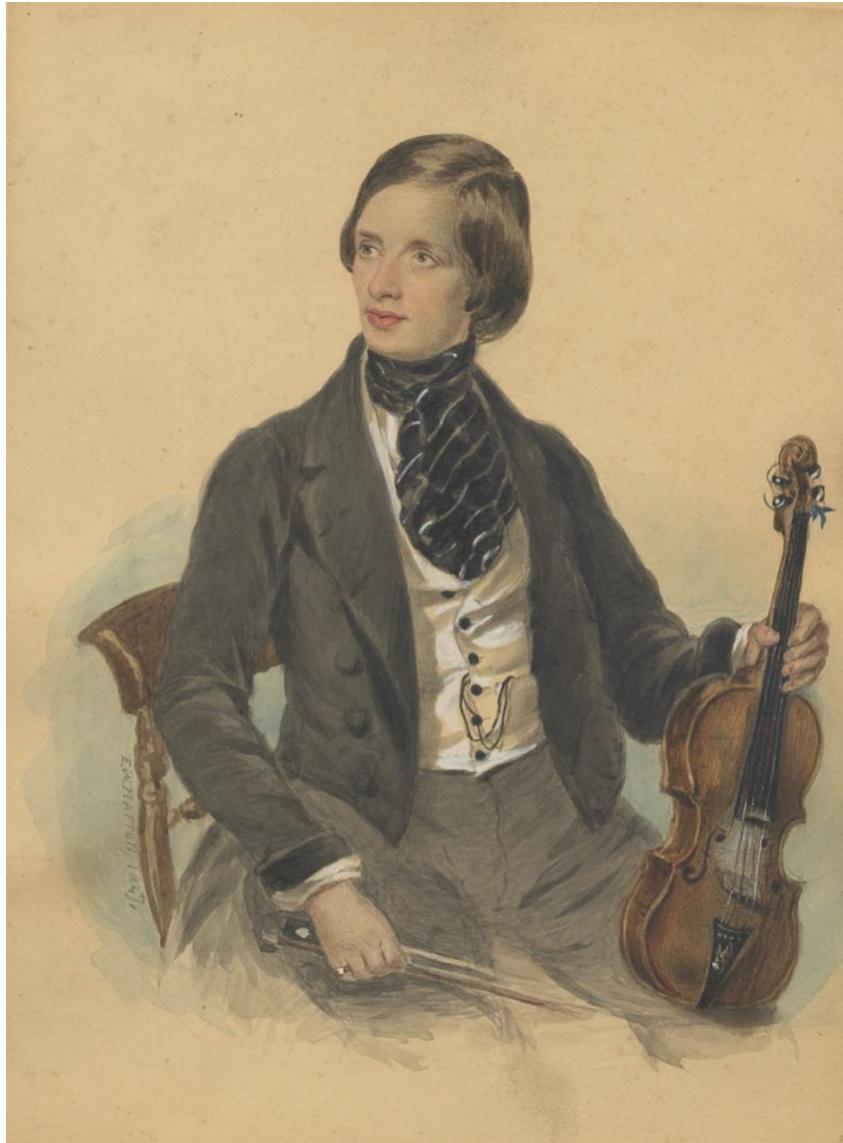


J & J LUBRANO MUSIC ANTIQUARIANS



Item 32

NEW ACQUISITIONS

July 2021

6 Waterford Way, Syosset, NY 11791 USA

Telephone 516-922-2192

info@lubranomusic.com

www.lubranomusic.com



An Attractive Collection of 18th Century French Non-Operatic Vocal Music

1. *Nouvelles Poésies Spirituelles et Morales Sur les plus beaux Aïrs de la Musique Françoise et Italiene, avec la basse. On y a joint des Fables Choisies dans le gout de M. de la Fontaine, Sur des Vaudevilles & petits Aïrs aisés à chanter, avec leur Basse & une Basse en Musette. Recueil I [-II].* 6 liv. broché. Paris: Chez la Veuve de Ph. N. Lottin & J.H. Butard, Imprimeur-Libraires, rue Saint Jacques, proche de la rue de la Parcheminerie, à la Vérité, 1737, 1752.

Large oblong quarto. Plain contemporary wrappers (Recueils I and II, published 1752) and marbled wrappers (Recueils IV and VI, published 1737).

Recueil I

1f. (recto title, verso blank), 1f. (recto "Avis" verso "Table ... du Premier Recueil"), 72, 19 ("Fables"), [i] ("Approbation" dated 10 December 1728) pp.

Bound with:

Recueil II

1f. (title), 72 pp.

Recueil IV

Nouvelles Poésies ... Prix, 3tt. broché. Paris: Ph. N. Lottin Imprimeur Librairie, rue St. Jaques[!], proche St. Yves, à la Vérité. Avec Approbation et Privilège du Roi. 1737. 1f. (recto title, verso blank), 1f. (recto "Avis," verso "Table ... du Quatrième Recueil"), 44, 12 ("Fables") pp.

Recueil VI

Nouvelles Poésies ... Prix, 3tt. broché. Paris: Ph. N. Lottin ... 1737. 1f. (recto title, verso blank), 1f. (recto "Avis," verso "Table ... du Sixième Recueil), 44, 12 ("Fables") pp.

Includes music by Batistin, Bertin, Bourgeois, Boutillier, Brossard, Campra, Clerambault, Cochereau, Couperin, Courbois, Deon, Debousset, Desfontaines, Desmarais, Destouches, Dornel, Dubuisson, Gillier, Godonesche, Hardouin, Labarre, Lemaire, Lully, Marchand, Montarin, Monteclair, Montigni, Mouret, Quatrelivre, Rebel, Renier, and Salomon.

Music engraved throughout. Typeset titles within decorative borders, with occasional engraved decorative devices throughout. Outer and lower margins untrimmed. Wrappers somewhat worn and soiled, those to Recueils I and II with contemporary annotations in ink, those to Recueils IV and VI with small tears to edges and spines with some loss. Browning, heavier to some leaves; occasional foxing, staining, and offsetting; edges of leaves soiled and slightly frayed; several short tears repaired with archival tape; some leaves loose; title to Recueil II lacking; other minor defects.

RISM BII p. 269 (very few complete copies; the 1737 edition consisted of 7 volumes and the 1752 edition of 8 volumes).

An attractive and substantial collection of early French non-operatic vocal music. (36354) \$1,750

One of Only 40 Copies With Fine Hand-Colored Set and Costume Designs

2. [BALLETS RUSSES]. Auric, Georges et al.

Les Facheux. Georges Braque Jean Cocteau Louis Laloy Georges Auric Theatre Serge de Diaghilew. Paris: Éditions des Quatre Chemins, 1924.

Two volumes. Quarto. Original publisher's heavy ivory wrappers with illustration in color by Braque to uppers. All plates with tissue guards.

Vol. I:

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto "Jean Cocteau," verso blank), 3ff. text, 1f. portrait of Cocteau, 1f. (recto "Louis Laloy," verso blank), 7ff. text, 1f. (recto facsimile of music by Auric, verso blank), 1f. (recto "Georges Braque," verso blank), + **23 hand-colored set and costume designs** by Braque: La Naïde; Esquisse du décor; Décor (manquette); Éraste; La Montagne; Lysandre; Orphise; L'Élegante; Joueuse de volant; Joueuse de volant (dos); Première bavarde; Deuxième bavarde; Deuxième bavarde (dos); Joueur de boules; Joueur de cartes; Le Tuteur; Premier valet; Deuxième valet; Policier; Premier masque; Premier masque (dos); Deuxième masque; and Deuxième masque (dos).

Vol. II:

1f. (recto half-title, verso blank), 1f. (recto blank, verso reproduction of photograph of Braque by Man Ray), 1f. (recto title "Réalisation Scénique," verso blank), 1f. (contents), 1f. (recto "Argument," verso blank), 1f. (recto part title, verso blank), + **22 full-page reproductions of photographs of dancers** L. Krassovska; Nicolas Zverew; Antoine Wilzak; La Nijinska (2); Lubov Tchernicheva (3); Antoine Doline; N. Devalois (2); Ludmila Cholar, L. Choliar et A. Wilzak; Alice Nikitin; L. Chollar, A. Nikitina and A. Wilzak; Thadée Slavinsky (2); Th. Slavinsky, E. Lapitsky et C. Tcherkas; Léon Woizikovsky; J. Jazvinsky et M. Pavlow; M. Federow; and S. Lifar in role portraits.



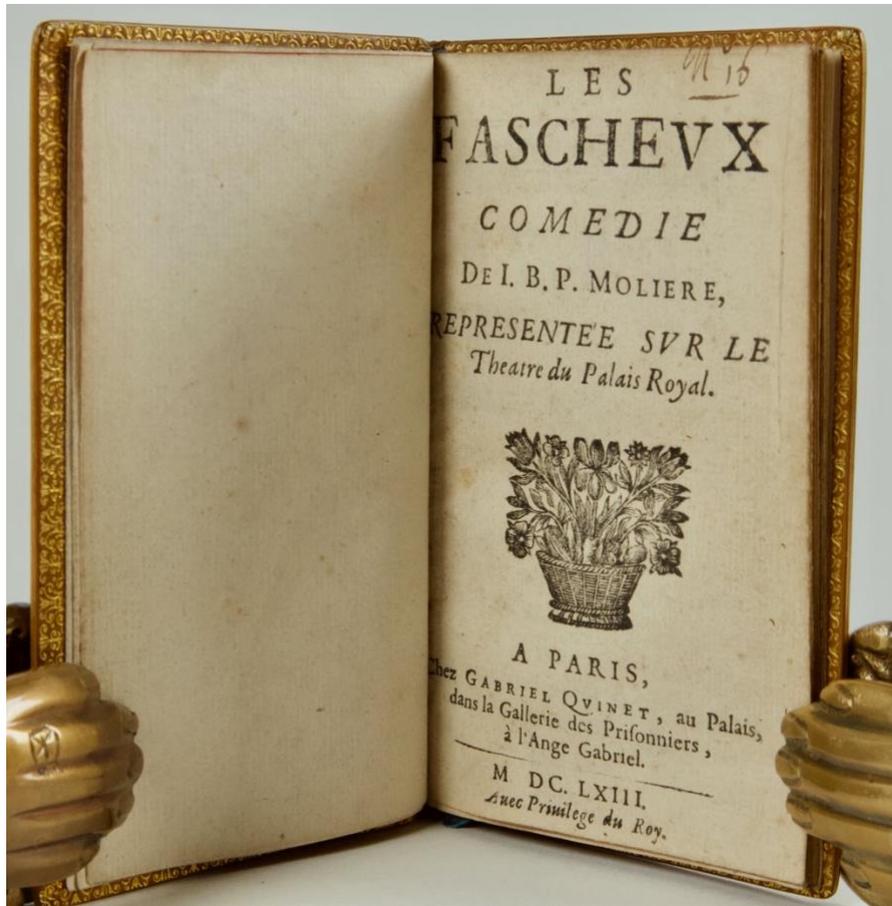
Wrappers very slightly worn and soiled. Minor internal wear; a few signatures partially split; some tissue guards worn and creased.

First Edition, limited to 500 copies, this no. 15 of only 40 copies on Hollande van Gelder, with limitation statements at the conclusion of each volume. Magriel p. 187. Niles & Leslie I p. 75. Derra de Moroda 1503.

Les Facheux, a ballet in one act with music by Georges Auric, choreography by Bronislava Nijinska, scenario by Boris Kochno after Moliere's comedy-ballet, and curtain, scenery and costumes by Georges Braque, was first performed by Diaghilev's Ballets Russes in Monte Carlo on 19 January 1924 with principal dancers Lubov Tchernicheva, Anatole Vilzak, and Anton Dolin.

"By the time [Auric] found himself a member of Les Six [Auric, Durey, Honegger, Milhaud, Poulenc, and Tailleferre], the style of his music – brilliant and often acidly aggressive – had become well established, and works such as the Huit poèmes de Jean Cocteau (1919) or the foxtrot Adieu, New York! (1919) show how he can be considered, along with Poulenc, the group's most typical representative. On hearing his 1921 incidental music for Molière's comédie-ballet Les fâcheux, Diaghilev asked him to transform it into a ballet. First performed in Monte Carlo ... it shows a facility for mood creation and a virtuosity in the manipulation of highly varied material that presages his film music. Other successful ballets followed: Les matelots (1924) and La pastorale (1925) for Diaghilev, Les enchantements de la fée d'Alcine (1928) for Ida Rubinstein ..." Jeremy Drake in *Grove Music Online*.

Examples of *Les Facheux* on Hollande van Gelder, with particularly strong color to the plates, are quite rare, with no copies recorded in ABPC as having come to auction since at least 1977. (36302) \$1,250



Late 17th Century Libretto of *Les Fâcheux*, with Text by Molière

3. BEAUCHAMPS, Pierre-Francois Godard de 1689-1761

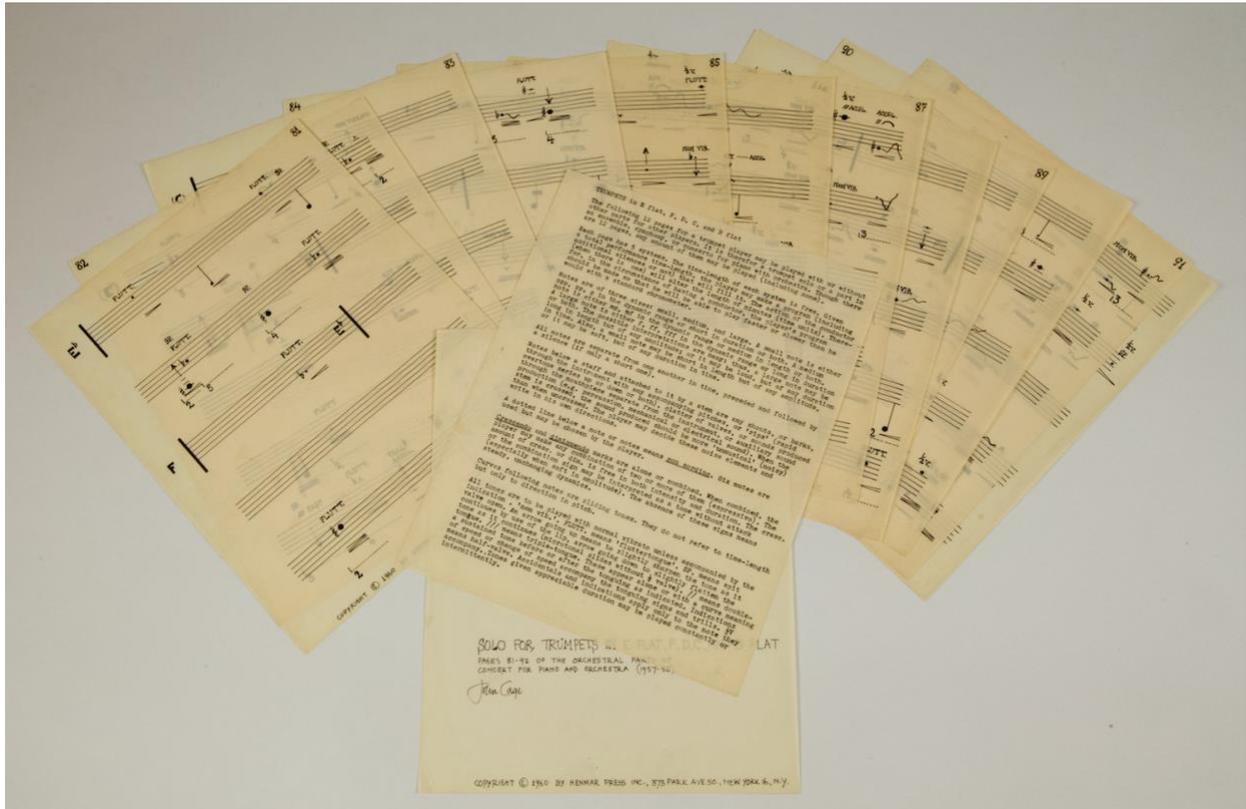
Les Fâcheux[!] Comedie Représentée sur le Theatre du Palais Royal. [Libretto]. Paris: Gabriel Quinet, au Palais, dans la Gallerie des Prisonniers, à l'Ange Gabriel, 1663.

12mo. Full modern mid-tan calf with gilt ruled edges; raised bands on spine in compartments gilt; dark red leather title label gilt; inner dentelles gilt; all edges gilt; marbled endpapers; blue silk ribbon marker. 1f. (recto title, verso blank), 3-6 ("Epistre" au Roy), 7-13 (synopsis), 16 (cast list), 83, [i] (blank) pp. With decorative woodcut device to title and decorative head- and tailpieces throughout. With short textual descriptions of the ballets following Acts I (2 entrées), II (4 entrées), and III (2 entrées). Minor internal wear and browning; page 71 mispaginated 17; slightly trimmed; some outer and upper margins cropped, occasionally just touching page numbers or text.

Guibert: *Bibliographie des Oeuvres de Molière publiées au XVIIe Siècle*, p. 81. First published in 1662.

Les fâcheux, a comédie-ballet in three acts to text by Molière, was first performed in honor of Louis XIV at the chateau of Nicolas Fouquet, Vaux-le-Vicomte, on 17 August 1661, with choreography by Pierre Beauchamp and sets by Giacomo Torelli. It was a great success, performed more than 100 times during Molière's lifetime, with the 8 male characters all played by Molière at Vaux-le-Vicomte. It was the first of Molière's comédies-ballets composed and choreographed by Beauchamps.

"Beauchamps was Louis XIV's personal dancing-master and favourite partner in ballets de cour in the 1650s and 60s. Throughout his career he collaborated with Lully, whom he first met as comic dancer in, and later as composer of, ballets de cour. Beauchamps choreographed intermèdes and dances for Molière's comédies-ballets, beginning with *Les fâcheux* (1661), for which he also composed the music and conducted the orchestra." Maureen Needham in *Grove Music Online*. (36341) \$750



**Autograph Musical Manuscript of the Complete Solo Trumpet Part of
Cage's *Concert for Piano and Orchestra***

4. CAGE, John 1912-1992

Concert for Piano and Orchestra. Autograph musical manuscript of the complete part for trumpet plus detailed instructions for performance.

1 leaf (recto autograph title, verso blank), 1 leaf (recto typed instructions for performance, verso blank) + 12 leaves autograph musical manuscript of the complete trumpet part notated on one side of the leaf only. All folio and on vellum. Slightly creased; several small areas of three leaves (numbers 81, 86, and 92) carefully excised, not affecting music or text.

Autograph title: 1 leaf. With "Solo for Trumpets in E Flat, F, D, C, and B Flat Pages 81-92 of the Orchestral Parts of Concert for Piano and Orchestra (1957-58)" and "Copyright © 1960 by Henmar Press Inc., 373 Park Ave. So., New York 16, N.Y." in Cage's autograph to lower margin. Signed by the composer.

Typed instructions for performance: 1 leaf. 9 single-spaced paragraphs, entitled: "Trumpets in E flat, F.D, C, and B flat" and commencing "The following 12 pages for a trumpet player may be played with or without other parts for other players. it is therefor[!] a trumpet solo or a part in an ensemble ... though there are 12 pages, any amount of them may be played (including none)." Cage goes on to offer detailed performance instructions in his inimitable style, with commentary on "time-length" including "additional silences or not;" "the action of the conductor (when there is one);" tempo; note size indicating either dynamics or duration, or both, allowing multiple interpretations; sound production; dynamics; sliding tones; vibrato and "fluttersong," etc.

Autograph musical manuscript: 12 leaves numbered 81-92. Notated in black ink with copyright information to lower margin of first page of music.

This important aleatory work, composed between 1957 and 1957 and dedicated to Elaine de Kooning, was first performed in New York on 15 May 1958. The music was used for a work choreographed by Merce Cunningham with set and costume designs by Robert Rauschenberg, *Attic Meet*.

Excerpts from extended commentary from the cageconcert.org website on performance of the trumpet part on instrumentation, mutes, dynamics, articulation, pitch, vibrato, and other techniques (spit valve open and half-valve), articulation of sustained sounds, noises, crossed stem notes, mouthpiece, shouts or barks, rips, valve clatter, and auxiliary sounds follow:

"The Solo for Trumpet is the most extreme of the Solos in terms of its instrumentation, requiring the player to move between five different instruments ... Of all the Concert parts, the Solo for Trumpet requires the widest array of mutes ... In common with the flute, bassoon/saxophone and other brass parts, [it] is overwhelmingly biased towards crescendos and combinations of dynamics ... The player is free to choose the 'intensity and duration' of these, and the overriding character, then, is one of change and improvisation with respect to dynamics throughout the Solo ... The trumpet part is one of the least specific parts in terms of articulation, with no instructions about how the notes should be attacked. However, like all of the wind parts, flutter tongue is required ... In the Solo for Trumpet Cage suggests noises to be played where stemmed notes below the staff are indicated ... The player may decide these noise elements and write his own directions ... One characteristic of the trumpet part that doesn't appear in any other part is the crossing of stemmed notes, which indicate that 'the sound produced should be more 'unmusical' (noisy)' ... All of the brass parts include the instruction to shout or bark into or through the instrument, and the trumpet and tuba parts include the line 'with any accompanying pitches' ... The 'valve clatter' instruction appears in the trumpet and tuba parts only ... Like the Solo for Clarinet, the Solo for Trumpet contains no sounds that are without performance instructions of any kind. Each sound is directed to be manipulated in some way."

"Concert for Piano and Orchestra has no score, but rather consists of highly detailed parts. Any performance may include all of the instruments, but the work may also be performed as a solo, duet, trio, etc. Should this occur the title should be changed to reflect the chosen instrumentation, i.e. Solo for Piano. The notation of each part uses a system wherein space is relative to time. The amount of time is determined by the musician and then altered during performance, by the conductor, whose role is to act as a chronometer on the podium whose arms simulate the movement of the hands of a clock. Notes are of 3 sizes, and may refer to duration or amplitude or both, interpreted by the performer. This work is a tour de force compilation of then contemporary compositional practices, with each of its solos involving as many playing techniques as possible ... Cage's composing means involved chance operations, as well as the use of the imperfections found in the paper upon which the music was written ..." JohnCage.org

"The Concert for Piano and Orchestra by John Cage is widely regarded as a seminal work, not just within Cage's own output but in the context of twentieth-century music and techniques. Ever since Jasper Johns and Robert Rauschenberg organised an exhibition to run alongside the first performance of the work (which

they organised), exhibitions of graphic scores, American experimental work, and other themes associated with Cage, regularly include pages from the piano part, the Solo for Piano. As well as the innovations in notation, formally - as a set of parts without score, to be performed in any combination and relationship, including with other works - it throws open the notions of open form and the open work to a far greater degree than any earlier work by any twentieth-century composer. The Concert is recognised as being of great importance to the history of twentieth-century music ..." University of Huddersfield website

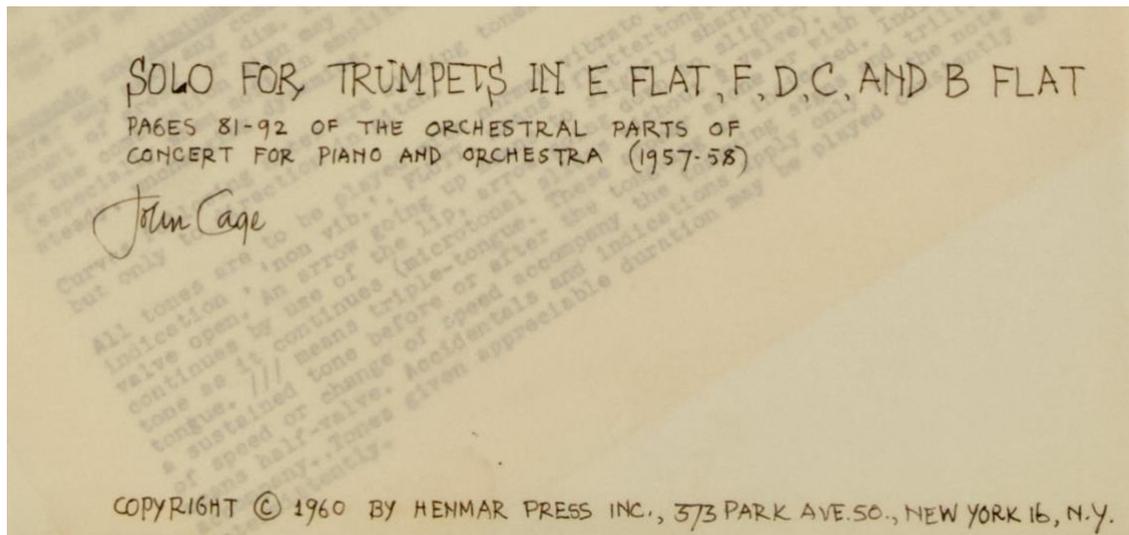
"In these "time-length" works, Cage investigated ways of opening up his compositions by making their notation ambiguous, a situation he referred to as "indeterminacy." This meant that the results of his compositional systems were no longer fixed objects but took on more the character of processes. The performer's role was to animate the process Cage had set forth, producing results that, while having certain similarities, would differ in details at each performance or "realization." The exploration of indeterminacy was the moving force behind the extraordinary piano solo of the Concert for piano and orchestra (1957-8). This composition consists of 63 pages which are covered with dozens of different ways of notating music, some that are variants of notations he had already developed, others completely new and always highly imaginative. The discoveries of the Concert sparked a number of further notational developments. Most notable of these was the use of transparent plastic: a performance could be created by superimposing notations on the transparencies in different orientations and then reading the result."

Cage was "one of the leading figures of the postwar avant garde. The influence of his compositions, writings and personality has been felt by a wide range of composers around the world. He had a greater impact on music in the 20th century than any other American composer." James Pritchett, Laura Kuhn and Charles Hiroshi Garrett in *Grove Music Online*.

One of the most significant Cage manuscripts to have come on the market for many years.

(36378)

\$38,500





**Autograph Musical Manuscript of
Cage's *Litany for the Whale***

5. CAGE, John 1912-1992

Litany for the Whale. Autograph musical manuscript signed and dated New York City, July 1980. The complete work.

2 leaves. Notated in black ink on one side of the leaf only in Cage's characteristic all-capitals hand. With copyright information in Cage's autograph to lower margin of first page: "Copyright © 1981 by Henmar Press, Inc., 373 Park Avenue South, New York, New York, 10016." Folio. On vellum. With detailed performance instructions to first half of first page.

A graphically striking manuscript.

Composed in 1980, *Litany for the Whale* is a "25-minute monody with two uncannily similar voices ... using only five notes in antiphonal phrases ..." JohnCage.org

"The text for this piece consists of the letters for the word WHALE, with a specific pitch attached to each. A 'word' is sung in one breath by pronouncing each letter separately and giving the same time to each letter, except for the last, which is to be sung longer than the others. The first singer sings the recitation, and the second singer sings the response. A silence follows, being continued by the second recitation to be sung by the second singer as well. The first singer gives the second response, and so forth. This highly effective work is to be performed quietly, without dynamic changes." Gramophone.co.uk.

(36380)

\$8,500



**Collection of Early 19th Century Manuscript Flute Music
Much Unpublished
From the Collection of Carleton Sprague Smith**

6. [CHAMBER MUSIC – Early 19th Century - English - Manuscript]

Early 19th century partbooks in manuscript. England, ca. 1812. Popular tunes and themes arranged as a trio for flute, a second melodic instrument [?violin], and bass.

3 volumes. Small oblong octavo (ca. 160 x 245 mm). Original quarter mid-tan calf with marbled boards, decorative dark red leather title labels gilt to uppers.

Flute: 1f. ("Index June 1812"), 2ff. (index), 1f. (blank), 168 pp., 1f.

Secondo: 168 pp.

Basso: 168 pp., 1f.

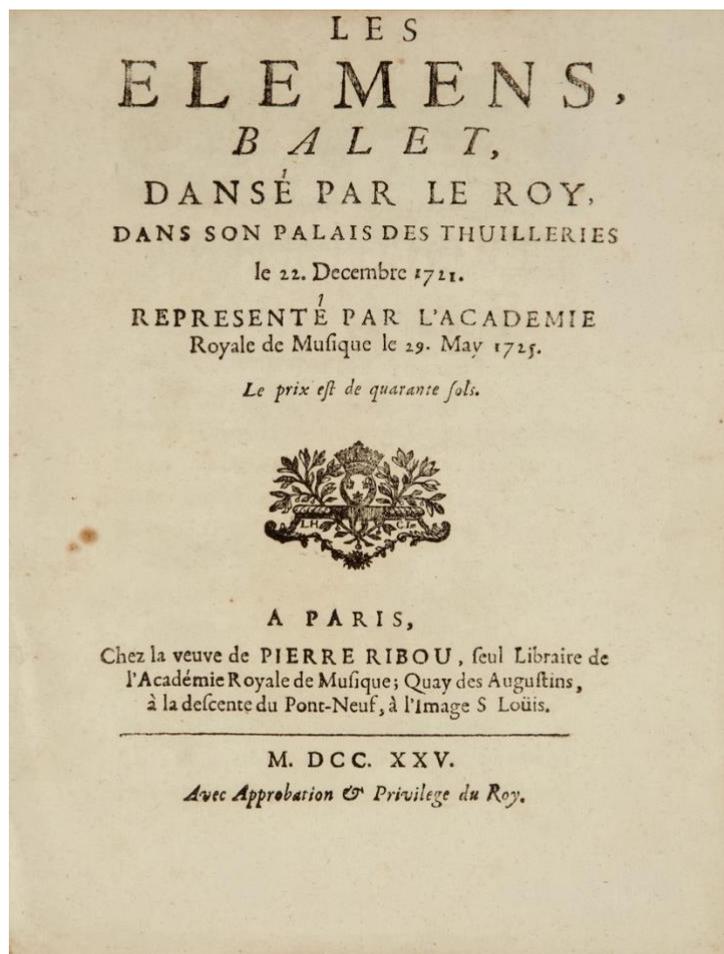
Each volume notated in black ink in a single hand on 7 or 8 rastrum-ruled staves, Flute and Basso parts with final leaf with a chart of enharmonic pitch equivalents and instructions for raising pitch by a half-step. Bindings worn and detached; spines split; leather very deteriorated. Slightly browned; some edges slightly chipped; lower margins of some leaves slightly defective, occasionally just touching notation.

Over 200 pieces arranged for flute, a second treble instrument, and basso continuo, including themes from popular operas and oratorios, sinfonias, glees, hymns, and folksongs. Composers represented include Abel, Alberti, Astorga, Campion, Corelli, Devienne, Dussek, Edelmann, Giardini, Handel, Haydn, Hook, Kammel, Kozeluch, Mould, Mozart, Paisiello, Pleyel, Purcell, Schobert, Shield, Tenducci, Vanhall, and others.

From the collection of the distinguished American musicologist, music librarian, flautist, and diplomat Carleton Sprague Smith (1905-1994).

It would appear that the present collection consists of original arrangements and, as such, provides a wealth of presumably unpublished material for flute, violin, and bass. There are numerous references to a "Quarto" copy, indicating that many of these arrangements may exist in other manuscripts.

A fascinating collection providing detailed insight into domestic music-making in the early 19th century. (34808) \$2,000



Early 18th Century Ballet Libretto

7. DESTOUCHES, Andre Cardinal 1672-1749 and Michel de LALANDE 1657-1726

Les Elemens, Balet, Dansé par Le Roy, dans son Palais des Thuilleries le 22. Decembre 1721. Representé par l'Academie Royale de Musique le 29. May 1725. Le prix est de quarante sols. [Libretto]. Paris: Chez la veuve de Pierre Ribou, seul Libraire de l'Académie Royale de Musique; Quay des Augustins, à la descente du Pont-Neuf, à l'Image S Louiis, 1725.

Small quarto. Disbound. 1f. (recto title with decorative device, verso blank), iii-xvi, 43, [i] (privilege) pp. With woodcut head- and tail-pieces and occasional decorative initials throughout. Very slightly worn and browned, a bit heavier to final leaves; occasional foxing; some leaves very slightly cropped at upper margin, not affecting text.

With named cast list of actors and singers to p. vii; named cast list of "Acteurs et Actrices, Chantans dans les Choeurs du Balet" to p. xiii; named cast list of dancers in the four entrées to pp. xiv and xv; and named list of singers in the ballet to p. xvi. Named dancers include Binet, Blondy, Dangeville, Delisle C., Delisle L., Dumoulin L., F. Dumoulin, P. Dumoulin, Mrs. Dumoulin, Duval, Ferriere, Lamotte, Lemaire, Maltaire L., Menès, Myon, Pety, Pierret, Prevôt, Rey, Tabary, and Tyber [Tiber].

Rare. OCLC (one copy only, at the Universitäts-und Landesbibliothek, Darmstadt).

Les éléments, an opéra-ballet in a prologue and four entrées (*L'Air, L'Eau, Le Feu, La Terre*) set to a libretto by Pierre-Charles Roy, was first performed in Paris at the Tuileries on 31 December 1721.

"Destouches composed most of the music in Les éléments, the overture and at least nine movements in the prologue and first entrée being Lalande's. Jean Balon choreographed the original production. It was the only stage work by Lalande to appear at the Paris Opéra ... At court Les éléments marked the end of several eras: it was Lalande's final stage work, Louis XV's last stage appearance and the final French court ballet. As a public production the Opéra-ballet looked forward, modified and adjusted as necessary to accommodate changing tastes throughout the 18th century." Barbara Coeyman in *Grove Music Online*. (36349) \$850

Pre-Publication Proof Copy

8. DONIZETTI, Gaetano 1797-1848

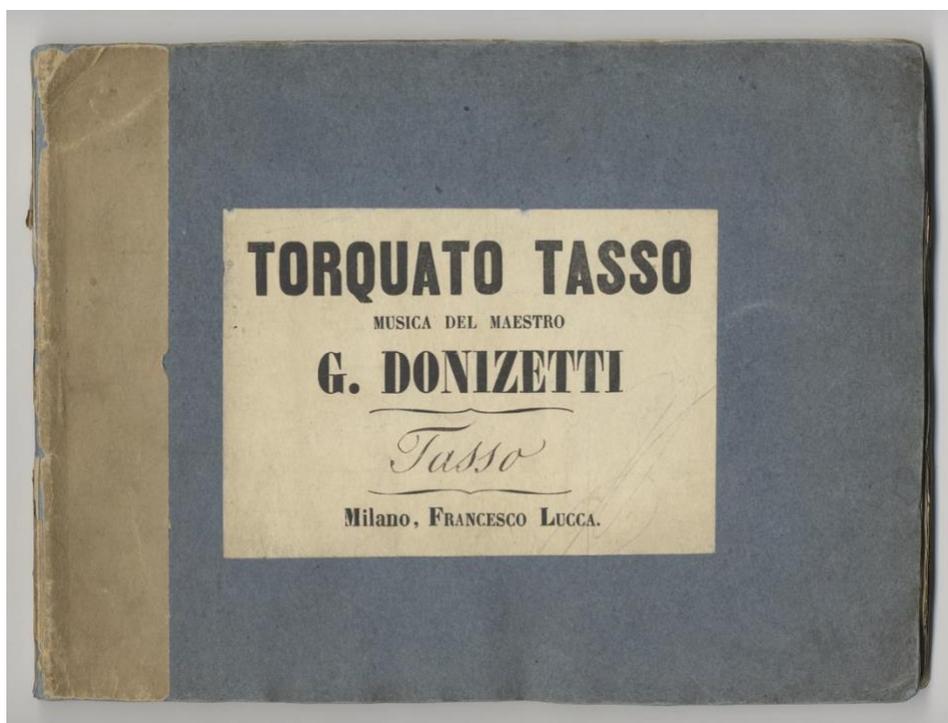
Torquato Tasso. [Piano-vocal score]. Milano: [F. Lucca] [PNs 900, 904, 905, 912 e 913, 914 and 915], [ca. 1833].

Pre-publication proof copy.

Oblong folio. Original blue wrappers with publisher's large ivory printed title label to upper. Engraved. Uncut. With text in Italian. On high quality paper. Upper portion of first page of many numbers blank where title, imprint, etc. would be added for subsequent commercial publication. Wrappers slightly worn and soiled, spine reinforced with dark ivory tape. Minor internal browning; edges dusty.

Contains the following 6 complete numbers, all with secondary pagination:

- Scene e Duetto. In un etasi che uguale. 19, [i] (blank) pp. (secondary pagination 49-67). PNs 900, L900L.
- Duetto. Colei Safronia. 17, [i] (blank) pp. (secondary pagination 87-103). PNs 904, P904P, z904z.
- Seguito del finale primo. Torquato! mira. Il Fratel t'invia? 35, [i] (blank) pp. (secondary pagination 104-138). PNs 905, n905n.



- Scena e duetto. Poco dunque ti pare. 13, [i] (blank) pp. (secondary paginatio 183-197). PNs 912 e 913, R912-913R, R913R.
- Sei mia ... 34 pp. (secondary pagination 198-231). PN 914.
- Perche dell'aure in sen Gran scena ed aria. Eseguita dal Sigr. Giorgio Ronconi. 27, [i] (blank) pp. (secondary pagination 232-258). PNs 915, Z915Z.

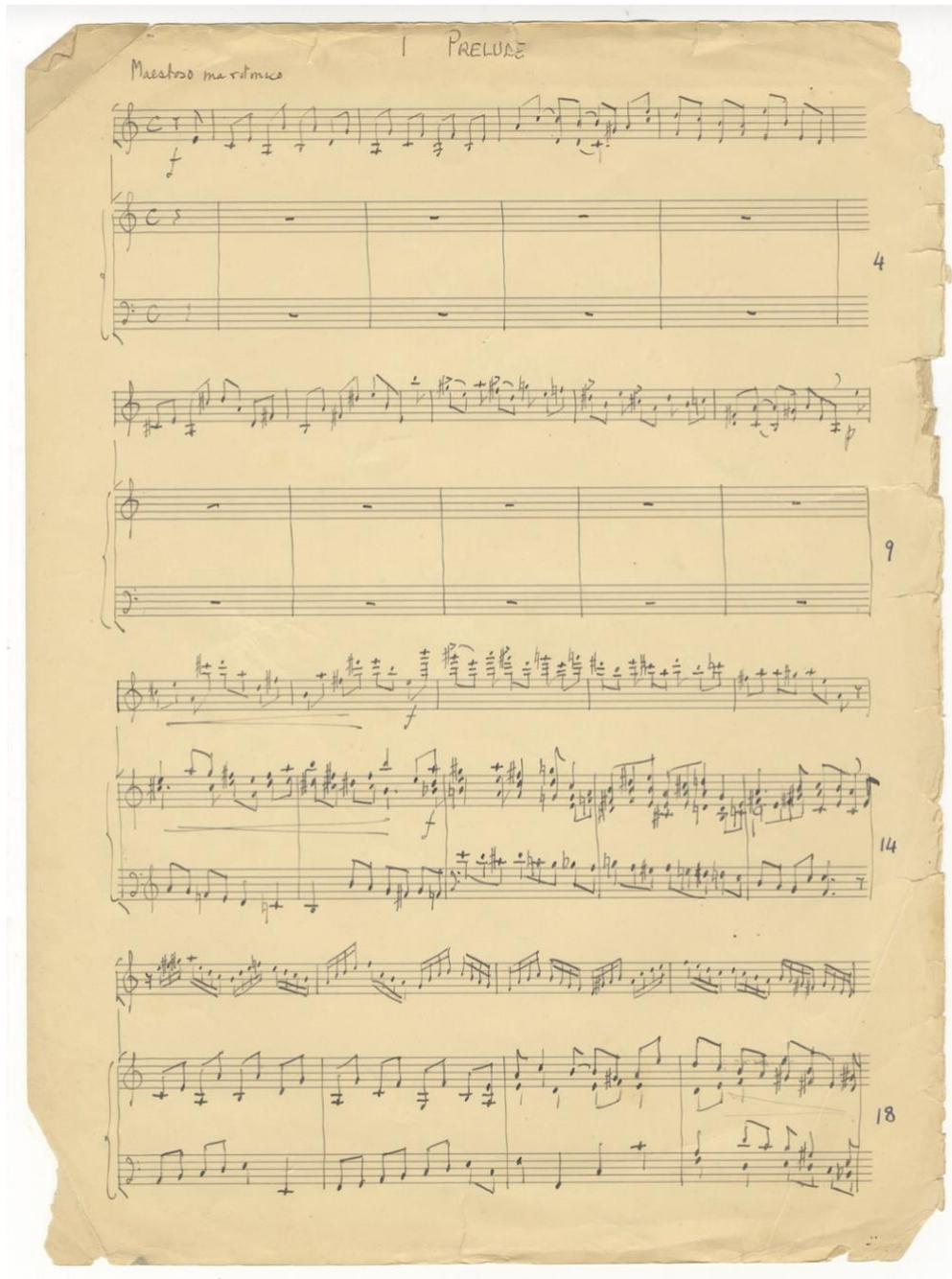
CPM Vol. 17 p. 259. Bergamo catalogue 80 (complete plate nos. 897-915). Inzaghi 46.

A melodramma semiserio in three acts to a libretto by Jacopo Ferretti after Giovanni Rosini's *Torquato Tasso* (and to a lesser degree Carlo Goldoni's *Tasso*, Johann Wolfgang von Goethe's *Tasso*, and Byron's *The Lament of Tasso*) Donizetti's *Torquato Tasso* was first performed in Rome at the Teatro Valle on 9 September 1833.

"Eleonora's expressive sortita, 'Io l'udia nei suoi bei carmi', and her duet with the poet that follows, 'Coei Sofronia', are notable passages. The finest music in the score, however, comes in the last act with Tasso's Larghetto, 'Perché dell'aure in sen', leading into a touching dialogue with chorus; this culminates in a mournful cantabile to form the lyric section of the tempo di mezzo, and is followed by an elegiac cabaletta in C major. As in Anna Bolena, Donizetti here expanded the structure of the aria-finale to fill out an entire scene." William Ashbrook in *Grove Music Online*.

One of the earliest publications issued by Lucca. (36254)

\$550



Autograph Manuscript of Gibbs's *Suite in A* for Violin & Pianoforte

9. GIBBS, Cecil Armstrong 1889-1960

[Op. 101]. *Suite in A* for Violin & Pianoforte. [Autograph musical manuscript, score and solo part]. Dedicated to the violinist Adila Fachini, grand-niece of Joseph Joachim. Signed ("C Armstrong Gibbs") by the composer.

Folio (370 x 270 mm).

Score:

[1] (autograph title), [2]-[17] pp. music. In 5 movements: Prelude, Rigadoon, Slow Tune, Carol, and Coranto.

Violin part:

[1] (autograph title), [1]-[7] music, [i] (blank) pp. With slurs, fingerings, and other markings in pencil.

Notated in black ink on 12-stave printed music paper. Titles to both score and violin part signed by the composer and with dedication at head "For Adila Fachiri." Composer's signature to titles, and with "CAG Windermere Jan 1942" at conclusion. Somewhat worn and soiled; several leaves, including titles, split and detached; outer leaves soiled, chipped and creased; tears to edges; corners and edges creased.

Unpublished save for two movements (Carol and Coranto) published by Boosey & Hawkes in 1943.

The present manuscript was, in all likelihood, used for the first performance of the work on 10 March 1942 in Windermere by the dedicatee Adila Fachiri and Christopher Cowan.

A recording was made in 2010 by Robert Atchison and Olga Dudnik (Guild, GMCD 7353) from a copy of the original manuscript executed by Michael Pilkington.

Gibbs studied at the Royal College of Music with Vaughan Williams (composition), Charles Wood (theory), and Adrian Boult (score-reading and conducting), and subsequently taught at the Royal College of Music from 1921 to 1939. The *Suite in A* was written during his five-year "exile" in Windermere during World War II. Throughout the rest of his life, he resided in Essex where he worked as an educator and composer.

"His substantial output of songs, many of them of high quality, ensure his continuing recognition as a fine exponent of the genre. In the 1990s, recordings of some of his solo songs and his First and Third symphonies kindled a renewed interest in his work as a whole." Stephen Banfield and Ro Hancock-Child in *Grove Music Online*.

Adila Fachiri née Arányi (1886-1962) was the grand-niece of Joseph Joachim and, along with her younger sister Jelly d'Arányi, became one of the most celebrated violinists of the 20th century. She began performing early; a review of a performance given at age thirteen described her *"great artistic precision and impeccable technique ... Arányi has a definite personality; and one day, in fact very soon, will create a sensation with her beautiful playing."* She studied with Jenő Hubay before moving to Berlin where she lived with the Joachim family while studying under Joseph Joachim. After her impressive debut at the Berlin Philharmonic, Joachim's heirs presented Adila with his 1715 Stradivarius.

Jelly d'Aranyi (1893-1966) initially learned the violin from her elder sister, but made such swift progress that after only six weeks she passed the entrance exam for the Budapest Royal Academy. Described as a passionate, stormy player, one critic wrote of d'Aranyi that *"There is something overwhelming in her playing that seems to be independent of notes, trills, and neck-breaking violin pieces; ...the devil lies in her body, who carries everything away with him."* A. Hildebrand, from a review published in *Freie Stimmen*, 1909. (34610) \$2,200



Early 18th Century Ballet Libretto

10. GILLIER, Jean-Claude 1667-1737

L'Impromptu de Suresne, Comedie-Balet Mise au Theatre par M. Dancourt, & representée par les Comediens du Roy, à Surène pour la premiere fois, le 21 jour de Mai 1713. [Libretto]. [Paris]: [Pierre Ribou], [1713].

12mo. Full 18th century mid-tan leather with raised bands on spine in decorative compartments gilt, dark red leather title label gilt, red speckled edges, marbled endpapers. 1f. (recto blank, verso frontispiece), 1f. (recto half-title, verso cast list), 54 pp., 1f. (privilege). With approbation dated Paris, May 28 1713 to foot of final page of text and privilege dated Paris, 11 July 1710. With fine engraved full-page frontispiece depicting a scene from the comédie-ballet and decorative head- and tailpieces throughout. Binding slightly worn. Minor internal wear and browning.

L'impromptu de Suresne, in a prologue and one act to a libretto by Dancourt, was first performed in Suresnes on 21 May 1713. The choreography was by du Mirail.

Gillier collaborated with F.-C.Dancourt (Florent Carton Dancourt, 1661-1725) "on many productions, both for the Comédie-Française and for aristocratic entertainments. Apparently the plays of Regnard and Dancourt, with Gillier's music, together with Molière's dramas, provided the aging Louis XIV with what little entertainment he permitted himself." Mary Hunter in *Grove Music Online*. (36340) \$400



First Edition of Gottschalk's *Morte!*

11. GOTTSCHALK, Louis Moreau 1829-1869

[D-100; Op. 55]. *Morte! (She is dead) Lamentation*. New York: Wm. Hall & Son [PN 6498], 1869.

Folio. 1f. (recto decorative title printed on light blue ground by Teller & Cipner of New York, verso blank), [i] (blank), 4-9, [i] (blank) pp. Engraved. With printed dedication to head of title: "À mon ami Monsieur le Comte Gioannini, Ministre de La Majesté le Roi d'Italie" and price of "10" [cents] printed within a star. Disbound. Very slightly worn and foxed

First Edition. Doyle p. 304. Offergeld RO 174, p. 25. (34999)

\$150

Please visit our website for additional Gottschalk first and early editions



Full-Length Lithographic Portrait of Grisi in Bellini's *Norma*

12. GRISI, Giulia 1811-1869

Full length large lithographic portrait of the noted Italian soprano in role portrait in Bellini's opera Norma, Act I Scene 1, "Io nei volumi arcani leggo del Ciel" by R.J. Lane after A.E. Chalon. London: J. Mitchell Library, 33 Old Bond St. ... a Paris, chez Rittner & Goupil, Boulevard Montmartre, April 1837.

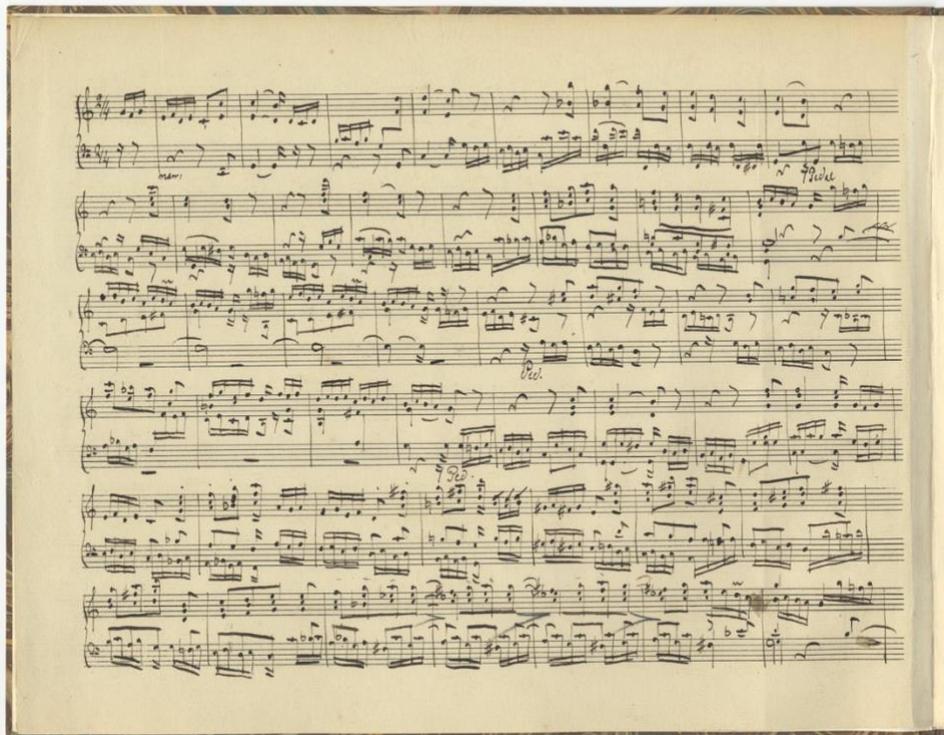
Image size ca. 338 x 224 mm., overall size ca. 515 x 408 mm. In a decorative double mat within an attractive antique gold-toned frame with floral motif. With "Proof" printed at left below image and "Printed by J. Graf" at lower left corner. Very slightly creased at left portion, not affecting image of Grisi.

Scarce. Hall Vol. II p. 162 no. 29.

"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. If she

lacked the interpretative genius of Pasta or Malibran, she was an impressive singing actress, magnificent in such roles as Donna Anna, Semiramis and Norma, where her passionate involvement was allowed full scope." Elizabeth Forbes in *Grove Music Online*.

Alfred Edward Chalon (1780-1860, a Swiss-born English artist, became a member of the Royal Academy in 1797. "Known for his portraits of the good society of London, he was chosen by Queen Victoria to paint a gift to her mother ... After this task Chalon was entitled *Portrait Painter in Water Colour to Her Majesty and gained some celebrity.*" Wikipedia. Chalon's portraits of opera singers and ballet dancers are highly regarded for their insightful depictions of the performing artists of the Romantic period. (36297) \$450



Manuscript of Hässler's *Postludium* for Organ

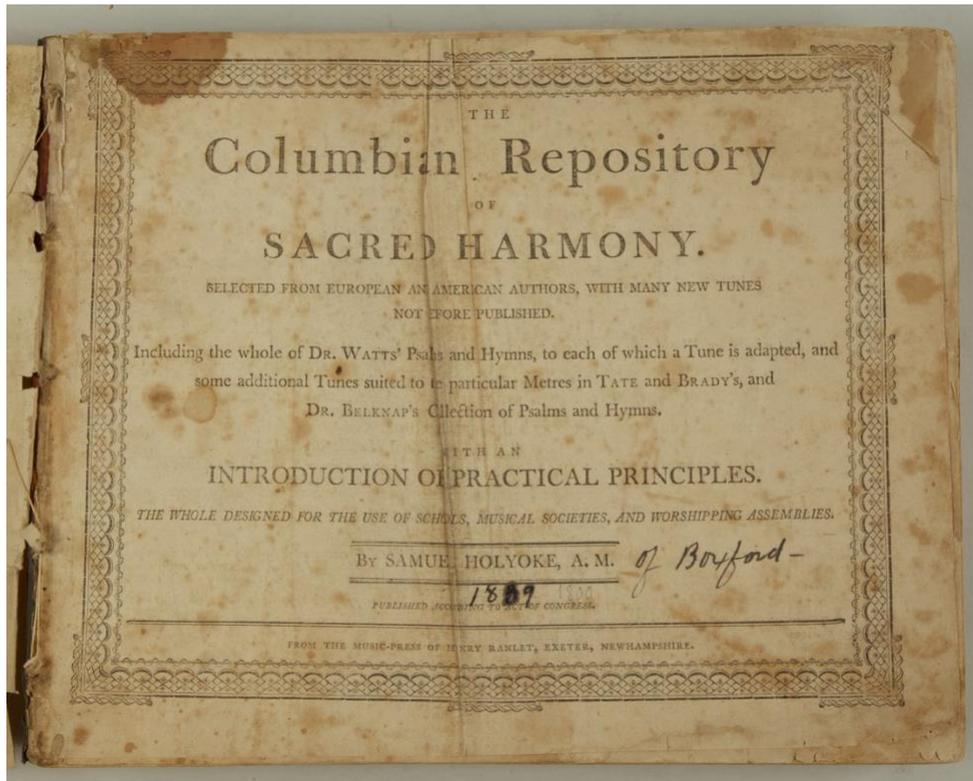
13. HÄSSLER, Johann Wilhelm 1747-1822

Postludium für Orgel. [Musical manuscript, possibly in the hand of Franz Commer].

Oblong quarto (245 x 309 mm). Modern limp marbled boards with decorative blank cut paper label to upper. [1] (title), [2]-[3] music, [4] (blank) pp. Notated in black ink on 12-stave paper. Watermark with circle above shield, countermark [?]"JFN." A fair copy in a single hand. First half of the 19th century. Previously from the collection of composer and scholar Franz Commer, with his small oval handstamp (twice) to title. Two very small ink stains to first page of music. In very good condition overall.

RISM lists 5 other manuscript copies of this work, identified variously as a Prelude, Allegretto, and Postlude. Not identifiable with any of Hässler's published works.

Hässler studied organ with Kittel and performed throughout Germany while maintaining a post in Erfurt. He spent the last decades of his life as a prominent teacher and pianist in Russia. Commer (1813-1887) was a noted scholar and collector, publishing many editions of early music, and founding both the Berliner Tonkünstlerverein and the Gesellschaft für Musikforschung (with Eitner). His large collection was sold by Leo Lippmannsohn in 1888. (35843) \$400



Early 19th Century Music in America

14. HOLYOKE, Samuel 1762-1820

The Columbian Repository of Sacred Harmony. Selected from European and American Authors, with many new tunes not before published. Including the whole of Dr. Watts' Psalms and Hymns, to each of which a Tune is adapted, and some additional Tunes suited to the particular Metres in Tate and Brady's, and Dr. Belknap's Collection of Psalms and Hymns. With an Introduction of Practical Principles. The whole designed for the use of schools, musical societies, and worshipping assemblies ... Published According to Act of Congress. Exeter: Henry Ranlet, [1803].

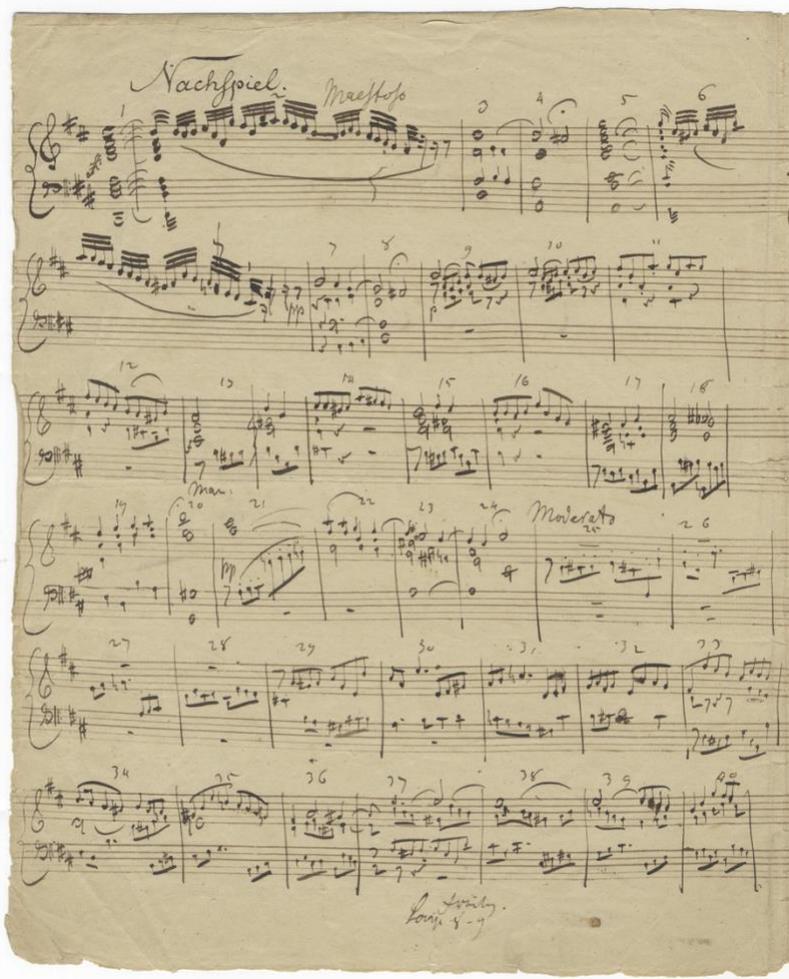
Oblong quarto. Contemporary half mid-leather backed marbled boards. 1f. (recto title, verso dedication, etc.), [iii]-xxiv (Introduction), 464 pp. + p. 465 (Errata), pp. [466]-471 ("Index to the Psalm Tunes"), [i] ("List of Subscribers" in Massachusetts, "Newhamphshire," Connecticut, Maine, Vermont, and "New-York") including Samuel Babcock, Amos Blanchard, Daniel Hardy, George Hough, Jeremiah Ingalls, Jacob Kimball, and Abram Maxim.

732 compositions in total, including 33 set-pieces, for 3 and 4 voices (a few for 5 voices). With "of Boxford" added in manuscript following Holyoke's name on title and a manuscript date of 1809. Contemporary additions to notation to pp. 392 and 393. Armorial bookplate to front pastedown inscribed in early manuscript: "To the Misses ... With charming memories of a day spent at Hawthorn Place Annie [?]Gratez Celay." Binding worn; upper board and free front endpaper detached. Some wear; uniformly browned; foxing throughout, heavier to several leaves; title soiled and with vertical crease and minor edge tears; upper outer corners of pp. 109/110 and 111/112 lacking, just touching staff lines; final leaf creased; several small tears repaired with archival tape.

First Edition. ASMI 256. Metcalf p. 29 (with an incorrect publication date of 1802).

"Holyoke was one of the most prolific American composers of his generation. He published almost 700 of his own pieces, mainly in his monumental book *The Columbian Repository of Sacred Harmony*." Richard Crawford, revised by Nym Cooke, in *Grove Music Online*.

The most comprehensive collection of sacred music published in America up to this time, *The Columbian Repository* includes 393 American compositions, 333 non-American, and 6 unidentified; Holyoke's index distinguishes between American and European composers and sources. (36299) \$650



**Autograph Musical Manuscript of
Katterfeldt's Postludium for Organ**

15. KATTERFELDT, Julius 1813-1886
[Op. 1, No. 2]. *Postludium für die Orgel*.
Autograph musical manuscript, signed and dated
September 1835.

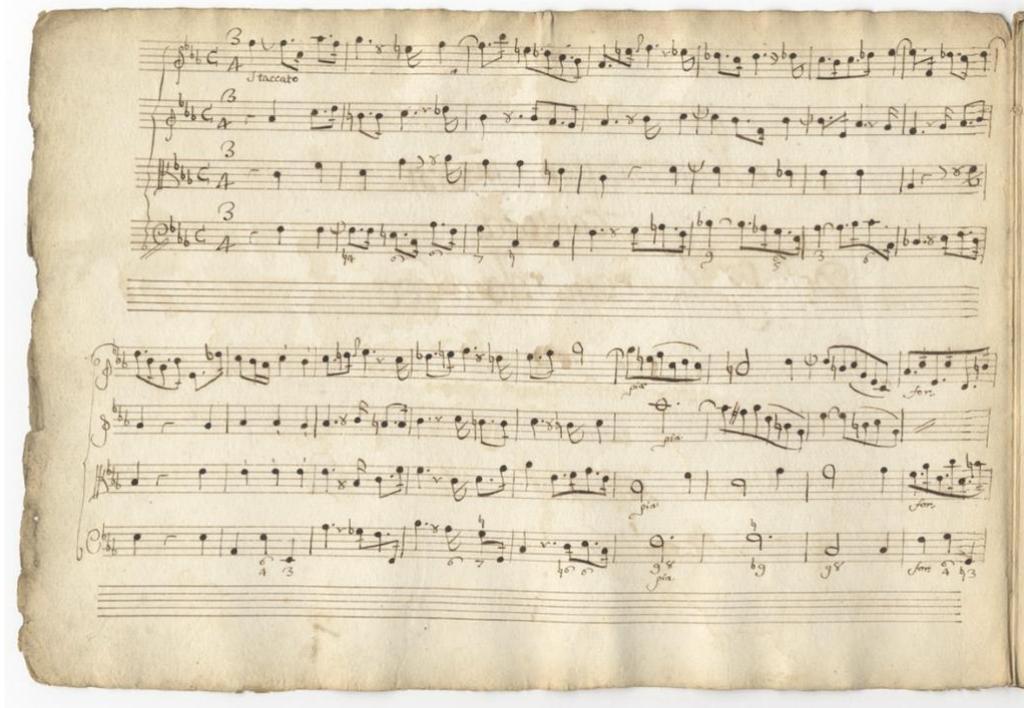
Quarto (303 x 244 mm). 2 pp. of a bifolium
Notated in black ink on 12-stave rastrum-drawn
paper. Watermark "PAC." 74 measures in D
major. "Nachspiel" at head of music. With two
corrections and one measure crossed out. Blank
verso of second leaf with practice rastrum lines.
Somewhat worn and creased; small tears to edges;
title slightly stained at upper right.

**No other manuscript sources located for this
work.** The autograph of Op. 1, No. 3 is held at D-
Mbs Mus.Schott.Ha 4070. The Op. 1 Postludes
were published by Schott in 1836 [PN 4349].

German organist Johann Julius Katterfeldt studied
with Rinck in Darmstadt, and then took up a
position in Schleswig. He composed and
published numerous organ works, although few
are known today and he remains a rather unknown
figure. Several of Katterfeldt's works, including
the present Postlude, were newly-published in a

collection of Northern German organ music (Carus, 2008). (35844)

\$750



Manuscript Full Score of Leo's *Cantata No. 3*, Undocumented

16. LEO, Leonardo 1694-1744

Il mezzo per salvarsi Cantata ... No. 3. [Manuscript full score]. [Ca. 1750-1780].

Oblong folio (228 x 327 mm). Sewn. 10ff. Notated in ink on 10-stave rastrum-drawn laid paper. Watermark of a 4-legged animal within a circle, initials "AS" beneath. For soprano, strings, and continuo. Title somewhat browned and soiled. Light browning to edges; faint dampstain to upper blank margin.

1r: [title]

1v-2r: Instrumental introduction

2v: Recit: "Stretta e la via del Ciel"

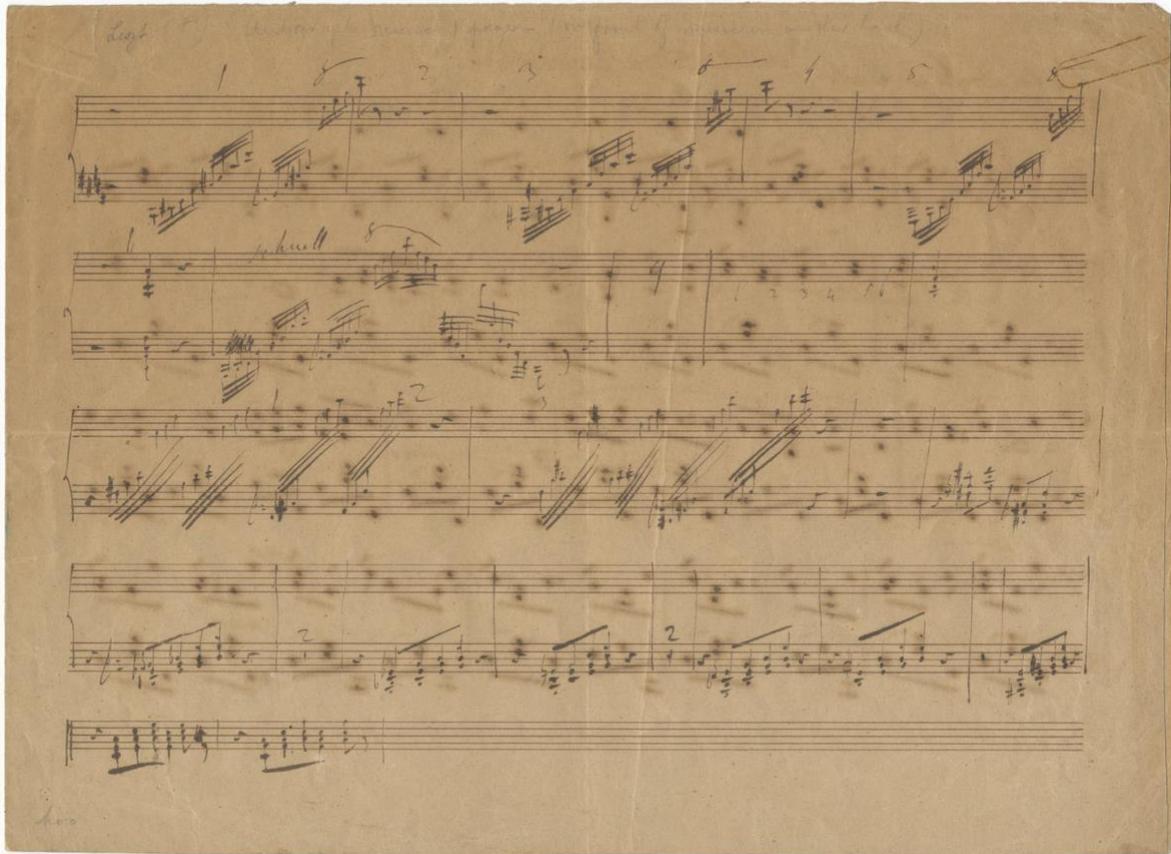
3r-6r: "Strazi flagelli"

6v-7r: Recit: "Opporsi a rei delitti al Mondo"

7r-10v: "Seguirti pugnando"

Apparently undocumented. Not in Pastore, Grove online or MGG2. No other copies of this work located.

"[Leo] was one of the leading Neapolitan composers of his day, especially of theatre and church music. ... After Hasse's departure and Vinci's death in 1730, Leo became the dominant figure in Neapolitan musical life. ... [He] was the most versatile and technically the most accomplished among the Neapolitan composers of his time. ... Among his most important pupils were Piccinni, Cafaro and Jommelli. Towards the end of the 18th century his *Miserere* played an important role in the rediscovery of the 'church music of the old Italians' and was widely rated as comparable to the works of Palestrina." Helmut Hucke, revised by Rosa Cafiero in *Grove Music Online*. (35931) \$800



Liszt Autograph Manuscript Sketch Leaf

17. LISZT, Franz 1811-1886

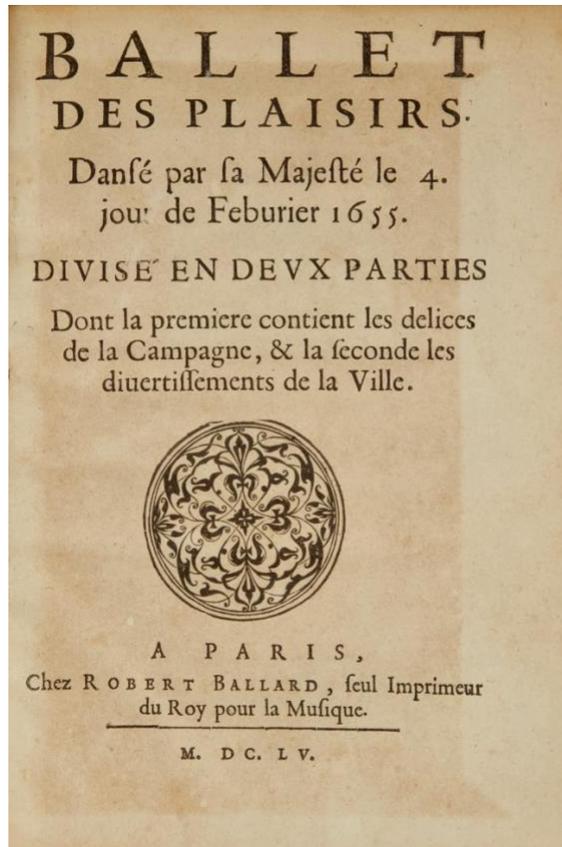
Autograph musical manuscript sketch leaf from an unidentified work, possibly a vocal piece. ?Leipzig, 1850s-1860s.

Oblong folio (approximately 234 x 320 mm). 19 measures. Notated in dark brown ink on 9-stave rastrum-drawn paper on the first page of a bifolium. **With several corrections in Liszt's hand and the addition of numbering both above and within the staves referring to additional measures**, possibly being directions to a copyist.

Pages 2 and 3 of the bifolium contain a manuscript copy of Felix Mendelssohn's *Gondellied*, opus 19, number 6, entitled "Venetianisches Gondellied" at the head of the first page. Page 4 is ruled but blank except for a short 1-1/2 measure sketch in pencil in an unknown hand. Moderate browning; somewhat creased and with some showthrough; small (7 mm) tear to upper edge of first leaf; paperclip stain to upper corner of outer pages; minor remnants of mounting paper to final page. In quite good condition overall.

The inclusion of the Mendelssohn copyist manuscript with the present Liszt autograph is quite interesting; it may, in fact, be in the hand of one of the copyists in Liszt's circle in Leipzig, a point deserving of further research. Liszt made arrangements of six of Mendelssohn's songs in the 1840s.

We would like to thank Drs. Rena Mueller, David Cannata, Rossana Dalmonte, and Alan Walker for their advice regarding this manuscript. (36281) \$8,500



First Edition of an Early Lully Ballet Libretto, 1655

18. LULLY, Jean-Baptiste 1632-1687

[LWV 2]. *Ballet des Plaisirs. Dansé par la Majesté le 4. jour de Febvrier 1655. Divisé en deux parties Dont la premiere contient les delices de la Campagne, & la seconde les divertissements de la Ville.* [Libretto]. Paris: Robert Ballard, seul Imprimeur du Roy pour la Musique, 1655.

Small quarto. Modern plain light brown boards. 1f. (recto title, verso blank), 3-28 pp. Fine woodcut headpiece incorporating a stringed instrument, viol, and triangle to first leaf; occasional pictorial woodcut initials and small decorative devices throughout. Small rectangular 20th century decorative bookplate with initials "H.D." to front pastedown. Binding slightly worn; endpapers browned. Uniformly browned throughout, heavier to title and final leaf, evidently from previous binding; some signatures splitting at gutter.

First Edition of this very early work. Schneider pp. 23-25.

"None of Lully's musical autographs has survived, but the many manuscript copies and printed scores provide evidence of the breadth and influence of his creativity. His impressive body of work may be divided into ballets, comédies-ballets, operas and sacred music. His first known works are ballets, a genre to which he first contributed in 1652 with the Mascarade de la Foire Saint-Germain. None of the music is extant, and neither are the Italian vocal pieces he composed at the beginning of his career at court. These include the récit grotesque of the Ballet des bienvenus, the concert in the scene in the underworld from the Ballet de Psyché, récits, dialogues and duets from La galanterie du temps, and almost all the airs and ensembles

of *L'Amour malade*. In these circumstances it is difficult to assess Lully's role between 1655 and 1657, when he emerged as the principal representative of Italian influence in the spectacles in which the young Louis XIV took part." Jérôme de la Gorce in *Grove Music Online*.

With ballet text by French poet, librettist, and playwright Isaac de Benserade (1613-1691). "[Benserade's] art of telling the truth about society people with elegance and dexterity was not only appreciated by the salons and developed in all the current poetic genres – epigrams, madrigals, rondeaux, enigmas, portraits and epitaphs – but was peculiarly suited to the court ballet. Benserade's popularity coincided with Louis XIV's career as a dancer of some talent, and between 1651 and 1669, when the king retired from the stage, Benserade wrote verses for 23 royal ballets." Margaret M. McGowan in *Grove Music Online*.

(31990)

\$1,800



Manuscript Full Score of Majo's *Salve Regina*

19. MAJO, Gian Francesco de 1732-1770

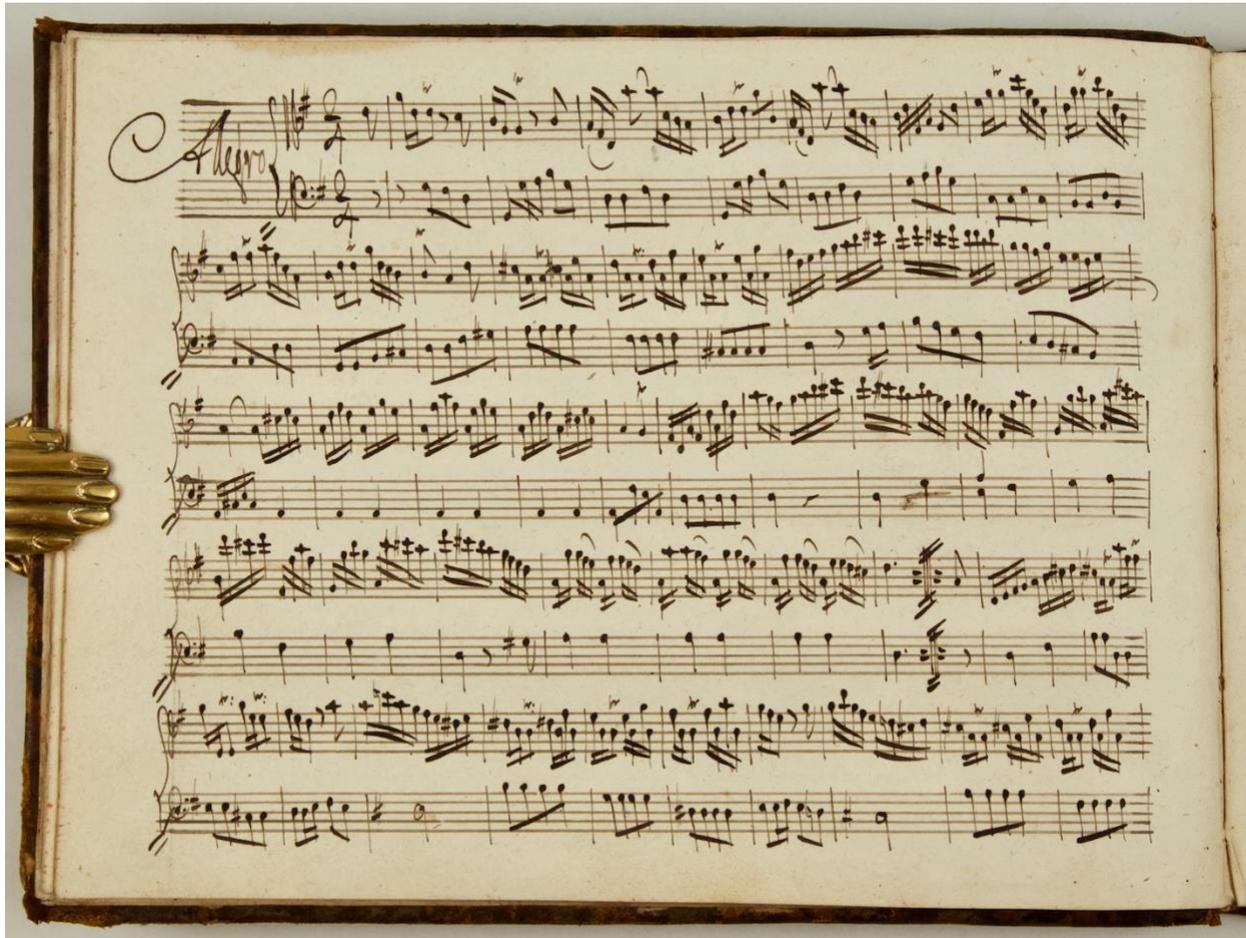
Salve Regina A Canto Solo con Piu Stromenti. [Manuscript full score]. [Ca. 1800].

Quarto (22 x 30 cm). Unbound. 48 ff. Notated in ink on rastrum-drawn 10-stave laid paper. Watermark of a crowned shield. For solo soprano, 2 horns, 2 violins, viola, and continuo (without figures). In Eb major. First two signatures quite dampstained, edges ragged and with some small holes and tears, not affecting notation; all edges dusty.

Murphy SR 2, pp. 215-19. Four other manuscript copies of the present work located: D-Mbs (Mus.ms.935), D-MÜs (Sant Hs 3514), I-Rsc (G-Mss-2667), and I-BGc (288.37/3.1).

Gian Francesco de Majo came from a noted family of musicians in Naples, including his father, Giuseppe, who was primo maestro at the royal chapel. He had a varied career as both church musician and opera composer, and found success in both Italy and Vienna.

"Majo's sacred works contain a dramatic quality achieved through the use of accompanied recitative and striking harmonic dissonances created by his vivid use of chromaticism. His extant repertory of sacred music includes at least 20 motets, four masses, three settings of Dixit Dominus and ten Salve regina settings. His use of concertante winds, particularly in his Salve regina settings, is perhaps the most striking feature of his sacred music. He often employed a group of soloists as an obbligato complement to the solo vocalist."
Sheryl K. Murphy-Manley in *Grove Music Online*. (35855) \$750



Mid-18th Century Manuscript of 12 Sonatas for Flute & Basso Continuo, Most Unrecorded

20. MANCINELLI, Domenico 1721-1804

Sonate XII a Flauto Traversier, e Basso. [Musical manuscript, most likely autograph]. 1753.

Oblong quarto (225 x 295 mm). Full 18th century dark brown mottled calf with raised bands on spine. 1f. (recto title, verso blank), 1f. (recto dedication to "Eccellenza" signed by the composer, verso blank), 47ff. (= 94 pp.). Unfoliated. Notated in black ink in a single hand on 10 rastrum-drawn staves. Finely calligraphed. Contains 12 sonatas for flute and basso continuo, each with a separate title page including

sonata number, instrumentation, composer's name, and year (all 1753; specific dates to X-XII, noted below); III-IX with place of composition (Killmorey); some with musical incipit to title.

Contains:

I: Allegro (G-major, 2/4), Andante (C-major, 2/4), Presto (G-major, cut-time)

II: Allegro (D-major, 2/4), Adagio (G-major, 3/8), Allegro (D-major, 3/8)

III: Allegro (G-major, 2/4), Andante (D-major, 2/4), Allegro (G-major, 3/8)

III: Allegro (C-major, 2/4), Adagio (e-minor, 2/4), Allegro (C-major, cut-time)

V: Allegro non tanto (e-minor, 2/4), Adagio (e-minor, 2/4), (e-minor, 6/8)

VI: Allegro (C-major, 2/4), Adagio (F-major, 2/4), Allegro (C-major, 3/8)

VII: Allegro (e-minor, 2/4), Adagio (b-minor, 2/4), Allegro (e-minor, 3/8)

VIII: Comodo (G-major, 3/4), Adagio (g-minor, 2/4), Allegro (G-major, 3/8)

IX: Allegro (A-major, 2/4), Adagio (a-minor, 2/4), Allegro (A-major, 3/8)

X: Andante (F-major, 2/4), Adagio (C-major, 2/4), Vivace (F-major, 3/8). Dated "31 Ottobre"

XI: Andante (Bb-Major, 2/4), Adagio (g-minor, 2/4), Allegro (Bb-major, 3/8). Dated "primo Dicembre"

XII: Allegro non tanto (g-minor, 2/4), Adagio (Bb-major, 2/4), Allegro (g-minor, 3/8). Dated "2 Novembre"

Binding somewhat worn, rubbed, and bumped, with minor loss. Slightly soiled, more heavily to lower margins; minor stains and smudges throughout; some contemporary doodles in manuscript to lower flyleaf. In very good condition overall.

A presentation manuscript, most likely autograph. Unpublished. Sonatas II, IV, V, VI, VIII, X, XI, XII unrecorded. Only 4 of the 12 sonatas are known in other manuscript copies:

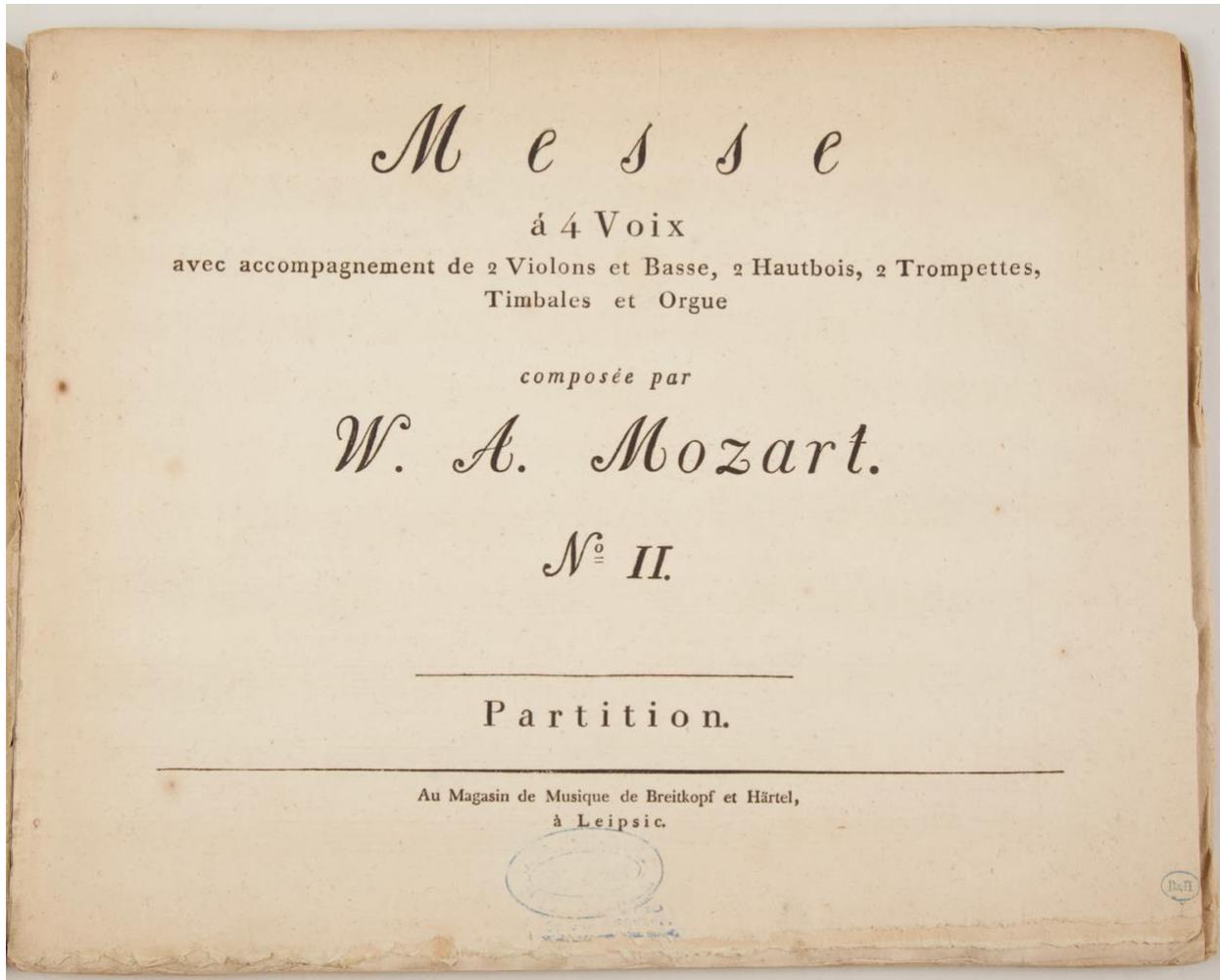
Sonata I: Udine, Biblioteca privata Federico Ricardi di Netro MS 116; Genova, Biblioteca del Conservatorio statale di musica Nicolò Paganini GE SS.B.1.3E (H.8).

Sonata III: Genova, Biblioteca del Conservatorio statale di musica Nicolò Paganini GE SS.B.1.3B (H.8).

Sonata VII: Udine, Biblioteca privata Federico Ricardi di Netro MS 115.

Sonata IX: Genova, Biblioteca del Conservatorio statale di musica Nicolò Paganini GE SS.B.1.3C (H.8).

Domenico Mancinelli was an *"Italian oboist and composer. He was employed as an oboist at S Petronio, Bologna, from 1760 until his death, although many sources (e.g. Fétis) claim he had lived in London, probably on the basis that most of his compositions were published there. He wrote a large amount of technically undemanding music almost exclusively in the form of flute duets for the 'gentleman players' whom he taught. He composed with facility in an elegant galant style, only rarely hazarding longer movements, as in his op.1 Eight Duets, finding for the great majority of his pieces the minuet to be the most appropriate vehicle for incorporating some simple melodic imitation with general tunefulness, predictable harmonic progressions and a certain rhythmic vitality."* Owain Edwards and Alfredo Bernardini in *Grove Music Online*. (34666) \$6,500



First Edition of the Full Score of Mozart's "Credo" Mass

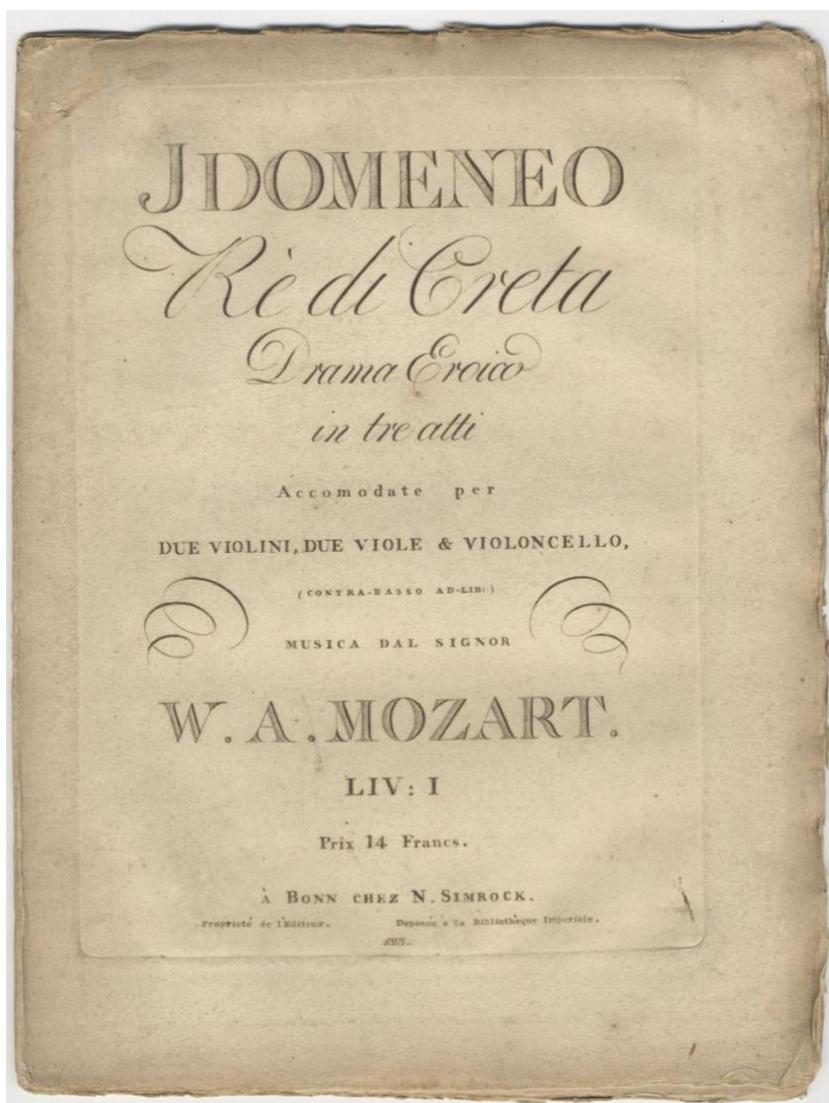
21. MOZART, Wolfgang Amadeus 1756-1791

[K257]. *Messe à 4 Voix avec accompagnement de 2 Violons et Basse, 2 Hautbois, 2 Trompettes, Timbales et Orgue ... No. II. Partition.* Leipsic: Breitkopf et Härtel [without PN], [1803].

Oblong folio. Original publisher's light green wrappers with titling within decorative border to upper, publisher's device to lower. [1] (title), 2-74 pp. Typeset. Text in Latin and German. Wrappers slightly worn and faded; upper mostly detached; small oval stamps of G. Schirmer in New York. Moderately browned; occasional foxing; edges of some leaves frayed, soiled, creased, and chipped; publisher's stamps to foot of title.

First Edition. Haberkamp I, p. 111. Köchel 6, p. 268. Hoboken 12, 718. Hirsch IV, 988. RISM M7369. Part of Breitkopf & Härtel's early "complete" edition.

The "Credo" mass in C major is "... remarkable for the songlike, almost popular character of its melodies and a warmth and geniality of expression which had not previously been much in evidence in Mozart's church composition." Zaslav and Cowdery p. 12. (36323) \$1,500



First Edition of this Arrangement of *Idomeneo*

22. MOZART

[K366]. *Idomeneo Rè di Creta Drama Eroico in tre atti Accomodate per due violini, due viole & violoncello, (contra-basso ad-lib:)* ... *Liv : I --II*] Prix 14 [12] Francs. [Parts]. Bonn: N. Simrock [PN 523], [1807].

Folio. Unbound, as issued. 1f. (recto title, verso blank) to each Liv[raison]. Engraved throughout. Uncut. Some wear, browning, and soiling, heavier to some leaves; occasional offsetting; edges dusty; pinhole to upper inner margins.

Liv. I (Acts 1 and 2):

Violino 1mo: [1] (blank), 2-26 pp.

Violino 2da: [1] (blank), 2-26 pp.

Viola 1ma: [1] (blank), 23, [i] (blank) pp.

Viola 2da: 19, [i] (blank) pp.

Basso & Violoncelle: 19, [i] (blank) pp.

Liv. II (Act 3):

Violino 1mo: 27-41, [i] (blank) pp.

Violino 2da: 27-43, [i] (blank) pp.

Viola 1ma: [1] (blank), 24-41, [i] (blank) pp.

Viola 2da: [1] (blank), 20-35, [i] (blank) pp.

Basso & Violoncelle: [1] (blank), 20-33, [i] (blank) pp.

First Edition of this arrangement of the complete opera. Köchel 6, Anhang B to 366. RISM M and MM4225 (no copies in the U.S.).

Idomeneo, a *dramma per musica* in three acts to a libretto by Giovanni Battista Varesco after Antoine Danchet's *Idomenée*, was first performed in Munich at the Residenztheater on 29 January 1781

"Having completed nine operatic works, Mozart, aged twenty-four, was commissioned to write an opera by the Elector Karl Theodor of Bavaria, formerly of Mannheim, who had moved to Munich in January 1778. He began work in Salzburg in October 1780 and moved to Munich in November to complete the work with the singers, several of whom he knew from Mannheim days. The opera was successful but there were no further performances in other houses and the amateur performance in Vienna took place five years later." Robbins Landon: *The Mozart Companion*, p. 248.

"*Idomeneo* sprang from a specific tradition and far outstripped it. The happy auspices under which it was created brought forth from Mozart a work so demanding that it could hardly be performed elsewhere. Even the Mannheim-Munich forces were probably not ready for its boldness. "Magnificent," "expressive," "novel," "powerful," "and "strange," its first auditors called it, with the dominating impression certainly the last. For all but a few the profundities of this opera eroica were too deep. In the decade Mozart had left to live, it had already become a work dispossessed. This is perhaps one of the reasons why he loved it especially among all his works." Heartz: *Mozart's Operas*, p. 34.

"There may not be here the delicate psychological detail that we find in *Figaro* and *Così fan tutti*, or the sublime naturalness and simplicity of *Die Zauberflöte* -- these would both have been completely foreign to the general style of the opera -- but there is a monumental strength and a white heat of passion that we find in this early work of Mozart's and shall never find again. *Idomeneo* is the first and last 'opera seria' that represents the complete and mature Mozart." Dent: *Mozart's Operas* (2nd ed.), p. 45. (36335) \$1,200

Early Manuscript Excerpt from *La Clemenza di Tito*

23. MOZART

[K621]. *Ah Perdona il Primo Affetto. Duetto del Sigr. Mozzard[!] ... Fatto in Praga l'anno 1791.* [Musical manuscript]. Italy, ca. 1800.

Oblong folio (ca. 230 x 320 mm). Sewn. [1] (title), [15] pp. Scored for first and second violin, s viola, flute, oboe, bassoon, basso continuo, and two sopranos (Servilia and Annio). Notated in brown ink in a single hand on 10-stave rastrum-ruled paper. Watermark of three half moons, the letters "BVC," and a partial crest.

Slightly worn; stitching beginning to loosen; minor showthrough.

Excerpt from the opera *La clemenza di Tito*, to a libretto by Pietro Metastasio, first performed in Prague at the National Theatre on 6 September 1791.



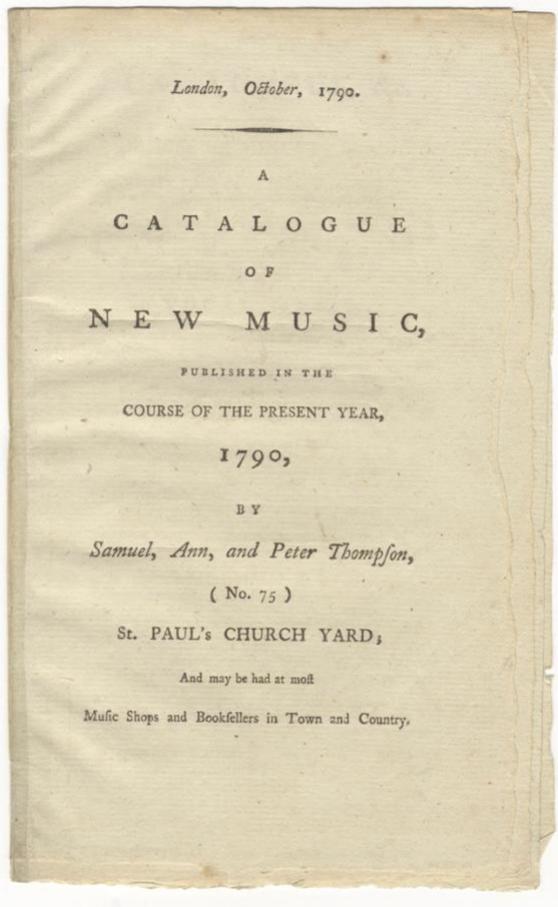
"Although mostly composed after *Die Zauberflöte*, *La clemenza di Tito* was performed first. Its gestation has been dated back to 1789, when Mozart was in contact with the impresario Guardasoni ... Metastasio's libretto, already set by more than 40 composers, was 'ridotta a vera opera' ('reduced to a proper opera'), as Mozart wrote in his catalogue. Only seven arias and one chorus (designated 'Metastasio' below) were unchanged; Metastasio's aria and recitative texts were manipulated in the ensembles and finales devised by Mazzolà. Reduced by a third, the libretto gains clarity and the musical numbers pertinence, at the expense of dramatic weight." Julian Rushton in *Grove Music Online*. (34904) \$500

18th Century English Music Publisher's Catalogue

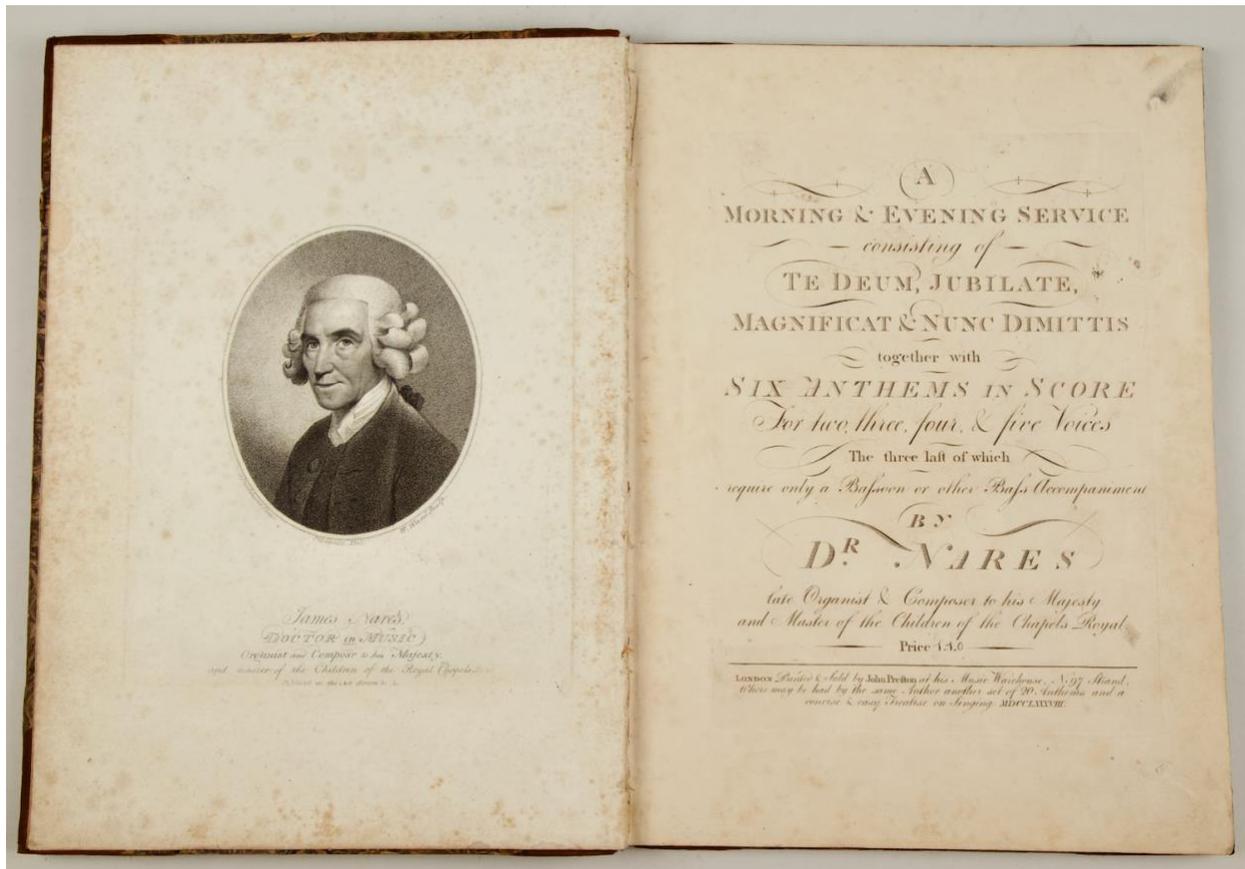
24. [MUSIC PUBLISHER'S CATALOGUE - English - 18th Century]

A Catalogue of New Music, published in the Course of the Present Year, 1790. London: Samuel, Ann, and Peter Thompson, (No. 75) St. Paul's Church Yard, And may be had at most Music Shops and Booksellers in Town and Country, October, 1790.

Octavo. Unbound. 1f. (recto title, verso blank), [3]-8 pp. Contains announcements of newly-published "Dances and Minuets; Vocal Music; Sacred Music; Favourite Single Songs including those sung at theatres, Vauxhall, and Sadler's Wells; Written and Sung by Mr. Collins; Composed by Mr. Hayd'n[!]; Sung at the fashionable Concerts, Convivial Societies, &c.; For the Harpsichord, Piano Forte, &c.; For the Violin, German Flute Hautboy, &c; For Clarinets; New Editions of the following Works; Duets and Trios; New Editions of Instruction Books, and Pocket Companions," etc. Evidence of early tape to spine; some leaves partially detached.



"Peter Thompson was the founder of the important business carried on by the Thompson family for half a century. They were the last survivors of the music trade which once thronged St. Paul's Church Yard, and their place of business had very likely been one of the shops held by members of the trade a century or more previously ... In 1780, Peter ... a grandson of the original founder, is added to the firm, which now stands as Samuel, Ann & Peter, and the business prospers still more." Kidson: *British Music Publishers, Printers, and Engravers*, pp. 125-26. (36361) \$350



Composer to the Chapel Royal

25. NARES, James 1715-1783

A Morning & Evening Service consisting of Te Deum, Jubilate, Magnificat & Nunc Dimittis, together with Six Anthems in Score, For two, three, four, & five Voices, The three last of which require only a Bassoon or other Bass Accompaniment, by Dr. Nares, late Organist & Composer to his Majesty and Master of the Children of the Chapels Royal. [For voice and organ]. London: John Preston, 1788.

Folio. Half dark brown calf with marbled boards, raised bands on spine with dark red leather title label gilt. 1f. (recto title, verso blank), 1f. (preface), 62 pp. Engraved. With frontispiece oval bust-length stipple engraving of Nares by William Ward after George Engleheart and John Hoppner. Preliminary material contains biographical note on James Nares. "This volume owes the correctness of its impression to the friendly care, and diligent superintendence of Dr. [Edmund] Ayrton, the present Master of the Children of his Majesty's Chapels" - Preface. With decorative rectangular bookplate and two small handstamps of St. John's Church, Golcar, to front pastedown. Binding somewhat worn, rubbed, and bumped; head and tail of

spine chipped; hinges reinforced with linen tape. Minor browning; some blank lower outer corners slightly dampstained; small binder's holes to inner blank margins; a few small tears to blank margins; occasional light foxing. A nice, wide-margined copy overall.

For 2-5 voices with figured bass for organ.

Contents:

- *Te Deum, Jubilate, Magnificat, Nunc dimittis*
- *O what troubles and adversities hast Thou shewn me*
- *The eyes of the Lord are over the righteous*
- *If the Lord himself had not been on our side*
- *Turn us O Lord they face display*
- *Blest who with gen'rous pity glows*
- *Thy praise O God shall wake my lyre*

First Edition. BUC p. 724. RISM A/I N 56 (9 holdings listed).

Nares, an English composer, organist, and teacher, studied under Pepusch; he was appointed as one of the organists and composers of The Chapel Royal in 1756.

"Nares exercised his pleasant if slender talent for composition chiefly in the fields of church and keyboard music. His services, which do not represent him at his best, are in the dull 'short service' style as practised in his day, but have a slight interest in being possibly the earliest such compositions to add explicit changes of tempo to existing methods of giving variety to the setting of successive clauses." Watkins Shaw in *Grove Music Online*. (35840) \$700

Early 19th Century Italian Manuscripts from the Collection of Luigi Ricci

26. NEMBRINI GONZAGA, Raffaele fl. 1800-1830

Collection of 8 musical manuscripts. Italy, ca. 1800-1830.

1. *Cavatina Buffa: La Donna a bella rosa si assomiglia.* Full score. Oblong folio (ca. 220 x 320 mm). Sewn. [1] (title), [16] pp. Notated in black ink on 10-stave rastrum-ruled paper. Scored for violins 1 & 2 violin, oboes 1 & 2, horns, viola, basso, and treble voice. Slightly worn and soiled. One other copy located (at the Newberry Library). The text of this cavatina was recycled through the operatic repertoire many times throughout the 18th-19th centuries, with attribution to both Giovanni Bertati (1735-1813) for *L'Avaro* and *La villanella inconstante ossia Le nozze disturbate* and Ranieri de'Calzabigi (1714-1795) for *La finta giardiniera*.

2. *Duetto Frena quel pianto o Cara.* Full score. Oblong folio (ca. 230 x 305 mm). Sewn. [1] (title), [2-38] pp. Notated in dark brown ink on 10-stave rastrum-ruled paper. Scored for violins 1 & 2, oboes 1 & 2, horns, viola, basso, and two soprano voices. Slightly worn; outer leaves slightly soiled; minor chipping to spine and edges; occasional foxing, smudging, and showthrough. Apparently undocumented (no other copies located.) The lyric incipit matches scenes from operas by Salieri (*La finta scema*) and Andreozzi (*Giasone e Medea*), but neither the music nor the rest of the lyric content matches either of these works.

3. *Inno di S. Luigi Gonzaga a 3e Voci.* Oblong octavo (ca. 175 x 245 mm). Sewn. 3 parts (TTB), each with the same pagination: [1] (title), [11], [i] (blank) pp. Notated in black ink on 8-stave rastrum-ruled paper, each part in a single hand, with a second layer of corrections to the final movement. Includes nine



movements and a final litanie. Slightly worn and foxed; minor soiling to outer leaves; a few minor smudges; some showthrough. Undocumented.

4. *Marciata a 3 Violini composta per uso del Sigr. Marchese Carlo Nembrini da Secondo Ripin*. Parts. Oblong quarto (ca. 220 x 300 mm). Notated on 10-stave rastrum-ruled paper. In F major. Slightly worn, browned, and foxed; some showthrough. Apparently undocumented. Another manuscript with the same dedication ("per uso del Sig:r Marchese Carlo Nembrini") and in the same hand is held at the Newberry Library (General Collection 6A 1032).

Violino Primo: [1] (title), 2-5, [i] (blank) pp.
 Violino Secondo; [1] (title), 2-5, [i] (blank) pp.
 Violino Terzo: [1] (title), 2-3, [1] (blank) pp.

5. *No. 4: Marciate, e suoi Allegretti composte Per' ordine de Signori Convittori del Collegio di Urbino da Secondo Ripini*. Parts. Oblong quarto (ca. 220 x 300 mm). Notated in ink on 10-stave rastrum-ruled paper. Slightly worn, browned, and foxed; some showthrough. Apparently undocumented. Another manuscript with the same dedication ("per uso del Sig:r Marchese Carlo Nembrini") and in the same hand is held at the Newberry Library (General Collection 6A 1032).

Violino primo: [1] (title), 2-5, [i] (blank) pp.
 Violino secondo: [title], 2-5, [i] (blank) pp.
 Violino terzo: [1] (title), 2-5, [i] (blank) pp.

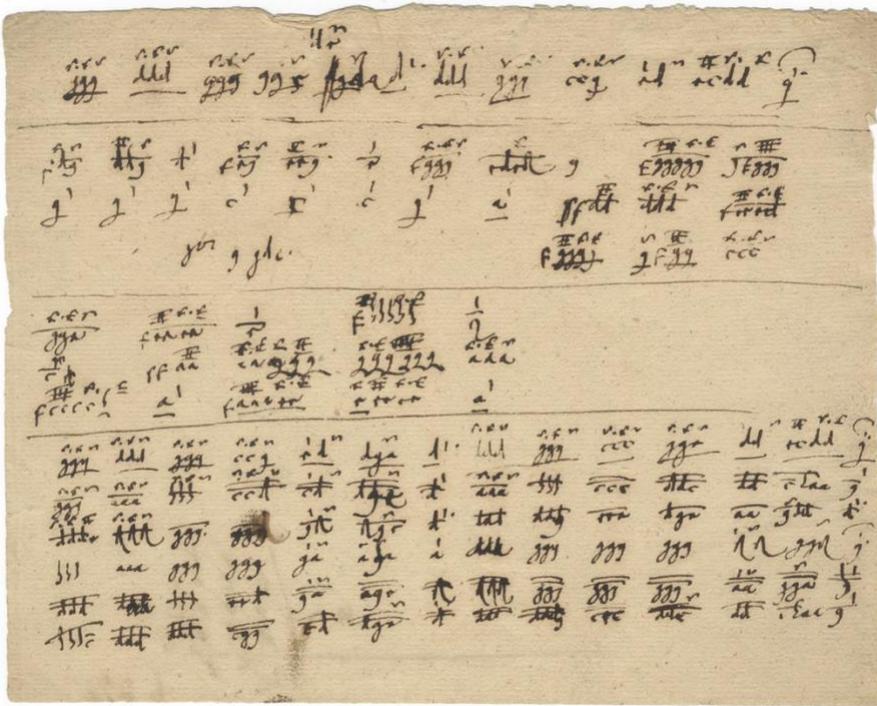
6. Sertor, Gaetano ca. 1760-1805, librettist. *Nel lasciarti amato sbene. Scena e Rondo*. Full score. Oblong folio (ca. 220 x 310 mm). Sewn. [1] (title), [41], [i] (blank) pp. Notated in dark brown on 10-stave rastrum-ruled paper. Initials "RNG" [Raffaele Nembrini Gonzaga] to upper outer corner of title. Recitative and andante ([2-9] pp.) scored for violin, viola, basso continuo, and soprano; rondo ([10-41] pp.) scored for violin, oboe, horns in F, viola, basso continuo, and soprano. Slightly worn; minor foxing and showthrough. Set to text from Sertor's *Piramo e Tisbe*. No other copies of this setting located.

7. Metastasio, Pietro 1698-1782, librettist. *Placa gli sdegni tuoi Canzona Con l'accompagnamento del Piano-forte di R. N. G.* [Raffaele Nembrini Gonzaga]. Oblong octavo (ca. 230 x 320 mm). [1] (title), [5] pp. Notated in brown ink on 10-stave rastrum-ruled paper. Scored for piano and treble voice. Somewhat worn and soiled; occasional browning and foxing; worming to blank inner margins; some showthrough. A setting of text from Pietro Metastasio's dramatic cantata *Palinodia a Nice*. No other copies of this setting located.

8. *Se liete splendete pupille amorse. Minuè.* Full score. Oblong quarto (ca. 210 x 300 mm). Sewn. [1] (title), [20] pp., 1f. (blank). Notated in black ink on 10-stave rastrum-ruled paper. Initials "RNG" [Raffaele Nembrini Gonzaga] to upper outer corner of title. Scored for violins 1 & 2, flutes 1 & 2, horns in F, viola, basso, and treble voice. Slightly worn; minor soiling to outer leaves; minor foxing and showthrough; a few small smudges. One other copy located (at the Newberry Library).

Raffaele Nembrini Gonzaga was a member of a minor aristocratic Italian family who held the Marquisate of Nembrini in Bergamo from the 16th century. The family was given the right to add "Gonzaga" to the family surname by the Duke of Mantua in the 17th century. Raffaele was one of eight children born to Marchese Alessandro Nembrini (1736-1818) and Maria Trifoni (1741-1809). His brother Cesare Nembrini Pironi Gonzaga (1768-1837) became Cardinal of Santa Romana Chiesa and the Archbishop of Ancona. His nephew Marchese Lorenzo Nembrini was assassinated during the Roman Revolution in 1849.

From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni. (36376) \$1,750



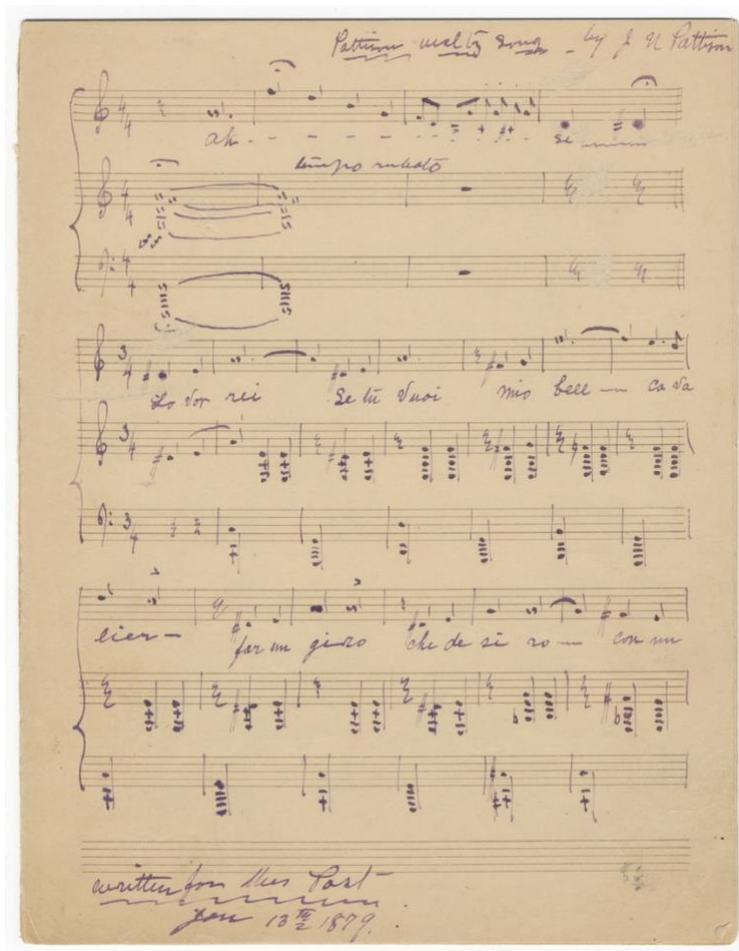
**Rare Early 18th Century
Manuscript Organ Tablature**

27. [ORGAN TABLATURE - German - 18th Century]
Manuscript of North German (possibly Lüneburg) organ tablature, early 18th century.

1 leaf. Oblong quarto. Ca. 160 x 202 mm. 4-part chorale settings. Notated in dark brown ink on recto, a few numerical notations on verso. From the collection of German musicologist and conductor Heinrich Sievers (1908-1999). Two small smudges. In very good condition overall.

Hans Schneider Catalogue 376: *The Heinrich Sievers Music Collection Part I*, item 118.

Manuscript organ tablature is quite rare to the market. (36374) \$1,800



Late 19th Century Manuscript of a Song by this American Composer, a Pupil of Liszt

28. PATTISON, John Nelson 1845-1905

Pattison Waltz Song "Lo vorrei se tu vuoi." [Musical manuscript, most probably autograph]. 1879.

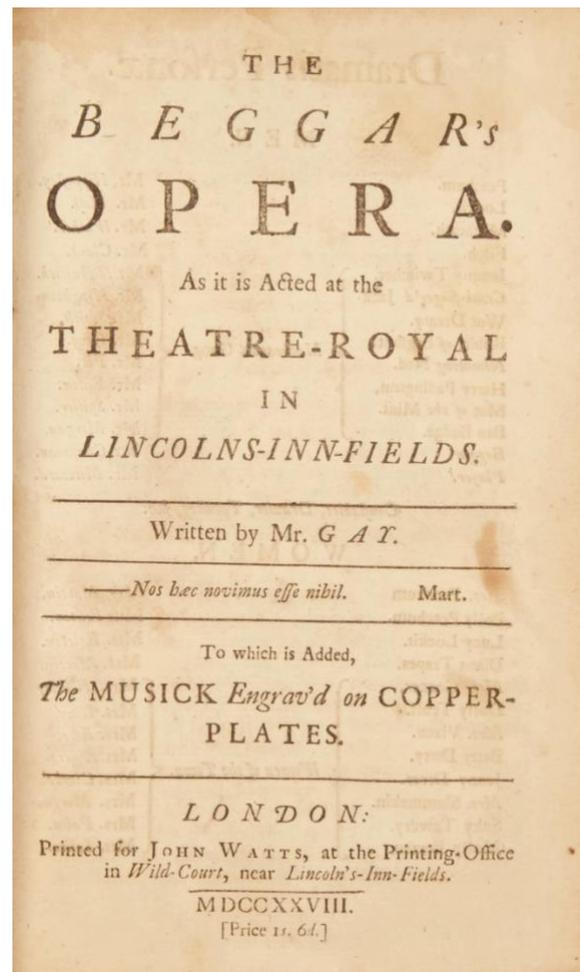
Small quarto (25 x 19.5 cm). [10], [2] (blank) pp. Notated in purple ink on 10-stave rastrum-drawn paper. Text in Italian. With "Written for Miss Post Jan 13th 1879" at foot of first page. Uniformly browned; outer leaves partially split at spine.

No other manuscript source located for this work.

Pattison "studied in Germany with prominent teachers, including Sigismond Thalberg, Adolph von Henselt, Hans von Bülow, Karl August Haupt, Moritz Hauptmann, Carl Reinecke, Julius Stern, and Adolf Bernhard Marx, and also had lessons with Liszt. After returning to the United States briefly, he went back to Germany for a concert tour, performing as well in Paris and cities in Italy. In 1862 he settled in New York into a teaching career, and in the following years performed in more than 800 concerts. He toured with the Parepa-Rosa Opera Company, Clara Louise Kellogg, Emma Albani and Pauline Lucca, performed with the New York and Brooklyn Philharmonic Societies, and gave a striking series of recitals at the Centennial Exposition in 1876. Pattison initiated a music therapy project in 1878, involving 40 members of D.L.

Downing's Ninth Regiment Band and several singers in a study at Blackwell's Island lunatic asylum in New York City." John C. Schmidt in *Grove Music Online*.

The "Pattison Waltz Song" was self-published by the composer in 1877, with Italian and English text by E.A. Valentine, with the edition dedicated to "Mrs. M.F. Ronalds" and is for high voice in D-flat major. It was later published by Oliver Ditson in versions for both high and medium voice, as well as Pattison's own arrangement for solo piano. The work was apparently very popular at the time, appearing in numerous recital listings throughout the end of the 19th century; an early recording from 1889 exists in the National Recording Registry. The present manuscript is in C major, and lacks the extended written-out embellishments in the opening found in the published score. (35856) \$400



First Edition of *The Beggar's Opera*, Bound with a Number of Other Works

29. PEPUSCH, Johann Christoph 1667-1752

The Beggar's Opera. [Music and libretti, bound with 6 other works including 4 additional ballad operas] As it is Acted at the Theatre-Royal in Lincolns-Inn-Fields. Written by Mr. Gay. ... To which is Added, The Musick Engrav'd on Copper-Plates. ... [Price 1s. 6d.]. London: Printed for John Watts, at the Printing-Office in Wild-Court, near Lincoln's-Inn-Fields, 1728.

1f. (recto title, verso named cast list), 1f. ("Introduction"), 59 (libretto) pp. + [i] (publisher's catalogue) pp. + 16 pp. engraved music containing 28 airs (without text). Some upper margins trimmed, just touching page/Act numbers in several instances.

First Edition, fifth issue. For a full bibliographical account of the various printings of *The Beggar's Opera*, see Lewis: *John Gay The Beggar's Opera*, pp. 23-42, locating 4 copies in North American libraries and 2 copies of this issue in British Libraries. RISM P1194.

The Beggar's Opera was first performed at the Theatre Royal in Lincoln's Inn Fields on 29 January 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 originality of this theatrical landmark lay in its being about the real inhabitants of London's underworld rather than the cardboard heroes of antiquity, with short popular tunes known to the audience instead of long arias in Italian... It started a ten-year fashion for ballad operas, and was the greatest theatrical success of the century ... " *The New Grove* Vol. 7 p. 203.

"At first it may seem strange that so light-hearted a ballad opera as *The Beggar's Opera* should still hold the stage to-day, whereas the operas of Handel and his contemporaries are preserved only by the inclusion in concerts and recitals of a few favourite arias or by an occasional revival on a restricted scale. That Gay's masterpiece has survived all changes of taste and fashion cannot be due to chance alone; there must be enduring qualities in a work which at the time of its inception was eagerly discussed by Swift, Pope, and William Congreve (1670-1729), which inspired William Hogarth (1697-1764) to paint a whole series of pictures, and which, with Fielding's political satires, prompted Parliament to bring in the Drama Censorship Act of 1737. Perhaps the real secret of its success is the fact that it exerts an appeal on a number of different levels, from the very popular to the most sophisticated." Handley-Taylor and Barker: *Ninth Music Book*, pp. 28-9.



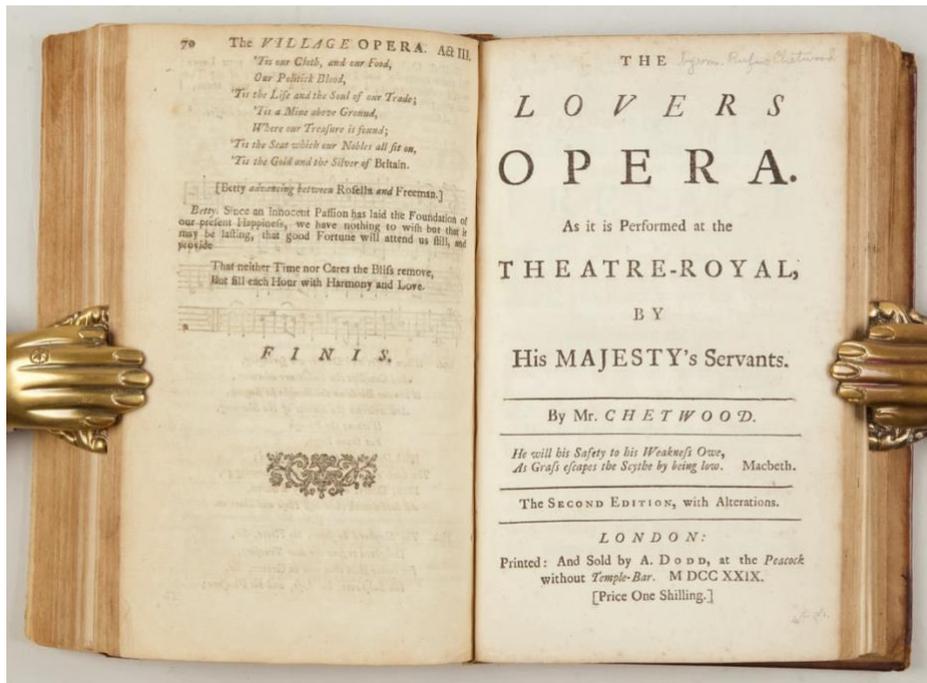
Bound with:

Polly: An Opera. Being the Second Part of the Beggar's Opera. ... [Price One Shilling and Sixpence.]. London: Printed for T. Thomson, and sold by the Booksellers of London and Westminster, 1729. 1f. (recto title, verso blank), [iii]-vi ("Preface" dated March 25, 1729), [vii]-[ix] ("Introduction"), [x] (cast list), 62 (libretto) pp. + 16 pp. engraved music containing 69 airs (without text). In 3 acts with text by John Gay, *Polly*, a sequel to the highly successful *Beggar's Opera*, was first performed in London at the Little Theatre in the Haymarket on 19 June 1777, after Pepusch's death, due to censorship. Second edition. BUC p. 801. RISM P1223.



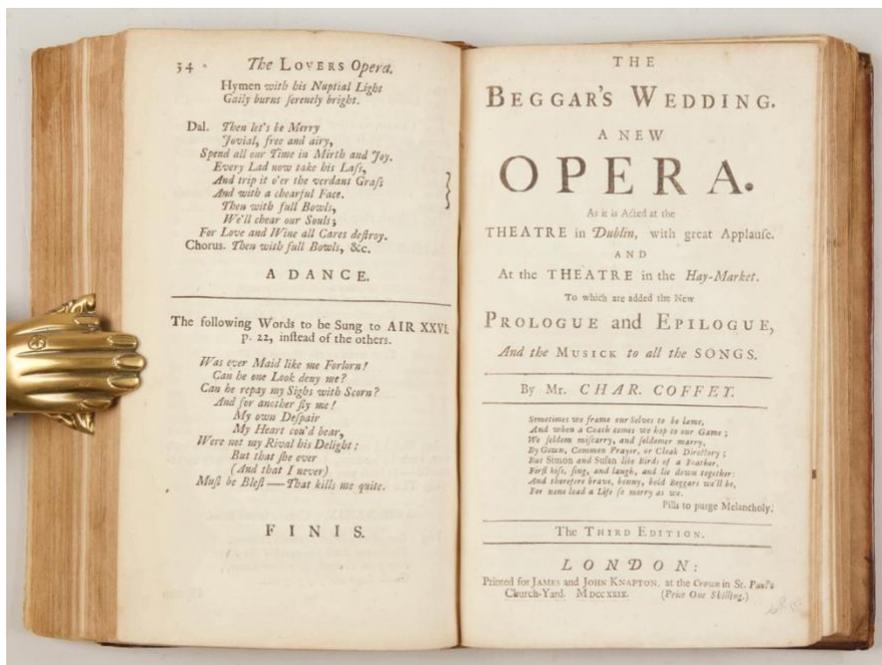
Bound with:

The Village Opera. As it is Acted at the Theatre-Royal, by His Majesty's Servants. Written by Mr Johnson. ... To which is Added The Musick to each Song. ... [Price 1s. 6d.]. London: J. Watts, 1729. 1f. (recto title, verso blank), 1f. ("A Table of the Songs"), 1f. (recto publisher's catalogue, verso named cast list), 70 (libretto) pp. With music to 53 airs printed within text. A ballad opera set to text by Charles Johnson (1679-1748), *The Village Opera* was inspired by the resounding success of *The Beggar's Opera*; Thomas Arne later composed a work of the same name based on Johnson's original. The work was first performed in London at Drury Lane in February of 1729. "All things considered, *The Village Opera*, utterly different as it was from *The Beggar's Opera*, may be considered as second in excellence only to the latter in the ballad-opera repertoire." Gagey p. 87. Second edition. ESTC T5079.



Bound with:

The Lovers Opera. As it is Performed at the Theatre-Royal, by His Majesty's Servants. By Mr. Chetwood. ... The Second Edition, with Alterations. [Price One Shilling.]. London: Printed: And Sold by A. Dodd, at the Peacock without Temple-Bar, 1729. 1f. (recto title, verso blank), 1f. ("Preface"), 1f. (recto "Prologue," verso named cast list), 34 (libretto) pp. A ballad opera set to text by William Rufus Chetwood, prompter at Drury Lane, *The Lovers Opera* was first performed in London in May of 1729. "The play proved a success ... earning over sixty performances at the various theatres between 1729 and 1738 ... For the music, Chetwood has thirty-two songs." Gagey p. 103. BUC p. 633.



Bound with:

The Beggar's Wedding. A New Opera. As it is Acted at the Theatre in Dublin, with great Applause. And At the Theatre in the Hay-Market. To which are added the New Prologue and Epilogue, And the Musick to all the Songs. By Mr. Char. Coffey. ... The Third Edition. ... (Price One Shilling.). London: Printed for James and John Knapton, at the Crown in St. Paul's Church-Yard. 1729. 1f. (recto title, verso blank), [3]-5 ("Prologue" and "Epilogue"), [6] (named cast list), [7]-64 (libretto) pp. + 12 pp. engraved music, with "Cross Sculp." to foot of final page. A three-act ballad opera, *The Beggar's Wedding* was first performed in London at the Haymarket on 5 May 1729. ESTC N33008. This edition not in BUC.

Bound with:

John, Gabriel. *Flagellum: Or, A Dry Answer to Dr. Hancock's wonderfully Comical Liquid Book, which he merrily calls Febrifugum Magnum, or common Water the best Cure for Fevers, &c. (a Book proved beyond Contradiction, to be wrote when the Doctor was asleep.) Wherein, Not only many obscure Passages, in that great Performance (which neither the Doctor nor any body else understood the meaning of) are ironically explain'd to the meanest Capacity; but the Use and Excellency of cold Water and stewed Prunes, is also clear'd up, beyond Contradiction. Very fit to be bound up with the Doctor's Book. ... By Gabriel John, a seventh Son, and Teacher of the occult Sciences in Yorkshire*. London: Printed, and sold by Tho. Warner at the Black-Boy in Pater-noster-Row, 1723. 1f. (recto title, verso blank), 3-46 pp. ESTC N7420. Attributed to Daniel Defoe and Thomas D'Urfey.

Bound with:

Tunstall, William. *Ballads and some Other Occasional Poems: By W ----- T ----- in the Marshalsea*. London: Printed by E. Berington, for the Benefit of the Author, 1716. 1f. (recto title, verso blank), 3ff. (Dedication by W. Tunstall), 53, [i] (blank) pp. First Edition. ESTC T442. Small rectangular area neatly excised from foot of title.

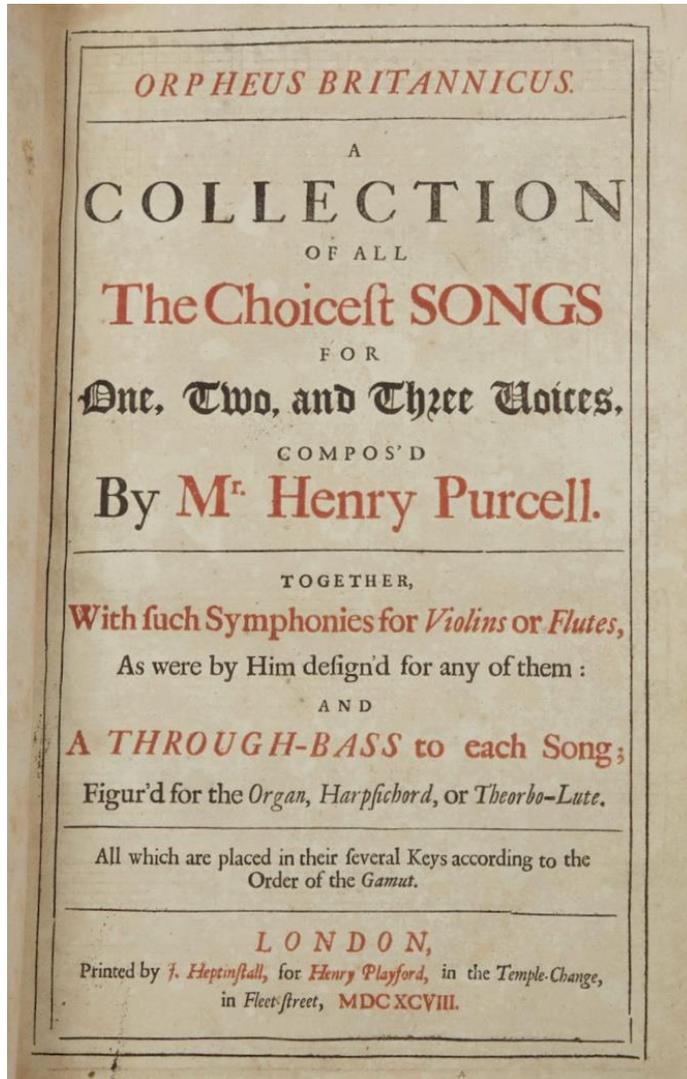
Octavo. Full dark brown panelled calf, raised bands on spine in compartments, leather title label gilt. With early signature of "F. Holcombe" to upper margin of free front endpaper. With occasional decorative and historiated woodcut head- and tailpieces and initials. Binding slightly worn, rubbed, and bumped; minor chips to head and tail of spine; upper board detached. Slightly worn and browned; occasional foxing; some leaves slightly trimmed occasionally just touching text or notation. (36350) \$2,650

First Edition, With 81 Songs by Purcell

30. PURCELL, Henry 1659-1695

Orpheus Britannicus. A Collection of All The Choicest Songs for One, Two, and Three Voices ... Together, With such Symphonies for Violins or Flutes, As were by Him design'd for any of them: And A Through-Bass to each Song; Figur'd for the Organ, Harpsichord, or Theorbo-Lute. All which are placed in their several Keys according to the Order of the Gamut ... London: J. Heptinstall, for Henry Playford, 1698.

Folio. Attractively bound in full dark brown contemporary panelled calf. 1f. (recto title, verso blank), 1f. (dedication to "The Lady Howard"), iii ("The Bookseller to the Reader"), vi-vi (tributes to Purcell), 1f. (recto "A Table of the Songs," verso publisher's catalogue), 248 pp. Watermark of a large circular shield. Title printed in red and black. Numerous decorative woodcut initials. Armorial bookplate to front pastedown ("Arma comitis de bradford / Weston Library). **Contains a total of 81 songs by Purcell.** Binding slightly worn, rubbed and bumped; rebacked; endpapers worn, foxed, and stained; hinges reinforced with paper tape. Minor to moderate browning, most noticeable to final four leaves; pp. 166-67 misnumbered 165-66; several page numbers trimmed. Lacking frontispiece portrait of Purcell. A very good copy overall



First Edition. Zimmerman 1698d. Day & Murrie 166. BUC p. 859. RISM P5979.

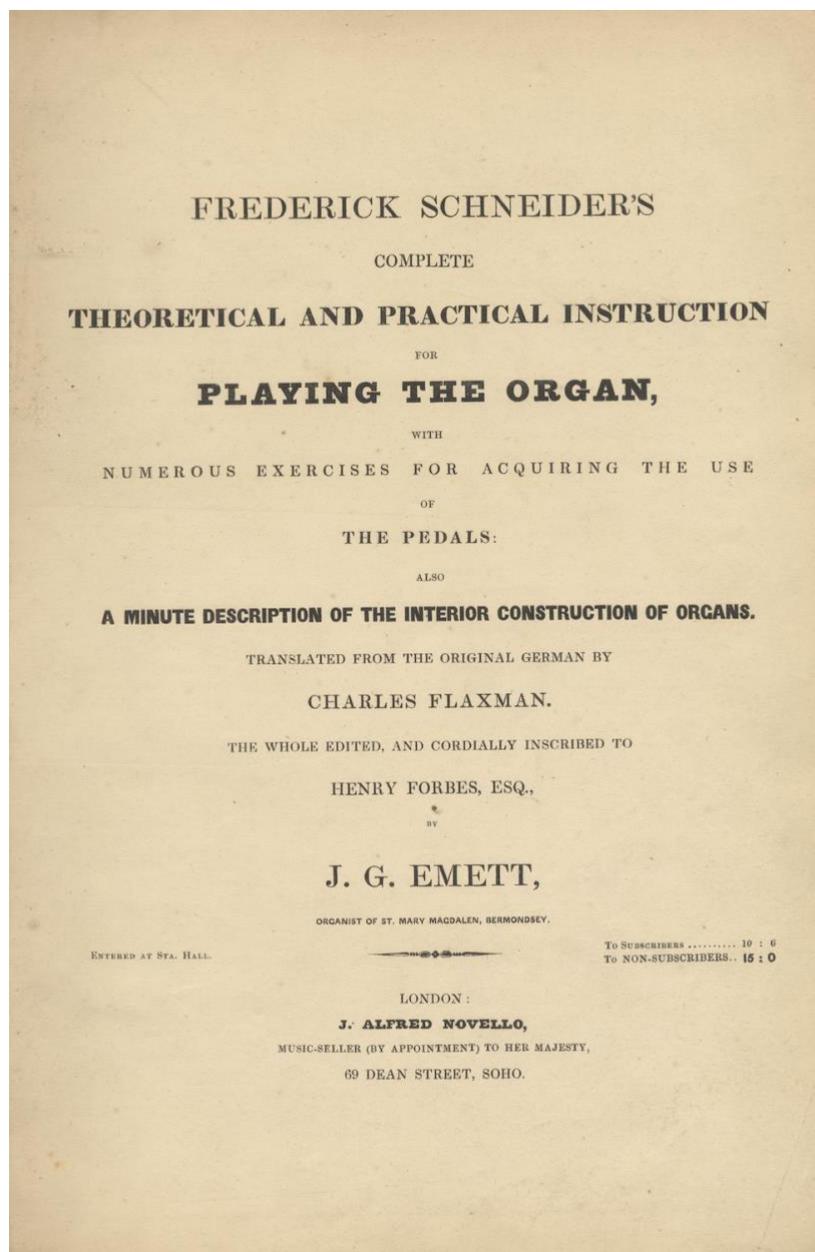
"Purcell was a prolific contributor to all the main genres of secular vocal music current in 17th-century England. He has always been particularly admired as a song composer. Generations of English musicians got to know his music from the two posthumous song volumes Orpheus Britannicus ... and Henry Playford wrote in the preface to the first volume that he had 'a peculiar Genius to express the energy of English Words, whereby he mov'd the Passions of all his Auditors', while Henry Hall added in a poem that he 'Each Syllable first weigh'd, or short, or long, / That it might too be Sense, as well as Song'." Peter Holman et al. in *Grove Music Online*. (36257) \$2,000

First Edition of this Early 19th Century Organ Treatise

31. SCHNEIDER, Friedrich 1786-1853

Complete Theoretical and Practical Instruction for Playing the Organ With Numerous Exercises for Acquiring the Use of the Pedals: Also a Minute Description of the Interior Construction of Organs. Translated from the Original German by Charles Flaxman. The Whole Edited, and Cordially Inscribed To Henry Forbes, Esq. by J.G. Emett, Organist of St. Mary Magdalen, Bermondsey. London: J. Alfred Novello [PN 508], [1838].

Folio. Half dark brown leather with marbled boards. 1f. (recto title, verso blank), [iii]-iv (preface), 1f. (recto index, verso blank), 1f. (recto list of subscribers, verso blank), 84 pp. Engraved. Contemporary owner's name ("Jas Firby") and address in Brompton in ink to upper outer corner of front free endpaper. Binding rather worn; spine mostly lacking; boards detached; front free endpaper partially detached. Slightly browned and foxed throughout.



First Edition. Chase, p. 34. Rare (no copies located in the U.S.)

Johann Christian Friedrich Schneider was a noted German pianist, organist, and pedagogue. He served as organist at the Thomaskirche in Leipzig and conductor of the Singakademie. His *Orgelschule* (1829-32) was originally published in four volumes. The English translation was edited by organist John George Emmet (1787-1847), and first advertised for sale in *The Musical World*, 9 August 1838. (35859) \$400



Original Portrait of a 19th Century Violinist

32. [VIOLINIST – Original 19th Century Watercolor Portrait]

Original watercolor portrait of an unknown violinist, possibly Georg Hellmesberger Jr., by the British portrait painter and miniaturist E.W. Hatton. Signed and dated 1847 by the artist.

The subject is seated holding a violin in one hand and a bow in the other. Image size 185 x 175 mm. Sheet size 270 x 216 mm. Executed on light card stock. Margins heavily browned; mat slightly worn and soiled, with light burn; remnants of former mount to verso.

Austrian violinist and composer Georg Hellmesberger Jr. (1830-1852) made a concert tour of England and Germany in 1847. He became court concertmaster and director of vaudeville and ballet music in Hanover in 1850 and then Kapellmeister shortly before his premature death. The subject closely resembles Hellmesberger, who was in England in 1847 and would have been 17 years of age at the time, matching the apparent age of the sitter; the portrait also resembles depictions of Hellmesberger found in other printed images. Hatton was active in London in the mid-19th century, exhibiting regularly at the Royal Academy between 1845 and 1882. Benezit (1966) Vol. 4, p. 610 and Graves: *The Royal Academy of Arts A Complete Dictionary of Contributors*, Vol. 4, p. 24. (36338) \$750



Collection of Late 19th Century Illustrated Songs

33. [VOCAL MUSIC - Late 19th Century - French - Illustrated]

Collection of 43 popular songs and 7 works for piano solo, all with lithographic illustrations. Paris: E. Meuriot, [ca. 1875-1900]. Most 2 pp. with single leaf insert for voice with additional verses. Illustrator noted where identified.

Contents:

- Bomier, Georges. *Diabolina Romance, créée par Mlle. Lucy Durié a l'Eldorado Paroles de Rolla*. Ch. Clérice, illustrator. [PN E.M. 130]
- Bonnamy, Emile. *Levre Close Romance Créée par Yette Bertholy à l'Eldorado Créée par Renée d'Ernon à la Scala Paroles de L. Garnier & Jost*. H. Royel, illustrator. [PN E.M. 2500]
- Callet, Victor. *Si Je Pouvais! Chanson de Genre Créée par Morel-Lus Paroles de Louis Claudet*. [PN E.M. 2490]
- Chatau, Henri. *C'est ma grisette. Chanson Créée par Debailleul aux Folies-Rambuteau Paroles de Jules Jouy & H. D'Arsey*. Ch. Clérice, illustrator. [PN E.M. 104]
- Cressonnière, Henri. *Emblèmes d'Amour Bluette Paroles de Ernest Durcy*. G. Fraipont, illustrator. [PN E.M. 7]

- Duhem, Émile. *La Framboise à Françoise Chansonnette créée par Melle. Duparc Paroles de Dutemple.* Ch. Clérice, illustrator. [PN M 177]
- Duhem. *Ma Voisine Était Belle Romance Créée par Vaguet à l'Horloge, et Tiercelin à l'Alcazar.* G. Fuchs, illustrator. [PN E. 139 M.].
- Duhem. *Ninon l'Étudiante Chansonnette Créée par Mlles. Violette à l'Eldorado, Valty à la Scala, Raymonde à Bataclan, Brissot à la Pépinière.* Ch. Clérice, illustrator. [PN E.M. 111].
- Duhem. *Pour le Recensement Chansonnette Créée par Jeanne Bloch à la Scala Paroles de Charbonnet.* E. Butscha, illustrator. [PN E.M. 168].
- Fauchey, Paul. *Va-t-en Vers l'Italie! Roance Créée par Melle. Lucy Durié à l'Eldorado. Paroles de Georges Laure et D'Arsay.* Elzencre, illustrator. [PN E.M. 206]
- Fontaine, Marius. *La Marianne ... Paroles de Abel Vouret.* H. Coté, illustrator
- Hecke, Germaine von. *Eglantine.* Hochard, illustrator. [PN E.M. 2501]
- Hecke. *Souvenir de Jersey Fantaisie.* H. Viollet, illustrator. [PN 2486].
- Hecke. *Sur les Rochers.* Hochard, illustrator. [PN E.M. 2485]
- Hervilliers, E. de l'. *Chère Madame Scherzetto.* G. Dole, illustrator. [PN E.M. 2530]
- Hirlemann, Th. *La Valse des Sylphes Paroles de Villemer.* Ch. Clérice, illustrator. [PN E.M. 214]
- Jacob, Jules. *Les Baisers d'Autrefois Romance. Chantée par Mr. Sarrus a la Scala Paroles de Hyppolyte Ryon.* Ancourt, illustrator. [PN E.M. 6]
- Jacob. *Ma Jeanne, Mes Amours Romance Créée par Marius Richard à la Scala Proles de Rolla.* L. Denie, illustrator. [PN E. 165 M.]
- Jouy, Jules. *Dans la rue Blanche Scie Créée par Libert au Pavillon de l'Horloge Paroles ... de Jules Jouy.* Ch. Clérice, illustrator. [PN E. 128 M.]
- Kleinecke, Rudolf. *Séjour d'Été.* H. Viollet, illustrator. [PN E.M. 2484]
- Laugier, Alexandre. *Pourquoi ne viens-tu pas? Chanson Créée par Henry Helme Paroles de Jean Tholozé.* [PN E.M. 2511]
- Laurens, Germain. *La Mansarde des Amours Romance Créée à l'Alcazar d'Été par Mr. Mialet Paroles de J. Chocas et Lengentil.* [PN E.M. 19]
- Lefay, Ch. *Il Arrive de Dijon. Rengaine Créée par Louis Chevalier, à l'Eden Concert Dhostel à l'Horloge et Lepetit à l'Alcazar Paroles de Joinneau-Delattre.* E. Butscha, illustrator. [PN E. 121 M.]
- Maquis, Gaston. *Les Petits Mendiants.* E. Buval, illustrator. [PN E.M. 72]
- Mieses, S.E. *Pour Vous Fleurir!* H. Viollet, illustrator. [PN E.M. 2480]



- Mieses. *Yeux séducteurs ... Op. 36*. H. Viollet, illustrator. [PN E.M. 2478]
- Petit, Albert. *En Revenant de Saint Cloud Duo comique Créé par Melle. Violette et Mr. Gilbert aux Ambassadeurs. Paroles de Villemere-Delormel*. Elzingre, illustrator. [PN E.M. 176]
- Petit. *On Parl' de moi dans les journaux Chansonnette Comique avec parlé. Créée par Libert, au Pavillon de l'Horloge Paroles de A. Jaworski & Maxime Guy*. E. Butscha, illustrator. [PN E.M. 84].
- Poncin, Eugène. *Le Tramway du Bois de Boulogne Chanté par M.M. Hervé, Maader, Denayran ... Créé par Reschal à Parsiana Créé par Max Dearly à la Scala Paroles de Paul Marinier*. Faria, illustrator. [PN E.M. 2493]
- Pourny, Ch. *La Rosier de Prun's-Molles Travesti-Bouffe. Créé par Brunin ... par Lepetit à la Scala et par L. Chevalier à L'Eden-Concert ... Paroles de Ed. Bourgeois & Maxime Guy*. E. Butscha, illustrator. [PN E.M. 49]
- Queille, Abel. *L'Alcove de Ma Voisine Chansonnette Créée par Debailuel à l'Alcazar. Paroles de Maxime Guy & Louis Gleize*. L. Denis, illustrator. [PN E.M. 63]

- Queille. *Aubade Méxicaine Créée par Mme. Juana a l'Eldorado Paroles de Octave Pradeis.* G. Fuchs, illustrator. [PN E.M. 77]
- Queille. *Les Aubépines sont Fleuries Romance Créée par Melle. Vernay à l'Eden-Concert et par Marcel Boucher à la Pépinière Paroles de Camille Soubise.* G. Fraipont, illustrator. [PN E.M. 76]
- Queille. *La fauvette chantait romance Créée par Melle. Judith à l'Eden-Concert Paroles de Camille Soubise.* G. Fuchs, illustrator. [PN E.M. 75]
- Queille, *Jamais je n'aurais trouvé ça Chansonnette Créée par Mr. Velly à l'Edorado Paroles de Soubise et Lemaître.* E. Butscha, illustrator. [PN E.M. 70]
- Queille. *Jeannette et Nicolas Chansonnette Créée par Melle. Paula Brébion à l'Eldorado. Paroles de Joinneau et Delattre.* E. Butscha, illustrator. [PN E.M. 78]
- Queille. *Ma Dernière Maîtresse romance Créée par Chiapiny à la Scala. Paroles de Pierre Batail.* G. Fuchs, illustrator. [PN E.M. 80]
- Queille. *Quelle Purée! Chansonnette Créée par Réval à la Scala Paroles de Pierre Batal.* Ch. Clérice, illustrator. [PN E.M. 86]
- Queille. *Tout l' Mond' sait ça Dans l'Quartier! Chansonnette Créée par Brunet, à la Scala. Créée par Clovis, au Ct. Parisien. Paroles de C. Soubise.* E. Butscha, illustrator. [PN E.M. 87]
- Seraene, N. *La Chanson du Meunier Paroles de D. Langat.* L. Denis, illustrator. [PN E.M. 43]
- Spencer, Emile. *Le Clos aux Pissenlits Rondeau Créé par Mme. Bonnaire à l'Eldorado Paroles de Jules Jouy & Gerny.* E. Butscha, illustrator. [PN E.M. 186]
- Spencer. *L'Horloger d'la rue d'la Lune Chansonnette Créée par Caudieux, à la Scala Elise Faure, aux Ambassadeurs Louis Chevalier, à l'Eden-Concert Paroles de Joinneau-Delattre.* Elzingre, illustrator. [PN E.M. 126]
- Tac-Coën. *C'est ça! Chansonnette Créée par Mlle. Dattigny à l'Eden-Concert. Paroles de Maxime Guy & Louis Dehné.* Faria, illustrator. [PN E.M. 97]
- Tac-Coën. *Un gros bécot! Chansonnette Créée par Mlle. Diane Fleury à l'Eldorado, et Mlle. Rosette Dattigny à l'Eden-Concert Paroles de Maxime Guy & Louis Dehné.* Faria, illustrator. [PN E.M. 106].
- Tac-Coën. *Mon P'tit Caporal Chansonnette Créée par Mlle Jane Debray à l'Eden-Conert Paroles de Maxime Guy & L. Dehné.* Faria, illustrator. [PN E.M. 91].
- Tac-Coën. *Le Régiment des Buveurs Chanson à Boire Créée par Mr. Marechal à l'Eden-Concert Paroles de Georges Baillet & L. Roydel.* Ch. Clérice, illustrator. [PN E. 117 M.]
- Vargues, F. *La Sentinelle Alsacienne Romance Patriotique Créée par Mme. Amiati à la Scala Paroles de Rip et Koehler.* Ch. Clérice, illustrator. [PN M 180]
- Villebichot, A de. *Chanson Bohémienne. Créée par Mme. Juana à l'Eldorado Paroles de Maxime Guy & G. Pellerin.* G. Fuchs, illustrator. [PN E.M. 164]

- Villebichot. *La Sérénade du Torero Chantée par Mme. Juana Paroles de Maxime Guy & P. Batail*. Ch. Clérice, illustrator. [PN E.M. 124]

- Wohanka, F. *Pleurez mes yeux!! Romance Bouffe Créée par Louis Chevalier et par Duchatel Paroles de Edouard Aupto*. E. Butscha, illustrator. [PN E.M. 100]

Some pieces slightly worn, browned, and brittle; several leaves detached; some edges chipped. In quite good condition overall.

The Parisian publishing firm E. Meuriot, established in the last quarter of the 19th century, was one of the foremost producers of popular sheet music. The firm, along with rival firm Badoux, was purchased in 1905 by Alexis Rouart, eventually becoming Rouart, Lerolle, & Cie. (36019) \$400

Late 18th Century Manuscript Parts for Wranitzky's Motet *Benedictus sit Deus Pater*

34. WRANITZKY, Anton 1761-1820

Benedictus sit Deus Pater Motetto in D. [Manuscript set of parts for bass solo, choir, and orchestra] a Voce Basso Solo con Coro. [ca. 1800].

Folio. Laid into carta rustica folder with titling in manuscript to upper, "No: 6" to upper outer corner, "124" to lower outer corner. 31 parts, notated on 10-stave paper with watermark of 3 moons and initials "AHF."

Basso Solo
Coro Soprano (2 copies)
Coro Alto (2)
Coro Tenore (2)
Coro Basso (2)
Violino Obligato
Violoncello Obligato
Violino Primo (3)
Violino 2do (3)
Viola (2)
Violone e Violoncello (2)
Oboe Primo
Oboe 2do
Fagotto Primo
Fagotto 2do
Corno Primo in D
Corno 2do in D
Clarino Primo in D
Clarino 2do in D
Tympani in D
Organo

With occasional corrections in lead and red pencil. Small rectangular monogrammatic bookplate of William A. Little (1929-2019), musicologist, organist, and Professor German, to verso of upper board. Handstamp "Musiksammlung: W. Höckner" (Walter Höckner) to parts. Folder slightly worn. Minor internal wear and soiling; occasional foxing.

Apparently the only recorded source (RISM online ID# 103229). Watermarks similar to Heawood 819-20, late 18th century Venice. 5 other motets of Wranitzky are known, with 4 listed in Blažek and one in RISM (A-HE). The four motets listed in Blažek are part of the Lobkowitz collection and appear to have been written for the court at Roudnice. The present motet was most likely composed at about the same time.

Wranitzky "*studied composition with Mozart, Haydn and J.G. Albrechtsberger, and became renowned as a violin teacher and virtuoso. By 1790 he had entered the services of Prince J.F. Maximilian Lobkowitz as a composer, music teacher, Konzertmeister and (from 1797) Kapellmeister of the prince's private orchestra; in these duties he was active at Vienna, Prague and the prince's country seats in Bohemia (at Roudnice, Jezeří and Bílina)... [He] was a friend of both Haydn and Beethoven As a composer, performer and teacher he was a founder of the Viennese violin school ... With the exception of the Violin Concerto op.11 and several chamber pieces, Wranitzky's works survive entirely in manuscript, the majority in the former Lobkowitz collection, now in the Národní Muzeum, Prague.*" Milan Poštolka, revised by Roger Hickman in *Grove Music Online*.

Walter Höckner was a noted collector and editor of numerous chamber pieces of the classical era, including works of Wranitzky. (35841) \$3,200

CONDITIONS OF SALE

Please order by catalogue name (or number) and either item number and title or inventory number (found in parentheses preceding each item's price). Please note that all material is in good antiquarian condition unless otherwise described.

All items are offered subject to prior sale. We thus suggest either an e-mail or telephone call to reserve items of special interest.

Orders may also be placed through our secure website by entering the inventory numbers of desired items in the SEARCH box at the upper right of our homepage. We ask that you kindly wait to receive our invoice to ensure availability before remitting payment. Libraries may receive deferred billing upon request.

Prices in this catalogue are net. Postage and insurance are additional. New York State sales tax will be added to the invoices of New York State residents.

We accept payment by:

- Credit card (VISA, Mastercard, American Express)
- PayPal to info@lubranomusic.com
- Checks in U.S. dollars drawn on a U.S. bank
- International money order
- Electronic Funds Transfer (EFT), inclusive of all bank charges (details at foot of invoice)
- Automated Clearing House (ACH), inclusive of all bank charges (details at foot of invoice)

All items remain the property of J & J Lubrano Music Antiquarians LLC until paid for in full.



Please visit our website at

www.lubranomusic.com

where you will find full descriptions and illustrations of our entire inventory



Members
Antiquarians Booksellers' Association of America
International League of Antiquarian Booksellers
Professional Autograph Dealers' Association
Music Library Association
American Musicological Society
Dance Studies Association
&c.



© J & J Lubrano Music Antiquarians LLC July 2021