

# J & J LUBRANO MUSIC ANTIQUARIANS

*Handwritten musical notation and lyrics in French, including the name 'Bischoff' at the bottom.*

**CARMEN**

Personnages: Don José, Escamilla, Le Dancaïre, Zuziga, Morales, Micaëla, Frasquita, Mercedes.

Acteurs: M.M. LHERIE, BERRY, PATEL, RABOLET, DESBICHE, DEVERNOY.

Actrices: Mlle. LHERIE, Mlle. BERRY, Mlle. PATEL, Mlle. RABOLET, Mlle. DESBICHE, Mlle. DEVERNOY.

Mise en scène de M<sup>r</sup> Charles Flechard.

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**An Important Contribution to 19<sup>th</sup> Century Music and Dance Iconography,  
Hand-Coloured Throughout**

**1. BEAUTIES OF THE OPERA AND BALLET**

*Illustrated with ten highly-finished portraits, engraved on steel, and numerous engravings on wood, under the superintendence of Mr. Charles Heath. London: David Bogue, [ca. 1844].*

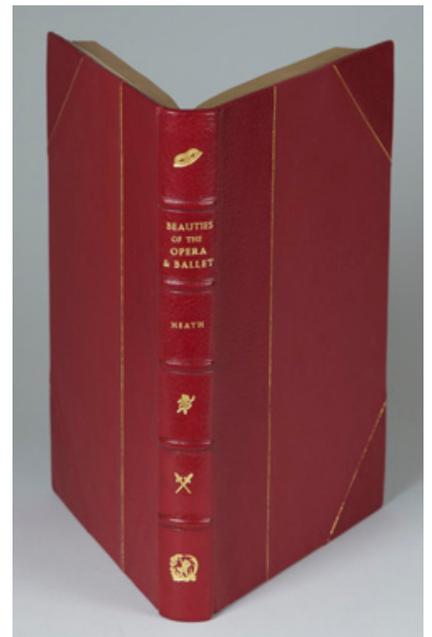
Large octavo. Newly bound in half dark red morocco with matching cloth boards with gilt rules, raised bands on spine in decorative compartments gilt, titling gilt, with original decorative cloth wrappers gilt bound in at rear. 1f. (half-title), 1f. (recto blank, verso full-page hand-coloured engraving of Carlotta Grisi in *La Giselle* by A.E. Chalon after H. Robinson within decorative border, 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto contents, verso list of plates), [ix]-xiv, 1f., 160 pp.

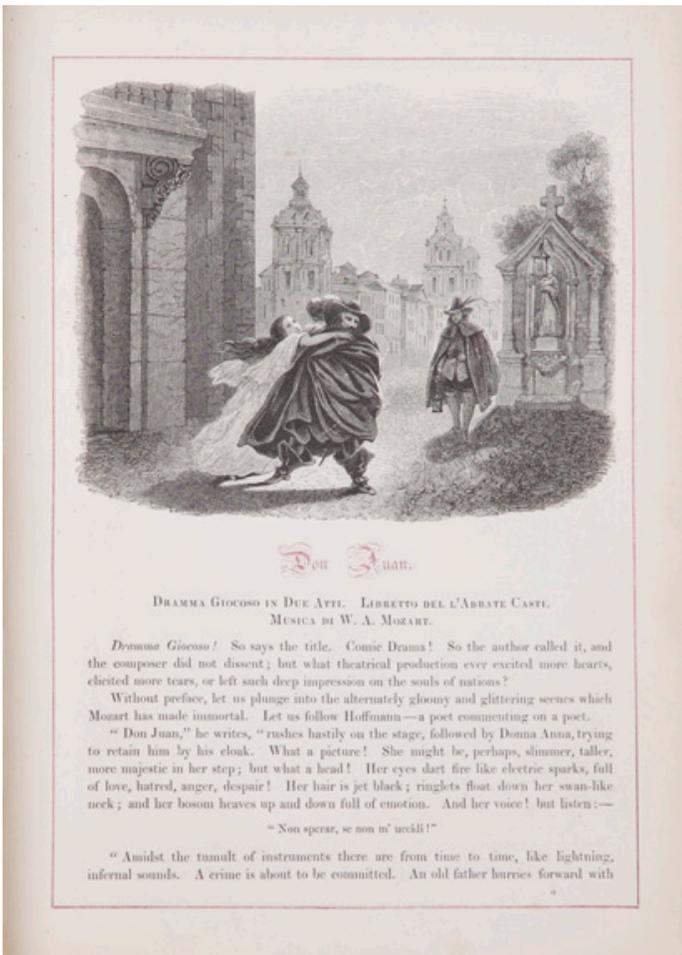
**Includes 10 full-page hand-coloured engraved plates of important contemporary dancers and singers** including Carlotta Grisi, Persiani, Giulietta Grisi, Fanny Elssler, Cerito, Taglioni, Sontag, Falcon, Dorus-Gras and Treillet-Nathan from

productions including *Giselle*, *The Barber of Seville*, *Norma*, *Le Diable Boiteux*, *Ondine or the Naiad*, *La Sylphide*, *Don Juan*, *The Jewess* and *The Huguenots*. With numerous fine hand-coloured wood engravings of scenes from performances throughout text and many leaves with elaborate borders printed in colour.

Derra de Moroda 1272. Niles & Leslie I p. 225.

A fine example of Victorian book production, rare in the present hand-coloured version. No copies recorded in *American Book Prices Current*. (28140) \$1,500





### An Uncoloured Copy

#### 2. BEAUTIES OF THE OPERA AND BALLET

*Illustrated with ten highly-finished portraits, engraved on steel, and numerous engravings on wood, under the superintendence of Mr. Charles Heath. London: David Bogue, [ca. 1844].*

Large octavo. Full 19th century mid-tan calf with decorative blindtooling and single gilt rule to edges, raised bands on spine in decorative compartments gilt, black leather title label gilt, marbled edges. Some minor foxing. A very good copy overall. 1f. (half-title), 1f. (recto blank, verso full-page engraving of Carlotta Grisi in *La Giselle* by A.E. Chalon after H. Robinson within decorative border), 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto contents, verso list of plates), [ix]-xiv, 1f., 160 pp.

**Includes 10 full-page engraved plates of important contemporary dancers and singers** including Carlotta Grisi, Persiani, Giulietta Grisi, Fanny Elssler, Cerito, Taglioni, Sontag, Falcon, Dorus-Gras and Treillet-Nathan from productions including *Giselle*, *The Barber of Seville*, *Norma*, *Le Diable Boiteux*, *Ondine or the Naiad*, *La Sylphide*, *Don Juan*, *The Jewess* and *The Huguenots*. With fine wood engravings throughout text and many leaves with elaborate borders printed in colour.

Derra de Moroda 1272. Niles & Leslie I p. 225. (28209)

\$500



### Bellini's "Peak as a Musical Dramatist"

#### 3. BELLINI, Vincenzo 1801-1835

*Norma Tragedia lirica di F. Romani posta in musica e dedicata al Signor Nicolò Zingarelli... Proprietà degli Editori Deposta all' I.R. Bibla. Con Scene Prezzo fr. 31. Senza Scene Prezzo fr. 26.* [Piano-vocal score]. Milano: G. Ricordi [PNs 5900-5775, 5901-11].

Oblong folio. Newly bound in half dark red morocco with marbled boards, spine in decorative compartments gilt, titling gilt, original light pink printed wrappers bound

in. 1f. (r. title, v. blank), 1f. (r. named cast list, v. index of 14 numbers) 173, [i] (blank) pp. Engraved. Each number separately paginated in addition to continuous pagination. With Ricordi's office in Firenze and agents Launer in Paris and Boosey in London, together with privilege number 36347-4789, to both upper wrapper and title; price for piano solo score Fr. 15 and for illustrated edition Fr. 20 to upper wrapper. Wrappers somewhat worn and soiled, partially restored, front free endpaper creased. Title slightly soiled; occasional staining and repairs. A very good, attractive copy overall. Cast includes Donzelli as Pollione, Negrini as Oroveso, Pasta as Norma, Giuletta Grisi as Adalgisa, Sacchi as Clotilde, and Lombardi as Flavio.

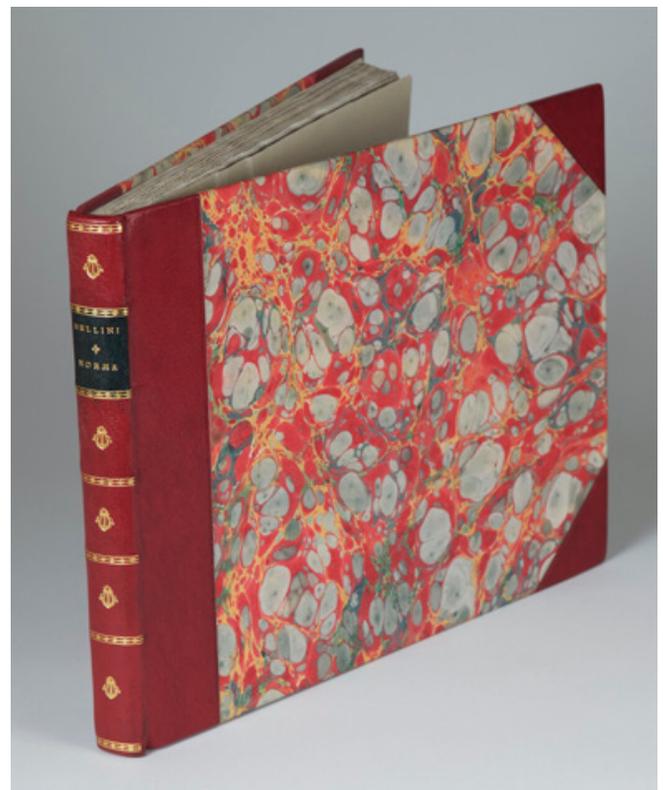
**First Edition, second issue** (distinguished by the presence of continuous pagination). Lippmann 386. Crawford p. 30. Rare.

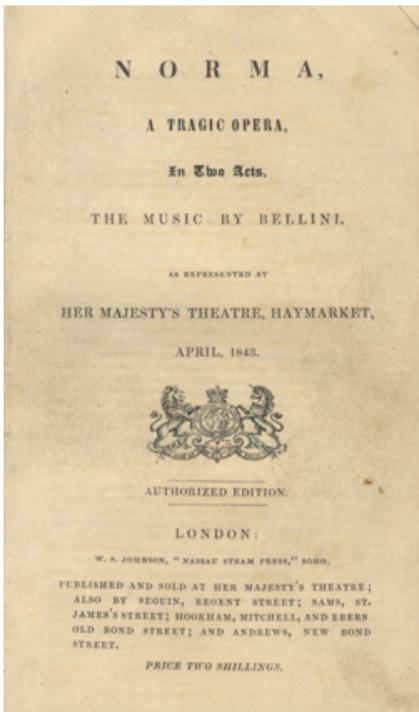
*Norma*, in two acts to a libretto by Felice Romani after Alexandre Soumet's verse tragedy *Norma*, was first performed in Milan at the Teatro alla Scala on December 26, 1831.

*"Norma has always been revered above other Italian operas of the period... The title role is one of the most taxing and wide-ranging parts in the entire repertory: a noble character whose tragedy lies in her fatal love for an enemy of her people. The many different aspects of Norma's temperament are marvellously drawn by Bellini, not only in the aria 'Casta diva', but also in the superb duets with Adalgisa and Pollione, and in the ensemble in the finale of Act 2, where Bellini reaches his peak as a musical dramatist."* Simon Maguire and Elizabeth Forbes in *Grove Music Online*.

(28026)

\$3,500





### Three *Norma* Libretti

#### 4. BELLINI, Vincenzo 1801-1835

*Norma, A Tragic Opera, in two acts... as represented at Her Majesty's Theatre, Haymarket, April 1843. Authorized Edition.* London: W.S. Johnson... Published and Sold at Her Majesty's Theatre; also by Seguin... Hookham, Mitchell, and Ebers... and Andrews, 1843. [Libretto].

Octavo. Disbound. 1f. (recto title, verso blank), 1f. (recto "Argument," verso named cast list in Italian including Lablache, Conti, Galli, Grisi, Moltini, and Bellini), [i] (cast list in English), [6]-75, [i] pp. With:

- *Norma. Tragedia lirica in due Atti di Felice Romani.* Firenze: Eduardo Ducci, [ca. 1835]. Octavo. 24 pp.

- *Norma Tragedia Lirica in tre atti poesia di Felice Romani.* Napoli: dell' Editore, 1857. Octavo. Original blue printed wrappers. 28 pp. Disbound. Worn. (28142) \$135

### Bellini's First Collaboration with Felice Romani as Librettist

#### 5. BELLINI, Vincenzo 1801-1835

*Il Pirata. Melodramma in due atti, composto e ridotto per il Cembalo... Prezzo 36F.* [Piano-vocal score]. Paris: Maurice Schlesinger [PN M.S. 898], [ca. 1830].

Folio. Dark-brown leather backed mid-tan boards, spine in decorative compartments gilt, titling gilt. 1f. (fine lithographic title by Engelmann within a highly decorative border incorporating musical instruments and illustrating a scene from the opera within a circular border at head), 1f. (recto contents, cast list, musical incipits, verso blank), [1] (blank), 2-209 pp. Binding slightly worn, rubbed, and bumped; spine somewhat defective. Title very slightly foxed. A very attractive, crisp and clean copy overall.

An early edition. OCLC 22068521. The first edition was published in Milan in 1828.

In two acts to a libretto by Felice Romani after Isidore J. S. Taylor's play *Bertram, ou Le pirate* (a version of Charles Maturin's *Bertram*), *Il pirata* was first performed in Milan at the Teatro alla Scala on October 27, 1827. It was Bellini's first collaboration with the librettist Romani, who went on to write six additional operas for Bellini.

*"Il pirata played a significant role in establishing the style of the Romantic melodramma later developed by Donizetti and Verdi. The tormented, impulsive hero of Italian Romantic opera is presented for the first time in Gualtiero's opening cavatina."* Simon Maguire and Elizabeth Forbes in *Grove Music Online*. (28081) \$1,200






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**The Composer's Final Opera,  
Considered His "Most Sophisticated"**

**6. BELLINI, Vincenzo 1801-1835**

*Partizione de' Puritani, Opera in tre Atti, Poesia del Conte Pepoli... Ridotta con accompagnamento di Piano-Forte, del maestro Tadolini... Prezzo 50f. Publication Posthume.* [Piano-vocal score]. Paris: Pacini [PNs 3148, -52, -54, -57, 57(B), -58-59, -70-72]], [1835-36].

Folio. 19th century quarter dark red morocco with matching textured paper boards, titling and rules to spine gilt, initials "M.D." gilt to upper. 1f. (title), 1f. (lithographic portrait of Bellini by J. Cabochet et Cie. after Victor), 1f. (recto thematic index, verso blank), 251, [i] (blank) pp. Engraved. Binding very slightly worn. Minor to moderate foxing and browning.

**Probable first complete edition, first issue.** Lippmann p. 390. Crawford p. 33. .

*I puritani*, to a libretto by Carlo Pepoli after the play by J.-A. F.-P. Ancelot and Xavier (J. X. Boniface dit Saintine), *Têtes Rondes et Cavaliers*, was first performed in Paris at the Théâtre Italien on January 24, 1835. It was the composer's final opera.

*"In its harmony and scoring I puritani is Bellini's most sophisticated opera – a direct consequence, no doubt, of its having been written for a Parisian audience. To the same cause we may ascribe its unusual wealth of thematic recall, which was a regular feature of contemporary French opera."* Simon Maguire, Elizabeth Forbes, and Julian Budden in *Grove Music Online*. (28082) \$2,500

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**The Rare First Edition, First Issue of *La Sonnambula*,  
“Bellini’s Mature Style Appears Finally Crystallized”**

**7. BELLINI, Vincenzo 1801-1835**

*La Sonnambula Melodramma di Felice Romani... dedicato al Celebre Sigr. Francesco Pollini... Riduzione del Mo. Luigi Truzzi.* [Piano-vocal score]. Milano: Gio. Ricordi; Firenze: Ricordi e Compo.: [PNs 5271-88], [1831].

Oblong folio. Newly bound in quarter dark red morocco with marbled boards, spine with raised bands in decorative compartments gilt, titling gilt. 1f. (recto title, verso blank), 1f. (recto named cast list, verso index of 17 numbers), 3-205, [i] (blank) pp. Engraved. Each number with separate pagination, caption titling, price, and imprint; no printed price to title. Title with Bellini's name on a decorative floral ground, a star and lyre with entwined olive branches below dedication.



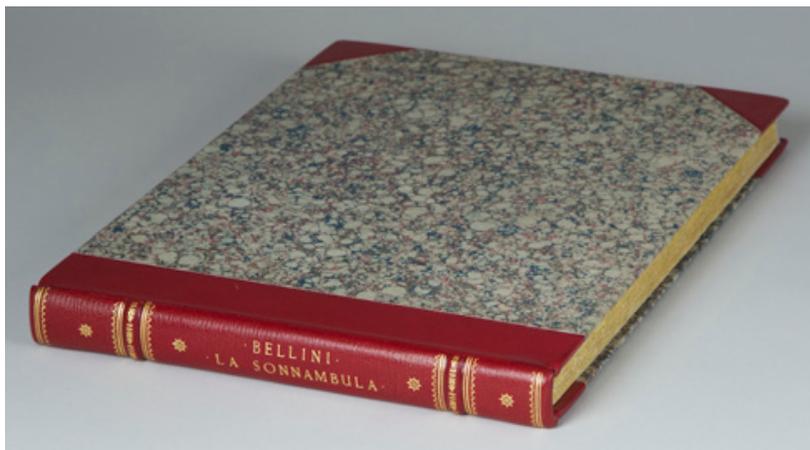
Occasional very minor staining and light thumbing to lower outer corners; tear to pp. 115-16 professionally repaired with no loss to music. A near-fine copy printed on quality laid paper.

**First Edition, first issue. Very rare.** Lippmann p. 385. Crawford p. 38.

*La Sonnambula*, to a libretto by Romani after Eugène Scribe and J.-P. Aumer's ballet-pantomime *La sonnambule, ou L'arrivée d'un nouveau seigneur*, was first performed in Milan at the Teatro Carcano on March 6, 1831.

"Throughout the 19th century *La sonnambula* was regarded in Italy along with Donizetti's *Linda di Chamounix* as a locus classicus of the pastoral genre, which persisted well into the age of Italian grand opera, as may be seen from Autori-Manzocchi's *Dolores* (1875) and Ponchielli's *Lina* (1877). It was a particular favourite with Victorian audiences... In *La sonnambula* Bellini's mature style appears finally crystallized, a synthesis of heartfelt melody, expressive declamation and coloratura from which all Rossinian hedonism has been banished." Julian Budden, Elizabeth Forbes, and Simon Maguire in *Grove Music Online*. (28092)

\$4,800





**A Presentation Copy of the Rare First Edition of the Piano-Vocal Score  
of One of the Greatest of All 19<sup>th</sup> Century Operas,  
With a Lengthy Autograph Inscription Signed by the Composer to Jules Padeloup**

**8. BIZET, Georges 1835-1875**

*Carmen Opéra Comique en 4 actes Tiré de la nouvelle de Prosper Mérimée Poème de H. Meilhac et L. Halévy... Partition Chant et Piano arrangée par l'Auteur... à Jules Padeloup.* [Piano-vocal score]. Paris: Choudens Père & Fils [PN A.C. 3082], [March 1875].

Large octavo. Quarter dark red morocco with marbled boards, spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto title within decorative border, verso blank), 1f. (recto named cast list and index, verso blank), 351, [i] (blank) pp.

**A presentation copy, with a lengthy autograph inscription signed by the composer to the dedicatee and conductor, Jules Padeloup,** to verso of title, facing the cast and index page: "*Mon cher Padeloup, Voici un faible témoignage de mon affection et de ma reconnaissance pour les services immenses que vous avez rendus et rendez chaque jour à notre art. Votre ami Georges Bizet.*" Cast includes Lhérie as Don José, Bouhy as Escamillo, Potel as Dancaïre, Barnolt as Remendado, Dufriche as Zuniga, Duvernoy as Moralès, Nathan as Lillas Pastia, Teste as a Guide, Galli-Marié as Carmen, Chapuy as Micaëla,

Ducasse as Frasquita and Chevalier as Mercédès, with set designs by Charles Ponchard. With a bookplate by Devambeze after P. Collin to front pastedown with the initials "RG" on a red ground with a hand holding a torch surrounded by the motto "Et les écrits des hommes se transmettant à travers les âges font rayonner leur pensée vivante et lumineuse comme une flamme." Binding slightly worn; restored at corners and join of marbled boards to leather; upper hinge and gutter of front free endpaper and flyleaf reinforced with archival tape. Very small tears and chips to margins of several leaves; small portion of blank upper margin of pp. 17/18 and 123/124 lacking.

**First Edition, first issue of the piano-vocal score** (with the error in the index listing the Finale of Act II on p. 175, no note to p. 20, and a footnote to p. 49), pre-dating the publication of the full score, published posthumously. Fuld pp. 585-586. Crawford p. 53. Hugh Macdonald [digital.wustl.edu/bizet/works/carmen.html](http://digital.wustl.edu/bizet/works/carmen.html).

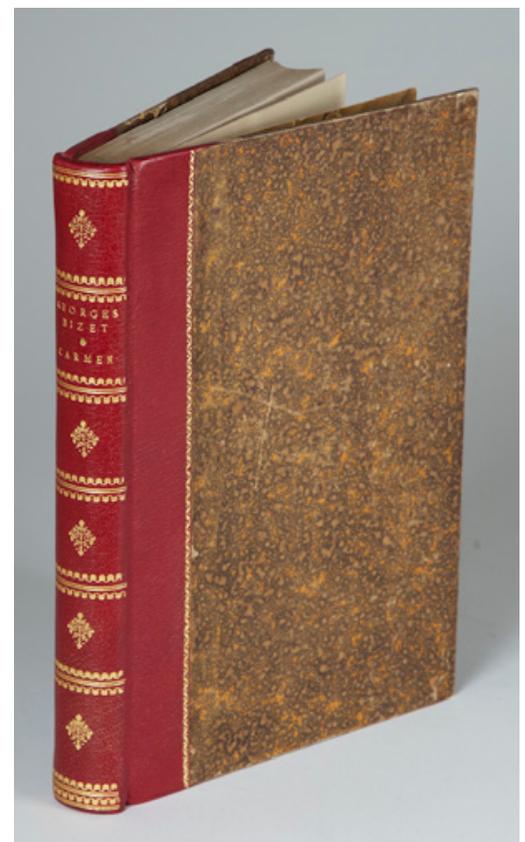
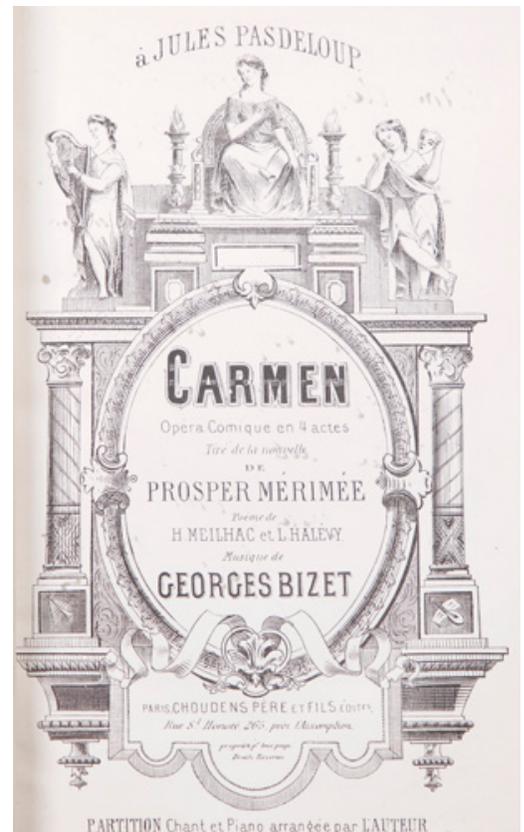
*Carmen* is recognized as one of the greatest of all 19th century operas. Composed in 1873-1874, it was first performed in Paris at the Opéra-Comique on March 3, 1875 to a libretto by H. Meilhac and L. Halévy after Mérimée under the baton of Adolphe Deloffre (1817-1876).

*"Bizet might have surpassed all the many composers active in France in the last third of the 19th century had it not been for his untimely death at the age of 36. Carmen, first performed three months before his death, has become one of the most popular operas of any age..."*

*"... In Carmen the promise of dramatic genius sporadically but increasingly displayed by all his operas since Les pêcheurs de perles attains magnificent fulfilment. The characteristic handling of chromatic harmony and subtle scoring seen in the Jeux d'enfants suite and L'arlésienne is the foundation of a fully mature style on which a whole series of great works might have been built, had he lived. He reached maturity at the same age as Verdi and Wagner but was tragically deprived of the opportunity to explore and exploit it. But at least Carmen is recognized as one of the greatest of 19th-century operas, and certainly the most popular. Its tunes are familiar to millions, and its evocation of Spain, where Bizet never set foot, has done as much to propagate the elements of the style as Spanish music itself." Hugh Macdonald in Grove Music Online.*

*"Pardeloup was a great stimulus to French musical life. In creating an orchestra devoted to playing new works, he inspired the writing of symphonic music by composers who might otherwise have ignored this form. His promotion of Classical, German Romantic and French symphonic music contributed to the creation of a new, larger and more diverse musical public." Elisabeth Bernard in Grove Music Online. (28137)*

\$18,500



Ah, che perfetta o omai la mia felicità!  
**Tutti.** Ah chi provato ha mai egual felicità!  
**IL P.** Ma in che modo fu costui dal suo carcer liberato?  
**FER.** Per un ordine firmato dal Monarca, mio Signor.  
**Tutti.** Vive il Prineipe adorato che sol regna coil' amor  
**IL P.** (Son confuso, strabiliato, di me stesso sento orror.  
**Coro.** E' confuso, trabiliato, e già cambia di color!  
**NIN.** E il buon Pippo? non lo vedo. P. Cara amica, sono qua  
**LUC.** Mia Ninetta, ecco il tuo sposo! a 3. Oh momento  
avventuroso!  
**LUC.** Ma perdona alla Lucia! F. Brava, brava, moglie mia!  
**G. N.** Ah mio ben, fra tanto giubilosento il cordal sen balzar  
**Tutti.** Una scena così tenera mi sostringe a lagrimar.  
**IL P.** (Una scena così tenera mi sostringe a lagrimar.  
a 4. Ecco cessato il vento; placato il mare infido;  
Salvi siam giunti al lido; alfin respira il cor.  
**IL P.** (Sordo susurra il vento, minaccia il mare infido;  
Tutti son giunti al lido; io son fra l' onde ancor.)  
**Tutti.** In gioja ed in contento cangiato è il mio timor.  
**IL P.** (D'un tardo pentimento pavento, oh Dio, l' orror!

FINE.

What perfect pleasure shall we enjoy at last!  
**ALL.** Who ever tasted happiness like this.  
**MAG.** How comes this man from prison thus at large?  
**FER.** Sir, by an order from the monarch's hand.  
**ALL.** Long live the prince who lives by love alone!  
**MAG.** (Confused, I shrink with horror from myself.)  
**Cho.** Confused, abashed, see how he changes colour.  
**NIN.** But where is Pippo? PIP. Dearest friend, I'm here.  
**LUC.** Ninette, here is your husband. a 3. Happy moment.  
**LUC.** Oh pardon Lucia. FA. Well done, wife of mine!  
**G. & N.** Oh my beloved, how bounds my heart with joy.  
**ALL.** A scene so tender makes us weep for joy.  
**MAG.** (A scene so tender forces me to weep.)  
a 4. The storm is hushed; the treacherous deep is calm:  
we've reach the shore, and freely breathe again.  
**MAG.** (The blast still howls, and threatens the treacherous  
The rest are safe, I'm still the billows sport.) (deep  
**ALL.** Alarms are changed to ioy and happiness.  
**MAG.** (I fear the horrors of a late repentance.)

END.

# SEMIRAMIDE,

A SERIOUS OPERA,

In Two Acts.

THE MUSIC BY ROSSINI.

AS REPRESENTED

AT THE KING'S THEATRE,

HAYMARKET, MAY 1830.



LONDON:

PRINTED BY T. BRETTELL, RUPERT STREET;

PUBLISHED AND SOLD AT THE KING'S THEATRE: ALSO  
BY ANDREWS, BOND STREET; SAMS, AND M'CLARY,  
ST. JAMES'S STREET; HOOKHAM, AND EBERS, OLD  
BOND STREET; MARSH AND MILLER, OXFORD STREET;  
WILSON, ROYAL EXCHANGE; AND SEGUIN, REGENT  
STREET.

[PRICE TWO SHILLINGS.]

1830.

## Bellini, Donizetti, Mozart, and Rossini at The King's Theatre in London

### 9. COLLECTION OF 13 ITALIAN OPERA LIBRETTI

and one non-operatic libretto for performances at The King's Theatre and Her Majesty's Theatre in London ca. 1830-1844, each with named cast list featuring some of the most prominent singers of the time. [Libretti]. With parallel text in Italian and English on facing pages.

#### Bellini, Vincenzo 1801-1835

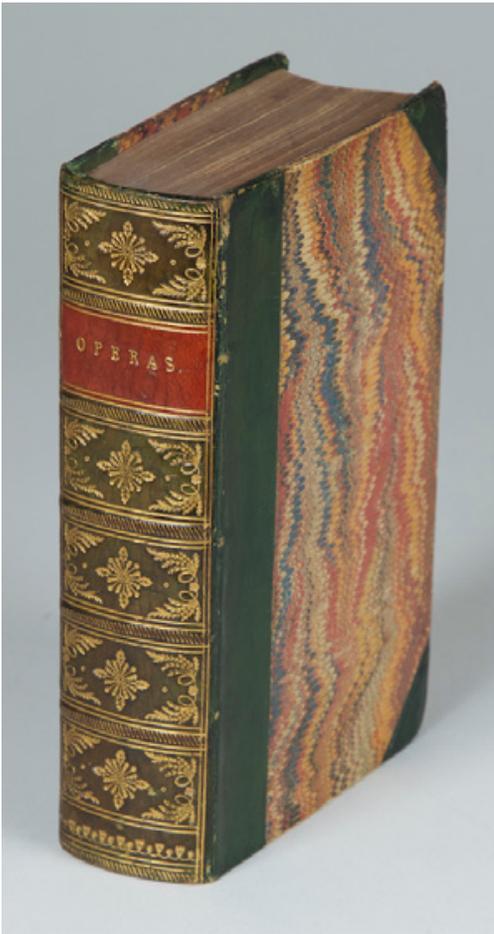
- *Norma, A Tragic Opera, in two acts...* as represented at The King's Theatre, Haymarket, June 1833. The translation by John Gay. London: T. Brettell, 1833. 1f. (half-title), [1] (title), [3] (blank), [3] ("Argument"), [4]-[5] (named cast list includes Donzelli, Galli, and Pasta), [4]-83, [i] pp.

- *The Puritans and the Knights. A Serious Opera, in three acts...* as represented at The King's Theatre, Haymarket, May 1835. The new scenery by Mr. W. Grieve. The words by C. Pepoli; and the translation by Signor F. Doca. London: T. Brettell, 1835. [1] (title), [2]-[3] (named cast list includes Giubilei, Lablache, Rubini, Tamburini, Galli, Seguin, and Grisi), [4]-93, [i] pp.

#### Donizetti, Gaetano 1797-1848

- *Anne Boleyn, A Tragic Opera, in two acts...* as represented at Her Majesty's Theatre, Haymarket, April 1839. The scenery and decorations by Mr. W. Grieve. London: T. Brettell, 1839. [1] (title), [2] (blank), [3] (named cast list includes Lablache, Grisi, Monanni, and Rubini), [4]-81, [i] pp.

- *Lucia di Lammermoor, A Tragic Opera, in three acts...* as represented at Her Majesty's Theatre, Haymarket, April 1838. London: T. Brettell, 1838. [1] (title), [2] (blank), [3] (named cast list includes Tamburini, Persiani, Rubini, and Tati), [4]-51, [i] pp.



- *Lucretia Borgia; A Lyric Tragedy. The poetry by G.F. Romani... as represented at Her Majesty's Theatre, Haymarket, May, 1839. Authorized Edition.* London: W. Clowes, 1839. [1] (title), [2]-[3] (named cast list includes Tamburini, the Grisi sisters, Mario, and Morelli), [4]-69, [i] pp.

- *Lucretia Borgia: A Lyric Tragedy, the poetry by G.F. Romani... as represented at Her Majesty's Theatre, Haymarket, June, 1844. Authorised Edition.* London: W.S. Johnson, [ca. 1844]. [1] (title), [2] ("Argument"), [3] (named cast list includes Sig. Lablache, Madame Grisi, Sig. Mario and Mlle. Favanti), [4]-67, [i] pp.

- *Marino Faliero. A Tragic Opera, in three acts... as represented at The King's Theatre, Haymarket, May 1835. The new scenery by Mr. W. Grieve. The translation by F. Doca.* London: T. Brettell, 1835. [1] (title), [2]-[3] (named cast list includes Lablache, Tamburini, and Rubini), [4]-83, [i] pp.

#### **Mozart, Wolfgang Amadeus 1756-1791**

- *Don Juan.* [London, ca. 1835]. [5] (half-title), [6]-103, [i] pp. Lacking pp. 1-4 (title and cast list).

#### **Rossini, Gioacchino 1791-1868**

- *La Gazza Ladra. (The Thieving Magpie.) A Semi-Seria Opera, in two acts... with a preface by a distinguished amateur and particulars respecting the opera... as represented at The King's Theatre, Haymarket. A New Edition, Revised and Corrected.* London: H.N. Millar [ca. 1835]. [1] (title), [2] (preface), [3] (named cast list includes di Angeli, Castelli, Rubini, Grisi, and Tamburini), [4]-44 pp.

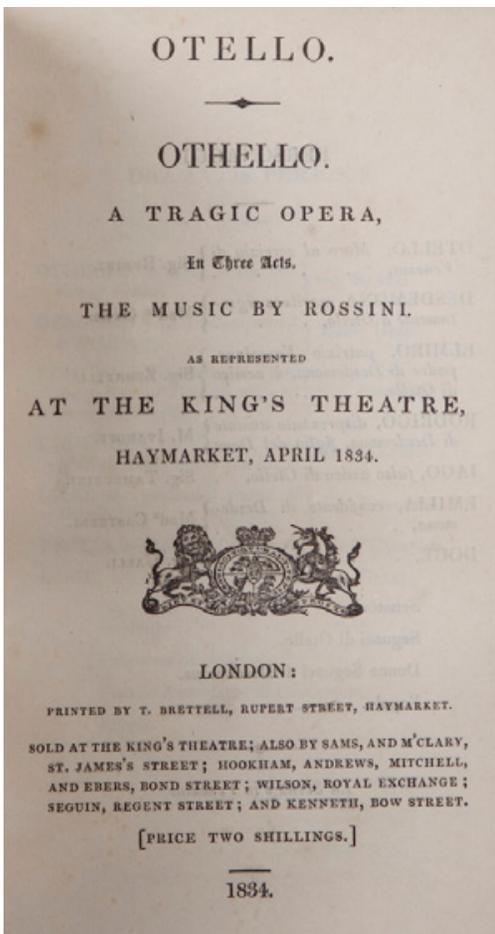
- *Othello. A Tragic Opera, in three acts... as represented at The King's Theatre, Haymarket, April 1834.* London: T. Brettell, 1834. [1] (title), [2]-[3] (named cast list includes Rubini, Grisi, Zuchelli, Ivanoff, Tamburini, Castelli, and Galli), [4]-61, [i] pp.

- *Semiramide, A Serious Opera, in two acts... as represented at The King's Theatre, Haymarket, May 1830.* London: T. Brettell, 1830. [1] (title), [2]-[3] (named cast list includes Lalande, Malibran, Lablache, Curioni, and Rosini), [4]-77, [i] pp.

- *The Stabat Mater... from the Original Score.* N.p., n.d. [1]-8 pp.

- *Il Tancredi. An Heroic Opera, in two acts... as performed at The King's Theatre, Haymarket.* London: H.N. Millar [ca. 1833]. [1] (title), [2] (publisher's statement), [3] (named cast list includes Pasta, Santini, Rubini, and Lalande), [4]-37, [i] pp.

Small thick octavo. 19th century quarter dark green calf with marbled boards, highly decorative spine in compartments gilt, dark red leather title label gilt. With small rectangular ownership label (Owen J. Williams) to upper outer corner of front pastedown. (28141) \$650



## Donizetti's "First Great International Success"

### 10. DONIZETTI, Gaetano 1797-1848

*Anna Bolena Tragedia lirica rappresentata al Teatro Carcano Poesia di Felice Romani... ridotta con accompagn. di Piano-Forte dal Mo. Truzzi Dedicata Ai Celebri Cantati Signora Giuditta Pasta e Signor G.B. Rubini.* [Piano-vocal score]. Milano: Gio. Ricordi Firenze Ricordi e Co.: [PNs 5130-31, 5134-35, 5137-45, 5203, 5239-41], [1831].



Oblong folio. Contemporary blue cloth-backed paper boards with manuscript titling within decorative printed border, paper label with manuscript titling to spine. Binding slightly worn, rubbed, and bumped. 1f. (recto title, verso blank), 1f. (recto named cast list and index of 17 numbers, verso blank), 270 pp. Engraved. Each number with separate caption title and pagination. Title without price and without Prague address in imprint. Plate number "4241" to foot of p. 143; no plate number to p. 32; p. 150 blank, as issued. Small annotation in ink to upper outer corner of front free endpaper "Musica... VIII." Cast includes Pasta as Anna, Filippo as Enrico, Orlandi as Seymour, Biondi as Rochefort, Rubini as Percy, Laroche as Smeton, and Crippa as Hervey; set designs were by Alessandro Sanquirico.

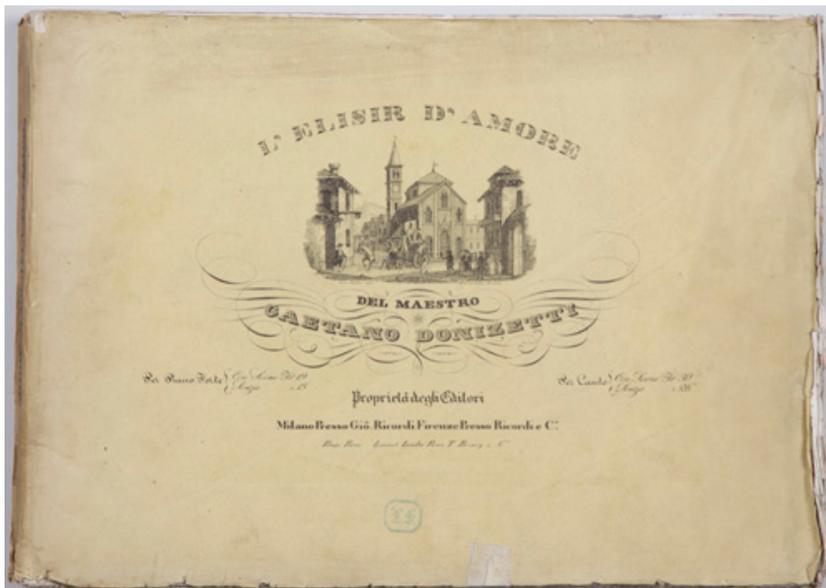
**First Edition, second issue**, with newly-set title. Crawford p. 137.

A *tragedia lirica* in two acts to a libretto by Felice Romani after Ippolito Pindemonte's *Enrico VIII ossia Anna Bolena* and Alessandro Pepoli's *Anna Bolena*, the opera was first performed in Milan at the Teatro Carcano on December 26, 1830.

*"This was Donizetti's first great international success, giving him his initial exposure to Paris and London audiences. Pasta (Anne) and Rubini (Percy) sang in the première. Immensely popular for almost half a century, it re-entered the modern repertory following a triumphant revival at La Scala with Callas in 1957. Since then the work has proved a favourite vehicle for such bel canto specialists as Sutherland, Sills and Caballé... [The] final 20 minutes of Anna Bolena reveals for the first time Donizetti's mature ability to flesh out an aria finale so that it provides the substance of a gripping scene... Nothing Donizetti had done before approaches the scope and multiform intensity of this magnificent scene."* William Ashbrook in *Grove Music Online*. (28087) \$2,500



**The First Edition, First Issue of the Piano-Vocal Score of *L'Elisir d'Amore*,  
Rare in Original Wrappers**



11. **DONIZETTI, Gaetano 1797-1848**  
*L'Elisir[!] d'Amore Melodramma in due Atti... ridotto con accompagnamento di Piano-forte dal Maestro Luigi Truzzi... Fr 26.* [Piano-vocal score]. Milano... Gio. Ricordi... Firenze... Ricordi e Co.: [PNs 6400-27], [1832].

Oblong folio. Original publisher's yellow printed yellow with lithographic vignette by Ricordi after Giuseppe Pagani. 1f. (recto title, verso blank), 1f. (recto named cast list, verso index of 28 numbers), 231, [i] (blank) pp. Engraved. With separate caption title, price, imprint, and pagination to each number; continuous pagination to lower outer corners. Preserved in a custom-made half

black calf folding case with titling gilt to spine. With names of Paris ("L. Launer") and London agents ("T. Boosey e Co.") printed to foot of title and upper wrapper (Paris imprint simply "Launer" to wrapper). Number 13 without imprint or agents. Small collector's monogrammatic handstamp "LF" to lower margin of upper wrapper and title. From information printed on the upper wrapper it is evident that both the piano-vocal and solo piano scores were available with plates of scenes from the opera ("Per Piano Forte Con Scene Fr. 19 Senza [Fr.] 15"). Cast includes Heinefetter as Adina, Genero as Nemorino, Dabadie as Belcore, Frezzolini as Dulcamara, and Sacchi as Giannetta. Wrappers slightly worn, soiled, and frayed; small tear to upper with tape repair; small portion of lower torn away. Edges slightly dusty, those of final leaves slightly frayed. Overall, a very attractive, wide-margined copy in original state.

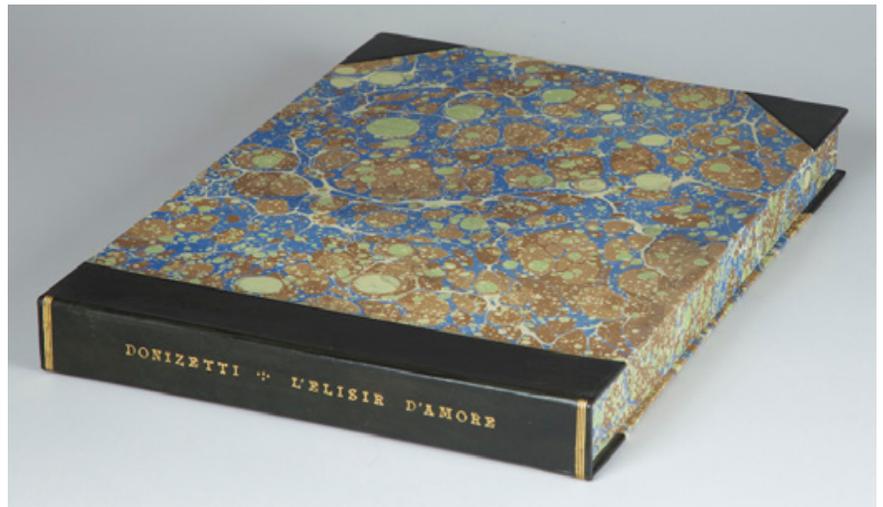
**First Edition, first issue. Rare.** Crawford p. 143.

*L'Elisir d'Amore, to a libretto by Felice Romani after Eugène Scribe's text for Daniel-François-Esprit Auber's Le philtre (1831), was first performed in Milan at the Teatro Cannobiana on May 12, 1832.*

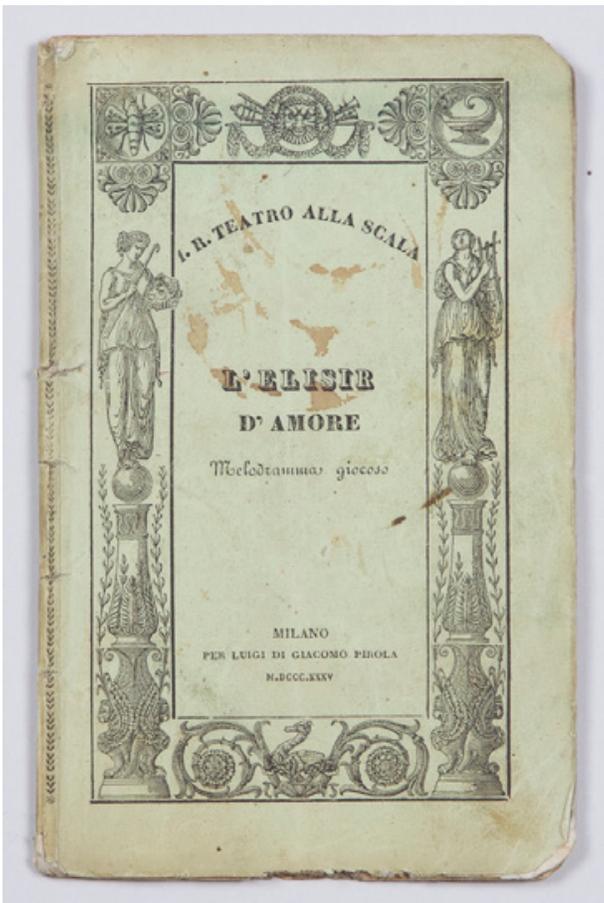
*"L'elisir was composed in the six-week period between the première of Ugo, conte di Parigi (13 March 1832) and the time the opera went into rehearsal (about 1 May)... The first run was a huge success at the Cannobiana, where it was introduced by Sabine Heinefetter (Adina), Giambattista Genero (Nemorino), Henri-Bernard Dabadie (Belcore) and Giuseppe Frezzolini (Dr Dulcamara). Its vogue in southern Italy*



was launched by its production at the Teatro del Fondo, Naples, in the spring of 1834, when it was given with Fanny Tacchinardi-Persiani (Adina), Lorenzo Salvi (Nemorino), Ambroggi (Belcore) and Lablache (Dulcamara). On 27 September 1835, it was first given at La Scala with Malibran (Adina), Poggi (Nemorino) and Salvatori (Belcore), with Frezzolini repeating his famous impersonation of Dulcamara. *L'elisir* continued its rapid triumphal progress across Italy where, as the musical press of the period shows, it was the most frequently performed opera between 1838 and 1848, a time when one out of every four productions in the country was of a work by Donizetti." William Ashbrook in *Grove Music Online*.



An exceptionally nice untrimmed copy, rare in original wrappers. (28104) \$3,500



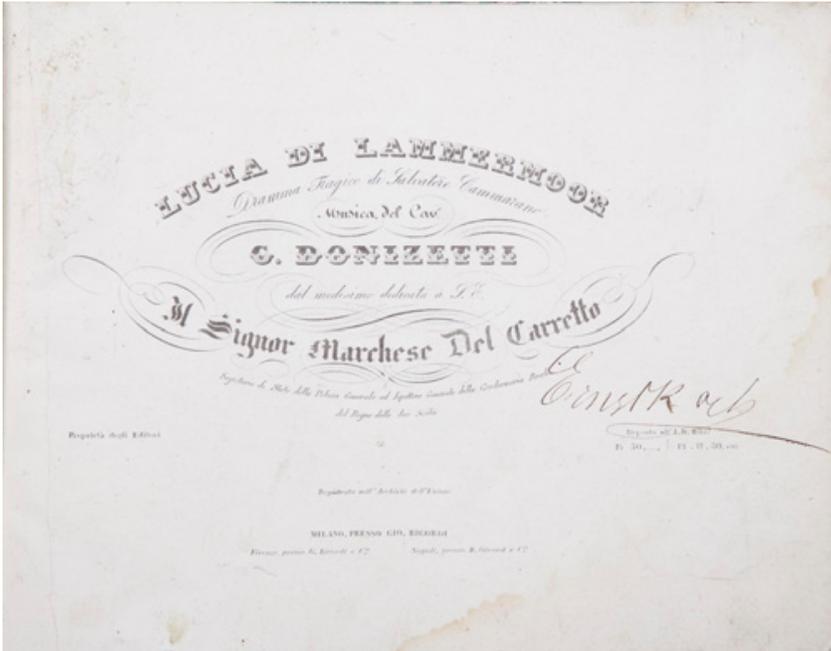
**With Malibran as Adina**

**12. DONIZETTI, Gaetano 1797-1848**

*L'Elisir d'Amore Melodramma Giocoso in Due Atti da rappresentarsi Nell' I.R. Teatro alla Scala L'Autunno 1835.* [Libretto]. Milano: Luigi di Giacomo Pirola, 1835.

Octavo. Original publisher's light green wrappers with titling within highly decorative border. [1] (title), [2] (blank), 3 (named cast list), [4] (blank), 5-40 pp. Cast includes Malibran as Adina, Poggi as Nemorino, Salvatori as Belcore, Frezzolioni as Doctor Dulcamara, and Ruggeri as Giannetta. Wrappers worn and stained. Minor edge tears; some foxing; title torn with remnants of old tape repair. (28151) \$120

**The Rare First Edition, Second Issue of the Piano-Vocal Score of the Complete Work**



13. **DONIZETTI, Gaetano 1797-1848**  
*Lucia di Lammermoor* *Dramma Tragico di Salvatore Cammarano... del medesimo dedicata a S.E. Il Signor Marchese Del Carretto... Proprietà degli Editori Deposta all' I.R. Bibla. Fr. 30. Fl. 11.30. cm.* [Piano-vocal score]. Milano: Gio. Ricordi [PN 10076-79; 10081-94], [1837].

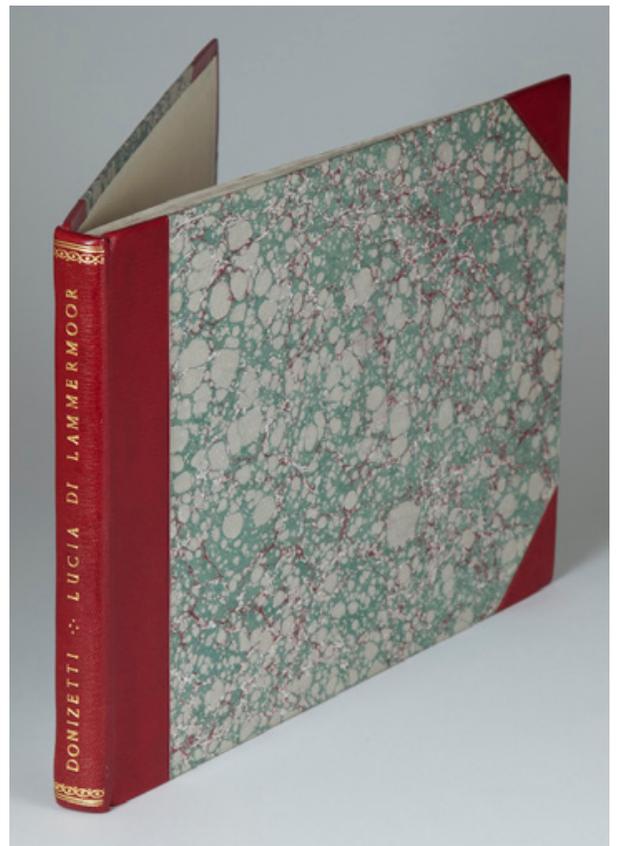
Oblong folio. Newly bound in half dark red morocco with marbled boards, titling gilt to spine. 1f. (r. title, v. blank), 1f. (r. index of 19 separate numbers, v. named cast list), 5-185, [i] (blank) pp. Engraved. The 19 numbers each with

separate title page and plate number (8988/89, 8993, 8995, 8996). Imprint includes addresses of Ricordi in Firenze and Napoli. Cast includes Cosselli as Lord Asthon, Tacchinardi as Lucia, Duprez as Ravenswood, Giacchini as Bucklaw, Porto as Bidebent, Zappucci as Alisa, and Rossi as Normanno. Slightly worn and thumbed; minor staining to first and last leaves. A very good copy overall. With early signature of Ernst [?]Raab to title.

**First Edition, second issue of the complete work. Very rare.** Fuld p. 493 (where the first issue is distinguished by separate pagination).

In three acts to a libretto by Cammarano after Walter Scott's novel *The Bride of Lammermoor*, *Lucia di Lammermoor* was first performed at the Teatro San Carlo in Naples on September 26, 1835.

*"Both historically and artistically, Lucia deserves its reputation. When it was new it was regarded as the apogee of high Romantic sensibility... Although all the principal roles are vocally challenging, their music is uniformly grateful... Cammarano's libretto moved him deeply and, inspired by his recent first exposure to Paris, Donizetti produced what is certainly his masterpiece."* William Ashbrook in *Grove Music Online*. (28025) \$3,500



**A Fine, Heavily Extra-Illustrated Copy,  
With Essays and Illustrative Plates of Contemporary Singers, Dancers, and Actors,  
Most Accompanied by an Autograph Letter or Document**

**14. GALERIE DES ARTISTES  
DRAMATIQUES DE PARIS**

*Quarante portraits en pied dessins d'après nature par Al. Lacauchie, et accompagnés d'autant de portraits littéraires. Tome Premier [-Second]. Paris: Marchant, 1841, 1842.*

Two volumes. Quarto. Half dark red morocco with marbled boards. Each volume consists of 3 preliminary leaves plus 40 full-page plates and 162 pp. of text, for a total of 80 fine lithographic portraits of dancers, singers and actors in role portraits, finely-printed on china paper and laid down.. Bindings very slightly

worn, rubbed and bumped. Some foxing to text and margins of mounts, not affecting prints; some additional browning to Volume II; several minor paper repairs. Bookplate with initials "A.H." engraved by E. Valton, 1880, to front pastedown of each volume. In very good condition overall. A third volume was planned, and at least 18 plates appeared, but the volume was never completed.

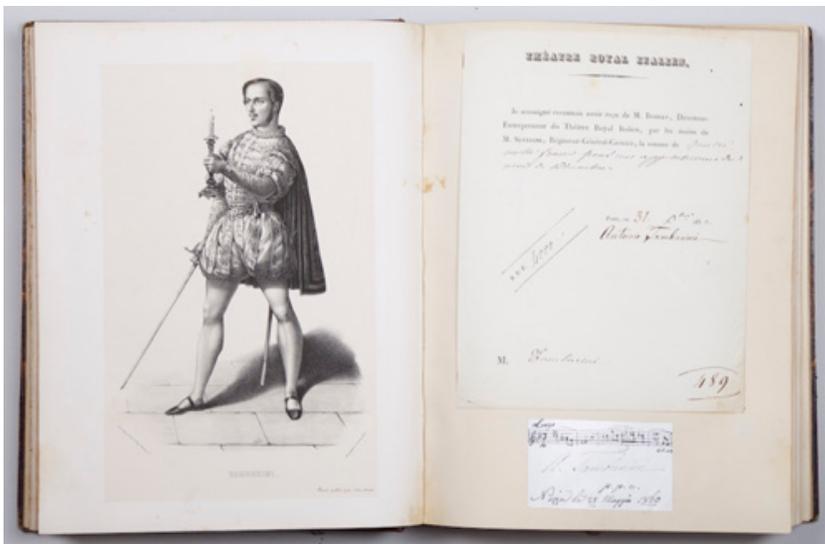


**Heavily extra-illustrated: 70 of the 80 plates are accompanied by an autograph letter or document in the hand of the subject of the print.** With biographical essays, each 4-6 pp., on each subject:

- **20 singers:** Debureau, Duprez, Fargueil, Aine, Levasseur, Rubini, Persiani, Prevost, Damoreau, Lafont, Lablache, Grisi, Tamburini, Klein (singer and actor), Stolz, Thillon, Chollet, Roger, Mario, and Dorus-Gras.

- **6 dancers:** Perrot, Elssler, Taglioni, Thillon, Leroux, and Grisi.

- **54 actors:** Rachel, Plessy, Mme. Melingue, Achard, Doze, Odry, Lepeintre Jeune, Dupont, Boutin, Flore, Georges, Joanny, Albert, Vertpre, Monrose, Bocage, Firmin, Saint-Ernest, Mars, Menjaud, Sauvage, Bardou, Beauvallet, Alcide-Tousez, Mme. Volnys, Ferville, Mr. Volnys, Guillemin, Gauthier, Arnal, Clarisse, Chilly, Moessard, Brunet, Albert, Provost, Brohan, Anais, Vernet, Desmousseaux, Dorval, Regnier, Mante, Julienne, Lepeintre Aine, Dejaset, Numa, Samson, Sainville, Ligier, Colon Leplus, Raucourt, Bouffe, and Lemaitre.



**A significant contribution to the iconography of the period, offering important evidence of contemporary performers and theatrical costume.**  
(28139) \$8,500



**Three 18<sup>th</sup> Century Libretti**  
*Alceste, L'Olimpiade, & Arianna*

15. **GLUCK, Christoph Willibald, Ritter von 1714-1787**  
*Alceste Tragedia per Musica*. [Libretto]. Vienna: Ghelen, 1767.

Small octavo. Full contemporary mid-tan mottled calf, raised bands on spine in compartment gilt, light tan title label gilt, decorative stencilled endpapers. 1f. (title), 1f. (dedication to Queen Maria Teresa of Austria), 1f. (recto "Argomento," verso cast list), 1f. (recto descriptions of scenes, verso description of pantomimes and ballets), 54, [ii] (blank) pp. With attractive woodcut head- and tailpieces. Binding slightly worn, rubbed, and scuffed.

**First Edition.** Sartori 590. Sonneck p. 49.

*Alceste*, to a libretto by Ranieri de Calzabigi (1714-1795), was first performed in Italian Vienna at the Burgtheater on December 26, 1767. It was first performed in French in Paris at the Académie Royale de Musique on April 23, 1776, to a libretto by Marie François Louis Gand Leblanc Roullet.

*"The Italian Alceste was the second of Gluck's three so-called reform operas written with Ranieri de' Calzabigi (the others were Orfeo ed Euridice and Paride ed Elena) in which a noble simplicity in the action and the music was intended to replace the complicated plots and florid musical style of opera seria. Although Orfeo was the first, it is Alceste that contains, in the first edition of the score, the famous*

*preface in which Gluck and Calzabigi outlined their principles and ideals... The opera was a great success; according to Calzabigi 60 performances were given in Vienna. It was choreographed not by Angiolini, the choreographer of Orfeo in 1762, but his rival Jean-Georges Noverre, also an influential figure in the early ballet d'action. The principals in the first performance included Antonia Bernasconi (Alcestis), Giuseppe Tibaldi (Admetus), Filippo Laschi (Apollo and the High Priest), Antonio Pilloni (Evander) and Teresa Eberardi (Ismene)." Jeremy Hayes in Grove Music Online.*

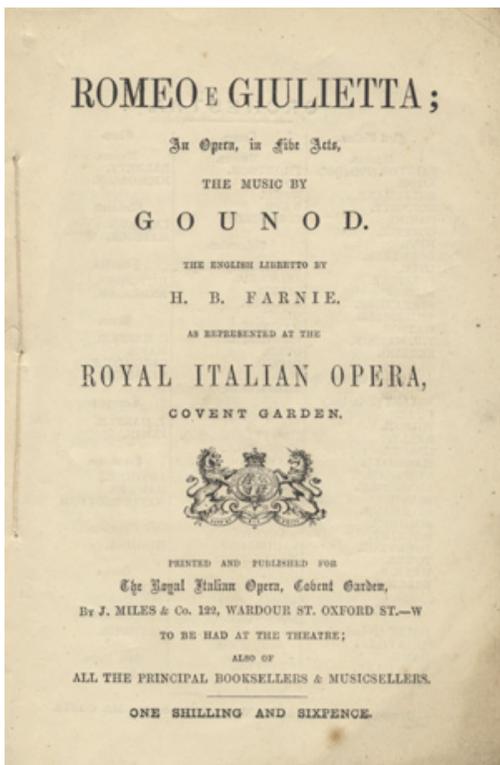
Bound with:

**- Gassmann, Florian Leopold 1729-1774**

*L'Olimpiade Damma per Musica, da rappresentarsi nel Teatro Privilegiato Vicino alla Corte l'Anno MDCCLXV. Vienna: Ghelen, [ca. 1765]. 1f. (title), 2ff. ("Argomento"), 1f. (recto named cast list including Anna de Amicis, Teresa Dupré, Gaetano Guadagni, Luca Fabbris, Domenico Panzacchi, and Anna Maria Cataldi, verso description of scenes), 58 pp. **First Edition.** Sartori 16993. Not in Sonneck. First performed in Vienna at the Kärntnertor Theater on October 18, 1764 to a libretto by Metastasio. "His operatic success in Italy led to his being called to Vienna as ballet composer and successor to Gluck (1763)... Gassmann's music was generally highly regarded by such 18th century musicians as Burney, Gerber and Mozart; his operas were quite popular, receiving performances in places as far apart as Naples, Lisbon, Vienna and Copenhagen." George R. Hill and Joshua Kosman in *Grove Music Online.**

**- Arianna Festa Teatrale per Musica da rappresentarsi avanti L'Augustissima Corte. Vienna l'anno 1762.** [Vienna]: Ghelen, [ca. 1762]. 1f. (half-title: "Arianna Del Sig. Giannambrogio Migliavacca, Consigliere di Legazione, e Poeta"), 1f. (recto title, verso preface), 1f. (recto continuation of preface, verso named cast list including Bianchi, Guadagni, Giacomazzi and Tibaldi), [24] pp. With attractive woodcut head- and tailpieces. Sartori 2560. Composer unknown. (28143) \$2,850





**With Patti as Juliet**

**16. GOUNOD, Charles 1818-1893**

*Romeo e Giulietta; An Opera, in five Acts... the English libretto by H.B. Farnie. As represented at the Royal Italian Opera, Covent Garden.* [Libretto]. London: J. Miles & Co., [ca. 1870].

Octavo. Original publisher's gray wrappers with titling within decorative border. [i] (title), [ii] (named list of musicians), [iii] (named cast list), [iv]-v ("Argument"), [6]-76 pp. Upper wrapper quite worn, torn, and detached. Minor wear and soiling. Cast includes Patti as Juliet, Mario as Romeo, Capponi as the Duke, Petit as Capulet, Neri-Baraldi as Tybalt, Tagliafico as Gregory, Marino as Paris, Cotogni as Mercutio, Rossi as Benvolio, Nau as Stephano, Bagagiolo as Friar Lawrence, and Anese as Gertrude.

*Gounod's "Faust and Roméo et Juliette were exceptional achievements in their day and continue to hold a well-deserved position in the international repertory."* Steven Huebner in *Grove Music Online*. (28148) \$65

**Pagliacci for Solo Piano**

**17. LEONCAVALLO, Ruggiero 1857-1919**

*Pagliacci* *Dramma in Due Atti... Riduzione per Pianoforte Solo.* Milano: Sonzogno [PN 4531], 1893.

Folio. Original publisher's cloth-backed illustrated wrappers. Binding worn and soiled; edge tears; lower corner to upper lacking; detached at spine. Some light internal wear, foxing, and staining.

**First Edition** of the arrangement for solo piano.

In a prologue and two acts by Leoncavallo to his own libretto, *Pagliacci*, based on a newspaper crime report, was first performed in Milan at the Teatro Dal Verme on May 21, 1892.

*"Pagliacci takes the technique of verismo to its limits. Leoncavallo's patient reconstruction of his subject is necessarily less immediate than Mascagni's, but he gained from his study of precedents a refinement of detail, a more significant and shrewd use of orchestration, and a more original and expressive harmony.*

*Hanslick rightly defined Leoncavallo as a less original but better musician than Mascagni. A continuity with the late works of Verdi can be found in the transformation of a peaceful strolling player into a truculent and violent man. The difference lies in the moral perspective: Otello degrades himself by murder, but Canio recovers his dignity. Leoncavallo understood the connection between social values and the market for entertainment. While its effect is perhaps obvious and at times over-emphatic, it is a necessary and original feature of the opera, whose vitality is still applauded by audiences all over the world."* Michele Girardi in *Grove Music Online*. (28083) \$85



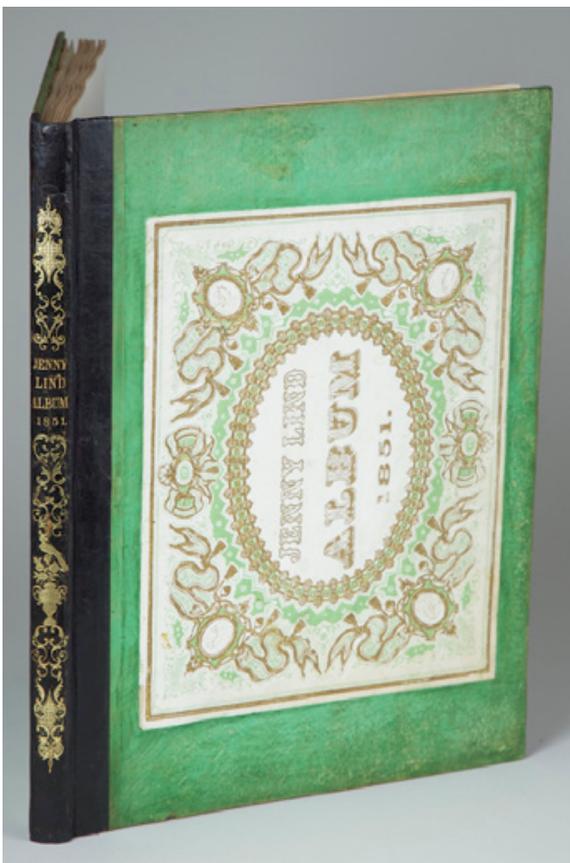
**A Rare Tribute to "The Swedish Nightingale,"  
With Full-Page Illustrative Plates**

**18. LIND, Jenny 1820-1887**

*An album of 10 songs sung by Lind with accompanying full-page lithographic illustrations. Various imprints, but evidently assembled by a publisher and issued as the "Jenny Lind Album 1851."*

Folio. Dark blue calf-backed original green silk boards with large embossed title label to upper with titling within elaborate border printed in green with highly decorative embossed gold elements incorporating portrait miniatures in relief to each corner, decorative spine with titling gilt. A near-fine, fresh copy.

**With 8 lithographic plates by Sarony and Brown featuring Lind** in various settings and one full-page engraved portrait of the singer in formal attire, seated, published by W.L. Ormsby in New York.



Contains:

- Benedict. *Jenny Lind's Greeting to America.* 8 pp.
- Ahlstrom. *The Herdsman's Song.* 5 pp.
- Benedict. *Take this Lute.* 7 pp.
- Benedict. *A Morning Song.* 10 pp.
- Taubert. *Jenny Linds Celebrated Bird Song.* 8 pp.
- Randell. *Swedish Carrier Dove.* 6 pp.
- Bellini. *"Do not mingle, one human feeling."* 6 pp.
- Lindblad. *Serenade on Adrias Sea.* 8 pp.
- Schumann. *The Little Golden Ring.* 7 pp.
- Randell. *Sounds so entrancing.* 8 pp.

A rare and attractive tribute. (28093)

\$1,500



**Original Oil Painting of Jenny Lind**

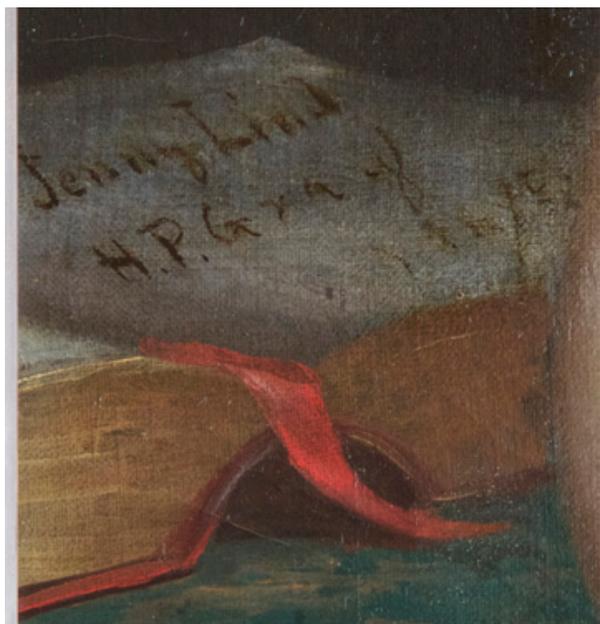
**19. [LIND, Jenny 1820-1887]**

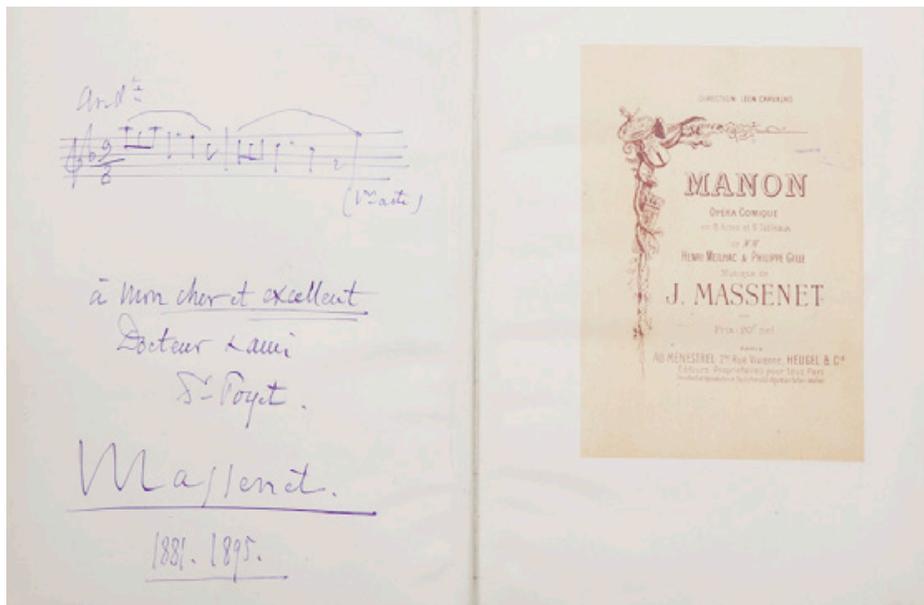
*Original 19th century painting of "The Swedish Nightingale" signed H[enri] P[eters] Gray. Ca. ?1850-52. Oil on canvas in a carved wooden frame. Image 75.6 x 63.5 cms. (29.75" x 25"), overall size 95.9 x 82.5 cms. (37.75" x 32.5"). Identified and signed by the artist. Lind is depicted seated, wearing a black cap-sleeved dress trimmed with black lace at the neckline and black and white lace at the sleeves. Her left hand holds a rolled leaf of music paper with the letters "JL" at the upper portion with her right hand raised to her face in a pensive attitude. Her elbow rests on a cloth-covered table on which lies an open book lettered with the singer's name, the artist's signature below. Lind's hair is parted in the middle and covers her ears.*

*Lind came to America in September of 1850 at the invitation of P.T. Barnum, undertaking an extraordinarily popular*

*concert tour sparking a phenomenon that came to be known as "Lind Mania."*

*Henri Peters Gray (1819-1877), an American painter, studied in Italy and was elected to membership in the National Academy in 1842. He was a leading portrait artist in New York City from 1846 to 1871. His works are held at the Metropolitan Museum of Art, the New York Historical Society, the Museum of Fine Arts in Boston, the Smithsonian, and in a number of other major collections. Groce and Wallace: *The New-York Historical Society's Dictionary of Artists in America 1564-1860*, p. 271. Mantle Fielding: *Dictionary of American Painters, Sculptors & Engravers*, p. 342. (28292) \$4,800*





**A Presentation Copy,  
With an Attractive Large Autograph Musical Quotation from *Manon***

**20. MASSENET, Jules 1842-1912**

*Manon Opéra-Comique en Cinq Actes et Six Tableaux de MM. Henri Meilhac et Philippe Gille... Représentée pour la première fois le 17 janvier 1884... Direction Léon Carvalho. [Piano-vocal score]. Paris: Heugel & Cie. [PN G.H. 1386], [after 1884].*

Large octavo. Quarter red morocco with marbled boards. 1f. (recto half-title within decorative vignette printed in sepia, verso blank), 1f. (recto title printed in sepia on a dark ivory background, verso blank), 1f. (recto dedication, verso blank), [i] (named cast list), [ii]-[iii] (index), [iv] (blank), 391, [i] (blank) pp. Cast includes Heilbron as Manon, Molé-Truffier as Pousette, Chevalier as Javotte, Rémy as Rosette, Lardinois as the Servant, Talazac as Chevalier des Grioux, Taskin as Lescaut, Cobalei as Count des Grioux, Grinot as Guillot de Morfontaine, Collin as de Brétigny, and Labis, Teste, Reynal, Legrand, Troy, Davoust, and Bernard. With pictorial vignettes to pp. 1, 7, 123, 178, 251, 289, and 355. "Variante pour les Théâtres qui n'ont pas de Ballet" to head and "Paris, Imp. E. Dupré, rue du Delta 26." to foot of p. 391; plate number "G.H. 1356" to cast and index leaves and "H. et Cie. 7067" to cast list and first page of music. Small "Au Ménestrel" handstamp to cast page. Binding slightly worn and rubbed, upper hinge split. Tear to inner margins of index leaves and pp. 153-160, not affecting text; some page numbers and "Au Ménestrel" handstamp slightly cropped.

**A presentation copy, with a fine large 2-measure autograph musical quotation from the first act of the opera** signed and inscribed in purple ink on the verso of the half-title: "*à mon cher et excellent Docteur & ami Dr. Poyet. Massenet 1881-1895.*"  
Second edition.

*Manon*, to a libretto by Henri Meilhac and Philippe Gille after Antoine-François Prévost's novel *L'histoire du chevalier des Grioux et de Manon Lescaut* (1731), was first performed in Paris at the Opéra-Comique (Salle Favart) on January 19, 1884. The passage from which Massenet has quoted is printed on p. 94 (measures 4 and 5) of the present score.

"... *In Manon herself Massenet created a portrait of the eternal feminine to rank with Mélisande and Lulu, and it is on this that the opera's appeal rests... In the final analysis Manon is by way of being a 'highlights' opera, lacking the cohesion and economy of more mature Massenet works, but those highlights were seldom surpassed in the composer's oeuvre.*" Rodney Milnes in *Grove Music Online* (28138) \$1,500



**A Near-Complete Set  
of this Rare *Fin de Siècle* Periodical,  
With Original Photographs of 51 "Artistes"**

**21. PARIS-ARTISTE**

October 13, 1883 - May 9, 1885. A near-complete run of 51 numbers from the onset of publication (lacking one number only), each with a fine original photograph of the "artiste" to whom the issue is dedicated tipped-in to first page of text.

Large folio. Quarter dark red morocco with red textured cloth boards, "Paris-Artiste" gilt to upper, raised bands on spine in decorative compartments gilt, titling gilt. Subjects include contemporary singers, actors, dancers, and literary figures, with average size 190 x 120 mm. Photographic credits include van Bosch, Benque, Carjat, Chalot, Goupil, Lemerrier, and Nadar. Binding worn, rubbed, bumped, and stained. Some browning and minor foxing; occasional small tears; several leaves creased. In very good condition overall. Lacking only no. 28 in a sequential run of 51 numbers. With the bookplate of Pierre Berezzi to front free endpaper.

**1re Année**

1. A. Grévin (1827-1892), artist and caricaturist
2. Mme. Anna Judic (1849-1911), actress, in the role of Mam'zelle Nitouche
3. Mlle. Adele Isaac, opera singer
4. Mlle. Marie van Zandt (1858-1919), American opera singer, in the role of Lakmé
5. Mme. Louise Théo (1854-1922), French opera singer
6. Jean-Alexandre Talazac (1851-1896), French operatic tenor, in the role of Gérald in Lakmé
7. Mlle. Emma Nevada (1859-1940), American operatic soprano, in the role of Mignon
8. M. Victor Maurel (1848-1923), French baritone, Director of the Théâtre-Italien

**Deuxième année**

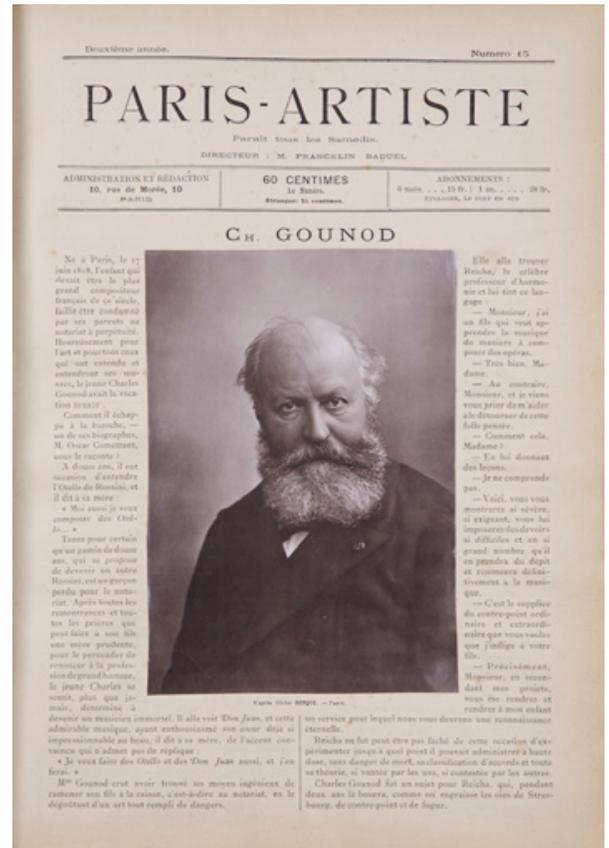
9. Rosita Mauri (1850-1923), Prima ballerina
10. Mme. Fidès Devriès (1852-1941), American operatic soprano, born in New Orleans
11. Jules Verne (1828-1905), French novelist, poet, and playwright
12. Thérèse (Eugénie Emma Valladon 1837-1913), French singer
13. Mme. Marie Heilbron (1851-1886), Belgian operatic soprano
14. Mme. Lureau-Escalaïs (1860-1923), French opera singer
15. Ch. Gounod (1818-1893), French composer
16. Mlle. Subra (1866-1908), French ballerina
17. Daubray (Michel René Thibaut 1837-1892), French actor and singer
18. Lassalle (Jean Lassalle 1847-1909, French baritone (photograph yellowed)
19. Aimée Tessandier (1851-1923), French actress
20. Suzette Reichenberg (1853-1924), French actress after whom the dessert "Crepe Suzette" is named

21. Ernest Alexandre Coquelin (Cadet 1848-1909), French actor
22. Blanche Baretta (1855-1939), French actress
23. Gabrielle Krauss (1842-1906), Austrian-born French soprano
24. Henri Sellier (1849-1899), French tenor
25. Mlle. Rénée Richard (fl. ca. 1885-90), French opera singer
26. Benôit-Constant Coquelin (Ainé 1841-1909), French actor
27. Émilie Broisat (1846-1929), French actress
29. Adeline Dudlay de la Comédie-Française (1858-1934), Belgian/French actress
30. Jane Harding du Gymnase (1859-1941), French actress and singer
31. Léa D'Asco (18??-1906), French actress and singer
32. Mlle. Cécile Mazeray de l'Opéra-Comique (1859-?)
33. Etienne Dereims de l'Opéra (1845-1904), French tenor
34. Marcella Sembrich (1858-1935), Polish soprano (minor spotting)
35. Marie Laurent (1825-1904), French actress

Troisième Année

36. Mlle. Angèle (fl. 1880-1890), French singer
37. Céline Montaland (1843-1891), Belgian/French actress
38. Pol Plançon de l'Opéra (1851-1914), French bass
39. Léonide Leblanc (1842-1894), French actress
40. Alexanb[!]re Dumas Fils (1824-1895), French author and playwright
41. Céline Chaumont (1848-1926), French opera singer
42. Louis Mérante Maitre de Ballet de l'Opéra (1828-1887), French dancer and choreographer
43. Victor Hugo (1802-1885), French poet, novelist, and dramatist
44. Blanche Pierson de la Comédie-Française (1842-1919), French actress
45. Gabrielle Réjane du Vaudeville (1856-1920), French actress
46. Christine Nilsson (1843-1921), Swedish soprano
47. Emma Calvé de l'Opéra-Comique, French soprano
48. Raphael Duflos de la Comédie-Française (1858-1946), French actor
49. Maria Legault du Vaudeville (1858-1905), French actress
50. Marie Magnier du Gymnase (1848-1913), French actress
51. Saint-Germain (fl. 1880/1890), French actor

This rare periodical apparently ceased publication in 1886 with No. 85 (the only complete run is held at the Bibliothèque Nationale; incomplete runs at the Rijksmuseum, the National Library of Sweden, the Getty, and Ohio State). (28103) \$2,500



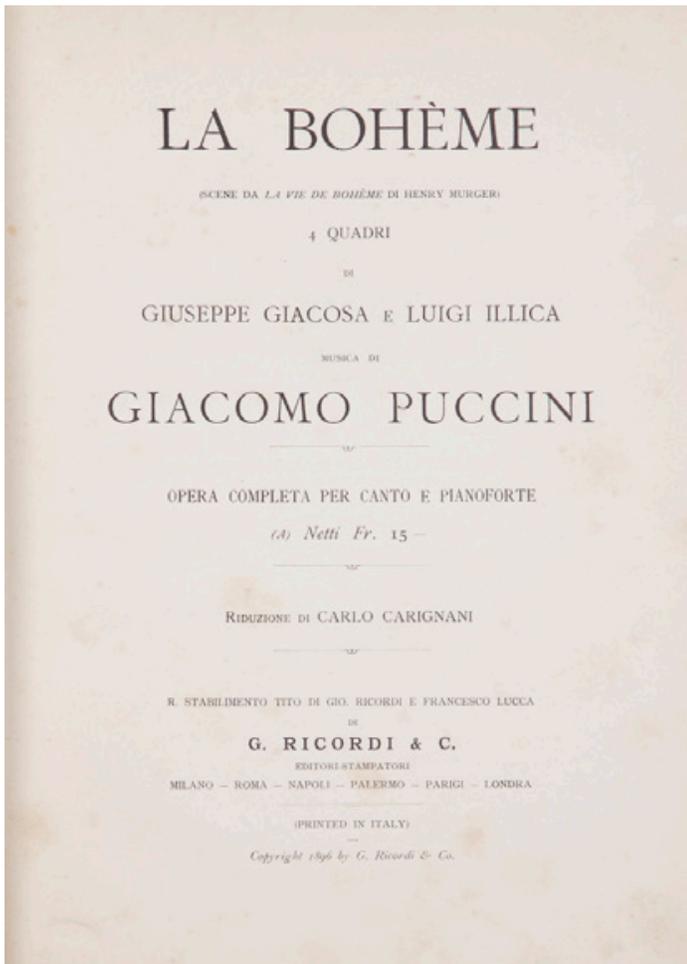
**A Presentation Copy of the  
Rare First Edition, First Issue of *La Bohème*,  
With an Autograph Inscription  
Signed by the Composer**



**22. PUCCINI, Giacomo 1858-1924**

*La Bohème* (*Scene de La Vie de Bohème* di Henry Murger) 4 Quadri di Giuseppe Giacosa e Luigi Illica... *Opera Completa per Canto e Pianoforte* (A) *Netti Fr. 15 - Riduzione di Carlo Carignani*. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 99000], [1896].

Quarto. Original publisher's dark brown flexible boards with highly decorative stamping gilt, decorative dark ivory endpapers printed in brown. Housed in a custom-made half dark red morocco clamshell box with rounded spine with rules and titling gilt, lined in dark red felt. 1f. (recto half-title, verso blank), 1f. (recto blank, verso reproduction bust-length photographic portrait of Puccini), 1f. (recto facsimile autograph inscription to Marchese Carlo Ginori-Liscii, verso blank), 1f. (recto title, verso publisher's copyright statement and device), 1f. (recto cast list, verso blank), 1f. (recto index, verso blank), 1f. (recto excerpt from Murger's novel and statement by librettists Giacosa and Illica, verso blank), 1f. (recto note regarding scene 1, verso blank), 82, 1f. (recto note regarding scene 2, verso blank), 83-158, 1f. (recto note regarding scene 3, verso blank), 159-214, 1f. (recto note regarding scene 4, verso blank), 215-269, [i] (blank) pp. With small publisher's oval blindstamp to inner corners of first few leaves dated January 1896. Binding slightly worn, rubbed, and bumped; endpapers partially split at hinges. Minor foxing and soiling.



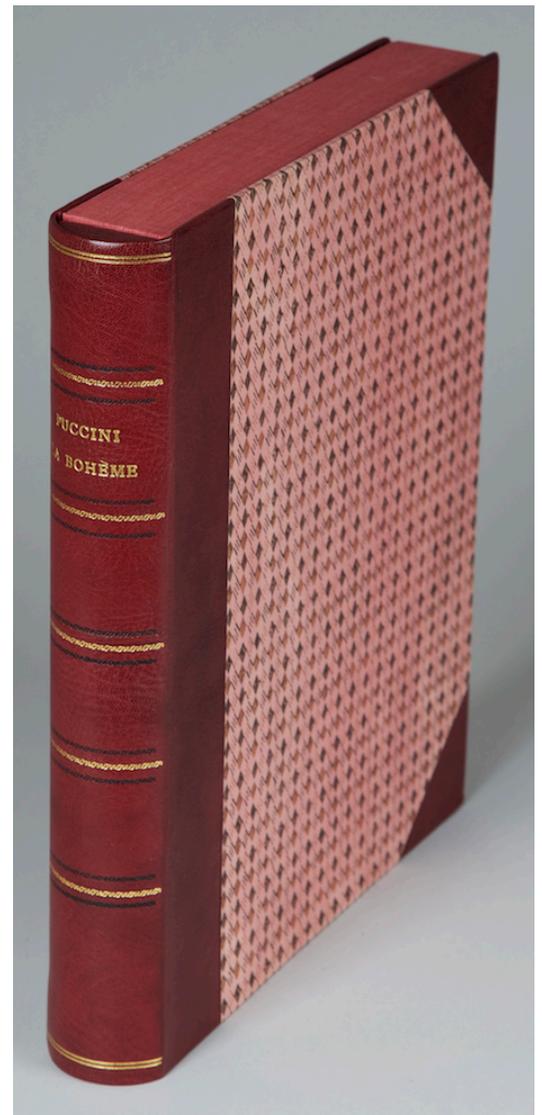
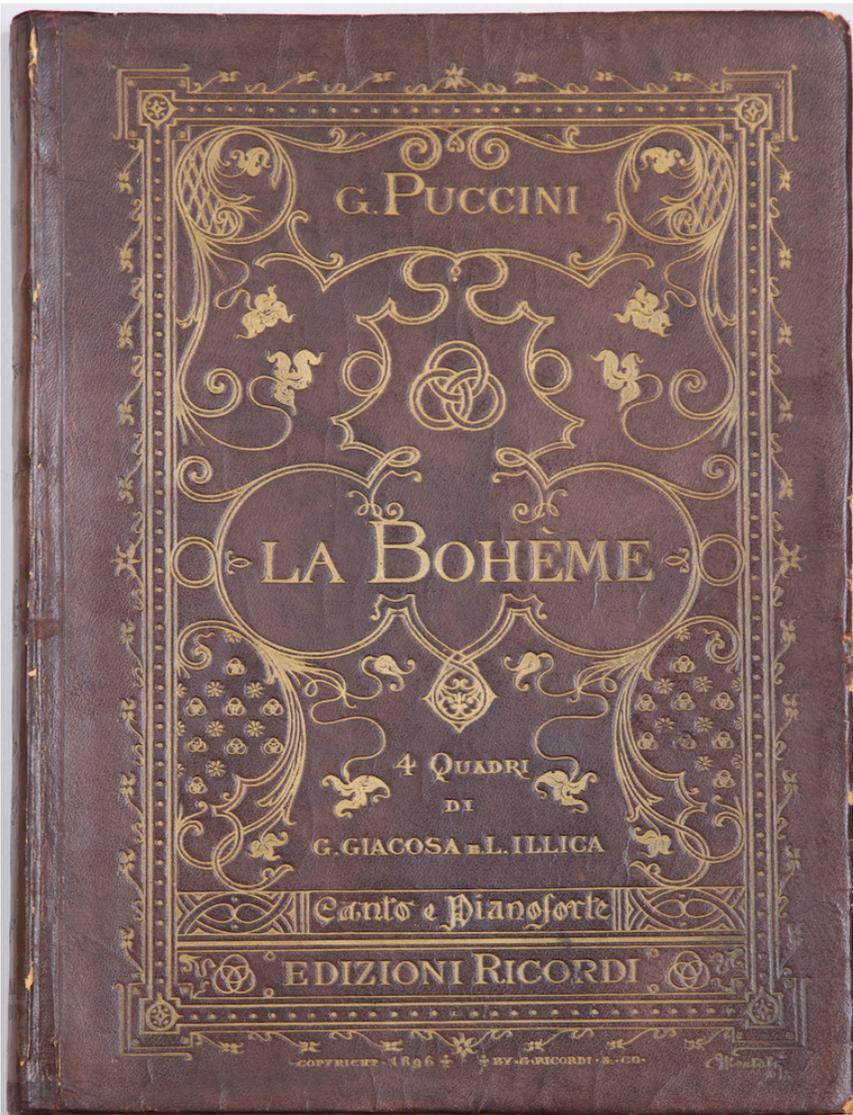
**A presentation copy, with an autograph inscription signed in ink to surgeon Luigi Scellino dated February 2 [18]96: "Al carissimo amico dott. Luigi Scellino ricordo G. Puccini Roma 1. [??] 96."**

**First Edition, first issue. Very rare.** Hopkinson 4A. Crawford p. 354. Schickling 67.E.1. Fuld p. 379 (2 copyright deposit copies, in Milan and at the Library of Congress, both of which are engraved. Fuld considers these not to be part of the first commercial edition to which the present copy belongs). No mention of the premiere on title page. All of the music to the final page is in Common time.

Hopkinson records 6 copies of the first issue, three of which are copyright copies held in Rome, Milan, and at the Library of Congress. *"The other copies in the Turin Conservatorio, the British Museum [the British Library] and the Bodleian Library are blindstamped 1896 but in each case the date of the month is unfortunately indecipherable. It certainly looks therefore as if the opera was first published at the end of January 1896 when the work was first performed."* Hopkinson p. 14.

The present copy of the first issue (unrecorded) would appear to be the only copy to have the decipherable numeral "1" (January) visible within the blindstamp, confirming the publication month as January.

Dr. Luigi Scellingo is recorded as a surgeon in the Annuario del Ministero della Pubblica Istruzione, Rome 1902, p. 311. It is possible that he was the son of noted Roman doctor Mariano Scellingo (1844-1925). The date of the inscription is somewhat unclear, as Puccini appears to have incorporated a small caricature of a face (possibly a self-portrait as a moustache is clearly visible) as part of the date; the composer is known to have occasionally included "doodles" of a similar nature in various contexts such as autograph letters, etc. From documented letters, it is known that Puccini was in Rome between February 12th and 15th 1896. *La Bohème* had its Rome premiere on February 22nd of that year at the Teatro Argentina. (28120) \$13,500



## The Very Rare First Edition, First Issue of *Madama Butterfly*

### 23. PUCCINI, Giacomo 1858-1924

*Madama Butterfly* (da John L. Long e David Belasco) Tragedia Giapponese di L. Illica e G. Giacosa... Opera Complete Canto e Pianoforte (A) Netti Fr. 15. - Mk. 12. - Pianoforte Solo (A) Netti Fr. 10 - Mk. 8.- Riduzione di Carlo Carignani. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 110000], [1904].

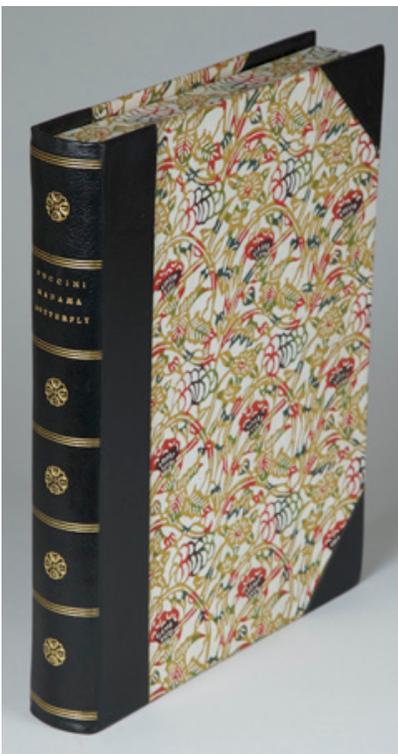
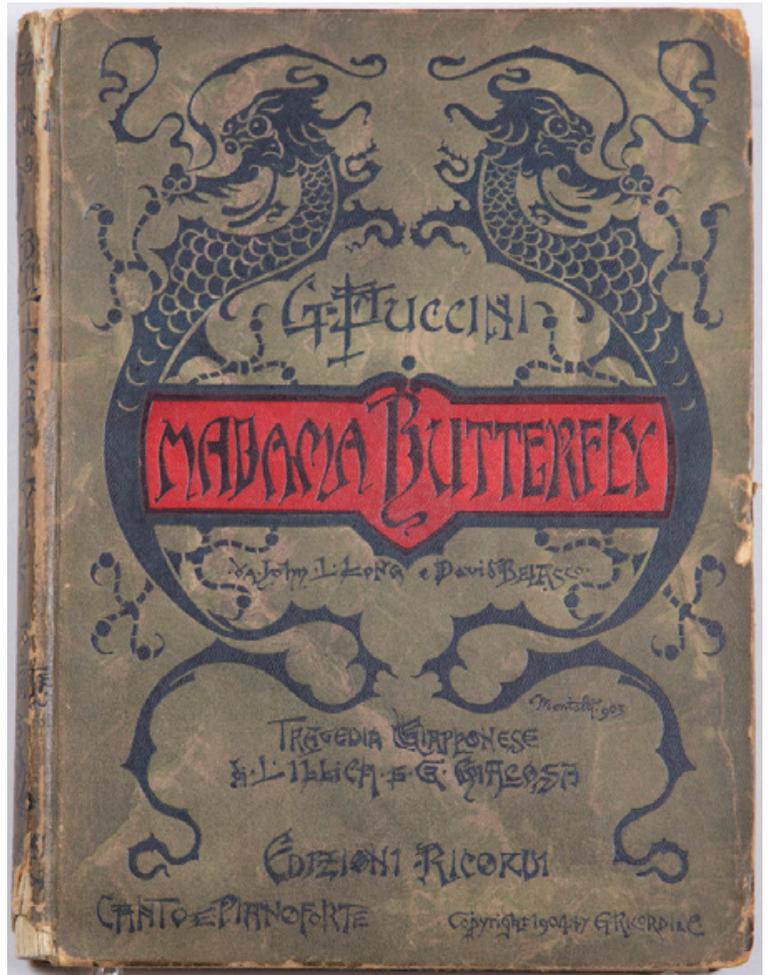
Quarto. Original publisher's olive green boards with decorative stamping incorporating dragon motif in black, titling in black on red rectangular lozenge within decorative border signed "Montaly '903," decorative endpapers. Housed in a custom-made half dark green morocco clamshell box with handmade patterned paper boards and edges, spine in decorative compartments gilt, titling gilt, lined with olive green handmade paper. 1f. (half-title), 1f. (facsimile autograph dedication to Queen Elena of Belgium), 1f. (reproduction bust-length photographic portrait of Puccini by Bertieri), 1f. (recto title, verso publisher's copyright statement and device), 1f. (recto cast list, verso decorative device), 1f. (recto index, verso decorative device), 403, [i] (blank) pp. With small publisher's circular blindstamp to

inner corners of

first few leaves dated "2" [February] 1904." Small oval handstamp to upper outer corner of front free endpaper, half-title, and dedication pages with initials "G.R." in dark blue within decorative purple border. Boards somewhat worn, rubbed, and bumped; head and tail of spine chipped and torn with some loss. Lower outer corners slightly creased; minor pencilling to pp. 74 and 75; some erasures to handstamp.

**First Edition, first issue. Very rare.** Hopkinson 6A (with the addition of "Buenos-Aires" to imprint). Fuld p. 596 (without "Buenos-Aires"). Schickling 74.E.1. Crawford p. 356.

*Madama Butterfly*, to a libretto by Giuseppe Giacosa and Luigi Illica after David Belasco's play *Madame Butterfly*, itself based on John Luther Long's short story, which was based partially on Pierre Loti's tale entitled *Madame Chrysanthème*, was first performed in Milan at the Teatro alla Scala on February 17, 1904 and in a revised version in Brescia at the Teatro Grande on May 28, 1904).





"No other Puccini opera testifies more strongly to his ability to discern the possibilities for music drama... By making use of at least seven Japanese folk melodies the composer both evoked the Far Eastern ambience and enlarged his musical vocabulary, since every one of them is assimilated into his own personal and by now highly sophisticated style. The scale of musical thought is likewise grander than ever before..." Julian Budden in *Grove Music Online*.

The first issue of *Madama Butterfly* was on sale for a short time only as Puccini was so unhappy with the first performance that he had the score withdrawn from sale and publication stopped. The revised version was issued in April of 1904, shortly after this first issue. (28119) \$6,500

### The First Edition of the Libretto

#### 24. PUCCINI, Giacomo 1858-1924

*Manon Lescaut* *Dramma lirico in quattro atti...* Torino - Teatro Regio 1892-1893. [Libretto]. Milano: G. Ricordi, 1893.

Octavo. Original publisher's printed wrappers with titling within highly decorative border printed in blue. 3ff. (title, named cast list, and introduction), [7]-61, [i] (blank), [ii] (advertisements) pp. With publisher's blindstamp dated 1 [January] 1893 to lower corner of first several leaves; title with plate number 96313. Wrappers browned and slightly soiled; spine repaired; Turin bookseller's stamp to lower.

**First Edition.** Fuld Libretti pp. 190-91.

*Manon Lescaut*, to a libretto by Giacosa, Illica, G. Ricordi, Praga, and Oliva, after Prévost's novel, was first performed in Turin in 1893 and in Milan in a revised version in 1894.

"With *Manon Lescaut* Puccini's genius caught fire... A masterpiece of late Romanticism, the fourth act of *Manon Lescaut* brings to mind the endings of *Don Carlos* and *Aida*..." Gabriella Biagi Ravenni and Michele Girardi in *Grove Music Online*. (28145) \$250



**The Very Rare First Edition, First Issue of *Tosca*  
A Presentation Copy, With an Autograph Inscription  
Signed by the Composer**

**25. PUCCINI, Giacomo 1858-1924**

*Tosca* Melodramma in Tre Atti di V. Sardou - L. Illica - G. Giacosa... Riduzione per Canto e Pianoforte di Carlo Carignani (A) netti Fr. 15 -. [Milano]: G. Ricordi & C. [PN 103050], 1899.

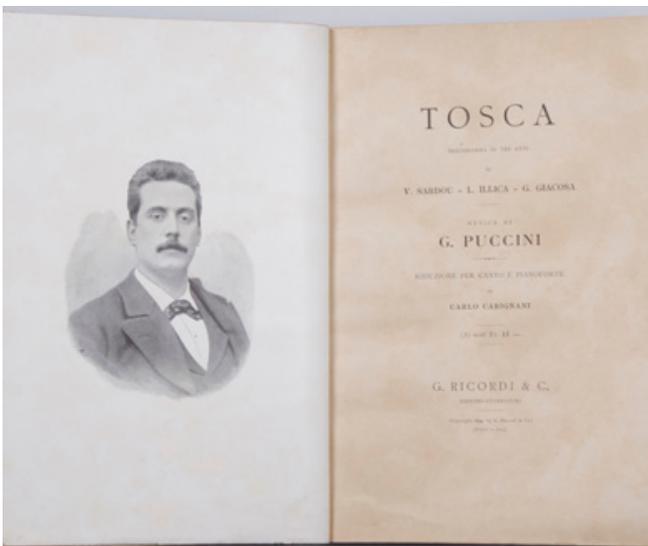
Quarto. Publisher's original light blue boards with decorative stamping gilt, composer's name and title on light pink ground within two separate rectangular decorative borders gilt, decorative endpapers. Preserved in a custom-made quarter dark blue morocco clamshell box with marbled boards, rules and titling gilt to spine. 1f. (half-title, 1f. (reproduction bust-length photographic portrait of Puccini), 1f. (recto title, verso publisher's copyright statement), 1f. (cast list), 1f. (recto index, verso publisher's device), 310, [ii] (blank) pp. Page 126 with pencilled corrections to musical notation to 3 measures, quite possibly in the composer's autograph. With small publisher's oval corner blindstamp dated 1 [January] 1900 to inner corners of first few leaves. Binding slightly worn; spine rebacked in light blue paper. Browned; minor foxing, soiling, and staining; occasional edge tears; slightly trimmed, affecting pagination in several instances.



**A presentation copy, with an autograph inscription signed** to head of first page of music: "*Al mio Alfredo affettuosamente G Puccini Roma 16. [1]900.*"

**First Edition, first issue. Very rare.** Hopkinson 5A. Fuld pp. 605-606. Schikling 69.E.1. Crawford p. 360.

*Tosca*, to a libretto by Giuseppe Giacosa and Luigi Illica after Victorien Sardou's play *La Tosca*, was first performed in Rome at the Teatro Costanzi on January 14, 1900.



Although the inscription is not fully dated but reads simply "16. [1]900" (i.e., the month is not noted), it was quite possibly penned on January 16th, 1900, just two days after the premiere of the work on January 14th. It is in all likelihood to either Puccini's close friend Alfredo Caselli or to his childhood friend Alfredo Vandini.

*"None of Puccini's operas has aroused more hostility than Tosca, by reason of its alleged coarseness and brutality; yet its position in the central repertory has remained unchallenged. Not only is it theatrically gripping from start to finish: it presents the composer's most varied and interesting soprano role, hence its perennial appeal for the great operatic actress."* Julian Budden in *Grove Music Online*. (28123) \$4,800



**A Deluxe Limited Edition of the Piano-Vocal Score of Puccini's Final Opera,  
"Produced by an Artist at the Peak of His Creative and Intellectual Form"**

**26. PUCCINI, Giacomo 1858-1924**

*Turandot* *Dramma Lirico in Tre Atti e Cinque Quadri* di G. Adami e R. Simoni *L'Ultimo Duetto e il Finale dell' Opera sono Stati Completati da F. Alfano* *Riduzione per Canto e Pianoforte di G. Zuccoli*. [Piano-vocal score]. Milano...: G. Ricordi & C. [PN 119772], [1926].

Folio. Original publisher's full vellum with elaborate decorative tooling to thick boards in gilt, black, and gray with a handpainted inset depicting Princess Turandot by Leopoldo Metlicovitz to upper within scalloped border. 1f. (blank), 1f. (recto half-title incorporating vignette, verso publisher's statement and colophon), 1f. (recto publisher's limitation statement describing the present copy as one of a special edition limited to 120 copies, this numbered 94 in manuscript in roman numerals, verso blank), 1f. (recto title, verso blank), 1f. (recto index, verso blank), 1f. (recto cast list, verso blank), 1f. (recto title to Act I within pictorial device, verso blank), 1f. (recto description of setting of Act 1, verso blank), 146 pp., 1f. (recto decorative device, verso blank), 1f. (title to Act II within pictorial device, verso blank), 1f. (recto description of setting of Act II, scene I, verso blank), pp. 147-206, 1f. (recto description of setting of Act II, scene 2, verso blank), pp. 207-284, 1f. (recto decorative device, verso blank), 1f. (recto title to Act III within pictorial device, verso blank), 1f. (recto description of setting of Act III, scene 1, verso blank), pp. 285-388, 1f. (recto description of setting of Act III scene 2, verso blank), pp. 389-398, 1f. (recto decorative device, verso blank). Printed on fine laid paper carrying the Ricordi watermark, all edges deckled. With headpieces, devices, and illustrations by Italian artist Giulio Cisari printed in sepia ink. Binding very slightly worn.



**A deluxe limited edition.** Hopkinson 12A(a).

Puccini's last opera, first performed in Milan at La Scala on April 25, 1926, almost a year and a half after the composer's death.

*"The last five years of Puccini's life, though dedicated exclusively to Turandot, were not enough for him to complete the work. He died from a heart attack, the result of an emergency operation on his throat to save him from cancer, on the morning of 29 November 1924. He had completed the orchestration of the first scene of the third act, and had had time to depict in an unforgettable way the slave-girl Liù's sacrifice for love. But he had not reached the decisive passage in which the love between the Chinese princess and the Tartar prince Calaf was to triumph... There is no Italian opera, before Turandot, in which such an organic attempt is made to integrate music and drama..."*

*"... The incomplete finale of Turandot is spoilt by Franco Alfano's inadequate ending, which provided a necessary conclusion so that the opera could be put into circulation. But he could not rise to the task of developing appropriately the 23 pages of notes left by Puccini on his bed-side table in the hospital in Brussels, where he had been working on the opera up to the last. It must be admitted that to undertake to finish the work would have been a hard task for anyone, and that the finale was in any case a problem for Puccini himself, who had begun the orchestration even before he had finished composing, a procedure which was quite unusual for him. He probably knew it was necessary to complete and refine what he rightly considered his best music, to put the end on a solid footing, in order to provide the context for the problematical duet. Unfortunately Puccini did not complete his last masterpiece, but if he had lived he would have worked to remove every incongruity, as he had done on other occasions. We are left with a splendid and exceptionally extensive 'fragment', produced by an artist at the peak of his creative and intellectual form." Gabriella Biagi Ravenni and Michele Girardi in Grove Music Online. (28106)*

\$6,000

### The First Edition of the Libretto

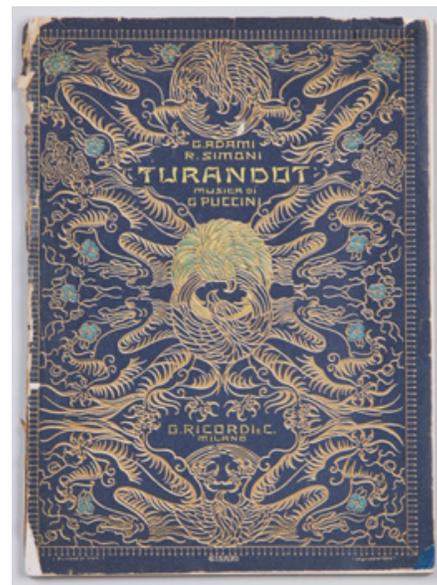
#### 27. PUCCINI, Giacomo 1858-1924

*Turandot* *Dramma Lirico in Tre Atti e Cinque Quadri... L'ultimo duetto e il finale dell'opera sono stati completati da F. Alfano* Prezzo Lire 5.-. [Libretto]. Milano: G. Ricordi, [1926].

Decorative wrappers with Chinese motif in yellow, white, and light blue on dark blue background. 1f. (recto half-title, verso copyright notice), 1f. (recto title, verso blank), 1f. (recto named cast list, verso blank), 1f. (recto named cast list for the first performance on April 25, 1926 under Toscanini, verso list of musicians and technical staff), [9]-86, [ii] (blank) pp. Each page printed within dark red ruled border. Head- and tailpieces by Eisari. Publisher's corner blindstamp dated 3 [March] [19]26. Cast includes Raisa as Turandot, Dominici as Altoum, Walter as Timur, Fleta as Ignoto, Zamboni as Liù, Rimini as Ping, Palai as Pang, Nessi as Pong, and Baracchi as the Mandarin. Wrappers torn at spine and slightly chipped at edges.

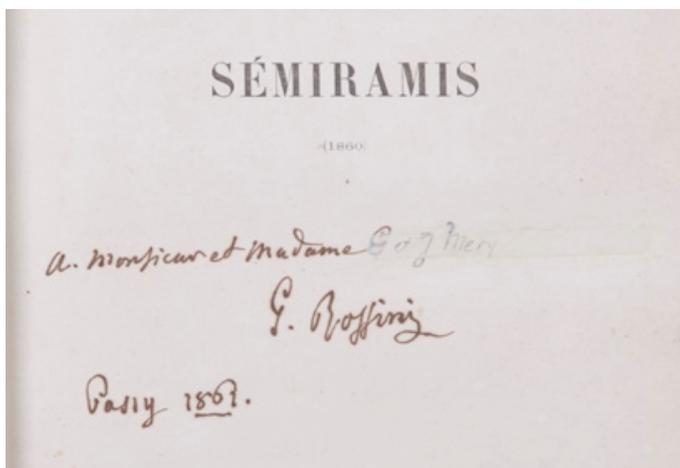
**First Edition.** Fuld Libretti pp. 330-31. (28146)

\$350





**A Presentation Copy, with an Autograph Inscription Signed  
& 4 Full-Page Lithographic Plates of Scenes from the Opera**



**28. ROSSINI, Gioachino 1791-1868**

*Sémiramis Opéra en Quatre Actes... avec Illustrations, Points d'Orgue, Texte Italien et Traducion Française de Méry Prix net: 20 francs.* [Piano-vocal score]. Paris: Heugel et Cie. [PN H. 2649], [1860-1861].

Large octavo. 19th century dark red morocco-backed cloth boards with blindstamped panels to both boards, upper with a lyre device and the initials "J.M." gilt, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (half-title with autograph inscription signed), 1f. (recto blank, verso lithographic portrait of Rossini by Aug. Lemoine printed by Bertauts in Paris

after the 1860 photograph by Numa Blanc), 1f. (recto lithographic portrait of Rossini by Aug. Lemoine printed by Bertauts in Paris after the 1920 painting by Mayer), 1f. (recto title, verso named cast list), 1f. (recto thematic index, verso blank), 4 full-page lithographic plates of scenes from the opera, 396 pp. Lithographed. Text in Italian and French. Cast list notes singers in the first performance of the work in Paris at the Imperial Academy of Music on July 4, 1860 as Carlotta Marchisio as Sémiramis, Barbara Marchisio as Arsace, Bengraf as Azéma, Obin as Assur, Coulon as Oroes, Dufrière as Idrène, and Fréret

as Nino's ghost, and dancers in the ballet by Petipa as Parent, Baratte, Lamy, Segaud, Poiret, Beaugrand, Zina and Chapuy. Binding slightly worn; tips of corners slightly rubbed. Somewhat browned; minor foxing; two small edge tears.

**A presentation copy, with an autograph inscription signed "a Monsieur et Madame G. [?et J. Mery] G. Rossini Passy 1861."** The initials "J.M." to the upper board may indicate that the score was presented by the composer to the translator Joseph Méry (1797-1866).

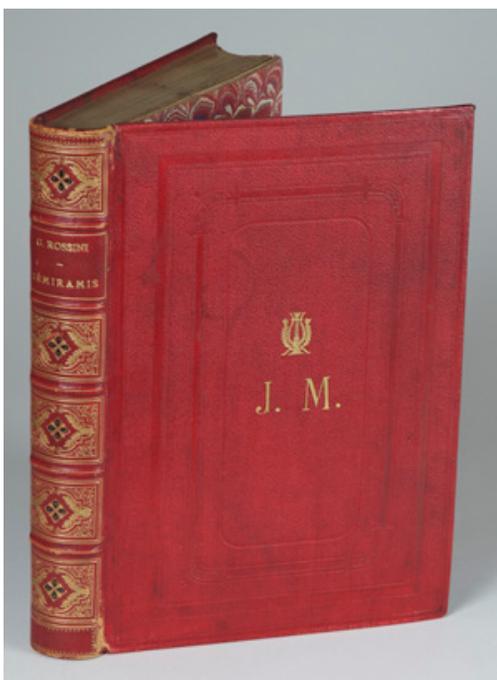
The four illustrative plates of scenes from the opera by Belin & Bethmont printed by Bertauts in Paris depict the entrance of Sémiramis to Babylon ("*Babylone - Cortège de Sémiramis*" from Act I); the Hanging Gardens with the Dance of the Assyrians ("*Les Jardins Suspendus - Pas Assyrien*" from Act II); the duet of Semiramis and Arsace in the palace ("*Palais de Sémiramis - Duo de Sémiramis et Arsace*" from Act III); and Assur at the tomb of Ninus ("*Assur au Tombeau de Ninus*" from Act IV).



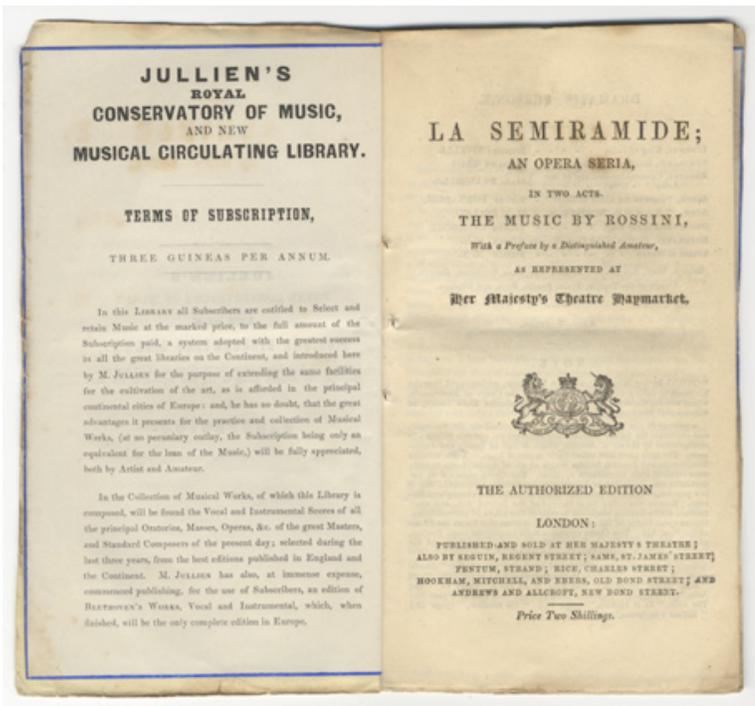
A portion of the inscription has been cut away and part of the letter "G" and the words "et J. Mery" reconstituted in pencil, with paper repairs made to corresponding area of both recto and verso of the leaf. A previous owner has concluded that the inscription is to the translator Joseph Méry and his wife (in all likelihood based on the initials to the upper board), however this connection cannot be firmly substantiated.

Gossett 15. "This is the adaptation prepared by Carafa." Gossett p. 490.

*Sémiramis*, to a libretto by Gaetano Rossi after Voltaire's *Sémiramis*, was first performed in Venice at the Teatro La Fenice on February 3, 1823. It was Rossini's last opera composed in Italian. This French version was first performed in Marseille on April 1, 1854 and again in Paris at the Opéra on July 9, 1860 (Loewenberg col. 687).



"With *Semiramide*, Rossini brought his Italian career to a spectacular close. After a series of operas in which the primary areas of interest were either vocal or architectural, Rossini once again drew vocal, dramatic, and architectural elements into harmony with one another. The strategic planning is formidable, with an opening movement of over 700 bars and an Act 1 finale of over 900 bars; the work points directly forward to the huge structural spans of *Guillaume Tell* (1829). The *Semiramide* story, popular with composers of the period, is to some extent locked into an 18th-century Metastasian aesthetic, and Rossini has yet to rid himself of the *travesti contralto hero*. But his treatment of key scenes has great musico-dramatic impact, far removed from the kind of musical tinsel served up by Marcos António Portugal in his *La morte di Semiramide* (1801) where vocal display obscures the thrust of those archetypal relationships and situations which Rossini's music powerfully engages." Richard Osborne in *Grove Music Online*. (28136) \$2,500



**The "Authorized Edition" of the Libretto**

**29. ROSSINI, Gioachino 1792-1868**

*La Semiramide... an Opera Seria, in two acts... with a Preface by a Distinguished Amateur, as represented at Her Majesty's Theatre Haymarket, The Authorized Edition... Price Two Shillings.* [Libretto]. London: Published and Sold at Her Majesty's Theatre; also by Seguin... Sams... Rice... Hookham, Mitchell, and Ebers... and Andrews and Allcroft, [ca. 1848].

Octavo. Original publisher's printed wrappers with printed text "Her Majesty's Theatre Authorized Edition. Jullien & Co., Royal Musical Conservatory, And Circulating Library, 214, Regent Street." and "La

Semiramide" in contemporary manuscript to upper. [1] (title), [2] (named cast list), [3] "Argument"), [4]-40, pp. Lower inner wrapper with advertisements for "Boxes and Pit Stalls in Her Majesty's Theatre" and selected musical arrangements by Jullien. Cast included Grisi as Semiramis, Crivelli as Idrenus, Brambilla as Arsaces, Fornasari as Assur, Bellini as Azema, and Lablache as Oroe. With bifolium "Jullien's Royal Conservatory of Music, and New Musical Circulating Library" including "Conditions and Regulations" bound in. Slightly worn and browned; some minor soiling and staining. (28149) \$80

**The First Edition of the Libretto, with Malibran as Giovanna**

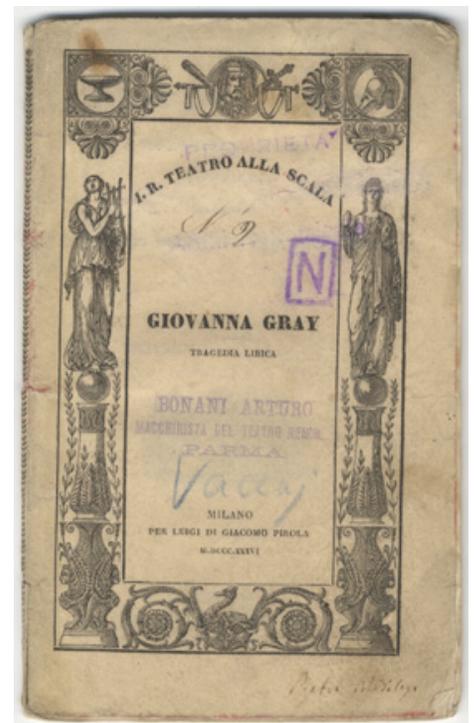
**30. VACCAI, Nicola 1790-1848**

*Giovanna Gray Tragedia Lirica in tre parti da rappresentarsi Nell' Imp. Regio Teatro alla Scala Il Carnevale 1836.* [Libretto]. Milano: Luigi di Giacomo Pirola, 1836.

Octavo, Original publisher's dark ivory wrappers with titling within highly decorative borders. 1f. (recto title, verso blank), 3 (named cast list), 4-6 (named list of musicians, dancers, and technical staff), [7]-43, [i] pp. With set designs by Baldassarre Cavallotti and Domenico Menozzi. Cast includes Maria Malibran as Giovanna Gray, Marcolini as Giovanni Dudley, Marini as Enrico Gray, Reina as Lord Guilford, Signani as Lord Cancelliere, Marconi as Arturo, and Bayllou-Hilaret as Anna. Some foxing and minor staining; handstamp "Bonani Arturo Macchinista del Teatro Reinach Parma" to upper wrapper and title; additional handstamps and annotations to upper wrapper, small contemporary signature of "Pietro Madilago" to lower outer corner.

**First Edition.**

*Giovanna Gray* was first performed in Milan at La Scala on February 23, 1836 with the celebrated Spanish mezzo-soprano Maria Malibran, (1808-1836), in the title role; she died later that year, on September 23rd. (28150) \$100



## The First Complete Edition of *Un Ballo in Maschera*

31. **VERDI, Giuseppe 1813-1901**  
*Un Ballo in Maschera*  
*Melodramma Tragico in Tre Atti...*  
*Rappresentato per la prima volta al*  
*Teatro Apollo in Roma il 17*  
*Febbrajo 1859 Riduzione per*  
*Canto e Pianoforte di Luigi ed*  
*Aless. Truzzi... Fr. 40.* [Piano-vocal  
score]. Milano: Tito di Gio. Ricordi  
[PNs 31031-59], [1860].

Oblong folio. Contemporary half dark brown calf with marbled boards, spine in decorative compartments gilt, titling gilt. 1f. (recto title within decorative border printed in red, verso blank), 1f. (recto index of 29 numbers, verso named cast list), 5-323, [i] (blank) pp. Each number with separate plate number as well as both

separate and continuous pagination. With publisher's corner blindstamp "T.R. 61" to first 12 leaves. Cast includes Fraschini as Riccardo, Giraldoni as Renato, Julienne-Dejean as Amelia, Sbriscia as Ulrica, Scotti as Oscar, Santucci as Silvano, Bossi as Samuel, and Bernardoni as Tom. Binding slightly worn and rubbed; corners and spine restored. Minor foxing, thumbing, and creasing to upper outer corners; outer corners of title repaired. A very good copy overall.

**First complete edition.** Hopkinson 59A(a), with title mis-transcribed "da" instead of "di" in the third line and "Rappresentata" instead of "Rappresentato" in the fifth line. Chusid p. 31. Crawford p. 574.

First performed in Rome at the Teatro Apollo on February 17, 1859.

*"Un ballo in maschera [to a libretto by Antonio Somma after Eugène Scribe's libretto Gustave III, ou Le bal masqué]... is a masterpiece of variety, of the blending of stylistic elements. Verdi's experiment with a 'pure' version of French grand opera in the mid-1850s, Les vêpres siciliennes, was not entirely happy; here we see him instead gesturing to the lighter side of French opera, primarily with the character of Oscar, but also in aspects of Riccardo's musical personality. The juxtaposition of this style with the intense, interior version of Italian serious opera that Verdi had preferred in the early 1850s is extremely bold, particularly in sections such as Act 1 scene ii (where Riccardo confronts Ulrica) or in the finale to Act 2 (the so-called laughing chorus), in both of which the two styles meet head on with little mediation. One of the reasons why the blend is so successful is that Verdi's treatment of the traditional forms at the backbone of his 'Italian' manner were themselves changing, adapting towards the more elliptical manner of French models. Ballo is notable for the shortness and intensity of its principal arias, for the absence of grand design... Another reason for the opera's success undoubtedly lies in its delicate balance of musical personalities."* Roger Parker in *Grove Music Online*. (28090) \$4,500



**“Some of His Greatest Dramatic Music”**

**32. VERDI, Giuseppe 1813-1901**

*Don Carlos Grand Opéra en Cinq Actes Représentée sur le Théâtre Impérial de l'Opéra Poemne de M.M. Méry & C. du Locle... Partition in-8o, Piano et Chant, net: 20f. Partition en Italien, in-8o Traduction de M.A. Lauzières, net: 20f. Partition Piano solo, grand format, net: 15f. Partition à 4 mains, net 20f. Accomt. de Piano par E. Vauthrot Chef du Chat à l'Opéra. [Piano-vocal score]. Paris: Léon Escudier [PNs 2765, 2767], [1867].*

Large octavo. Full modern dark ivory cloth, dark brown morocco title label gilt to spine, original publisher's dark yellow printed wrappers bound in. 1f. (recto title within decorative architectural border incorporating the titles of Verdi's operas, verso blank), 1f. (recto named cast list and index, verso blank), 359, [i] (blank) pp. Lithographed throughout. Cast includes Sass as Elisabeth de Valois, Lauters as Princess Eboli, Levielly as Thibault, Obin as Philip II, Morère as Don Carlos, Faure as Rodrigue, David as The Grand Inquisitor, Castélmery as the Old Monk, Gaspard as the Count of Lerma, and Hermant as the Royal Herald. With publisher's small facsimile signature to lower outer corner of title and publisher's name printed to foot of first page of music. Small portion of lower wrapper lacking. Slightly worn and browned; title slightly chipped at edges.

**First Edition, second issue.** Hopkinson 61A. In the first issue (unrecorded by Hopkinson) "IMP" appears at the lower right corner of the title; in the second issue this reads "IMP CH TRINOCQ." There is also no publisher's name printed to the foot of the first page of music in the second issue. See Crawford pp. 578-579.

*Don Carlos*, to a libretto by Joseph Méry and Camille Du Locle after Friedrich von Schiller's dramatic poem *Don Carlos, Infant von Spanien*, was first performed in Paris at the Opéra on March 11, 1867 and in a revised version in four acts (French text revised by Du Locle, Italian translation by Achille de Lauzières and Angelo Zanardini) in Milan at the Teatro alla Scala January 10, 1884.

*"... Don Carlos has of late become one of the best-loved and most respected of Verdi's operas. The simple fact is, of course, that Verdi dedicated to the work some of his greatest dramatic music. One need think only of the magnificent series of confrontational duets that form such a great part of the drama... Several of these break decisively with traditional models, forging for themselves a vital new relationship between musical and dramatic progress. It is for such moments that Don Carlos will be remembered and treasured..."*  
 Roger Parker in *Grove Music Online*.

(28125) \$2,500

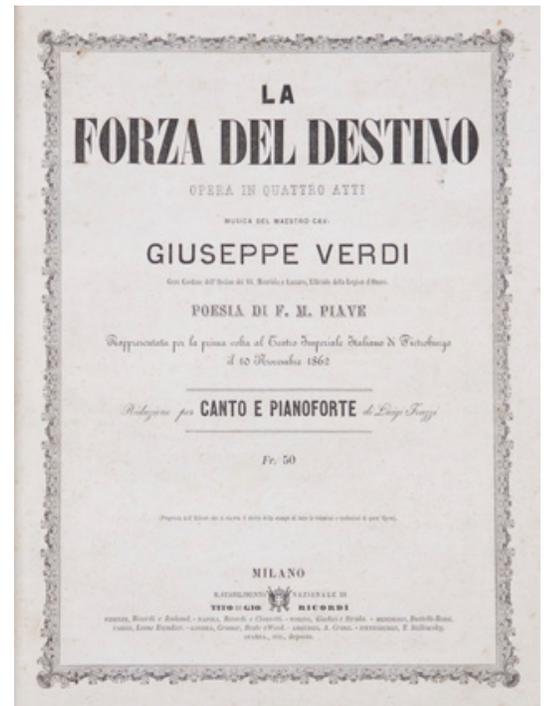


## The First Issue of the First Complete Edition

### 33. VERDI, Giuseppe 1813-1901

*La Forza del Destino* opera in quattro atti... Poesia di F.M. Piave Rappresentata per la prima volta al Teatro Imperiale Italiano di Pietroburgo il 10 Novembre 1862 Riduzione per Canto e Pianoforte di Luigi Truzzi. Fr. 50. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 34681-34715], [1863].

Folio. Newly bound in half dark blue morocco with marbled boards, spine in decorative compartments gilt, titling gilt, original blue lower wrapper bound in. 1f. (recto title, verso blank), 1f. (recto named cast list, verso index of 35 numbers), [3] (blank), 4-315 (music), [i] (blank) pp. Title, cast list, and contents typeset; music engraved. Blindstamp date indecipherable. With separate caption title, price, imprint, and pagination to each number, with continuous pagination to lower outer corners. Cast includes Barbot as Leonora, Graziani as Don Carlo di Vargas, Tamberlick as Don Alvaro, Nantier-Didiée as Preziosilla, Angelini as Padre Guardiano, and de Bassini as Fra Melitone.

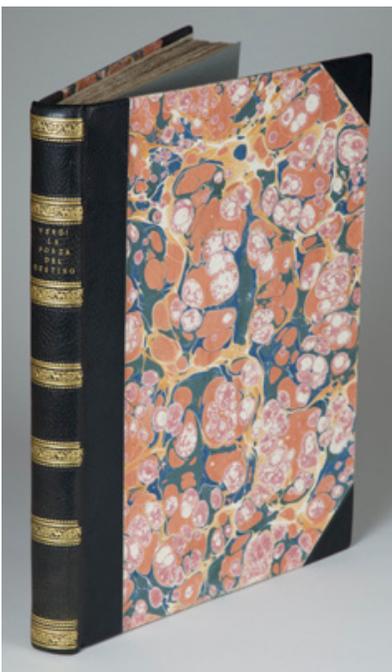


**First complete edition, first issue** (printed from plates of earlier separate issues). Rare. Hopkinson 60A(a). Chusid p. 80. Verdi Bolletino II/6, p. 1622 (facsimile of title). Crawford p. 587. Hopkinson is in error in transcribing the fourth line of the title, which reads "musica del maestro cav." not "musica dei maestro cav."

*La Forza del Destino*, an opera in four acts to a libretto by Francesco Maria Piave after Angel de Saavedra, Duke of Rivas's play *Don Alvaro, o La fuerza del sino*, with a scene from Friedrich von Schiller's play *Wallensteins Lager*, translated by Andrea Maffei, was first performed in St Petersburg at the Imperial Theatre on October 29/November 10, 1862.

"After *Un ballo in maschera* (finished in early 1858), Verdi experienced his most serious compositional hiatus to date, repeatedly telling friends that he had ceased to be a composer and that his farmlands at S Agata now took up all his time. The breakthrough to fresh creativity came in late 1860 when the famous tenor Enrico Tamberlik wrote to Verdi offering him a commission from the Imperial Theatre at St Petersburg... Serious work began on [*La Forza*] in August 1861 and by November it was more or less complete (except, as usual, for the orchestration, which Verdi still preferred to complete nearer the time of performance, when he had experienced the singers and the theatrical acoustics at first hand). Verdi left for Russia in late 1861, but the première was postponed owing to the illness of the prima donna. He undertook several lengthy European trips during the first half of 1862 and returned to supervise rehearsals at St Petersburg in September of that year. The first performance, which starred Caroline Barbot (Leonora), Francesco Graziani (Carlo), Enrico Tamberlik (Alvaro) and Constance Nantier-Didiée (Preziosilla), was praised in some journals, but was at best only a moderate success..."

A revised version, with modifications to the text by Antonio Ghislanzoni was first performed in Milan at the Teatro alla Scala on February 27, 1869. "The performance was a considerable success and *La forza* remained a popular element of the repertory during the later years of the 19th century." Roger Parker in *Grove Music Online*. (28105) \$4,000





**The First Edition, Early Issue of this “Watershed in Verdi’s Early Career”**

#### 34. VERDI, Giuseppe 1813-1901

*Macbeth* Posto in Musica da Giuseppe Verdi e per grata memoria dedicato al suo amatissimo suocero Antonio Barezzi Riduzione per Canto e Piano di E. Muzio... Fr. 38. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 19261, 19622-43], [1847-50].

Oblong folio. 19th century half dark green calf with marbled boards, titling and decorative rules gilt to spine. 1f. (fine lithographic illustration by Focosi of the cauldron scene from the opera), 1f. (recto title within decorative sepia border, verso blank), 1f. (recto index of 24 numbers, verso named cast list), 5-257, [i] (blank) pp. Engraved. Each number with separate pagination, caption titles, and price. With vocal parts added in early manuscript to blank treble and bass clef of keyboard for unaccompanied quartet "O gran Dio" and pp. 84-90. Binding slightly worn, rubbed and bumped. Occasional very minor soiling and thumbing; ink stains to pp. 121-124.

**First Edition, early issue.** A variant issue sharing characteristics of both Hopkinson 46A(b) and 46A(c).

An opera in four acts to a libretto by Francesco Maria Piave (with additional material by Andrea Maffei) after Shakespeare’s play, Verdi’s *Macbeth* was first performed in Florence at the Teatro della Pergola on March 14, 1847 and in a revised version, with libretto translated by Charles-Louis-Etienne Nuitter and Alexandre Beaumont in Paris at the Théâtre Lyrique on April 21, 1865.

*"Macbeth is often considered a watershed in Verdi's early career, much being made of the fact that it is based on Shakespeare, an author for whom Verdi frequently voiced great admiration. There is a new level of attention to detail in orchestration and harmony, and another melding of the public and personal manner. But what also singles the opera out is an element that recent commentators have found troublesome: its exploitation in the witches' music of the 'genere fantastico' (the fantastic or supernatural genre). There are early attempts in this vein in Giovanna d'Arco, but in Macbeth this alternative 'colour' is vividly explored, and placed in juxtaposition to the dark, personal world of Macbeth and his wife, thus expanding the range of the opera by centring it around a violent conflict between two musically distinct worlds."* Roger Parker in *Grove Music Online*. (28086) \$4,200



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### A Scribal Manuscript of the *Requiem*

#### 35. VERDI, Giuseppe 1813-1901

*Messa da Requiem Musicata dal Celeberrimo Maestro Giuseppe Versi Per l'anniversario di Alessandro Manzoni.* Manuscript piano-vocal score. Italian. After 1875.

Small oblong folio (ca. 210 x 290 mm.). Full modern dark brown cloth boards with titling and date gilt to upper. Notated in a unidentified copyist's hand-ruled 12-stave wove paper with performance markings, dynamics, etc. in purple ink. 1f. (title), 114 pp. With a 7-measure overpaste to p. 22, a 5-measure overpaste to p. 58, and occasional corrections. Undated, but with "1874" to upper board, the year of both the first performance of the work and the first publication of the piano-vocal score. With a Christie's Rome auction ticket laid down to rear endpaper suggesting that the manuscript may have belonged to the conductor and composer Franco Faccio, who took over from Verdi as conductor of the *Requiem* after the first two performances.

The present manuscript actually appears to be quite a close copy of the Ricordi edition of 1875 and thus presumably dates from some time either in or shortly after that year. (28039) \$1,000

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## “The True Beginning of Verdi’s Artistic Career”

36. **VERDI, Giuseppe 1813-1901**  
*Nabucodonosor* *Dramma lirico in quattro parti di Temistocle Solera... dedicato A... la Serenissima Arciduchessa Adelaide d'Austria... Riduzione per canto con accompagnamento di pianoforte di L. Truzzi... L'Opera completa Fr. 30.* [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 13806-30], [1842].



Oblong folio. 19th century quarter dark blue morocco with marbled boards, titling gilt to spine. 1f. (recto title within decorative border printed in green, verso blank), 1f. (recto named cast list, verso index of 25 numbers), 3-229, [i] (blank) pp. Engraved. With separate pagination, imprint, and plate number to each number. Occasional analytical markings in pencil. With 19th century oval handstamp of T. Boosey & Co., the London distributor, to lower margin of title.

Binding somewhat worn, rubbed, and bumped. Occasional minor foxing, soiling, creasing, staining, and edge tears; small library stamps to blank verso of title and upper margin of first page of music; upper margin of final leaves partially torn with no loss to printed area. A very good copy overall.

**First complete edition.** Hopkinson 39A(a). Chusid p. 126.

*Nabucco*, to a libretto by Temistocle Solera after Antonio Cortesi’s ballet *Nabuccodonosor* and Auguste Anicet-Bourgeois’ and Francis Cornu’s play *Nabuchodonosor*, was first performed in Milan at the Teatro alla Scala on March 9, 1842.

*"There are many ways in which Nabucco, as the composer himself said, is the true beginning of Verdi’s artistic career, the true emergence of his distinctive voice. It is admittedly an uneven score, with occasional lapses into banality and some unsteady formal experiments that we shall rarely see in future works. But the essential ingredients of Verdi’s early style are in place: a new and dynamic use of the chorus, an extraordinary rhythmic vitality and, above all, an acute sense of dramatic pacing. Although, unusually for Verdi, Nabucco has no important tenor role, Nabucco and Zaccaria present magnificent opportunities for the baritone and bass, and Abigaille, though always problematic to cast, can prove highly effective for a forceful yet agile soprano. However, as has often been pointed out, the true protagonist of the opera is undoubtedly the chorus, which dominates several of the strongest scenes, and which enters with such stirring effect at climactic points in so many of the solo numbers."* Roger Parker in *Grove Music Online*. (28091) \$5,500

**The First Edition, Earliest Issue of the Piano-Vocal Score of *Otello*,  
Pre-Dating Hopkinson's "First Issue"**

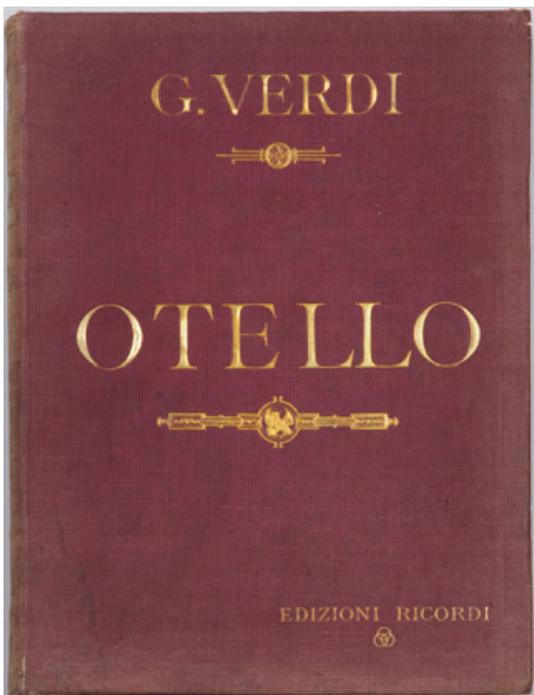


**37. VERDI, Giuseppe 1813-1901**

*Otello* *Dramma Lirico in Quattro Atti versi di Arrigo Boito...*  
*Riduzioni di Michele Saladino Canto e Pianoforte (A) netti Fr. 20. Pianoforte Solo (A) netti Fr. 12.* Milano: Tito di Gio. Ricordi [PN 51023], [1887].

Quarto. Original publisher's full purple cloth with decorative stamping and titling gilt, decorative endpapers. 1f. (recto half-title, verso blank), 1f. (recto title, verso publisher's statement and device), 1f. (recto named cast list, verso blank), 1f. (recto index, verso blank), 364 pp. Title, cast list and index leaves printed in black and red inks. Preserved in a custom-made olive green cloth slipcase edged in dark red morocco. Cast includes Tamagno as Otello, Maurel as Iago, Paroli as Cassio, Fornari as Roderigo, Navarrini as Lodovico, Limonta as Montano, Lagomarsino as the Herald, Pantaleoni as Desdemona, and Petrovich as Emilia. With publisher's small oval corner blindstamp dated "1 (January) 1887" to lower inner corner of first several leaves. Facsimile signature handstamp of former owner to lower portion of title. Binding slightly worn; faded at spine and edges. Browned; occasional minor foxing; some leaves slightly creased at lower outer corner.

**First Edition, earliest issue, preceding Hopkinson's 63A "first issue."** The main differences between the present issue and Hopkinson's first issue is the absence of reference to the date of first performance on the title and the presence of St. Petersburg agent "M. Bernard" instead of "E. Mellier to the foot of the title." Crawford p. 604.



*Otello*, to a libretto by Arrigo Boito after William Shakespeare's play *Othello, or The Moor of Venice*, was first performed in Milan at the Teatro alla Scala on February 5, 1887.

*"That Otello, give the composer's age and eminence, should be hailed by the majority as the greatest Italian opera of its day as well as the composer's crowning achievement could be taken for granted. Has time upheld these judgements? The first of them, most certainly. Indeed no opera of the 1880s comes within leagues of it except for Parsifal. While the 'veristic' melodramas, Tosca and Madama Butterfly included, which shocked and thrilled the Europe of the fin du siècle, are still very much of their period, Otello remains as fresh, as challenging, as essentially modern as the day it was written. To detractors of Italian opera it remains, together with Falstaff and The Requiem, the composer's passport to immortality. Indeed, many have come to a full understanding of Verdi's genius by starting from Otello..."* Budden: *The Operas of Verdi*, p. 412. (28128) \$4,500

**The First Edition of the Libretto**

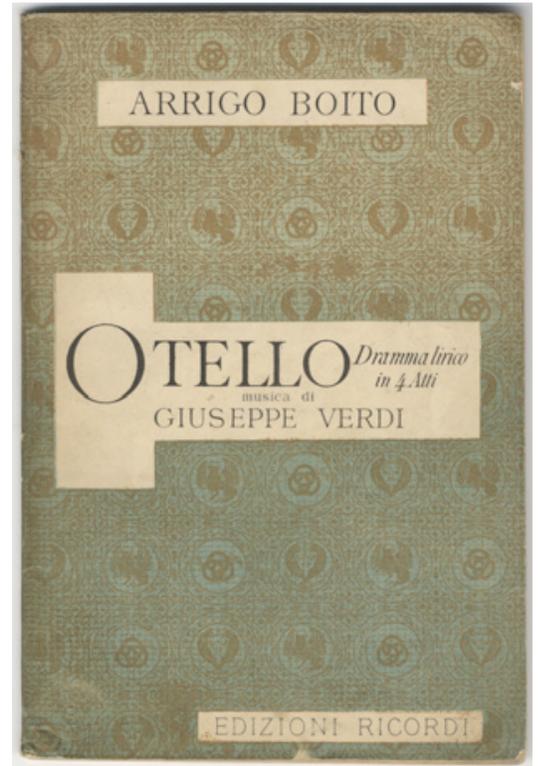
**38. VERDI, Giuseppe 1813-1901**

*Otello* *Dramma Lirico in Quattro Atti versi di Arrigo Boito...*  
*Teatro alla Scala Carenevale-Quaresima 1886-87.* [Libretto].  
 Milano: Tito di Gio. Ricordi, [1887].

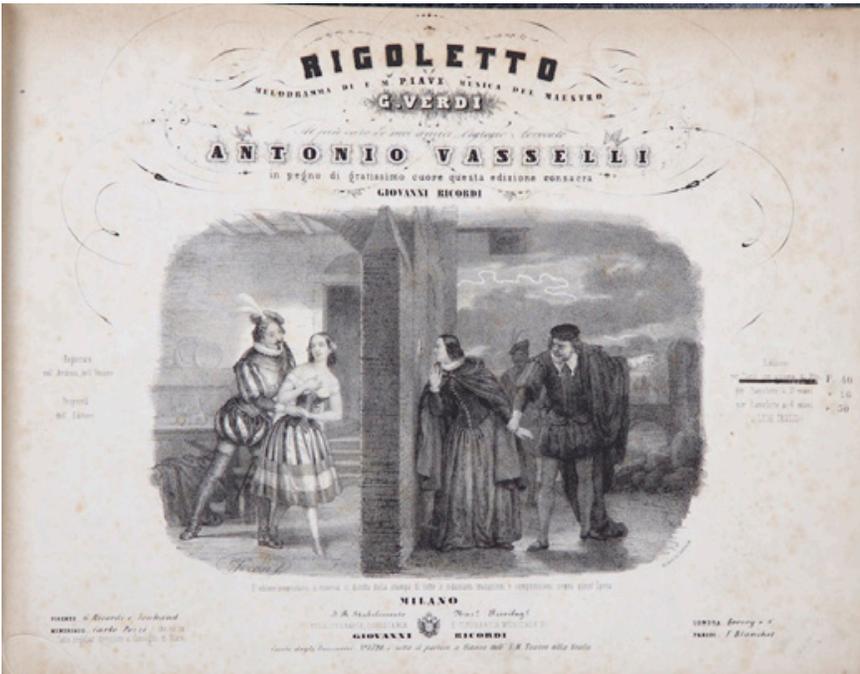
Octavo. Original publisher's decorative wrappers printed in green, gold, and white. 1f. (recto title, verso publisher's statement), 1f. (recto named cast list, verso named list of musicians and technical staff associated with the production), 1f. (recto "Atto Primo," verso blank), [7]-79, [i] (blank), [i] (index), [ii] (publisher's advertisements) [i] (blank) pp. Publisher's corner blindstamp dated 2 [February] 1887. Wrappers very slightly worn. Uniform light browning throughout; contemporary signature in ink to upper blank margin of title.

**First Edition.** Fuld Libretti pp. 236-37. Chusid p. 132.  
 (28147)

\$400



**The First Edition of the Piano-Vocal Score of Rigoletto**



**39. VERDI, Giuseppe 1813-1901**

*Rigoletto* *Melodramma di F.M. Piave*  
*Musica del Maestro G. Verdi Al più caro de' suoi amici, l'egregio*  
*Avvocato Antonio Vasselli in pegno di*  
*gratissimo cuore questa edizione*  
*consacra Giovanni Ricordi...*  
*Riduzioni per Canto con accomp. di*  
*Pfte. [F.40] per Pianoforte a 2 mani*  
*[F. 26] per Pianoforte a 4 mani di*  
*Luigi Truzzi. [F. 30].* [Piano vocal score].  
 Milano: Giovanni Ricordi [PNs 23071-23090], [1852].

Oblong folio. Newly bound in quarter black cloth with matching black paper boards, titling to spine gilt. 1f. (recto title incorporating a fine lithographic illustration of a scene from Act I of the opera by Corbeita after a drawing by Focosi, verso blank), 1f. (recto

index of 20 numbers, verso named cast list with statement regarding the first performance), 5-231, [i] (blank) pp. Engraved. Each number with separate as well as continuous pagination. Cast includes Mirate as the Duke, Varesi as Rigoletto, Brambilla as Gilda, and Ponz as Sparafucile. Ricordi blindstamp to lower left corner without date. Some browning; minor to moderate foxing; tear to inner portion of pp. 165-66 and pp. 183-84; blindstamp partially trimmed.

**First Edition.** One of two issues (the absence of a date on the Ricordi blindstamp may indicate a slightly later printing). Hopkinson 53 A (variant). Fuld pp. 452-53. Crawford p. 605. Chusid p. 141 and pp. 686-87. Title page illustrated in Gatti: *Immagini*, 63.

*Rigoletto*, in three acts to a libretto by Francesco Maria Piave after Victor Hugo's play *Le roi s'amuse*, was first performed in Venice at the Teatro La Fenice on March 11, 1851.

*"The première, with a cast that included Raffaele Mirate (Duke), Felice Varesi (Rigoletto...) and Teresa Brambilla (Gilda), was an enormous success, and the opera, in spite of continuing problems with local censors, almost immediately became part of the basic repertory, being performed more than 250 times in its first ten years. Rigoletto has never lost this position and remains one of the most frequently performed operas in the international repertory... Rigoletto is almost always placed as the true beginning of Verdi's maturity, the essential dividing line between 'early' works and the succession of repertory pieces that will follow..."* Roger Parker in *Grove Music Online*. (28089) \$3,000

### The First Edition of the Arrangement for Piano Solo

40. **VERDI, Giuseppe 1813-1901**  
*Rigoletto* Melodramma di F.M. Piave Musica del Maestro G. Verdi  
 Al più caro de' suoi amici, l'egregio Avvocato Antonio Vasselli in pegno di gratissimo cuore questa edizione consacra Giovanni Ricordi...  
 Riduzioni per Canto con accomp. di Pfte. [F.40] per Pianoforte a 2 mani [F. 26] per Pianoforte a 4 mani di Luigi Truzzi. [F. 30]. [Piano solo score]. Milano: Giovanni Ricordi [PNs 23171-186], [1852-53].



Oblong folio. 19th century marbled boards with decorative label to upper with titling in manuscript within decorative blue border. 1f. (recto title incorporating a fine lithographic illustration of a scene from Act I of the opera by Corbeita after a drawing by Focosi, verso blank), 1f. (recto index of 16 numbers, verso blank), 5-133, [i] (blank) pp. With occasional performance markings in pencil and violet ink and occasional additional text in violet ink. Binding slightly worn, rubbed and bumped; rebacked in brown cloth. Some wear and thumbing, primarily to corners; minor foxing; title slightly soiled, with 2" tear repaired and early signature to lower right corner trimmed; restoration to first two signatures, primarily to edges and lower outer corners.

**First Edition of the arrangement for piano solo.** (28088)

\$800

## “Among the Best-Loved of Verdi’s Operas”

### 41. VERDI, Giuseppe 1813-1901

*La Traviata... Riduzione per Pianoforte solo di L. Truzzi ed E. Muzio.* Milano: Giovanni Ricordi [PNs 25123, 25125, 25133, 25126-29, 25135-36], [ca. 1853].

Oblong folio. Newly bound in beige linen-backed blue marbled boards with original decorative paper label with early manuscript titling to upper. An assemblage of individual numbers from the opera in piano score, each with its own separate title as part of the first page of music, as follows:

Number 3: 5 pp.; 5: 9 pp.; 13: 6 pp.; 6: 10 pp.; 7: 13 pp.; 8 and 9: 13 pp. each; 15: 12 pp.; 16: 7 pp. Some leaves quite worn, soiled, and thumbled; minor stains; several small tears; occasional markings; edges of some leaves repaired. The present piano solo numbers appear to have been issued shortly after the separate issues of the 18 individual numbers in piano-vocal score. See Hopkinson 55A.

An opera in three acts by Giuseppe Verdi to a libretto by Francesco Maria Piave after Alexandre Dumas's play *La Dame aux Camélias*, *La Traviata* was first performed in Venice at the Teatro La Fenice on March 6, 1853.

*"... La traviata was written in great haste and its genesis was thoroughly entangled with the creation of Verdi's previous opera, Il trovatore. Perhaps not surprisingly, there are a series of startling musical resemblances between the two operas. But these similarities are on what one might call the musical surface; in dramatic structure and general atmosphere the two works are remarkably different, in some senses even antithetical. La traviata is above all a chamber opera: in spite of the 'public' scenes of the first and second acts, it succeeds best in an intimate setting, where there can be maximum concentration on those key moments in which the heroine's attitude to her surroundings are forced to change. Perhaps for this reason, the cabalettas, those 'public' moments which are so inevitable and essential to the mood of Il trovatore, tend to sit uneasily; we remember La traviata above all for its moments of lyrical introspection."*

*"It is nevertheless easy to see why La traviata is among the best loved of Verdi's operas, perhaps even the best loved. In many senses it is the composer's most 'realistic' drama. The cultural ambience of the subject matter and the musical expression are very closely related: no suspension of disbelief is required to feel that the waltz tunes that saturate the score are naturally born out of the Parisian setting. And, perhaps most important, this sense of 'authenticity' extends to the heroine, a character whose psychological progress through the opera is mirrored by her changing vocal character: from the exuberant ornamentation of Act 1, to the passionate declamation of Act 2, to the final, well-nigh ethereal qualities she shows in Act 3. Violetta – Stiffelio, Rigoletto and Gilda notwithstanding – is Verdi's most complete musical personality to date."* Roger Parker in *Grove Music Online*. (28037) \$850



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### The Rare First Edition of the Libretto of *La Traviata*

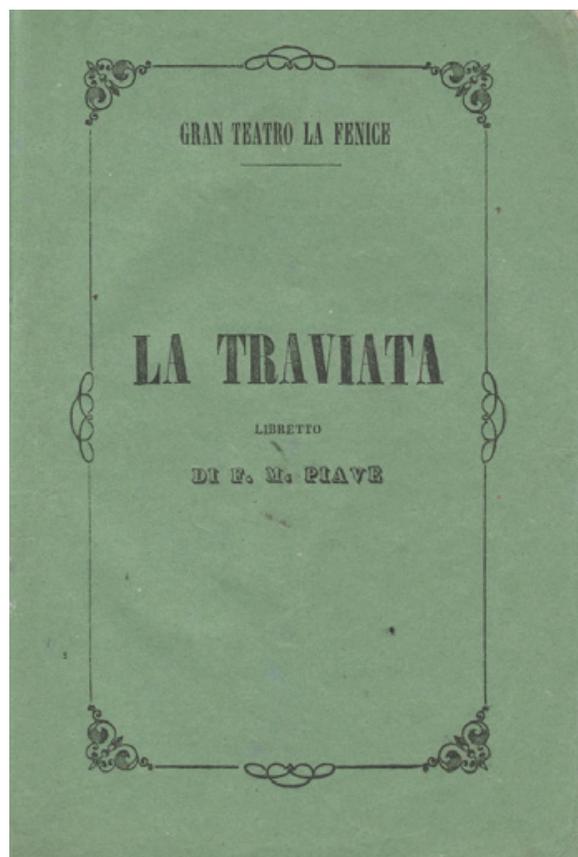
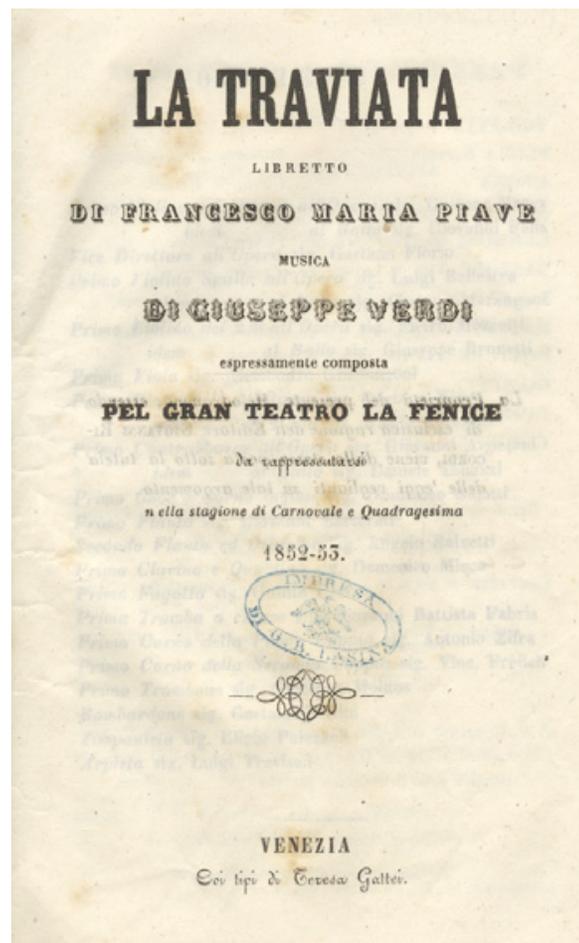
#### 42. VERDI, Giuseppe 1813-1901

*La Traviata Libretto di Francesco Maria Piave...  
espressaente composta pel[!] Gran Teatro La Fenice da  
rappresentarsi nella stagione di Carnovale e Quadragesima  
1852-53. [Libretto]. Venezia: Teresa Gattei, 1853.*

Octavo. Original publisher's green printed wrappers. [1] (title), [2] (publisher's statement), [3] (named list of orchestra players), [4] (named cast list includes Salvini-Donatelli as Violetta, Giuseppini as Flora, Berini as Annina, Graziani as Alfredo Germont, Varesi as Giorgia Germont, Zuliani as Gastone, Dragon as Baron Douphol, Silvestri as Marchese D'Obigny, Bellini as Dr. Grenvil, Borsato as Giuseppe, Tona as Flora's maid and Manzini as the Commissioner. With sets by Bertoja. Wrappers slightly worn and creased; spine with minimal loss to upper joint. Minor foxing.

**First Edition. Rare.** Fuld Libretti pp. 320-21. Chusid p. 154. OCLC (copies at Harvard, the Morgan Library and UC Berkeley only). (28144) \$1,500

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**The First Complete Milanese Edition,  
Published Within Months of the Earliest Complete Edition Published in Naples**



**43. VERDI, Giuseppe 1813-1901**

*Il Trovatore* *Dramma in quattro parti di Salvatore Cammarano... Riduzione per Canto e Piano di L. Truzzi Opera Completa Fr. 40.* [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 24842-24863], [1853].

Oblong folio. Full contemporary dark green cloth rebacked in black morocco. 1f. (recto title incorporating an illustration of a scene from the opera by Ratti, verso blank), 1f. (recto index of 23 numbers, verso blank), 5-252 pp. + 1f. (blank). Each number with separate pagination, plate number, caption title, and price. Binding slightly worn, rubbed, and bumped; separated from text block. Occasional minor foxing and staining; small repair to corner of title; vertical creasing to first several leaves;

several pencil markings. With early Venetian dealer/distributor handstamp to lower margin of title "In Venezia presso Anto. Gallo." Indecipherable publisher's corner blindstamp.

**First complete Milanese edition**, published within months of the earliest complete edition published in Naples by "Successori di B. Girard." Hopkinson 54A(e).

First performed in Rome at the Teatro Apollo on January 19, 1853 to a libretto by Salvatore Cammarano (with additions by Leone Emanuele Bardare) after Antonio García Gutiérrez's play *El trovador*, and in a revised version as *Le trouvère* in Paris at the Opéra on January 12, 1857.

*"Il trovatore, though without doubt one of the two or three most popular Verdi operas, has until recently fared rather badly with critics and commentators, mostly because of its unabashedly formalistic exterior in comparison with the works on either side of it, Rigoletto and La traviata. This attitude at last shows signs of changing, perhaps as our criteria for judging Verdi's musical dramas alter with time. Indeed, many of the most important stages in the critical rehabilitation of this opera have concentrated attention on just those aspects that were earlier castigated. The libretto, for example, with its immovable character types and 'unrealistic' stage action, has recently been seen as one of the work's great strengths, its economy of dramatic means and immediacy of language forming the perfect basis on which to build Verdian musical drama. Similarly, the extreme formalism of the musical language has been seen as serving to concentrate and define the various stages of the drama, above all channelling them into those key confrontations that mark its inexorable progress."*

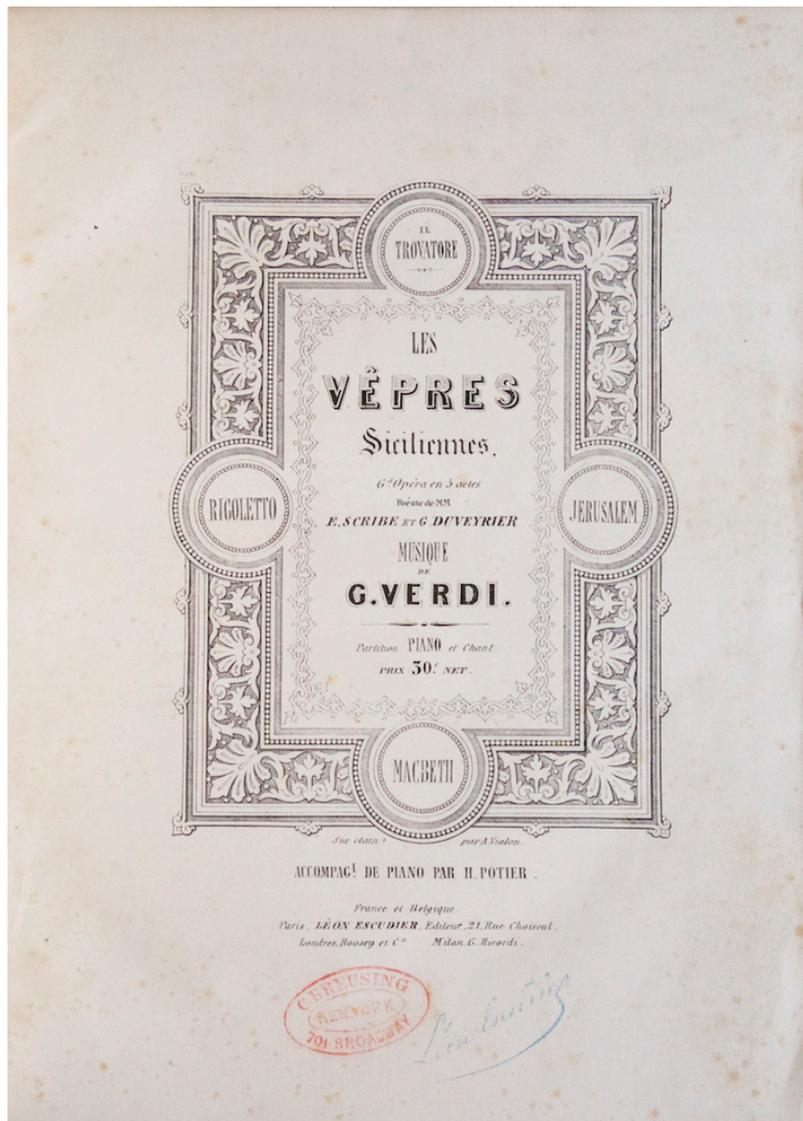
*"But if one trait can be singled out that best accounts for the opera's success, it is probably the sheer musical energy apparent in all the numbers. Time and again we find a relentless rhythmic propulsion in the accompaniment, and a tendency for the melodic lines to be forced into a restrictive compass, freeing themselves rarely but with consequent explosive power. This internal energy often runs through entire numbers, making a sense of progress across the various formal stages – from arioso to cantabile to cabaletta – that is just as convincing as the more radical, 'external' experiments with form encountered in the surrounding operas."* Roger Parker in *Grove Music Online*. (28036) \$3,000

## “Of Enormous Importance” to an Understanding of Verdi in the 1850s

### 44. VERDI, Giuseppe 1813-1901

*Les Vêpres Siciliennes*, Gd. Opéra en 5 actes Poème de MM E. Scribe et G. Duveyrier... Partition Piano et Chant Prix 30f. Net... Accompagn. de Piano par H. Potier. [Piano-vocal score]. Paris: Léon Escudier [PNs L.E. 1500, 1500 (1)-(4), 1500 (6)-(9), 1500 (11), 1500 (14)], [1855].

Folio. Modern full dark red cloth with dark brown leather title label gilt to spine. 1f. (recto title within decorative border with floral motifs incorporating titles of other Verdi operas, verso blank), [1] (named cast list and index of the overture and 20 numbers), 2-415, [i] (blank) pp. Engraved. With publisher's facsimile signature handstamp in blue and C. Breusing, New York music seller's stamp in red to lower margin of title; pencilled ownership annotation "C [?]F Chickering, Boston, Feby. 1836 " to front free endpaper, possibly a member of the Chickering family of piano makers active in Boston during the 19th century; "L. Parent Graveur" to foot of p. 415. Approximately 1" bump to spine with resultant short tears to cloth. Slightly foxed; p. 86 misprinted to verso of p. 79 and p. 80 misprinted to verso of p. 85, with modern notes in manuscript to this effect to both pages and to front blank endpaper; tear to inner margin of pp. 207-08.



**First complete French edition.** Hopkinson 56A(a). Chusid p. 170. Crawford pp. 622-23, with a detailed description of various plate numbers and associated details. The present copy differs from that in Crawford in that p. 21 carries plate number “L.E. 1500;” the letter “d” appears at the lower right corner of p. 135; and the letter “K” appears at the lower right corner of p. 409.

An opera in five acts to a libretto by Eugène Scribe and Charles Duveyrier after their libretto *Le duc d'Albe*, *Les Vêpres Siciliennes* was first performed in Paris at the Opéra on June 13, 1855.

"... for those wishing to understand Verdi's musical development during the 1850s, *Les vèpres siciliennes* is of enormous importance. In both strictly formal terms and in larger matters of operatic structure, it marks a decisive turn away from the language of the middle-period Italian operas and the emergence of many stylistic features we associate with the later Verdi. There is no subsequent Verdi opera in which the experience of *Les vèpres* will not be recalled and refined." Roger Parker in *Grove Music Online*.

(28085)

\$4,500



### Fine Crowquill Caricatures of Piccolomini as Violetta in *La Traviata*

#### 45. [VERDI, Giuseppe 1813-1901]

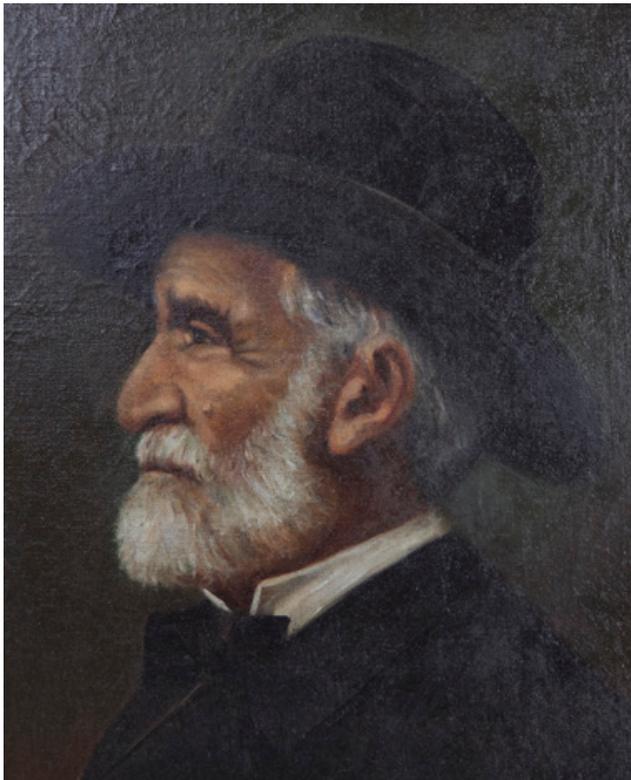
Forrester, Alfred Henry (pseud. Alfred Crowquill) 1804-1872

*La Traviata. Opera Impressioni della Piccolomini*. London: J. King, [ca. 1856].

Oblong folio. Full dark red textured cloth boards with titling gilt to upper, original gray wrappers with printed titling within decorative border bound in. Four etched plates of scenes from Verdi's opera *La Traviata*, featuring Marietta Piccolomini (1834-1899), each with printed titles and signed in the plate by the artist. 156 x 122 mm. + wide margins, unnumbered and uncoloured. With tissue guards. With 19th century armorial bookplates of John Ayris and Henry A.A. Thorn to front pastedown. Binding slightly worn and rubbed; wrappers very slightly worn and foxed, recto of front free endpaper browned.

OCLC (copies at the NYPL and Harvard Theatre Collection only; another copy at the Victoria and Albert Museum in London). No copies recorded in ABPC as having been sold in the last 40 years.

Piccolomini first performed the role of Violetta in *La Traviata* in Turin in 1855 to great acclaim. She performed the same role in London at Her Majesty's Theatre for the first time on May 24, 1856, also with much success. The present publication was most likely inspired by her London performance. Forrester, a noted English artist and illustrator, is especially noted for his well-executed anthropomorphic caricatures of dancers and others. (28024) \$2,000



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46. [VERDI, Giuseppe 1813-1901]

*Original 19th century bust-length painting of the composer signed Darū and dated [18]98. Oil on canvas in a wooden frame gilt. Image size 50.8 x 40.6 cms., (20" x 16") overall size 59.7 x 49.5 cms. (23.5" x 19.5"). The composer is depicted in profile facing right wearing his signature fedora-style hat, a dark coat with double buttons, a flared white collar, and bow tie. With a small (ca. 5.5. x 3.8 cms.) unobtrusive repair just outside the image, to the right of the coat collar. Restretched and mounted to a frame different from that of the original resulting in a small (ca. 1.27 cms.) unpainted area along the lower margin of the painting.*

The present image is quite similar to a photograph of Verdi dated 1893 reproduced (without credit) on p. 29 of *Verdi Studi e Memorie* (Rome: Istituto Grafico Tiberino, 1941). We have been unable to locate any information on the artist. (28294) \$1,500

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