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Item 9: Evangelia dominicorum

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Spring 2019



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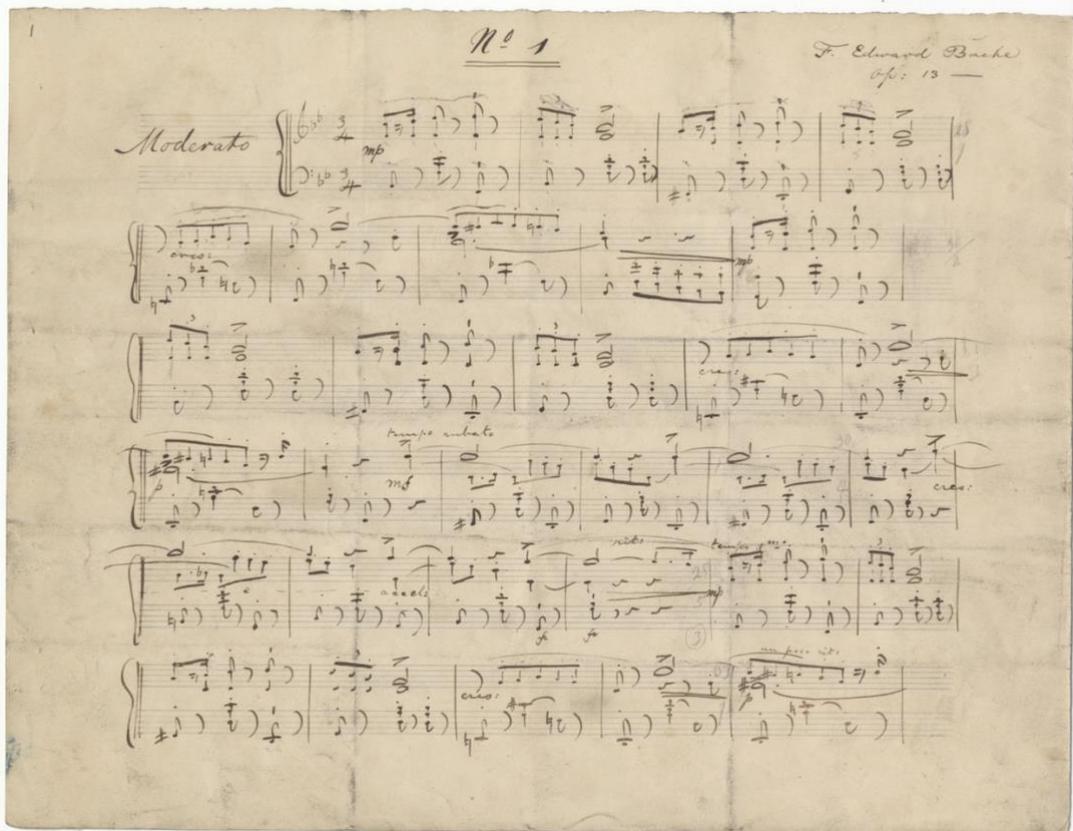
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&c.



### Autograph Manuscript of Mazurkas for Piano by a Pupil of Sterndale Bennett

#### 1. BACHE, Francis Edward 1833-1858

4 Mazurkas de Salon Op. 13. À son ami E.A. Kelly. [Piano solo]. Autograph musical manuscript signed. No date, but ca. 1850-1855.

Oblong folio, 8.75 x 11/25" (223 x 289 mm.). [i] (autograph title), 12 pp. autograph music. Notated in ink on 12-staves ruled in blue. With occasional corrections in pencil, "2099" to foot of title page. Soiled; slightly worn and creased; first leaf detached.

The British Library holds another manuscript of the present work. No lifetime published editions located, although COPAC records an edition published by Augener (plate number 11215) in ca. 1898.

*Born in Birmingham, Bache went to London in 1849 as a private pupil of Sterndale Bennett, going on to study to composition for more than three years. "When he played the Allegro of an unpublished piano concerto of his own in June 1852, Henry Chorley was moved to remark: 'We have met with no Englishman more likely to give us the English composer for whom we have so long been waiting than Mr Bache'... Bache's piano music has many qualities of his master, Sterndale Bennett, with a pleasant freshness and vitality to compensate for a certain lack of solidity and substance. He was most at ease in the virtuoso concert piece."* Nicholas Temperley in *Grove Music Online*. (31183) \$1,500



*programme. Berger's pleasing duet, 'Peace and Love,' was sung with much taste by the Sister Doria, who were loudly applauded." The Musical World, June 18, 1870.*

*Berger was an English pianist and composer. "In 1848 he went to Trieste where he studied piano with Aegidius Karl Lickl and composition with Luigi Ricci... In about 1852 Berger decided to continue his studies in Leipzig, and took private lessons there with Moritz Hauptmann and Louis Plaidy. In 1855 he returned to London and established himself as a teacher of piano, appearing as soloist in concerts in London and the provinces. He became a friend of Charles Dickens, and composed the music for Dickens's productions of two plays by Wilkie Collins, *The Lighthouse* (1855) and *The Frozen Deep* (1857)... Berger composed over 100 light piano pieces, and almost the same number of short vocal pieces." Rosemary Williamson in *Grove Music Online*.*

*A professor at the Royal Academy of Music, Berger became a member of the London Philharmonic Society in 1871 and was its secretary from 1884 until 1911, corresponding with many musical luminaries of the day in that capacity including Tchaikovsky, whom he met on the composer's visits to London in 1888, 1889, and 1893. (31182)* \$850

### **With 20 Plates in Pochoir**

#### **3. [DANCE – 20<sup>th</sup> Century – French] Lepape, Georges 1887-1971**

*Costumes de Théâtre Ballets & Divertissements.* Paris: Aux Editions Lucien Vogel, [1920].

Tall octavo (9-3/8" x 5"). Loose as issued in green portfolio with original silk ties, illustration in silver to upper and titling silver to spine, decorative silver endpapers with lozenge-patterned design printed in silver. 1f. (title printed in red, silver, blue, and black), 4 pp. text in French by Henry Bidou printed in red and black + **20 striking plates in pochoir.**

- Plate 1: Title
- Plate 2: *Le Coup manqué (Décor)*
- Plate 3: *Le Valet de Carreau*
- Plate 4: *Le Matamore*
- Plate 5: *Polichinelle*
- Plate 6: *Colombine*
- Plate 7: *Pierrot*
- Plate 8: *Yvan*
- Plate 9: *Beulemans*
- Plate 10: *Arlequin*
- Plate 11: *Les Pantins*
- Plate 12: *L'Enfantement du Mort (Décor des 1er et 2e actes)*
- Plate 13: *Eva*
- Plate 14: *Faustus*
- Plate 15: *Les Messagers*
- Plate 16: *Le Petit Tily*
- Plate 17: *Le Spectre de Paul*
- Plate 18: *L'Enfantement du Mort (Décor du 3me acte)*
- Plate 19: *Donat*
- Plate 20: *Monique*
- Plate 21: *Eva*



The first ten plates are designs for the 1915 ballet-pantomime *Le Coup Manqué*, the second ten designs for filmmaker Marcel L'Herbier's 1919 play *L'Enfantement du Mort*. Binding slightly worn, rubbed, and bumped; ties worn, that to lower upper board partially lacking. Slightly worn, browned, and soiled; occasional foxing, primarily to blank margins. Plate 11 is entitled "Les Neutres" in the Table but is entitled "Les Pantins" in the present copy.

**First Edition. Rare.** *Dictionary Catalogue of the Dance Collection of the New York Public Library* Vol. 6, p. 3622. Not in Beaumont, Derra de Moroda, Niles & Leslie, or Magriel.

*Georges Lepape was a noted French poster artist, illustrator, and fashion designer. Lepape's work incorporates orientalist motifs with fluid lines, bold coloration, and graphic stylizations that are evocative of the Art Nouveau movement, which includes Alphonse Mucha, Erté, Gustav Klimt, and Henri de Toulouse-Lautrec... The Musée des Arts Décoratifs in Paris held the first major exhibition of his work in 1920, and six years later he would be invited by publisher Condé Nast to work in New York. While there, he produced iconic cover art for Vogue and Vanity Fair magazines. In 2016 he broke an auction record in New York with his work Le Miroir, a watercolor and ink illustration on paper. The artist remained an influential figure in the fashion and art worlds until his death February 15, 1971, in Bonneval, France at the age of 83." artnet.com/artists/georges-lepape*

**A highly attractive portfolio of designs in the Art-Deco style, rarely found complete. (31184) \$1,950**



### 18<sup>th</sup> Century Dance Music in Manuscript

#### 4. [DANCE MUSIC - 18th Century - French]

*Musical manuscript containing 89 pieces primarily for dance, most for solo violin. French, ca. 1770-1780. 5.81 x 9.125" (148 x 235 mm.). Attractively bound in full dark red morocco with decorative outer rule gilt, floral cornerpieces gilt, central dark brown rectangular panel to upper with "Madame La Comtesse de Galliffet" gilt within decorative border gilt, inner dentelles gilt, marbled endpapers, all edges gilt. Watermark of a Strasburg lily. In three parts:*

### Part I

63 pieces notated in ink on 54 pp. (27 leaves). In a single hand throughout.  
First piece entitled *Allmande*, the remainder untitled.

### Part II

25 pieces notated in ink on 23 pp. (13 leaves). In 2 hands.

*Menuet du Dauphin*

*La Mariée Gay*

*Les Tricotey Leger*

*La Forlane* (a court dance included in Louis Pécour's collection of dances published in 1700)

*L'Aimable Vinqueur* (a famous 18th century dance, also in Pécour's collection)

*La Blonde et La Brune* (from Couperin's *1er Livre des Pièces de Clavecin*, 1713, differing from the printed score)

*Les Visites* (two versions, the first crossed out)

*Pamdes Anglaise*

*Autre Anglaise*

*La Paisane Anglais* (included in various collections of dances published in France from ca. 1700 to 1780)

*Busk Up Your Plaids* (a British dance tune found in *A Choice Collection 200 Country Dances*, Vol. 7, 1751).

*Jouly Fill*

*Le l'Autiz*

*Anglais*

*L'Amour*

*La Margraff*

*Le Bal de Mezeredy*

*La Legere, La Auditeur*

*La Coline*

*Le Tyrollene*

*Cosaque* (for 2 violins and bass)

*Menuet de Martini* (for violin and bass)

*Cosaque*

### Part III

One piece entitled *Fandango* (for 2 violins). In another hand.

Slightly browned; upper outer corners of several leaves creased; some show-through; deletions to two lines at head of page with *Les Visites*; *Fandango* with occasional ink stains and pages crossed out; part for second violin of this work incomplete.

**Many of the tunes in the present collection are untraced in RISM manuscripts online.**

**An interesting and charming manuscript.** (31192)

\$1,250

## **Early 18<sup>th</sup> Century Singing Method**

### **5. DAVID, François fl. 18th century**

*Methode Nouvelle: ou Principes Generaux pour Apprendre Facilement la Musique, et l'Art de Chanter... prix en blanc 7th 4s. Paris... Lyon: Boivin... Le Clerc... Desbretonnes... l'Autheur, 1737.*



Oblong octavo. Stiff dark yellow wrappers. [3]-8 letterpress text ("Préface"); 9-20 engraved plates; 21-28 letterpress text ("Observation sur les différens mouvemens de la Mesure, & des Vibrations..."); 29-76 engraved plates; 77-82 letterpress text ("De la Transposition des Clefs..."); 83-132 engraved plates; 133-139 letterpress text ("Des Cadences ou Tremblemens, &c."), [i] (blank); 141-142 pp. engraved plates; 1f. (recto engraved "Privilege du Roy," verso blank). With "Jacquemin fils sculpt." to lower left corner of title. The engraved plates consist of diagrams and musical examples. "Principes de Musique par David" in contemporary manuscript to head of first page of preface, with early signature "Estevon" and another crossed out to upper outer corner. Binding slightly worn and soiled, upper detached. Slightly worn and browned; first leaf of preface with small tear to lower inner margin; outer corner browned. Lacking title and dedication (loosely laid in in photocopy).

Lescat 91a. Cortot pp. 58-59. Gregory Bartlett p. 70. RISM BVI pp. 253-254.

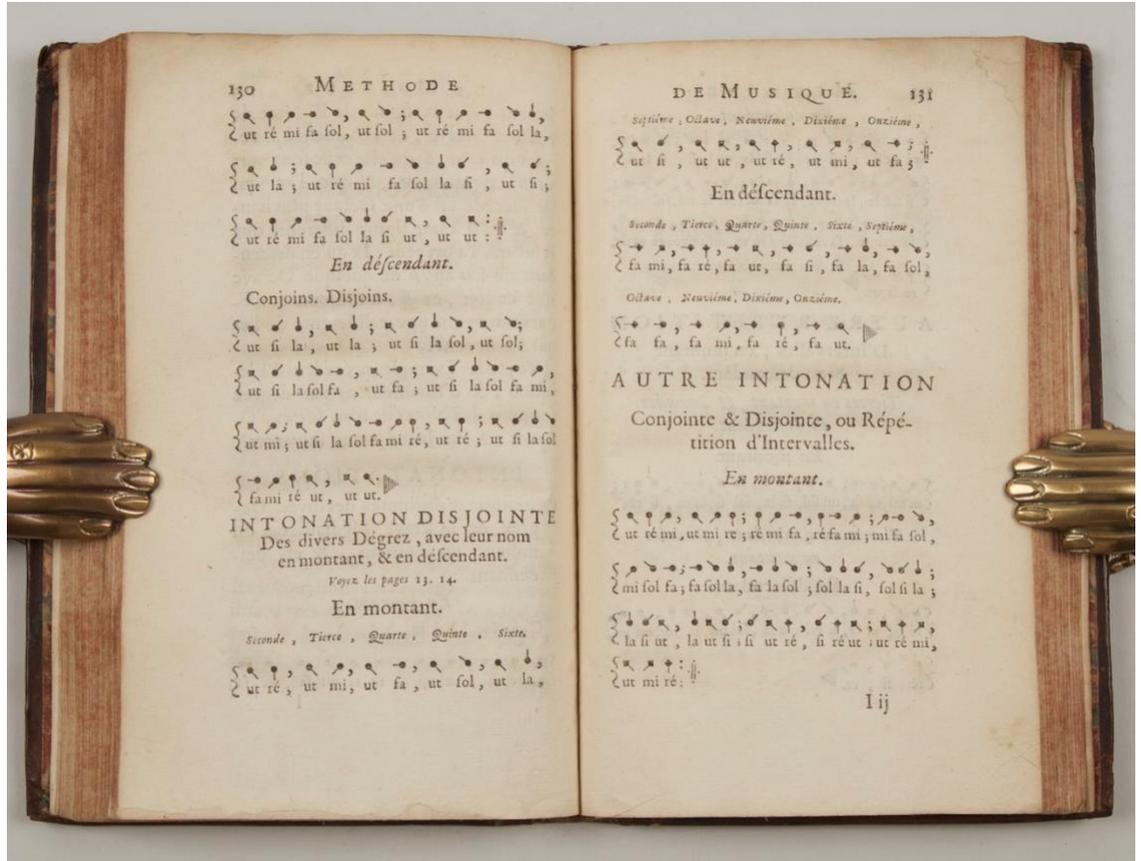
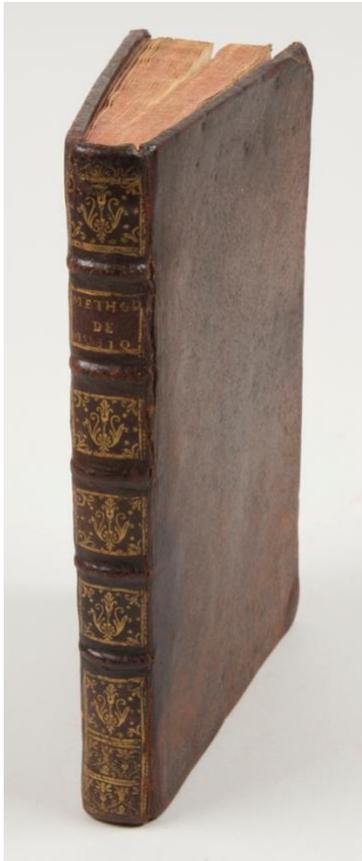
**One of the earliest French singing methods of the 18th century**, particularly interesting for its insights into contemporary performance practice. We have not found any biographical information regarding David except for the fact that he was a music teacher in *Lyon*. (31160) \$375

### New 18<sup>th</sup> Century Method of Musical Notation

#### 6. [DÉMOTZ DE LA SALLE, Jean-François d. ca. 1741]

*Methode de Musique selon un Nouveau Système Très-court, très-facile & très-sûr. Dediée a La Reine. Approuve'e par Messieurs de l'Academie Royale des Sciences, & par les plus habiles Musiciens de Paris. Par M. \*\*\* Prêtre.* Paris: Pierre Simon, Imprimeur du Clergé de France & du Parlement, ruë de la Harpe, à l'Hercule, 1728.

Octavo. Full dark brown calf, raised bands on spine in decorative compartments gilt, titling gilt, red sprinkled edges, marbled endpapers, dark green silk ribbon marker. 1f. (recto title, verso blank), [i]-[iii] (dedication to the Queen), [iv]-[x] (preface), 216, [ii] ("Approbation[!]" and Privilege), [i] (errata) pp. With fine large vignette engraved by J.B. Scotin to head of dedication; woodcut head- and tailpieces, decorative



and historiated woodcut initials, diagrams, musical examples, and numerous tables in text throughout. Notes in contemporary manuscript to verso of free front endpaper including two presentation inscriptions, one dated December 30, 1780 to Mr. Mariage, professor of music in Béziers by Father [?]Bonbau "de la Campagnie de Jésus" and the other to M. Justin, an organist in Béziers. Binding slightly worn, rubbed, bumped, and stained. Light uniform browning; very occasional foxing; final page of text numbered "116" instead of "216." Lacking blank leaf preceding title.

**First Edition.** Gregory-Bartlett p. 71. Cortot p. 59. RISM BVI p. 258 (4 copies only in the U.S.).

*"Before the invention of sound recording, a musical equivalent of shorthand was required. The first attempts to devise one were made in France in the early 18th century (e.g. Joseph Sauveur, Principes d'acoustique, 1701), though the earliest systems are scarcely shorthand in a practical sense since they either are alphabetical systems or draw heavily on the resources of conventional notation. As late as 1805, P.J. de La Salette claimed as a shorthand system one that required letters of the alphabet, horizontal and vertical strokes for rhythm signs and simplified signs for accidentals (Sténographie musicale)."*

*"Démotz de la Salle in the 1720s proposed signs more suitable to a shorthand system, which were capable of being rotated and reversed (Méthode de musique selon un nouveau système); they were derived from mensural notation...". Notation in Grove Music Online.*

*"Not all performing treatises of the period dealt with the question of inequality, but the ones that did... concerned themselves chiefly with listing the note values that were equal and unequal in the different metres; it is this aspect, in which there is (with certain exceptions) general agreement, that lends them an*

air of authority and system. These lists run to as many as six values and 20 signatures, many of them purely hypothetical (Borin, 1722), seemingly designed as much to impress as to instruct; Dard (1769) specified unequal hemidemisemiquavers in 2/16. In many cases this is all we learn, as if the listed values were unequal in all circumstances without regard to style or expression. In others, inequality is associated with certain genres, ways of cancelling it are described, triplets are mentioned and other problems are discussed, but sporadically and with much disagreement among sources. Many of the treatises rely on great numbers of exercises (leçons) with little or no explanation, on the probable assumption that they were to be mastered with the help of a teacher. A few writers discussed one or two aspects – never all – in depth and with intelligence: these included Démoz de La Salle (1728)..."  
 \_David Fuller: \_Notes inégale in Grove Music Online.

An interesting addition to the literature of musical notation. (31191)

\$850

**Autograph Manuscript of  
 L'Amour Irohi for Voice and Piano**

**7. DEPRET, Edmond 1827-1899**

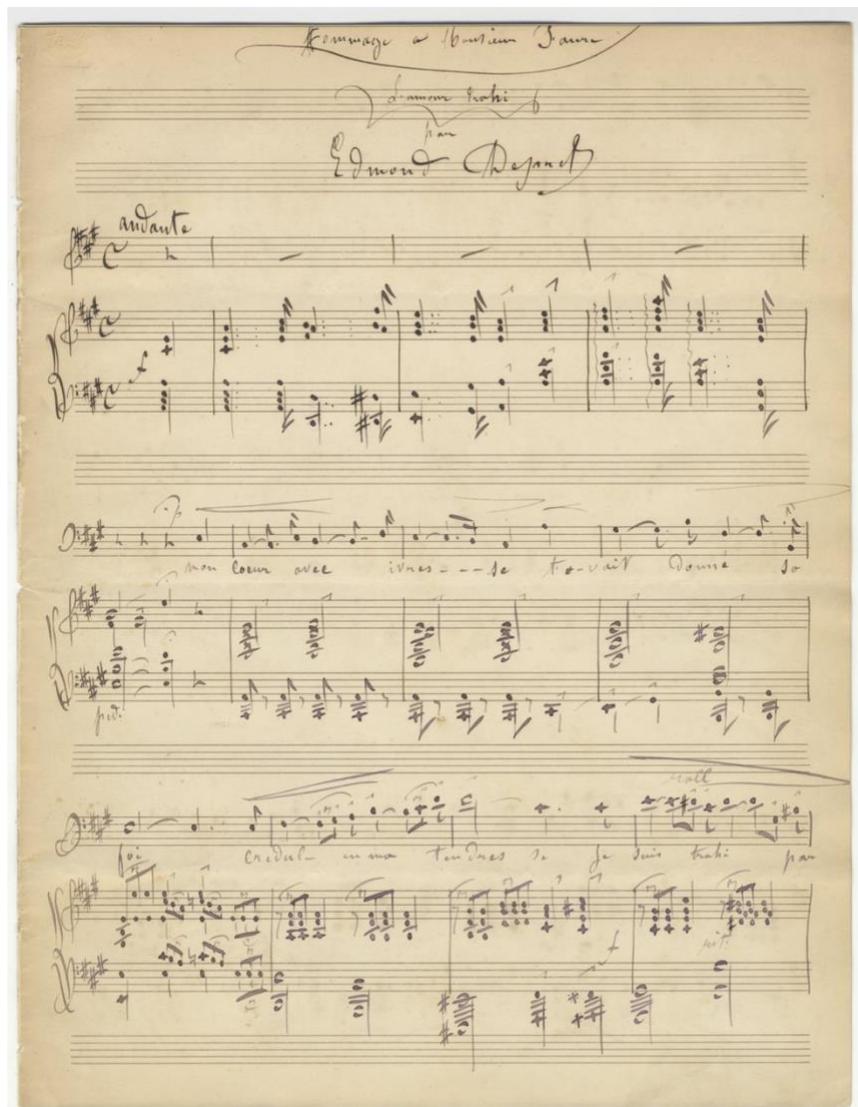
*Hommage à Monsieur Faure. L'Amour Irohi.*  
 Song for baritone voice and piano. Autograph musical manuscript signed. No date, but ca. 1890.

Folio, 13.125 x 10.125" (330 x 256 mm.). 6 pp. Notated in dark purple ink on 14-stave music paper with text commencing "Mon coeur avec ivresse...". Small embossed "Lard-Esnault Paris" papermaker's stamp to upper inner corner of each leaf. Minor browning and soiling; slightly creased at folds; some offsetting; minor remnants of red sealing wax to last page; slightly cropped at upper margin just touching two letters of dedication.

**We have been unable to locate a published edition of this song.**

*Depret, a singer and composer born in Belgium, studied at the conservatory in Brussels. He went to London in 1859, then to Italy for two years, returning to London to study composition with Molique; his music published in London includes an instrumental septet, a nocturne for piano, and two vocal trios. Depret's Te Deum was performed in 1873 at Sainte-Gudule in Brussels in honor of King Léopold. Fétis Supplement Vol. I, p. 259. (31195)*

\$600





### Treatise on 18<sup>th</sup> Century Mechanical Musical Instruments

#### 8. ENGRAMELLE, Marie-Dominique-Joseph 1727-1805

*La Tonotechnie ou l'Art de Noter les Cylindres, Et tout ce qui est susceptible de Notage dans les Instrumens de Concerts méchaniques. Ouvrage Nouveau, par le Pere Engramelle, Religieux Augustin de la Reine Marguerite.* Paris: P.M. Delaguette, 1775.

Octavo. Full dark green pebbled cloth with titling gilt to spine, decorative light pink endpapers with embossed floral motif, silk ribbon marker, all edges gilt. 1f. (recto half-title, verso blank), 1f. (recto blank, verso fine frontispiece engraving by Engramelle demonstrating the manufacture of cylinders of mechanical musical instruments, a harpsichord with a cylinder, a cylinder organ, and an automaton playing the flute), 1f. (recto title, verso blank), 2ff. (dedication and explanation of plates), viii ("Avertissement"), ix-xxvii (preface), [xxviii] (errata), 236 pp. + 1f. ("Table"), 1f. ("Approbation" and "Privilège") + plates 2-5 (plate 1 following page 140). With musical examples to 4 folding leaves within text (pp. 43-50). Woodcut head- and tailpieces throughout; one small woodcut historiated initial; several woodcut tables and diagrams in text. Faint dampstaining to lower portions of most leaves; very occasional foxing and small stains; several leaves creased; edges of some plates slightly soiled and creased with some very minor tears to blank areas; several small paper repairs. Small former owner's handstamp to front pastedown "A. Van Loock... Bruxelles." Binding slightly worn, rubbed, bumped, and stained. A very good, crisp and clean copy overall.

**The 5 large folding plates** (one following page 140 and four following end of text), **all engraved by Engramelle, include an illustration of the numbered dial (cadran), tools, and numerous notational examples.** An additional folding leaf with extensive notes in contemporary manuscript with detailed instructions for playing the instrument follows plate 5.

**First Edition.** Gregory-Bartlett p. 83. Cortot p. 71. RISM BVI p. 293 (5 copies in the U.S.).

Engramelle was a French builder of mechanical instruments. *"After hearing an Italian musician performing keyboard sonatas at Nancy, Engramelle envisaged a machine which would preserve such performances and repeat them at will on the keyboard. His subsequent experiments resulted in two important developments: a form of shorthand for indicating exactly all forms of musical ornamentation, and the establishment of the principles of mechanical music through the conversion of music to pins and staples on a barrel. By the time Engramelle published his important study La tonotechnie – in which the procedure was explained – in 1775 the craft of barrel pinning was already well established. His 'shorthand' clearly owed much to that used by François Couperin. Although Engramelle's process 'for geometrically dividing the notes' was greeted with mixed opinion (Fétis considered it 'une idée fausse'), the description of his invention of the numbered dial (cadran) and its application in 'notating' the cylinders of mechanical musical instruments represented an important step forward in his time and constitutes an invaluable source of information today on French and late Baroque performing practices. Engramelle's study also provides charts for pinning 12 pieces of music. From this can be drawn several interesting observations: all tempos are strikingly fluid; endings are clearly retarded; the inequality of notes inégales ranges in proportion from 3:1 to 9:7; staccato takes precedence over legato; there are minute gradations of staccato (which is, however, normally extremely short), and there are similarly fine shades of differentiation for legato; grace notes are short and invariably fall on the beat; no trills maintain the same rapidity throughout; and finally all such 'rules' are allowed broad freedom in their application (see illustration). Engramelle's work was subsequently revised and expanded by François Bédos de Celles."* Hans-Peter Schmitz and Arthur W.J.G. Ord-Hume in Grove Music Online.

Mozart wrote three works for mechanical instruments: K594 Adagio and Allegro in F minor for a clock organ; K608 Fantasy in F minor for mechanical organ; and K616 Andante in F major for a barrel organ. Haydn and Beethoven also composed music for the barrel organ. (31189) \$2,500

### **Rare 16<sup>th</sup> Century German Partbooks**

**9. [EVANGELIA DOMINICORUM et festorum dierum musicis numeris pulcherrime comprehensa & ornata]. Tomo primo... secundo... tertio... tertio... quarto... quinto... sexto].** [Discant parts]. [Nürnberg]: [Johannes Montanus & Ulrich Neuber], [1554, 1555, 1556].

Six volumes bound in one. Thick oblong quarto. Contemporary blindstamped pigskin boards, outer panel with fine Biblical figures, inner with triple-ruled lozenge with floral elements, "Discant" stamped in black to upper, spine with raised bands in blind-ruled compartments. Part titles within ornate oblong woodcut border with floral motif. Decorative woodcut initials in various sizes and diamond-head woodcut musical notation throughout. Text in Latin. With prefaces in Roman type and text in italic. Unfoliated.

**A total of 267 works set for from 4 to 8 voices, as follows:**

Tomo primo

1f. (recto title, verso blank), 1f. (index), 52ff. (final page blank) = 54ff.  
41 works by composers including J. Alard, Clemens non Papa (7), J. Conseil, T. Crequillon, N. Fouchier, J. Gallus, M. Gascongne, J. Gero, N. Gombert (2), L. Hellinck, S. Hollander, H. Isaac, Jacquet, G. Jonckers,

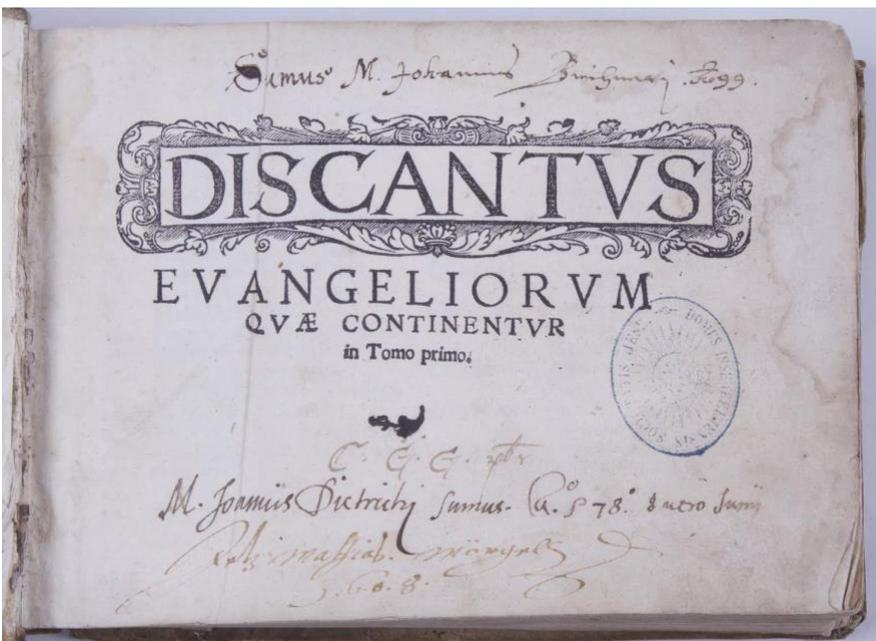
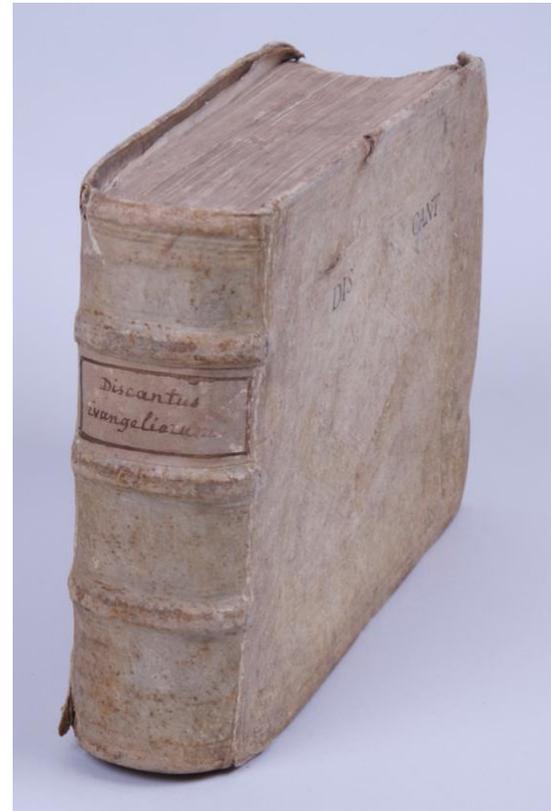
Josquin (2), J. Larchier, Lasson, F. Lupino, C. Morales (2), J. Mouton (4), L. Péton, J. Pionnier (2), J. Richafort, V. Soir, P. Verdelot (3), and A. Willaert.

RISM Recueils Imprimés 1554/10.

Secundo tomo

1f. (recto title, verso blank), 1f. (index), 50ff. (final page blank) = 52ff.  
40 works by composers including J. Arcadelt, A. von Bruck, J. Berchem (2), Brumen, A. Caussin (2), Clemens non Papa (4), T. Crequillon, Dambert, A. Févin, Ville Font, A. Gardane, N. Gombert, D. Phinot (7), J. Pionnier (2), J. Richafort (21), C. da Rore, A. Tubal, P. Verdelot (2), and anonymous (1)

Lacking 2 leaves (MM1 and MM2), a portion of Lasson's Virtute Magna.  
RISM Recueils Imprimés 1555/10.



Tertio tomo

1f. (recto title, verso blank), 1f. (index), 65ff. (final page blank) = 67ff + 1f. (blank)

49 works by composers including J. Arcadelt, J. Berchem (2), J. Bultel, S. Boyleau, J. Buus, C. Canis, Clemens non Papa (4), B. Comes (3), T. Crequillon (2), A. Févin, M. Gascongne, N. Gombert (2), L. Hellinck, Hesdin, C. Hollander, P. Jordan, G. Jonckers, P. de La Rue, Lupi, F. Lupino (3), P. de Manchicourt (2), Martin Peu d'Argent, P. Massenus, D. Phinot (3), J. de Ponte, C. da Rore, C. Souliaert, J. Vaet, Yvo de Vento, A. Willaert, N. Wismes, G. Zarlino (2), and anonymous (3).

RISM Recueils Imprimés 1555/11.

INDEX TOMI PRIMI.

- |     |                                       |             |
|-----|---------------------------------------|-------------|
| 19. | Aliud magi ueniunt ab Oriente.        |             |
| 21. | Interrogabat magos Herodes.           | Quinq; uoc. |
| 22. | Tria sunt munera preciosa.            |             |
| 23. | Maria Magdalena & altera Maria.       | Quinq; uoc. |
| 24. | Maria Magdalena & altera Maria.       | Quinq; uoc. |
| 25. | Mane nobiscum Domine.                 | Quinq; uoc. |
| 26. | Dum transisset Sabbatum.              | Quinq; uoc. |
| 27. | Dum transisset Sabbatum.              |             |
| 28. | Christus resurgens à mortuis.         |             |
| 29. | Congratulamini mihi omnes.            |             |
| 30. | Alleluia noli flere Maria.            |             |
| 31. | Alleluia surrexit.                    |             |
| 32. | Primo die Sabbatorum Maria Magdalena. |             |
| 33. | Congratulamini mihi omnes.            | Quinq; uoc. |
| 34. | Gaudeamus omnes in Domino.            |             |
| 35. | Pax uobis ego sum.                    |             |
| 36. | Angelus Domini locutus est.           |             |
| 37. | Surgens Iesus à mortuis.              |             |
| 38. | Congratulamini mihi omnes.            |             |
| 39. | Angelus Domini descendit de caelo.    |             |
| 40. | Congratulamini mihi omnes.            | Quinq; uoc. |
| 41. | Tulerunt Dominum meum.                | Octo uocum. |

- |                     |
|---------------------|
| Franciscus Lupinus  |
| Ioan Pionier.       |
| Goffen Juncker.     |
| Clemens non papa    |
| Nicolaus Gombert.   |
| Clemens non papa    |
| Sebastianus Hottel. |
| Alart.              |
| Ioannes Richart.    |
| Clemens non papa    |
| M. Galconge.        |
| Jaquet.             |
| Lupus Hellinck.     |
| Thomas Crequillon.  |
| Verdelot.           |
| Pieton.             |
| Verdelot.           |
| Ioannes Moeris.     |
| Lalton.             |
| Ioan Galles.        |
| Ioan Pionier.       |
| Iosquin de Preter.  |

IN VIGILIA NATI-  
TATIS CHRISTI EVANGELIUM

Matthi 1. Henricus Isaac.



ym esset desponsata mater te su bna  
 ri a, Io seph, ante quam conueni rent, in uenta est in uero  
 ro ba bens. Quod enim in ea na tuus est de Spiritu sancto  
 eto est, Alleluia Tenor primi Tomi, Alle luia. B B

IN FESTO ASCENSIONIS CHRISTI.

raclum da bit uo bis ipso  
 tum ue ritatis Alle luia Alleluia Alle luia  
 Spiritum ueri ta tis Alleluia ij eto  
 lu ia.

Apparem Christus. Quinq; uocum. Ioannes Lupi.



pparem Christus post passionem suam ij  
 discipulis suis ij ij  
 per dies quadraginta per dies quadraginta  
 loquenti de regno Dei ij Alle  
 luia Alle luia et uidentibus illis ij  
 B B ij

Quarto tomo

1f. (recto title, verso blank), 1f. (index), 36ff. (final page blank) = 38ff.

28 works by composers including J. Berchem (4), S. Boyleau, C. Canis, Clemens non Papa (4), J. Cleve, B. Comes (2), N. Gombert, Gasse, J. Guyot, Maistre Jan, Lupi (2), C. Morales (2), A. Schwartz, J. Vaet, A. Willaert (3), and anonymous (2).

RISM Recueils Imprimés 1555/12.

Quinto tomo

1f. (recto title, verso blank), 1f. (index), 55ff. = 57ff. + 1f. (blank)

55 works by composers including A. Caussin (3), Clemens non Papa (4), P. Colin, B. Comes, A. Feys, N. Gombert (8), P. Hailland, Jachet (4), J. Loys (3), Lupi, P. de Manchicourt (2), P. Massenus (2), D. Phinot, Pionnier (2), F. Portinaro (2), C. Potier, C. da Rore (2), H. Schaffen (3), T. Susato, J. Vaet, and A. Willaert.

RISM Recueils Imprimés 1556/8.

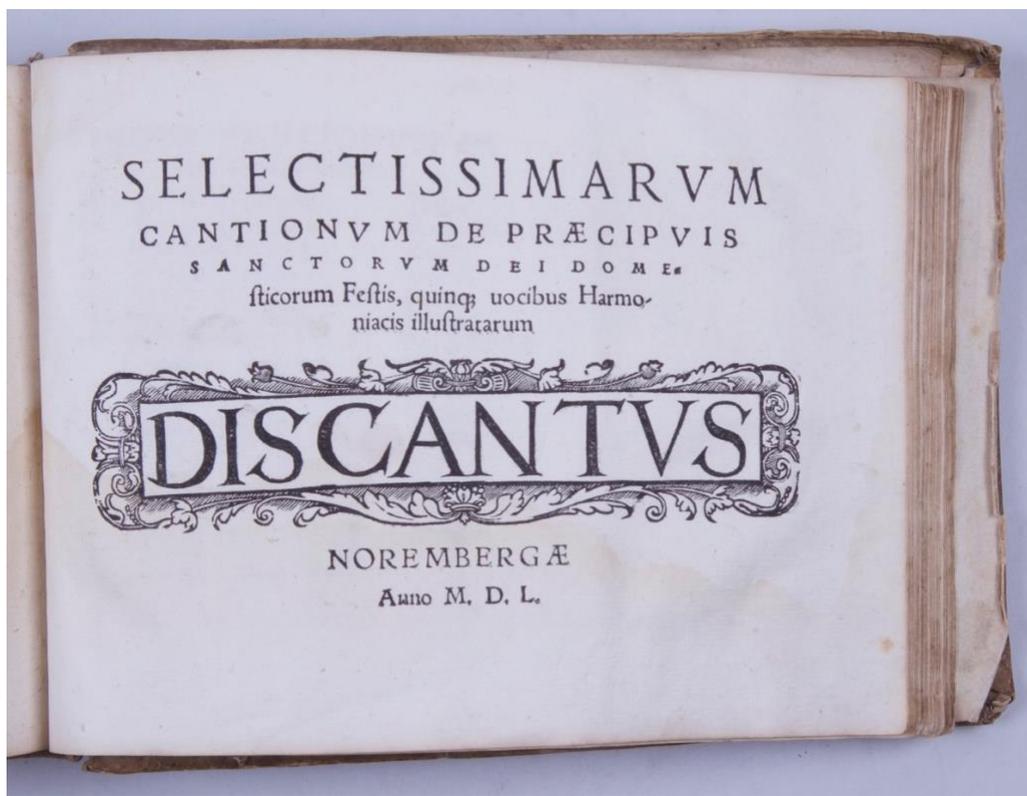
Sexto tomo

1f. (recto title, verso blank), 1f. (index), 57ff. = 59ff. + 1f. (blank)

54 works by composers including B. Appenzeller, S. Boyleau, J. Buus, C. Canis, Clemens non Papa (12), T. Crecquillon (2), J.P. De Lattre, B. Ducis, J. Gero (2), N. Gombert (4), Jachet, J. Lestainnier, G.G. Lucario, P. de Manchicourt (3), P. Massenus (2), C. Morales (2), N. Payen (3), D. Phinot (2), A. de Silva, and A. Willaert (3).

RISM Recueils Imprimés 1556/9.

**No copies in the U.S. of any parts; most recorded copies incomplete.**



Bound with:

[**CARMINA VERE DIVINA, a praestantissimis artificibus ad singula anni festa quinwue vocibus sic composita, ut plane appareat impetum illum musicum sedibus aethereis venire excellentibus ingenijs**]. **Selectissimarum Cantionum de Praecipuis Sanctorum Dei domesticorum Festis, quinqv vocibus Harmoniacis illustratarum. Discantus.** [Norembergae [Nürnberg]: [J. Montanus & U. Neuber], 1550.

1f. (recto title, verso blank), 1f. (recto index, verso page 1 of music), 28ff.

RISM 1550/2 (5 holdings, apparently only 2 of which are complete). No copies in the U.S. of any parts. Eitner 1550 (p. 114). 17 works by composers including Arcadelt, Bastart, Cadeac, Claudin, Crecquillon (2), Gombert, Jachet (2), Layolle, Lupi, Maessens, Phinot, Pionier, Sermisy, and anonymous (2).

Provenance

Annotations to title of first volume: "Summus M[?Magistri] Johannis [?]Brigman 1599" in manuscript to head; "M Joannis Dietrich Summus [1]578... 8... Junij" in manuscript to lower margin, with additional annotation in lighter ink "C.G.G.... dess Mathias Mörgall 1608"; small oval 19th century Jesuit library handstamp. With extensive contemporary manuscript notes to outer blank margin of second leaf of first volume.

Early manuscript markings to most indices; occasional contemporary manuscript markings including two minor notational alterations in the 6th volume to motet number 15, Cerne meos. Binding slightly worn; corners quite worn, rubbed, and bumped with minor loss; short splits to lower joint; slightly warped; remains of ties. Slightly worn and browned; occasional minor foxing, soiling, dampstaining, creasing, and thumb marks; minor loss to blank outer margin of title of 5th and 6th books of Evangelia dominicorum; final two leaves detached with blank inner margins creased. Very good copies overall.

**First Editions** of both works.

**Rare and important liturgical partbooks, containing an extensive collection of motets with works by all the major composers of the Franco-Flemish school including some of the most important and influential composers of the Renaissance.**

*"In the 16th century the motet achieved its classical synthesis in the context of the Franco-Flemish style of Josquin and his successors... By the time of Josquin's death in 1521, the motet as a genre appears to have been largely defined, and the musical language associated with it until at least the end of the 16th century was fully formed in all its essentials. The tendency, clearly discernible in Josquin's mature works, towards an ever fuller submission of compositional procedures to the meaning and requirements of the text was to have highly significant ramifications, not only for the motet but also for secular music. However, it is evident from the delineation of regional and personal styles that seems to have begun at about the same time, that Josquin's attention to musical rhetoric was not shared to an equal degree by all his immediate and younger contemporaries..."* Ernest H. Sanders, Peter M. Lefferts, Leeman L. Perkins, Patrick Macey, Christoph Wolff, Jerome Roche, Graham Dixon, James R. Anthony and Malcolm Boyd in Grove Music Online

**The motet continued to develop in France, the Netherlands, and Italy throughout the century, the present volume being highly representative of the vibrant trans-national musical culture of the period.** (31141) \$17,500



**First Edition of the Libretto for  
the First Performance at La Fenice, May, 1792**

**10. [LA FENICE] Paisiello, Giovanni 1740-1816**

*I Giuochi d'Agrigento Dramma per Musica del Conte Alessandro Pepoli... da rappresentarsi nell' Apertura del Nuova Teatro detto La Fenice.* Venezia: Stamperia Curti... Presso il Foglierini, 1792.

Small quarto. Contemporary stiff light tan wrappers. 1f. (recto blank incorporating an engraved vignette of a phoenix rising from the ashes, verso frontispiece), 1f. (recto title, verso blank), [1] ("L'Autore a Chi Legge"), [2]-[3] ("Argomento del Dramma"), [4] ("Mutazioni di Scene"), [5] ("I Balli"), [6] ("Personaggi del Dramma"), 7-86 pp. + four engraved portraits printed on one side of the leaf only. Wrappers slightly worn and soiled; very minor loss to foot of spine. Minor signs of wear and foxing. Overall, an exceptionally clean, wide-margined copy, with strong impression.

**The frontispiece depicts the front of the famous opera house ("Facciata anteriore del nuovo teatro detto la Fenice") and the four portrait engravings the composer Giovanni Paisiello and leading singers in the first performance Brigida Banti, Giacomo David, and Gasparo Pacchiarotti, all in profile within oval border.**

Named singers includes David (Eraclide), Pacchierotti (Alcéo), Banti (Aspasia), Sessi (Egesta), Vedova (Cleone), Gibelli (Filosseno), Bobbi (Elpenore), and Giurini (Deifile); named dancers Salvatore Viganò, Maria Medina Viganò, and Onorato Viganò; the music to the ballets was by Giulio Viganò, the sets by Antonio Dian, and the choral direction by Ignazio Granatelli.

**First Edition of this historic libretto, published on the occasion of the opening performance at La Fenice, one of the most famous opera houses in history, in May of 1792.** Rare outside of Italy. Sonneck 566. OCLC 254319899. Sartori 12268.

*La Fenice ("The Phoenix")... "is one of the most famous and renowned landmarks in the history of Italian theatre... and in the history of opera as a whole. Especially in the 19th century, La Fenice became the site of many famous operatic premieres at which the works of several of the four major bel canto era composers – Rossini, Bellini, Donizetti, Verdi – were performed..."*

*"... In 1774, the Teatro San Benedetto, which had been Venice's leading opera house for more than forty years, burned to the ground. By 1789, with interest from a number of wealthy opera lovers who wanted a spectacular new house, "a carefully defined competition" was organised to find a suitable architect. It was won by Gianantonio Selva who proposed a neoclassical style building with 170 identical boxes in tiers in a traditional horseshoe shaped auditorium, which had been the favoured style since it was introduced as early as 1642 in Venice.."*

*"... Construction began in June 1790, and by May 1792 the theatre was completed. It was named "La Fenice", in reference to the company's survival, first of the fire, then of the loss of its former quarters. La Fenice was inaugurated on 16 May 1792, with an opera by Giovanni Paisiello entitled *I giuochi d'Agrigento* set to a libretto by Alessandro Pepoli [together with two ballets, *Amore e Psiche* and *Divertimento campestre*, choreographed by Onorato Viganò]..."*

*"... At the beginning of the 19th century, La Fenice acquired a European reputation. Rossini mounted two major productions there: *Tancredi* in 1813 and *Semiramide* in 1823. Two of Bellini's operas were given their premieres there: *I Capuleti e i Montecchi* in March 1830 and *Beatrice di Tenda* in March 1833. Donizetti, fresh from his triumphs at La Scala in Milan and at the Teatro di San Carlo in Naples, returned to Venice in 1836 with his *Belisario*, after an absence of seventeen years..."* Wikipedia.

*Paisiello is considered "one of the most successful and influential opera composers of the late 18th century... [His] popularity was at its height during the last 20 years or so of the 18th century... His compositions are... a gauge of what the public of the late 18th century regarded as excellent. Coincidentally, they also are a source of comparison with the operas of Mozart, who knew that the standards set by Paisiello were those he had to beat to win the heart of the operagoing public."* Michael F. Robinson in *Grove Music Online*

*Alessandro Pepoli (1757-1796) was an important librettist and playwright. "His Lettera ad un uomo ragionevole sul melodramma detto serio, published in 1789 as a preface to *Meleagro*, is an outspoken essay of some 50 pages criticizing the state of Italian opera seria... Three years after publishing the essay Pepoli was commissioned, with Paisiello, to produce the inaugural opera for the new Teatro La Fenice in Venice (*Ascension* 1792). *I giuochi d'Agrigento* reflects Pepoli's ideas in its abundance of choruses, which often interrupt or frame vocal solos, its large-scale scene complexes and its spectacular scenic effects."* John A. Rice in *Grove Music Online*

*The engravings in the libretto illustrate the composer Paisiello and three of the leading singers in the opera, soprano Brigida Banti (1755-1806); tenor Giacomo David (1759-1830); and Gasparo Pacchiarotti (1740-1821), considered the greatest of late 18th century castrati.*

*Banti "was particularly admired by Mount Edgcumbe, who called her 'far the most delightful singer I ever heard.' ... He... wrote in his Musical Reminiscences: Her voice was of most extensive compass, rich and even, and without a fault in its whole range – a true voce di petto throughout. In her youth it extended to the highest pitch and was so agile that she excelled most singers in the bravura style; but, losing a few of her upper notes, she modified her manner by practising the cantabile, to which she devoted herself and in which she had no equal. Her acting and recitative were excellent. Her spirits never flagged, nor did her admirers ever grow weary of her. They never wished for another singer."* Bruce Carr in *Grove Music Online*

*"With a powerful, extremely flexible voice, [David] was able to compete with the castratos in florid music and far exceed them in his dramatic intensity."* Elizabeth Forbes in *Grove Music Online*

*"By all accounts the greatest of the late 18th-century castratos, Pacchierotti was last in the line of the finest male soprano. Both Mount Edgcumbe ('the most perfect singer it ever fell to my lot to hear') and Burney devoted more space to describing his genius than they accorded any other performer of the era. He was able to sing with facility from Bb to c", had a command of many different styles, was a considerable actor and moved even casual listeners by his rendition of pathetic airs."* Kathleen Kuzmick Hansell in *Grove Music Online*

*Onorato Viganò (1739-1811) was an important Italian choreographer and dancer, father of the noted choreographer, dancer, and composer Salvatore Viganò (1769-1821); many members of the extended Viganò family were dancers and musicians in the period between the mid-18th and mid-19th centuries.* (31144) \$3,500

### **“One of the Greatest Operas [Handel] Ever Produced in England”**

#### **11. HANDEL, George Frideric 1685-1759**

[HWV 12a-b]. *Il Radamisto Opera Rapresentata nel Regio Teatro D'Hay Market*. [Score]. London: Published by the Author. Printed and Sold by Richard Meares... & by Christopher Smith, [1720].

2 volumes in one. Tall folio. 18th century blindstamped suede with "Rhadamistus" in manuscript to upper board. 1f. (recto title, verso blank), 1f. (recto privilege and dedication to King George I, verso blank), [i] (blank, with early manuscript index), 121 pp. Engraved.

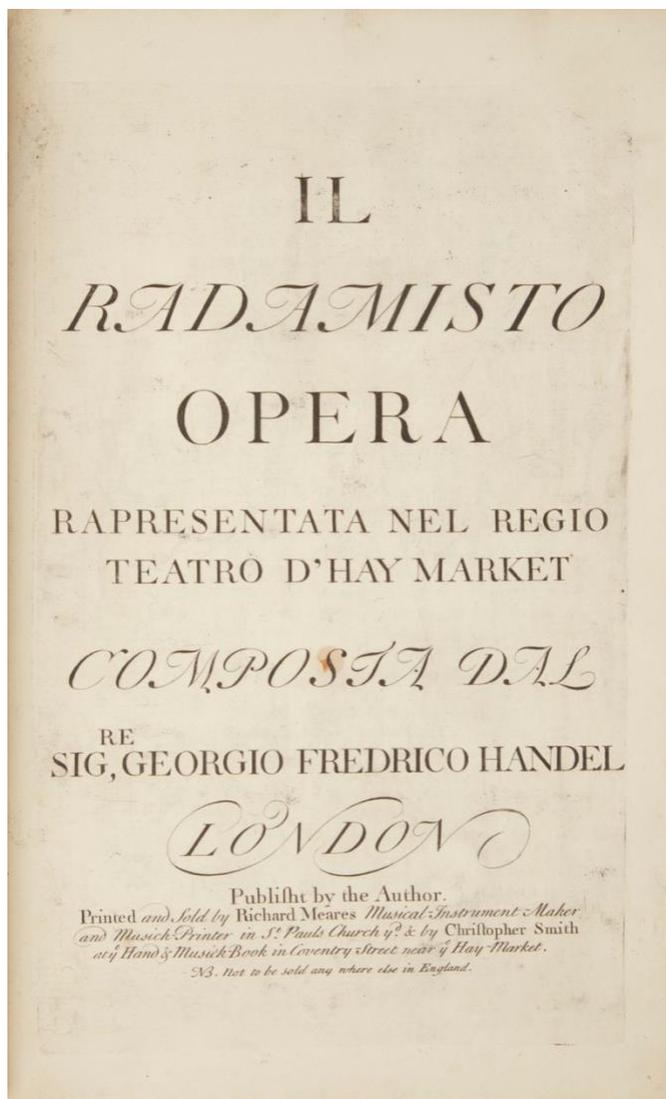
#### Bound with:

*Arie Aggiunte di Radamisto*. London: Published by the Author. Printed and Sold by Richard Meares Musical-Instrument-Maker and Musick Printer in St. Pauls Church yd. & by Christopher Smith at ye Hand & Musick-Book in Coventry-Street near ye Hay-Market. N.B. Not to be sold any where else in England, [1721]. 1f. (recto title, verso blank), 38 pp. Engraved. With early manuscript index to verso of free front endpaper opposite title.

Binding slightly worn, rubbed, bumped, and scuffed; rebacked. Very slightly worn; some minor creasing to upper corners; occasional small tears and archival repairs. Very good copies of both volumes.

**First Edition, first issue of both parts. Rare. With the Privilege not present in some copies.** HWV 12a-b. Händel-Handbuch I, 172. Smith p. 53 nos. 1 and 2. BUC p. 429. Hoboken Vol. 5, 29 and 30. RISM H258 and H261.

First performed at the King's Theatre in London on April 27, 1720, with text by Nicola F. Haym after the Italian drama *L'Amor tirannico O Zenobia* by D. Lalli. Revised, with the addition of 13 new pieces, for a performance at the King's Theatre on December 28, 1720.



"The printing of the score was heralded by a publicity campaign. A press announcement on 12 July 1720 stated that it "is now Engraving finely upon Copper Plates by Richard Meares, Musical Instrument-Maker and Musick-Printer... NB To make this Work the more acceptable, the Author has been prevailed with to correct the whole'. On 3 December 'the Printer presumes to assert that there hath not been in Europe a Piece of Musick so well printed, and upon so good Paper'... It appeared on 15 December, fortified by a Privilege of Copyright granted to Handel on 14 June... The name of the engraver, Thomas Cross, appears on the last page of the score, which is indeed a handsome volume. Smith's name confirms that Handel was concerned in the publication, but there is no proof that he corrected the plates or supplied the bass figuring..."

"... On 14 March 1721 Meares advertised 'several Additional Songs'... These Arie Aggiunte di Radamisto, comprising the ten new arias and duet composed for the December 1720 revival, but not the quartet or accompanied recitative, were published a week later on 21 March, and the two collections subsequently sold together." Dean and Knapp: *Handel's Operas 1704-1726*, pp. 365-366.

"... on April 27, *Radamisto*, Handel's first opera for the Academy, was presented to a full house, the King and "his ladies," as well as the Prince of Wales, being in the audience. Mainwaring says that "several gentlemen were turned back, who had offered forty shillings for a seat in the gallery" (usually selling for two shillings and sixpence). The success was tremendous, and indeed *Radamisto* is one of Handel's great operas. It has a good libretto, and the work is well and tightly composed even though the proportions are large. *Radamisto* contains elaborate instrumental numbers, ritornels and preludes, in addition to a wealth of great arias." Lang: *Handel*, pp. 174-175.

"*Radamisto* proved to be one of the greatest operas [Handel] ever produced in England... The crowds flocked to *Radamisto* like a modern mob to a notorious prize-fight, and the opera had an unbroken run till the season ended on 25th June... *Radamisto* was easily the most popular opera of its epoch... The airs from *Radamisto* were being sung everywhere." Flower: *Handel*, pp. 128-129. (31123) \$6,500

### 18<sup>th</sup> Century Treatise on the Performance of Liturgical Music

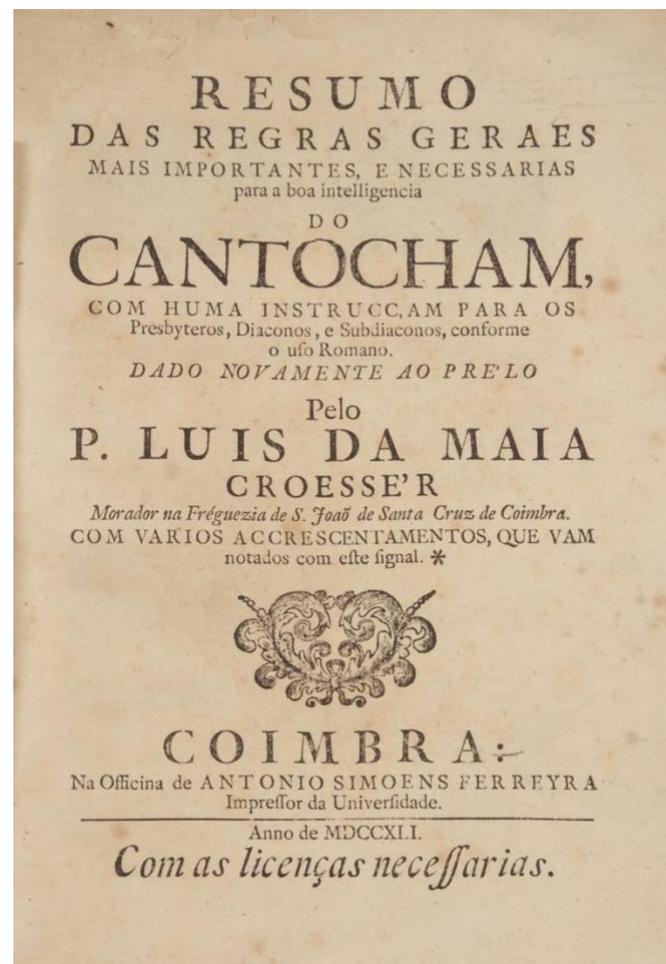
#### 12. JESUS MARIA, Carlos de 1713-1747

*Resumo das Regras Geraes mais importantes, e necessarias para a boa intelligencia do Canto-cham, com huma breve instrucçam para os Presbyteros, Diaconos, e Subdiaconos, conforme o uso Romano. Dado novamente ao pre'lo pelo P. Luis da Maia Croesse'r [pseud.]... Com varios accrescentamentos, que vam notados com este signal.* Coimbra: Na Officina de Antonio Simoens Ferreyra, Impressor da Universidade, 1741.

Quarto. 1f. (recto title, verso blank), 92 pp., 1f. (index). Fine woodcut headpiece and large decorative woodcut initial to page 1. Music printed in square-head notation throughout. Lacking upper wrapper, lower worn, slightly soiled, and partially detached; front endpaper worn, with tears to blank upper inner margin. Slightly worn, browned, and foxed; minor creasing to corners; one word to p. 54 inked-over. A very good, crisp, wide-margined copy overall, with strong impression.

[?]Second edition. De Vasconcellos: *Os musicos portugueses*, Vol. I pp. 223-224. Lemos: *Impressor Musicais de Biblioteca Geral Universidad de Coimbra* p. 23. Gregory Bartlett p. 52. RISM BVI pp. 205-206.

Jesus Maria was a singer in the convent of Santa Cruz in Coimbra and later at S Vicente de Fóra. (31161) \$450





### Autograph Manuscripts of Instrumental Parts of *La Tierra de Venus*

#### 13. LECUONA, Ernesto 1896-1963

*La tierra de Venus*. Autograph musical manuscripts signed of instrumental parts of two numbers, *Mosaico Cubano* and *Las Muñecas de Leuci*. Undated, but ca. 1929.

Folio (12.5" x 9.5"; 317 x 240 mm.). Unbound. All parts notated in dark teal blue ink on 12-stave "Markbro" music paper issued by the Edward B. Marks Music Corporation, New York. Slightly worn, browned, and soiled; some minor staining; occasional waterstaining with resulting slight bleeding of ink; very small edge tears to some leaves; tape to spine of *Mosaico Cubano*, with horizontal tear to basso part.

All parts signed by Lecuona and with autograph titles.

### *Mosaico Cubano*

Parts for voice (4 pp.), first violins (4 pp.), flute (5 pp.), trumpet (5 pp.), and bass (4 pp.). With additional autograph title pages to all parts with the exception of the voice part and a six-measure melodic sketch to verso of title of violin part; some corrections and performance markings, some of which appear to be in Lecuona's autograph. Voice part lacking first four pages, ca. 48 measures; first violin part lacking final ca. 58 measures; voice and first violin parts incomplete and sewn together.

### *Las Muñecas de Leuci*

Parts for violins (3 pp.), cello (3 pp.), trumpets (2 pp.), bass (2 pp.), and drum (2 pp.). With separate title to trumpet part.

*La tierra de Venus*, with a libretto by Carlos Primelles, was first performed at the opening of the Regina Theater in Havana on September 29, 1927.

*"There is remarkable agreement among both music and theater historians that the opening of the Regina Theater marked the birth of the Cuban zarzuela. Such agreement is striking, particularly since neither of the two works that were presented to the public on that day, La Niña Rita o La Habana en 1830, with music by Eliseo Grenet and Ernesto Lecuona, or La tierra de Venus, with music by Lecuona, is actually a zarzuela... La tierra de Venus is a revista, a string of colorful production numbers held loosely together by a fragile plot. The theater's opening... was an immense success, and the Regina would become the most important location for works by Lecuona and Sánchez Galarraga until the spring of 1929..."*

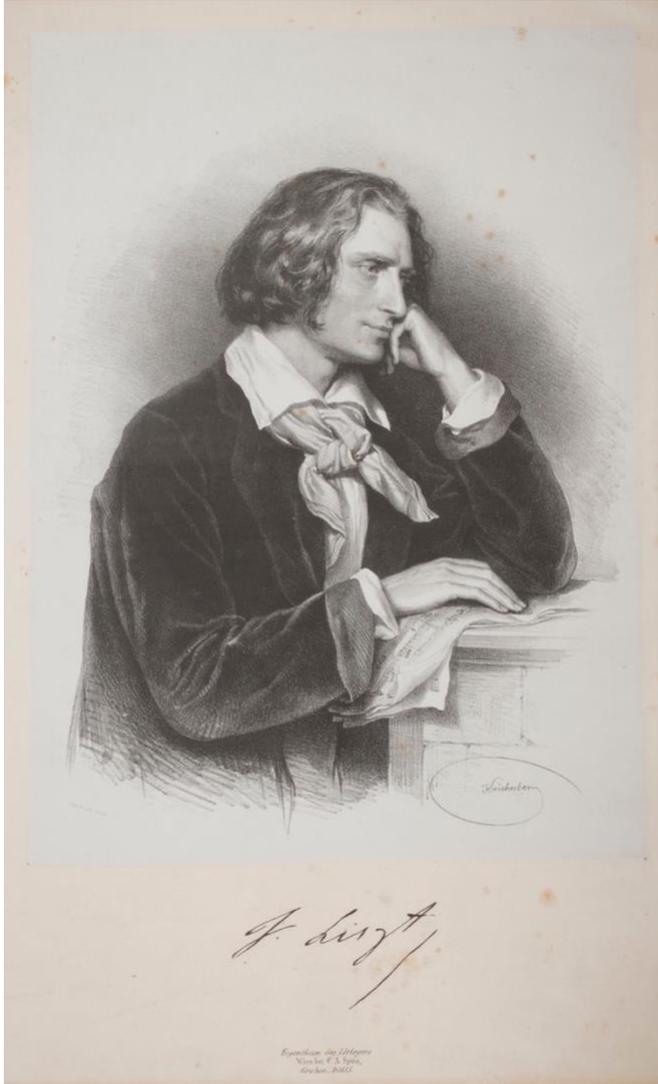
*"... La tierra de Venus was a huge success... As the title suggests... [it] is striking in its foregrounding of women, who sing all of the work's musical numbers... In La tierra de Venus, Ernesto Lecuona and librettist Gustavo Sánchez Galarraga discovered a feminine formula that would power the future of lyric theater for the next decade." Thomas: Cuban Zarzuela Performing Race and Gender on Havana's Lyric Stage, p. 34.*

*A Cuban composer and student of the noted Cuban composer and pianist Joaquín Nin ((1879-1949), "[Lecuona] made several tours of Latin America, Europe and the USA as the leader of a dance band, Lecuona's Cuban Boys, which became quite well known. For some years he lived in New York, where he wrote for musicals, films and the radio. In his concerts he usually performed his songs and dances for piano, as well as light pieces by other late 19th- and early 20th-century Cuban composers. His salon piano pieces, using 'white' peasant and Afro-Cuban rhythms, found wide favour, and many of his songs, too, achieved great popularity. Indications have surfaced that in later years he wrote in a more formal style, with greater use of development and classical forms, and a more elaborate structure. A piano trio performed only once in Havana and fragments of a string quartet point to a more modern, almost Stravinskian harmony." Aurelio de la Vega in Grove Music Online. (31163) \$6,500*

## **Fine Portrait Lithograph of Liszt by Kriehuber**

### **14. LISZT, Franz 1811-1886**

*An attractive half-length portrait by the noted Austrian lithographer Josef Kriehuber of the young composer and pianist in pensive pose, seated, with sheets of music manuscript paper beneath his right hand. Wien: C.A. Spina.*



On china paper. Signed in the stone by the artist at lower right and with "Gedr. bei Joh. Hofelich" printed at lower left. Mounted on heavy dark ivory paper with facsimile signature ("F. Liszt" ) below image and imprint at center of lower margin. Lithograph slightly foxed, primarily to upper right, with only a few spots affecting the image itself. Mount heavily browned where formerly matted; some slightly heavier foxing; several small tears to blank edges; lower right blank corner chipped.

Burger no. 320 (dated [1]846 in the stone). László and Mátéka: *Franz Liszt par l'Image*, no. 170.

*An attractive portrait of the young Liszt, who would go on to become a highly distinguished composer, pianist, and teacher, a towering figure of the Romantic movement in music. Kriehuber (1800-1876) is regarded as the most important portrait lithographer of the Viennese Biedermeier period; both the Albertina and the Austrian National Library hold significant collections of his works. (31153) \$750*

### **Complete Autograph Manuscript of Massenet's *Les Yeux Clos***

#### **15. MASSENET, Jules 1842-1912**

*Les yeux clos*. Song for voice and piano. Autograph musical manuscript of the complete work. Signed. With autograph dedication to the Parisian contralto Lucy Arbelle (née Georgette Wallace, 1878-1974). Dated Paris, May 1904, on final page. Set to text by Gaston Maurice Buchillot.

Folio (350 x 270 mm.). Unbound. [1] autograph title and dedication, [2] -[4] autograph musical manuscript. Notated in ink on 20-stave music paper with small embossed stamp of "H. Lard Esnault Ed. Bellamy Sr. Paris" to upper inner corners. With occasional minor corrections; several pencilled markings to both title and music. Slightly worn; somewhat soiled; some minor staining; creased at folds.

With a humorous inscription in the hand of the composer: "J'offre ce manuscrit à Melle Georgette Wallace en la priant de le donner de ma part à Melle Lucy Arbell, avec mon admiration J. Massenet" [I offer this manuscript to Miss Georgette Wallace, begging her to give it to Ms. Lucy Arbell, with my admiration; Wallace and Arbell were one and the same person].

#### Provenance

Couturier-Nicolay auction sale catalogue, Paris, June 24, 1999, lot 18.

*Les yeux clos* was first published in 1905 and then again in 1912 in Paris by Heugel in Vol. VIII, 20 *Mélodies* for mezzo-soprano or baritone. Major recordings of the song include that of Joan Sutherland and Thomas Hampson.

*"Even more than Bizet or Delibes, Jules Massenet must be considered Gounod's true successor in the province of the mélodie. The essence of his style is not the picturesque, exotic painting, or local color, but the expression of a delicate sentimentality realized with extreme refinement. He was the idol of the cultivated bourgeois of his time... First Massenet must be credit with having finally delivered the mélodie from the yoke of the square phrase. He sacrifices the line as a structural element of the poetic content and introduces into the genre a sort of musical prose, capable of conveying all the nuances of the literary text... In general, however, Massenet's mélodie tends toward the 'poem in prose,' more or less analogous to the free verse written by poets of the period... Massenet's vocal writing shows the strong influence of Schumann... In his turn Massenet influenced young composers and certainly not the least talented. Several pieces in Fauré's first two collectons are impregnated with an atmosphere that is pure Massenet. As to Claude Debussy, the germ of his particular type of mélodie finds most of its origins at the same source. At various times both of these great masters expressed their frank admiration of this predecessor."* Noske: *French Song from Berlioz to Duparc*, pp. 210-215.

*"[Massenet] was the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th."* Annegret Fauser, Patrick Gillis and Hugh Macdonald in *Grove Music Online*.

*"Lucy Arbell... made her début in 1903 at the Opéra in Samson et Dalila and was soon remarked for her acting talent. She also sang there in Aïda and Rigoletto, with an occasional foray into Wagner. Then, for a dozen or so years, she played the lead in numerous Massenet operas, both new productions and revivals.*

Les yeux clos. poëme de G. Buche-Mot

Lento sostenuto.

Chant

Piano

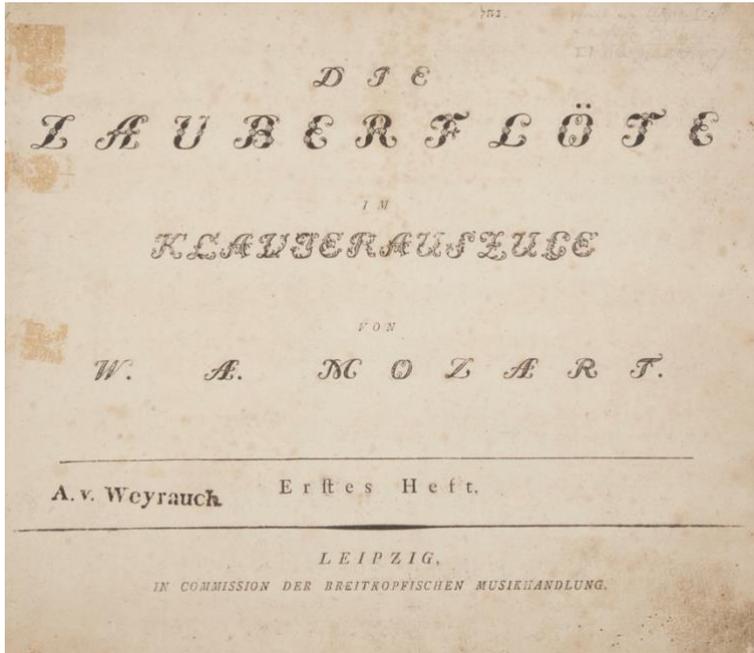
Lieux charmans où nous ai-mes, j'aurai des sanglots plein mon âme quand tes yeux clos ne ressent plus.

Sous le poids

12/20

*"Lucy Arbell... made her début in 1903 at the Opéra in Samson et Dalila and was soon remarked for her acting talent. She also sang there in Aïda and Rigoletto, with an occasional foray into Wagner. Then, for a dozen or so years, she played the lead in numerous Massenet operas, both new productions and revivals.*

She began to occupy in Massenet's circle something like the position Sybil Sanderson had once held. Impressed by her gift for tragedy and her strong contralto voice, the aging Master gave her the role of 'la sombre et belle Perséphone' in Ariane... Lucy Arbell was at the same stage in her life and career as Sybil Sanderson had been when she first encountered Massenet... For her Massenet wrote his next opera, Thèrèse, in which the embers of his inspiration, lately dulled in Chérubin and Ariane, took on a new and brighter glow." Harding: Massenet, p. 166. (31162) \$3,500



**An Early Edition of *The Magic Flute*,  
Complete in 37 Numbers**

**16. MOZART, Wolfgang Amadeus 1756-1791**  
*Die Zauberflöte im Klavierauszuge... Erstes [Zweytes] Hefte.* [Piano-vocal score]. Leipzig: In Commission der Breitkopfischen Musikhandlung, [1794].

Two volumes bound in one. Oblong quarto. Contemporary mid-tan leather-backed paper-covered boards with red leather title label within decorative border gilt to upper. Music typeset. Text in German.

**Complete as issued in 37 separately-paginated parts** numbered 1-34 plus one misnumbered ("29" used twice) plus the overture and a march, both unnumbered, bound non-sequentially, as follows:

Erstes Hefte

- Ouverture, Aus der Zauberflöte des Herrn Mozart.* 8 pp.
- No. 2: *Aria. Der Vogelfänger bin ich ja.* 2 pp.
- No. 3: *Aria: Dies Bildniss ist bezaubernd schön.* 4 pp.
- No. 4: *Recitativ. O zittre nicht.* 5 pp.
- No. 6: *Terzett. Du seines Täubchen nur herein.* 6 pp.
- No. 7: *Duett. Bey Männern welche.* 4 pp.
- No. 8: *Terzett. Zum Ziele führt dich diese Bahn.* 4 pp.
- No. 10: *Aria. Wie stark ist nicht dein Zauberton.* 4 pp.
- No. 11: *Glockenspiel. Das klinget so herrlich. Duett.* 3 pp.
- Marsch während dem Zug im Weisheitstempel.* 2 pp.
- No. 15: *Aria. O Isis und Osiris.* 2 pp.
- No. 16: *Duett. Bewahret euch für Weibertücken.* 2 pp.
- No. 18: *Aria. Alles fühlt der Liebe Freuden.* 3 pp.
- No. 19: *Aria. Der Hölle Rache kocht in meinem Herzen.* 4 pp.
- No. 20: *Aria. In diesen heiligen Hallen.* 4 pp.
- No. 21: *Terzett. Seyd uns zum zweytenmal willkommen.* 4 pp.
- No. 22: *Aria. Ach ich fühls.* 2 pp.
- No. 23: *Chor der Priester. O Isis und Osiris welche Wonne!* 3 pp.
- No. 24: *Terzett. Soll ich dich Theurer nicht mehr sehn.* 6 pp.
- No. 25: *Aria. Ein Mädchen, oder Weibchen.* 2 pp.
- No. 28: *Duett. Tamino mein! O Welch ein Glück!* 4 pp.

- No. 29: *Marsch. Wir wandelten durch Feuergluthen.* 3 pp.  
 No. 30: *Aria. Papagena! Weibchen! Täubchen!* 6 pp.  
 No. 32: *Aria. Ich Narr vergass der Zauberdinge.* 2 pp.  
 No. 33: *Duett. Pa, Pa, Papagena.* 6 pp.

Zweytes Hefte

*Die Zauberflöte eine grosse Oper in zwey Aufzügen fürs Clavier oder Pianoforte von Wolfgang[!] Amadeus Mozart.* Leipzig, in Commission der Breitkopfischen Musikhandlung.

- No. 1: *Introductio. Zu Hülfe! zu Hülfe! sonst bin ich verlohren!* 12 pp.  
 No. 5: *Quintetto Hm, hm, hm, hm!* 16 pp.  
 No. 9: *Recitativ. Dis Weisheitslehre dieser Knaben.* 8 pp.  
 No. 12: *Terzett. Schnelle Füsse, rascher Muth.* 4 pp.  
 No. 13: *Chor. Es lebe Sarastro.* 6 pp.  
 No. 14: *Finale. Nun stolzer Jüngling, nur herbey!* 8 pp.  
 No. 17: *Quintett. Wie? wie? wie? ihr an.* 10 pp.  
 No. 26: *Finale. Bald prangt, den Morgen.* 11 pp.  
 No. 27: *Duett. Der welcher wandelt.* 6 pp.  
 No. 29[!]: *Chor. Triumph! Triumph!* 3 pp.  
 No. 31: *Quartett. Halt ein! halt ein! o Papageno.* 2 pp.  
 No. 34: *Schlusschor. Nur stille! stille! stille!* 12 pp.

With small ink handstamp of A.V. Weyrauch to lower portion of title to Book I and Hebrew lettering to upper margin.

Disbound; boards considerably worn and defective. Light uniform browning; some wear and soiling; occasional foxing and small stains. As in most copies, lacking the full-page engraving by Johann August Rosmässler from Act II scene 17 depicting Monostatos and Pamina in the garden at night following title to Volume 1.

**One of the earliest editions.** A variant issue, with alternate title page to the second book (see Hirsch for another example of this issue). Köchel VIII, p. 712. Hirsch IV, 187. Hoboken 12, 559. RISM M4785 (3 complete copies in the U.S.).

*August Heinrich von Weyrach (1788-1865), born in Riga and died in Dresden, was a linguist and composer. In 1824 he published, under his own name, a song entitled "Nach Osten," with German text by Wetzel. In ca. 1840 an anonymous Parisian publisher reprinted it, with Schubert's name on the title page, as "Adieu," with French text by Belanger; a piano transcription of it, also crediting the authorship to Schubert, was published by Döhler in Germany in 1843; Schlesinger of Berlin reprinted the song, with a German translation of the French text, as Schubert's in 1845; since then it has been reprinted many times as Schubert's by European and American publishers. Encyclopedia.com*

*Another reference to Weyrauch appears in the works list of Franz Liszt in New Grove Online (an arrangement of the first song, Lebwohl, LW 109, of Schubert's Sechs Melodien, composed by Weyrauch with German text by Wetzel). (31193) \$800*



**Autograph Manuscript of the Nocturne for Piano  
Inscribed to the Publisher Härtel**

**17. NEUKOMM, Sigismund Ritter von 1778-1858**

*Nocturne pour Pianoforte, avec accompagnement de Violon, composée et dédiée à Madame la Baronne Charlotte de Talleyrand.* [Opus 18]. Autograph musical manuscript score signed with paraph and dated "Carlsbade le 10 Juin 1815" to final page of music.

Oblong folio, 9.3" x 12.5" (237 x 322 mm.). Sewn. 1] (title), 2-4; 11-23, [i] (blank) pp. Notated in dark brown ink on rastrum-drawn 10-stave laid paper with watermark of two half-moons and the letters "G KIESLING." With "à Mr. Haertel" to head of final blank page. With numerous editorial markings in lead and red pencil and including some notational corrections and additions; "2458" to head of title, "2340" to foot of title crossed out (the published edition issued by Breitkopf & Härtel in 1816 carries the plate number of 2340). Lacking three leaves (pp. 5-10) containing all but the final three measures of the second movement of the *Adagio*, based on the tune *God Save the King* (supplied in photographic copy from the first edition). Somewhat worn and soiled; edges of most leaves with small chips and tears; spine slightly ragged.

The *Nocturne* incorporates also the tune of *Rule Britannia*.

It would appear that the present manuscript was used as the *Stichvorlage* for the Breitkopf & Härtel edition of the work (number 139 in Neukomm's catalogue of his own works). Note to title in another hand.

Neukomm was an Austrian composer, pianist, and scholar. Born in Salzburg, he went to Vienna at the end of March 1797 and was a pupil of Joseph Haydn there for seven years, giving piano and singing lessons to

students including Anna Milder and Franz Xaver Mozart during that time. He arrived in Paris on November 7, 1809, a city that became his principal home for the rest of his life.

*"His chief importance is as a transitional figure between Classicism and Romanticism... In 1814, as pianist to Prince Talleyrand, he attended the Congress of Vienna... In 1816 the Duke of Luxembourg took him to Rio de Janeiro, where he acted as teacher to the court of John VI of Portugal and made the music of Haydn and Mozart in particular known in South America. Leaving Rio de Janeiro on 15 April 1821, he arrived back in Paris on 23 October and there enjoyed the special patronage of Talleyrand, the Princess of Vaudemont and the Duke of Orléans, later King Louis Philippe... His first trip to England took place in April 1829, and henceforth England was his second home..."*

*"Neukomm's name is closely associated with the festivities on the occasion of the unveiling of the Mozart monument in Salzburg (4–6 September 1842). Neukomm himself delivered the panegyric at the unveiling ceremony, he conducted Mozart's 'Coronation' Mass (K317) and Requiem, and also composed for the celebrations the hymn Österreich."* Rudolf Angermüller in *Grove Music Online*.

The Kiesling family were well-known papermakers in Bohemia.

**Neukomm's manuscripts are quite rare to the market.** (31190)

\$4,500

**With 10 Fine Lithographic Portraits by Hermann Raunheim of  
Noted Actresses at the Comédie-Française**

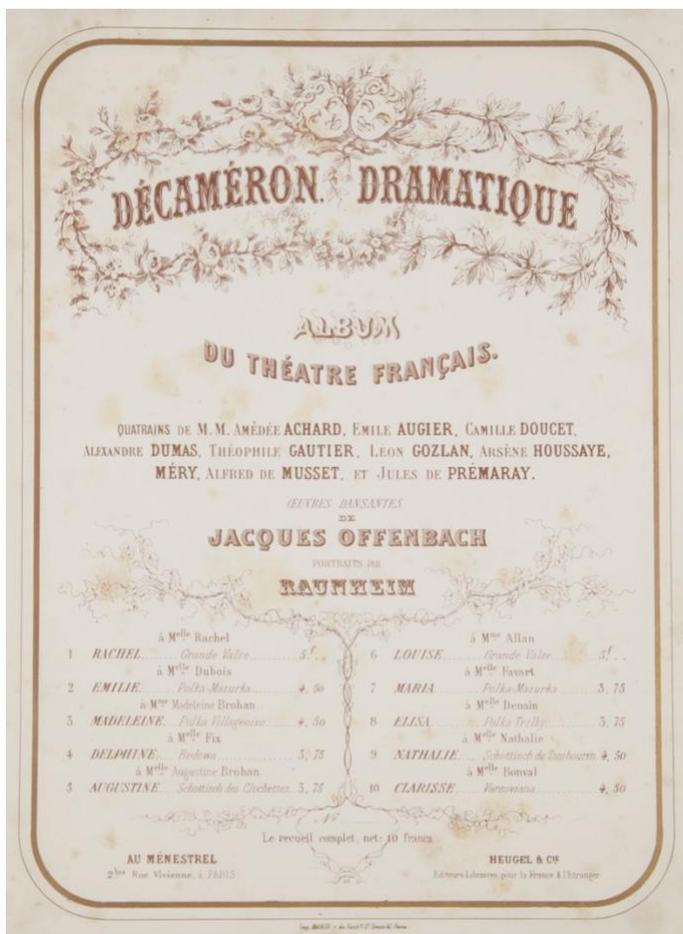
**18. OFFENBACH, Jacques 1819-1880**

*Décameron Dramatique Album de Théâtre Français. Quatrans de M. M. Amédée Achard, Emile Augier, Camille Doucet, Alexandre Dumas, Théophile Gautier, Léon Gozlan, Arsène Houssaye, Méry, Alfred de Musset, et Jules de Prémaray. Oeuvres Dansantes de Jacques Offenbach portraits par Raunheim.* Paris: Heugel & Cie. [PNs H.1877, 1874, 1875, 1872, 1870, 1871, 1868, 1869, 1876, and 1873], [1855].

Folio. Original publisher's dark yellow cloth-backed printed boards with titling within decorative border. 1f. (recto title printed within gilt-ruled border, verso blank) followed by 10 pieces of dance music for piano by Offenbach, each with an attractive full-page bust-length lithograph by Raunheim of the dedicatee with manuscript facsimile of verse by contemporary French authors below:

- Rachel, Grande Valse... à Mademoiselle Rachele... No. 1. Prix: 5f. 6 pp. Verse by Houssaye.
- Emilie, Polka-Mazurka... à Mademoiselle Dubois... No. 2. Prix: 4f. 50c. 4 pp. Verse by Dumas.
- Madeleine, Polka Villageoise... à Mme. Madeleine Brohan... No. 3. Prix: 4f. 50c. 5, [i] (blank) pp. Verse by Gautier.
- Delphine, Redowa... à Melle. Delphine Fix... No. 4. Prix: 3f. 75c. 3, [i] (blank) pp. Verse by Achard.
- Augustine, Schottisch des Clochettes... à Melle. Augustine Brohan... No. 5. Prix: 3f. 75c. 3, [i] (blank) pp. Verse by Musset.
- Louise, Grande Valse... à Madame Allan... No. 6. Prix: 4f. 50c. 7, [i] (blank) pp. Verse by Doucet.
- Maria, Polka-Mazurka... à Mademoiselle Favart... No. 7. Prix: 3f. 75c. 3, [i] (blank) pp. Verse by Méry.
- Elisa, Polka-Trilby... à Mademoiselle Denain... No. 8. Prix: 3f. 75c. 3, [i] (blank) pp. Verse by Prémaray.
- Nathalie, Schottisch... à Mademoiselle Nathalie... No. 9. Prix: 4f. 50c. 5, [i] (blank) pp. Verse by Gozlan.
- Clarisse, Varsoviana... à Mademoiselle Bonval... No. 10. Prix: 4f. 50c. 2-5, [i] (blank) pp. Verse by Augier.

Binding somewhat worn, soiled, rubbed, and bumped; endpapers browned and foxed. Moderately foxed throughout; two portraits bound out of order; title with small octagonal publisher's handstamp to blank lower margin, with small tear archivally repaired. Tissue guards precede each lithograph.



Rare. WorldCat (3 copies only, at the Zentralbibliothek Zurich, the Bibliothèque nationale, and the British Library).

"[Offenbach] was, with Johann Strauss (ii), one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written... Moreover, it was through the success of Offenbach's works abroad that operetta became an established international genre, producing outstanding national exponents in Strauss, Sullivan and Lehár and evolving into the 20th-century musical." Andrew Lamb in *Grove Music Online*.

The dedicatees that we were able to locate were all actresses at the Comédie-Française:

Émilie Dubois 1837-1871

Madeleine Brohan (1833-1900)

Delphine Fix (1831-1864)

Augustine Brohan (1824-1893, sister of Madeleine)

Louise Allan (1810-1856)

Maria Favart (1833-1908)

Elisa Denain (1823-1892)

Clarisse Bonval (1826-1878)

"Rachel" and "Nathalie" were, in all likelihood, also members of the Comédie-Française.

*Hermann Raunheim (1817-1895), born in Frankfurt, was active in both Paris and Hamburg. Benezit 7, p. 127. His works are held in the Royal Collection Trust in England, etc. The lithographs found in this volume are fine examples of this noted artist's work. (31166) \$550*

### With Music and Text to Over 300 18<sup>th</sup> Century French Songs

**19. LES PARODIES NOUVELLES, et les Vaudevilles Inconnus. Livre Premier [-Second, Sixième, Septième].** Paris: Jean-Baptiste-Christophe Ballard, 1730, 1731, 1736, 1737].

4 volumes. Oblong quarto. Volumes I, II, and VI uniformly bound in early 20th century mid-tan calf-backed marbled boards with raised bands on spine in decorative compartments gilt, dark brown leather title labels gilt, gilt dates to foot, marbled endpapers; Volume VII bound in full 18th century leather with raised bands on spine in decorative compartments gilt, edges with decorative tooling gilt, plain endpapers. Fine decorative woodcut initials, tailpieces, and running heads throughout. Small woodcut publisher's device to title. Music printed from type in diamond-head notation throughout. Text in French. Binding to Volume VII slightly worn; corners rubbed and bumped; minor loss to head and tail of spine; lower joints tender. Slightly worn, soiled, and browned; occasional small stains, including from early pressed flowers; some leaves slightly creased; several leaves slightly cropped, just touching running heads; very occasional mispagination; other minor defects; bookplate to pastedowns partially removed.



**Four volumes of this rare collection containing over 330 Baroque drinking and love songs, operatic airs, and other vocal works** set for either one or two voices including chaconnes, chansonettes, cotillions, fanfares, minuets, marches, musettes, polonnaises, pastorelles, rondeaus, sarabandes, suites, tambourins, and vaudevilles.

### Volume I

1f. (recto title, verso blank), [i] (publisher's note dated "Le premier jour de 1730"), [ii]-[iii] (publisher's catalogue), [iv]-[vii] (contents), [viii] (publisher's note), 1f. (recto half-title, verso blank), 1f. (second half-title, verso blank), 125, 126-[128] (alphabetical index). Some ink stains and minor annotations to title; final leaf with early paper repairs to margins affecting text.

Composers represented in this volume include Alarius, Anfait, Bertin, Campra, Colin, Couperin, Destouches, Dornel, Dubois, Endel [Handel], Francoeur, Lacoste, Lalande, Lully, Mouret, Rameau, Rebel, and Rebel père. The Handel piece, with text commencing "Daphis, profitons du temps" (page 68) is a parody of "Se risolvi abbandonarmi" from Handel's opera *Floridante*. See *Vierteljahrschrift für Musikwissenschaft* Vol I. p. 79, Leipzig, 1885.

### Volume II

1f. (recto title, verso blank), 1f. (recto half-title, verso blank), 2ff. ("Table"), 1f. (recto publisher's catalogue, verso contents), 96 pp. Small hole to title; worming to blank lower inner margins of first ca. 35 leaves; many leaves with browning to upper margin. Lacking pp. 3-8, 15-18, 33-34, 89-90. Two leaves preceding

title somewhat crudely inserted, the second with Cortot's bookplate to recto; free endpapers reinforced at outer edge; some preliminary leaves bound out of order.

Composers represented in this volume include Campra, Colin de Blamont, Couperin, Dampierre, Decaix, Destouches, Gervais, Gillier, Godonesche, Lully, Marais, Montéclair, Mouret, Philidor, Reffier, and Salomon.

#### Volume VI

1f. (recto title, verso blank), [3] (half-title), [4]-[5] ("Table Alphabétique"), [6]-[7] (contents), [8] (publisher's catalogue), 5-102 pp. + 1f. (recto "Attribution de la Charge de Seul Imprimeur du Roy pour Musique"), verso blank. Lacking pp. 19-22, 79-80, and 87-88.

Composers represented in this volume include the Marquis de Brassac, Campra, Colin, Colin de Blamont, Couperin, Destouches, Gatti, Lully, Marais, Montéclair, Philidor, and Rameau.

#### Volume VII

1f. (recto title, verso blank), [3]-[5] ("Table Alphabétique"), 6-8 (publisher's catalogue), 131, [i] (blank) pp. With "à Mademoiselle De Nannes" in contemporary manuscript to front pastedown.

Composers represented in this volume include Boismortier, Bouvard, Campra, Charpentier, Chauvon, Destouches, Durochet, Francoeur, Handel, Lalande, Morin, Niel, Rameau, Rebel, Renier, and Senaillé. The Handel piece with text commencing "Par les charmes d'un doux mensonge" (page 77P) is spurious. See Grove Music Online works list, "French songs."

#### Provenance

From the distinguished collection of the renowned Franco-Swiss pianist, conductor, and teacher Alfred Cortot (1877-1962), with his distinctive bookplate to front pastedowns of two volumes, small monogrammatic handstamp to lower outer corners of titles, and pencilled annotations to front endpapers and occasionally throughout.

**First Editions. Rare.** Not in Lesure. RISM BVI pp. 280-281 (one copy of each of the four volumes in the U.S. only).

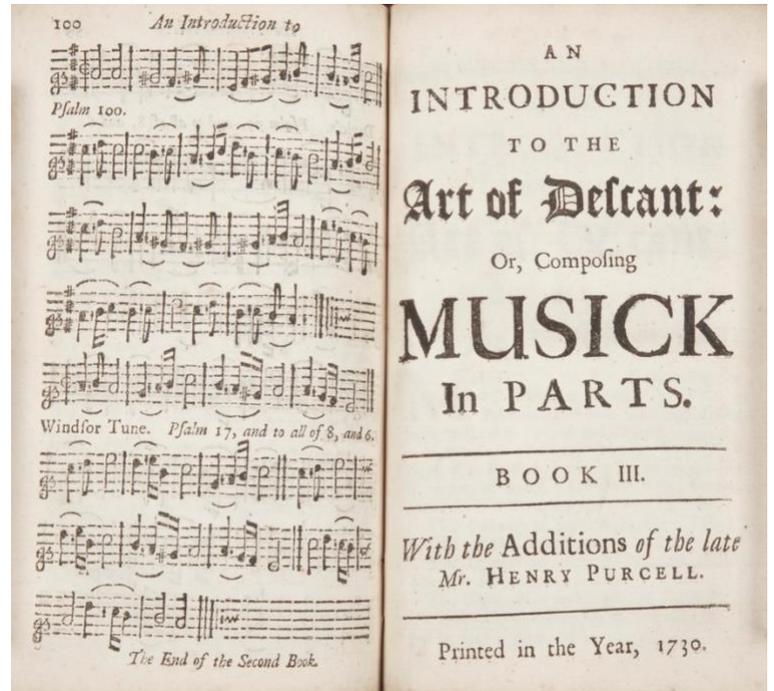
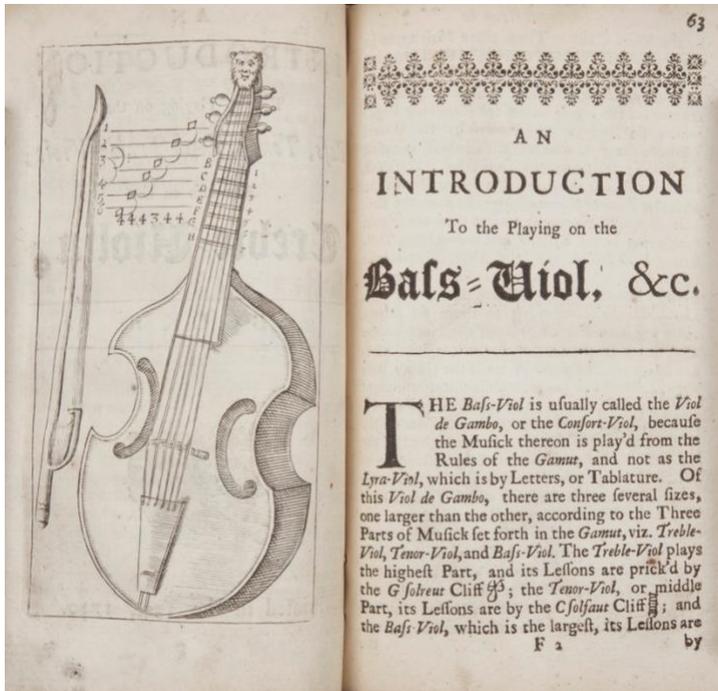
*Jean-Baptiste-Christophe Ballard (ca. 1663-1750), was a member of the celebrated French family of music printers and composers, "important for over 200 years... He was established as a master printer and bookseller in the rue Fremetelle on 6 June 1694. On his father's death he moved to the Ballard shop in the rue Saint-Jean-de-Beauvais and received his father's title as royal printer for music. He continued the monthly *Airs sérieux et à boire* and flooded the market with various 'Tendresses', 'Parodies', 'Amusements' and 'Menuets chantants', in an attempt to capture a wider audience. He produced monumental editions of the works of Lully, Destouches and Campra and was the publisher of Rameau's *Traité* (1722) and *Nouveau système* (1726)." Samuel F. Pogue, Jonathan Le Cocq, Monique Rollin, and David Ledbetter in *Grove Music Online*. (31158)*

\$2,000

### **Final Edition of this Influential Treatise**

#### **20. PLAYFORD, John 1623-1686 or 1687**

*An Introduction to the Skill of Musick, In Three Books... Containing I. The Grounds and Principles of Musick, according to the Gamut: In the most Easy Method, for Young Practitioners. II. Instructions and Lessons for the Treble Tenor, and Bass-Viols; and also for the Treble-Violin. III. The Art of Descant, or Composing Musick in Parts: Made very Plain and Easy by the late Mr. Henry Purcell. The Nineteenth Edition. Corrected, and done on the New-Ty'd Note. The First Contains The Grounds and Rules of Musick, according to the Gam-ut, and other Principles thereof. The Second, Instructions and Lessons both for the*



*Bass=Viol and Treble=Violin. The Third, The Art of Descant, or Composing of Musick in Parts, in a more Plain and Easie Method than any heretofore Published. The Tenth Edition, Corrected and Enlarged. London: Printed by William Pearson, for Benjamin Sprint at the Bell in Little-Britain, 1730.*

Octavo. Full dark brown calf with double blindstamped rules to boards with additional scalloped device to inner boards, titling gilt to spine. 1f. (recto title, verso blank), 1f. ("Preface to all Lovers of Musick"), 5ff. "Of Musick in General, And of its Divine and Civil Uses," [ii] "On the Death of Mr. John Playford", [i] ("A Pastoral Elegy On the Death of Mr. John Playford. By N. Tate, Esq."), 1f. (Contents), 60 pp.; 1f. (recto title to Book II: "An Introduction To the Playing on the Bass, Tenor, and Treble-Viols; And also on the Treble-Violin... Printed in the Year, 1730, verso full-page engraved plate of a viol), pp. 63-100 with an engraved plate of the treble violin to p. 81; 1f. (recto title to Book III: "An Introduction to the Art of Descant: Or, Composing Musick In Parts... With the Additions of the late Mr. Henry Purcell. Printed in the Year, 1730, verso blank), pp. 103-169, p. 170 ("A Introduction to Composition of Five or more Parts"), 1f. ("Books Printed for, and Sold by Benjamin Sprint"). Binding somewhat worn, rubbed, and bumped; rebaked in mid tan leather; upper hinge split, lower tender; edges dusty; endpapers browned. Slightly worn, soiled, and browned; occasional foxing; one instance of mispagination.

**With a fine full-page bust-length frontispiece portrait of Playford** engraved by J. Clark within an oval frame dated 1718; numerous typeset musical examples throughout; occasional decorative rules; decorative woodcut device incorporating two doves to title of Book II.

Damschoder and Williams pp. 234-235. RISM BVI p. 659.

*"John Playford, a prominent London music publisher, compiled A Breefe Introduction to the Skill of Musick (1654), borrowing freely from writings by many of England's best-known theorists. His sources were acknowledged whenever possible, and one treatise, Thomas Campion's A New Way of Making Fowre Parts in Counter-point [ca. 1612-14], was incorporated in toto... Playford's work appeared in at least twenty editions... Playford's book includes one segment of his own creation. It demonstrates how discords may be*

taken elegantly. Numerous examples of 9th, 7th, and augmented 4ths are provided." Damschroder and Williams

*"The Introduction was immensely influential for 100 years or more; its theoretical sections were copied or cited in numerous later treatises and in the didactic introductions to psalmody books."* Margaret Dean-Smith in *Grove Music Online*.

**The 19th and final edition of this influential treatise.** (31142)

\$600

**Fine Portrait of Rachmaninoff at the Piano  
Signed by Both Composer and Photographer**

**21. RACHMANINOFF, Serge 1873-1943**

*Fine original vintage photograph by the noted English photographer Hay Wrightson of the distinguished pianist and composer seated at a Steinway piano, his left hand resting on the keys, a cigarette in his right hand.*

**Signed by both Rachmaninoff and the photographer.**

Image 7-3/4" x 5-3/4" (196 x 146 mm.), printed on very finely textured photographic paper and laid down to fine dark ivory paper mount with black paper underlay mounted on heavy dark ivory textured paper. Overall size 10-1/16" x 7-1/16" (255 x 180 mm.). Matted. Signed and dated "Sergei Rachmaninoff 1924" in ink on paper mount. Also signed twice by the photographer, once on the photograph itself in ink at lower right corner and again on paper mount in pencil at lower left. Verso of mount slightly worn with remnants of adhesive; photographer's name and address handstamp with "copyright" in manuscript. Very slightly silvered at side and lower edges, some slightly lightened areas at upper area; hinged at upper edge.

*"[Rachmaninoff] was one of the finest pianists of his day and, as a composer, the last great representative of Russian late Romanticism. The influences of Tchaikovsky, Rimsky-Korsakov and other Russian composers soon gave way to a thoroughly personal idiom, with a pronounced lyrical quality, expressive breadth, structural ingenuity and a palette of rich, distinctive orchestral colours..."* Geoffrey Norris in *Grove Music Online*.



*Hay Wrightson (1874-1949) was an English photographer especially noted for his photographic portraits, some of which are held by the National Portrait Gallery in London.* (31149)

\$2,800



### Original Drawing of Satie by His Friend Robert Caby

#### 22. SATIE, Erik 1866-1925

Small pen and ink drawing of Satie by the French composer, writer, and artist Robert Caby (1905-1992). Ca. 1925. 3.06" x 3.44" (78 x 87 mm.). Black ink on dark cream wove paper. Satie is depicted in profile looking down. Unsigned, but with Caby's small handstamp in red ink to verso. Sheet unevenly cut.

*"[Satie] was an iconoclast, a man of ideas who looked constantly towards the future. Debussy christened him 'the precursor' because of his early harmonic innovations, though he surpassed his friend's conception of him by anticipating most of the 'advances' of 20th-century music – from organized total chromaticism to minimalism. To some extent he made a virtue of his technical limitations, but his painstaking quest for perfection in simplicity, coupled with*

*his ironic wit and his shrewd awareness of developments in other fields of contemporary art, made him the personification of the wartime esprit nouveau in France."* Robert Orledge in *Grove Music Online*.

Caby was part of the circle of composers and artists that included Satie and Picasso. He spent considerable time with Satie toward the end of his life, and his own music demonstrates Satie's influence.

**The present drawing is apparently unpublished.**

*We would like to thank the artist's son, Mr. Frédéric Caby, for his kind assistance in the authentication of the present drawing.* (31188) \$400

### Autograph Manuscript Fugues for Keyboard

#### 23. SECHTER, Simon 1788-1867

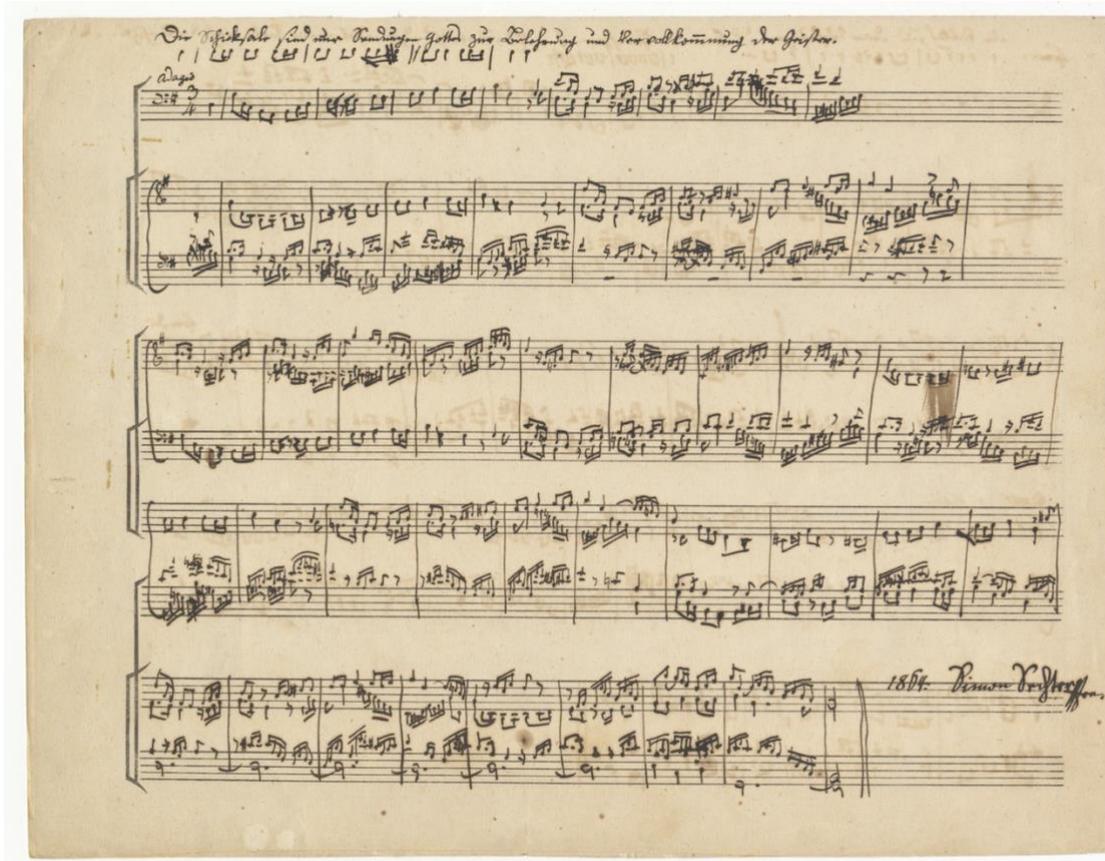
*Four fugues for keyboard based on hymns.* Autograph musical manuscript signed and dated 1864 on final page. Oblong bifolium, 244 x 314 mm. (9.31" x 12.19"). Unbound. 4 pp. Notated in dark brown ink on 9-stave wove paper. Slightly browned; some offsetting and smudging. In very good condition overall.

The hymns on which these fugues are based include:

1. *Es hat uns Christus, der Herr, im Spiegel seines Erdenlebens offenbart, was wir sind, was wir seyn sollen.* 42 measures. In A minor, with titling.
2. *Der Geist ist wesentliche, bleibende Theil des Menschen.* 48 measures. In F major, with titling.
3. *Wie lieblich sind deine Wohnungen, du Herr der Heerscharen!* [Psalm 84]. 46 measures. In C major, with titling.
4. *Die Schicksale sind nur Sendungen Gottes.* 46 measures. In G manor, with titling.

#### Provenance

The Swiss autograph collector Max Reis (1904-1980), sold at the Erasmushaus/Haus der Bücher/J.A. Stargardt sale in Basel, Switzerland on October 8, 1994, lot 226.



Despite the considerable number of works composed by Sechter, his autograph manuscripts are quite rare to the market. According to the Rare Book Hub data base (auction prices of both sold and unsold books and manuscripts), this is only one of five Sechter autograph manuscripts offered for sale at auction since 1912. Most known manuscripts are held in Vienna by the Gesellschaft der Musikfreunde, the Austrian National Library, and the archive of the Blindenerziehungsinstitut.

*An Austrian theorist, composer, conductor, and organist, "Sechter was appointed professor of thoroughbass and counterpoint at the Vienna Conservatory. Bruckner studied with Sechter, 1855–61, eventually succeeding him at the conservatory and passing on his methods... A prolific composer, Sechter was said to have written a fugue every day. He apparently wrote more than 8000 pieces, of which the masses and oratorios written after 1825 became the best-known. His compositions exemplify the harmonic progressions he advocated in his treatises."* Janna Saslaw in Grove Music Online.

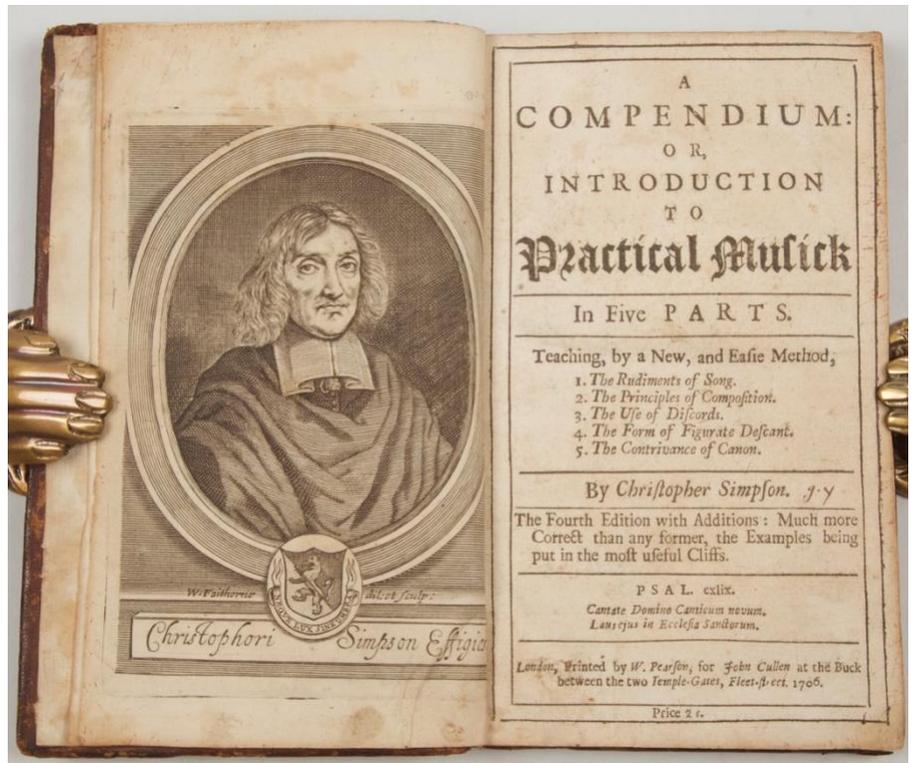
**Sechter was the most influential Viennese music theorist of the 19th century. (31187) \$4,200**

### **Important Early 18<sup>th</sup> Century Treatise**

#### **24. SIMPSON, Christopher ca. 1605-1669**

*A Compendium: Or, Introduction to Practical Musick In Five Parts. Teaching, by a New, and Easie Method, 1. The Rudiments of Song. 2. The Principles of Composition. 3. The Use of Discords. 4. The Form of Figurative Descant. 5. The Contrivance of Canon... The Fourth Edition with Additions: Much more Correct than any former, the Examples being put in the most useful Cliffs... Price 2 s. London: Printed by W. Pearson, for John Cullen at the Buck between the two Temple-Gates, Fleet-Street, 1706.*

Octavo. Full dark brown calf, blindstamped central panel with decorative corner fleurons, raised bands on spine in compartments, title label gilt. 1f. (recto title, verso blank), 1f. (blank), 1f. (preface), 1f. (recto "To the Reader" by Roger L'Estrange, verso license dated March 15, 1678), 1f. ("To All Lovers of Harmony"), 1f. (recto preface by "C.S.," verso "to His much Honoured Friend... [by] John Jenkins"), 1f. (recto contents, verso publisher's catalogue, etc.), 1f. (contents), 144 pp. Binding slightly worn, rubbed, bumped, and scuffed; small hole to upper; edges dusty. Slightly worn and browned; some upper margins slightly trimmed, not affecting text; small area lacking at lower margin of fourth leaf, not affecting text.



**With a fine full-page bust-length frontispiece portrait of Simpson engraved by W. Faithorne within an oval frame; numerous typeset musical examples and diagrams throughout. Christmas gift inscription to front endpaper signed Hilton [?] addressed to Dr. Norman Smith dated. 1884.**

Damschroder and Williams p. 333. Gregory-Bartlett p. 254. RISM BVI p. 785.

*"Simpson was the most important English writer on music of his time... The same practical and human approach [as Simpson took to his The Division-Viol] distinguishes A Compendium of Practical Musick praised by Locke in 1667 as 'new, plain and rational; omitting nothing necessary, nor adding any thing superfluous', by L'Estrange in 1678 as 'the Clearest, the most Useful, and Regular Method of Introduction to Musick that is yet Extant' and by Purcell in 1694 as 'the most Ingenious Book I e'er met with upon this Subject'. The first part, a revision of the Principles of 1665, treats of the rudiments of pitch and time; the other four parts deal with intervals, concords, cadences and chord progressions, with dissonance treatment and theoretical aspects of the scale, with counterpoint, imitation, and the forms of vocal and instrumental music, and with canonic writing."* Christopher D.S. Field in *Grove Music Online*.

*"The writings of Christopher Simpson display clarity, conciseness, and practicality. Simpson was addressing performing musicians, not waging campaigns against other treatise authors. His success in this enterprise is confirmed by the existence of numerous printings of his works, as well as by words of praise from his contemporaries and from modern commentators... Derived in part from materials in The Division-Violist, [the Compendium] appeared in various forms well into the eighteenth century."* Damschroder and Williams (31143) \$1,200

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**JEU DE CARTES**  
Ballet en trois donnes

Première donne

Igor Stravinsky  
1936

Alla breve *♩ = 68*

Flauti grandi  
Oboi  
Clarinetti in Sib.  
Fagotti  
Cori in Fa  
Trombe in Do  
3 Tromboni e Tuba  
Timpani  
Violini I  
Violini II  
Viola  
Violoncelli  
Contrabbassi

Copyright 1937 by B. Schott's Söhne, Mainz  
B-S-S 35036

**The First Collaboration between  
Balanchine and Stravinsky in the United States  
Signed by the Composer**

**25. STRAVINSKY, Igor 1881-1971**

*Jeu de Cartes Ballet en 3 donnes A Card Game Ballet in 3 Deals Das Kartenspiel Ballett in 3 Runden... Partition d'Orchestre.* [Pocket full score]. Mainz... Leipzig: B. Schott's Söhne [PN B.S.S. 35036], [1937].

Small quarto. Original publisher's heathered gray printed wrappers with publisher's device in sepia to upper, catalogue to lower with "778" at lower left corner. 1f. (recto title, verso instrumentation), 101, [i] (publisher's catalogue of Stravinsky's works). Wrappers slightly worn; minor browning to spine with small loss of paper to head and tail. Upper inner corners slightly bumped with resulting minor crease throughout; small ink handstamp to title "Dec 29 1944."

**With Stravinsky's autograph signature** ("I Stravinsky") in purple ink to upper left of first page of music.

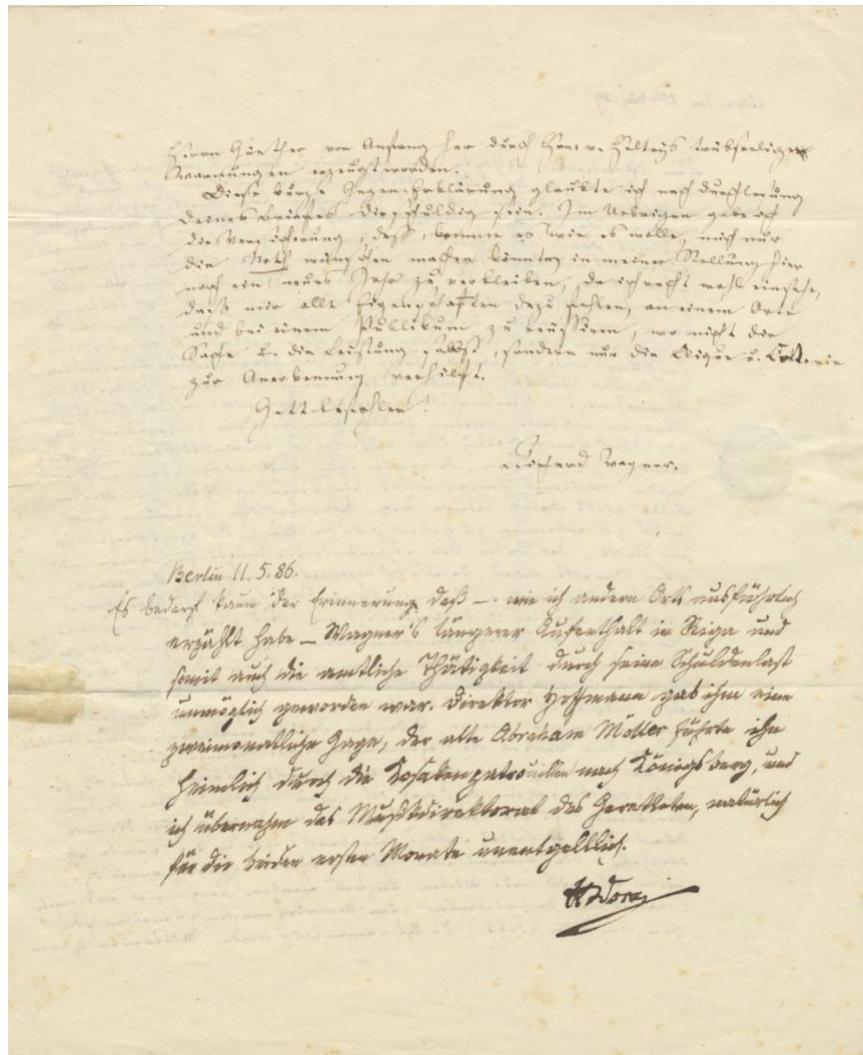
**First Edition in this format**, published in the same year as both the conductor's and piano score. Kirchner 59-3.

**The first collaboration between Balanchine and Stravinsky in the United States.**

*Commissioned by Lincoln Kirstein, *Jeu de Cartes* was first performed by The American Ballet at the Metropolitan Opera on April 27, 1937, conducted by the composer. "It was accompanied by a revival of *Apollo* with the original Balanchine choreography, and a new choreographic version of *The Fairy's Kiss* made also by Balanchine. It was not only a 'Stravinsky evening' but also a 'Balanchine evening.' This ballet partnership, between composer and choreographer, was gradually assuming considerable importance."* White p. 111.

*"An inveterate poker player, Stravinsky proposed the idea for this ballet 'in three deals.'... Irene Sharaff had planned a set of medieval card designs for the costumes, but Stravinsky did not want a specific period to be suggested. The final designs were greatly admired. John Martin remarked of the ballet: "Of substance, of course, it has none, but of savor and sparkle considerable quantities."* Stravinsky and the Dance p. 53.

*"A curiously conventional work, for all its musical brilliance..."* Stephen Walsh in *Grove Music Online*. (31186) \$800



### Early Autograph Letter Regarding Wagner's Dismissal from Riga

#### 26. WAGNER, Richard 1813-1883

Autograph letter signed in full. To the German conductor, composer, and journalist Heinrich Ludwig Egmont Dorn (1804-1892), with an 8-line autograph commentary in Dorn's hand.

Quarto. 1-1/3 pp. of a bifolium. Dated Riga, March 15, [18]39. Densely written in Wagner's attractive calligraphic hand. With integral address panel. Slightly worn, soiled, and browned; creased at folds; remnants of blue sealing wax with corresponding small seal tear with resultant minor tear and loss to blank upper margin of address panel; small early tape repair to verso of postscript, not affecting text.

Wagner is dismayed at having been dismissed from his position as music director of the theatre in Riga by Herr Holtey and replaced with Dorn. Wagner wants to retain his position and would like Dorn to renounce his appointment to take his place.

As Holtey is apparently no longer active in his capacity as director, Wagner has been told by Herr Hoffmann that Dorn was hired only as a favor by Holtey, who "would have no objections to my continued

*engagement.* "Wagner goes on to detail ways in which Dorn can prove his "decency" to the composer, given the situation. He closes by saying "only absolute necessity would make me wish to stay in my position another year because I realize that I lack the qualities required to succeed in a place and with an audience where [it is] not the thing itself and accomplishments [that] bring recognition but only cliques and closed circles [that] seem to count."

With an 8-line autograph commentary dated Berlin, May 11, 1886, in Dorn's hand (signed "H Dorn") at the foot of page 2 illuminating the situation: "It hardly bears mentioning that... Wagner's continued stay in Riga in his official capacity had become impossible due to the enormous debt he had incurred. Dir. Hoffmann gave him two months' pay, old Abraham Möller snuck him through the Cossack patrolling guards to Königsberg, and I took over as music director of what was salvaged, pro bono for the first two months, obviously."

**A rare, early letter. Unpublished** (although recorded in the Chronologisches Verzeichnis der Briefe von Richard Wagner, item 101). One of only 13 letters known to have been written by Wagner in 1839.

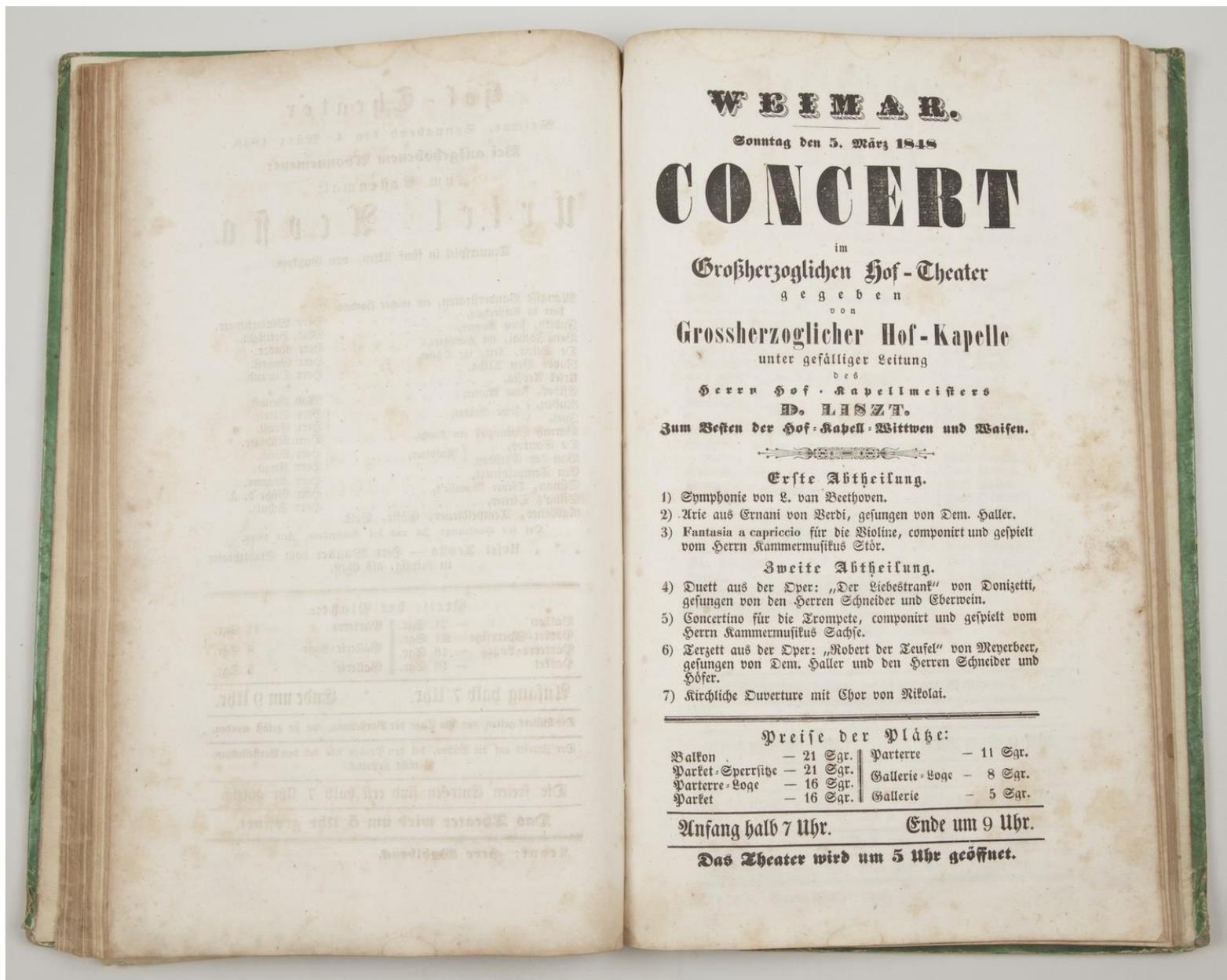
*Written just months before Wagner's departure from Riga in June of 1839, a difficult time for the composer, both personally and professionally.*

*"The Riga appointment turned out to be as precarious for Wagner as his marriage, and after a contractual wrangle he determined to try his luck in the home of grand opera, Paris."*

*"The departure from Riga had to be clandestine; Wagner and his wife were heavily in debt and their passports had been impounded. Under cover of night, Wagner, Minna [Wagner's first wife] and their Newfoundland dog, Robber, clambered through a ditch marking the border, under the noses of armed Cossack guards. Then, reaching the Prussian port of Pillau (now Baltiysk), they were smuggled on board a small merchant vessel, the Thetis, bound for London. The dangerous, stormy crossing and the crew's shouts echoing round the granite walls of a Norwegian fjord were later represented by Wagner as the creative inspiration for Der fliegende Holländer. If any ideas for text or music were jotted down at the time of the sea crossing (July–August 1839), the evidence has not survived. Crossing the Channel from Gravesend to Boulogne, Wagner was received there by Meyerbeer, who listened to Wagner's reading of the libretto of Rienzi and promised to provide letters of introduction to Duponchel and Habeneck, respectively the director and conductor of the Paris Opéra." Barry Millington, John Deathridge, Carl Dahlhaus, and Robert Bailey in Grove Music Online*

*"In his later years Dorn was a particularly bitter critic of Wagner, his collected writings include negative reviews of Tristan, Die Meistersinger and the first Bayreuth festival. His enmity, reciprocated by Wagner, was partly personal. The two men had started out as friends, first in Leipzig, where Dorn conducted two of Wagner's student works, and later in Riga, where Wagner conducted Dorn's Der Schöffe von Paris. They then quarrelled over Wagner's dismissal from Riga, which Wagner believed Dorn had engineered. Nevertheless Dorn's friend Liszt persuaded him to conduct Tannhäuser, the first Wagner opera performed in Berlin, in 1855; and through much of his career Dorn seems to have been attracted by aspects of Wagner's style." Adelyn Peck Leverett and Christopher Fifield in Grove Music Online*

**Wagner became music director of the theatre in Riga in June of 1837. While there, he began to work on his opera Rienzi. The present letter provides the composer's first-hand account of the intrigue that resulted in Dorn's usurpation of Wagner's position in Riga. (31139) \$7,500**



**Collection of 19<sup>th</sup> Century Broadsides for Music, Dance, & Theatre Performances in Weimar**

**27. [WEIMAR - 19th Century - Hof-Theater]**

*Collection of 132 rare broadside programs for performances of operas, pantomimes, dance, dramas, comedies, etc. at the Hof-Theater in Weimar.*

An apparently complete (or near-complete) record of productions from September 18, 1847 to June 17, 1848. Of special note are performances under the direction of Franz Liszt dated from February 16 to February 27, 1848, and March 5. Folio. Contemporary green paper boards. Each program with cast list, seat prices, etc. Binding quite worn and stained; some loss to spine. Some wear, browning, and foxing to programs, primarily to outer margins; first two leaves browned with small stain to outer margin, split at gutter. In very good condition overall.

Performances of music and dance works include:

### 1847

September 19: Die Musketiere der Königin. Opera by Fromental Halévy

September 29: Egmont. Music by Beethoven

September 26: Der Freischütz. Opera by C.M. von Weber

October 3: Die Hochzeit des Figaro. Opera by Mozart

October 5: Das Geheimnis. Opera by Jean Pierre Solié

October 9: Zur treuen Schaefer. Opera by Adolph Adam

October 17: Lucrezia Borgia. Opera by Donizetti. Also performed on December 23, 1847 and in 1848 on April 9, May 15, and June 14

October 19: Die Rückkehr ins Dörschen. One-act singspiel with melodies from Weber's Der Freischütz. Also performed on October 21

October 23: Der Wasserträger. Opera by Cherubini. Also performed on December 14, 1847

October 26: Der Verschwender. Fairy-tale opera by Kreutzer

October 30: Stradella. Opera by Flotow

November 4: Der Zerrissene. Musical farce by Nestroy with music by Adolf Müller, Sr. Also performed on November 14, 1847

November 13: Die Vestalin. Opera by Spontini

November 20: Prinz Eugen, der edle Ritter. Opera by Gustav Schmidt. Also performed on December 26, 1847

November 23: Die Nachtwandler. Opera by Bellini. Also performed on November 28, 1847

November 30: Der Spiegel des Tausendschön. Farce with music by Blum. Also performed on December 7, 1847

December 2: Marie oder die Tochter des Regiments. Opera by Donizetti. Also performed on December 12, 1847 and in 1848 on January 18, March 9, April 24, and June 10

December 9: Das Zaubersasgt oder: Der verwandelte Bachus als Künstler. Pantomime.

December 16: Die Saalnire Erster Theil. Opera by Kauer

December 27: Der politische Zinngiester. Farce with music

December 30: Die weisse Dame. Comic opera by Boieldieu

### 1848

1f. "Zum Neujahr 1848" with poem by Ehrhardt to recto, verso blank

January 6: Der Brauer von Preston. Comic opera by Adolph Adam

January 13: Der politische Zinngiess. Musical farce by Treitschke after Holberg. Also performed on March 18

January 16: Die Vestalin. Opera by Spontini

January 30: Lenore. Play with music by K. Eberwein

February 2: Der Schiffbruch der Medusa. Opera by Carl Gottlieb Reissinger, conducted by the composer. Also performed on February 5

February 10: Der reisende Student oder: Das Donnerwetter. Musical miscellany by Friedrich August Schulz

February 16: Martha, oder der Markt von Richmond. Opera by Flotow. Under the direction of Franz Liszt. Also performed on February 24 (under Liszt), March 25, and May 13

February 27: Prinz Eugen, der edle Ritter. Opera by Gustav Schmidt. Under the direction of Franz Liszt. Also performed on June 12

March 5: Concert performance under the direction of Franz Liszt including a Beethoven symphony, arias from operatic works by Donizetti, Meyerbeer, and Verdi, an overture by Nikolai, and instrumental works by Stör and Sachse.

March 21: Fidelio. Opera by Beethoven

March 30: Die weisse Dame. Opera by Boieldieu

April 1: Die Sennerhütte. Comic opera by Adam  
April 4: Zur treuen Schäfer. Comic opera by Adolph Adam  
April 11: Stradella. Opera by Flotow  
April 15. Robert der Teufel. Opera by Meterbeer. Also performed on May 7  
May 2: Das unterbrochene. Opera by Peter von Winter  
May 4: Pas de bouquet and Radowka-Polka. Dances performed by Ms. Polin and Mr. Gasperini of the Berlin Ballet  
May 6: Rochus Pumpnickel. Musical miscellany by Stegmayer. Also performed on May 21  
May 9: Pas de deux... Der Kurmärker und die Picarde by Louis Schneider and La Manola, Spanish national dance, performed by Ms. Polin, Mr. Gasperini, and Mr. Weiss  
May 25: Lucia von Lammermoor. Opera by Donizetti. Also performed on May 27  
June 1: Don Juan. Opera by Mozart. Also performed on June 3  
1f. "Am Schlusse der Theater-Vorstellungen 1848" with poem by Ehrhardt to recto, verso blank

**A unique documentary record of mid-19th century performances in Weimar, an important center of German musical and theatrical life.**

*"The Romantic age in Weimar was ushered in by Hummel (court Kapellmeister from 1819 to 1837), H.-A.-B. Chelard (Kapellmeister 1840–52) and above all by Liszt, in Weimar from 1842 to 1861 though permanent Kapellmeister only after 1848. The leading patron at this time was the Grand Princess and Grand Duchess Maria Paulowna, daughter of the Tsar of Russia and a pupil of Hummel. Liszt described Weimar as the 'magnetic mountain' of the fairy tale, and indeed his presence there made the town the centre of the German avant garde. His home was a mirror of the European musical panorama, and was frequented by such musicians as Wagner, Raff, Brahms, Cornelius, Smetana, Borodin, Glazunov, Rubinstein and Bülow, while students and young virtuosos gathered at his second house, the Hofgärtnerei (now the Liszt Museum)." G. Kraft and Dieter Härtwig in Grove Music Online. (31140) \$3,000*

