanying textual commentary at conclusion. Engraved throughout. Small oval handstamp to foot of title. Binding quite worn, rubbed and bumped; lacking front pastedown endpaper; front free endpaper torn. Slightly worn, foxed and soiled; inner margin of title dampstained; small edge tears to title; short tear to blank margin of folding plate repaired; stab holes to blank inner margins of first signatures; some creasing; other minor defects. Quite a good, wide-margined copy in original state.

**Very rare.** Not in OCLC.



"Ozi's influence as a performer, teacher, and composer of bassoon literature was international in scope. His music and *Méthodes* (written for a six- and seven-keyed bassoon) are **the most comprehensive and informative source of instructions on bassoon performance of the late 18th century**. As late as 1838 Schilling observed that his 1803 *Méthode* 'was not only the first complete manual for learning to play the bassoon in France, but in most other countries as well'. The 20 pages devoted to embellishment and extempore variation have been cited as an important source dealing with late 18th-century improvisatory practices. His musical examples were used by Almenraeder as points of departure for improving the key mechanism of the bassoon. At least three of his concertos were published in Germany as well as France and editions of the *Méthodes*, sonatas and caprices continued to be published in Germany, France and Italy throughout the 19th century. Although his concertos and symphonies concertantes were intended for his own performance, they contain passages of virtuosic brilliance that contributed much to the development of the bassoon as a solo instrument during this time. As a soloist Ozi expanded the expressive as well as the technical capacity of the bassoon. It was observed that the bassoon took on 'in his hands, a life, a soul, and an expressive character' that was previously unattainable on the instrument. According to contemporaries, he was 'le meilleur basson de son temps'." Harold E. Griswold in *Grove online* (22470)  
\$1,800.

4. [DANCE - Choreography] Diderot, Denis 1713-1784. *Chorégraphie ou l'art d'écrire la danse*. Paris, [ca. 1786]. Folio. Disbound. 1f. descriptive text + 2 plates of choreographic diagrams illustrating the Feuillet method of dance notation. *Extracted from the famous Encyclopédie, the embodiment of Enlightenment thought first published in France between 1751 and 1772 under Diderot's editorship.* (22508)  
\$325.



5. **DUNI, Egidio Romualdo 1708-1775.** *La Fée Urgele*, ou Ce Qui Plait aux Dames, comédie en quatre actes, meslée[!] d'ariettes; représentée devant Leurs Majestés, par les Comédiens Italiens ordinaires du Roi, à Fontainebleau, le 26 Octobre 1765. Et à Paris le 4 Décembre suivant. Paris: Duchesne, 1765.

Octavo. Modern marbled wrappers. 1f. (title), [iii] (dedication), [iv] (named cast list), 68 pp. text, +8 pp. printed music with text. With decorative woodcut device to title; decorative head- and tailpieces throughout. Publisher's paraph to title. Occasional light foxing. **First Edition.** Sonneck p. 487. With libretto by Charles-Simon Favart (1710-1792).

*"The plot [of La Fée Urgele] offered opportunities for a lavish medieval mise-en-scène... Duni responded by including large-scale divertissements in each act, a bold move since opéra comique had hitherto made scant use of either chorus or dance movements. The work's four-act structure was also unprecedented... Following its success at court, La fée Urgèle was given at the Comédie-Italienne (Hôtel de Bourgogne) on 4 December 1765. It was staged over a hundred times during the next two decades and inspired further medieval settings by composers including Grétry (Aucassin et Nicolette, Richard Coeur-de-lion) and Dalayrac (Sargines, Raoul, sire de Créqui)." Elisabeth Cook in Grove online (22685) \$200.*

### A Very Rare Collection of Lassus Partbooks in First Edition No Holdings in the U.S.

6. **LASSUS, Orlande de 1532-1594.** *Moduli Quatuor et Octo Vocum.* Paris: Adrian le Roy & Robert Ballard, 1588. Contra part. 24ff. Includes parts for 2nd bassus and 2nd superius for 8-voice pieces. First Edition. Lesure & Thibault 297 (3 copies only [2 in France and 1 in Italy]). Boetticher 1588v. RISM 1588c = L985 and LL985.

With:

*Moduli quinque vocum.* Paris: Adrian le Roy & Robert Ballard, 1588. Contra and Quinta parts, 24ff. each. First Edition. Lesure & Thibault 298 (3 copies only [2 in France and 1 in Italy]). Boetticher 1588π. RISM 1588d = L986.



With:

*Moduli sex vocum*. Paris: Adrian le Roy & Robert Ballard, 1588. Contra and Quinta parts, 24ff. each. First Edition. Lesure & Thibault 299 (2 copies [1 in France and 1 in Italy]). Boetticher 1588ξ. RISM 1588e = L987.

Each part with separate title page with fine large woodcut printer's device, decorative woodcut initials (varying in size from ca. 30 x 30 mm. to ca. 60 x 55 mm.), head- and tail pieces throughout and index to verso of last leaf. With 17th century printed bookplate: *Ex Bibliotheca M. Ioannis Petite Melodunensis Protonotarii Apostolici Officialis Baiocensis Canonici de Amayeio. 1687*" laid in (the same bookplate has been associated with books from the collection of Sir William Osler (the "Bibliotheca Osleriana"); Osler (1849-1919) is frequently referred to as the "Father of Modern Medicine".

Manuscript annotation to upper margin of title to *Moduli Quatuor et Octo Vocum* dated 1663 reading, in part: "*Cantate domino... Symphonia morum praestat cuilibet*" ("A symphony of manners [customs] is preferable for anyone"), with some crossing out.

5 parts bound in 2 volumes. Small quarto. Full early vellum. Binding slightly worn, rubbed and bumped; endpapers lacking; vellum binder's stub with contemporary manuscript. Very occasional light dampstaining and other minor defects. Very attractive, crisp and clean copies, with ample margins.

**A total of 5 parts in first edition. Rare, with no holdings in the U.S. of any of these works.**

*"[Lassus] was one of the most prolific and versatile of 16th-century composers, and in his time the best-known and most widely admired musician in Europe.... The motets of Lassus were admired in their own day not only for their beauty and technical perfection but also for their rhetorical power – their ability to move the affections through the use of rhetorical devices transferred into musical idioms."* James Haar in *Grove online*

"Pride of place in Lassus's sacred output must go to the motets, just as in Palestrina's it goes to the Masses. There are no less than some 530 in all: the majority (almost two-thirds) are for five or six voices, while only one-fifth are for four voices, and there are small numbers respectively for seven voices upwards, or for just two or three - the little bicinia or tricinia as Lassus's contemporaries would have known them. These statistics are perhaps surprising, and not proportionate to our present-day appreciation of Lassus's motets, which has tended to favour the smaller textures - four-part and less - for reasons of practicality in performance or the study of counterpoint..." Roche: Lassus, p. 1.

### A fine example of 16th century music printing from this important Parisian music publisher.

The two cousins, Adrien le Roy (ca. 1520-1598) and Robert Ballard (1525-/30-1588) received a royal privilege from King Henry II to print and sell music in 1551; their first publication dates from that year. "The most frequently published composer was Lassus, who was a personal friend of Le Roy. Le Roy & Ballard played an important part in disseminating his newest works in France and in Europe generally... The typographical material was particularly fine. The elaborate woodcut borders on the title-pages, the printer's marks and the 'lettres grises' or historiated woodcut initials in several sizes in the style of Jean Cousin are superb examples of French Renaissance graphic arts." Krummel & Sadie p. 161. (22468) \$26,500.



7. LAURETTE, Jean-Louis 1731-1792. *Le Medecin de l'Amour*, opera-comique. En un acte; par M. Anseaume... représenté[!] pour la première fois sur le Théâtre de la Foire St. Laurent, le 22 Septembre 1758. [Libretto]. Paris: Duchesne, 1758.

Octavo. Marbled wrappers. 1f. (title), [3]-59 pp. text, pp. 60-64 typeset music in diamondhead notation with text. Named cast list. With decorative woodcut device to title; decorative head- and tailpieces throughout. Slightly worn and browned; some mispagination. **First Edition.** Sonneck p. 746.

"His first important operas, *Le médecin de l'amour*, *Cendrillon* and *L'ivrogne corrigé*, owe much to their librettos, in which Anseaume contrived a skilful mixture of vaudevilles, ariettes and vocal ensembles... Larurette belonged to the first generation of French composers of opéra comique in the sense that term assumed during the 1750s under the influence of the intermèdes performed in Paris by the Bouffons. However, he never embraced the Italian opera buffa style." Grove online (22619) \$200.

8. LIADOV, Anatoly Konstantinovich 1855-1914. [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 Belaïeff*, p. 199. *The present Ballade is considered one of the composer's best works.* (21966) \$175.





9. **MAZZOLI, Missy** born 1980. *River Rouge Transfiguration* for orchestra. Autograph musical manuscript sketch leaf.

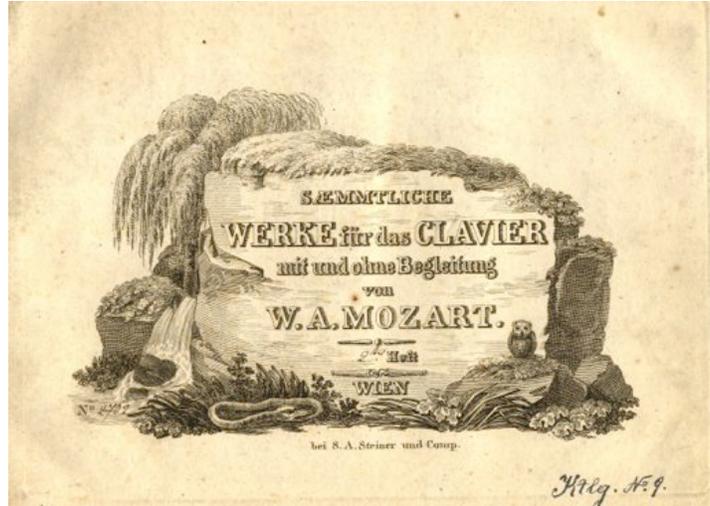
Folio, ca. 300 x 220 mm. 1f. (2 pp.). Notated in pencil on 12-stave music manuscript paper. Dated 01/12/13 and marked *Orchestra sketches*. Contains various musical ideas, with textual annotations: "Structure moving to big moment: ... Winds: peter out to bursts... bursts w/ brass high str[ings]: move... start to add 16ths, then totally 16ths..." Accompanied by a 1-page signed autograph statement certifying that the manuscript is in the composer's hand. Slightly worn; small stain to lower edge.

Commissioned by the Detroit Symphony, the first performance was given by the Symphony under the direction of Leonard Slatkin on May 31, 2013. "The biggest news of the night was the world premiere of the DSO-commissioned 'Rouge River Transfiguration,' by Missy Mazzoli, winner of the orchestra's Elaine Lebenborn Competition for women composers... Mazzoli has been widely recognized for an omnidirectional aesthetic that marries her highly refined classical music roots with vernacular influences and a kind of indie-rock identity and attitude... The 10-minute 'Rouge River Transfiguration' takes its inspiration from the way in which artists and writers, among them the early 20th Century photographer and painter Charles Sheeler and the contemporary author Mark Binelli, have often seen Detroit industrial monuments like Ford's River Rouge Plant as secular cathedrals of modern life." *freep.com/article: Mark Stryker, Detroit Free music critic, writing of the first performance. (22507)*  
\$750.

10. **MOZART, Wolfgang Amadeus**  
**1756-1791.** [K 279 et al]. *Sammtliche Werke für das Clavier mit und ohne Begleitung* [Books I, II, III and VI]. Wien: S.A. Steiner [Book I Tobias Haslinger] [PNs 2701, 2702, 2703, 2706], [1818-1826].

4 volumes. Oblong folio. Unbound.

**Book I:** 1f. (series title), [1] (title), 2-43 (contains K 279, 283, 282, 281); **Book II:** 1f. (series title), [1] (title), 2-43 (contains K 309, 280, 311); **Book III:** 1f. (series title), 1f. (title), [1] (blank), 2-41 (contains K 330, 331, 332); **Book VI:** 1f. (series title), [1] (title), 2-51 (contains K Anh. 135, Anh. 138, 457, 397, 394, 396). With "*Gestochen von Joh. Schönwälder*" to foot of final page of Books I and II; first violin part marked "*Neue Ausgabe.*" Slightly worn, soiled, stained and foxed; two volumes with paper reinforcement to spines; occasional minor defects. In quite good condition overall.



4 of 6 volumes of solo piano music published in the series, Book I published ca. 1826; Books II, III and VI published in 1818. (see Köchel 8 p. 920 for a full description of the contents of the entire series). (22191)  
 \$450.

11. **MOZART.** [K 296]. *Sonate pour Clavecin ou Piano Forte avec Accompagnement de Violon par Mozard[!]... Oeuvre 2. No. [2]. Gravée par Schott à Mayence.* [Parts]. Mayence: Schott [PN 275], [ca. 1801].

Oblong folio. Disbound. [1] (title within decorative oval boarder), 2-11; 4 pp. Engraved. Quite worn, soiled and stained; early signature to title.

Köchel 8 p. 306. RISM M6470 (no copies recorded in the U.S.). (22184)  
 \$300.



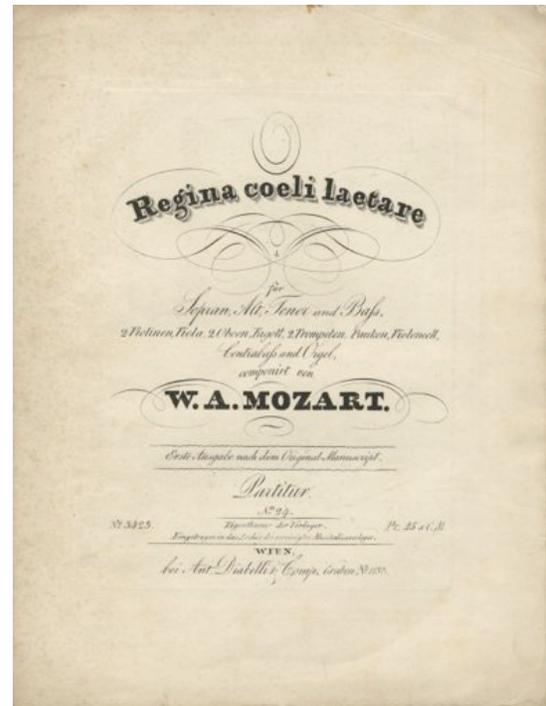
12. **MOZART.** [K 301, 478, 493]. *II Quatuors et I Sonate pour le Pianoforte Les 2 Quatuors avec l'accompagnement de Violon, Viola et Violoncelle. La Sonate avec l'accompagnement d'un Violin.* [Piano part only]. Leipsic: Breitkopf & Härtel, [1802].

Oblong folio, 19th century marbled boards. 1f. (series title incorporating a finely-engraved oval pictorial vignette by F. Gügel, Berlin), [4] (title incorporating thematic incipits), 6-58 pp. Typeset. Binding worn; spine frayed; previous owner's name in ink to lower corner of front free endpaper. Slightly foxed.

*Vol. XIII in the collected works of Mozart published by Breitkopf & Härtel from 1798-1806.* (22187)  
 \$200.



Item 12



13. **MOZART.** [K 323, Anh. B]. *Regina coeli laetare für Sopran, Alt, Tenor und Bass, 2 Violinen, Viola, 2 Oboen, Fagott, 2 Trompeten, Pauken, Violoncell, Contrabass und Orgel... Erste Ausgabe nach dem Original Manuscript. Partitur.* Wien: Ant. Diabelli & Comp. [PN 3423], [ca. 1830].

Folio. Disbound. [1] (title), [2] (blank), 3-11 pp. Engraved. With text in Latin. Very slightly worn and foxed.

**First Edition.** Köchel 8 p. 778 (dating this edition at ca. 1820); both Deutsch and Weinmann indicate that the publication dates from ca. 1830. (22194)  
\$375.

14. **MOZART.** [K 330, 331, 332]. *Trois Sonates pour le Forte Piano... Collection complete Nro. 9.* Bronsvic: Magazine de Musique [PN 251], [1798].

Folio. 1f. (title), [1] (blank), 2-33 pp. Engraved. Disbound. Slightly browned; some foxing, primarily to edges; lacking pp. 15-18 (supplied in contemporary manuscript).

Köchel 8 pp. 324-327. Not located in RISM. (22181)  
\$250.

15. **MOZART.** [K 330]. *A Grand Sonata for the Piano Forte.* London: A. Hamilton, [WM 1801].

Folio. Sewn. 1f. (title), [1] (blank) 2-9 pp. Engraved. Slightly worn and soiled.

This edition not located in RISM or COPAC. (22193)  
\$325.

16. **MOZART.** [K 366 et al]. *Ouvertures pour Le grand Orchestra des Opéras de W.A. Mozart. No. 1. Idomeneo [K 366] - No. 2. Belmonte & Constance (Entführung aus dem Serail) [K 384] - No. 5. Così fan tutte [K 588] - No. 7. Titus [K 621] - No. 8. L'Impresario (Shauspieldirector) [K 486]. [Full scores]. Berlin: Schlesinger [PNs 2401, 2402, 2404, 2406, 2406A], [1837].*

Octavo. Original publisher's blue printed wrappers. 20; 32; 20; 21; 24 pp. Engraved. Ex-libris the English composer Horace Middleton, with his ownership stamp to upper wrappers and titles, and also with the embossed stamp of English music publisher and distributor Augener to titles. Wrappers detached, soiled and frayed. Some foxing and soiling; performance markings in pencil. (22180)  
\$125.

17. **MOZART.** [K 378]. *Sonate pour Clavecin ou Piano Forte avec Accompagnement de Violin par [Mozard[!]]... Oeuvre 2. No. [4]. gravée par Schott à Mayence. [Parts]. Mayence: Schott [PN 277], [1798].*

Oblong folio. Sewn. 1f. (title), [1] (blank), 2-13; 4 pp. Untrimmed. Quite worn, soiled and stained; edges frayed, with some edge tears; some offsetting; pencilled fingering to several measures; early signature to title.

Köchel 8 p. 339. RISM M6516 (one copy only in the U.S.). (22183)  
\$275.

18. **MOZART.** [K 387, 421, 458, 428, 464, 465, 575, 589, 590, 499 (quartets); 593, 614, 406, 478 (arrangement), 515, 287 (arrangement), 581 (arrangement), 516 (quintets); 564 (trio)]. *Oeuvres Choies de W.A. Mozart contenant Dix Quatuors pour 2 Violons, Alto et Basse, Huit Quintetti pour 2 Violins, 2 Alto et Basse, et un Grand Trio pour Violon Alto et Basse. [Parts]. Paris: Janet et Cotelle [PNs 905, 906, 910, 634, 638, 168, 349, 375], [ca. 1820].*

5 volumes. Folio. 19th century boards. Violin I: 1f. (large frontispiece stipple engraving of Mozart), 1f. (title), 1f. (blank), [i] (thematic catalogue, [ii] (blank), 2-141; Violin II: 1f. (title), [1] (blank), 2-110; Viola I: 1f. (title), [1] (blank), 2-121; Viola II: 1f. (title), [i] (blank), 2-43; Violoncello: 1f. (title), [i] (blank), 2-107 pp. Engraved. With small handstamp of Louis Picquot (most probably the amateur musician and author of *Notice sur la vie et les ouvrages de Luigi Boccherini*, Paris, 1851) to lower right corner of titles. Bindings quite worn, spines lacking, partially disbound. Some foxing and staining, mostly minor; several tears; occasional minor defects. (22185)  
\$485.

19. **MOZART.** [K 406]. *Partitions des cinq principaux Quintetti pour deux Violons, deux Altos, et Violoncelle... No. 1. Offenbach: Jean André [PN] 4791, [ca. 1825].*

Octavo. Contemporary dark blue wrappers with printed title label to upper. 1f., pp. 3-27, [1] (blank) pp. Lithographed. Wrappers slightly worn and creased, slightly chipped at edges. (22170)  
\$60.

20. **MOZART.** [K 428, 458, 421, 465, 387 and 464]. [The Haydn Quartets]. *Trois [Six] Quatuors Concertants pour deux Violons, Alto et Basse Composés & Dédiés à Monsieur J. Haydn... Oeuvre Xe. (Livre [1-2]) Gravée par Richomme. [Parts]. Paris: Pleyel [PNs] 354, 355, [ca. 1803].*

Folio. Uncut. Engraved throughout. Violin I: 1f. (title), [i] (blank), 14-31; 1f. (title), [i] (blank), 32-53 pp.; Violin II: [i] (title), 12-27; [28] (title), [29] (blank), 30-47 pp.; Viola: [i] (title), 10-25; [i] (title), 26-43 pp.; Violoncello: [i] (title), 10-21; [i] (title), 22-37 pp. First violin part unbound and with remnants of sewing thread and binder's holes to inner margins. Minor foxing.

**Rare early edition of the Haydn Quartets.** RISM M6139 and MM6139 (4 copies of both books; one copy only in the U.S., at Berkeley). (22168)  
\$600.

21. **MOZART.** [K 515]. *Quintetto Pour Deux Violons, 2 Alto et Violoncelle... No. V.* [Parts]. Leipzig: C.F. Peters (Bureau de Musique.) [PN 219], [ca. 1820].

Folio. Contemporary wrappers with paper label titled in manuscript to upper. First violin part sewn into wrappers, other parts loose. [i] (title), 2-7, all other parts [i] (blank), 2-7 pp. Engraved. Each part with extensive bowing and performance markings in pencil. Some soiling; dampstained throughout; price in manuscript to title; small contemporary bookplate of Eugène Thomas to verso of upper wrapper.

RISM M5981. A re-issue from the Hoffmeister plates of 1803. (22173)  
\$200.

22. **MOZART.** [K 551]. *Sinfonie ["Jupiter"]... arrangée pour Pianoforté à quatre mains par Jules André.* Offenbach s/m: Jean André [PN 5915], [1838].

Oblong folio. Original publisher's green printed wrappers. [1] (decorative title printed in blue and black), [2]-[3] (blank), 4-39 pp. Lithographed. Wrappers somewhat worn, frayed and detached, with small handstamp of the English composer Horace Middleton to upper. Slightly worn, with Middleton's handstamp to upper right corner of title and that of Scharfenberg & Luis, New York music sellers, to lower margin.

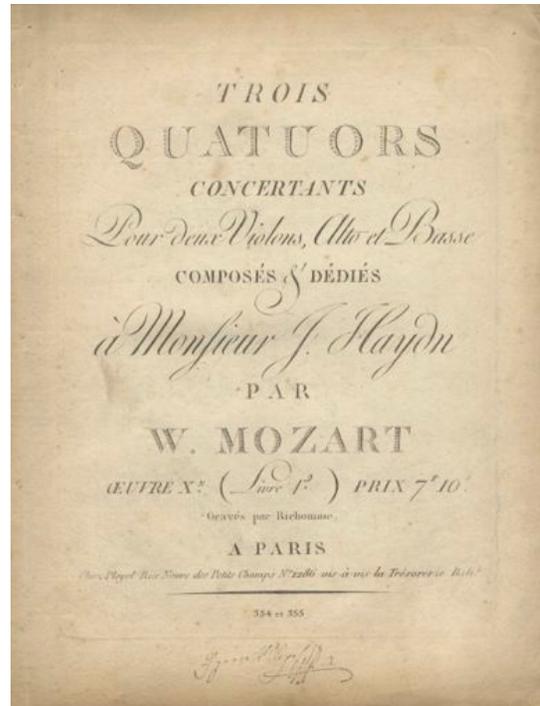
See Köchel Anhang B to K 551, p. 795. (22190)  
\$75.

### The First Edition of the Prussian Quartets

23. **MOZART, Wolfgang Amadeus 1756-1791.** [K575, 589, 590]. *Tre Quartetti per due Violini Viola e Basso... Opera [18].* [Set of parts]. Vienna: Artaria [PNs 360, 361], [ca. 1791].

Folio. New laid paper wrappers with calligraphic title labels, preserved in a custom-made acid-free maroon cloth clamshell box with leather title labels gilt to spine and upper board. [1] (title), 2-20; [1] (blank), 2-19; [1] (blank), 2-17, [1] (blank); [1] (blank), 2-17, [1] (blank) pp. With title within decorative border. Engraved throughout.

A fine copy.

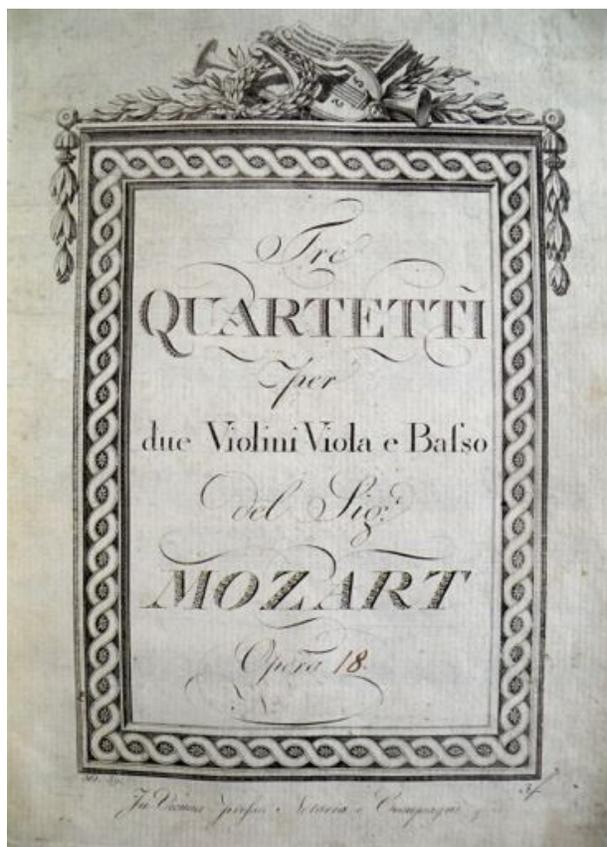


**First Edition, 3rd issue, of the Prussian Quartets. Very rare.** Haberkamp pp. 325-26 (one incomplete copy only). Hirsch 155 (1st issue). Hoboken Katalog 11, 397 (2nd issue). RISM M6169 (not distinguishing among issues).

*These were the last of Mozart's string quartets and were intended to please his cello-loving patron, the King of Prussia. "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. This is especially true of the first, in D major; in which Mozart employed for the first and second movements incipits from the happy Milan period, and concluded in a spirit at once youthful and mature. The Minuet, with the 'royal' solo in the trio, and the finale are new; the finale is a new kind of rondo in which the theme is enriched each time it returns - a triumph of art and the soul. Sometimes, as for example in the finale of the B-flat major Quartet, there is a reminiscence of the Haydn of the Russian Quartets."* Einstein: Mozart, pp. 184-85.

(22675)  
\$6,500.



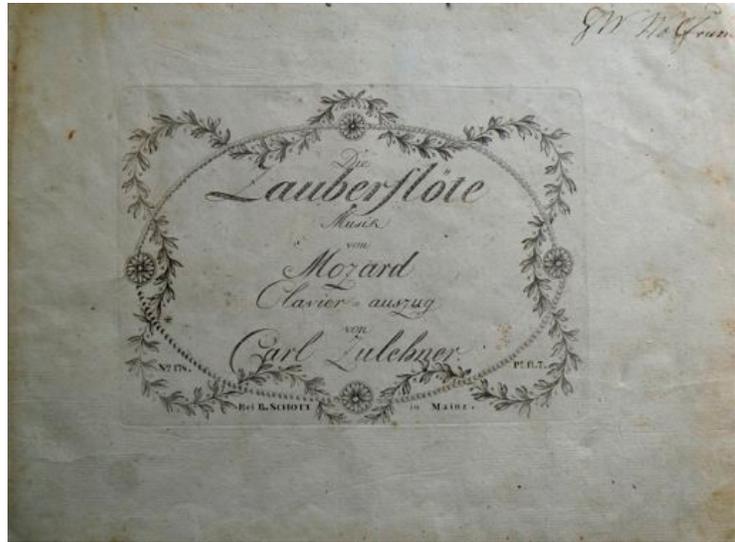
24. **MOZART.** [K 620]. *Die Zauberflöte... Clavier-auszug von Carl Zulehner.* [Piano-vocal score, with violin part in score to overture]. Mainz: Schott [PN] 178, [1795].

Oblong folio. Contemporary paper boards. 1f. (decorative title page), [1] (blank), 2-135 pp. (slightly foxed, soiled and stained). With early owner's signature (G.W. Wolfram) to title. Binding worn and rubbed, spine defective. Occasional signs of wear, soiling, staining and foxing, but in very good condition overall.

**A scarce early edition.** Kochel 6 p. 712. Hirsch IV 190. BUC p. 704. CPM Vol. 41 p. 173. RISM M4783.

Mozart's only work in the popular genre of "magic" opera, first performed on September 30, 1791 in Vienna at the Theater auf der Wieden to a libretto by the theatre manager who commissioned the work and played the part of Papageno, Emanuel Schikaneder.

"Die Zauberflöte is distinguished from the bulk of contemporary Singspiels not merely by the quality of its music but also by the serious meanings that underlie what on the surface may seem childish pantomime or low comedy." The New Grove Vol. 12 p. 721. It became immensely successful, and numbers from it were issued individually shortly after the premiere. (22169)  
\$950.



25. [MOZART] [K Anh. C8.06].  
*Vergiss mein nicht am Klavier in Musik gesetzt von W.A. Mozart*[!]. [Piano-vocal score]. Mainz: B. Schott [PN] 26, [1794].

Oblong folio. Disbound. [1] (title within decorative border with floral motif), [1] (blank), 2-5 pp. Engraved. Moderately browned and foxed; contemporary initial "H" in ink to blank left margin of title.

RISM M5428 (no copies recorded in the U.S.).

*This song was previously published by Götz in 1793 in the collection entitled Lieder zum Singen am Klavier. The composer of the work is believed to be Lorenz Schneider (1766-1855) and not Mozart despite the title attribution.* (22182)  
\$250.

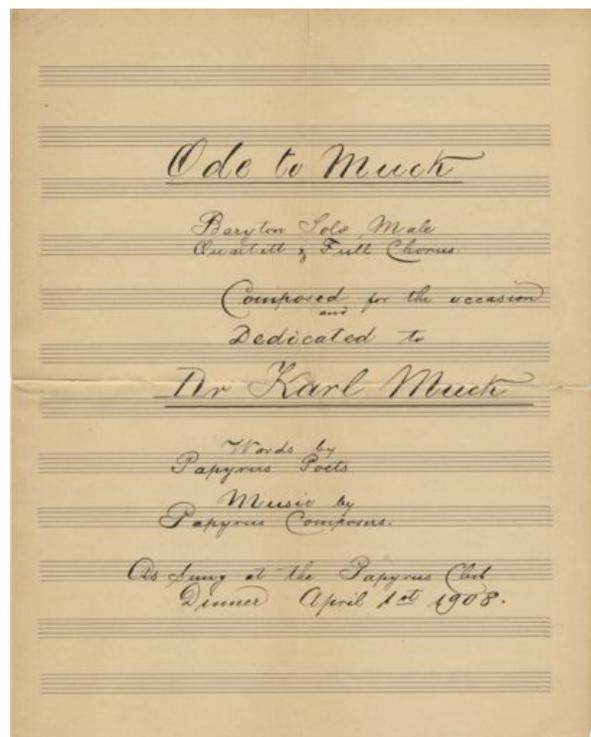
### A Boston Tribute to Karl Muck

26. [MUCK, Karl 1859-1940]. *Ode to Muck*  
*Baryton Solo, Male Quartett & Full Chorus.*  
*Composed for the occasion and Dedicated to Dr.*  
*Karl Muck Words by Papyrus Poets Music by*  
*Papyrus Composers As Sung at the Papyrus Club*  
*Dinner April 1st 1908.* Musical manuscript.

[1] (title), [2] (music), [3]-[4] (blank) pp. Notated in ink on a bifolium in an unknown hand. Slightly worn and browned; creased and with short tears at folds; edges slightly chipped.

*The Papyrus club was a literary club in Boston. According to an article in the Boston Evening Transcript of Friday, November 15, 1912, Karl Muck was a guest at the Club on November 27, 1912.*

*Muck was music director of the Boston Symphony Orchestra from 1906 to 1908 and from 1912 to 1918.* (22208)  
\$250.



## Early English Music Lithography

27. [MUSIC PRINTING]. *Progressive Lessons for the Piano Forte or Harpsichord with the Fingering accurately marked. Dedicated to all Young Amateurs in Music Book II.* London: Rt. Birchall [PN 1534], [before 1820].

Oblong folio. Contemporary heavy card wrappers. [1] (title), [2] (blank), 3-29 pp. Lithographed. Composers unnamed except for "*Handels famous Waterpiece.*" Ex-libris the noted American musicologist Donald McCorkle, with his bookplate to front pastedown. Binding slightly worn and stained. Some minor foxing; occasional fingering in pencil.

Rare. COPAC (the British Library copy only). Not in Twyman (but see pp. 382-386 for an account of music lithography of the period in Britain).

**A rare and curious example of early English music lithography**, quite possibly printed by Philipp André at the Polyautographic Printing office in London. (22202)  
\$300.

28. [MUSICAL INSTRUMENTS]. *A small collection of catalogues, price lists, and promotional material relating to the brass and woodwind musical instrument manufacturer and dealer C.W. Moritz of Berlin, Germany.*

- Moritz, C.W. *Neueste Preisliste Ausgabe D der Musik-, Signal-Instrumenten- und Trommel-Fabrik.* Berlin, ca. 1927. Small folio. Original decorative gray card wrappers printed in dark blue and gold. 40 pp. including numerous illustrations of woodwind and brass instruments. With three 2-page supplemental price lists laid in. Moritz, brass and woodwind instrument makers, was established in 1799 in Leipzig; the business moved to Berlin in 1808.

- *Spezial-Preisliste über feinste Boehm-Flöten für Solisten.* Berlin: C.W. Moritz, 1927. Folio. 4 pp. Illustrated.

- *Jazzband- und Effekt-Instrumente Ausgabe 1928.* Folio. 28 pp. Price list, profusely illustrated throughout. Browned, brittle, marginal tears. With 1-page supplemental price list laid in. No maker or distributor name is noted, but with the handstamp of C.W. Moritz.

- *Typed letter signed "C.W. Moritz"* dated Berlin, June 7, 1928, addressed to the composer Erich Itor Kahn (1905-1956) in Frankfurt with details relative to price lists and assuring him of the quality of his instruments. Kahn studied in Frankfurt and was a co-director of the state radio there from 1928-1933; he toured extensively and was influential in the promotion of contemporary music. (22252)  
\$185.

29. [MUSICAL INSTRUMENTS]. *A small collection of promotional material relating to the woodwind musical instrument manufacturer Gustav Mollenhauer & Söhne, Kassel, Germany, founded in 1864.*



- 4-page illustrated brochure with descriptions and prices of Mollenhauer bassoons and contra-bassoons. Quarto. Ca. 1928.

- 4-page illustrated brochure with descriptions and prices of Mollenhauer clarinets, bass clarinets, basset horns, cases, etc.

- 2-page illustrated brochure with description and prices of Mollenhauer saxophones.

- 4-page illustrated brochure with descriptions and prices of Mollenhauer flutes.

- Price estimates for various oboes from the Mollenhauer firm addressed to the composer Erich Ito Kahn dated June 6, 1928. Kahn studied in Frankfurt and was a co-director of the state radio there from 1928-1933; he toured extensively and was influential in the promotion of contemporary music.

*The Mollenhauer firm became especially well-known for its double reed instruments, particularly the contra-bassoon.* (22254)  
\$85.

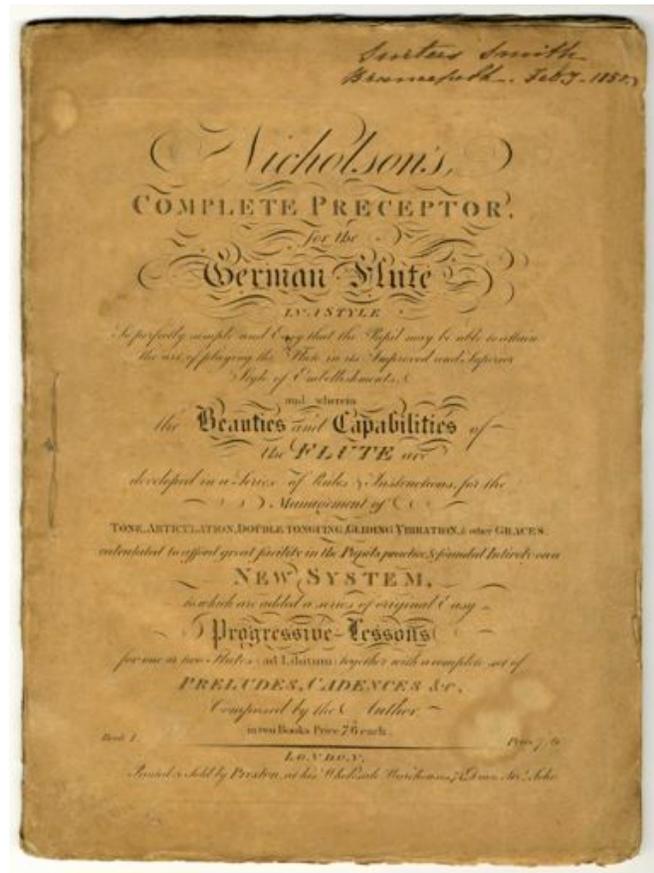
### 30. NICHOLSON, Charles 1795-1837.

*Nicholson's Complete Preceptor, for the German Flute in a style... wherein the Beauties and Capabilities of the Flute are developed in a Series of Rules & Instructions for the Management of Tone, Articulation, Double Tonguing, Gilding, Vibration, & other Graces... to which are added a series of original Easy Progressive Lessons for one or two Flutes (ad Libitum) together with a complete set of Preludes, Cadences &c... in two Books... Book I [II]. London: Preston; Coventry & Hollier, [1822-1834]; [after 1833].*

Folio. Sewn. Book I: 1f. (title), [1] (Introduction), [2] (blank), 3-38, [ii] (Dictionary of Terms and publisher's advertisements); Book II: 1f. (title), 39-76 pp. Engraved. Upper purple wrapper laid down, verso with Cramer's latest publications. With numerous fingering charts for one- and six-keyed flutes. Somewhat dusty; edges slightly frayed; some browning, foxing and light staining. Signature of Surtees Smith and a date of February 7, 1850 to title of Book I.

Warner 350. Miller p. 82. The Complete Preceptor was first published in ca. 1816.

*Nicholson, a prominent flautist, "held in turn most of the chief appointments in London orchestras, including those at Drury Lane and Covent Garden theatres and, from about 1823, the Opera and the Philharmonic Society... On the opening of the RAM he was appointed professor of the flute... Nicholas's publications include flute concertos, fantasias, duets and some good instruction books."* Philip Bate and Christina Bashford in *Grove online* (22248)  
\$475.



31. [ORGAN]. *Large 4-page illustrated brochure describing the new organ made by the firm of Friedrich Weigle installed at Radio Munich in ca. 1928.*

*Weigle was an organ builder in Stuttgart known for his 1894 invention relating to organ stops.*  
(22255)  
\$40.

32. **PAISIELLO, Giovanni 1740-1816.** *L'Infante de Zamora* Opéra Comique en 3 Actes Parodie sous la Musique de La Frascantana... Représenté à versailles devant leurs Majestés et en-suite à Strasbourg, à Brest, à Rouen, à Caen, à Marseilles, à Bordeaux, à Toulouse, &c. &c. &c. par M. Framery. Surintendant de la Musique de Mgr. le Comte d'Artois. [Full score]. Paris: d'Enouville, [1790].

Folio. Contemporary green vellum boards with dark red rectangular title label gilt with decorative gilt border. 1f. (title), 308 pp. Engraved. From the André Meyer Collection, with collection annotation in blue ink to verso of rear free endpaper. Boards worn, spine lacking. Moderately foxed and browned; slight worming to blank inner margin of front free endpaper and title; sewing holes to inner blank margins; lower blank corner of pp. 179/180 torn away with no loss to printed area.

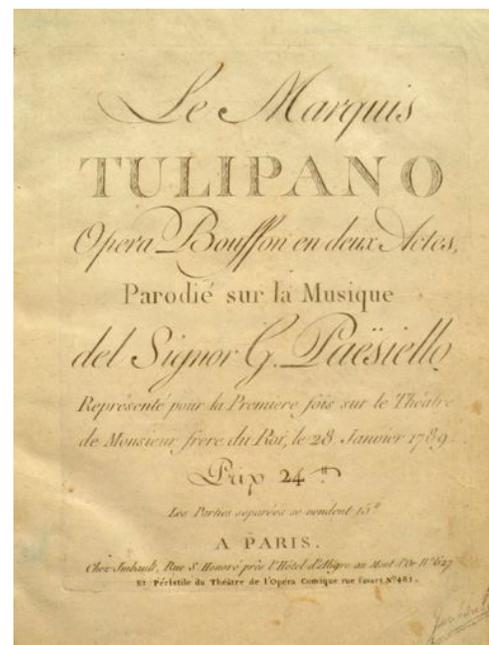
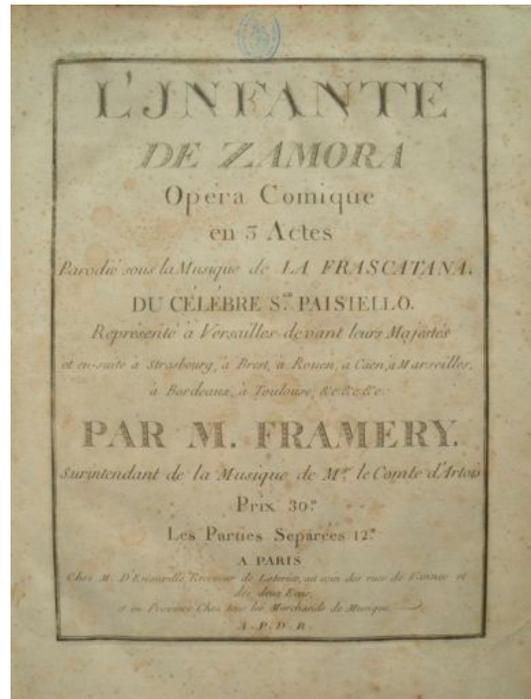
[?]First Edition. Lesure p. 478. BUC p. 756. RISM p. 270.

*"This parody includes music from at least 16 of the original items. It also draws on other music by Paisiello."*  
Robinson p. 185 (giving precedence to this over the Le Duc edition). (22428)  
\$850.

33. **PAISIELLO.** *Le Marquis Tulipano* Opera Bouffon en deux Actes, Parodié sur la Musique del Signor G. Paësiello Représenté pour la Premiere fois sur le Théâtre de Monsieur frere du Roi, le 28. Janvier 1789. [Full score]. Paris: Imbault [PN 203], [ca. 1802-1807].

Folio. Marbled boards backed with manuscript on vellum, paper label titled in manuscript to spine. 1f. (title), 203 pp. Engraved. With publisher's handstamp to lower outer corner of title. Performance markings in sepia crayon indicating cuts to pp. 69, 112, 118, 195 and 201; front pastedown with early instrumentation list, indicating that the score was accompanied by instrumental parts at one time. Binding quite worn, rubbed and bumped; paper label numbered "498" to spine. Somewhat worn and browned; staining to lower margins of second half of volume.

**First Edition**, later issue. Robinson p. 286. Lesure p. 478. RISM P364. (22429)  
\$850.

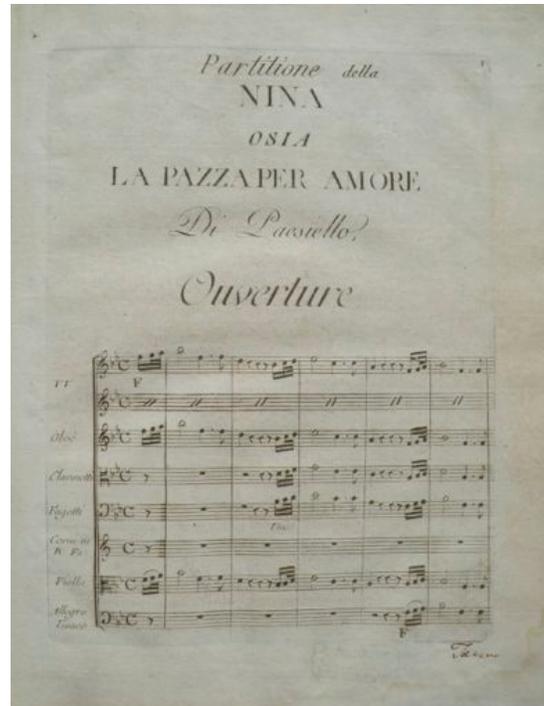


34. **PAISIELLO.** [*Nina*] [*La pazza per amore; ou, la folle par amour... Représenté sur le Théâtre de l'Opéra buffa*]. [Full score]. Paris: Pleyel, [ca. 1800].

Folio. Early half ivory vellum with marbled boards, octagonal cut paper label to upper with titling in manuscript. 273, [i] (blank) pp. Text in Italian only. "With à Mr. Nerbonne" in contemporary manuscript to title label and free front endpaper; manuscript note in pencil to p. 87 regarding a performance in 1839. Binding slightly worn and bumped; minor abrasions to boards. Lacking title; some light browning; light staining to lower blank margins throughout; small portion of corners of two leaves torn away not affecting printed area; 19th century collection stamp to several leaves. Quite a good, crisp copy, despite defects.

**First Edition, ?unrecorded issue.** The one-act version, with Italian text only, corresponding to Robinson variant 6 (p. 453). Not in BUC, Lesure or RISM (but see P394 for issue carrying plate number 577).

*Nina* was first performed at S Leucio, Caserta, on June 25, 1789. (22430)  
\$700.

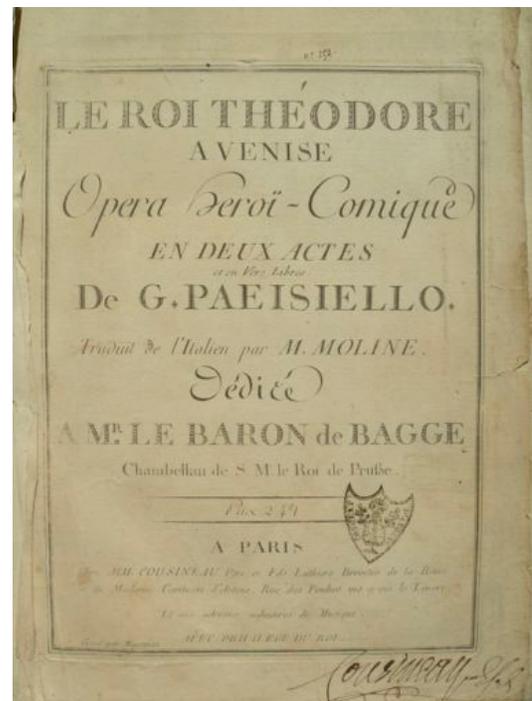


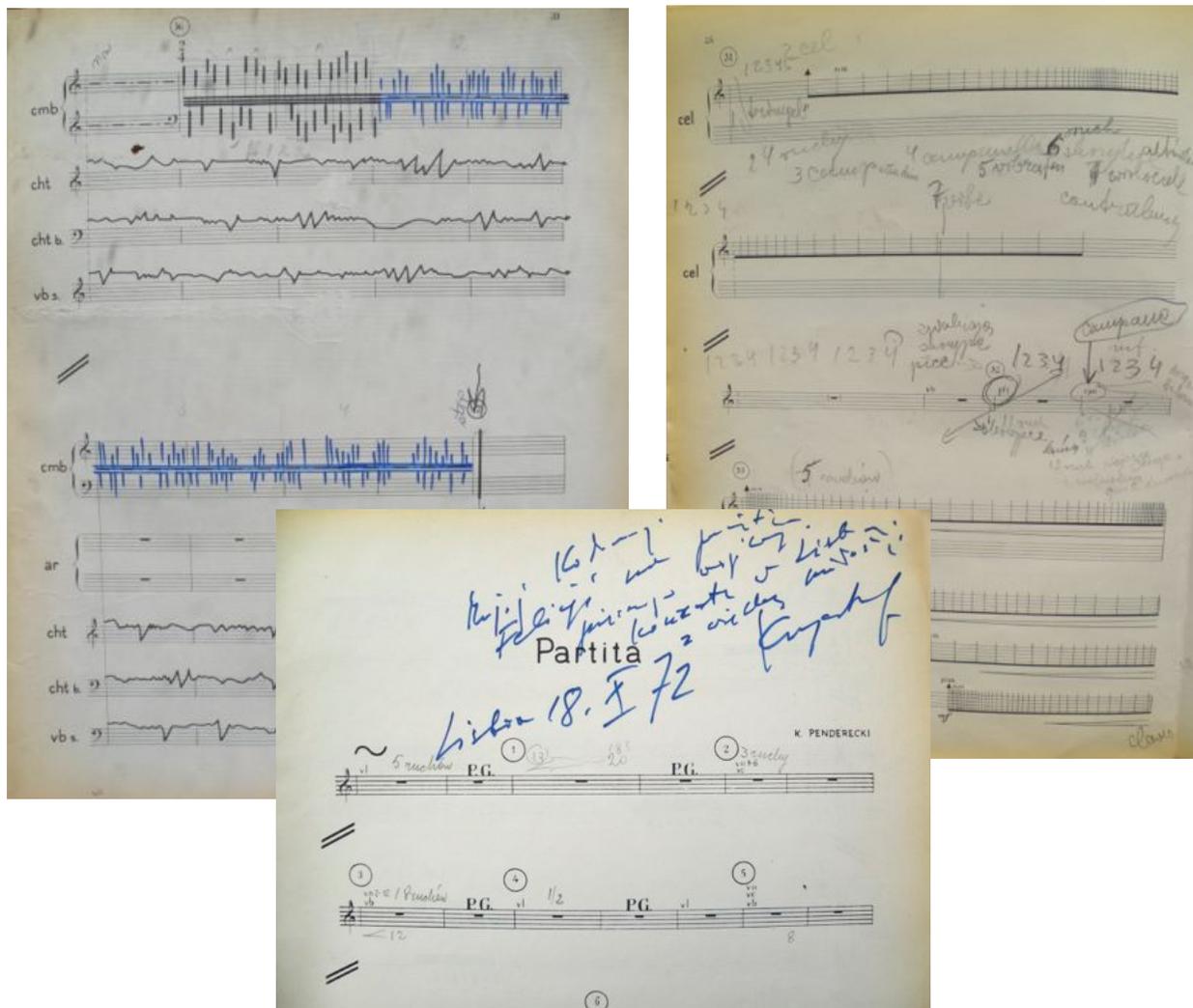
35. **PAISIELLO.** *Le Roi Théodore a Venise* Opera Heroï-Comique en Deux Actes et en Vers Libres de G. Paeisiello[1] Traduit de l'Italien par M. Moline. Dediée a Mr. Le Baron de Bagge Chambellan de S.M. le Roi de Prusse... Gravée par Magnian. [Full score]. Paris: Cousineau, [1787].

Folio. Early marbled paper over vellum, octagonal cut paper label to upper with titling in manuscript. 1f. (recto title, verso publisher's catalogue), 1f. (recto dedication, verso "Personnages") 369 pp. Engraved. With signature of publisher to foot of title and 18th-early 19th century annotations to front free endpaper regarding pieces to be copied. Binding quite worn, rubbed and bumped; joints partially cracked; front free endpaper torn with some loss. Slightly worn and stained; title and dedication leaves detached, creased and slightly ragged at edges; small sewing holes to inner blank margins; some corner tears; tear to pp. 293/294 with repairs; 19th century collection stamp to a number of leaves, including title.

Second Edition, issue without plate number. Lesure p. 479. BUC p. 757. Robinson p. 339. RISM P484.

*First performed in Vienna at the Burgtheatre on August 23, 1784, at Fontainebleau on October 28, 1786 and at Versailles on November 18 of that year.* (22431)  
\$800.





**A Presentation Copy from Penderecki to the Dedicatee,  
Pianist Felicja Blumental, Extensively Annotated**

36. **PENDERECKI, Krzysztof** born 1933. *Partita for Harpsichord and Orchestra*. Dyeline copy of the score and two copies of the solo part issued by B. Schott's Söhne in Mainz.

Folio. Wrappers. 53 pp. score, 49 pp. solo part.

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. 19, [19]72.

**Extensively annotated** for performance in both pencil and ballpoint pen, quite likely in Blumental's hand. With additional annotations, corrections and additions in multi-coloured felt-tip pens 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 solo part yellowed and with old plastic tape to spine and corners throughout including outer edge of first leaf.

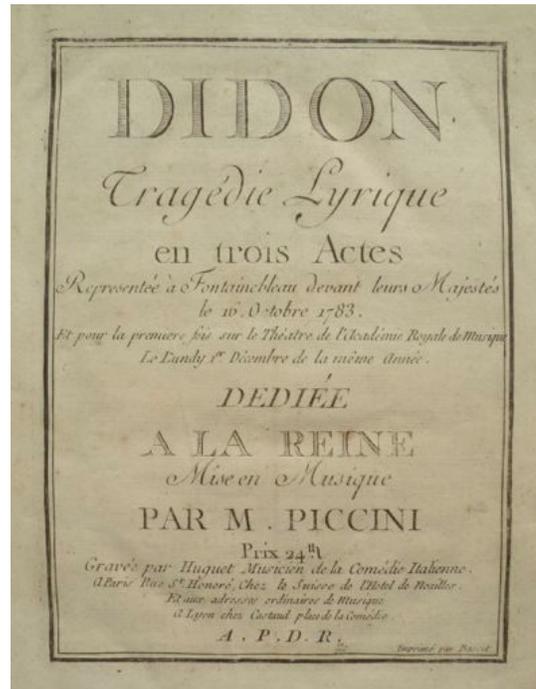
*The Partita was commissioned by the Eastman School of Music where Blumental gave the first performance of the work on February 11, 1972 with Walter Hendl conducting the Eastman Philharmonic; she made a recording of the work in that same year and went on to perform it extensively.*

We would like to thank Professor Cindy Bylander for her kind assistance in the cataloguing of this item.  
(22177)  
\$2,500.

### The Most Successful of Piccinni's French Operas

37. **PICCINNI, Niccolò 1728-1800.** *Didon* Tragédie Lyrique en trois Actes Représentée à Fontainebleau devant leurs Majestés le 16. Octobre 1783. Et pour la première fois sur le Théâtre de l'Académie Royale de Musique Le Lundy 1er Décembre de la même Année Dediée a la Reine... Gravée par Huguet Musicien de la Comédie Italienne... Imprimé par Basset. [Full score]. Paris: Chez le Suisse de l'Hotel de Noailles, [1786].

Folio. Light green paper boards speckled in black, dark red leather title label with decorative gilt rules to spine, all edges red. 1f. (recto title, verso catalogue of Piccinni's operas published up to Penélope), 307 pp. Engraved. From the André Meyer collection, with his small collection stamp to front endpapers. Binding very slightly worn and rubbed, endpapers slightly worn, foxed and creased; front free endpaper with slight loss to blank upper inner margin; Slightly worn, browned and foxed, heavier to some leaves; some offsetting; small sewing holes to inner margins; pp. 305/306 loose.



**First Edition**, later issue, without dedicatory leaf. Lesure p. 497. Hirsch II 733. RISM P2100. Set to a libretto by Marmontel.

*"In 1783 Piccinni reached his second peak with a highly successful revival of Atys and the introduction of Didon, which momentarily eclipsed the rising star of Sacchini... The sixth and most successful of the nine serious French operas that Piccinni wrote during his sojourn in Paris, Didon continued to be performed there until 1836 and received performances in French and German translation throughout Europe during the first quarter of the 19th century."* Mary Hunter in *Grove online* (22432)  
\$1,100.

38. **PICCINNI.** *Didon* Tragédie Lyrique en Trois Actes. Représentée pour la première fois par l'Académie Nationale de Musique le 16 8bre. 1783. [Full score]. Paris: Des Lauriers, [ca. 1792].

Folio. Early quarter green vellum with marbled boards. 1f. (recto title, verso blank), 1f. (recto publisher's catalogue, verso blank), 307 pp. Engraved. Binding quite worn, rubbed and bumped, spine lacking, upper detached, remnants of title label to upper. Some browning and offsetting; marginal staining to last ca. 50 pp.

Lesure p. 497. RISM P2102. (22435)  
\$700.

39. **PICCINNI.** *Le Faux Lorde*, comédie en deux actes, en prose, mêlée d'ariettes, représentée devant Leurs Majestés; et à Paris, par les Comédiens Italiens ordinaires du Roi, le 6 Décembre 1783. Les paroles sont de M. Piccini, fils. [Libretto]. Paris: Brunet, 1785.

Octavo. Sewn. 1f. (title), [3]-42 pp. With decorative woodcut device to title; decorative headpieces throughout. Contemporary ownership signatures to title.

Slightly worn and browned; small rectangular overpaste to title just touching device; composer's name added in manuscript to title in blue ink.

*Sonneck p. 483 (another edition).*

*Le Faux Lord was revived many times throughout Piccinni's lifetime. (22588)*

\$135.

40. **PISTON, Walter 1894-1976.**

*Autograph musical quotation from The Incredible Flutist, signed in full.*

5 measures from Piston's noted ballet suite, marked "*Moderato legato espressivo*" at head, titled in the composer's hand, and inscribed "*with the best wishes of Walter Piston April 5, 1973 to Dean Collins.*" Notated on printed music manuscript paper. Slightly browned; ink slightly faded; laid down to mounting board.



*"Having absorbed Schoenberg's 12-note method as early as the Flute Sonata (1930) and having composed a strict (albeit tonal) 12-note work as early as the Chromatic Study on the Name of Bach for the organ (1940), Piston initially established a reputation as a composer's composer. Some of his more accessible efforts in the late 1930s and early 40s, notably Carnival Song for chorus (1938), the ballet suite from The Incredible Flutist (1938) and the Second Symphony (1943), however, found favour among the concert-going public." Grove*  
\$385

41. **PISTON.** *Autograph musical quotation from the Symphony No. 2, signed in full.*

Octavo, 225 x 145 mm. 4 measures notated in blue ink marked "*Moderato*" at head and identified in Piston's hand as being from Symphony No. 2. Dated June 12, 1968. Inscribed to Arthur J. Siemientkowski. Creased at folds; slightly browned; two small holes to blank lower edge.

*["Piston's"] masterful orchestrations emphasize clarity and brilliance as opposed to novelty and effect. Along with a compelling sense of form, he also displayed a dazzling handling of canon, invertible counterpoint, melodic retrograde and inversion, and other contrapuntal techniques. The traditional forms of sonata, rondo, variation, fugue and passacaglia acquired a distinctive lucidity and compression in his hands. One can readily discern in his music an engineer's concern for formal precision, a painter's care for colouristic detail and a violist's attention to inner voices." Howard Pollack in Grove online*

*The Symphony No. 2 received a New York Music Critics' Circle award. (22381)*

\$350.



### The First Italian Piano Method

42. **POLLINI, Francesco 1762-1846.** *Metodo per il Clavicembalo...* a Sua Altezza Imperiale Il Principe Eugenio Napoleone di Francia Vice Re d'Italia dedicato dall'Autore. Milano: Ricordi [PN 100], [1811 or 1812].

Oblong folio. Full vellum boards. [1] (title), [2] (blank), [3] (dedication), [4] (privilege), 5-84, [iv] (index and list of subscribers) pp. Engraved. With musical examples throughout. Subscribers include Bonifazio and Giovanni Asioli, Simone Mayr, Alessandro Rolla and Carlo Mozart (Wolfgang Amadeus Mozart's eldest son). Binding worn, rubbed, bumped, slightly stained and quite warped. Slightly worn and foxed; light marginal staining throughout; lower outer corners of several leaves frayed with slight paper loss.

**First Edition.** Very scarce. OCLC (one copy only in the U.S.).

"... when the [Milan] conservatory was founded [Pollini] was made an Honorary Member... This was the first Italian piano method and it remained in use for many years, achieving wide circulation. It stands out from other treatises of the period (by Clementi, Adam, Dussek and Pleyel) for the particular attention Pollini pays to the relationship between technique and sound-quality." Elena Biggi Parodi in *Grove online* (22205)  
\$1,200.

### Autograph Manuscript of Primosch's Song Cycle, *From The Book of Hours*

43. **PRIMOSCH, James born 1956.** *From the Book of Hours.* Autograph musical manuscript signed, ca. 1994. Full score of an early chamber version of the first movement of the song cycle.

Folio. Unbound. 9 pp. Scored for soprano, flute, percussion and piano. Notated in ink on 14-stave Passantino music manuscript paper. With text by the poet Rainer Maria Rilke (1875-1926). Several corrections in white-out. An attractively notated score.

This work was commissioned by the Chicago Symphony Orchestra and first performed in the orchestral version in 2002. The present version "was prepared for a reading session at the Marlboro Music Festival in 1994." Accompanying letter from the composer

*"When honoring him with its Goddard Lieberman Fellowship, the American Academy of Arts and Letters noted that 'A rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... Through articulate, transparent textures, he creates a wide range of musical emotion.' Andrew Porter stated in The New Yorker that Primosch 'scores with a sure, light hand' and critics for the New York Times, the Chicago Sun-Times, the Philadelphia Inquirer, and the Dallas Morning News have characterized his music as 'impressive,' 'striking,' 'grandly romantic,' 'stunning' and 'very approachable.'"*

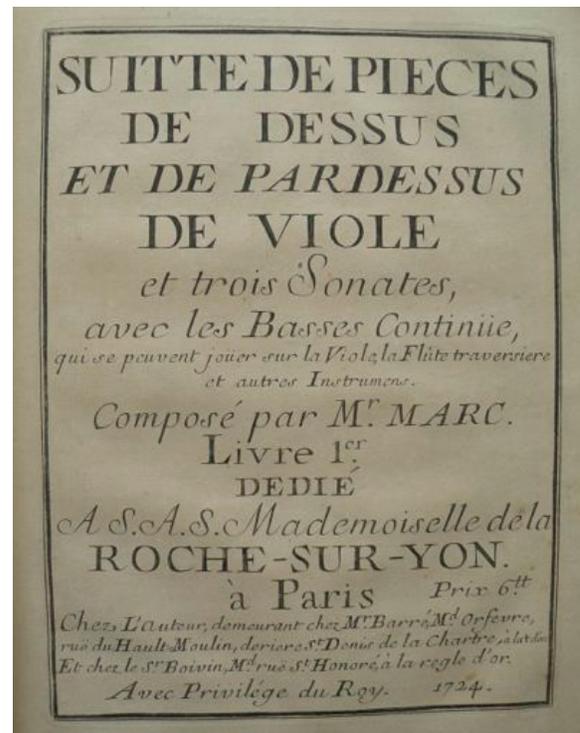
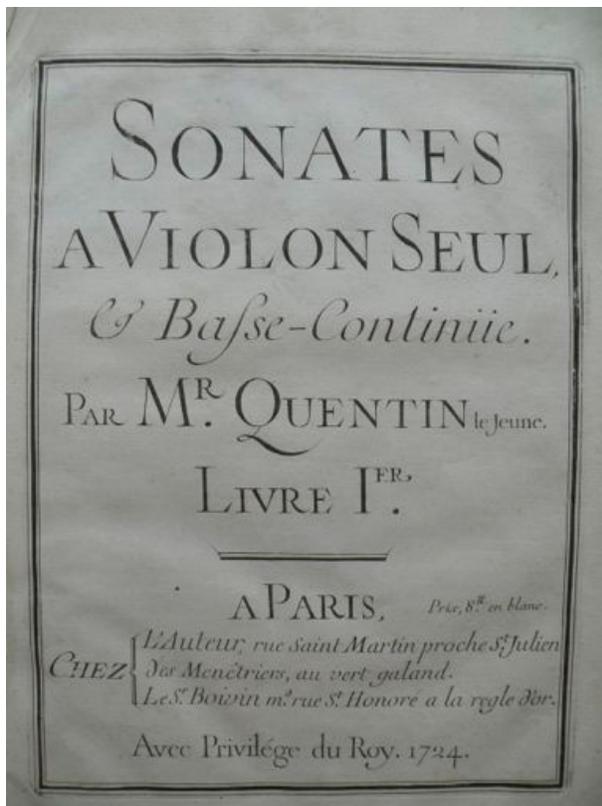
www.presser.com  
(22476)  
\$1,500.

### First Published Collection of Music Composed Specifically for the Six-String Pardessus de Viole

44. **QUENTIN, Jean-Baptiste [le Jeune] 1718-ca. 1750.** *Sonates a Violon Seul, & Basse-Continüe...* Livre Ier. Paris: L'Auteur... Boivin... Le Clerc, 1724.

1f. (title) 1f. (privilege), 55 pp.; blanks at pp. [13], [23], [35] and [47]. Engraved. Very slightly browned; slight soiling to edges. Lesure p. 521. BUC p. 868. RISM Q42, QQ42 (one copy only recorded in the U.S.). An attractive copy of this elegantly printed collection of 10 violin sonatas.

*"[Quentin] was a violinist at the Paris Opéra in 1718, and in 1738 he played the viola in the 'grand choeur'... His solo violin sonatas generally consist of four or five alternating slow and fast movements. The trio sonatas are mostly in three or four movements; the later ones have solo indications, suggesting the possibility of orchestral performance. Both genres are characterized by a systematic use of doubles. There are some particularly distinctive dance movements in lively triple time, labelled 'Allemande' or 'Contredanse', which appear to be the ancestors of the modern waltz. In fast movements Quentin showed a penchant for da capo markings, which produce ternary structures. Technically, his sonatas are moderately difficult, with varied and precisely indicated bowing, and triple and quadruple stops as well as fluid passages in double stops. His use of dynamic markings is careful, and the term 'tendrement' is often appended to arias and gavottes. Despite a certain rhythmic monotony, Quentin's music shows melodic inventiveness and unusually rich harmonies."* Laurel Fay in Grove online



**Bound with:**

**Marc**, Thomas fl. Paris ca. 1720-1735

*Suite de Pieces de Dessus et de Pardessus de Viole et trois Sonates, avec les Basses Continüe, qui se peuvent jouer sur la Viola, la Flûte traversiere et autres Instrumens... Livre 1er. Dedié a S.A.S. Mademoiselle de la Roche-sur-Yon. paris: L'Auteur... Boivin, 1724. 1f. (title), 1f. (dedication), 1f. (explanatory text regarding the pardessus), 41, [i] (privilege); blanks at pp. [13] and [22]. Uniform slight browning throughout. A very good copy overall. **The only known published music by this composer. Very rare.** Lesure p. 413. BUC p. 647. RISM M416 (3 copies only, none recorded in North American libraries). Marc, a French viol player, "taught the pardessus de viole to Mlle de la Roche-sur-Yon, to whom he dedicated a book of pieces entitled *Suite de pièces de dessus et de pardessus de viole et trois sonates avec les basses continües* (Paris, 1724), **the first collection of music specifically for the six-string pardessus de viole.** In his suite of 21 pieces, quick movements take precedence, particularly the minuet, gavotte and rondeau, several of which have brilliant doubles. The melodic and rhythmic style of the three sonatas is italianate (especially the *Vivement* of no.3, and the courantes and giges), but the movements retain a French character in ornamentation and title." Mary Cyr in Grove online. *The pardessus de viole, invented ca. 1700, is the smallest and highest-pitched member of the viol family of instruments. It was played almost exclusively by women, and was always a melody instrument.**

**Bound with:**

**Mascitti**, Michele 1663 or 1664-1760

[Op. 7]. *Quattro Concerti à Sei Due Violini, e Basso del Concertino, ed' un Violino, Alto Viola Col Basso di Ripieno...* Opera Settima. [Part for Violino Secondo del Concertino only]. Paris: Boivin, 1727. [i] (title), 9 pp. Engraved. Slightly browned throughout. **First Edition.** Rare. RISM M1235. "Mascitti became a figurehead of Italian instrumental music in France and was regarded as the peer of Corelli and Albinoni... [He] enjoyed enormous popularity with the French public... [Op. 7] are concertos of rather

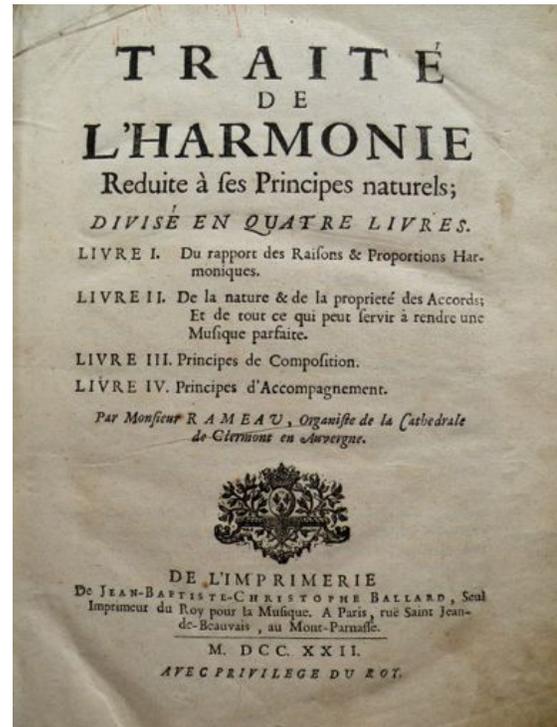
Corellian design, which on their appearance in 1727 became the first string concertos by a composer resident in France to be published there." Michael Talbot in Grove online

3 works bound together. Folio. Full speckled vellum with raised bands on spine, dark tan leather title label gilt, red speckled edges. Binding slightly worn and warped. Very good, wide-margined copies overall, in original states. (22354)  
\$3,850.

**Rameau's Most Important Theoretical Work,  
"The Real Cornerstone in the Modern Theory of  
Harmony"**

45. **RAMEAU, Jean-Philippe 1683-1764.** *Traité de L'Harmonie* Reduite à ses Principes naturels; Divisé en Quatre Livres. Livre I. Du rapport des Raisons & Proportions Harmoniques. Livre II. De la nature & de la propriété des Accords; Et de tout ce qui peut servir à rendre une musique parfaite. Livre III. Principes de Composition. Livre IV. Principes d'Accompagnement. Paris: Jean-Baptiste-Christophe Ballard, 1722.

Quarto. Full mid-tan mottled calf with raised bands on spine in decorative compartments gilt, titling gilt, red speckled edges, marbled endpapers. 1f. (title with decorative woodcut device), 3ff. (*Préface*), i-viii (*Table des matieres contenuë dans ce traité*), ix-xxiv (*Table contenant une explication des termes*), 432 + 17 (*Supplement qui contient des changemens de deux chapitres, & quelques corrections necessaires*), [i] (*Catalogue des autres livres de musique théorique, imprimez en France, dont on peut trouver des exemplaires*) pp. With numerous musical examples in diamond-head notation and with tables, woodcut decorative initials and tailpieces throughout. Early manuscript markings to musical examples on pp. 165, 212 and 399 and manuscript corrections to pp. 209 and 406. **First Edition.** Gregory-Bartlett I p. 224. Cortot p. 161. Hirsch I 484. RISM BVI p. 685. **The most important of Rameau's theoretical writings and one of the major theoretical works published in the 18th century.**



**Bound with:**

*Nouveau Système de Musique Theorique*, Ou l'on découvre le Principe de toutes les Regles necessaires à la Pratique, Pour servir d'Introduction au Traité de l'Harmonie. Paris: Jean-Baptiste-Christophe Ballard, 1726. 1f. (title with decorative woodcut device), iii-viii (*Préface*), 114, [v] (*Table, Catalogue des autres livres de musique théorique*), [i] (*Attribution*) pp. + 2 folding plates (engraved diagrammatic overpastes to pp. 28, 32 and 34; alternative paragraph of text overpaste to p. 72). With tables, diagrams and musical examples throughout. *The catalogue of books on music theory published in France adds several not listed in the catalogue at the end of the Traité.* **First Edition.** Gregory-Bartlett I p. 224. Cortot p. 162. Hirsch I 485. RISM BVI p. 684.

Binding somewhat worn, rubbed, bumped and cracked; corners and hinges and spine restored; some abrasions and small holes to lower; endpapers worn; rear joint reinforced with tape. Uniform light browning, several signatures of the *Traité* moderately browned, as usual; very minor imperfections.

"Through their scope, originality, and influence, the writings of Jean-Philippe Rameau have attained a prominence nearly unparalleled in the history of music theory. Many of the ideas which shape modern analytical practice were established initially by Rameau." Damschroder and Williams p. 250.

"A profoundly original thinker as well as the most important French composer of the 18th century, Rameau formulated many of the concepts that have remained at the core of Western harmonic theory to the present day... The epoch-making *Traité*, his first theoretical work, contains the most essential of his principles... Produced by one of the first-rate minds of the Age of Reason, the *Traité* is **the real cornerstone in the modern theory of harmony.**" Reese: Fourscore Classics of Music Literature, pp. 66-67.

*The Nouveau Système* expanded the first enunciation of Rameau's theories as presented in the *Traité*, which were then further developed in his *Génération Harmonique* published in 1737.

(22448)

\$4,200.

46. **RAMEAU.** *Traité de L'Harmonie* Reduite à ses Principes naturels; Divisé en Quatre Livres. Livre I. Du rapport des Raisons & Proportions Harmoniques. Livre II. De la nature & de la propriété des Accords; Et de tout ce qui peut servir à rendre une musique parfaite. Livre III. Principes de Composition. Livre IV. Principes d'Accompagnement. Paris: Jean-Baptiste-Christophe Ballard, 1722.

Quarto. Full mid-tan mottled calf with raised bands on spine in decorative compartments gilt, titling gilt, red speckled edges, marbled endpapers. 1f. (title with decorative woodcut device), 3ff. (*Préface*), i-viii (*Table des matieres contenuë dans ce traité*), ix-xxiv (*Table contenant une explication des termes*), 432 + 17 (*Supplement qui contient des changemens de deux chapitres, & quelques corrections necessaires*), [i] (*Catalogue des autres livres de musique théorique, imprimez en France, dont on peut trouver des exemplaires*) pp. With numerous musical examples in diamond-head notation and with tables, woodcut decorative initials and tailpieces throughout.

Binding worn, rubbed and bumped; head and tail of spine chipped and split; endpapers worn; upper joint split. Several signatures moderately browned, as usual; occasional small edge tears and minor foxing; small hole to pp. 5/6 with loss of several letters; page 349 mispaginated.

**First Edition.** Gregory-Bartlett I p. 224. Cortot p. 161. Hirsch I 484. RISM BVI p. 685.

(22449)

\$2,500.

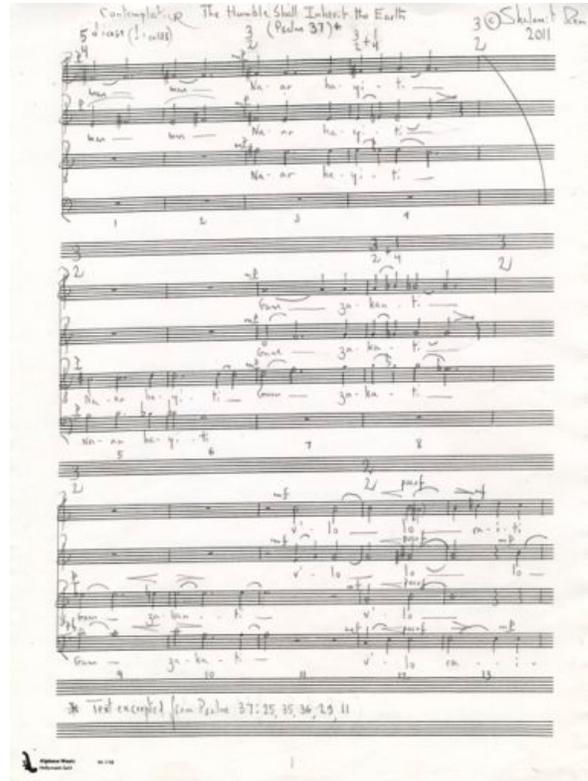
### **Autograph Musical Manuscript Full Score**

47. **RAN, Shulamit born 1949.** *The Humble Shall Inherit the Earth* for 4-part (SATB) unaccompanied voices. Autograph musical manuscript full score, signed and dated November 7, 2011, American Academy in Rome, on the final page.

Folio. Unbound. 11 pp., notated in pencil on 16-stave music manuscript paper. With text in Hebrew. A note at the foot of the first page of music in the composer's hand states: "Text excerpted from Psalm 37: 25, 35, 36, 29, 11." With a 5-measure substitute passage taped to page 7. Together with: A working draft of the same piece. Folio. Unbound. 7 pp., notated in pencil on 16-stave music manuscript paper. With evidence of erasures, corrections, cancels, etc. Accompanying the manuscripts is a statement in the composer's hand, signed, attesting to the fact that these materials are in her autograph.

*The Humble Shall Inherit the Earth* was commissioned by the New York Virtuoso Singers for their 25th anniversary and first performed at Merkin Concert Hall in New York City on October 21, 2012 under the direction of the noted choral conductor Harold Rosenbaum.

*Born in Israel, Ran has been the recipient of many awards in recognition of her musical and compositional achievements, not least being a Pulitzer Prize in 1991. Her music has been performed extensively in the U.S., Israel and in other international centers. She is a member of the American Academy of Arts & Sciences and is the Andrew MacLeish Distinguished Services Professor of Music at the University of Chicago.*  
(22457)  
\$3,500.



48. **RENOUARD, Paul 1845-1924.** *Après la leçon.* Original large etching with ink wash of a resting dancer, seated, bending over, her hand on her foot. Signed by the artist. Paris, ca. 1890. Ca. 345 x 260 mm. + margins. Very slightly browned; minor creasing to lower margin. Matted.

*Renouard, a noted French artist greatly influenced by both Degas and Manet, is best known for his etchings of dancers.*  
(22265)  
\$400.



49. **RICCI, Luigi 1805-1859.** *Original half-length lithographic portrait* by V[incenzo] Roscioni of the composer in formal dress. 1840. Image size ca. 315 x 247 mm.; sheet size ca. 373 x 279 mm. With a printed inscription: *Alla Egregia Giovane Signora Maria Luigia Finetti Virtuosa di Canto e Socia onoraria della Congregazione di S. Cecilia e dell' Accademia Filarca. Romana.* Slightly browned and foxed; some creasing and short tears to edges. In very good condition overall.

*"Luigi Ricci's is one of the more individual voices in Italian opera of the period. His chief gift was for comedy, to which he brought not only a complete mastery of the traditional devices but also a new, robust buffo manner characterized by a wealth of bouncing allegretto melodies, mostly in duple time, and a not infrequent use of folk tune. Not even at his most sophisticated, as in Scaramuccia, did he match Donizetti's elegance and sentimental charm. He was clearly the leading spirit in the collaborations with his brother Federico, and most of Crispino is by him. The comic numbers of Chiara di Rosembergh were the most celebrated, but elsewhere there are bold strokes of harmony and rhythm that show an ability to rise to the serious dramatic occasion."* Julian Budden in *Grove online* (22472)  
\$250.

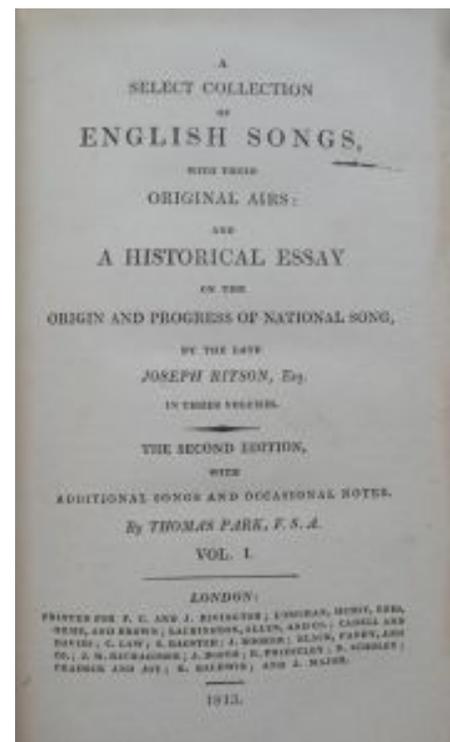


50. **RITSON, Joseph.** *A Select Collection of English Songs, with their Original Airs: And a Historical Essay on the Origin and Progress of National Song... the Second Edition, with Additional Songs and Occasional Notes.* By Thomas Park... Vol. I[-III]. London: Printed for F.C. and J. Rivington &c., 1813.

3 vols. Octavo. Newly bound in marbled boards with printed paper label to spines, all edges gilt. Vol. I: 1f. (title), 2ff. (advertisement, errata), [i]-xviii (Preface), [i]-xcviii ("A Historical Essay..."), 304 pp. text; Vol. II: 1f. (title), 384 pp. text; Vol. III: 1f. (title), 1f. (half-title: "Airs to the Songs in Volume I"), [3]-332 pp. music and text to songs. With occasional charming pictorial woodcut vignettes. Signature of James E. Whitney, Jr. to free front endpapers of Vols. I and II, with small hole to that of Vol. 1; endpaper and margin of title to Vol. I slightly browned. An exceptionally good copy overall.

BUC p. 317 (edition of 1873).

*An English antiquary, "Ritson spared no pains himself to ensure accuracy in the texts of old songs, ballads and metrical romances which he edited."* Wikipedia (22234)  
\$450.



## Schickele & Thurber

51. **SCHICKELE, Peter born 1935.**  
*Thurber's Dogs*. Suite for Orchestra after Drawings by James Thurber. Movement VI: Hunting Hounds. Autograph musical manuscript sketches in condensed score of almost the entire final movement of the work, consisting of music for sections B-N, i.e., pp. 111-137 of the published full score.

Folio, ca. 356 x 278 mm. Unbound. 9 leaves notated in pencil on one side of each leaf of 18-stave AZTEC C-18 music manuscript paper. A working manuscript, with erasures, alterations and cancellations.

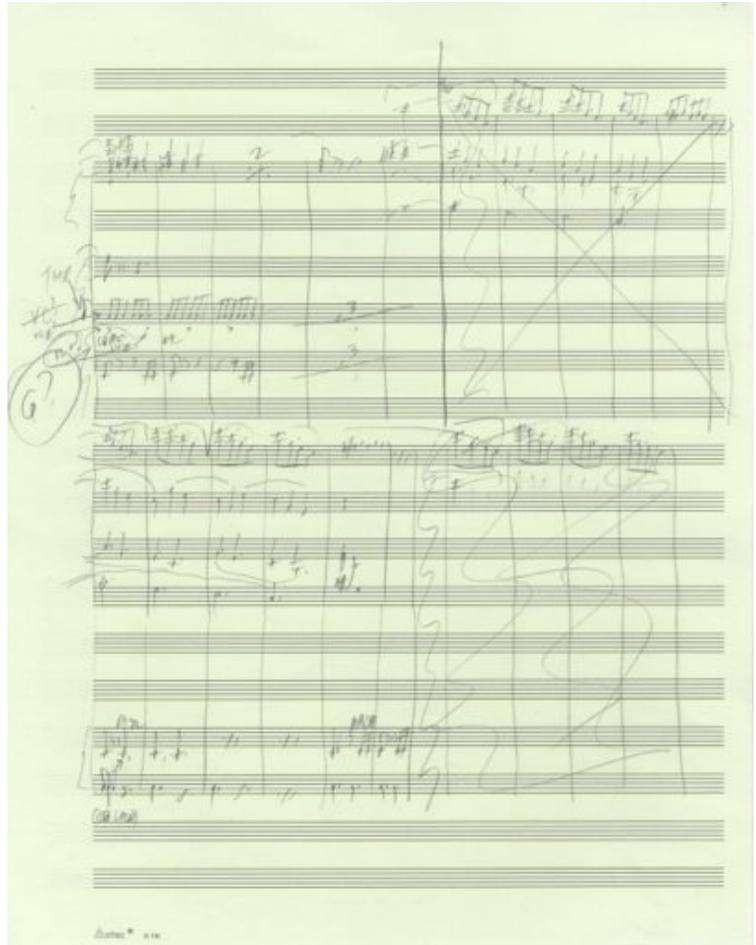
### Together with:

A copy of the published full score of the movement, i.e., pp. 107-138, and a 1-1/2 page printed commentary by the composer discussing the background of the work and briefly describing the music:

*"I should say, however, that as I was working on the last movement, I found myself thinking as much about the fox as about the hunting hounds. This, coupled with the fact that I recently acquired a recording of background music from the old movie serials that I used to go to as a kid, probably accounts for the quite ungentlemanly, almost lurid quality of the chase music."*

*"Thurber's Dogs was commissioned for the ProMusica Chamber Orchestra of Columbus and the Thurber House to commemorate the 100th birthday anniversary of author James Thurber. It was completed on August 13, 1994. The first performances took place on December 2 and 4, 1994; the ProMusica Chamber Orchestra of Columbus was conducted, respectively, by the composer and Timothy Russell, the orchestra's Music Director. The work has been recorded by the ProMusica Chamber Orchestra of Columbus for release in the fall of 1995."* From Mr. Schickele's commentary accompanying the manuscript

*A composition student of Roy Harris, Darius Milhaud, Persichetti and Bergsma, "Schickele has become the leading American musical satirist, giving concerts throughout the USA in which he lectures, sings, conducts and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the cantata Iphigenia in Brooklyn, to ingenious combinations of antithetical styles, as in Blaues Gras (Bluegrass Cantata), and are full of surprising violations of familiar styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele's commentaries and his mock-scholarly The Definitive Biography of P.D.Q. Bach... juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles..."* Deane L. Root in Grove online



Thurber (1894-1961), one of the foremost American humorists of the 20th century, had a great love of dogs and included them in many of his drawings, calling them "sound creatures in a crazy world."  
www.thurberhouse.org (22466)  
\$4,500.

52. **SCUDO, P[ierre] 1806-1864.** *Critique et Littérature Musicales*. Paris: Amyot, 1850.  
1f. (half-title), 1f. (title), 1f. (dedication), [iv] (preface), 419, [i] (contents) pp. **A presentation copy, signed by Scudo** on the half-title. Edges somewhat browned. A very nice, wide-margined copy overall.

#### **First Edition.**

Scudo, a critic as well as a composer, began to write on music from about 1840. "He contributed to the *Revue de Paris*, *Revue indépendante*, *Art musical*, several other journals and two contemporary encyclopedias, but was most influential as music critic for the *Revue des deux mondes*... Scudo was a talented writer; many of his reviews (lengthy articles emphasizing works rather than their performance) include extensive historical information, observations on musical-dramatic relationships and interesting discussions of aesthetics, but his comments on music tend to generalize and reveal little insight." Jeffrey Cooper in *Grove online* (22321)  
\$95.

53. **[SONG - English - 18th Century].** *The New Merry Companion, or Complete Modern Songster: Being a Select Collection of the most Celebrated Songs, lately Sung at the Theatres, Vauxhall, Ranelagh, &c.* Few of which ever were Printed in any Book of Songs. Also A Collection of the most esteem'd Catches and Glee's. Set to Musick. London: John Wheble, [ca. 1775].

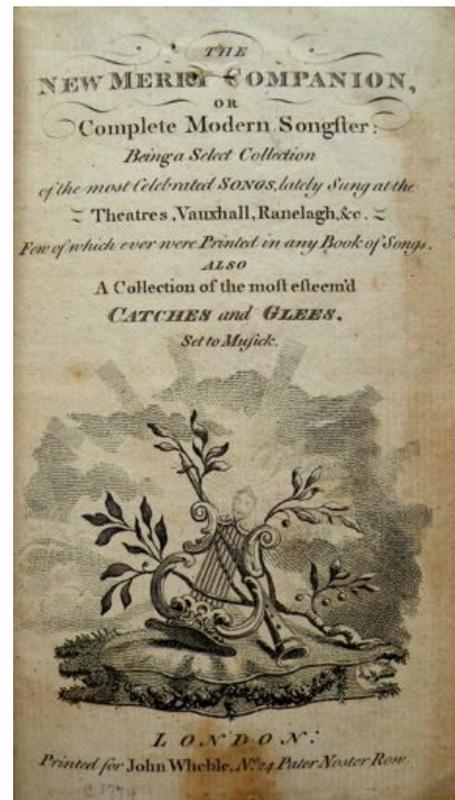
12mo. Newly bound in marbled boards with printed paper label to spine. 1f. (title), [i]-ix (index), 1-24, 264 pp. The first 24 pages include music and text to catches and glee's in 3 and 4 parts by Hayes, Purcell, Blow, Leach, Boyce, Aldrich, Green, Webbe, Battishill, Lampe and Laws. The songs consist of text only, with composers, lyricists and/or performers listed to many. With contemporary presentation inscription to front free endpaper: "George Irtton to Alba Dassonville Sept. 28, 1777." Slightly foxed; first few leaves browned at edges; pinholes to upper margin of first three leaves; very occasional staining and other minor defects.

**First Edition.** BUC p. 729. RISM BII p. 258. \$350

54. **[SONG - Scottish - 18th Century].** *A Collection of Songs*. Edinburgh: Printed by A. Donaldson and J. Reid, 1762.

Octavo. Newly bound in marbled boards with printed paper label to spine. 1f. (title), [iii]-xii (index), 220 pp. With decorative horizontal rules throughout. Contains lyrics (without music) to 388 songs. First several leaves browned at margins, edges slightly chipped; light browning and occasional foxing throughout.

**First Edition.** (22233)  
\$150.



55. **STRAUSS, Johann (father)**  
**1804-1849.** [Op. 94]. *Künstler-Ball-Tänze für das Piano-Forte dem Vereine der bildenden Künste in Wien.* Wien: Tobias Haslinger [PN] T.H. 7081, [1837].

Oblong folio. Unbound as issued. 11 pp. Engraved. With decorative vignette of two cherubs playing a lyre to title. Slightly worn, browned and soiled.

**First Edition.** Weinmann p. 19.  
 Schönherr & Reinöhl p. 144.  
 (22240)  
 \$140.



56. **STRAUSS, Johann (son)**  
**1804-1849.** *Fine head-and-shoulders lithographic portrait* by the noted Austrian artist Josef Kriehuber. Vienna: Carl Haslinger, [ca. 1853]. Ca. 370 x 238 mm. + margins. Printed by J. Höfelich in Vienna within a gold oval line border with Strauss's signature in facsimile below portrait and publication details printed in gold below crest at foot. Some minor foxing and very light browning; tear to upper margin and several small additional edge tears repaired.

*Kriehuber (1880-1876), an Austrian painter and lithographer, was possibly the foremost portraitist of the period. His lithographs of musicians and composers are generally of a very high quality.* (22261)  
 \$450.



57. **STRAUSS, Richard 1864-1949.** [Op. 59]. *Der Rosenkavalier* Schluss-Szene Faksimile nach dem Autograph in der Österreichischen Nationalbibliothek. [Wien]: [Österreichischen Nationalbibliothek], [1964].

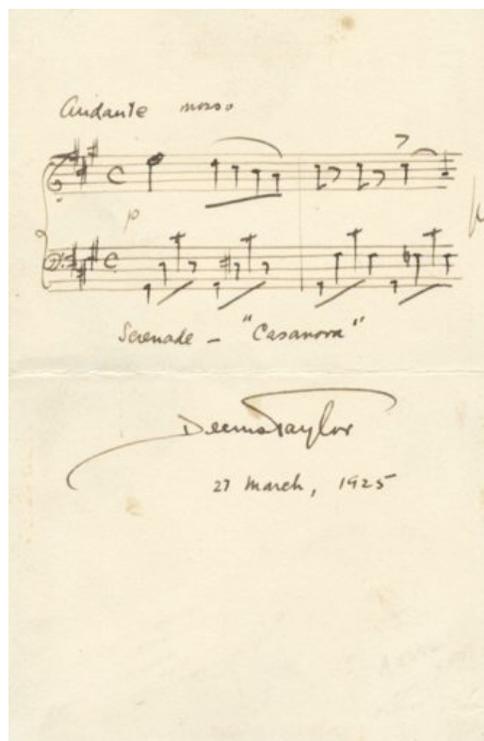
Large folio. Ivory paper boards with titling stamped in silver to upper. 1f. (title), 1f. (foreword), 28 pp. autograph manuscript facsimile + 3 pp. commentary in German by Dr. Leopold Nowak, a 2-page printed English translation laid in. Boards very slightly worn and bumped.

Limited to 1,000 copies. (22204)  
\$275.

58. **TAYLOR, Deems 1885-1966.** *Autograph musical quotation from the Casanova*, signed in full.

Oblong octavo, 154 x 100 mm. 2 measures in piano score, marked "Andante mosso" at head and identified by the composer as being from his Serenade "Casanova." Dated March 27, 1925. Creased at folds; lightly foxed.

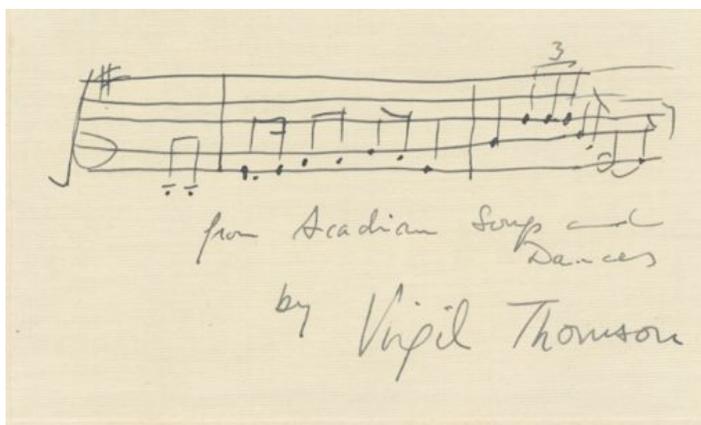
*An American composer and noted critic, Taylor "was quoted in a New York Times obituary as saying 'This is the age – not only in America, but all over the world – of the pedant run amuck. The result has been music that has to be explained, and even the explanations are unintelligible except to the initiate'. This aesthetic conviction perhaps explains in part the initial enthusiastic acceptance of Taylor's work – his number of Metropolitan Opera performances (14 for The King's Henchman in 1927–9 and 16 for Peter Ibbetson in 1931–5) surpasses that of any other American composer; and no native American of his time had more large-scale works published. But it may also explain the fact that his music was virtually forgotten soon thereafter."* Robert Stevenson in *Grove online* (22389)  
\$175.



59. **THOMSON, Virgil 1896-1989.** *Autograph musical quotation from the Acadian Songs and Dances*, signed in full.

Oblong octavo, 79 x 130 mm. 3 measures, identified in the composer's hand as being from his Acadian Songs and Dances. Notated in black ink. Laid down to a postal card.

*An American composer and critic, "[Thomson] produced a sizeable catalog of stylistically diverse compositions characterized by expressive directness*



*and textural transparency, written in a language that drew from hymnbook harmony, popular song, and dance idioms of the late 19th century, and utilizing plain-spoken tonal procedures but also diatonic dissonance and polytonal elements. In his many vocal works, and his two path-breaking operatic collaborations with Gertrude Stein, Thomson demonstrated a mastery of prosody."* Anthony Tommasini and Richard Jackson in *Grove online*

*The Acadian Songs and Dances, composed in 1948, are from Thomson's film score for Louisiana Story, a Robert Flaherty film, for which Thomson won the 1949 Pulitzer Prize in Music (the only Pulitzer given to film music to that date). (22388)*  
\$350.

60. **THOMSON.** *Autograph musical quotation from the Passacaglia for organ, signed in full.*

Oblong octavo. 3 measures, identified in the composer's hand as being from his Passacaglia for organ. Notated in black ink on a 3" x 5" index card.

*Thomson composed a number of works for organ, including the Passacaglia, in 1922, revising it in 1974. (22387)*  
\$300.

61. **VACHON, Pierre 1738-1803.** [Op. 5]. *Six Quartettos*, for Two Violins a Tenor and Bass... Opera V. [Parts]. London: W. Napier [PN 32], [ca. 1775].

Folio. Disbound. All parts 1f. (title), [i] (blank), 2-13 pp. Engraved. Spines reinforced with cloth tape. Some staining to violin part, most noticeably to final two leaves. Early signature erased from title.

**First Edition.** BUC p. 1030. RISM V10.

*A French violinist and composer; "Vachon was much admired by his contemporaries as a soloist and performer of chamber music. In 1780 La Borde described him as 'one of the most charming violinists we have heard, above all in the trio and the quartet' (iii, 488). As a composer he also distinguished himself in chamber music... His quartets opp. 5, 6, 7 and 11 display a variety of tempos, numbers of movements and tonality, and give relative independence to each performer."* Michelle Garnier-Butel in *Grove online* (22242)  
\$400.

62. **[WAGNER, Richard 1813-1883]** *Wagner Handbook for the Festival Concerts given in 1884 under the direction of Theodore Thomas.* Analytic Programmes with English Texts Biographic and Critical Essays by Herbert T. Finck Projector and Manager of the Concerts Charles E. Locke. Cambridge University Press: John Wilson and Son, 1884.

Small quarto. Full black morocco with spine in decorative compartments gilt, decorative gilt edging to both upper and lower boards. 1f. (frontispiece portrait of Theodore Thomas), 1f. (title), 1f. (named cast list), 3ff. (detailing concert programs of April 14-17, 1884, with named cast lists), pp. 13-112. Illustrated with occasional scenes from the operas, decorative initials and head- and tailpieces, etc.

**A presentation copy**, with "*Presented by Mrs. Amali[?e] [?Materna] as a souvenir of The Wagner Festival May 12th 1884*" to verso of frontispiece, and the **autograph signatures of Theodore Thomas**, conductor (frontispiece), and the performers Emily Winant, contralto (p. 29), Christine Nilsson, soprano (p. 32), Hermann Winkelmann, tenor (p. 50), Theodore Toedt, tenor (p. 56), Franz Remmert, bass (p.

62), Emma Juch, soprano (pp. 68 and 96), Emil Scaria, bass (p. 76), and Amalie Friedrich Materna, soprano (p. 82).

Concert program details as follows:

- Monday Evening, April 14:

[Excerpts from] *Tannhäuser*; *Die Walküre*; *Siegfried*

- Tuesday Evening, April 15:

*Symphony "Eroica"...* Beethoven; [Excerpts from] *Die Meistersinger*

- Wednesday Afternoon, April 16:

*Centennial Exhibition March*; [Excerpts from] *Rheingold*; *Die Walküre*

- Wednesday Evening, April 16:

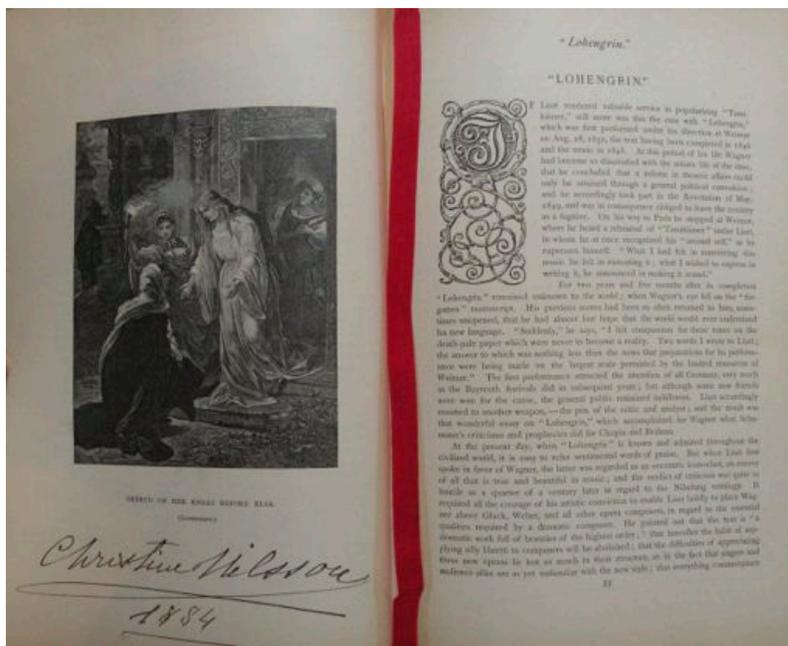
*Huldigungsmarsch*; [Excerpts from] *Tristan and Isolde*; *Parsifal*

- Thursday Afternoon, April 17:

[Excerpts from] *Flying Dutchman*; *Die Meistersinger*; *Parsifal*; *Die Walküre*

- Thursday Evening, April 17:

*Symphony No. 5...* Beethoven; *Götterdämmerung Act III* (complete)



In addition to the performers whose signatures appear in the volume, participants included the *Wagner Festival Chorus, 600 Voices* and a *Grand Orchestra of 150 Musicians*, with J.B. Sharland as chorus master, and soloists Hattie Louise Simms, Zelig de Lussan, Ella Earle, Fannie Hirsch, Mrs. A. Hartdegen, and Minnie E. Denniston. Binding very slightly worn, rubbed and bumped; remnants of red ribbon markers; free front endpaper detached; slightly browned and brittle; offsetting and show-through to Thomas's signature; two words of presentation inscription erased.

*Thomas, an American conductor of German birth, "did more than any other American musician of the 19th century to popularize music of the great European masters... At its height in 1875 the Thomas Orchestra was, by common consent, unsurpassed anywhere, as was the New York PO under his direction ten years later. The popularity of the symphony orchestra in the USA today is due in great part to the work of Thomas."* Ezra Schabas in *Grove online*. (22464)  
\$550.

63. **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. Slightly worn and soiled.

*A Danish composer and pianist, [Weyse] was esteemed for his artistic taste in music and other matters, and in his later years he was the leading authority in Copenhagen's musical life."* Jens Peter Larsen and Gorm Busk in *Grove online* (21963)  
\$25.

64. **WHISTLING, Karl Friedrich.** *Handbuch der musikalischen litteratur* oder allgemeines systematisch geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften und Abbildungen, mit Anzeige der Verleger und Preise. Erster Nachtrag. Leipzig: Anton Meysel, 1818.

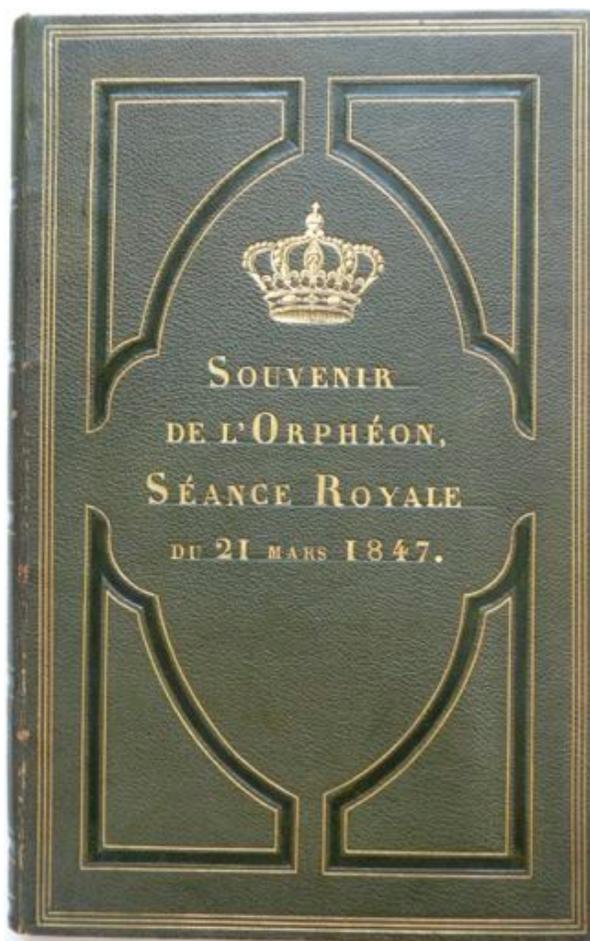
Octavo. Contemporary blue wrappers. 1f. (title), [iii]-v ("Vorrede"), v-vi ("Unrichtigkeiten"), [vii]-viii (table of contents), 72 pp. Some leaves unopened. Some browning; minor foxing; most of spine lacking.

*Whistling's Handbuch...*, a serious attempt at a list of music in print, was first issued in 1817 by Anton Meysel, whose shop Whistling acquired on 13 November 1821. Friedrich Hofmeister issued Whistling's supplements to the Handbuch between 1819 and 1825..." Donald W. Krummel in *Grove online* (22714)  
\$75.

65. **WILHEM, Guillaume Louis Bocquillon, ed.** **1781-1842.** *Orphéon Répertoire de Musique Vocale en Choeur sans accompagnement instrumental a l'usage des jeunes élèves et des adultes Composé de Pièces inédites et de Morceaux choisis dans les meilleurs auteurs par B. Wilhem et continué par M. Hubert.* [Paris]: Perrotin, [ca. 1847].

Octavo. Full olive green morocco **presentation binding** with decorative stamping in black and gold, *Souvenir de l'Orphéon, Séance Royale du 21 Mars 1847* and crown stamped in gilt within decorative lozenges to upper, *Cirque National, Diron. G. Gallois* stamped in gilt to lower, all edges gilt, inner dentelles ruled in gilt, ivory watered silk endpapers, green silk ribbon marker. 2ff. text followed by 133 pp. engraved music consisting of nos. 148 bis and 171, and portions of Tome VII (nos. 262, 262 bis, 263, 264, 265, 266, 271, 272, 273, and 274) and Tome VIII (nos. 278, 279, 279 bis, 280, 281, 282, 282 bis, 283, 283 bis, 284, 285, 286, 287, 287 bis, 288, 291, and 292) + 4 pp. music from *Sarah* by Grisar in small format + 8 pp. music from *Les Enfants de Paris* by Adam in larger format bound in, followed by 8 pp. music by Palestrina. Erratic pagination.

Includes music for various combinations of voices by Lefébure-Wely, Thys, Scard, Wilhem, Sabbatini, Hubert, Lachnith, Zimmerman, Cherubini, Auber, Halévy. With text to most pieces. Some browning. In quite good condition overall. Published in a series of 9 volumes in total from 1833-1848.



*The Orphéon was a "French male-voice choral movement. It developed from 1815 through the work of Guillaume Louis Bocquillon Wilhem, a strong advocate of the teaching of singing in schools, who first used the term Orphéon about 1830. The Orphéon choral society was established in Paris in 1833 and rapidly expanded...; an annual concert was given at the Trocadéro with 1500 performers... By 1859 there were 700 provincial societies; 3000 'Orphéonistes' performed in London in 1860. By the turn of the*

century the movement reached a peak of popularity with over 2000 societies in France, where it was the equivalent of British competitive festivals." Grove online

**Jules Gallois**, to whom this volume was presented, was the director of the Cirque National, built as an equestrian theatre, on the northeast side of the present Rond-Point of the Champs-Élysées in Paris, dubbed the Cirque d'été, in 1841. Gallois engaged Berlioz for a series of six grand concerts to be presented at the Cirque in the winter of 1844-1845, for which the composer engaged 350 players and singers, with Galois underwriting all costs. *"The concerts... offered varied and unusual programmes, including extracts from Ruslan and Ludmila and A Life for the Tsar, the operas of the Russian nationalist composer Mikhail Glinka..., Beethoven's Emperor Concerto played by Hallé, Berlioz's new overture La tour de Nice... and music by Félicien David, whose symphonic ode Le désert was the sensation of the season. Le désert and David's Janissaries' Chorus were part of a "séance orientale" (16 February) which also included the popular Marche marocaine... by the latest keyboard lion, Léopold Meyer. The concert was topical, in view of the Moorish flavour of the hall's architecture and the vogue for things Middle Eastern which had hit Paris with the arrival of six Algerian chiefs and their picturesque retinues on an official visit. A bearded Bedouin appeared in the foreground of the Illustration's engraving of the first concert, and the Charivari's series "The Arabs in Paris" showed a group of turbaned and kaftaned men twisting and yelling in agony while a Berlioz-like conductor unleashed his orchestra at them."* Cairns: *Berlioz, Vol. 2, pp. 306-307 (22271)*  
\$350.

66. **ZAJC, Ivan 1832-1914.** *Hrvatske skladbe.* (Svezak drugi.) Nova Sbirka Pjesama (XXIV.) za jedan glas uz pratnju glasovira. Skladao Ivan pl. Zajc. Izdala "Matica Hrvatska." Zagreb: Hartmana [PN K & D 68], 1899.

Small folio. Quarter mid-tan cloth with marbled boards. [1] (title printed in brown and green within decorative border), [2] (index), 3-99 pp.

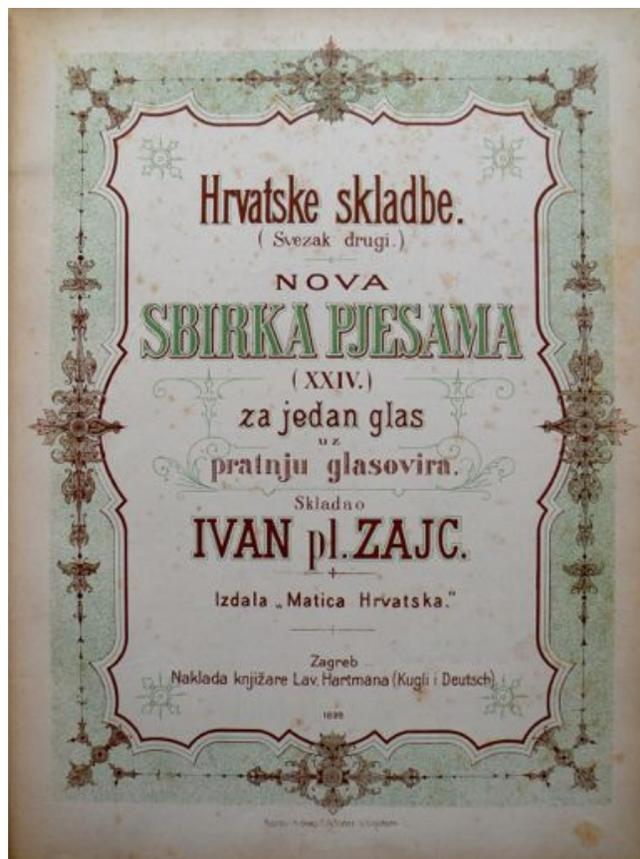
Together with:

*Hrvatske skladbe.* (Svezak prvi) Sbirka Pjesama (XXIV.) Naklada "Matice Hrvatske," 1883. Bound as above. [1] (title printed in brown and green within decorative border), [2] (index), [3]-99 pp. Slightly browned and foxed; occasional pencilling.

Binding slightly worn, rubbed and bumped.

*Two collections, each of 24 folk songs, for voice and piano arranged and edited by one of the foremost composers of Croatia.*

(22222)  
\$275.



*Finis*

