

J & J LUBRANO MUSIC ANTIQUARIANS



Dietrich Item 24

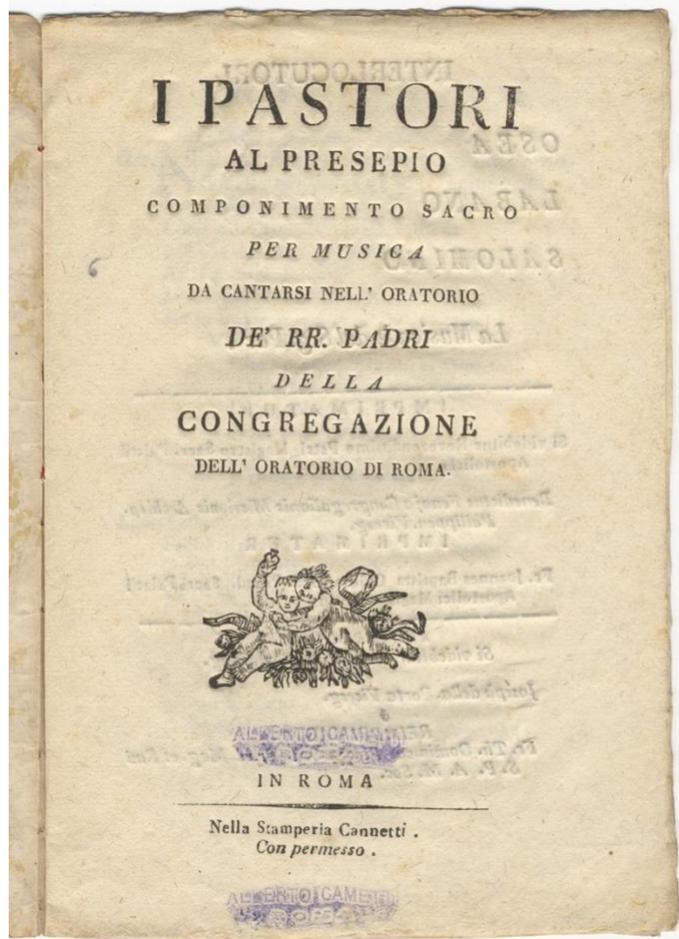
Catalogue 92 Part I: Items 1-63

Autograph Musical Manuscripts & Letters of Composers
First & Early Editions of Printed Music
Rare Books on Music
Portrait Engravings

*including a selection of printed and manuscript music
from the library of Luigi Ricci (1893-1981),
conductor and close associate of both Puccini and Mascagni*

April 2021

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Rare Late 18th Century Libretto

1. Anon.

I Pastori al Presepio componimento sacro per musica da cantarsi nell' oratorio de' RR. Padri della Congregazione dell' Oratorio di Roma. [Libretto]. Roma: Stamperia Cannetti, ca. 1795.

Octavo. Contemporary decorative wrappers. 1f. (recto title, verso cast list and imprimaturs), [3]-8 pp. From the collection of Italian musicologist and collector Alberto Cometti, with his small ownership handstamps to lower portion of title. Wrappers very slightly worn; small rectangular inventory label to inner corner of upper. Minor wear and browning.

First Edition. Sartori 18194 (2 copies only, at the Venice Conservatory and the British Library).

First performed in Bologna. (33895)

\$150



Manuscript of Twelve Early 19th Century Duets for Soprano and Tenor

2. ASIOLI, Bonifazio 1769-1832

Dodeci Duet:[ni] per Canto Con Accompagnamento di Piano Forte. Manuscript. [Naples], [ca. 1800-1820].

Oblong quarto. Half vellum with marbled boards. 1f. (recto manuscript titling within highly decorative engraved border printed in dark green incorporating musical instruments with engraved text at lower margin: "Si vendono nella libreria di Giuseppe Chiricone nelle cose dell'Eccellen.ma Sig: Marchesa di S. Marco a Fonta: Medina No. 31," verso blank). 78ff. with title to recto of first leaf. Notated in ink on 10-stave laid paper.

Contains 12 duets for soprano and tenor with keyboard accompaniment:

- Perché vezzosi rai. 1v-4v
- Se tu mi sprezzi. 5r (title), 5v-9v
- In amor chi mai fin'ora. 10r (title), 10v-13v
- S'io t'amo oh Dio mi Chiedi. 14r (title), 14v-17v
- [Sei tradito eppur mio core]. [18 lacking], 19r-23r, 23v (blank)
- Sempre sarò costante. 24r (title), 24v-25v, 26r (blank)
- Voci canore e tenere. 26v-32v
- Parlagli d'un periglio. 33r (title), 33v-39v
- T'intendo sì mio cor. 40r (title), 40v-46v
- Del mare all'onda instabile. 47r (title), 47v-58v, 59r (blank). With significant cuts and alterations in pencil.

- Veh come i Lampi striaciano. 59v-74r, 74v (blank).
- Se più felice aggetto. 75r (title), 75v-77v

Binding quite worn, scuffed, and creased, with paper loss to edges; split at hinge and partially detached; front free endpaper quite creased; rear free endpaper lacking. One leaf lacking (f.18, containing the first measures of "Sei tradito eppur mio core"). Occasional light creasing and thumbing, not affecting music.

Asioli composed numerous duets that have been preserved in many collections, both printed and manuscript, attesting to their popularity in the early 19th century; RISM lists 10 manuscript collections and dozens of individual pieces. The present manuscript contains duets found in several larger published collections, including that of Sauer in 1803 (RISM AA 2502 III,21) and Lorenzi in ca. 1825. The numbering and order of the duets in the present collection, however, differs from those in other collections; there does not, in fact, appear to be any standardized numbering of these songs. Chiricone was a bookseller and publisher in Naples active at the turn of the 19th century. (33381) \$400

Baillot's Important Mid-19th Century Violin Method

3. BAILLOT, Pierre 1771-1842

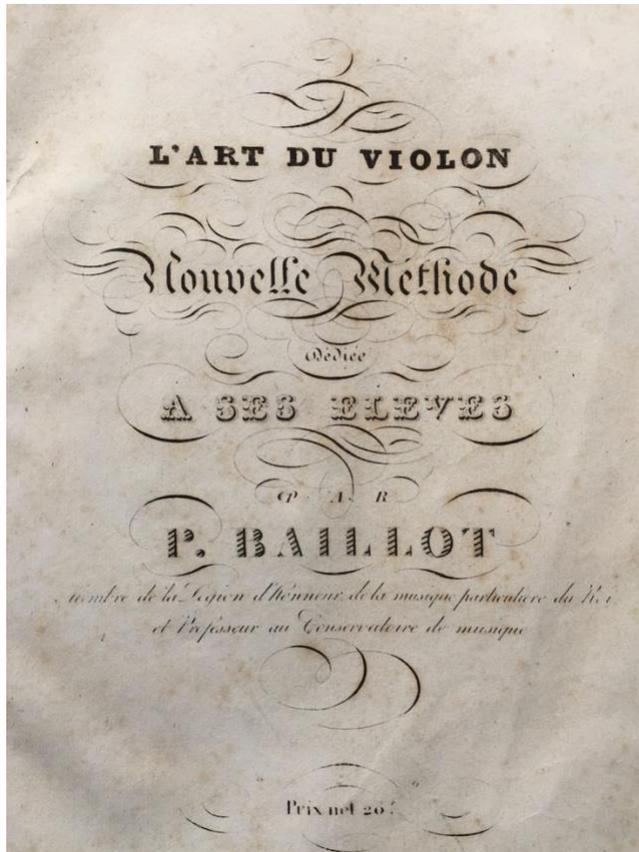
L'Art du Violon Nouvelle Methode Dédiée A Ses Eleves par P. Baillot Membre de la Legion d'Honneur de la musique particulière du Roi et Professeur au Conservatoire de musique Prix 20. Paris: Troupenas [PN B. et Cie. 7732], [1850].

Folio. Black morocco-backed dark purple textured cloth with decorative blindstamped cornerpieces within blindstamped rules, decorative initials "G.L." gilt to upper; marbled endpapers. Housed in a custom-made dark blue morocco-backed folding case with raised bands on spine with dark red leather title label gilt. 1f. (recto title, verso blank), [1] (printed dedication: "L'Auteur A Ses Eleves"), 2-272, 273 ("Catalogue des Auteurs dont les compositions servent à l'enseignement dans les Classes du Violon du Conservatoire Compositeurs Morts, ordre chronologique" and "Auteurs Vivans, ordre alphabétique"), 274-275 ("Table Analytique des Matières"), 276-279 ("Table Alphabétique des Matières" and "Articles Oubliés"), [i] (blank) + 3ff. illustrating the "correct" and "incorrect" ways of holding the violin and bow, printed on rectos only.

Contents include (in translation):

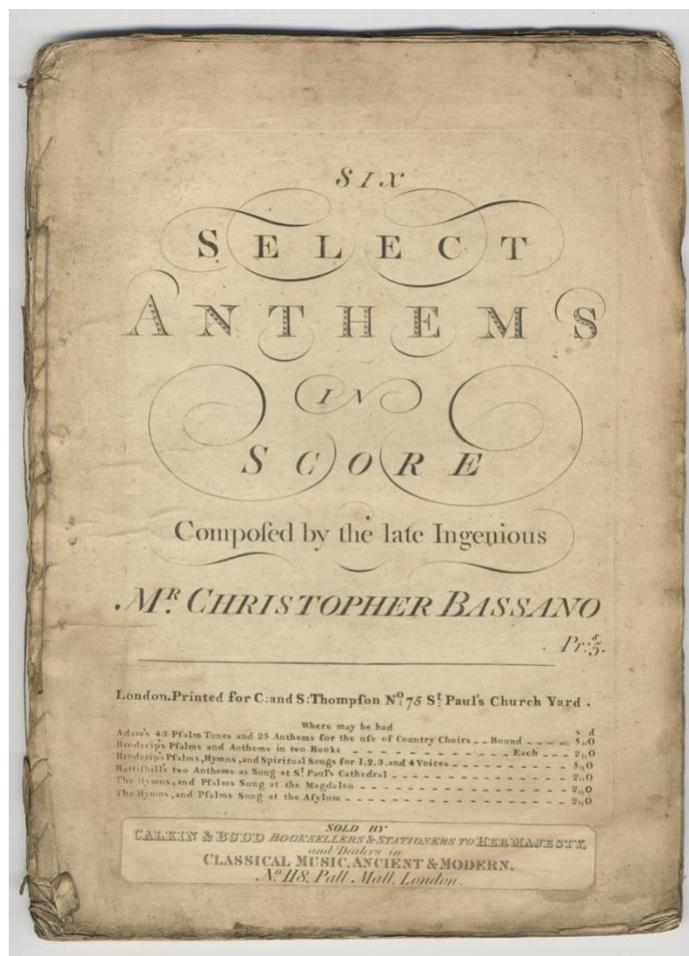
Remarks on this new method; Introduction; Progress of the art ; Notice regarding the order followed in this method -- The principles of technique -- Preparatory exercises; Scales of one octave -- The seven positions -- The scale -- Chromatic scales -- Melodic ornament -- Double and triple stops -- The bow -- Tone -- Timbre and character of the four strings of the violin -- Nuances -- Fingering; The minor mode -- Ornamentation -- Musical punctuation -- Holds and cadenzas -- Melodic and harmonic preludes -- Standard pitch -- On the natural in art -- Musical character: the accent that determines it -- Effect and means of effect -- How to practice -- Expression and means of expression -- Explanation of the signs used in this work -- Catalogue of the composers whose compositions are used in the violin classes at the Conservatoire national in Paris -- Analytical table of contents -- Alphabetical table.

From the collection of Louise Goldberg (d. 2019), longtime librarian at the Eastman School of Music's Sibley Music Library (Goldberg edited and translated an edition of the work published by Northwestern University Press in 1991). Binding slightly worn, rubbed, and bumped; endpapers foxed. Slightly browned throughout, heavier to margins; some foxing, heavier to some leaves; publisher's imprint to title light; facsimile signature handstamp to lower margin. Discreet markings in red pencil to final plate identifying composers and bow styles.



"Baillot was the last representative of the Classical Paris school of violinists. A remarkable virtuoso ... The founder in France of the first chamber music group of professional musicians, he made a major contribution to the diffusion of a hitherto unknown repertory (principally the quartets and quintets of Boccherini and Mozart and the quartets of Haydn and Beethoven) as a result of his 154 concerts ... He also scheduled concerts of his own works ... and those of his contemporaries (Cherubini, Onslow, and Mendelssohn, but also Kreutzer, Rode, Romberg, and Viotti among others). Respectful of the tradition he had inherited, he was responsible for a rediscovery of old music: J.S. Bach, Barbella, Corelli, Germiniani, Handel, and Tartini.

A renowned and influential pedagogue, Baillot had numerous pupils, including Mazas, Sauzay, and Charles and Léopold Dancla. A prolific and talented composer, besides nine concertos and a symphonie concertante for two violins, he wrote 'airs' and 'thèmes variés', caprices and études, duos, trios, string quartets, and a sonata for piano and violin. Although his compositions are almost entirely forgotten, L'art du violon (1834) still holds its place as a standard work." Paul David, revised by Manoug Parikian and Michelle Garnier-Panafie in Grove Music Online. (33178) \$350



Bassano's Only Published Work

4. BASSANO, Christopher 1680-1745

Six Select Anthems in Score Composed by the late Ingenious Mr. Christopher Bassano Pr: 5s. London: Printed for C: and S: Thompson, [1770].

Folio. 1f. (recto title, verso blank), [1] (blank), 2-51, [i] (blank) pp. Page [7] blank as issued. Engraved. Calkin & Budd bookseller's ticket laid down to foot of title. For solo voices, 4-part chorus and ensemble, including figured bass.

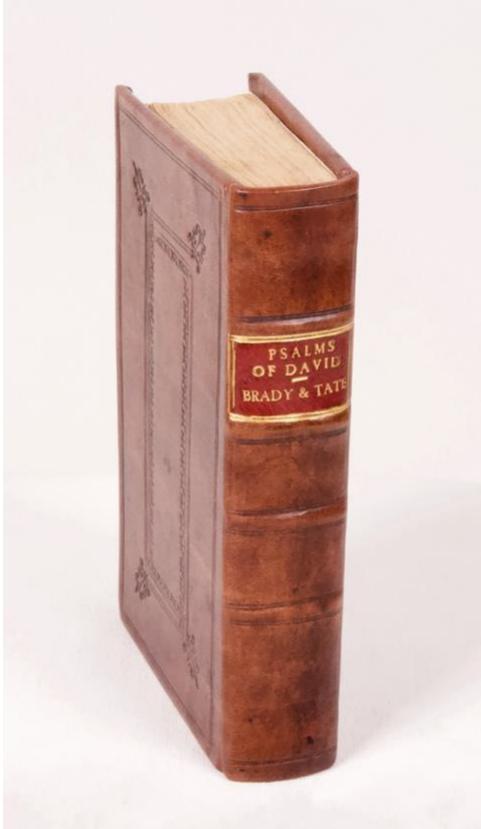
Disbound. Edges worn throughout, particularly at corners; scattered soiling to blank margins; first few leaves dampstained; title somewhat worn and soiled. Final page laid down to a list of subscribers from an unrelated volume.

First Edition. BUC p. 90. RISM B1227 (4 copies only, all in U.K. libraries).

Bassano was vicar choral of Lichfield Cathedral. This set of six anthems is his only published work. (35948)

\$350

18th Century American Music



5. BAYLEY, Daniel 1729-1792

The Essex Harmony containing a Collection of Psalm Tunes composed in three & four parts suited to the several Measurs[!] of either version set in score. Newbury Port: Printed & sold by the Author in Newbury Port & by most Booksellers in Boston, [1771].

Small octavo. Newly bound in full dark brown panelled calf with spine in blindruled compartments with dark red title label gilt. 1f. (recto title within decorative border, verso "The Name of the Notes," "Lesson for Tuning the Voice," and "The Table"), 18 pp. Engraved throughout.

With 62 compositions, primarily for 3 voices but some for 2 and 4, textless, no attributions, one traced to an American source (Psalm 100 New), 55 traced to non-American sources, 6 unidentified, 33 in the core repertory.

Tunes in order of appearance:

Putney; Morning Hymn; Rickmansworth; St. Helens; Norwich; Sutton; St. Martins New; Farnham; Dunchurch; Trinity; Worksop; Barby; St. Patrick's; Portsmouth; Landaff; Wells; Newbury Port; Orange; Gilford; Little Malborough[!]; New York; Bromsgrove; Epsom; Strowdwater; Colchester New; Hexham; Plymouth; Cambridge; Stanes; Egham; Ely; St. Anns; York; London New; Fareham; Evning[!] Hymn; Dalston; St. Michaels; 100th Ps. Tune; St. Edmunds; Mear; Lutterworth; Isle of White; Fetterlane; Buckingham; Wantage; Sunday; Worminster; All Saints; Mansfield; Canterbury; Windsor; Standish; Bangor; Buckland; Quercy; Warwick; 100 Psalm New; St. James's; Funeral Thought; Kidderminster; and St. Martins.

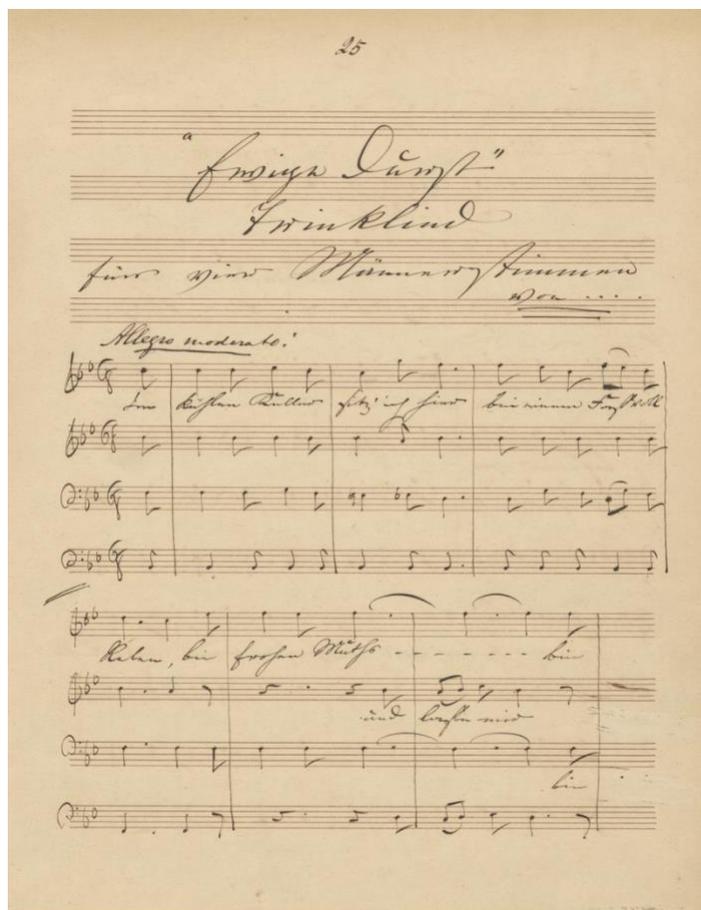
Upper margins trimmed, affecting titling ("The Name of the Notes") to head of page 2 and titling of tunes but not affecting notation. Browned, as usual, more heavily to upper and outer margins of last two leaves; very occasional minor foxing.

Bound, as often, with:

Brady, N. and N. Tate. A New Version of The Psalms of David, Fitted to the Tunes used in Churches. Boston: Printed for, and Sold by A. Barclay, at the Gilt Bible in Cornhill. 1771. 1f. (recto title, verso blank), [3]-276 followed by Appendix, Containing A Number of Hymns, Taken chiefly from Dr. Watt's Scriptural Collection. Boston: Printed and Sold by John Boyles, in Marlborough-Street. 1771. 1f. (recto title, verso blank), 3-84 pp. Browned and slightly foxed.

Second edition of *The Essex Harmony*, the first edition of which was published one year earlier. Warrington: *Books Relating to Psalmody* p. 42. Hixon: *Music in Early America* p. 30. Evans 11979. Metcalf: *American Psalmody* p. 12. ASMI p. 137.

"In the decade preceding the [Revolutionary] war, Bayley was by far the most active American compiler and publisher, accounting for some two-thirds of the 21 sacred music collections that survive from the years 1764-74. His tunebooks introduced to New England a large repertory of mid-century British sacred music, including several works that came to be standard favorites." Grove Dictionary of American Music Vol. I, p. 163. (36237) \$3,800



Autograph Musical Quotation of the Noted German Organist and Collector

6. BECKER, Carl Ferdinand 1804-1877

Autograph musical quotation signed and dated Leipzig, April 19, 1849. 1 page. 8 measures from an unidentified work in F major for piano marked "Adagio." Small folio (250 x 195 mm.). Notated in ink on hand-ruled staves, with "28" in manuscript to upper margin, presumably denoting album page number.

Becker, a German organist, musicologist, and music collector, was a founding member of the Bach-Gesellschaft.

"In his twenties Becker began to collect early printed music and manuscripts as well as musical literature. Based on his important library he published bibliographies, editions of older music and many articles in such periodicals as the Allgemeine musikalische Zeitung and the Neue Zeitschrift für Musik ... One of his special interests was J.S. Bach; he was a founder-member of the Bach-Gesellschaft. He also championed in his writings the late works of Beethoven and the music of Schumann. His compositions (motets, songs, piano music) are of minor importance, although his organ pieces were valued for study purposes." Alec Hyatt King, revised by Peter Krause in Grove Music Online.

With (on recto of Becker and one additional leaf) Baker, LA. Autograph musical manuscript signed and dated Leipzig March 3, 1869. A complete "Trinklied" for men's voices in four parts. 3 pp., with "25," "26," and "27" to upper margin, presumably denoting album page numbers. Slightly browned. We have been unable to locate any information on this composer. (35232) \$350



First Italian Edition of *I puritani*

7. BELLINI, Vincenzo 1801-1835

I Puritani Melodramma Serio in tre Atti del Conte Pepoli ... ridotta con accompagnamento di Piano-Forte dal Maestro Tadolini. Dall'editore dedicata Alla Celebre Attrice Cantante Maria Felicità Garcia Malibrán. [Piano-vocal score]. Milano: Gio. Ricordi Firenze ... Gio. Ricordi & Co. [PNs 8551-8577], [1836].

Oblong folio. Modern half dark blue buckram with light blue linen boards, decorative cut paper printed title label, titling gilt to spine. 1f. (blank), 2ff. (title, contents, named cast list), 5-270 pp. Engraved. Title with lithographic illustration of a woman playing the harp next to Bellini's tomb. Named cast list from the premiere includes Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini, and Luigi Lablache. Binding slightly rubbed. Title slightly soiled; occasional foxing; minor soiling to some lower outer corners. An attractive copy overall.

First Italian edition, first issue, published seven months after the first edition published in Paris by Pacini in February of 1836. This edition arranged by Giovanni Tadolini (1789-1872). Lippmann p. 390. Scarce (4 copies in the U.S.). Crawford p. 36.

In 3 acts to a libretto by Carlo Pepoli after *Têtes Rondes et Cavaliers* (1833) by Ancelot and Saintine, *I puritani* premiered in Paris at the Théâtre Italien on 24 January 1835.

"Bellini anticipated Verdi in attributing to *I puritani* an individual 'colorito', which he described as 'basically the genre of *La sonnambula* and *Paisiello's Nina* with a touch of military robustness and something of Puritan severity'. 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." Simon Maguire, Elizabeth Forbes, and Julian Budden in *Grove Music Online*. (33402) \$1,750



First Complete Edition of *La straniera*

8. BELLINI, Vincenzo 1801-1835

La straniera Melodramma ... Dedicato alla Signora Giuditta Turina ... Rappresentato per la prima volta nell' R. Teatro alla Scala ... Fr. 30. [Piano-vocal score]. Milano: Gio. Ricordi [PNs 4022-41], [1829].

Oblong folio. Dark green cloth-backed blue marbled boards. 208 pp. Each number with separate caption title and secondary pagination. Engraved. Named cast list includes Meric Lalande, Marcionni, Unger, Reina, Tamburini, Spiaggi, and Asti. Series statement to caption titles: "Anno 10. Classe 4. Fascicolo ... della Bibl.a di Musica." Small handstamp "Aebonamento" to foot of title. From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni. Binding somewhat worn and rubbed; scattered defects; remnants of paper label to spine. Front free endpaper and title detached; light thumbing and foxing throughout; a few small tears to corners and blank margins; occasional markings in pencil and black ink; final leaf bound in reverse.

First complete edition. Scarce (3 copies only in the U.S.). Lippmann p. 379.

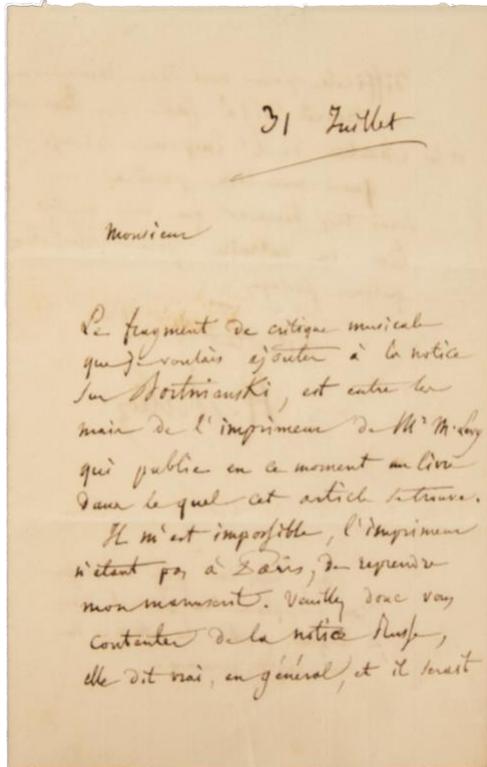
La straniera, a melodramma in 2 acts to a libretto by Felice Romani after Victor-Charles Prévôt's *L'étrangère* (1825), premiered in Milan at the Teatro alla Scala on 14 February 1829.

"Stylistically more unified than Il pirata, La straniera depicts another impetuous Romantic tenor hero, described by the composer as 'un disperato'. The opera represents the extreme point of Bellini's abnegation of Rossinian melodic decoration, with little opportunity for vocal display. At the same time, there is a substantial gain in dramatic tension, particularly in the trial scene at the beginning of the second act, where the potentially risible situation of a woman who believes she is responsible for the deaths of her lover and her brother, both of whom then turn up alive and well, becomes dramatically effective because of its musical content and structure." Simon Maguire and Elizabeth Forbes in *Grove Dictionary of Opera*.

(33590)

\$550

Berlioz as Music Critic



9. BERLIOZ, Hector 1803-1869

Autograph letter signed ("H. Berlioz") regarding his article on Dmitri Bortnyansky. 2 pp. of a bifolium. Octavo. Dated "31 Juillet," no year. To an unidentified male correspondent. On lined paper. In French (with translation). Slightly worn; creased at folds and very slightly overall.

Berlioz apologizes for not being able to edit his article on Bortnyansky, with which he hopes his correspondent will be satisfied.

"The fragment of musical criticism which I wanted to add to the item on Bortnianski is in the hands of Mr. M. Levy's printer who is at present bringing out a book which contains this article. It is impossible for me - since the printer is not in Paris - to rework my manuscript. Therefore be good enough to be satisfied with the Russian article; it is accurate, on the whole, and it would be difficult for me to redo a study on Bortnianski and Emperor of Russia's singers that is already done."

The composer/critic goes on say that he would be happy for extracts of the article to appear in *L'Illustration* and, in a postscript, asks his correspondent to send him a copy of the periodical in which his article appears.

Dmitri Stepanovich Bortnyansky (1751-1825) was a Ukrainian singer, composer, and music director active in Russia. *"During the 19th century Bortnyansky choral concertos and hymns gained popularity across Western Europe; some copies of concertos preserved in the library of the Hofkapelle in Vienna date from as early as 1780. Berlioz, who heard the concertos in Russia in the 1840s, praised the 'incredible freedom' of their approach to choral sonority (Les soirées de l'orchestre, Paris, 1852) and included Bortnyansky's music in several of his own concerts in Paris."* Marika Kuzma in *Grove Music Online*.

"[Berlioz] stands as the leading musician of his age in a country—France—whose principal artistic endeavour was then literary, and in an art—music—whose principal pioneers were then German. In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance, to which he gave his full exertions as composer, critic and conductor. And though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century.

[His] views were presented regularly to readers of the Paris press ... He published three collections of criticism: Les soirées de l'orchestre (1852), Les grotesques de la musique (1859) and A travers chants (1862). In his feuilletons he wrote of new operas and singers ...; his opinion on momentous occasions was of crucial interest, for example at the première of Le prophète in 1849. He reviewed most of the concerts of the Société des Concerts; he wrote of new instruments and musical gadgets, of his own impressions of music abroad, and of important musicians visiting France; he wrote biographical notices of Gluck, Beethoven, Spontini, Méhul and himself; he wrote fiction and fantasy, often with a critical purpose; he wrote serialized treatises on orchestration and conducting. There are, in short, few facets of musical practice of the time untouched in his feuilletons ... In general Berlioz's opinions are trenchant and clearly expressed." Hugh Macdonald in *Grove Music Online*. (35434) \$2,850



With 14 Fine Lithographs by Fantin-Latour

10. [BERLIOZ, Hector 1803-1869] Jullien, Adolphe 1845-1932

Hector Berlioz sa vie et ses oeuvres ouvrage orne de quatorze lithographies originales par M. Fantin-Latour de Douze Portraits de Hector Berlioz de trois planches hors texte et de 122 gravures, scenes theatrales, caricatures, portraits d'artistes, autographes, etc. Paris: La Librairie de L'Art, 1888.

Small folio. Half dark brown morocco with marbled boards, raised bands on spine in decorative compartments, titling gilt, top edge gilt, marbled endpapers, original publisher's wrappers printed in red and black bound in. 1f. (blank), 1f. (recto half-title printed in red and black, verso limitation statement), 1f. (recto blank, verso full-page frontispiece with tissue guard), 1f. (recto title printed in red and black, verso blank), 1f. (recto dedication to Ernest Reyer, verso blank), [vii]-xvi, 386 pp. + 1f. (recto publisher's advertisement, verso publisher's device). Binding slightly worn, rubbed, and bumped; wrappers slightly worn and browned. A very good copy overall.

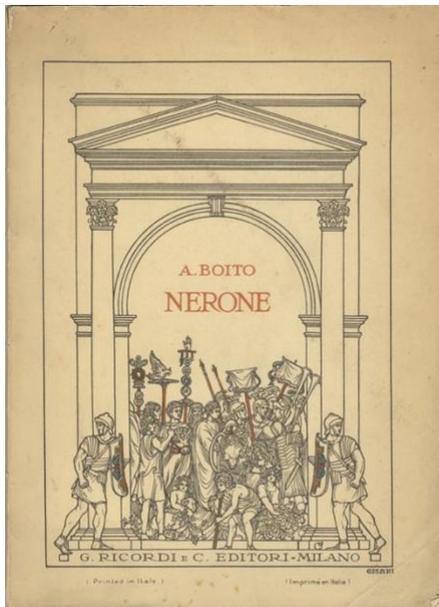
Profusely illustrated, including 14 fine original lithographic illustrations by Henri Fantin-Latour, each preceded by a tissue-guard with printed titling, as follows:

- "Vérité" (frontispiece)
- Tuba Mirum Spargens Sonum

- Symphonie Fantastique Un Bal
- L'Élio La Harpe éolienne
- Harold en Italie Dans les montagnes
- Benvenuto Cellini Acte III La Fonte du Persée
- Roméo et Juliette Confidence à la nuit
- La Damnation de Faust Apparition de Marguerite
- Sara la Baigneuse
- L'Enfance du Christ Le Repos de la Sainte Famille
- Béatrice et Bénédict Acte I Nocturne
- La Prise de Troie Acte III Apparition d'Hector
- Les Troyens a Carthage Acte III Duo d'amour
- Apothéose

First Edition.

Fantin-Latour (1836-1904) was a highly acclaimed French painter and lithographer; his works exhibit a Romanticism which found expression in his representations of the music of both Berlioz and Wagner. He is represented in the Louvre and in other major museum collections. (35556) \$400



Boito's "Finest Achievement"

11. BOITO, Arrigo 1842-1918

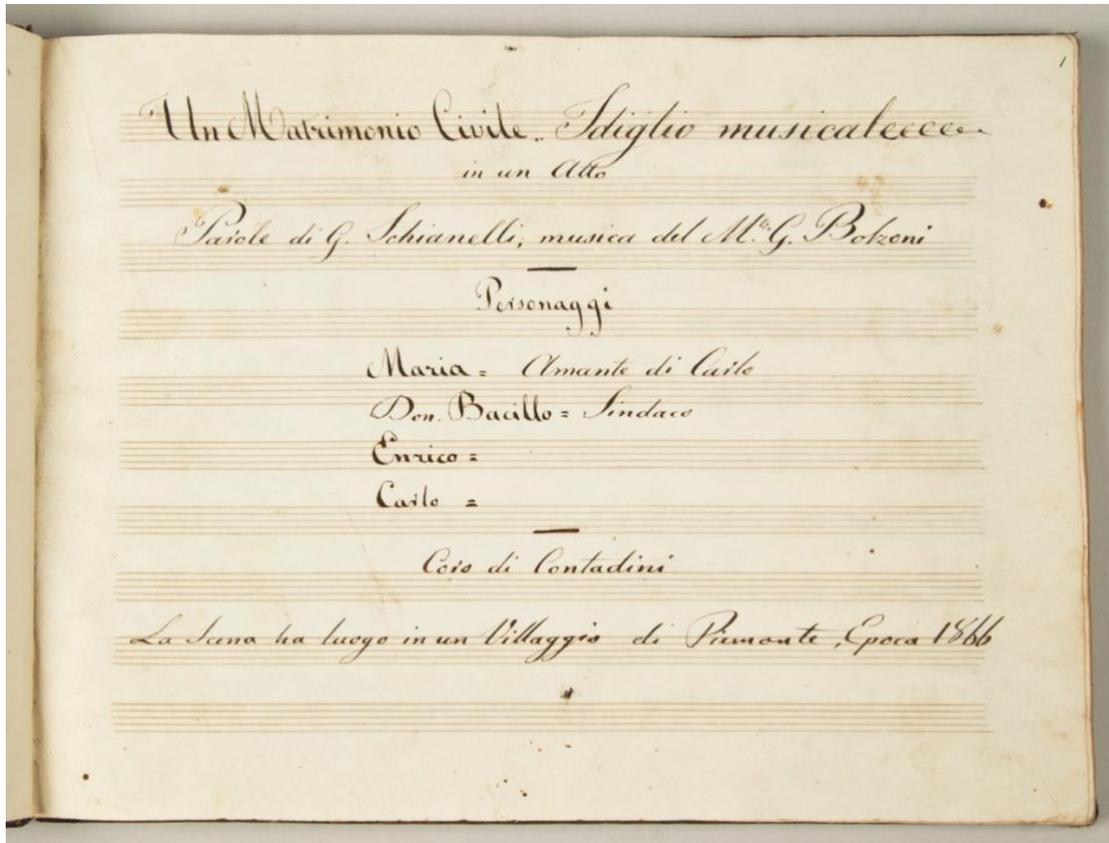
Nerone tragedia in quattro atti prezzo Lire 5.- aumento compreso. [Libretto]. Milano: G. Ricordi & C., 1924.

Large octavo. Original publisher's dark ivory illustrated wrappers with titling in red. 1f. (recto half-title, verso copyright), 1f. (recto title, verso blank), 1f. (recto cast list, verso blank), [9]-88 pp. On laid paper with text within thin light green rule. With decorative headpieces by Cesari printed in light green. Publisher's blindstamp to inner lower corner of first few leaves dated 4 [April] [19]24. Wrappers slightly worn; spine slightly split. Some light foxing.

First Edition.

Nerone was first performed in Milan at La Scala on 1 May 1924.

"Nerone, which had engaged Boito's attention irregularly for nearly 60 years, was finally performed six years after his death, on 1 May 1924 at La Scala, in a version extensively revised by a committee consisting of Toscanini, Antonio Smareglia and Vincenzo Tommasini ... Nerone exists in two versions: in five acts, as in the printed libretto of 1901, and in four acts, as in the printed score. The excised fifth act, for which Boito sketched music, presents Nero playing Aeschylus's Orestes while Rome burns. The four-act version ends with the death of the Christian convert Rubria. All in all, Nerone possesses great originality, vividly contrasting pagan magic, imperial corruption and Christian caritas. It is arguably Boito's finest achievement." William Ashbrook in *Grove Music Online*. (33907) \$125



Unpublished Late 19th Century Italian Opera Buffa

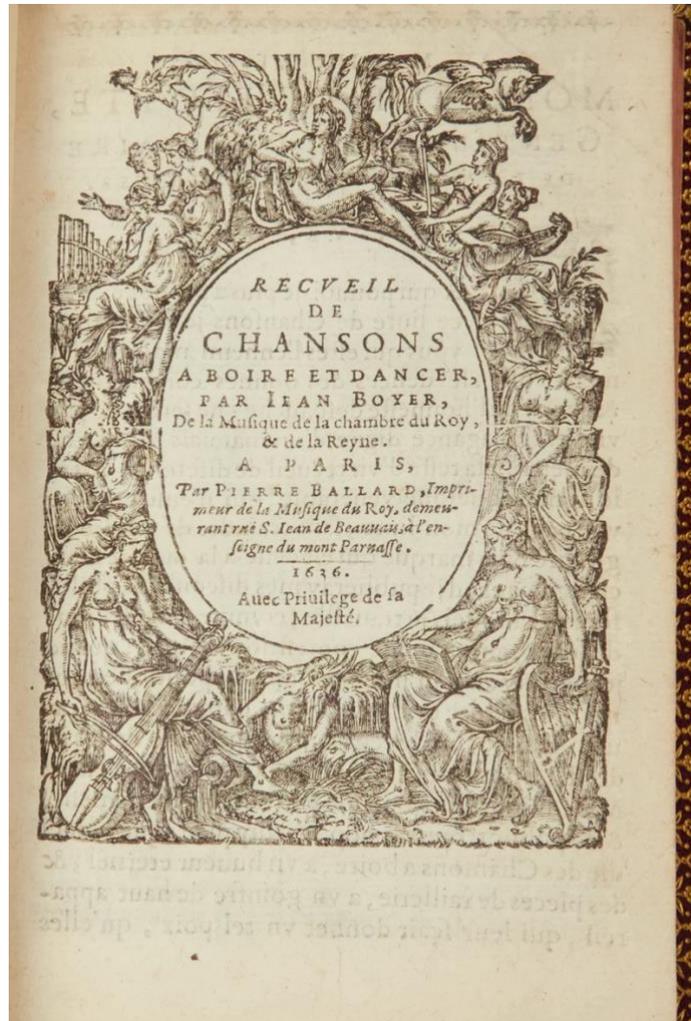
12. BOLZONI, Giovanni 1841-1919

Un Matrimonio Civile Idiglio musicale in un Atto. Parole di G. Schianelli. Manuscript piano-vocal score. Ca. 1870.

Oblong quarto (225 x 300 mm). Dark brown leather-backed marbled boards with diamond-shaped red title label with owner's name ("Calegari Achille") gilt to upper, decorative devices gilt to spine. 93, [3] (blank) pp. Notated in ink on 10-stave wove paper in a single hand throughout. Binding somewhat rubbed and bumped; minor stains to endpapers. Occasional light foxing and show-through.

Unpublished. No other source located for this work; the autograph may be held with other Bolzoni manuscripts in the Biblioteca Palatina, Parma.

An opera buffa in 1 act to a libretto by Giacomo Schianelli, *Un matrimonio civile* premiered in Parma at the Teatro Regio on 11 October 1870. The work is set in a village in Piedmont, with characters including Maria, Don Bacillo, and Enrico al Carlo, with a chorus of villagers. Composer and conductor Bolzoni spent his career in northern Italy, studying in Parma and then serving as assistant conductor to Ponchielli in Cremona. On the recommendation of both Ricordi and Verdi, he served as conductor of the Teatro Regio in Turin. The last decades of his life were spent as director and professor of composition at the Turin Liceo Musicale. He is best known as a composer of chamber music. Bolzoni dedicated his piano work *Solo di notte in riva al mare* (Lucca, PN 21643) to "All'amico Achille Calegari" but not much else is known about Calegari. He is listed as a performer in an 1867 concert in Modena, and is possibly related to the well-known musical family from northern Italy. (33408) \$375



Fine Collection of 17th Century French Drinking & Dancing Songs

13. BOYER, Jean ca. 1600-ca. 1648

Recueil de Chansons a Boire et Dancer, par Jean Boyer, De la Musique de la chambre du Roy, & de la Reyne. Paris: Pierre Ballard, 1636.

[i] (title within highly decorative woodcut border incorporating musical instruments), [ii]-[iv] (dedication "A Monsieur de Flotte, Gentilhomme Ordinaire de la Maison de son Altesse"), [v] ("Epigramme"), [vi] ("Sonnet"), [vii] ("Au Goinfre Lecteur"), [i] (music) + 51 foliated leaves (with "Table Chansons a Boire" to verso of f. 51 and "Table Chansons a Dancer" to recto of f. 52, with privilege to verso).

Contains 51 songs in total: 26 drinking songs (including three for Gaston d'Orléans) **and 25 dancing songs.**

Bound with:

BOYER. *II. Livre des Chansons a Danser et a Boire*. Paris: Pierre Ballard, 1642. f.1 (decorative title with music to verso, + 46 foliated leaves (with "Table dv Second Livre de Boyer" to verso of f. 46 and recto of f. [47], with privilege to verso).

Contains 44 songs in total: 7 drinking songs and 31 dancing songs plus 4 courantes and 2 sarabandes.

95 songs in total in the 2 volumes. The drinking songs are for two voices (treble and bass); the dance songs are monophonic, with additional verses on facing pages.

12mo. Full dark red morocco with raised bands to spine with titling gilt, highly decorative inner dentelles gilt, marbled endpapers, red edges. With attractive woodcut head- and tailpieces and decorative initials throughout. Music in diamond-head notation, typeset. Occasional minor wear, foxing and offsetting; some leaves slightly cropped at head, not affecting text; lacking ff. 24 and 35-38 in vol. 2, with minor to moderate dampstaining to latter half of the volume.

First Editions of both volumes. Rare. Guillo: *Pierre I Ballard et Robert III Ballard Imprimeurs du roy pour la musique (1599-1673)* 1636-D, pp. 278-88 and 1642-B, pp. 341-43. RISM B4183 and B4184 (no copies of either volume recorded in either U.S. or U.K. libraries).

Boyer was a French composer and viol player active in Paris in the first half of the 17th century.
(36225)

\$2,000

19th Century British Vocal and Keyboard Music in Manuscript

14. [BRITISH MUSIC - 19th Century - Manuscript]

Collection of preludes, hymns, operatic arias, and songs in manuscript. Oblong folio (ca. 240 x 305 mm.) Half dark brown leather with dark green textured cloth boards. [162] pp. Notated on 12-stave paper in a single hand throughout, primarily in ink with some additional markings in red and lead pencil. Watermark: Tassell & Smith 1842.

Contains:

- 11 short works for keyboard without titles, possibly organ preludes. Pp. 1-27
- Songs, anthems, hymns, and catches for 1 to 4 voices both with and without accompaniment, several leaves with printed texts laid down. Pp. 28-123.
- Pp. 124-137 blank
- Organ hymn and psalm tones, preludes, etc., some with text, most without. Pp. 138-conclusion.

As follows:

- 1r-2r: Gibbons, Orlando. *Almighty and everlasting God*. 4-part setting without text. Published in Boyce: *Cathedral Music* and *The Madrigal Society* collection.
- 2v-3r: Richardson, Vaughan ca. 1670-1729. *O how amiable are thy dwellings*. Page: *Harmonia Sacra*, 1800.
- 3v-4r: Creighton, Robert ca. 1636-1734. *I will arise and go to my father*. Boyce: *Cathedral Music*, Vol. 2, 1768.
- 4v-5r: Cooke, Robert 1768-1814. Untitled piece known from a manuscript (possibly autograph) in a collection entitled *Vocal Pieces* held by Harvard University, formerly owned by Joseph Warren (1804-1881). RISM ID 1001031637. Library shelf mark 2006M-74.
- 5v-6r: Rogers, Benjamin 1614-1698. *Behold now praise the Lord*. Boyce: *Cathedral Music*, Vol. 2
- 6v-7r: Unidentified.
- 7v-8r: Purcell, Henry 1659-1695. *Thou knowest Lord (anthem)*. Croft: *Musica Sacra*, Vol. 1, 1724.
- 8v-9r: Unidentified.
- 9v-10r: Clarke, Jeremiah ca. 1674-1707. *Praise the Lord O Jerusalem*. Boyce: *Cathedral Music*, Vol. 2.
- 10v: Unidentified.

Andante *arr. by R. Schumann on the words of the Psalmist* *And. Chelobly*

the glory of man is for a while and the
 the glory of man is for a while and the
 the glory of man is for a while and the
 the glory of man is for a while and the

the wealth that is laid up is for a while and the
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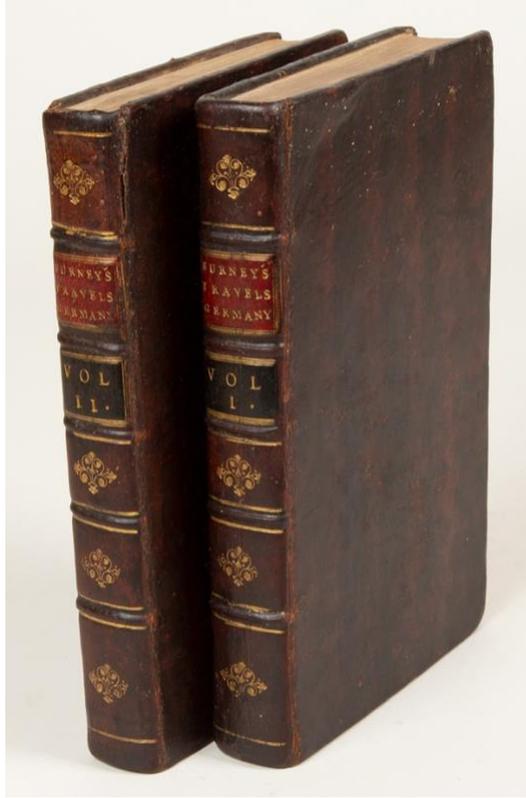
- 11r: blank
- 11v-12r: Child, William ca. 1606-1697. *Praise the Lord O my soul and all*. Earliest source, manuscript of 1708-1717, Chapel Royal Collection, British Library R.M.27.a.3. RISM ID 806911477.
- 12v-13r: Palestrina, Giovanni Pierluigi de 1525-1594. *Panis angelicus*. Motet. RISM records three manuscript sources, the earliest being a set of vocal parts in the hand of Achille Baratti dated 1840-1860, Rome, Archivio capitolare della Basilica Papale di Santa Maria Maggiore, RISM ID 852000272; the other 2 sources are later, RISM ID 201012084 and 853002215.
- 13v-14r: Croce, Giovanni ca. 1557-1609. *Virtute magna*. Motet. RISM records just one manuscript source, held in Brussels at the Royal Library of Belgium, Ms. 11 3860. Mus. Fétis 1817, 1833. RISM ID 700006101.
- 14v-15v: Reynolds, John fl. ca. 1798. *My God, my God, look upon me*. Anthem. Page: *Harmonia Sacra*, Vol. 1, 1800. RISM locates 11 manuscript sources.
- 16r: blank (end of keyboard/organ settings)
- 16v-18r: Palestrina. *Oh che splendor*. Madrigal for four voices. Vocal score. Text by Marcantonio Epicuro (1472-1555). Palestrina: Secondo libro de madrigali a quattro voci, Venice, 1586.
- 18v-20r: Palestrina. *I vaghi fiori e l'amorose fronde*. Madrigal for 4 voices. Text by Claudio Tolomei (1492-1556). Palestrina: *Secondo libro de madrigali a quattro voci*, Venice, 1586.
- 20v-21v: Spofforth, Reginald 1769-1827. *Hail, Smiling Morn*. For unaccompanied voices. Sprungli: *Männergesänge von Freunden der Tonkunst*, Zürich, J.J. Ulrich, 1840.
- 22r-24r: Willis, John. *Merrily, merrily goes the bark before the gale she bounds*. For 4 voices. Published as a glee for 3 voices, Dublin. RISM A/1 W 1216 (one copy only, at UCLA).
- 24v-25r: Bishop, Sir Henry 1786-1855. *To Grace we give our shining blades*. For unaccompanied voices.
- 25v-236r: Moore, Sir Thomas 1779-18523. *O Lady Fair*. Duet for tenor solo and soprano voices with piano accompaniment. Ca. 1845.
- 26v-27v: Arne, Thomas Augustine 1710-1778. *Blow, blow thou winter wind*. A setting for voice and piano. From Shakespeare's *As You Like It*. Ca. 1845-50.
- 28r-29r: Stevenson, Sir John (text). *See our oars with feather'd spray*. For 4 unaccompanied voices, the musical setting anonymous. Ca. 1840-50.
- 29v-30r Loder, Edward J. 1813-1865. *The Brave Old Oak*. Text by H.F. Chorley. Set for a melody instrument with piano accompaniment. Ca. 1845-50.
- 30v-32v. Glover, Stephen 1812/13-1870. *What are the wild waves saying?* Words by J.E. Carpenter. Set for voice and piano. Ca. 1845-50.
- 33r: blank
- 33v-34r: Gow, Neil Jnr. *Bonnie Prince Charlie*. Words by James Hogg. Set for voice and piano.
- 34v-35r: *What's a' the steer, Kimmer?* Smith, comp.: *A Selection from the Vocal Melodies of Scotland*, Edinburgh, 1820-24.
- 35v-37r: *Roy's wife o' Aivalloch*. Words by Mrs. Grant of Carron. Set for solo voice, chorus, and piano. *Scots Musical Museum*, 1787-1802.
- 37v-38r: *A famous man was Robin Hood*. Air. *My love she's but a lassie yet*. Adapted from Wordsworth's poem *Rob Roy's Grave* in the operatic drama of *Rob Roy Macgregor or Auld-Lang Syne* by Isaac Pocock.
- 38v: *The Green Buskers*. Unattributed. For voice (without text) and piano.
- 39r: Unattributed. *Jack o' Hazeldean*.
- 39v-41v: King, Matthew Peter 1777-1823. *The Minute Gun at Sea*. English song set for two equal voices with piano accompaniment.
- 42r: blank
- 42v-43r: Norton, Mrs. *Love not, love not ye hapless songs of clay*. Song for voice and piano.
- 43v-44r: Lover, Samuel. *Sweet Jessie*.
- 44v-45r: Auber. *On yonder rock reclining* from the opera *Fra Diavolo*. For voice and piano.
- 45v-46r: Linley, George. *I cannot mind by wheel, Mother*. Song for voice and piano.
- 46v-47r: Adams, Robert. *Castles in the Air*. Words by James Ballantine. Song for voice and piano.
- 47v: Dibdin, Charles. *Give ear to me both high and low*. Song for voice and piano.

- 48r: Dibdin, Charles. *Here a sheer hulk lies poor Tom Bowling*. Song for voice and piano. One of Dibdin's most famous songs.
- 48r-49v: Verdi, Giuseppe. *Il Balen (del suo sorriso)* from the second act of *Il Trovatore*. Transposed and with English words. A free adaptation for voice and piano.
- 50r-51r: Handel, George Frederick. *Cheerful in duty* from *Judas Maccabaeus*. Words by Rev. J. Hunter. For voices and piano.
- 51v-52r: *Irish Melody A Lesson on the Seasons*. Words by Rev. E. Caswell. Set for 4 voices and keyboard. *The glory of summer is faded. 'Tis the last rose of summer.*
- 52v: Littly, Mary. Spng set for 3 unaccompanied voices. A setting of poems by Caroline Bowles Southey.
- 53r: Mozart. *The Battle of Life*. A setting with English text of aria 19, *Andante in C* from *Don Giovanni*.
- 53v: Hullah, John. *Buttercups and Daisies*. Words by Mary Howitt. Set for keyboard with text underlay.
- 54r: *A Psalm of Life. Tell me not in mournful numbers*. Text by Longfellow. Set for keyboard with text underlay.
- 54v: Donizetti. *The Wave*. Poem by Longfellow. Set to music adapted from the opera *Parisina* for keyboard with text underlay.
- 55r: *Lightly tread its hallowed ground*. Irish song for keyboard with text underlay.
- 55v-56r: Shield, William 1748-1829. *The Spider and the Fly*. Words by Mary Howitt. Set for keyboard. Printed text laid down to lower margins.
- 56v-57r: *Welcome, welcome quiet morning*. Words from Boston (U.S.) hymnbook. Set for keyboard with text underlay.
- 58r: *The Voice of Nature (round) and Gentle Words. Battishill's Chant*.
- 58r: Hilton. *The Music School*. Words by J.W.T.
- 58v-59r: Mendelssohn. *Music Everywhere. There's music in the bursting buds*. Set for 2 voices and bass.
- 59v: Harington, Dr. Henry 1727-1816. *Rest (a catch)*. Set for 3 unaccompanied voices.
- 60r: *Be thankful and go on. National Song*. Words by Douglas Thompson.
- 60v-61r: blank
- 61v-62v: Unidentified work for organ in D major.
- 63r: Unidentified work for organ in Bb major.
- 64r-71r: blank

With 71v-81v: in reverse, as follows:

- 1r: blank
- 1v-2v: 4-part chordal progression with alternate endings/resolutions.
- 3r-4v: 4-part chordal setting of a *Te Deum*.
- 5r: Palestrina. *Veni Creator*. 4-part arrangement.
- 5v-8r: 4-part chordal arrangements of *In festo SS. Trinitas; Nativity of our Lord; Second Sunday after Epiphany; From 3rd after Epiphany to Lent, and From 3rd after Pentecost to Advent; In Lent; Ascension; Hymn of the Blessed Virgin; Corpus Christi; Hymn of Apostles and Evangelists; Of Apostles and in Paschal Time; Of a Confessor; Of holy women; Nativity of St. John Baptist; and Hymn at Compline*.
- 8v-10r: *The Gregorian Tones for the Psalms*. A musical table of 4-part intonations, meditations, endings with cadences on each of 9 tones, with various alternate resolutions.
- 10v-11r: Palestrina. *Motet. O bone Jesu miserere nobis*. Set for 4 voices with an *Offertory Sentence* with keyboard accompaniment with English text. RISM records numerous late 19th century manuscript sources.

Boards worn, rubbed, bumped, and detached; spine lacking. Uniformly browned; light soiling, heavier to edges; occasional showthrough. (35789) \$450



Burney's Legendary Tour of Germany, The Netherlands, and the United Provinces

15. BURNEY, Charles 1726-1814

The Present State of Music in Germany, The Netherlands, and United Provinces. Or, The Journal of a Tour through those Countries, undertaken to collect Materials for A General History of Music... In Two Volumes. London: Printed for T. Becket and Co. Strand; J. Robson, New Bond-Street; and G. Robinson, Paternoster Row, 1773.

2 volumes. Octavo. Finely bound in full contemporary dark brown calf with raised bands on spine in decorative compartments gilt, dark red and black title and volume number labels gilt. Volume I: 1f. (recto title, verso blank), [iii]-viii, 367, [i] (blank), [369]-376 (Index), 1f. (recto errata to both volumes, verso blank); Volume II: 1f. (recto title, verso blank), [v]-vi, (Advertisement), 341, [i] (blank), [343]-352 (Index) pp. Contemporary signature ("John Henry Burger Armagh" 1766-1822) to front pastedowns of both volumes. Minor wear to binding; endpapers browned. Very slightly worn; light uniform browning throughout. An attractive copy.

First Edition. Gregory-Bartlett I p. 48 (lacking errata). Cortot p. 41 (another issue). Hirsch I Anhang 13. RISM BVI p. 192.

Burney's writings on music are legendary; his *"Tours and the General History of Music remain wellsprings of observation and insight into 18th-century musical life and practice."* Kerry S. Grant in *Grove Music Online*. His *History of Music*, which remains of considerable importance today, was the first to be written in the English language. Although but a music teacher with no University degree, Burney moved in the circles of Samuel Johnson, Garrick and Joshua Reynolds. Upon coming to London, Haydn, with whom Burney had had some correspondence, made a point of first calling on Burney. (33646) \$1,000



Early 17th Century Engraving of this Noted German Music Theorist and Composer

16. CALVISIUS, Sethus 1556-1615

Portrait engraving by Melchior Haffner, bust-length. Ca. 1600. Extracted from a contemporary publication. Narrow strip of mounting tape to upper margin of verso. A strong impression, in near-fine condition.

MGG Vol. 2, cols. 675/676 (a similar image).

Calvisius, a German music theorist, composer, teacher, chronologist and astronomer, "was one of the most influential German theorists of his time and prominent in the musical and intellectual life of Leipzig ... He had a wide circle of scholarly friends, including the astronomer Johannes Kepler, Michael Praetorius and the music theorists Abraham Bartolus, Henricus Baryphonus, Nikolaus Gengenbach and Johannes Lippius." Adam Adrio and Clytus Gottwald in *Grove Music Online*. (35836) \$225



17th Century Portrait of this “Important Figure in the Development of German Sacred Music”

17. CAPRICORNUS, Samuel Friedrich 1628-1665

Fine portrait engraving by Philip Killian after the painting by Georg Nikolaus List. Dated 1659 in the plate. Half-length. Within a decorative oval textual border incorporating music for the composer's canon "Sanctus Dominus Deus Sabaoth." The subject is described as Kapellmeister to the Württemberg Court in Stuttgart in the present image. Blank margins slightly foxed. In very good condition overall.

Reproduced in *The New Grove* v. 3, p. 759.

"Capricornus was an important figure in the development of German sacred music between Schütz and J.S. Bach. He was ambitious – he sought and won the approbation of Schütz and Carissimi – and prolific, being one of the few German composers of his time whose works were widely distributed both in manuscripts and print." Kerala J. Snyder, revised by John Sheridan in *Grove Music Online*. (33472) \$650

REQUIEM e TE DECET 4.

The image shows a page of a musical score for a Requiem. The title is "REQUIEM e TE DECET" and it is page 4. The score is for a full orchestra and vocal soloists. The instruments listed are Violini, Viole, Flauto, Obue, Clarinetto in Sib, Fagotti, Corni in Mi b, Trombe in Mi b, Trombone, Timpani in Sib, Tenori, Bassi, Violoncello, and Basso. The score includes dynamic markings such as "ff" and "Sostenuto" (M.M. ♩ = 76). The music is written in a key with two flats and a common time signature.

Unrecorded 19th Century Requiem by a Student of Zingarelli, Crescentini, and Donizetti

18. CATELANI, Angelo 1811-1866

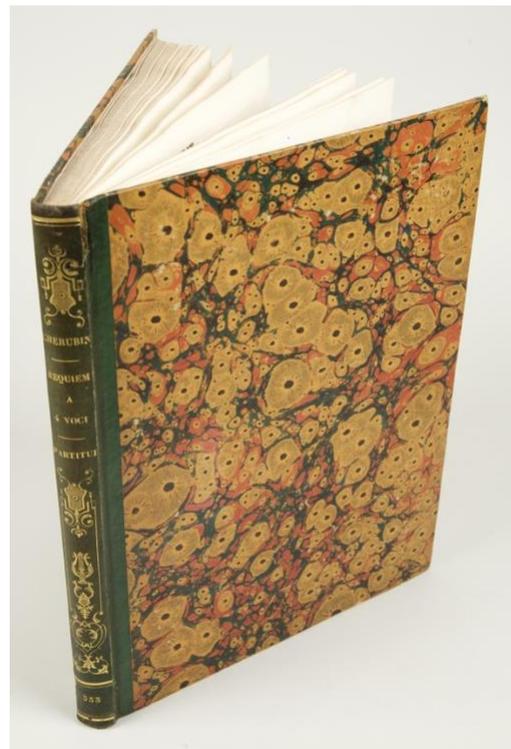
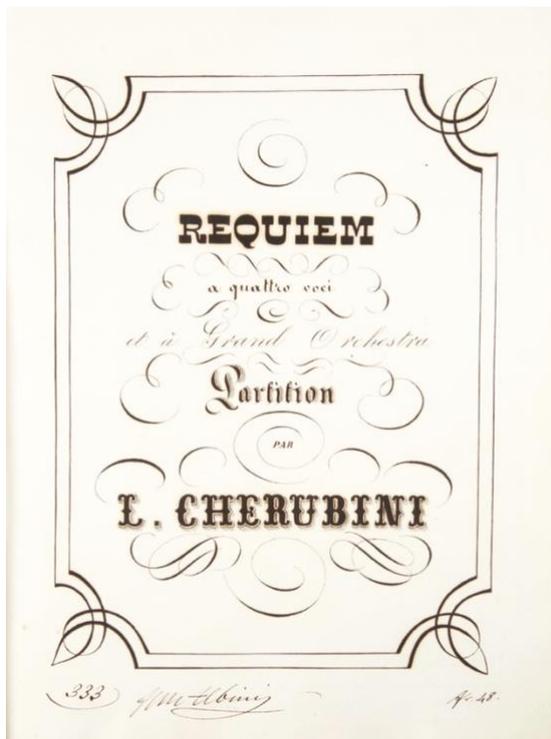
Messa da morto a due tenori e basso di Angelo Catelani Op. 108. [Manuscript full score]. Ca. 1860-1880.

Folio. Dark green cloth-backed marbled boards, titling gilt to spine. 1f. (title), 103, [1] (blank) pp. Notated in black ink on medium-weight 20-stave paper. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981); previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number 797 to title page. A clean manuscript in a single hand throughout, in all likelihood executed specifically for Albini. Binding slightly rubbed and bumped. Outer edges slightly cockled.

No other full score located, either published or in manuscript.

A reduction for voices and organ was made by the organist and composer Pietro Cornali (1804-1880), published by Ricordi in 1856 [PN 28081]. According to Catalani's autobiographical notes: *"This reduction, although beautiful, cannot give the effects I conceived and expressed with the instruments in the easiest and simplest way."* Valdrighi: *Cataloghi della musica di composizione e proprietà del M. Angelo Catalani*, p. 56.

Catalani studied with Zingarelli and Crescentini and had lessons with Donizetti. *"He was appointed maestro di cappella to the Modenese court in 1846 and at the cathedral in 1848 according to his memoirs, but Roncaglia stated that his court position was that of Regolatore delle funzioni di chiesa."* Bruno Cagli in *Grove Music Online*. (33372) \$350



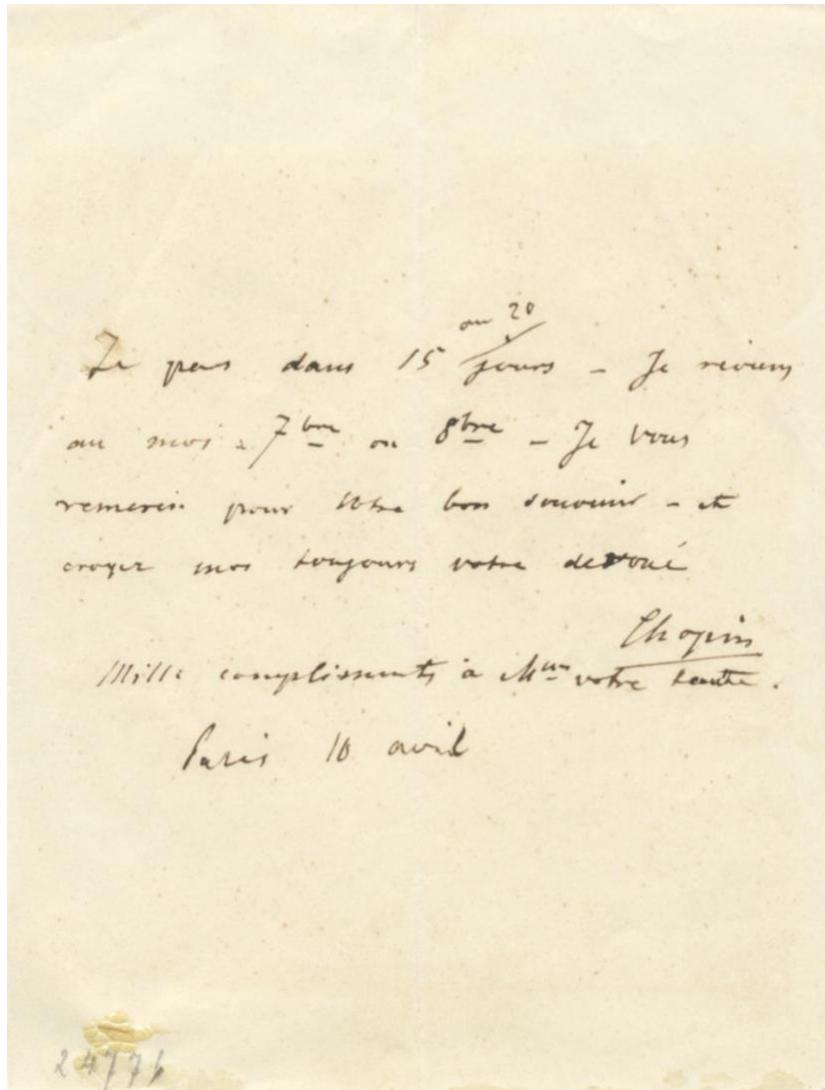
Cherubini's Requiem in Manuscript, Carefully Executed and Bound

19. CHERUBINI, Luigi 1760-1842

Requiem a quattro voci et à Grand Orchestra Partition. [Manuscript full score]. Ca. 1845.

Folio. Attractively bound in dark green leather-backed marbled boards, titling and decorative stamping gilt to spine. 1f. (title), 150 pp. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981), previously from the collection of Italian composer Francesco Maria Albin (1829-1917), with his signature and inventory number 797 to title page. Copied from the Simrock edition of 1819 (RISM CC2028 I,21).

A finely-executed manuscript which, according to a note in a contemporary hand on the verso of the title, was prepared from the Simrock edition (1819) held at the Archive of the Liceo Musicale in Bologna (RISM CC2028, 1,21). (33373) \$300

A handwritten letter on aged, yellowish paper. The text is written in cursive and reads: "Je pars dans 15^{ou 20} jours - Je reviens au mois de 7^{bre} ou 8^{bre} - Je vous remercie pour votre bon souvenir - et croyez-moi toujours votre dévoué Chopin Mille compliments à M^{me} votre tante." The signature "Chopin" is written above the closing. The date "Paris 10 avril" is written at the bottom. There is a small yellow stain and some faint markings at the bottom left corner, including the number "24776".

Je pars dans 15^{ou 20} jours - Je reviens
au mois de 7^{bre} ou 8^{bre} - Je vous
remercie pour votre bon souvenir - et
croyez-moi toujours votre dévoué
Chopin
Mille compliments à M^{me} votre tante.
Paris 10 avril

Chopin's Writes, Most Probably to His Pupil Friederike Müller

20. CHOPIN, Frédéric 1810-1849

Autograph letter signed ("Chopin"), possibly to the composer's pupil Friederike Müller. 1 page. Small octavo (131 x 100 mm). Dated "Paris 10 avril" [?1845]. In French.

Chopin plans to leave Paris within three weeks, most probably for Nohant, George Sand's summer estate, and tells his correspondent that he will be back in September or October. He thanks the addressee for the "good memories" and sends compliments to her aunt:

"Je pars dans 10 ou 20 jours - Je reviens au mois de 7-embre ou 8-bre. Je vous remercie pour votre bon souvenir - et croyez-moi toujours dévoué Chopin Mille compliments à M^{me} votre tante."

Very slightly worn; light vertical crease; minor remnants of adhesive to blank lower left corner; very slight staining to blank lower margin.



Together with:

A bust-length portrait etching of the composer by the German artist Wilhelm Pech (1876-?), image size 120 x 95 mm., sheet size 199 x 150 mm. Signed ("W. Pech") in pencil at lower right, below image. Upper margin slightly abraided and with remnants of adhesive to recto and verso.

Provenance

Previously in the collection of John and Johanna Bass, founders of the Bass Museum of Art in Miami, Florida.

Sydow: *Correspondance de Frédéric Chopin La Gloire 1840-1849*, no. 579.

The year of this letter saw the publication of opp. 57 (the *Berceuse* for piano) and 58 (the *Sonata* for piano). "*The Sonata no. 3 in B minor, op. 58 - dedicated to Countess Emilie de Perthuis, a friend and wife of the royal aide-de-camp - and the Berceuse were published to great critical and public acclaim. The Third Piano Sonata, the last of this genre, represented, in the words of musicologist*

Anatole Leikin, Chopin's reconsideration 'not only of sonata form, but of the sonata genre as well' because 'his sonatas, like his mazurkas or nocturnes, are marked by a special musical idiom.' Zieliński believes that the Sonata no. 3 is Chopin's 'deepest' work." Szulc: *Chopin in Paris*, pp. 302-303.

"Most of the winter of 1845 was a time of acute illness for Fryderyk. George Sand wrote Stefan Witwicke in Freiwald (Germany) late in March that between Chopin's 'coughing fits and his lessons, it is difficult to find a moment of peace and silence.' About the same time she informed Ludwika [Chopin's sister] in Warsaw that 'our dear little one was greatly tired by the severe winter ... but since the weather improved, he has been completely rejuvenated and revived. Two weeks of warmth helped him more than all the medicines ... "

*... By mid-May, heat in Paris became oppressive, and George and Fryderyk began to think about moving to Nohant for the summer. George had started on a new novel, *Isidora*, and hoped to complete it in peaceful Berry. Chopin, too, was ready to go, purchasing a calèche, a vehicle with a folding top, to make their journey more private and pleasant than by diligences. But Dr. Papet warned them that a typhus epidemic had broken out in the region and urged a delay. Finally, they left Paris on June 12, with Pauline Viardot, just back from a Russian tournée, joining them in Nohant a few days later.*" op. cit., pp. 303-305.

The year 1845 was important to Chopin for another reason, as it marked the beginning of a major rift in his relationship with George Sand:

"When Chopin and Sand returned to Paris in August 1842 they moved to new accommodation in the Square d'Orléans, close to their friends the Marlianis, and also incidentally to Kalkbrenner and Alkan. It was a satisfactory domestic arrangement. But Chopin's health was giving cause for real concern, and the relationship with Sand was deteriorating, partly due to growing tensions within the family. All of this, together with his inability to recapture his earlier fluency in composition, contributed to his low spirits in the winter of 1843-4. But the hardest blow of all came in May 1844, when he learnt of the death of his father. Sand immediately whisked him off to Nohant, but he refused to be consoled until his sister Ludwika, to whom he had always been close, announced her intention to visit France with her husband that summer. They met in Paris in July and the visitors divided their time between there and Nohant until they departed

for Poland in early September. 'We are mad with happiness', Chopin wrote. But it was not to last. The winter season brought further strains in his relationship with Sand, and when they set out for Nohant in June 1845 tensions within the family circle were beginning to come to a head." Kornel Michałowski, revised by Jim Samson in *Grove Music Online*.

Chopin's correspondent may very well be his pupil, the Austrian pianist Friederike Müller. Friederike Müller (1816-1895) lived with three of her father's sisters in Vienna following the death of her mother. She arrived in Paris in 1839 to study with Chopin and was his pupil until 1841 and then again in the winter of 1844-1845. "She wrote a kind of diary in the form of approximately 230 letters to her Viennese aunts about her stay in Paris and her encounters with Chopin. They are an extremely valuable source for his biography." Wikipedia. Müller often passed Chopin's best wishes on to her aunt/s in her letters. Chopin dedicated his *Allegro de Concert*, op. 46, to her. Grabowski & Rink p. 356. (33169) \$28,500



“The Most Successful and Best-Known of Cimarosa’s Operas”

21. CIMAROSA, Domenico 1749-1801

Matrimonio segreto Opera Buffa ... Ridotta pel Piano-Forte. Prezzo: 36f. [Piano-vocal score]. Paris: Carli [PN 2365], [1827].

Folio. Mid-tan leather-backed marbled boards, spine with decorative border and titling stamped in black. 1f. (title), [1] (contents), 4-261 pp. Engraved. Text in Italian. Overture with PN 16, from Carli's solo piano version. Handstamp of Launer (acquired Carli in 1828) to foot of title. With small label ("Frileuse") to upper outer corner of front pastedown. Binding slightly worn, rubbed, and bumped. Occasional foxing; light offsetting throughout.

In two acts to a libretto by Giovanni Bertati after Colman and Garrick's *The Clandestine Marriage* (1766), *Il matrimonio segreto* premiered in Vienna at the Burgtheater on 7 February 1792. It was the most successful and well-known of Cimarosa's operas.

"The directness, exuberance, spontaneity, gracefulness and musical sincerity of this opera gave it an international appeal. With a libretto that presents the action in clear strokes, uncomplicated by disguises and mistaken identities, it successfully depicts the misfortunes of a young couple who dare to contradict the established social codes. A sentimental comedy along the lines of Samuel Richardson's Pamela (1740), it celebrates the naturalness popularized by Rousseau. Though not a satire, it is an expression of contemporary values and social mores. ... In its clever use of parlando as a comic device it bridges the gap between the 18th-century intermezzo comico per musica and the operas of Rossini and Donizetti." Gordana Lazarevich in *Grove Dictionary of Opera* v. 3, p. 270. (33387) \$400



**17th Century Treatise,
With Two Guidonian Hands**

22. COFERATI, Matteo 1638-1703

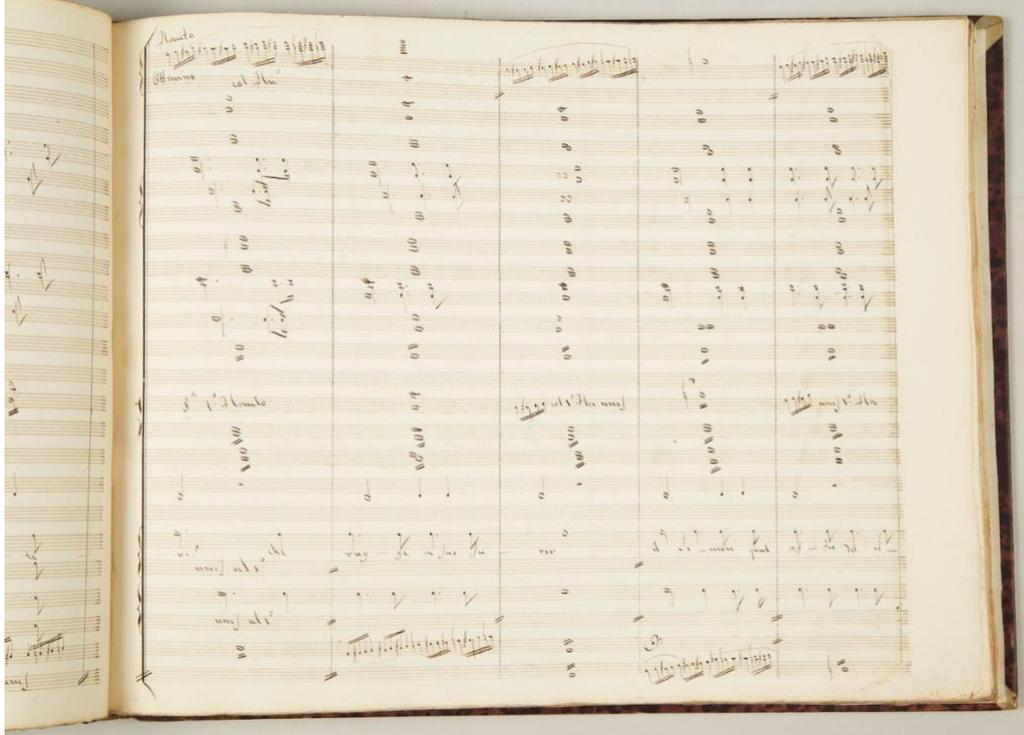
Il Cantore addottrinato ovvero Regole del Canto Corale, ove con breve, e facil metodo s'insegna la pratica de' precetti piu necessari del Canto Fermo; Il modo di mantenere il Coro sempre alla medesima altezza di voci; di ripigliare dove resta l'Organo; d'intonare molte cose, che fra l'Anno si cantano; e in particolare tutti gl'Inni. Firenze: Vangelisti, 1682.

Small octavo. Early full vellum. 1f. (recto title within decorative border, verso blank), [iii] (dedication dated Firenze 24 May 1682), [iv]-[vi] ("A Lettori"), [vii]-[xviii] ("Tavola"), [xix]-[xxxv] ("Dell' Origine, e Progressi del Canto Ecclesiastico Discorso Proemiale di Francesco Ciionacci Sacerdote Fiorentino" with "Approvazioni" dated 23 July 1681 to foot continued on verso, 306 pp. + 14 pp. index. With decorative woodcut head- and tailpieces and initials. Contemporary manuscript annotations head of frontispiece and recto of title, with "Spectat ad Contum. SS. Philippi et Jacobi [?]Valtsni" to verso. With decorative full-page woodcut half-title, two Guidonian

hands, and numerous typeset and woodcut musical examples throughout. With occasional contemporary manuscript markings and contemporary annotation to foot of p. 77. Binding worn and soiled; front endpapers lacking; small hole to rear free endpaper. Minor internal wear and browning; occasional minor foxing and staining; very small pinhole to upper outer margin.

First Edition. Cortot p. 52. Hirsch I 128. Wolffheim I 559. Gregory-Bartlett II, p. 21. RISM BVI p. 228.

"[Coferati] was particularly admired as a teacher, and it was this above all that determined the nature of his publications; the numerous reprints particularly of Il cantore addottrinato and Scolare addottrinato bear witness to the popularity of his methods. In these two manuals he sought to establish rules for the effective composition and performance of church music, contributing, according to his contemporaries, to the codification of the 'true rule of ecclesiastical singing'." Argia Bertini, revised by Giulia Anna Romana Veneziano in *Grove Music Online*. (36226) \$900



Manuscript Full Score of David's Most Famous and Popular Work

23. DAVID, Félicien 1810-1876

Il Deserto Ode Sinfonia in tre parti Poesia di A. Colin traduzione de Temistocle Solera. Musica di Feliciano David. [Manuscript full score]. Ca. 1860.

Oblong quarto (220 x 285 mm). Contemporary dark purple leather-backed marbled boards, spine in decorative compartments gilt, titling gilt. 63ff. Carefully notated in ink on 24-stave hand-ruled paper. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981); previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number 353 to title page. Likely copied from the first edition published by Heugel in 1847.

French composer David struggled early on in his musical studies and personal life and joined the Saint-Simonian community, embarking on a life-changing tour of the Middle East and North Africa for several years. His fascination with these Eastern cultures provided him with inspiration for his compositions, leading directly to *Le désert*, premiered in Paris on December 8, 1844. This unique work, an "ode-symphonie" for soloists, male chorus, narrator, and orchestra, became David's most famous and popular composition.

"Within each movement are a number of separate scenes, describing a desert storm, a prayer to Allah, the caravan, the 'rêverie du soir', and the muezzin's call. The opening is particularly striking with a long-repeated pedal C representing the vast wastes of the desert; the picturesque orchestration won Berlioz's admiration. ... The music is rarely strictly oriental in inflection—even the muezzin's call is diatonic (though David had the performer introduce some microtones into it at the first performance)—and the straightforward tunefulness of the hymn to Allah accounts for some of its popularity. Yet the character and colour of the East had left its mark." Hugh Macdonald in *Grove Music Online*. (33374) \$250



Mid-18th Century Genre Print Incorporating Musical Instruments

24. DIETRICH, Christian Wilhelm Ernst 1712-1774

Engraving signed ("Dietrich") and dated 1756 in the plate. 95 x 152 mm. A charming image depicting a group of seven consisting of four adults (one playing the bagpipes, one the violin, one the hurdy gurdy, and one singing) and three children (one playing a wind instrument, one singing, and one watching). Slightly worn and browned; trimmed to just within platemark; foxing to verso.

Bryan p. 211. Andresen: *Der Deutsche Peintre-Graveur*, J363, no. 29. Nagler: *Neues Allgemeines Künstler-Lexicon III*, 395. Le Blanc: *Manuel de l'Amateur d'Estampes* 66 ii/iv.

Dietrich, a student of Alexander Thiele, was appointed court painter to Augustus the Strong in 1731 and to Augustus III in 1741. He was superintendent of the Dresden painting collection in 1748, a professor at the Dresden Academy in 1763, and director of the art school attached to the Meissen porcelain manufactory from 1764-66. British Museum website. *"His best work is certainly that which he gave to engravings. A collection of these at the British Museum, produced on the general lines of earlier men, such as Ostade and Rembrandt, reveal both spirit and skill."* Wikipedia

From the collection of the noted print collector Charles Mathew Lea, with his small circular collection stamp to lower left corner of verso ("Charles M. Lea Collection 1853-1927"). Lea's important collection was begun by his father, scholar and publisher Henry Charles Lea (1825-1909) in 1879; the majority of the collection was donated to the Philadelphia Museum of Art by Charlotte Lea following her husband Charles Mathew Lea's death. (36232) \$350



“Among Donizetti’s Best Works”

25. DONIZETTI, Gaetano 1797-1848

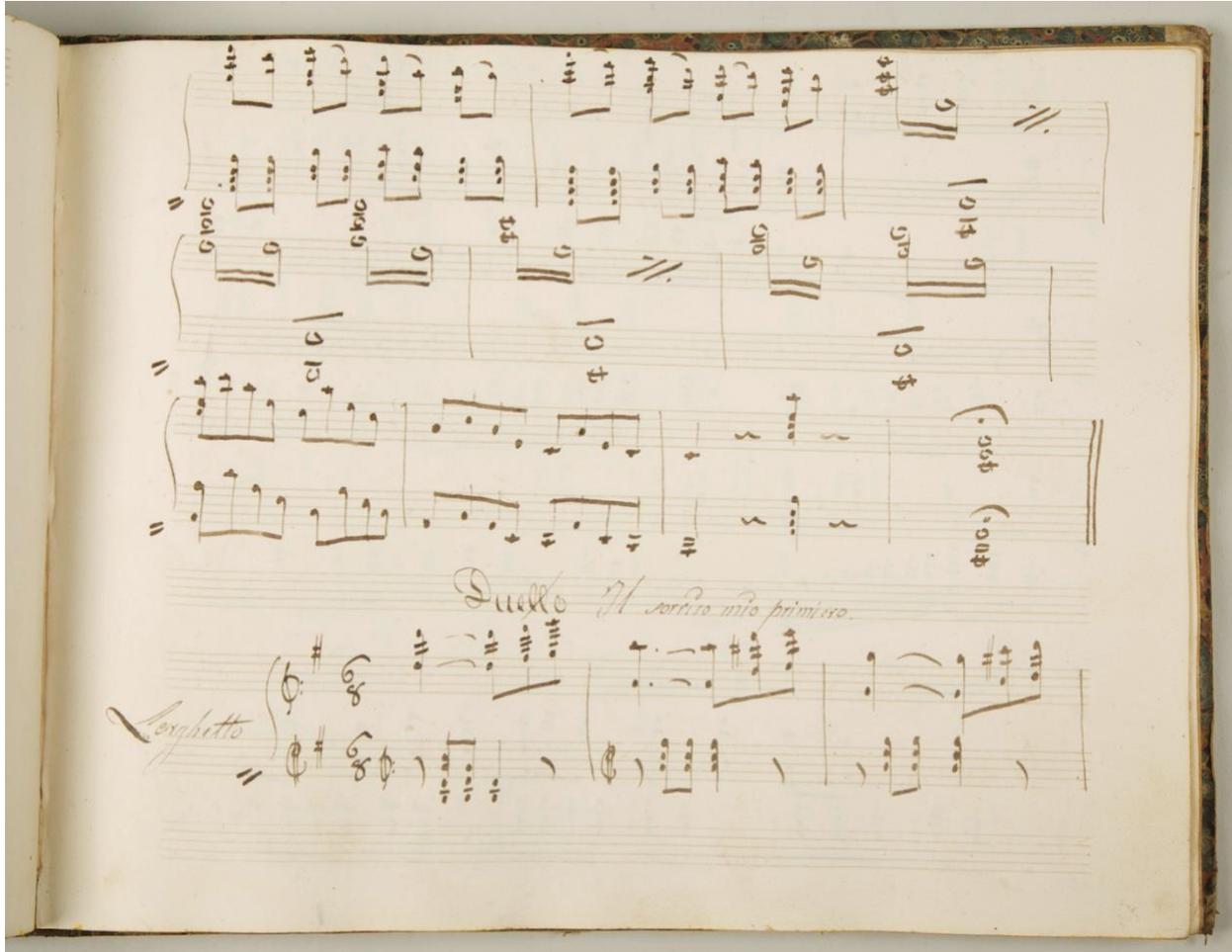
La Favorita Melodramma in quattro atti dall'idioma Francese recato in Italiano da Francesco Jannetti ... ai distinti dilettanti di canto Luigia Bellotti e Carlo Leopoldo Simonetta l'Editore Francesco Lucca In occasione delle loro fauste nozze dedica. [Piano-vocal score]. Milano: Francesco Lucca [PNs 2840-44, 2864-89], [January 1841].

Oblong folio. Half dark green leather-backed marbled boards, spine with decorative devices and dark red leather title label gilt. 1f. (title within decorative border engraved by Castelli), 1f. (blank), 1f. (contents, named cast list), 5-268 pp. Each number with separate caption title and secondary pagination. Engraved. Text in Italian. Named cast list includes Duprez, Stolz, Barroilhet, Levasseur, Wartel, Elian, and Molinier. With "Thomas Scherman" gilt to lower outer corner of upper board and small embossed initials beneath crown to upper margin of front free endpaper. Binding slightly worn, rubbed, and bumped. Scattered light foxing. A strong impression on good quality paper.

First Italian edition. Inzaghi IN. 67, p. 188. Gaspari III, p. 301. Scarce (1 copy in the U.S., at Harvard).

La favorite, to a libretto by Alphonse Royer and Gustave Vaëz with additions by Eugène Scribe, was first performed at the Paris Opéra on December 2, 1840. Donizetti used his earlier unperformed opera *L'ange de Nisida* as the basis for *La Favorite*, though the plots are considerably different. The original French version would become a standard in Paris, performed regularly at the Opéra until 1918. It has become widely regarded as one of Donizetti's best operas, with considerable attention given to the fourth act.

"In spite of its mixture of sources, La favorite must rank among Donizetti's best works, although it slips from its high standard in a few instances, such as the merely efficient ballet music." Ashbrook, p. 447.
(33437) \$1,200



Manuscript of *Il furioso* for Piano Solo

26. DONIZETTI, Gaetano 1797-1848

Il furioso Opera in due atti ... Per Piano Forte Solo. [Manuscript]. Ca. 1840-1860.

Oblong quarto. Contemporary green leather-backed marbled boards with decorative label to upper titled in manuscript. 72 ff. Notated in ink on 10-stave wove paper. With small embossed initials under a crown to upper margin of title. Includes extensive fingering to some numbers. With an early manuscript inscription to front pastedown: "di nie Morini Luigi," indicating that the present manuscript either belonged to, or was possibly copied by, Luigi Morini. Binding somewhat worn, rubbed, and bumped; split at upper hinge; free endpapers lacking; minor annotations in early manuscript to pastedowns. Slightly soiled.

Inzaghi IN. 44, p. 160.

In two acts to a libretto by Jacopo Ferretti after Cervantes, *Il furioso* premiered in Rome at the Teatro Valle on 2 January 1833. It is possible that the reference to Luigi Morini on the front pastedown may be to the Bolognese tenor [Francesco] Luigi Morini (ca. 1811-1844). Morini "*might have been the father of Giuseppa Faustina, the daughter of Strepponi ...*" Phillips-Matz: *Verdi*, p. 798. (33418) \$550



“The Score Has Great Merits”

27. DONIZETTI, Gaetano 1797-1848

Gemma di Vergy Tragedia lirica di E. Bidera ... Riduzione completa con acc.to di pianoforte ... L'opera intera D.5.50. [Piano-vocal score]. Napoli: B. Girard e Ci. [PNs 2691, 2693, 2697, 2833, 4550-67], [ca. 1850].

Oblong folio. Dark red leather-backed dark green cloth boards, spine in decorative compartments gilt, titling gilt. 190 pp. Each number with separate caption title and secondary pagination. Engraved. Title with catalogue of pieces from the opera, including 5 alternative arrangements. Re-engraved with Girard's later address Largo S. Ferdinando 49. Handstamp "Scuola di Canto dei Mo. Lombardini" to title and several pages throughout. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding somewhat worn, scuffed, and bumped; remnants of paper label to spine; free front endpaper lacking; shaken Rather worn throughout; moderately thumbbed and foxed; creases and fraying to some corners; ape repairs to title and several leaves.

An early edition, later issue. Inzaghi IN. 53, p. 169.

Gemma di Vergy, a tragedia lirica in two acts to a libretto by Giovanni Emanuele Bidera after the play *Charles VII* by Alexandre Dumas, premiered in Milan at the Teatro alla Scala on 26 December 1834.

"Although Gemma is perhaps vocally the most daunting role Donizetti ever composed for a soprano, being designed for Giuseppina Ronzi De Begnis, Donizetti's favourite prima donna during the 1830s, the opera retained its popularity in Italy until well into the 1860s. Musically the score has great merits. Gemma's aria finale – consisting of a prayer of imprecation on her husband's second marriage, succeeded by a change of heart and her resolution to enter a convent, which in turn leads into the eloquent Larghetto 'Un altare ed unabenda' and the despairing cabaletta, 'Ah, chi m'accusa' forms a classic test for a dramatic soprano d'agilità. The role of the Saracen Tamas, composed for Domenico Reina, is dramatically effective, and his Allegro giusto in Act I, 'Mi toglieste a un sole ardente', was long a popular showpiece for tenors; on more than one occasion its libertarian sentiments prompted demonstrations against repression."

William Ashbrook in *Grove Dictionary of Opera*. (33587)

\$125



“A Monument to Donizetti’s Unfailing Good Taste”

28. DONIZETTI, Gaetano 1797-1848

Linda di Chamounix Für das Piano-Forte allein eingerichtet von Fr. Xav. Chotek ... Pr. fl 7.30x C.M. [Solo piano]. Wien: Ant. Diabelli u. Comp. [PN D. & C. No. 7562], [1843].

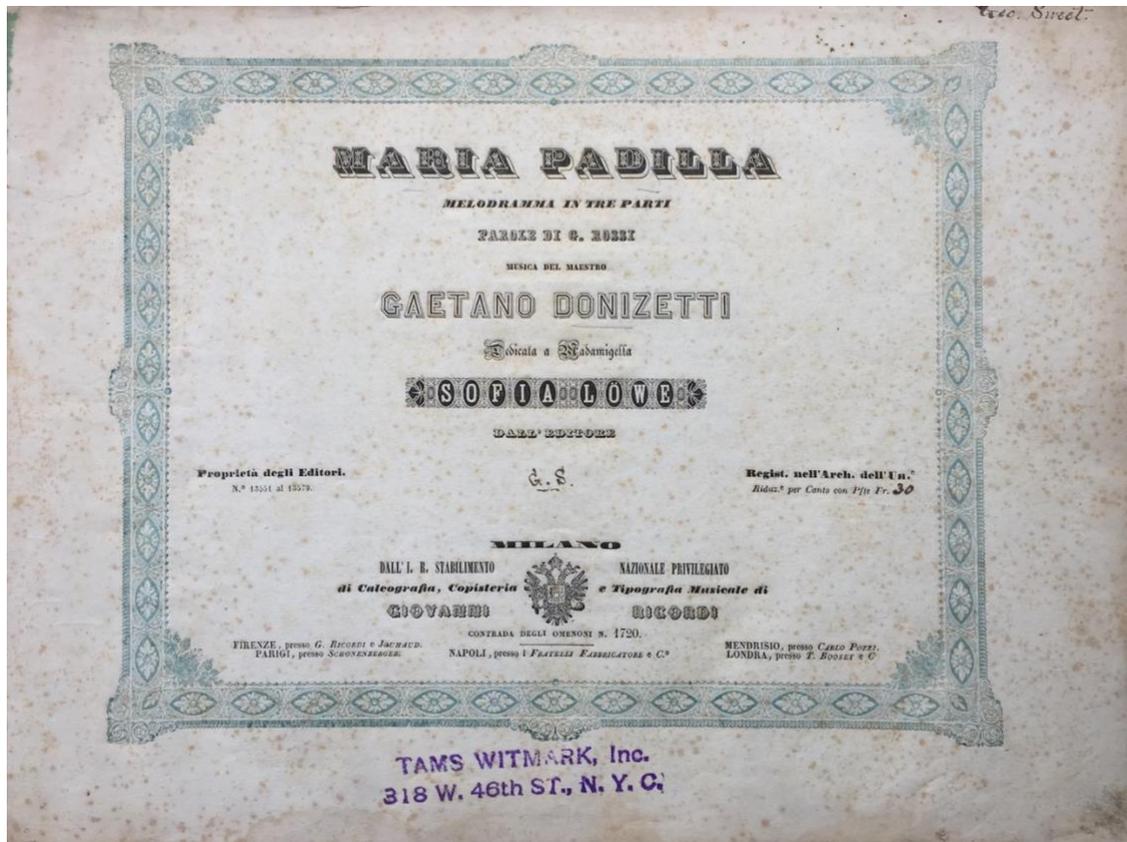
Oblong folio. Brown cloth-backed blue cloth boards, titling gilt to spine. 1f. (title), 3-125, [1] (blank) pp. Engraved. Binding somewhat worn, rubbed, and bumped; soiling to upper.

First Edition of this arrangement by František Xaver Chotek (1800-1852). Inzaghi IN. 73, p. 192. Scarce (no copies located in either the U.S. or the U.K.).

A melodramma semiserio in three acts to a libretto by Gaetano Rossi after d’Ennery and Lemoine’s play *La grâce de Dieu* (1841), *Linda di Chamounix* premiered in Vienna at the Kärntnertortheater on 19 May 1842.

"The score of Linda is from the finely crafted overture to the final ensemble. A particularly effective moment is the brief unaccompanied prayer for five solo voices in Act 3. Linda, although a fixture on the Italian stage for its first 50 years, deserves to be better known: it makes clear much about the musical environment in which Verdi developed. Although its naive, demi-caractère plot strains the credulity, the score is vocally so grateful and possesses so much cohesiveness that it largely overcomes this liability." William Ashbrook in *Grove Dictionary of Opera*.

Chotek (originally Kotek) was a Czech organist, teacher, and composer who spent his career in Vienna. In addition to the present arrangement for solo piano, he arranged a version for piano 4-hands, as well as composing an original divertissement on the opera's themes. (33436) \$300



"One of the Most Unfairly Neglected of Donizetti's Mature Operas"

29. DONIZETTI, Gaetano 1797-1848

Maria Padilla Melodramma in tre parti; parole di G. Rossi ... Dedicata a Madamigella Sofia Löwe dall'editore ...Riduze. per Canto con Pfte Fr. 30. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 13551-13579], [1859].

Oblong folio. Disbound. 1f. (title printed within decorative light teal blue border), 1f. (named cast list, contents), 3-253, [1] (blank) pp. Engraved. Named cast list includes Giorgio Ronconi, Gaetano Rossi, Domenico Donzelli, Sofia Löwe, Luigia Abbadia, and Teresa Ruggeri. Contemporary owner's signature ("Geo. Sweet") to upper outer corner of title with handstamp of Tams Witmark to blank lower margin and blindstamp of Tito Ricordi dated April 1859 to lower outer corner. Wrappers lacking. Slight dampstaining to lower margin throughout; light foxing to outer leaves; occasional markings in pencil.

First Italian edition, later issue. Published shortly after the French edition. Inzaghi IN. 71, p. 191. Bergamo Catalogue, p. 127, 54. Gaspari III, p. 301.

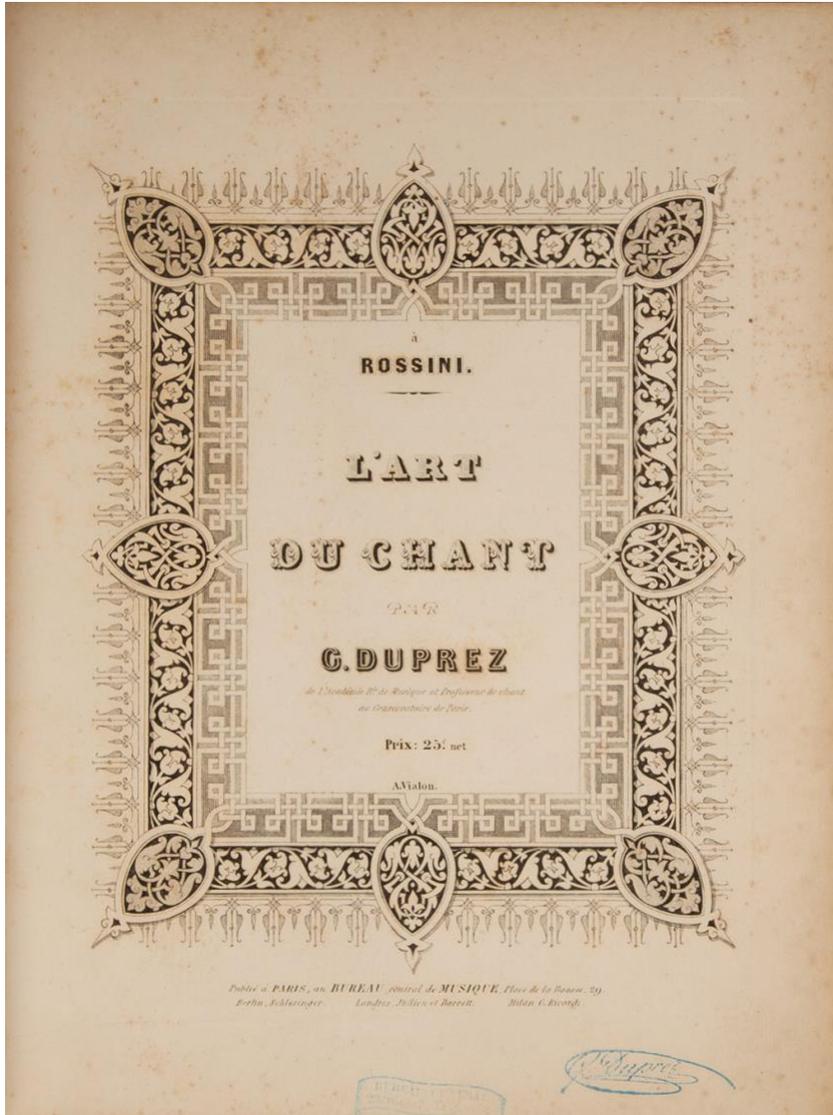
A melodramma in three acts to a libretto by Gaetano Rossi and Donizetti after the play by François Ancelot, *Maria Padilla* premiered in Milan at La Scala on 26 December 1841.

"One of the most unfairly neglected of Donizetti's mature operas, Maria Padilla contains a wealth of brilliant and dramatically powerful music." William Ashbrook in *Grove Dictionary of Opera*.

(33417)

\$450

**19th Century Vocal Method
by the Noted French Tenor
and Composer**



**30. DUPREZ, Gilbert
1806-1896**

L'Art du Chant ... Prix: 25f. net.
Paris ... Berlin ... Londres ...
Milan: Bureau centrale de
Musique ... Schlesinger ... Jullien
et Barrett ... G. Ricordi [PN B.C.
880], [1846].

Folio. Full mid-brown cloth boards, titling to upper gilt, gilt single-line border with decorative corner pieces gilt to both upper and lower, dark brown morocco spine with decorative elements and titling gilt, moire-patterned ivory endpapers, all edges gilt. 1f. (recto title within ornate decorative border engraved by A. Vialon, verso blank), 1f. (recto dedication to Rossini by Duprez dated Paris, December 20, 1845 with response by Rossini dated Bologna, February 5, 1846, verso blank), 1f. (recto "Avis Important," verso blank), 1f. (recto part title: "Première Partie Style Large d'Expression et de Force," verso testimonial),

59, 1f. (recto part title: "Second Partie Style de Grace et d'Agilité," verso blank), [i] (blank), 60-105, [i] (blank), 1f. (recto part title: "Troisième Partie Diction Lyrique," verso blank), 106-212, 1f. (contents). Engraved throughout. With 6 folding plates. Printed dedication to Rossini at head of title; Duprez's facsimile signature handstamp and publisher's handstamp to lower margin. Binding slightly worn, rubbed, bumped, and faded; joints tender; endpapers stained. Uniform light browning; light to moderate foxing. Quite a good copy overall, despite defects as noted.

First Edition. Very scarce. OCLC (4 copies only in the U.S.).

A French tenor and composer, Duprez made his debut at the Opéra in Paris in *Guillaume Tell* (1837), "achieving immediate and overwhelming success with Paris audiences," and went on to create numerous roles in the operas of Auber, Berlioz, Donizetti, and Halevy. He taught at the Paris Conservatoire from 1842-1850 and founded the École Spéciale de Chant in 1853. Sandro Corti in *Grove Music Online*. (35837) \$600



**16th Century Print
of an Author of Text Set by J.S. Bach**

31. EBER, Paul 1511-1569

Portrait engraving. Ca. 1580. Half-length. Within ornamental border. 145 x 90 mm.

Slightly browned; minor remnants of former mount and small circular collector's handstamp to verso ("W"). Collector's stamp not in Lugt.

Bach used stanza 6 of Eber's *New Year Hymn* for the final four-part chorale of his Cantata 16, *Herr, Gott, dich loben wir*, and set other Eber hymns in his Cantatas 28, 127, and 130. (33467) \$125

Complete Autograph Manuscripts of Felder's *Jeu de Tarot 1* and *Jeu de Tarot 2*

32. FELDER, David b. 1953

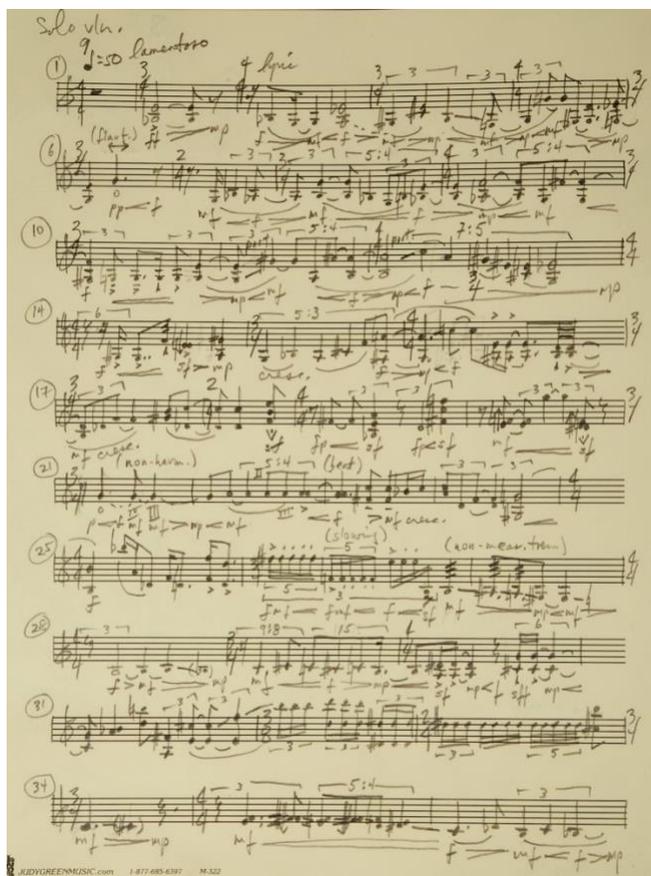
Jeu de Tarot 1 and *Jeu de Tarot 2*. Concerto for violin soloist and chamber ensemble. Autograph musical manuscript drafts in full score and solo part of the complete work.

Jeu de Tarot 1

Large folio and folio (430 x 280 mm; 355 x 215 mm; 240 x 318 mm). Unbound. Notated in pencil on 30-, 15-, and 10-stave printed music paper. Full score 107 pp.; violin solo part 9 pp. The complete work. Of the full score, 49 pages are autograph manuscript; 44 pages are substantially autograph with portions of each page printed; 12 pages are printed with autograph additions and corrections; and 2 pages are photocopies of autograph manuscript with occasional annotations. The violin solo part consists of 9 pages of autograph manuscript. In 7 movements, each titled after selected cards in the tarot deck: *The Juggler*, *The Fool*, *The High Priestess*, *The Hermit*, *The Empress (Whorl)*, *The Hierphant*, and *Moonlight*. The instrumental ensemble consists of flute (doubled), oboe (doubled), clarinet (doubled), horn, percussion, harp, keyboard, violin solo, violin (with optional doubling mandolin), viola, cello, and contrabass.

Jeu de Tarot 2

Large folio and folio (430 x 280 mm; 240 x 318 mm). Unbound. Notated in pencil and ink on printed 30-stave orchestral music paper and Judy Green 10-stave paper. The complete work. Of the full score, 28 pages are autograph manuscript; 129 pages are printed proofs with extensive autograph corrections and



annotations; and 17 pages are photocopies of autograph manuscript with occasional annotations. The violin solo part consists of 10 pages of autograph manuscript. In 6 movements, each titled after selected cards in the tarot deck: *Death*, *Judgement/Resurrection*, *Temperance*, *The Wheel*, *The Tower*, and *The Chariot*. The instrumental ensemble consists of flute (doubled on piccolo and alto flute), oboe (doubled on English horn), Bb clarinet (doubled on contrabass clarinet, horn in F, bass trombone, percussion, harp, piano (for one or two players playing piano and MIDI keyboard), solo violin, violin, viola, cello, and contrabass.

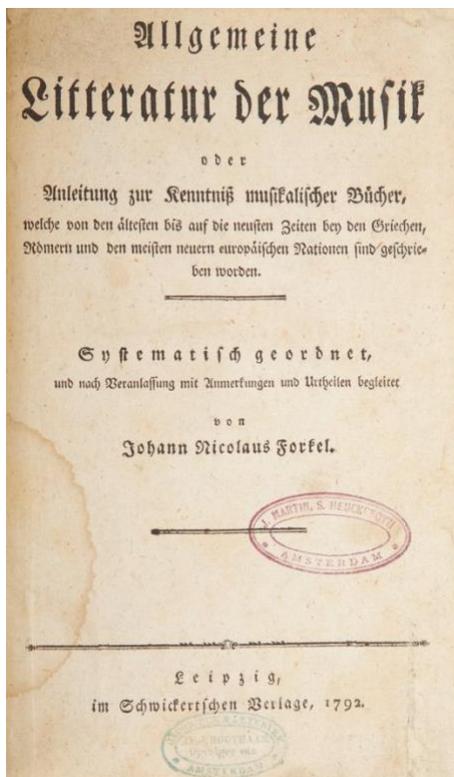
Jeu de Tarot 1, composed in 2016-17, was commissioned by the Ensemble Linéa. The work was first performed on 8 November 2017 with Irvine Arditti as violin soloist and Jean-Phillippe Wartz conducting; a performance with the Ensemble Signal, with Arditti as soloist, and Brad Lubman conducting, was recorded on the Coviello Contemporary label (COV 91913).

"In each movement the soloist, and the ensemble, explore a scene suggested by the rich symbolism of the images upon the cards - fantastic images made by H. Bosch and Blake to name but two - and by the very poetic pen-pictures, created by Russian mathematician, mystic, and writer P.D. Ouspensky in his remarkable publication "A New Model of the Universe" from 1919, revised and published again in 1929. Ouspensky writes of some potential histories of the cards, and following that in a separate chapter, he imagines confronting a particular array of the cards laid out ceremonially. These descriptions are immensely powerful suggesting deeply profound spiritual dimensions and purposes for the cards of the major arcana. I chose an array of seven cards for this piece; future projects will likely explore the remainder." David Felder website

"Each card depicts a particular stage and/or problem in the quest for individuation. In Ouspensky's interpretation, "The Fool" is a sort of snake chasing its own tail: "he knew not where he went, but was absorbed in his chimerical dreams which ran constantly in the same circle." The Fool carries with him a bag of symbols he has forgotten how to use; the symbols retain their power but he is unable to access it. Felder's corresponding movement depicts the Fool's paradoxical trajectory: the music has enormous rhythmic momentum but seemingly no identity or agency. The music seems to be enthralled with a quest to go somewhere, but avoids changing in a significant way: its basic building blocks (elemental figures like attacks, chords, flams, reiterated notes, scales, and arpeggios) never coalesce into characteristic melodic material, or into large-scale goal-oriented processes, but instead captivate listeners with the physicality of their subtly variegated detail ...

... While Ouspensky's interpretations of Tarot provided the impetus for the piece, consultations with soloist Irvine Arditti proved pivotal for the composition of its solo part. As result, in the solo part Felder has explored possibilities unprecedented in his music: complex irrational rhythms, extreme agility in the left hand, microtones, and extended techniques (the latter particularly in the final movement). Arditti's input was presumably indispensable, as he has specialized in and played an important role in developing performance practices in all these areas. Another result of the collaboration is a cadenza in the fifth movement where the soloist is given options for improvisation, while the other musicians are given unusual latitude to make decisions in real time about their parts..." Buffalo's Center for 21st Century Music, Edge of the Center, website

Jeu de Tarot 2, composed in 2020, was commissioned by the Ensemble Mis-En. It has not yet had its first performance. (36238) \$10,000



"The Magnum Opus of Forkel's Historical Studies"

33. FORKEL, Johann Nicolaus 1749-1818

Allgemeine Litteratur der Musik oder Anleitung zur Kenntniss musikalischer Bücher, welche von den ältesten bis auf die neuesten Zeiten bey den Griechen, Römern und den meisten neuern europäischen Nationen sind geschrieben worden. Leipzig: Schwickertschen Verlage, 1792.

Octavo. Half dark brown cloth with marbled boards. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [v]-xxiv, 1f. (recto part title, verso blank), [3]-540 pp., with index to pp. 515-540. With contemporary signature of J. Martin S. Heuckeroth [Amsterdam] to front free endpaper and his oval handstamp to title, verso of dedication, pp. xxiv, 323, 540, and verso of rear free endpaper. Binding slightly worn, rubbed, and bumped; hinges partially split. Uniform light browning; lower inner margins of first leaves, including title, dampstained; very occasional minor foxing; some mispagination (pp. 225-240); small tear to pp. 523/524 with minor loss to text; title slightly worn and soiled with Heuckeroth and Jacob Eck and Le Febvre, Amsterdam handstamps.

First Edition. Scarce. Wolffheim I, 221. Hirsch IV, 1040. RISM BVI, p. 323.

A German music historian, theorist and bibliographer, Forkel "is generally regarded as one of the founders of modern musicology ... *The Allgemeine Geschichte*, the magnum opus of Forkel's historical studies, was the first German attempt at a comprehensive history of music ... [It] set the standard for later bibliographies in terms of thoroughness and organization. It contains some 3000 entries, from antiquity to the late 18th century, with well-ordered comments on the content and quality of each source." George B. Stauffer in *Grove Music Online*. (34220) \$450



Late 16th Century Prints of an Author of Text Set by J.S. Bach

34. FRITSCH, Ahasverus 1629-1701

Fine large portrait engraving signed "M.B." Ca. 1700. Bust-length. Within oval textual border. 260 x 170 mm. Slightly worn and creased at lower corners; laid down to backing sheet.

A German hymnodist, Fritsch authored a collection of sacred songs published in 1679 in Jena (RISM BVIII/1, 1679/02). Bach used his hymns as sources for Cantatas 57, 123, 398, 399 and 485. (33485) \$325



35. FRITSCH, Ahasverus 1629-1701

Portrait engraving by M.J.C. Trenner. Ca. 1680. Half-length. Within oval textual border. 147 x 95 mm. Slightly trimmed, not affecting text or image. (33447) \$175

Interesting Manuscript of an Early 19th Century Italian Requiem

36. FUSCO, Michele ca. 1770-1828

Messa da Requiem del celebre Maestro Napoletano Michele Fusco. [Manuscript]. Ca. 1820-1840.

Oblong quarto (220 x 288 mm). Contemporary half vellum with marbled boards, decorative label with titling in manuscript to upper. Notated in black ink on 14-stave wove paper. Endpapers and title on laid paper with watermark of a star with letters "FAS" below. 1f. (title), 70 ff. Scored for TTB choir and orchestra. With signature to verso of final leaf: "Serafino [?] Patignani d'Ancona ..." followed by date [?]1929] and place. Note in contemporary manuscript (in another hand) to recto of rear free endpaper: "Questa Messa fu cantata per la prima volta il giorno 14. Gennaio 1839. in circostanza della morte, cagionata da nefritide, del su Sr. Francesco Zini accaduta li S. suddetto -." Binding worn, rubbed, and scuffed; front free endpaper lacking. Lightly thumbled; scattered foxing; lower half of title neatly excised.

No other source located for this work.



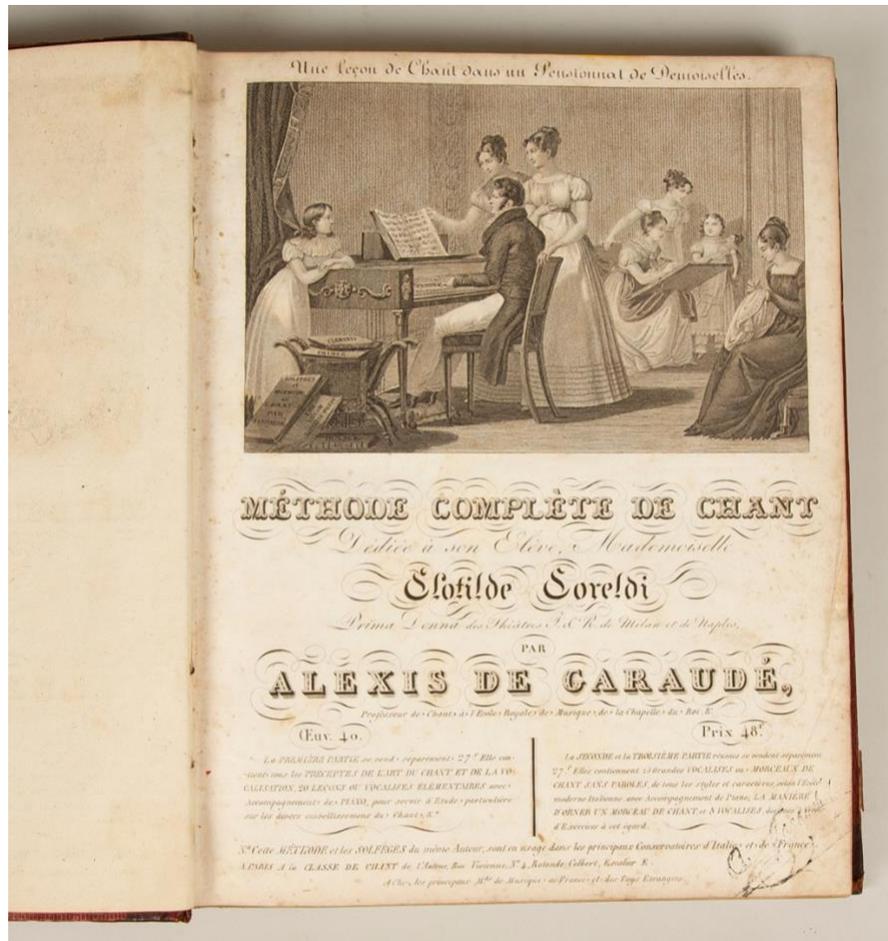
There is virtually no information in English on composer and harpsichordist Michele Fusco, and even in Italian sources he is barely mentioned. He was raised and educated in Naples, and then appears in Sardinia, where he directed the *cappella civica* in Cagliari from 1788 to 1804. He became *maestro al cembalo* at the Theatre in Modena in 1809, a position he held for the rest of his life. None of his works appears to have been published. Manuscripts are held at the Sassari Duomo and the Biblioteca Estense in Modena.

A *Requiem* by Fusco is documented by Valdrighi ("composed in the last days of his life") in *Cronistoria dei teatri di Modena dal 1539 al 1871*, as well as by Pougin in his supplement to Fétis, v.1, p. 353 ("very beautiful and which we still hear today with pleasure"). It is not clear, however, whether either of these comments refer to the present work. Another *Requiem* is held in Sassari, but is not the same work, based on the catalog incipit.

Given that (according to the contemporary manuscript note referred to above) the work was not premiered until 1839, the present manuscript is possibly of the work Valdrighi mentions as being composed shortly before Fusco died. No further evidence is available, and we have been unable to identify the Francesco Zini mentioned.

A long-forgotten composer and work deserving of further study. (33382)

\$600



“One of the Most Important Composers of French Song in the Early 19th century”

37. GARAUDÉ, Alexis de 1779-1852

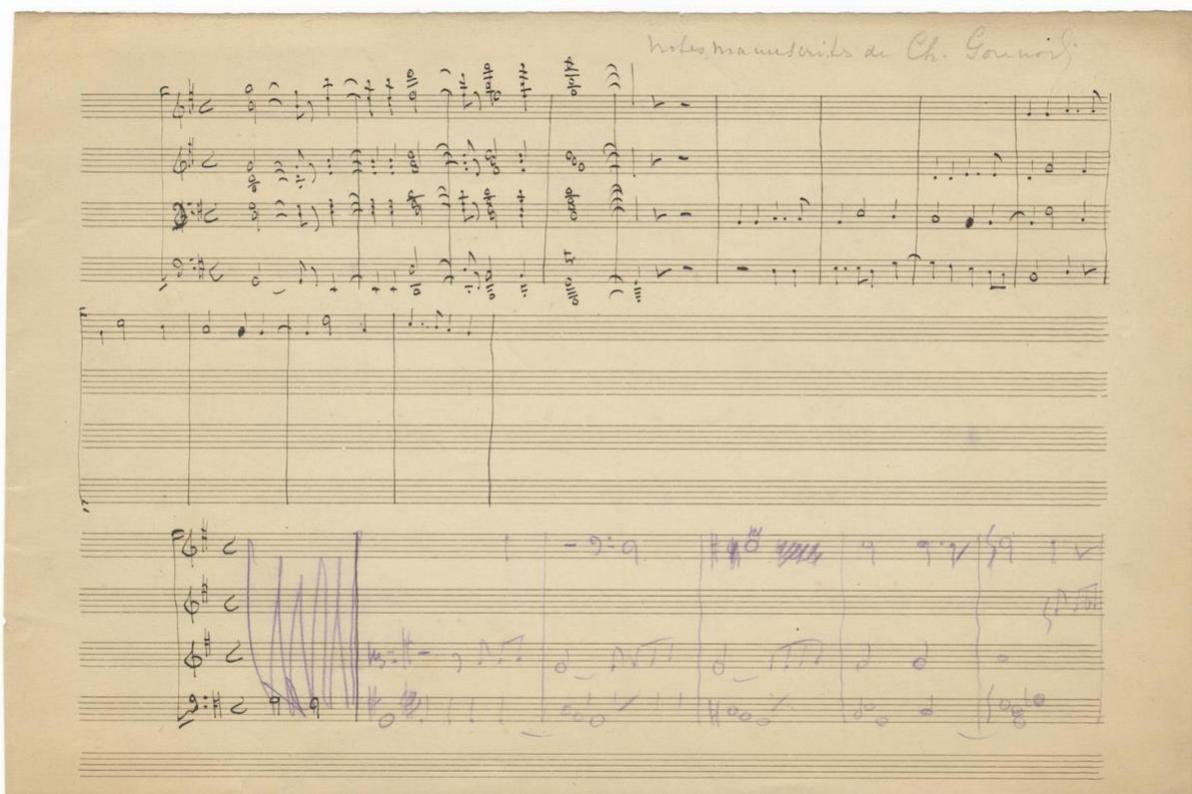
Méthode Complète de Chant Dédiée à son Elève, Mademoiselle Clotilde Coreldi, Prima Donna des Théâtres I. & R. de Milan et de Naples ... Oeuv. 40. [Part 1 of 3 separately-published parts]. Parigi: L'Auteur [PN 151], [1811].

Folio (33 x 26 cm). Half dark red morocco with red textured paper boards, yellow edges. 1f. (recto pictorial title, verso blank), 1f. (recto title, verso blank), [1] (publisher's catalogue) [2]-5 (list of subscribers), 6-16 (descriptive contents, foreword, etc.), [i] (blank), 16-285, [i] (blank) pp. Parallel text in French and Italian. Engraved.

With large pictorial engraving to head of title depicting a musical scene in which a gentleman plays the piano while two women sing; a young girl looks on, with other women and girls engaged in drawing and sewing in the background, with volumes of music by Clementi, Cramer, Dussek, etc., in the foreground. The list of subscribers includes over 300 names. Binding somewhat worn, rubbed, and bumped; endpapers stained at corners. Light uniform browning; some foxing; title slightly worn, foxed, browned, and soiled, with composer's facsimile signature handstamp to lower outer corner and minor paper repair to blank outer edge.

Second edition.

"One of the most famous French singing teachers, Garaudé published a large number of didactic works, including solfèges, vocalization exercises and singing tutors ... Extending the usual debate between French and Italian schools of singing, he suggested combining their respective advantages in his *Méthode de chant* (1809). One of the most important composers of French song in the early 19th century, Garaudé wished that, in his vocal works, 'the accompaniments were richer in harmony than was customary in this genre of composition'." Jean Mongrédien, revised by Guy Gosselin in Grove Music Online. (35557) \$425



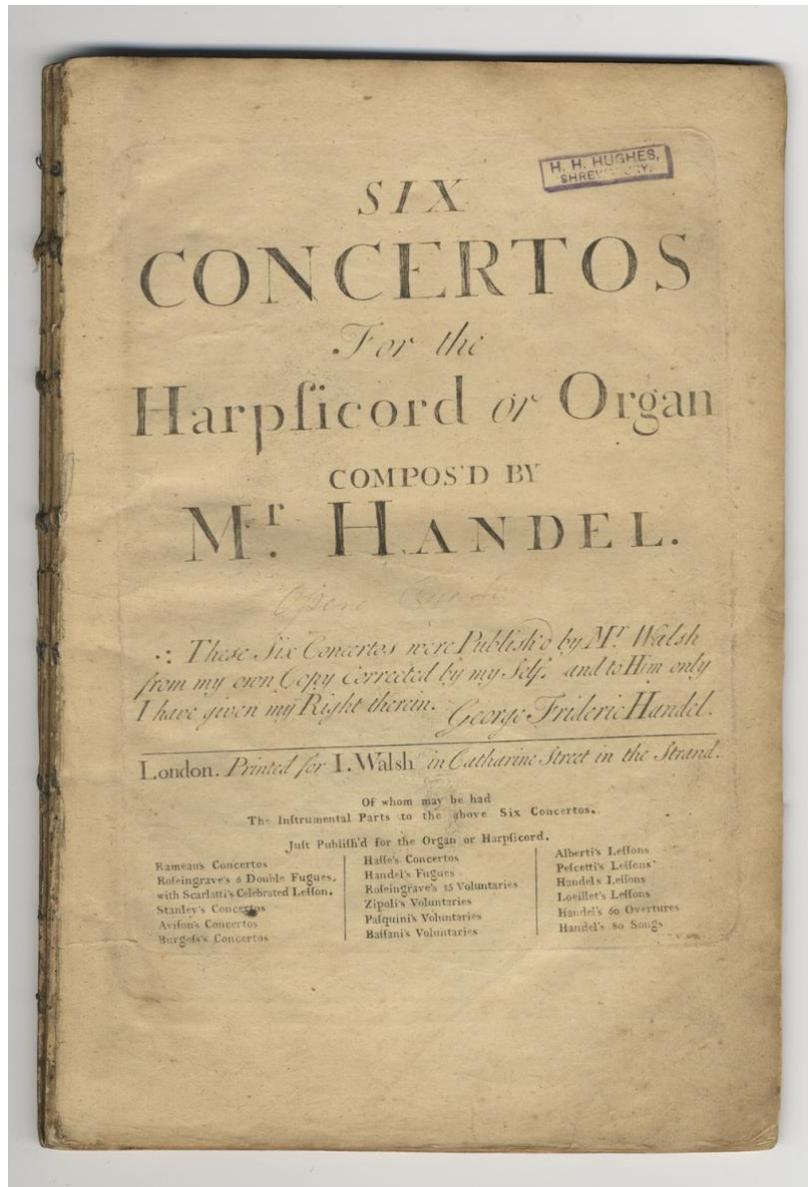
Gounod Autograph Sketchleaf

38. GOUNOD, Charles 1818-1893

Autograph musical manuscript sketch leaf in condensed score for an unidentified work in G major.

Oblong folio (175 x 264 mm). 30 measures in total, notated on both sides of the leaf, the initial 13 measures in black ink, the following 17 in purple pencil, possibly a continuation of the same work. With several deletions and "Notes manuscrites de Ch. Gounod" in pencil to upper right margin. Slightly worn and browned; cut from a larger leaf.

"Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century." Steven Huebner in Grove Music Online. (36231) \$950



First Edition of the Six Concertos for the Harpsichord or Organ

39. HANDEL, George Frideric 1685-1759

[HWV 289-294; Op. 4]. Six Concertos for the Harpsichord or Organ ...These Six Concertos were Publish'd by Mr. Walsh from my own Copy Corrected by my Self and to Him only I have given my right therein. George Frideric Handel. London: Printed for I. Walsh, [ca. 1750].

Folio. 1f. (recto title, verso blank), [1] (blank), 2-18, [1] (blank), 20-48 pp. Engraved. With small rectangular handstamp of "H.H. Hughes, Shrewsbury" to blank upper outer margin of title. Disbound. Somewhat worn and browned.

First Edition, later issue (with new title page but old form of sharps). Smith, p. 225, no. 7. HWV 289-294, p. 22. Hirsch III, p. 234. RISM H 1212. Hoboken 5, 152. (36006) \$750



“Among the ‘Most Tasteful Composers’ of the Second Half of the 18th Century”

40. HERTEL, Johann Wilhelm 1727-1789

Das Vertrauen auf Gott. Ein Singedicht von Tode und Hertel. [Manuscript full score]. Ca. 1780.

Narrow folio (35 x 21 cm). Light blue contemporary boards with octagonal paper label titled in manuscript to upper. 1f. (recto title, verso blank), 92ff. foliated at upper right corners. Notated in black ink on rastrum-drawn 20-stave paper. A fair copy in a single unidentified copyist's hand throughout. An oratorio scored for solo soprano and tenor, SSTB chorus, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet (principale), timpani, strings, and continuo. With the circular handstamp of the Sammlung Güstrow to title label and additional small rectangular label to upper inner corner of upper board; manuscript titling to spine; bookplate of William A. Little to front pastedown. Slightly browned; Güstrow handstamp to title. In very good condition overall. Binding slightly worn, rubbed, and bumped; front and rear free endpapers lacking.

Eitner V, pp. 128-129. Diekow, pp. 149-152. RISM ID no.103215 (2 additional manuscript copies). In addition to the autograph, there are two further manuscript copies recorded.

No contemporary published editions. A modern edition, edited by Michael Baumgarti, was published in Woosten by LaBaun in 2001.

Das Vertrauen auf Gott was composed in 1778 and set to text by German theologian, teacher, and writer Heinrich Julius Tode (1733-1797); the libretto was published in Schwerin by Bärensprung in 1788.

"[Hertel] received an early musical education from [C.P.E.] Bach's pupil J.H. Heil (1706–64) ... He had contacts with leading Berlin musicians such as Franz Benda, C.H. and J.G. Graun, and C.P.E. Bach; Franz Benda taught him the violin and C.H. Graun encouraged him to compose ... He became court composer in Schwerin in 1754, and worked at times as organist and church music director in Stralsund (1759–60) ... In his youth Hertel was considered one of the best violinists of Franz Benda's school ... His 17 keyboard concertos, rich in invention and distinguished by fluent passage-work, are important north German achievements in this genre and rank beside C.P.E. Bach's and A.C. Kunzen's ... It was undoubtedly Hertel's extremely rich vocal compositions, however, that caused Gerber to place him among the 'most tasteful composers' of the second half of the 18th century. He wrote in many vocal genres for the Schwerin court, including masses, settings of the Passion, sacred cantatas, secular festive cantatas, and arias and chorales with orchestral accompaniment." Dieter Härtwig in *Grove Music Online*.

Provenance

One of three manuscript copies formerly in the collection of the library of the cathedral in Güstrow, Germany. 140 musical manuscripts (including 25 by Hertel) were transferred to the Landesbibliothek Mecklenburg-Vorpommern in 1950-1951, most likely including the present copy; we have been unable to locate documentation regarding the release of the manuscript from this collection. The manuscript is, however, listed as item 51 in Musikantiquariat Hans Schneider's Catalogue 72 published in 1959. It was subsequently acquired from Schneider by the late William Little, musicologist and professor of German at the University of Virginia in Charlottesville, Virginia.

We would like to thank the staff of the Sammlung Rara/Musik, Landesbibliothek Mecklenburg-Vorpommern Günther Vecker for providing information relative to the present manuscript and its history.

(35894)

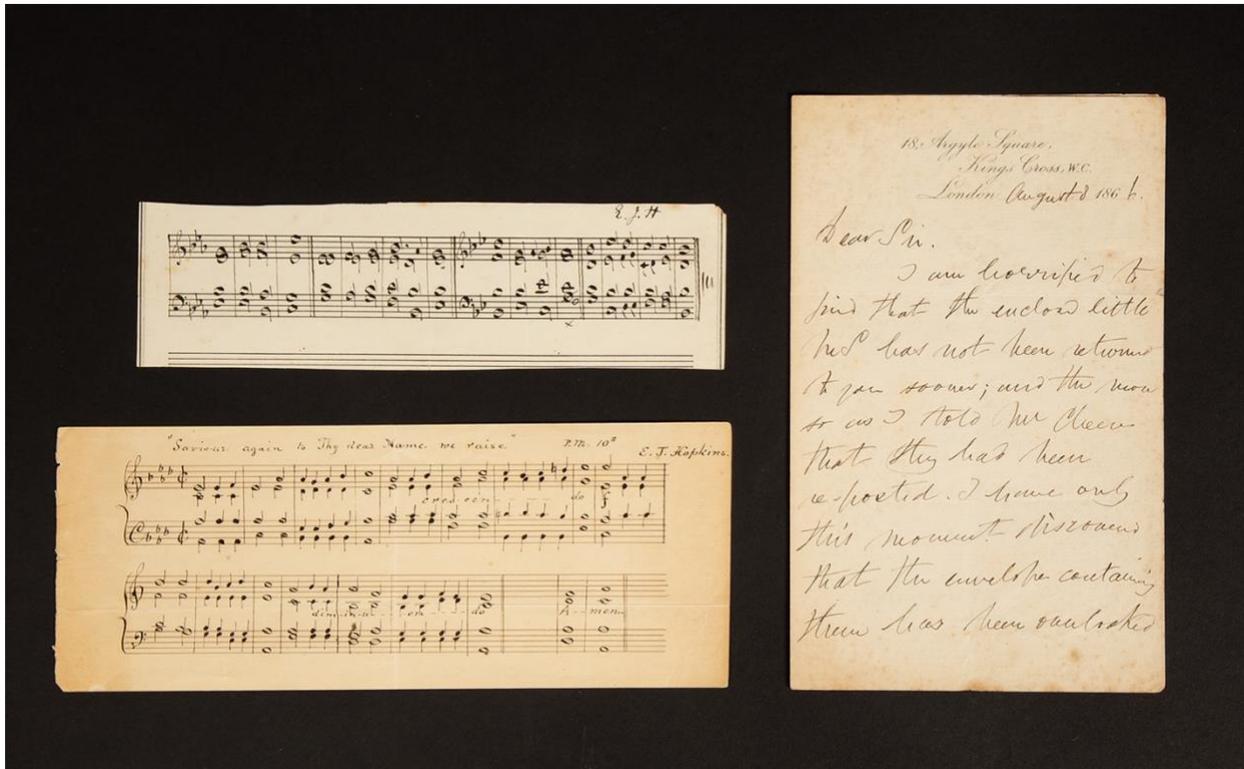
\$2,800

Mid-17th Century Portrait Engraving

41. **HÖFEL, Johann 1600-1683** Portrait engraving by Lucas Schnitzer. Ca. 1645. Bust-length. Within oval textual border. 143 x 100 mm. Slightly worn; remnants of former mount to corners of verso.

Höfel was a German hymnodist. Julian: *Hymnology*, p. 528. (33491) \$200





Autograph Letter of the English Organist and Composer

42. HOPKINS, Edward John 1818-1901

Autograph letter signed ("E.J. Hopkins") to an unidentified male correspondent, possibly a music editor or publisher. 2 pp. of a bifolium. Octavo. Dated August 8, 1866. On letterhead with "18, Argyle Square, Kings Cross, W.C. London" at head. Slightly worn, browned, and foxed; small tear to outer margin repaired with archival tape.

Hopkins regrets not having returned the "little manuscripts" to his correspondent sooner, but has *"only this moment discovered that the envelope containing them has been overlooked in my blotting case. I have taken the opportunity of sending you a copy of a simple ms chant, which, if you think worth anything, like the others is quite at your service."*

Together with:

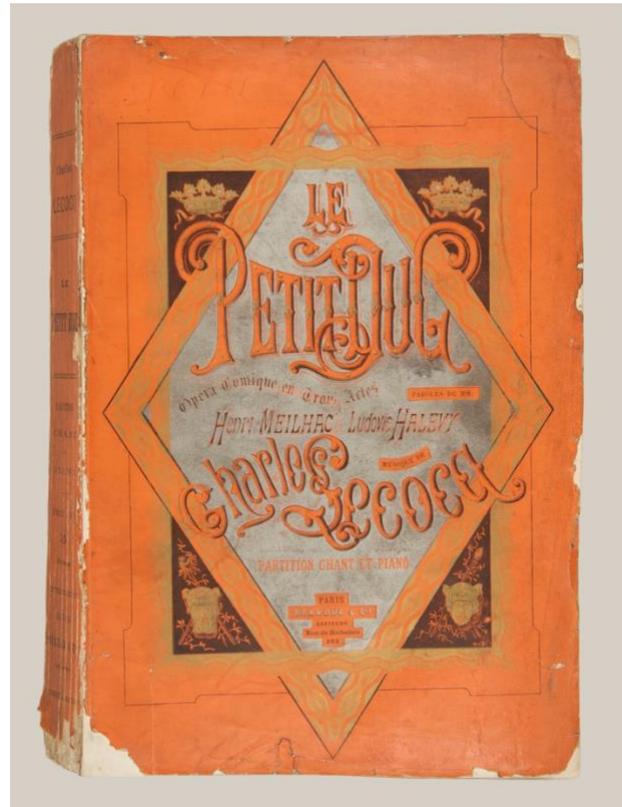
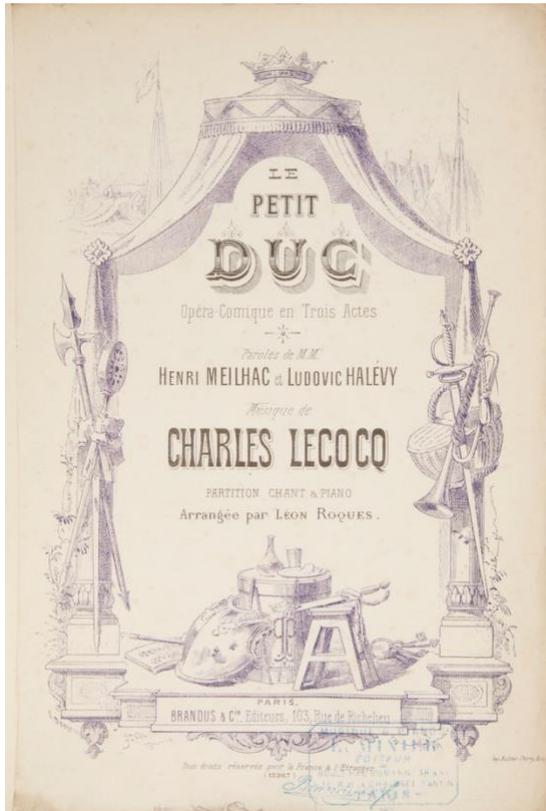
A 4-part 18-measure autograph manuscript chant (referred to in the letter) entitled "Saviour again to Thy dear Name we raise," P.M. 10s, signed "E.J. Hopkins." To text by English hymnodist and hymnologist John Ellerton (1826-1893). On a slip of manuscript paper 91 x 231 mm. Complete. Worn and browned; creased at folds.

Together with:

A 4-part 14-measure autograph musical manuscript signed "E.J.H." On a slip of manuscript paper 56 x 203 mm. Complete. With a 4-part 7-measure autograph musical manuscript signed "E.J.H." to verso, also complete. Slightly worn.

Hopkins, an English organist and composer, *"was one of the founders of the College of Organists (1869) and of the Musical Association (1874) ... He was a prolific composer of church and organ music of all*

kinds, and his anthems and services were once in great demand ... His reputation rests chiefly on his excellent treatise *The Organ: its History and Construction*, published with Rimbault's *History of the Organ* ... This is still an indispensable tool for research on the organ. He also compiled a number of hymnbooks, and edited madrigals by Bennet and Weelkes for the Musical Antiquarian Society, and Purcell's organ music for Novello. He founded a periodical *The Organist and Choirmaster* in 1894, and edited it until his death." Nicholas Temperley in *Grove Music Online*. (35237) \$650



“Confirmed His International Reputation”

43. LECOCQ, Charles 1832-1918

Le Petit Duc Opéra-Comique en Trois Actes Paroles de M.M. Henri Meilhac et Ludovic Halévy... Partition Chant & Piano Arrangée par Léon Roques. [Piano-vocal score]. Paris: Brandus et Cie. [PN B. et Cie. 12367], [1878].

Large octavo. Original publisher's decorative orange wrappers printed in silver and black. 1f. (recto title within decorative border printed in light purple, verso blank), 1f. (recto dedication to Jeanne Granier, verso blank), 1f. (recto notes on first performance and named cast list, verso contents), x, 301, [i] (blank) pp. Lithographed. Named cast includes J. Granier, Vauthier, Berthelier, Urbain, Caliste, Elim, Bovet, Hervier, Deberg, Desclos, Duchosal, Desclauzas, Mily Meyer, Léa d'Asco, Piccolo, Panserou, Ribe, Lasselin, Dianie, and Davenay. Wrappers somewhat worn with chipping to edges; upper partially detached; shaken. Some minor foxing; handstamp to lower margin of title.

First Edition, second issue.

Le petit duc, to a libretto by Meilhac and Halévy, was first performed in Paris at the Renaissance on January 25, 1878.

"Settling once again in Paris, [Lecocq] confirmed his international reputation with *La petite mariée* (1875) and *Le petit duc* (1878), both of which have remained in the French operetta repertory... Much of Lecocq's music is characterized by a light touch, but he could also adopt a more lyrical and elevated style than Offenbach and termed several of his operettas *opéras comiques*. His greatest popular triumph, *La fille de Madame Angot*, has remained a classic among operettas, and demonstrates Lecocq's abundant flow of pleasing melodies, his deft exploitation of rhythm for a lively theatrical effect, impressive building up of extended numbers, and typically French shaping of phrases." Andrew Lamb in *Grove Music Online*. (28616) \$150

Heavily Influenced by Native American Music

44. LIEURANCE, Thurlow 1878-1963

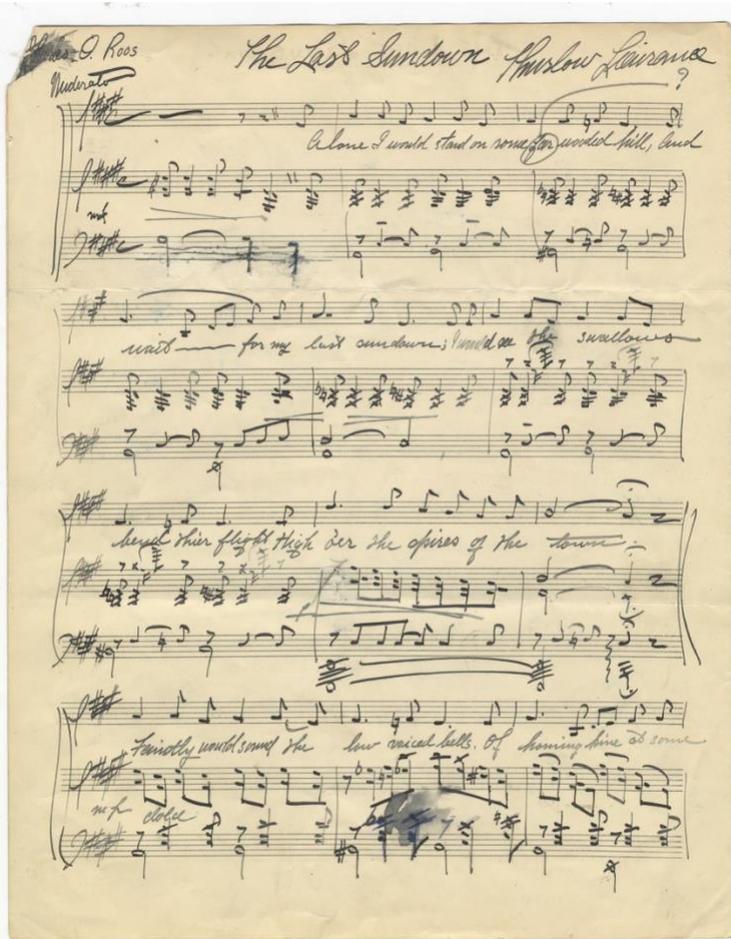
The Last Sundown Song High [notational range] Low [notational range] Words by Charles O. Roos. For voice and piano. Autograph musical manuscript. Signed in full in ink and dated June 1926 in pencil on title.

Folio, 342 x 273 mm. Unbound. [1] (autograph title), [2]-[4] (autograph music and text). 33 measures. Notated on 2 leaves of a bifolium in black ink on 12-stave Carl Fischer music paper. With autograph title and signature to head of first page. Marked "Moderato." With autograph markings and corrections in blue and lead pencil. Somewhat worn and browned; minor staining; creased at folds; some minor smudging.

With text commencing: "Alone I would stand on some far wooded hill, and wait for my last sundown." Published by Theodore Presser in ca. 1936.

An American composer, Lieurance became fascinated by the music of Amerindians following a visit to the Crow Reservation in Montana in 1903. "He made many attempts to obtain a position with the US government for the purpose of collecting Amerindian music but his offers were consistently declined, though he may have worked as a collector with the Wanamaker expedition

of 1908. His first field recordings date from 1911; the results of this and subsequent trips comprise a large and important collection of Amerindian music now in the Archive of Folk Culture at the Library of Congress. Between 1917 and 1926 he led a touring group on the Chautauqua circuit which presented his arrangements of Amerindian melodies ... [Lieurance] was one of several composers who attempted to develop an indigenous American music based on Amerindian materials ... His best-known work, the song *By the Waters of Minnetonka* (also known as *Moon Deer*), has enjoyed widespread and enduring popularity." Douglas A. Lee in *Grove Music Online*. (33386) \$1,200





“The Swedish Nightingale”

45. LIND, Jenny 1820-1887

Engraving by W. Roffe after F. Roffe of the bust by J. Durham. 264 x 140 mm. Slightly worn, browned, and creased.

Dubbed "The Swedish Nightingale," Lind debuted in 1838 as Agathe in *Der Freischütz*. "[She] made her Viennese début at the Theater an der Wien in April 1846 as Norma. She then toured extensively in Germany, taking part, with Mendelssohn, in the Lower Rhine Festival at Aachen during May and June, when she sang in Haydn's *Creation* and Handel's *Alexander's Feast*. She also appeared at Munich, Stuttgart, Karlsruhe, Mannheim and Nuremberg. Returning in January 1847 to Vienna, she scored an immense success as Marie. Her triumphant London début was at Her Majesty's in May of the same year, when she sang (in Italian) *Alice in Robert le diable* before Queen Victoria and Prince Albert, followed by *La sonnambula ...* and *La fille du régiment* with even greater success." Elizabeth Forbes in *Grove Music Online*. (33494) \$275



46. MABELLINI, Teodulo 1817-1897

Il conte di Lavagna Tragedia lirica in 4 atti di Fr. Guidi Posta in musica e rispettosamente dedicata a S.A.I. e R. Leopoldo II Arciduca d'Austria, Principe d'Ungheria e di Boemia, Gran Duca di Toscana ... Riduz. per canto con accomp: di Pianoforte dell'Autore. [Piano-vocal score]. Milano: Giovanni Ricordi [PN 16472-93], [ca. 1850].

Oblong folio. Original publisher's blue printed wrappers with series title "Opere Teatrali Complete" within decorative border. 1f. (title), 1f. (contents, named cast list), 5-297, [i] (blank) pp. Engraved. Named cast list includes Marianna Barbieri-Nini, Carlo Porto, Andrea Castellan, Teresina Brambilla, and Faustina Piombati. Blindstamp of Tito Ricordi in lower inner corner. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Upper wrapper rather worn; lower lacking. Corners and edges slightly worn and soiled; light foxing throughout, heavier to title and some outer leaves.

First Edition, later issue. Scarce (2 copies located in the U.S., at Julliard and UC Berkeley).

Il conte di Lavagna, a tragedia lirica in 4 acts to a libretto by Francesco Guidi, premiered in Florence at the Teatro della Pergola on 4 June 1843. The score was first published in 1844 by Ricordi.

"As a composer Mabellini had many strong qualities, notably an ability to work successfully in different genres, a mastery of counterpoint and orchestration, a solid musical grounding, a sure technique and a conscious adherence to the great Classical tradition. But none of these could redeem his numerous works (not even *Rolla* and the *Requiem*, the most famous of them) from the fundamental lack of an individual, original and genuinely creative musical personality, and they are now completely forgotten. His fame today rests on his promotion of Italian musical culture." Francesco Bussi in *Grove Music Online*. (33451) \$225



47. MABELLINI, Teodulo 1817-1897

Eudossia e Paolo o I Martiri [Piano-vocal score]

Dramma di Luigi Venturi Posto in Musica per commissione di S.A.I. e R. Leopoldo Secondo Granduca di Toscana ec. ec. ... ed eseguito in Firenze nel Gran Salone di Palazzo Vecchio nella ricorrenza delle Feste di S. Giovanni del 1845. Proprietà dell'Autore Prezzo F. 36. Firenze: Ferd.o Lorenzi [PN 3560-3571], [1845].

Large oblong folio. Green cloth-backed marbled boards. 1f. (recto title within decorative border, verso blank), 1f. (recto named cast list, verso contents), 5-267 pp. Engraved. Each number with its own secondary pagination to upper margin. Named cast includes Cesare Badiali, Giuseppe Mori, Marietta Gazzaniga, Mazzarrini, Faustina Piombanti, Agostino Susini and Luigi Sanesi. Binding worn, rubbed, and bumped; upper nearly detached. Very slightly browned.

First Edition. Scarce. Schmidl, Vol. II, p. 1.

Eudossia e Paolo, the first of Mabellini's two oratorios, was first performed in Florence at the Palazzo Vecchio on June [?]24, 1845, "for the benefit of a children's home, according to its printed libretto. The two-part oratorio makes extensive use of chorus, far more so than does the typical Italian oratorio ... The work received several additional performances in Florence and Livorno." Howard E. Smither: *A History of the Oratorio*, Vol. 4, p. 620. (33605) \$275



Dedicated to Fellow-Composer Bignami

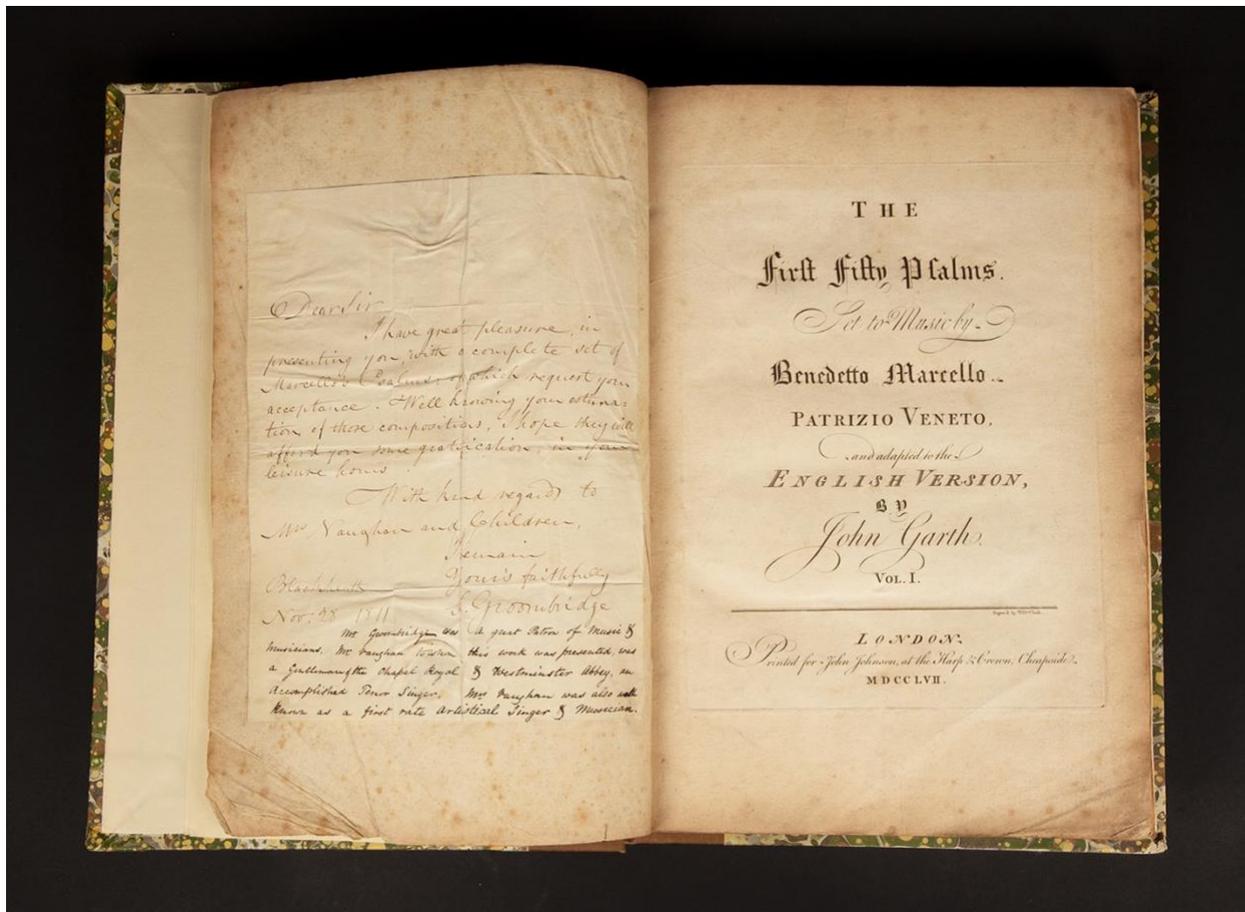
48. MANNA, Ruggiero 1808-1864

De profundis. [Full score for SATB and orchestra]. Milano: Gio. Canti [PN 1600], [1850].

Folio. Dark brown leather-backed marbled boards with titling and decorative devices blindstamped to spine, original publisher's wrappers printed in dark silver with illustration of an angel within decorative border bound in. 1f. (recto blank, verso frontispiece lithograph by Marchelli of Cremona after Gallo Gallina printed in black on a dark ivory ground of two children in the arms of a female figure seated on a grave adorned by a violin and flowers), [3] (dedication and tribute to Carlo Bignami), 4-77, [i] (blank) pp. engraved music. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981); previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number 469 to dedication. Binding slightly rubbed and bumped. Light scattered foxing. Lacking title.

First Edition, second issue. Rare (no copies located outside of Italy). The first issue was published in blue wrappers with gold highlights.

Italian composer and conductor Ruggiero Manna spent the majority of his career at the Cremona Cathedral, where he composed a large body of sacred music. Upon the death of his close friend, violinist and composer Carlo Bignami (1808-1848), Manna honored him with the *De profundis*. (33378) \$275



Presentation Copy of Marcello's Monumental Collection

49. MARCELLO, Benedetto 1686-1739

The First Fifty Psalms Set to Music by Benedetto Marcello ... and adapted to the English Version, by John Garth. London: John Johnson, 1757.

8 volumes. Folio. Uniformly bound in brown cloth-backed marbled boards, dark red leather spine labels with titling gilt. Engraved throughout. v. 1: [xxiv], 130, [2] pp. – v. 2: [x], 131, [2] pp. – v. 3: [xii], 144, [2] pp. – v. 4: [x], 154, [2] pp. – v. 5: [x], 123, [2] pp. – v. 6: [x], 127, [2] pp. – v. 7: [x], 148, [2] pp. – v. 8: [x], 150, [2] pp. Each volume with engraved dedication to the Bishop of Durham, Royal Privilege, list of subscribers, and English translation of original preface. Volume 1 includes "Memoirs of the Life of Benedetto Marcello" and "Remarks on the Psalms of Marcello" by Charles Avison.

Subscribers include composers Charles Avison, Dr. William Boyce, and John Stanley, as well as city organists, various lords and ladies, etc., for a total of 125. Letter laid down to flyleaf presenting the volumes to a "Mr. Vaughan," signed "S Groombridge," and dated Blackheath, 28 November 1811 (the astronomer Stephen Groombridge 1755-1832). A later note to the letter in ink provides brief biographical notes matching that of tenor Thomas Vaughan (1782-1843). Ex libris King's College Library, Cambridge, with ownership and withdrawn handstamps to versos of titles. Bindings slightly worn and bumped. Occasional small stains, not affecting music; scattered light foxing. Vol. 1 in slightly larger format. Overall, an attractive set in very good condition.

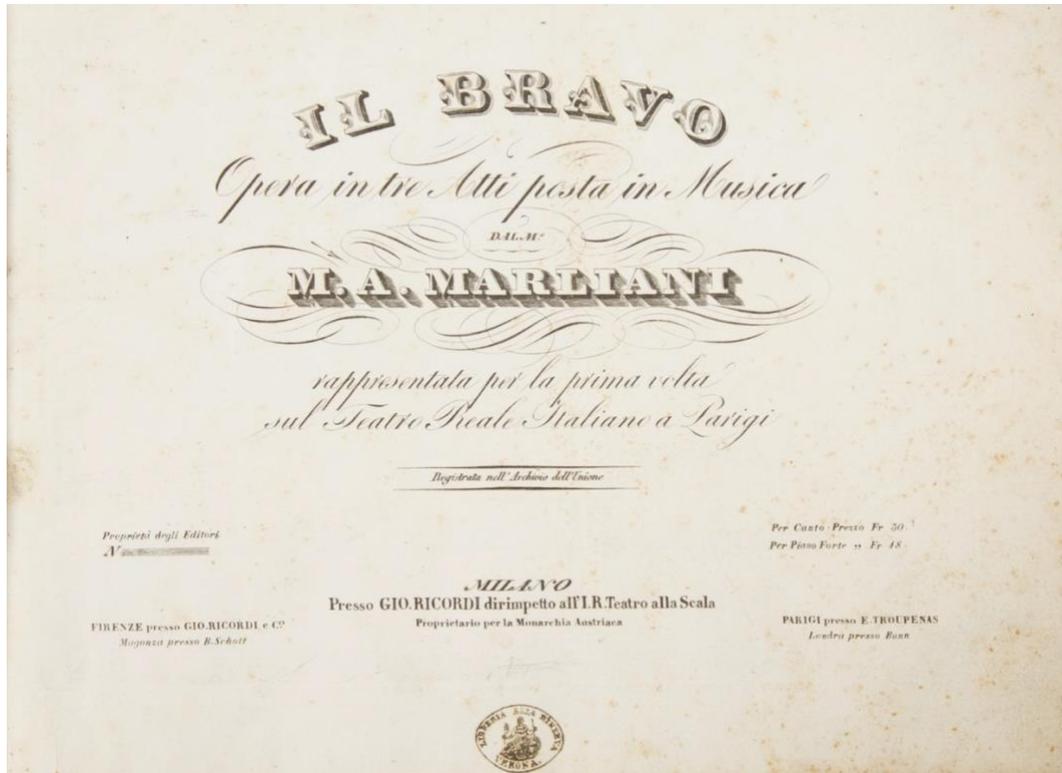


First English edition. RISM M 426. BUC, p. 647.

Benedetto Marcello came from a noble Venetian family and spent his career in a variety of official administrative posts. Even though none of his positions was related to music, he was highly influential in Italian music, and his desire for simplicity anticipated the classical period by decades. Marcello's settings of the first fifty Psalms were first published in Venice in 1724-1726 as *Estro poetico-armonico*. As he writes in his preface, Marcello wanted to strip clear the excessive ornamentation and return to psalmody's origins. Many of the psalm settings include melodies taken from Greek and Hebrew sources.

Composer and organist John Garth (1721-1810) worked on the English version with his friend and collaborator Charles Avison (1709-1770), a noted concerto composer. Garth and Avison established a Marcello Society in Newcastle as well as a series of subscription concerts in Durham.

Thomas Vaughan was a famous English tenor who sang with the Westminster Abbey Choir for nearly 40 years. He was also a featured soloist in numerous concerts, including the British premiere of Beethoven's Ninth Symphony in 1825. Stephen Groombridge was an accomplished astronomer, making detailed observations of circumpolar stars, as well as a dedicated music patron. (35779) \$2,200



Marliani's First Opera

50. MARLIANI, Marco Aurelio 1805-1849

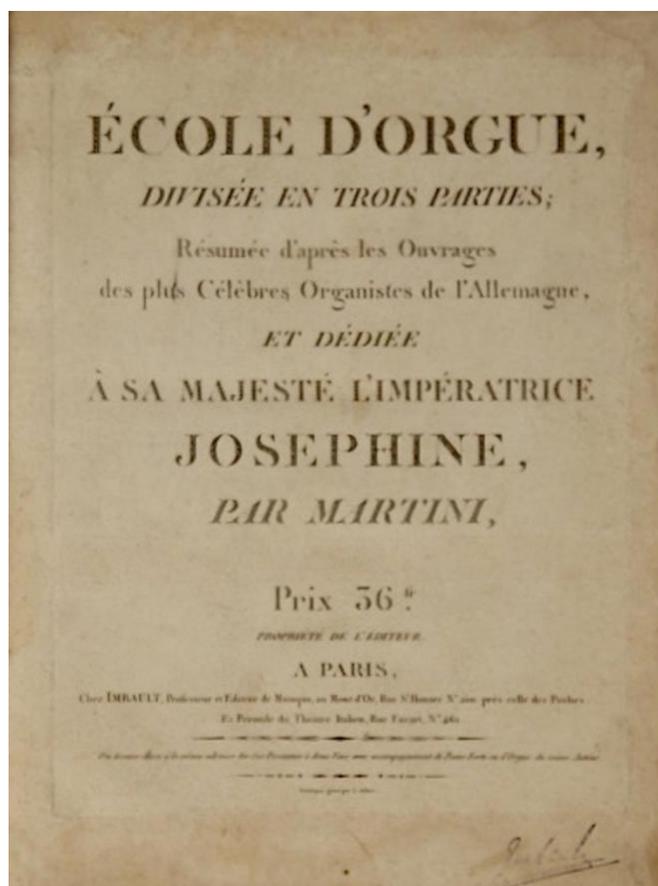
Il bravo Opera in tre Atti ... rappresentata per la prima volta sul Teatro Reale Italiano a Parigi ... Per Canto: Prezzo Fr 30. [Piano-vocal score]. Milano: Gio. Ricordi [PNs 7676-7691], [1835].

Oblong folio. Green cloth-backed marbled boards with small musicseller's paper label to foot of upper. 1f. (title), 1f. (cast list, contents), 5-203, [1] (blank) pp. Each number with separate caption title and secondary pagination. Engraved. Handstamp of "Libreria alla Minerva Verona" to foot of title, handstamp "Proprieta della Ditta L. Menegazzoli" to first page of music. Binding rather worn, rubbed, and bumped; boards with central vertical crack; endpapers creased and slightly soiled. Occasional light foxing throughout.

First Italian edition, published shortly after the French edition of Pacini. Scarce (2 copies located in the US, at NYPL and UC Berkely).

Il bravo, in 3 acts to a libretto by Angelo Berettini after the novel by James Fenimore Cooper, premiered in Paris at the Théâtre Italien on 1 February 1834.

Marliani studied in Paris with Rossini where his first opera, *Il bravo*, premiered in 1834. He followed this with several more operas, including his best-known, *La xacarilla* (1839), before returning to Italy. A fervent nationalist, he joined the Italian army during the First Italian War of Independence, falling in battle during the Siege of Bologna in May 1849. (33434) \$285



Early 19th Century Organ Treatise

51. MARTINI, Jean-Paul-Gilles 1741-1816

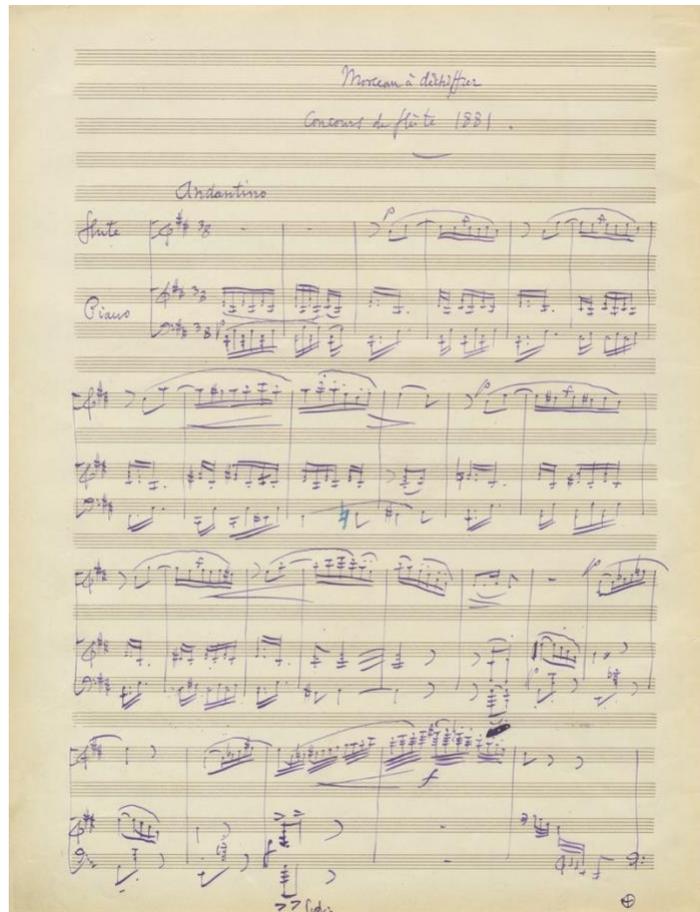
École d'orgue, divisée en trois parties; Résumée d'après les Ouvrages des plus Célèbres Organistes de l'Allemagne, et dédiée à sa Majesté l'impératrice Josephine ... Prix 36fr ... Frontispice[!] gravé par L. Aubert. Paris: Imbault [PN 379], [ca. 1805].

Folio. Half dark brown leather with marbled boards, spine in gilt-ruled compartments with decorative devices gilt to head and tail. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [v] (table of contents, preface), [i] (blank), 323 pp. Engraved. Binding rather worn, rubbed, and bumped; spine cracked and partially split; upper hinge split. Slightly browned; occasional small stains. A very good copy internally overall.

First Edition. Scarce. RISM M1164. Chase, p. 108. Reuter 4579.

The three parts of the present work describe the mechanism of the organ, the practice of organ playing, and the practical theory of the organ.

Martini (variously known as Schwarzkopf, Martini il Tedesco, and Johann Paul Aegidius Martin) moved to France in 1760 and gradually worked his way up through the musical courts. He became quite adept at maneuvering through the late 18th-century upheaval, and composed in all genres. His *École d'orgue* is largely based on Knecht's *Vollständige Orgelschule* (1795). (35988) \$950



Autograph Manuscript of an Unrecorded Work

52. MASSENET, Jules 1842-1912

Morceau à déchiffrer Concours de flûte [No. 1] 1881. For flute and piano. Autograph musical manuscript signed ("J. Massenet") on title and dated 1881 at head of first page of music.

Folio, 348 x 270 mm. Unbound. [1] (title), [2]-[3] (autograph music), [4] (blank) pp. 41 measures in total. Notated on 2 leaves of a bifolium in purple ink on 24-stave music paper issued by Lard-Esnault, Paris. With title and date to head of first page of music. In D major, 3/8 time, marked "Andantino" at head. With two markings in blue pencil. Slightly worn.

Toff: *The Flute Book*, p. 376.

Unrecorded in Grove Music Online list of Massenet's works.

"Massenet's place in the history of French music is secure, for although he is not to be bracketed with Berlioz or Debussy or even Bizet, he generously satisfied the tastes of the belle époque and retained his standing as a master of the lyric stage for well over a generation. His pupils all revealed their debt to Massenet in their works, especially Charpentier, Bruneau and Hahn. For all his scorn of Massenet, Debussy was unmistakably susceptible to the style in his early works." Hugh Macdonald in *Grove Music Online*. (33384)

\$2,500



Based on Text by Victor Hugo

53. MAZZUCATO, Alberto 1813-1877

Esmeralda Melodramma in tre Atti posto in musica e dedicato al nobile sig.r Pietro Francesco Giovanelli Conte del Sacro Romano Impero Brigadiere Aiutante della Veneta Guardia Nobile ... Fr. 30 | Fl. 11, 30 cm. [Piano-vocal score]. Milano: Gio. Ricordi [PN 10826-42, 11006], [ca. 1850].

Oblong folio. Original publisher's green printed wrappers with series title "Opere Teatrli Complete." to upper. 2ff. (title, cast list, contents), 200 pp. Engraved. Blindstamp of Tito Ricordi to inner margin. Wrappers worn; frayed and split at spine; lower lacking. Light scattered soiling and foxing; minor staining to first two leaves; last few leaves frayed and browned.

First Edition, later issue. Scarce (1 copy only located in the U.S., at Julliard).

In three acts set to a libretto by Filippo De Boni after Victor Hugo, *Esmeralda* premiered in Mantua at the Teatro Sociale on 10 February 1838 and was first published by Ricordi in that same year. Mazzucato's operas experienced only moderate success during his lifetime. He is best known for his decades spent teaching at the Milan Conservatory, directing at La Scala, and writing for the *Gazzetta musicale di Milano*. (33383) \$175

Méhul's Symphonies

54. **MÉHUL, Etienne-Nicolas 1763-1817**
Simphonie en Partition ... No. [1, 2] [Full scores]. Paris, [1809-1812].

Simphonie en Partition ... No. [1]. Prix 25f.
Paris: Chez. M. M. Chérubini, Méhul, Kreutzer, Rode & Boieldieu [PN 641], [1809]. 1f. (title), [1] (blank), 2-67, [1] (blank) pp. Engraved. **First Edition, first issue.** Sonneck: *Orchestral Music*, p. 295. RISM M2155 (6 copies located).

Bound with:

Simphonies A Grand Orchestre Dediées A S. Exce. Monseigneur le Comte Regnaud de Saint-Jean-D'Angély, Ministre d'Etat ... No. [2]. Prix 25 Fr... Lale script ... La musique gravée par Richomme. Paris: Magasin de Musique [PN 645], [1812]. 1f. (title), [1] (blank), 2-67, [1] (blank) pp. Engraved. Title page with fine decorative engraving by Lebe-Gigun after the drawing by noted French artist Jean-Baptiste Isabey (1767-1855) incorporating a coat of arms at head. **First Edition**, later issue, with new title page. Not in Sonneck. RISM M2158 (7 copies located).

Publisher's and musicseller's handstamps to titles. From the collection of Italian conductor, vocal coach, and close associate

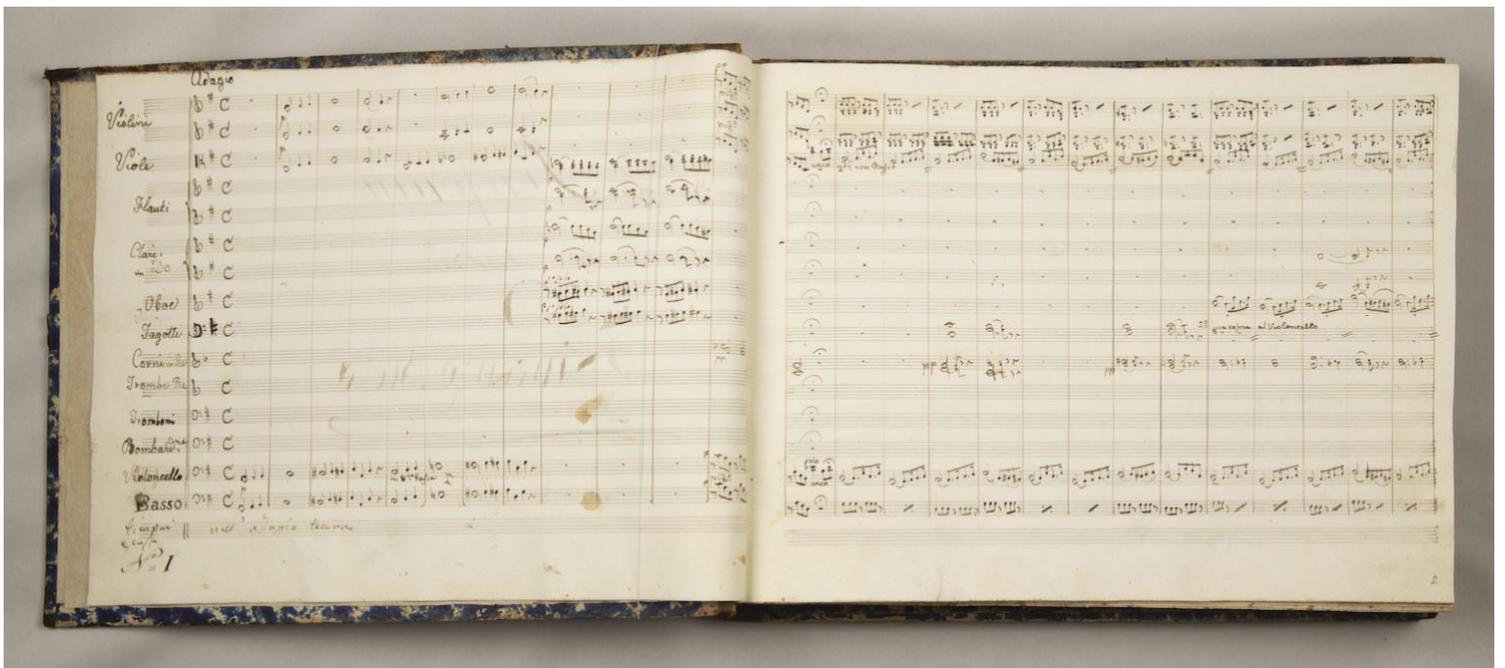


of Puccini and Mascagni, Luigi Ricci (1893-1981); previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory numbers to titles.

Folio. Dark purple leather-backed marbled boards, titling and decorative devices gilt to spine.

Binding slightly worn and rubbed. No. 1 slightly foxed and with offsetting; No. 2 slightly foxed and with minor creasing to final leaves.

"The most important French symphonist of the Empire." M. Elizabeth C. Bartlet in *Grove Music Online*. (33388) \$800



Manuscript Full Score, the Only Source for the Opera

55. MELA, Vincenzo 1821-1897

Il Feudatario od Amina e Gualtiero Opera in due Atti ... [Manuscript full score].
[ca. 1865].

Oblong folio. 2 volumes. Leather-backed marbled paper board, spine in decorative compartment gilt, titling gilt. Notated in black ink on 24-stave paper.

Vol. 1: 1f. (title), 10ff. (Sinfonia), f.11(named cast list, index), 12-108ff.; Vol. 2: 76ff. Foliated at lower right corner of each leaf.

With annotations, corrections, cuts, etc., indicating that the present score may have been used for performance. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Bindings somewhat worn, rubbed, and bumped; spine faded. Edges soiled; trimmed at upper margin, occasionally just touching caption titles.

Apparently the only source for the opera. Steiger: *Titelkatalog* II p. 449 (citing the date of first performance as October 6, 1853).

Il feudatario, set to a libretto by Marco Marcelliano, was first performed in Verona at the Teatro Nuovo on October 12, 1853. The premiere attracted significant attention, but received a rather negative review in the *Gazzetta musicale di Milano* (see Nos. 42-43, October 1853). Mela went on to compose several more operas of varying success, including *L'alloggio militare* (1855) and *Cristoforo Colombo* (1857), but failed to achieve a lasting reputation. According to Carrado Ambiveri, he was a "ferocious Wagner-phobe" and that "When one spoke of Wagner's music in his presence, he declared in no uncertain terms that he could have written three of those operas in one night." *Operisiti minori* (Gremese, 1998), p. 95.

The libretto was published first for the premiere and then by Ricordi in 1864. A piano reduction of the Sinfonia was issued by Lucca in 1865. It does not appear that either a piano-vocal score or a full score was ever published, and we have been unable to locate any other source for this opera. (31522) \$750



Manuscript of Mercadante's "Masterpiece," Unpublished in Full Score

56. MERCADANTE, Saverio 1795-1870

Il Giuramento. Opera in three acts. [Manuscript full score]. Ca. 1850-1860.

Oblong quarto (239 x 285 mm). 19th century quarter dark blue calf with matching marbled boards, titling and decorative devices gilt to spine. Notated in black ink on 20-stave wove paper, watermark "AGF" to final signatures. 1r (title), 1v-144v (Act I), 145 (blank), 146r-156r (Act I "Strumenti in Fine"), 156v (blank), 157r (Act II title), 157v-235r (Act II), 235v (blank), 236r-269r (Act III), 269v (blank). In two different hands, with occasional performance markings and corrections in ochre, blue, and lead pencil. Several numbers with indications of instrumentation (low brass and percussion) included "in Fine," with supplementary scores for these parts included in the "Strumenti in Fine" section following Act I. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981), previously in the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number to title. Binding slightly worn, rubbed, and scuffed; edges slightly worn and soiled. Occasional minor wear and soiling; scattered light staining to upper outer corners; some signatures trimmed at blank margins; several minor repairs. In very good condition overall.

Unpublished in full score. The autograph manuscript is held by Ricordi. There are a total of twelve 19th century manuscript copies recorded.

Il giuramento, a melodramma in three acts with a libretto by Gaetano Rossi after Victor Hugo's play *Angelo, tyran de Padoue* (1835), premiered in Milan at La Scala on 11 March 1837. " ... from the night of its première [*Il giuramento*] was regarded as [Mercadante's] masterpiece and became his most frequently performed opera. It also marked the point of departure for the series of successes (*Elena da Feltre*, *Le due illustri rivali*, *Il bravo* and *La vestale*) with which Mercadante set the trend in replacing the dramaturgy of the pure bel canto opera of Bellini with dramatic action that permeated the whole work. Many contemporaries, chief among them Franz Liszt, thought that in these works Mercadante overtook Donizetti himself as the leading composer of Italian opera between Bellini and Verdi." Michael Wittmann in *Grove Music Online*.

Mercadante had a string of successes following his years of study in Paris. Beginning with *Il giuramento*, he gradually developed a more dramatic opera form that earned him the respect of contemporaries such as Liszt.

"After Rossini, Bellini and Donizetti, [Mercadante] was the most important composer of Italian opera in the period immediately preceding Verdi, on whom his influence was considerable ... Il giuramento and the best of the operas that follow it are of the greatest interest and importance in the history of 19th-century Italian music; more than any others of the period, they provide the link between Rossini, Bellini and Donizetti on the one hand, and Verdi and the later 19th-century melodrama on the other." Michael Rose in *Grove Music Online*. (33505) \$2,200



A Tribute to Rossini

57. MERCADANTE, Saverio 1795-1870
Inno per grandi masse vocali e strumentali
Eseguito in Pesaro il giorno 21 agosto 1864
per la solenne inaugurazione del busto
dell'immortale compositore ... A Rossini.
[Full score]. Milano: F. Lucca [PN 15200],
1865.

Folio. Original publisher's dark ivory printed wrappers. 1f. (decorative title printed in red), 65, [1] (blank) pp. Engraved. Handstamp "Istituzione Rossini" to foot of title. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981); previously from the collection of Italian composer Francesco Maria Albini (1829-1917), his signature and inventory number ("1613") to title. Wrappers slightly worn; upper detached. Light scattered foxing and thumbing.

First Edition. Gaspari III, p. 276. Rare (1 copy only located outside of Italy, at Oxford).

Mercadante turned away from opera in his late life due to a string of professional and personal setbacks. By the time he wrote this large scale work for male chorus and orchestra in 1864, he was completely blind and dictated new works to his composition students. Mercadante composed this Hymn to Rossini on the occasion of a dedication ceremony in Pesaro. (33449) \$385



58. MERCADANTE, Saverio 1795-1870

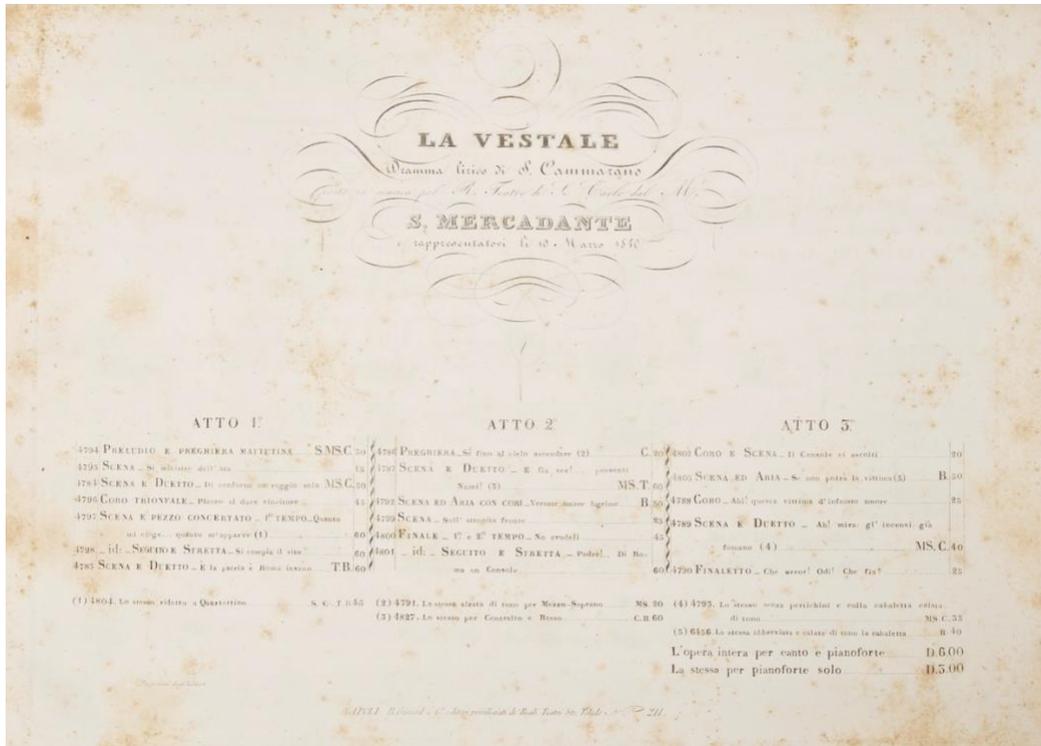
Leonora Melodramma semiserio in 4 atti di Marco D'Arienzo ... riduzione con accomp.to di pianoforte ... L'opera intera D.8.00. [Piano-vocal score]. Napoli: Stabilmento Musicale Partenopeo [PNs 6758-6760, 6764-6767, 6781-6782, 6787-6788, 10504-11056], [ca. 1853].

Oblong folio. Burgundy leather-backed green textured cloth boards; titling and decorative devices gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list and contents, verso blank), 5-312 pp. Each number with separate caption title and some with secondary pagination. Engraved. Title lists 11 alternate versions from the publisher's earlier issue. Named cast list includes Avignone, Labocchetta, Luzio, Vita, De Rosa, Rebussini, and Testa. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Handstamp ("Scuola di canto del Mo. Lombardini") to title and many pages throughout. Binding somewhat worn and rubbed, with occasional defects; remnants of paper label covering spine. Front free endpaper mostly lacking; upper hinge split. Light thumbing throughout; occasional foxing.

First Edition, later issue, with some revised plates.

Leonora, in 4 acts to a libretto by Marco d'Arienzo after G.A. Bürger, premiered in Naples at the Teatro Nuovo on 5 December 1844.

"[Leonora] was a nod in the direction of the Neapolitan buffo tradition, mingling the advanced operatic style of the 1840s in the serious parts with 18th-century parlando in the buffo sections (in Neapolitan dialect and with secco recitatives); it was the most successful opera of Mercadante's late Neapolitan period." Michael Wittmann in Grove Music Online. (33509) \$275



“One of Mercadante’s Most Consistently Interesting Works”

59. MERCADANTE, Saverio 1795-1870

La Vestale Dramma lirico di S. Cammarano, posto in musica pel R. Teatro di S. Carlo ... rappresentatovi li 10. Marzo 1840. [Piano-vocal score]. Napoli: B. Girard e Ci. [PNs 4794i, 4784-4803], [ca. 1843].

Oblong folio. Vellum-backed and edged boards with maroon cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black. 1f. (title, named cast list), 3-171, [1] (blank) pp. Engraved. Each number with separate caption title and secondary pagination. Named cast list includes Barattini, Benedetti, Gianni, and Salvetti. Title page lists five alternative versions available, including one with plate number 6456 [ca. 1843]. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding somewhat worn and scuffed. Light scattered foxing.

First Edition, later issue (with alternate versions added)

La Vestale, in three acts with a libretto by Salvatore Cammarano, premiered in Naples at the Teatro San Carlo, 10 March 1840.

"... one of Mercadante’s most consistently interesting works ..." Michael Rose in *Grove Dictionary of Opera*. (33401) \$285



Mercadante & Pacini

60. MERCADANTE, Saverio 1795-1870

Violetta [Opera semiseria]. [Solo piano]. [Napoli]: Stabilimento Musicale Partenopeo [PNs 10778-80, 10851-67], [1853].

Oblong octavo. Brown leather backed-cloth boards, spine in decorative compartments gilt. Each number with separate caption title and secondary pagination. 3-236 pp. Engraved. *Violetta*, to a libretto by Arienzo, premiered in Naples at the Teatro Nuovo on 10 January 1853.

Bound with:

PACINI, Giovanni. *Maria Regina d'Inghilterra ...* Arrangé pour piano solo par Joseph Albanesi. Naples: B. Girard et Cie [PN 6155-59, 6189-99, 6237-39], [1843]. 115 pp. Engraved. *Maria Regina d'Inghilterra* to a libretto by L. Tarantini after Hugo, premiered in Palermo at the Teatro Carolino on 11 February 1843.

From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni. Binding slightly worn, rubbed, and bumped. Light scattered foxing. Title lacking.

First Editions of both of these arrangements. (33571)

\$120



61. **MERCADANTE, Saverio 1795-1870**

Virginia Opera tragica in tre atti ... Rappresentata per la prima volta nel R. Teatro S. Carlo il 7 Aprile 1866 ... [Riduzione per Canto e Pianoforte di G. Pagano ... L'opera intera prezzo di Catalogo L: 80]. [Piano-vocal score]. Napoli: T. Cottrau [PNs 14601-38], 1866.

Oblong folio. Green leather-backed textured cloth boards with initials "G.D.A." gilt to upper, titling gilt to spine. 1f. (title), 1f. (secondary title with catalog), 1f. (named cast list, contents), 7-293, [1] (blank) pp. Each number with separate caption title and secondary pagination. Engraved. Arranged by Giuseppe Pagano. Named cast list includes Francesco Pandolfini, Marcellina Lotti Della Santa, Giorgio Stigelli, Raffaele Mirate, Marco Arati, and Adelaide Morelli. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding somewhat worn and rubbed; hinges split; front free endpaper lacking. Title worn and detached, with small tears to blank edges; blank lower outer corners of first ca. 30ff. creased and torn; light scattered foxing.

First Edition, published before that of Lucca in Milan. Scarce (2 copies located in the U.S., at the Newberry Library and the University of Nebraska-Lincoln).

Virginia, in three acts to a libretto by Salvatore Cammarano after Vittorio Alfieri, premiered in Naples at the Teatro San Carlo on 7 April 1866.

"The most significant event of [Mercadante's] last years was the successful première of Virginia in 1866. It came too late to make the work the national opera of Italy, as Mercadante may have hoped, but it won him the highest possible civil distinction of the kingdom of Italy with his appointment as Cavaliere dell'Ordine Civile di Savoia, together with promotion to the ranks of the hereditary nobility, and it spurred him on to continue composing." Michael Wittmann in *Grove Music Online*. (33503) \$200



Meyerbeer's Final, and Most Successful, Opera for the Italian Stage

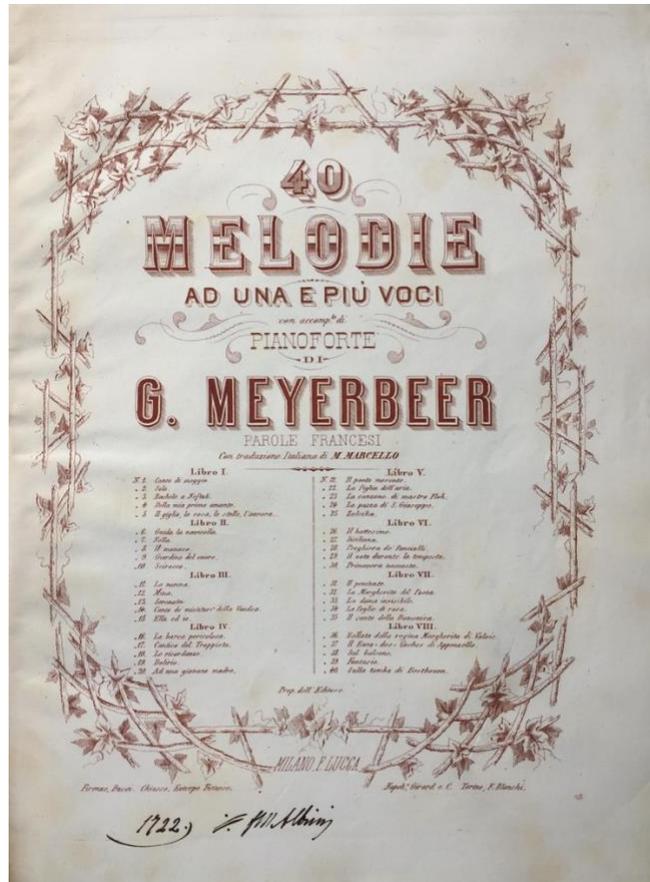
62. MEYERBEER, Giacomo 1791-1864

Il Crociato in Egitto Grand' Opera ... Riduzione completa per Canto con Accomp.to di Forte Piano Del Sig.r Mo. Luigi Truzzi ... Fr. 30. [Piano-vocal score]. Milano: G. Ricordi [PNs 2046-2048, 2099-2104, 2129, 2131-2138], [1825].

Oblong folio. Half dark green leather with marbled boards, titling gilt to brown leather label on spine, yellow edges. 1f. (recto title, verso blank), 1f. (recto named cast list and index of pieces, verso blank), 285, [1] (blank) pp. Engraved. Each number with its own plate number, price, and secondary pagination. Named cast includes Bianchi, Lallande, Crivelli, Lorenzani, Velluti, Boccomini, and Bramati. With small embossed initials ("F.G.") below a crown to upper margin of title. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding slightly worn, rubbed, and soiled; front free endpaper lacking; rear pastedown with small pieces of old tape to outer corners. Margins lightly worn and foxed.

First Edition.

Il Crociato in Egitto, to a libretto by Gaetano Rossi, was first performed in Venice at the Teatro La Fenice on March 7, 1824. The opera "was Meyerbeer's most successful, as well as his last, opera for an Italian stage. The part of Armando was written for the castrato Giovanni Battista Velluti, which makes the work noteworthy as the last major opera with a role for that voice type. Following its Venetian première, *Il crociato* took other houses by storm: within a little over a year productions were mounted in Florence, Trieste, Padua, Parma and London. The work then served as Meyerbeer's entrée to Paris, where it was first performed at the Théâtre Italien on 25 September 1825 with the soprano Giuditta Pasta in the role of Armando and Nicholas Levasseur as Aladino." Steven Huebner in Grove Music Online. (31526) \$600



Meyerbeer Songs

63. MEYERBEER, Giacomo 1791-1864

40 Melodie ad una e più voci con accomp.to di pianoforte ... Parole Francesi Con traduzione Italiana di M. Marcello. [Piano-vocal score]. Milano: F. Lucca [PNs 14751-14797], [1864].

Folio. Original publisher's dark ivory printed wrappers. 1f. (decorative title printed in sepia), 1f. (lithographic portrait of Meyerbeer, 1f. (contents), 260 pp, 1f. (blank). Engraved. Text in Italian and French. Portrait lithograph of Meyerbeer by F. Perrin (Torino: Flli Doyen, 1864) ca. 180 x 130 mm, three-quarter length, seated, with facsimile signature beneath image. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981); previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number to title. Wrappers slightly worn and soiled; partially detached; "1722" in manuscript to lower inner corner of upper. Light scattered foxing. A very good copy overall, printed on quality paper.

First Italian edition. Gaspari III, p. 277. Rare (no copies located outside Italy).

40 *Mémoires*, first published in 1849 by Brandus in Paris, are a collection of songs composed between 1829 and 1849, many of which were published individually in various French music periodicals. This was a highly successful period in Meyerbeer's career and included his grand operas *Robert le diable* (1831), *Les Huguenots* (1836), and *Le prophète* (1849). (33450) \$225

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