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*John Lubrano, Jude Lubrano, Benjamin Katz*

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October 2023



### Early 17<sup>th</sup> Century “Masquing Ayres”

#### 1. ADSON, John ca. 1585-1640

*Courtly Masquing Ayres, Composed to 5. and 6. Parts, for Violins, Consorts, and Cornets.* Cantus part only. London: Printed by T.S. [Snodham] for John Browne, and are to be sold in St. Dunstons Churchyard in Fleet Street, 1621.

Small quarto (22.9 x 17 cm). Modern half dark brown calf with light brown marbled boards, titling gilt to spine in gilt-ruled compartments. 1f. (recto title within decorative architectural arch, verso blank), 1f. (recto dedication "To the Right Honorable, and judicious Favourer of all good Arts and Learning, George, Marquisse of Buckingham," verso blank), 12 pp. typeset music in diamond-head notation. Boards slightly scuffed; flyleaves slightly worn and soiled with several small holes, margins slightly chipped with minor loss and some archival repairs. Minor internal wear and soiling; title slightly worn and soiled with small archival repairs to upper portion, outer margin, and lower corner.

The work consists of eighteen masque dances of 5 parts numbered 1-18; three pieces of 5 parts "For Cornets and Sagbutts [!sackbutts]" numbered again 18-20; and ten pieces of 6 parts most probably for these same instruments numbered 1-10.



**First Edition. Very rare.** BUC I p. 8. OCLC (no original sources; computer files and microforms only). RISM A326 (5 copies only, 4 of which are in the UK, 2 complete and 2 incomplete; 1 incomplete copy in Ireland; no copies in the U.S. or elsewhere). Jisc (complete copies at the British Library and the Bodleian). Rare Book Hub (no records of the present work being sold at auction).

*"I have long served that Excellent Mistriss,, and Maiden-Science of Musicke: and to testifie, that I no more scorne to weare her Livery in publique, thewn to honour her in my heart; I have here published to the generall Eye, this my service towards her. They are all (for the most part) Courtly Masquing Ayres, framed onely for Instruments; of which kinde, these are the first that have beene ever Printed: At which, should any curious Carper cast his venome, I will only stop his mouth with his owne Ignorance."* From Adson's dedication

An English wind player and composer, Adson may have been employed as a musician in the household of the Duke of Buckingham, George Villiers, to whom the collection is dedicated, at the time of publication of the present work; he became a royal court musician on 4 November 1623.

*"Adson is best known for the collection Courtly Masquing Ayres ... which he dedicated to the Duke of Buckingham, a frequent and enthusiastic masquer. It consists of 31 lively dances for 'violins, consorts [mixed ensembles] and cornets', and divides into three sections. The first 18 pieces seem to be genuine masque dances (14 have concordances in masque sources), using the five-part single-soprano scoring associated with violin bands. The next three pieces, also in five parts, are marked 'for cornets and sackbuts', while the remainder are probably intended for the same instruments, since they use the six-part scoring with two sopranos associated with wind bands. It has been generally assumed that the collection is Adson's own work, but he did not have a court appointment when he published it, so the masque dances, at least, are likely to be his versions of pieces originally composed by royal musicians. Only four other pieces by him are known: a six-part air with one part missing (GB-Cfm Mu.734), two two-part corants (US-NH Filmer 3), and the bass part of another corant (GB-Ob Mus. Sch.D.220)." Peter Holman in Grove Music Online*

*"Adson was among the 'twelve of the kings servants for the loud musique' who played in the second music chariot in the procession before the second performance of the Inns of Court masque The Triumph of Peace on 13 Feb 1633/4. ... Adson's association with the King's Company, who played both at the Blackfriars and Globe Theatres, is confirmed by two references to him in plays performed by that company. He took the minor role of an invisible spirit in Thomas Heywood and Richard Brome's The Late Lancashire Witches ... (1634), and his music is referred to, in a playfully derogatory manner, in William Cavendish's The Country Captain ... (1639-40)." Ashbee, Lasocki, Holman, and Kisby: A Biographical Dictionary of English Court Musicians 1485-1715, pp. 8-9. (39302) \$5,500*

### **Rare First Edition, First Issue of the Tune of *The Star Spangled Banner***

2. [AMERICAN MUSIC - **The Star Spangled Banner**]. **Smith, John Stafford 1750-1836**  
*The Anacreontic Song as Sung at the Crown and Anchor Tavern in the Strand the Words by Ralph Tomlinson Esqr. Late President of that Society. ... Price 6d.* London: Longman & Broderip, 26 Cheapside, [1779-80].

Folio. Full dark blue morocco with titling gilt to spine, edges and inner dentelles gilt. [1] (blank), 2-4 pp., with chorus and 5 additional verses to lower portion of page 3 and versions "For the Guitar" and "For the German Flute" to page 4. On good quality laid paper. Several minor tears to inner blank margins professionally repaired. An attractive copy, handsomely bound.





**First Edition, first issue, of the tune that became known as *The Star Spangled Banner*.** Very rare. Sonneck: *The Star Spangled Banner* (1914) 1a, p. 41. Muller p. 15. Filby and Howard: *Star-Spangled Books*, S1, p. 127. Fuld pp. 529-534. College Music Symposium 18/2, Fall 1978, pp. 34-81. BUC p. 1011. RISM S3705 (not distinguishing among issues).

The present first issue carries only the Cheapside address of the publisher; the second and third issues were entirely re-engraved and carry the "No. 13 Hay Market" address as well.

The song was written in the 1770s as the constitutional hymn of the Anacreontic Society, a gentlemen's club of amateur musicians in London that met at the Crown and Anchor tavern to sing catches and glees. John Stafford Smith had a considerable reputation as a composer in this genre, and his *Anacreontic Song* quickly became immensely popular, especially in the United States. More than 80 settings to various texts appeared in America before 1820; American author and amateur poet Francis Scott Key (1779-1843) wrote the words of *The Star-Spangled Banner* in 1814 to Smith's tune. In this form, the tune soon became a popular patriotic song and, with some melodic alteration, was canonized as the official national anthem of the United States in 1931.

**Of considerable rarity**, having been printed primarily for members of the Anacreontic Society, which numbered only approximately 50 at the time. (39303) \$18,500



### 17<sup>th</sup> Century Setting of an Iconic Marian Hymn in Manuscript

#### 3. ANON.

*Ave Maris Stella*. Manuscript musical setting for 4 voices. Complete set of parts for Cantus, Altus, Tenor, and Bassus. Italian, first half of the 17th century.

Folio (ca. 286 x 222 mm.). Each part notated in ink on one side of a single leaf. Creased at central fold; one leaf torn at fold; slightly ragged at outer and upper edge with no loss of music.

This hymn to the Virgin Mary has its origins in the plainsong tradition of the Middle Ages. The style of the composition, while sacred, evokes the sounds of secular polyphonic vocal music of the 16th century. A strophic vocal piece with four voices, it is more similar to a song than a mass movement. The voices commence all together, splitting only occasionally into imitative textures. The scribe has added single barlines between the phrases of the piece, and double barlines after the two halves of the composition. In binary form, the music is set up in such a way that

each section could conceivably be repeated. The music resides mostly in a D-minor / D-Dorian terrain, dark and majestic, with some notable forays into brighter major keys, most strikingly in the composition's momentary swerve to C-major toward its conclusion.

**We have not located any other sources of the present works, either manuscript or printed.**

A highly emotive and attractively compact setting of an iconic Marian hymn. (39480)

\$2,800



### Manuscript of 5-Voice Madrigal, Apparently Unrecorded

#### 4. ANON.

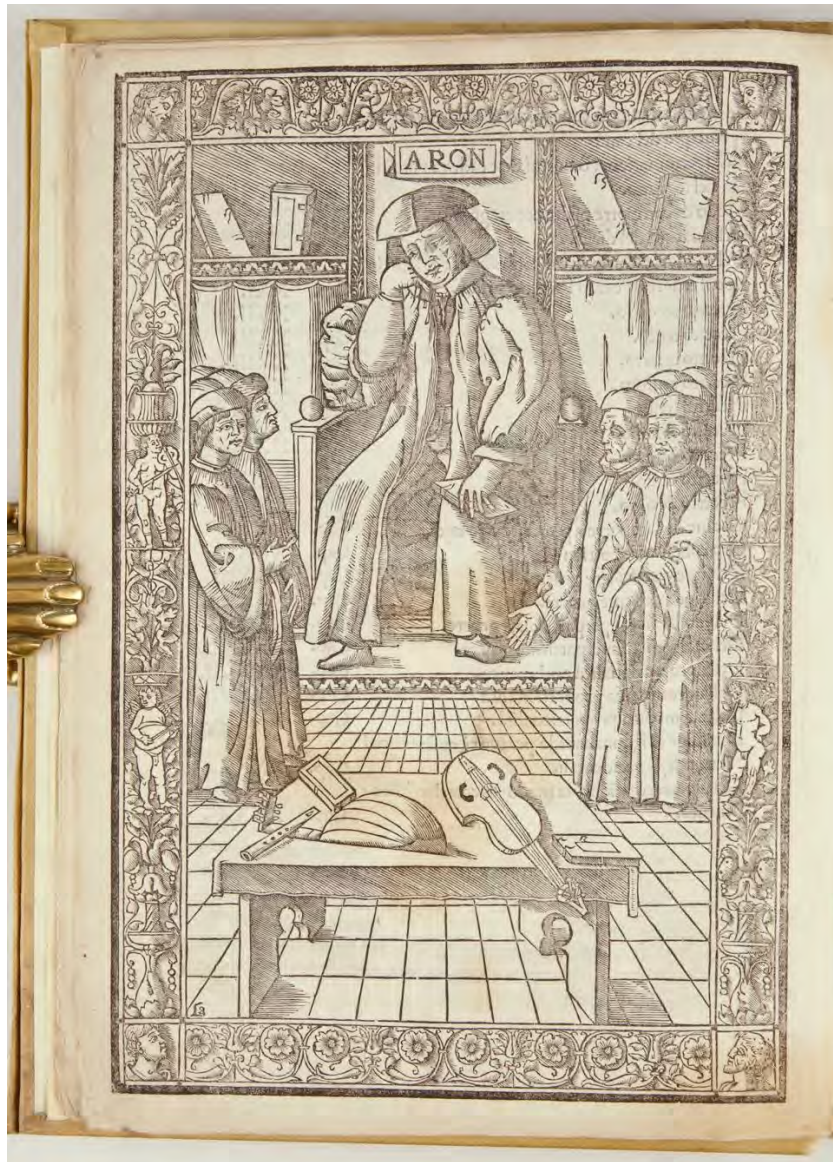
*Ritorna Apollo e tu del sole ancella*. Manuscript musical setting of a madrigal for 5 voices. Complete set of parts for Alto, Canto, Tenore, Quinto, and Basso. Italian, first half of the 17th century.

Large oblong octavo (ca. 175 x 235 mm.). 10 pp. Notated in ink on 5 staves per page, each voice on both sides of a leaf. Watermark of a small crown and 6-pointed star. Slightly worn and soiled; creased at folds.

**We have not located any other sources of the present works, either manuscript or printed.** (39321)

\$3,000





**Important 16<sup>th</sup> Century Treatise in the Vernacular  
With a Fine Portrait of the Author Instructing His Pupils**

**5. ARON, Pietro ca. 1480-ca. 1550**

*Thoscanello de la Musica di Messer Pietro Aaron Fiorentino Canonico da Rimini. Con Privilegio.* Venice: Imprensa in Vinegia per maestro Bernardino et maestro Mattheo di uitali fratelli Venitiani, 24 July 1523.

Full vellum with title gilt to spine. 1f. (early manuscript on vellum with decorative initials in red ink and decorative penwork in red and blue, decorative pointers in black), 1f. (recto title printed in red within highly decorative woodcut border, verso privilege), 1f. (dedication to Sebastiano Michele) with historiated initial), 2ff. (contents and full-page woodcut portrait of Aron), 21ff. Libro Primo, 1f. (recto full page plate "Coligatio Notvlar," verso blank), 28ff. Libro Secondo, 1f. (early manuscript). With occasional decorative and historiated initials. With numerous finely-printed musical examples and diagrams throughout. Unpaginated, but 54ff. in total, with L4 blank, as issued. In Italian. Binding slightly worn and soiled; ties lacking. Minor



internal wear and soiling; occasional foxing and staining; staining to many lower blank margins and gutters; title slightly trimmed and frayed at lower and outer edges; minor annotation to one page with inking to several notes on following page resulting in staining to preceding and following leaves.

**The fine full-length portrait of Aron** depicts the author seated surrounded by his pupils, with a viol, lute, recorder and books on a table in the foreground, all within a densely floriated border incorporating small figures playing musical instruments.

**First Edition.** This edition not in Cortot, Gregory-Bartlett, or Wolffheim. Cowden: *A Collector's Journey: Notable Music Books Written Prior to 1800*, no. 12. Davidsson: *Bibliographie der Musiktheoretischen Drucke des 16. Jahrhunderts*, p. 11. Gaspari 1, 185. Reese: *Fourscore Classics of Music Literature*, 36. Hirsch I, no. 2. RISM Écrits I, p. 97.

*"Born in tenuous circumstances (Toscanello, preface), Aaron seems to have been largely self-taught; this may be the reason for his less systematic approach and questionable statements (especially in his first treatise), but also for his valuable insights into contemporary practice: from his first treatise onwards he promises to divulge 'many of the secret chambers of this art, never heretofore revealed'. He is especially informative on counterpoint and compositional process (distinguishing older and newer procedures), the modal system in polyphonic music, and the application of musica ficta. He is one of the first theorists to discuss mean-tone temperament. His Toscanello, among the earliest vernacular music treatises, was highly successful and ran to four editions."* Bonnie J. Blackburn in *Grove Music Online*

First published in 1523, *"Toscanello ... is probably the best general treatise of its generation, invaluable for its clever and progressive discussions of musical practice, particularly counterpoint. ... Aron wrote extensively about practice, scarcely ever touching on speculative theory. His ideas are derived from earlier writers, notably Tinctoris, Gaffurius and Spataro, but he frequently extended or modified traditions."* TNG 6, Vol. 1, pp. 2-3.

*"Aron's published works on musical theory comprise the Libri III de institutione harmonica (1516), the Trattato della natura e cognizione di tutti gli toni di canto figurato (1525), the Lucidario in musica (1545), and the Compendiolo di molti dubbi (without date). His chief writing, however, is the Toscanello in musica (1523, and four later editions), which contains the best exposition of contrapuntal rules to be found before Zarlino. Aron is the first theorist to recognize the practice of composing all voices of a composition simultaneously."* Strunk: *Source Readings in Music History*, p. 205

**The full-page woodcut of Aron instructing his pupils, with musical instruments in the foreground, represents a significant record of the history of the student/teacher relationship of the period.** See Kinsky: *A History of Music in Pictures*, p. 109, no. 2.

**An important work, and a fine example of a very early treatise in the vernacular.** (39382) \$23,500



**One of the Most Important Treatises  
of the 18<sup>th</sup> Century**

**6. BACH, Carl Philipp Emanuel 1714-1788**

*Versuch über die wahre Art das Clavier zu spielen mit Exempeln und achtzehn Probe-Stücken in sechs Sonaten erläutert. Erster Theil. Zweyte Auflage. Bound with Zweyter Theil.* Berlin: George Ludewig Winter, 1759, 1762.

2 parts bound in one. Small quarto. Modern mid-brown cloth-backed marbled boards, titling gilt to spine.

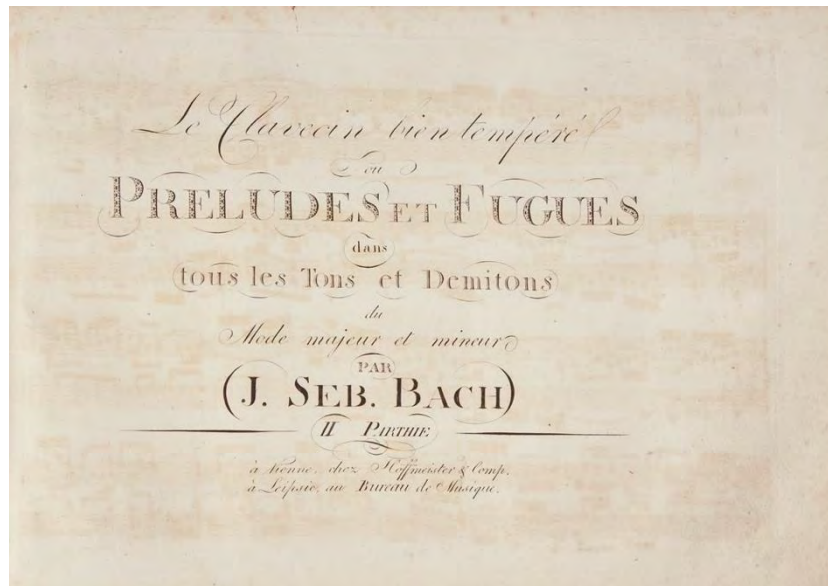
Part I: *Erster Theil.* 1f. (recto title, verso blank), 3ff. ("Vorrede"), 118 pp.

Part II: *Zweyter Theil, in welchem die Lehre von den Accompagnement und der freyen Fantasie abgehandelt wird. Nebst einer Kupfertafel.* 1f. (recto title, verso note to the binder), 3ff. ("Vorrede"), 1f. (contents), 341, [i] (errata), 1f. (recto engraved music, verso blank).

With numerous musical examples. Fine woodcut headpiece to introduction to both parts and decorative woodcut head- and tailpieces and initials throughout. Binding worn, rubbed, bumped, and abraded. Moderately browned; some foxing and minor stains including small ink stain to lower outer corner of pp. 39/40 of Part I and to lower portion of third leaf of foreword of Part II; two leaves partially detached; title to Part I slightly tight to gutter, not affecting text. Without the Probe-Stücken volume, often found lacking.

**Second edition of Part I, first edition of Part II.** Gregory-Bartlett, p. 20. Cortot, p. 10 (Part II). Not in Wolffheim. Hirsch I, 42 (Part II). RISM BVI, pp. 105 (Part I), and 106 (Part II).

**C.P.E. Bach's *Versuch* is considered to be one of the most important musical treatises of the 18th century.** *"It is a standard guide to 18th-century keyboard fingering, ornamentation, aesthetic outlook, continuo playing and improvisation. It led the way towards the acceptance of the modern standards of keyboard fingering (especially the use of the thumb) that had been inaugurated by his father and was to form a basis of 19-century keyboard virtuosity. It stated the rules of embellishment in a clear and authoritative way at a time when scores of other treatises were compounding the confusion. ... While requiring technical mastery of the performer in no uncertain terms, Emanuel warned against empty virtuosity."* TNG 6, Vol. 1, p. 854. (39267) \$2,800



**“The Culmination of a 20-Year Process of Maturation ...  
Stands Unparalleled in the History of Music”**

**7. BACH, Johann Sebastian 1685-1750**

*Le Clavecin bien tempéré ou Preludes et Fugues dans tous les Tons et Demitons du Mode majeur et mineur par J. Seb. Bach. I [-II] Parthie[!].* [BWV 846-893]. Vienne ... Leipzig: Hoffmeister & Comp. ... Bureau de Musique [PNs 53, 91], ca.1801-03.

2 volumes bound in one. Oblong folio. Modern marbled boards with dark orange title label gilt to spine. [1] (title), 2-87, [i] (blank) pp.; [1] (title), 2-97, [i] (blank) pp. Engraved throughout.

**With performance markings** including fingering in a modern hand in pencil and in a 19th century hand in ink, the earlier markings mostly in Vol. II. Some browning, a bit heavier to title of Vol. I; occasional minor wear, edge tears, and offsetting; old paper repairs to blank margins of first three leaves of Vol. I, including title, and final leaf of Vol. II.

Schmeider *Bach-Werke-Verzeichnis* (2nd edition), p. 655. Schneider, p. 100. Hoboken I, 96 and 99. Fuld, p. 118. RISM B501 (no copies located in the US; Worldcat, however, records a copy of both volumes in the Riemenschneider Memorial Bach Library at Baldwin-Wallace College). Hoffmeister initially issued the WTC in 13 installments under the editorship of J. N. Forkel beginning in April 1801 and ending in June 1803; it would thus seem likely that the complete volumes were issued after June 1803. *Professor Yo Tomita e-mail, 2010*

"... in 1722, *Das wohltemperirte Clavier* (book 1 of the '48'), with its 24 preludes and fugues in all the major and minor keys, surpassing, in logic, in format and in musical quality, all earlier endeavours of the same kind by other masters, such as J.C.F. Fischer's *Ariadne musica*. The work shows a perfectly balanced contrast between free and strict styles, each represented by several different types of prelude and fugue. Bach's writing in book 1 of the '48' in the most varied fugues – from two- to five-part, in a wide range of styles – represents the culmination of a 20-year process of maturation and stands unparalleled in the history of music." Christoph Wolff and Walter Emery in *Grove Music Online*

"*The Well-Tempered Clavier (WTC)* is probably Bach's most famous if not most widely played work. This was already true during the half-century following his death; ... the publication of three editions at the beginning of the nineteenth century (by Simrock, Nägeli and Hoffmeister) was one of the first manifestations of the so-called Bach Revival." Schulenberg: *The Keyboard Music of J. S. Bach*, p. 160. (39412) \$11,500





**“A Remarkable Composition –  
One of the Most Complex of All Bach's Vocal Works  
and for Many the Most Profound”**

**8. BACH, Johann Sebastian 1685-1750**

*Grosse Passionsmusik nach dem Evangelium Matthaei ... Partitur. Seiner Königlichen Hoheit dem Kronprinzen von Preussen in tiefster Ehrfurcht vom Verleger zugeeignet. Preis der Partitur: Rth. 18.- Preis des Klavierauszuges: Rth. [7 1/2]. BWV 244. [Full score]. Berlin: Schlesinger [PN 1570], 1830.*

Folio. Contemporary leather-backed marbled boards, portion of old paper title label to spine. 1f. (recto title, verso blank), [iv] (list of subscribers), viii (letterpress text of the Mass in German), 5-324 pp. engraved music. Small 19th century monogrammatic blindstamps of the publisher with initials "A.S." to blank lower corners of title. Binding somewhat worn, rubbed, and bumped; small tear to head of spine; upper hinge split. Moderate foxing to title, with price of piano-vocal score added in manuscript and with early numbering and other annotations in manuscript, one crossed out; preliminary leaves slightly foxed; music slightly browned and with some foxing, more pronounced to final 10 leaves; some signatures loose or split; tear to title and following leaf with old paper repairs; light purple ink spotting to pp. 29/30, 61/62, 75-78, and 129. Occasional light performance markings in pencil. With text by the poet "Picander" (Christian Friedrich Henrici 1700-1764).

**First Edition.** Rare. Schneider 111. Fuld, p. 171. Hoboken I, 26. Hirsch IV, 677. Riemenschneider 1988. RISM BB436a.

**146 copies printed for subscribers, the list of which includes a considerable number of prominent musicians, most notably Mendelssohn,** whose famous performance of the *St. Matthew Passion* in Berlin on 11 March 1829 heralded a reawakening of interest in Bach's music. Other names found in the subscribers list include A.B. Marx (editor of the work), Meyerbeer, Louis Spohr, and Zelter.

With early handstamp of the "Koniglich Seminarium zu Wissenfels" to title. The subscriber's list includes "Herr E. Hentschel," presumably Ernst Julius Hentschel (1804-1875), a music pedagogue who taught at the Seminar in Weissenfels; it would seem most likely that the present copy was that subscribed to by Hentschel.

Zelter, director of the Singakademie in Berlin and a leading member of the Bach revival, *"owned a large collection of Bach's works formerly the property of Kirnberger and Agricola. His young pupil Felix Mendelssohn-Bartholdy was given an opportunity to study these scores. It was due to Mendelssohn's unwavering enthusiasm that in 1829, a century after the Leipzig performance, the St. Matthew Passion was produced under his leadership in Berlin. This was a dazzling revelation to the musical world since - apart from infrequent performances of the motets - hardly any of Bach's great vocal works had been heard before. In the following years, as a direct result of the performance, the two Passions and, in 1845, the Mass in B minor were published."* Geiringer: *Bach*, p. 351.

*"The St. Matthew Passion is by any standard a remarkable composition - one of the most complex of all Bach's vocal works and for many the most profound. Mendelssohn considered it to be 'the greatest of Christian works', and many other superlatives have continued to be accorded this emotionally powerful music, which almost every choral group aspires to perform."* Boyd, ed.: *J.S. Bach*, p. 430.  
(39455) \$15,000

### **Large Bronze Bust of the Composer**

9. [BEETHOVEN, Ludwig van 1770-1827]. Leroux, Gaston Veuvenot 1854-1942  
*Fine large bronze portrait bust, ca. 1890-1900. 25 x 17 x 10" (63.5 x 43.2 x 25.4 cm.) on a 1.2" (3 cm.) marble base.*

The composer is depicted wearing a coat with wide lapels and shirt with ruffles, his expression intense, the words *Symphonie Pastorale Heroique Sonates Fidelio* on the pages of an open book resting on two small laurels at the foot of the rendering. With the signature of the artist "G. Leroux" impressed into the back of the bust, just below the right shoulder, and with small circular raised stamp of casting foundry and "FRANCE C." also to back. Polished bronze title plaque to base. Some minor wear and oxidation; base loose. In very good condition overall.

Unlocated in the databases of either the Beethoven-Haus in Bonn, Germany, or the Ira F. Brilliant Center for Beethoven Studies at San Jose State University in San Jose, California. No examples found in the online census *French Sculpture 1500-1960 in North American Public Collections*.



Leroux, a student of François Jouffroy and C. Deloye, exhibited regularly at the Paris Salon. He was awarded an honorable mention in 1882 and 1883; a third class medal in 1885; a bronze medal at the Exposition Universelle in both 1889 and 1900; and the French Legion of Honor in 1908. Benezit (1966) 5, p. 382. (39390) \$2,200

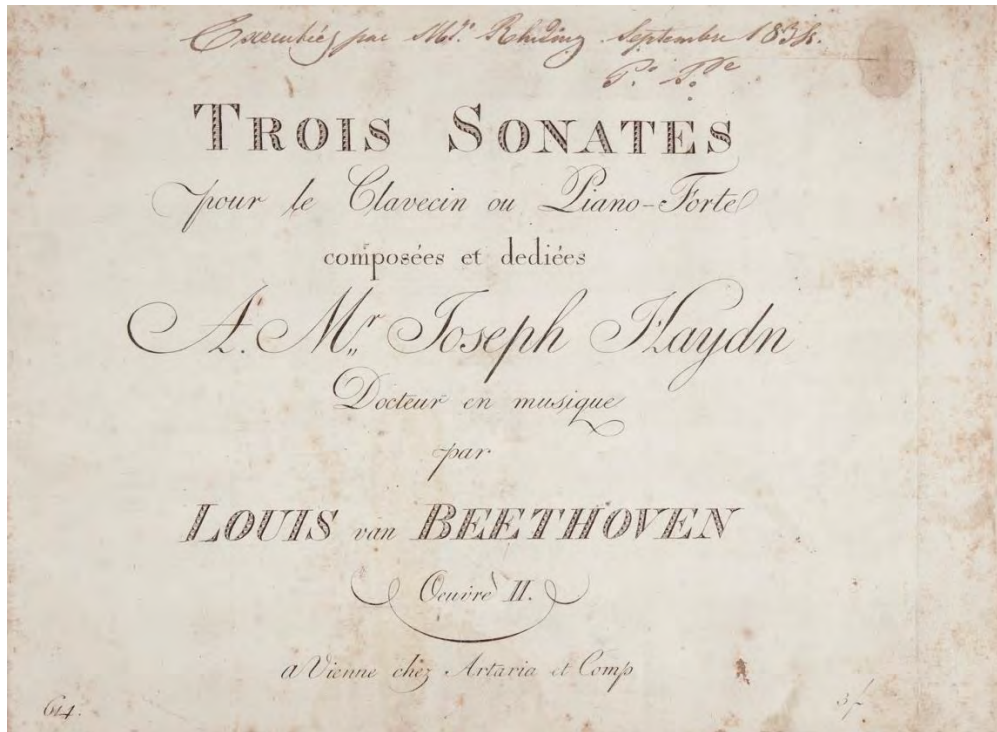
### **Early Edition of Op. 2, the Autograph of Which is Lost**

#### **10. BEETHOVEN, Ludwig van 1770-1827**

*Trois Sonates pour le Clavecin ou Piano-Forte composées et dédiées A Mr. Joseph Haydn. Docteur en musique ... Oeuvre II .. [Prix] 3f. Vienne: Artaria et Comp. [PN 614], [1801-06?].*

Oblong folio, Quarter dark brown calf with marbled boards, spine in gilt-ruled compartments, light brown endpapers. [1] (title), 2-51, [i] (blank) pp. Engraved. Watermark of a shield with a single star and crown, horizontal crescent moon, and initials. Early manuscript inscription in dark brown ink to upper margin of title: "Executée par [?]M. Rehiding, Septembre 1834 P.Pe." Some early fingering and markings in pencil. Binding slightly worn; endpapers creased and with minor annotation in blue pencil. Occasional minor





foxing and small stains; occasional indications of cracked plates; some leaves trimmed at lower margin, slightly affecting printed area.

**First Edition**, fifth state, second issue. Stroh C [?], New Kinsky, p. 14, Hoboken 2, 17 (issue with watermark including the letters "PAM").

*"The seven states of Artaria's first edition represent successive changes in the music plates. Changes in the plate for the title page - which appeared in three states ... - identify the copy's function as proof (A), first issue (B), or Titelaufgabe (C). ... As suggested in the chronology above, the first three states of the edition were proofs, evidenced by traces of initial errors." Multiple surviving copies of the first issue (C) represent the fifth state of the first edition. See Stroh: Pitches, Proofs, and Printings: The Seven States of Artaria's First Edition of Beethoven's Piano Sonatas Op. 2 in Notes, Vol. 57, December 2000, p. 297.*

The three sonatas of Op. 2 were written during the years 1793-95 while Beethoven was a pupil of Haydn in Vienna. They were first performed by Beethoven in Haydn's presence at a concert for Prince Lichnowsky.

*"We do not know what Haydn thought of Beethoven's sonatas. No such enthusiastic testimony to the young genius came from him as that which he so spontaneously offered to Leopold Mozart about the greatness of his son. On the other hand, no such affectionate and respectful preface as Mozart addressed to Haydn is prefixed to Beethoven's sonatas; but if no love was lost between the hot-headed young man and the older master, they respected each other in spite of the fact that the former had very quickly discontinued his lessons. The Sonatas, Op. 2, are Beethoven's very convincing expression of that respect, and there can be no doubt that Haydn must have been impressed by the assurance of their mastery, even if he found them here and there too subversive in method and violent in expression for his taste." Blom: Beethoven's Pianoforte Sonatas Discussed, p. 5*

**As the autograph of Op. 2 is lost, the early printings are of particular importance. (39508) \$6,800**



### Manuscript of the "Emperor" Concerto

#### 11. BEETHOVEN, Ludwig van 1770-1827

*Piano Concerto No. 5 ("Emperor") in E-flat Major, Op. 73. Full score in a 19th century copyist's hand, ca. 1840-60.*

Oblong folio (218 x 286 mm). Half ivory vellum with marbled boards with decorative cut paper manuscript title label to upper and small rectangular printed paper label to inner corner ("Società Filarmonica Fiorentina No. [20]), manuscript titling in black ink to spine. [i] (blank), [2]-[301], [i] (blank) pp. Notated in brown ink on 16-stave Italian rastrum-ruled paper. Watermark of a shield supported by crossed tree limbs (not in Brill). With occasional 20th century additions in blue ink including dynamics, and expression markings; several bars cancelled in the violas and rewritten for the violins; two partial watermarks in pencil (pp. 3 and 17). Binding slightly worn, rubbed, and bumped. Occasional pinholes and creasing, not affecting legibility. In very good condition overall.

Possibly pre-dating the full score published by Breitkopf and Härtel in 1857. The autograph manuscript (1809) is held at the Staatsbibliothek zu Berlin. Produced for the Società Filarmonica Fiorentina (founded 1830), in all likelihood for performance.

*"The so-called "Emperor" Concerto from 1809 represents a pinnacle of Beethoven's pianistic virtuosity and a major monument of his "heroic" style cast in the same key as the Eroica Symphony, E-flat major. Its outer movements assume a majestic character, with rhythmic figures evocative of military style. This Fifth Concerto stems from that point in Beethoven's career when the composer curtailed his own solo performances on account of his incurable deafness. Cadenzas are now no longer left open to possible extemporization; at the end of the first movement, Beethoven explicitly instructs performers not to play their own cadenza, but inserts the cadenza-like passage to be played right into the score. The opening Allegro actually begins with an impressive cadenza-like passage, which is reaffirmed at the outset of the recapitulation."* Kinderman: *Cambridge Companion to Beethoven*, p. 111. (39500) \$1,500



### “A Major Transition in Beethoven’s Style”

#### 12. BEETHOVEN, Ludwig van 1770-1827

*Sonate pour le Piano-Forte für das Hammer-Klavier des Museum's für Klavier-Musik. Erste Lieferung. Verfasst und der Freyin Dorothea Ertmann geborne Graumann gewidmet ... 101tes Werk ... A. Müller sc. Preis [3/9]. Wien: im Verlag bei S. A. Steiner und Comp. [PN S. et C. 2661.], [February 1817].*

Oblong folio. 1f. (recto decorative series title, verso blank), 1f. (recto title, verso blank), [1] ("Musikalische Anzeige von S.A. Steiner und Comp."), 2-19, [i] (blank) pp. Engraved throughout. Series title within octagonal decorative border: "Musée Musical Des Clavicinistes. Museum für Klaviermusik. [1]tes Heft. Wien: S. A. Steiner und Comp. A. Müller sc." Remnants of early blue wrappers to spine. A very good, crisp copy overall.

**First Edition**, second issue. LvBWV, p. 640. Dorf Müller, p. 225 (Weinhold), 336, and plate 8b. Hoboken II, 419. The present issue is distinguished from the first issue by the imprint "im Verlag bei S.A. Steiner und Comp." (as opposed to "bei S.A. Steiner und Comp.") in the first issue), followed by a list of agents and their locations.

*“Op. 101 is among the most difficult of the sonatas, and Beethoven himself once described it as ‘hard to play.’ ... The challenge of this work lies not only in the complex polyphony of the march and finale but in the delicate narrative sequence of the whole. Twice we pass from spheres of dream-like reflection into the vigorous musical landscapes of the march and finale. ... Few of Beethoven’s pieces exerted such a strong spell on the Romantic composers as this A major Sonata. Mendelssohn imitated it in his op. 6 Sonata; Wagner found in its opening movement the ideal of his ‘infinite melody;’ Schumann was captivated by its march-like second movement. Along with the cello sonatas op. 102 and the song cycle An die ferne Geliebte, the A major Sonata marks a major transition in Beethoven’s style, pointing unmistakably to the unique synthesis achieved in words of his last decade.”* Kinderman: *Beethoven*, p. 197. (39357) \$5,500





### First Edition of the "Diabelli" Variations

#### 13. BEETHOVEN, Ludwig van 1770-1827

33 *Veränderungen über einen Walzer für das Piano-forte componirt, und Der Frau Antonia von Brentano gebornen Edlen von Birkenstorck hochachtungsvoll zugeeignet ... 120tes Werk ... 2fl. 45x. C.M. 5fl. 30x. W.W. Wien: Cappi und Diabelli, Graben No. 1133 [PN C. et D. No. 1380], [1823].*

Oblong folio. 1f. (recto title, verso blank), [3] (blank), 4- 43 pp. Engraved throughout. "Gestochen v: Jos: Sigg" printed at lower right of page 43. Watermark letters "UFF." Housed in a custom made black linen clamshell box with dark red leather label gilt to spine. Slightly browned and soiled; repairs to spine. A very good, wide-margined copy overall.

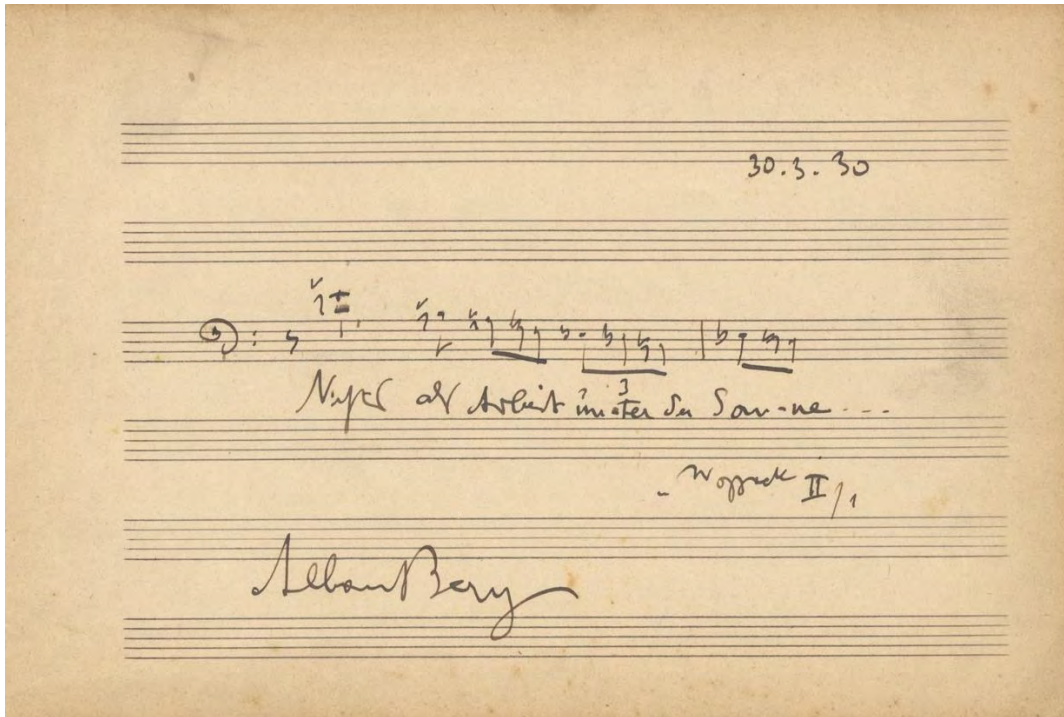
**First Edition, early issue of the "Diabelli" Variations.** New Kinsky, p. 772-73. Dorf Müller-Weinhold, p. 229. Hoboken 2, 484.

*"The publisher Diabelli commissioned 50 composers to write a variation apiece on his theme and was delighted to receive 33 from Beethoven, immediately recognizing the work as a major masterpiece." Grove Music Online*

*"The Diabelli Variations were begun in 1819, completed in 1823, and published in June 1823 by Cappi and Diabelli, who perceptively announced it as 'a great and important masterpiece worthy to be ranked with the imperishable creations of the old Classics,' entitled 'to a place beside Sebastian Bach's famous masterpiece in the same form.' (Tovey: Essays in Musical Analysis, p. 124). Bachian tendencies are much in evidence here, especially in the many contrapuntal variations and in the extended double fugue of variation 32. Beethoven combines melodic and harmonic variation techniques, both as Mozart had done before him and in accordance with his own practice in the Variations, op. 35, and in the finale of the Eroica Symphony. ... The Variations is a work in which extremes meet to an extent previously unknown even in Beethoven's music. ... The Diabelli Variations was Beethoven's last extended work for piano. ... With the Bagatelles, op. 126, and the Diabelli Variations, Beethoven became a master miniaturist, capable of sketching a variety of emotional states in a few quick tone strokes." Solomon, pp. 304-05.*

(39510)

\$7,500



**“The Culmination of the First Phase of Berg’s Development”**

**14. BERG, Alban 1885-1935**

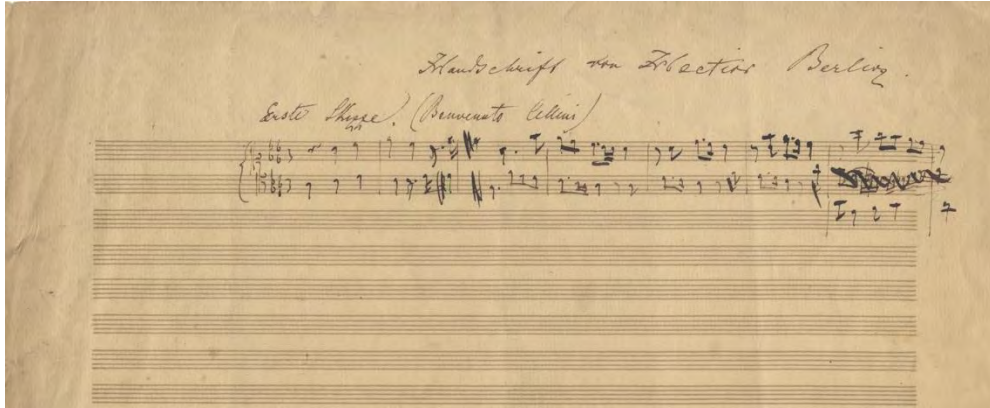
*Autograph musical quotation from Wozzeck. Signed in full.*

Two measures (numbers 112-113) in bass clef from Act II of the composer's opera *Wozzeck*, with text sung by Wozzeck (*Nichts als Arbeit unter der Sonne*) from near the beginning of Act II, scene 1. Dated "30.3.30" (30 March 1930) and identified ("Wozzeck II/1") in Berg's hand. Notated in brown ink on a single staff. With inscription signed in full by Austrian operatic baritone Hans Duhan (1890-1971) dated Wien, März 1931 to verso. On an album leaf 155 x 233 mm. Slightly browned and foxed, a bit heavier at margins, left edge very slightly ragged.

*Wozzeck*, an opera in three acts to a libretto by the composer after Georg Büchner’s play *Woyzeck*, was first performed in Berlin at the Staatsoper on 14 December 1925.

*"Wozzeck is a work of immense structural complexity in which musical devices and dramatic constructs are tightly integrated. Its composition marked the culmination of the first phase of Berg's development. ... In its use of atonality, whole-tone writing and other devices alongside passages of Mahlerian diatonicism, as well as in the vocal writing (which moves between speech, parlando, Sprechgesang and arioso), Wozzeck represents the most substantial achievement of Schoenberg and his followers in their pre-serial years."* Andrew Clements in *Grove Music Online*

*"Along with his teacher Arnold Schoenberg and fellow pupil Anton Webern in the years before and immediately after World War I, [Berg] moved away from tonality to write free atonal and then 12-note music. At once a modernist and a Romantic, a formalist and a sensualist, he produced one of the richest bodies of music in the 20th century, and in opera, especially, he had few equals."* Douglas Jarman in *Grove Music Online*. (39490) \$7,500



**“Contains a Variety of Ideas, an Energy and Exuberance and a Brilliance of Colour”**

### 15. BERLIOZ, Hector 1803-1869

*Autograph musical sketchleaf from the opera, Benvenuto Cellini.*

7 measures, notated in black ink on one side of the leaf. Several notes crossed out and a final passage rewritten. 1 leaf. Oblong folio (268 x ca. 170 mm). A first draft of a polyphonic theme. Identified in German in contemporary manuscript at head: "Handschrift von Hector Berlioz Erste Skizze. (Benvenuto Cellini)." Some wear and browning; slightly creased at folds; lower edge unevenly trimmed.

The present manuscript not recorded in Holoman.

*Benvenuto Cellini*, an opéra semi-seria in two acts to a libretto by Léon de Wailly and Auguste Barbier assisted by Alfred de Vigny, was based on the memoirs of Benvenuto Cellini. Set in 16th century Rome during the papacy of Clement VII, the work premiered in Paris on 10 September 1838 at the Opéra and was produced in a revised version in Weimar at the Grossherzogliches Hoftheater on 20 March 1852 and with further revision in three acts on 17 November 1852.

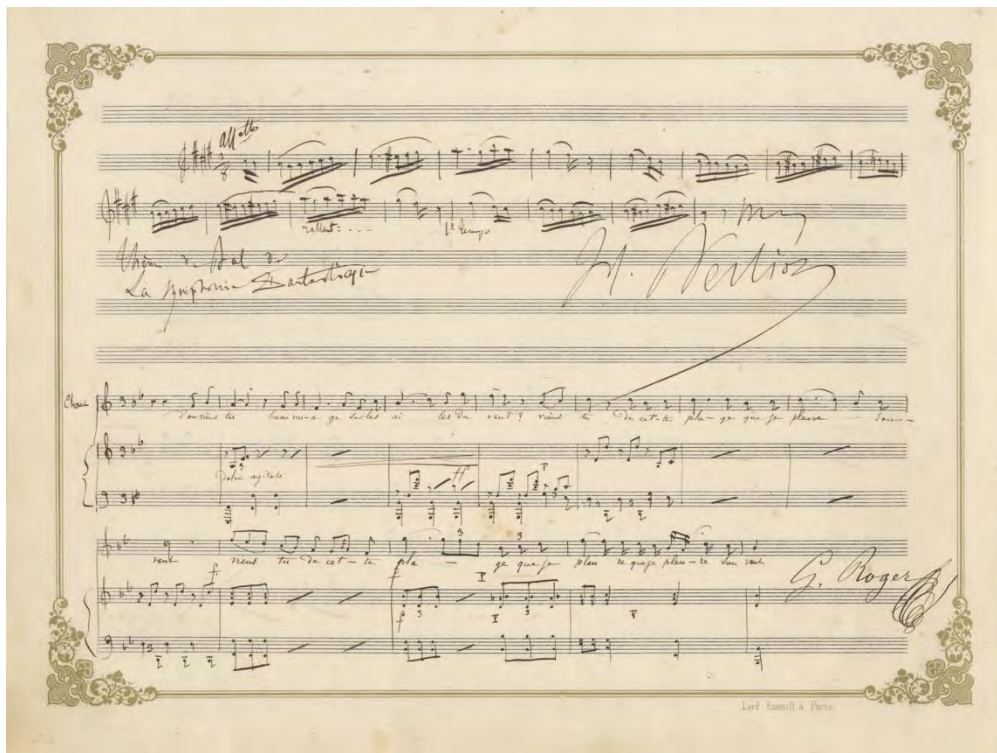
*"Whether it originated as a serious or a comic opera, the result, in all its many versions, is a compound, a characteristic blend of idealism and farce, grandeur and wit, breadth and vivacity. Berlioz poured into [Benvenuto Cellini] every drop of invention and feeling at his command in a torrent of notes that make up a long and very lively opera, and its heterogeneity, so baffling to Parisians in 1838 and Londoners in 1853, is one of its main virtues."* Macdonald: *Berlioz*, p. 106.

*"[Berlioz] stands as the leading musician of his age in a country, France, whose principal artistic endeavour was then literary, 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. ..."*

*In [Berlioz's] own words, Benvenuto Cellini 'contains a variety of ideas, an energy and exuberance and a brilliance of colour such as I may perhaps never find again.'* " Hugh Macdonald in *Grove Music Online*

While musical quotations in Berlioz's hand are not rare, his **sketchleaves are very rare to the market; we have located only one example at auction in over 30 years.** (39309) \$7,500





**“His First Full-Scale Masterpiece”**

**16. BERLIOZ, Hector 1803-1869**

*Autograph musical quotation from the Symphonie Fantastique. Signed.*

15 measures, titled and signed below the music: "Thème e Bal e La Symphonie Fantastique. H. Berlioz." The complete main theme of the second movement, "Un Bal," carried by the violins in measures 38 to 54 of the full score. 1 leaf. Notated in dark brown ink within decorative dark gold borders on Lard-Esnault paper. Oblong quarto (227 x 300 mm.)

Together with:

- Gustave-Hippolyte Roger (1825-1879). *Autograph musical quotation* signed "G. Roger," being a 12-measure song for voice and piano commencing *d'autiens tu beau miage sur les ailes du vent?*, to lower portion of recto.

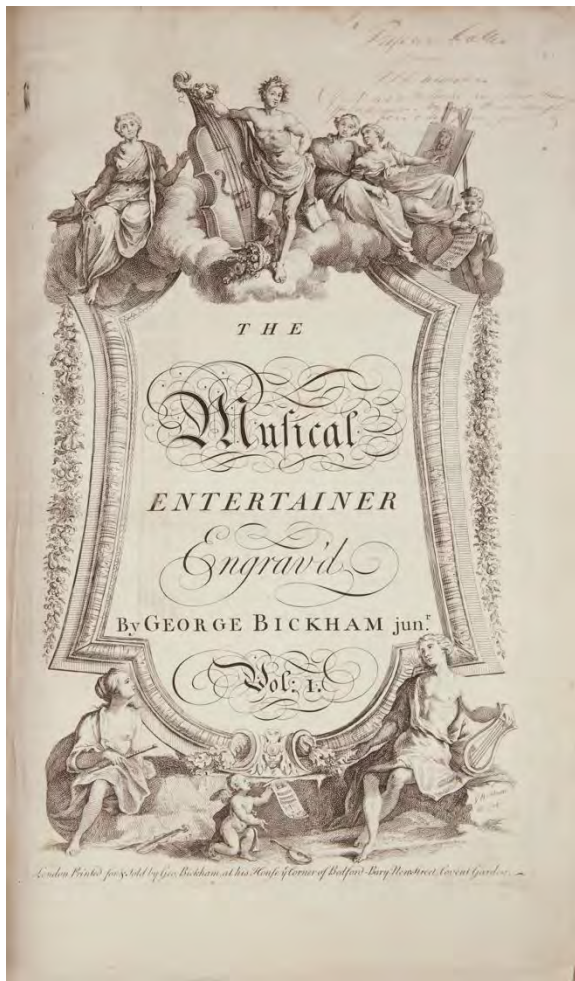
With, to verso:

- Adolphe Adam (1803-1856). *Autograph musical quotation* signed "Ad. Adam," being a 16-measure waltz for piano

- Fromental Halévy (1799-1862). *Autograph musical quotation* signed "F. Halévy," being a 22-measure work for piano titled *Suite*

*"The composition of the 'Symphonie fantastique' was a momentous event in Berlioz's career, his first full-scale masterpiece, and equally momentous in the history of music as the first unequivocal declaration of romantic ideas in style and musical language, and its echo has pervaded all music of passion and personal experience to this day ... Of Harriet Smithson's identity as the 'beloved', portrayed by an 'idée fixe' in the form of an obsessive theme that recurs in all the movements, there can be no question." MacDonald: Berlioz, p. 18.*

**A unique artifact incorporating a rare quotation from one of the most outstanding works of the symphonic repertoire of the Romantic period, the whole uniting four of the most prominent French musical figures of the mid-19th century. (39291) \$16,500**



**Rare Complete 2-Volume Set, with 200 Fine Engraved Plates**

**17. BICKHAM, Jr., George ?1706-1771**

*The Musical Entertainer.* Complete 2-volume set, with a total of 200 fine engraved illustrative plates. London: Printed for & Sold by Geo: Bickham, at his House ye Corner of Bedford-Bury, New-Street, Covent Garden; Printed for C. Corbett at Addison's head, Fleet Street, [ca. 1737-38].

2 volumes. Tall folio. Half late 19th century mid-tan pebbled leather with marbled boards, mid-tan calf title label gilt to upper of each volume, spine in compartments with titling gilt. Letterpress subscribers list, otherwise engraved throughout.

**Each volume with 100 finely engraved plates** printed on rectos only, with large, attractive vignettes to upper portion of each leaf engraved by Bickham, some after Gravelot and Watteau. The music and text of each song appears below the illustration, with most pieces set for voice and figured bass with a separate part for flute. Bindings worn, rubbed and bumped; joints partially split; edges slightly browned with occasional very small chips. Minor internal wear and browning; occasional small stains; Vol. I with minor repair to blank margin of plate 54; plates 39, 70, 85, and 86 very slightly trimmed with upper and lower margins reinforced, minor repair to lower margin of plate 70; manuscript annotations faded.; Vol. II with minor repair to blank margin of plate 1; lower blank outer corner of plate 92 repaired.

Vol. I

1f. (recto title within highly decorative border by Bickham, verso blank), 1f. ("A Table of the Songs in the Musical Entertainer Vol. 1st"), [4] ("A List of those Encouragers of this Work, who have sent in their

Names"), 1f. (smaller-format engraving tipped-in) +100ff. engraved plates. The fine title-page includes allegorical figures holding stringed and wind instruments, putti with music, a gentleman's portrait [?Bickham) propped on an easel, etc. **Named composers include** Boyce, Carey, Corelli, Digard, M.C. Festing, Gladwin, Greene, Gunn, Handel, Holcombe, Howard, Hudson, Lampe, Leveridge, Monro, Antony Neale, Popely, Henry Purcell, Putti, Stanley, Vanbrugh, Vincent and C. Young. Named authors of song texts include Congreve, A. Hill, Thos. Hundeshagen, Jersey, John Mottley, "A Lady," Lockman, Philip, and Smith. Named singers include Mr. Beard, Senesino, and Isabella Young.

#### Vol. II

1f. (recto blank, verso fine full-page frontispiece of Calliope), 1f. ("A Table of the Songs in the Musical Entertainer Vol. 2d", verso blank), + 100ff. engraved plates. Named composers include Arne, Bliendoracellini, Carey, Festing, Wm. Fischer, Gladwin, Gouge, Handel, Howard, King, J.F. Lampe, Leveridge, Pepusch, Philips, Popely, John C. Smith, Vincent, and Wichello. Named authors of song texts include Carey, Lockman, Abram. Langford, Leveridge, Monro, Thos. Philips, and Prier. Named singers include Mrs. Clive, Mr. Leguar, Leveridge, Capn. Morrice, and Mrs. Vincent.

#### Provenance

Vol. I with early bookplate of Susanna Harland to front pastedown; modern decorative woodcut bookplate of Kate Lee signed with initials "SI" with contemporary signature ("S. Gage") to blank upper margin of flyleaf; old bookseller descriptions and pencilled annotations to front pastedown. Contemporary presentation inscription to head of title to Vol. I; two contemporary manuscript annotations correcting textual attributions.

Cohen-De Ricci, 145-46. Lipperheide, 560. BUC, p. 107 (conforming to the first entry except for the fact that the figures in the bass of bars 1-4 of folio 88 in Vol. I in addition to the figures in bars 1-2). RISM BII, p. 245.

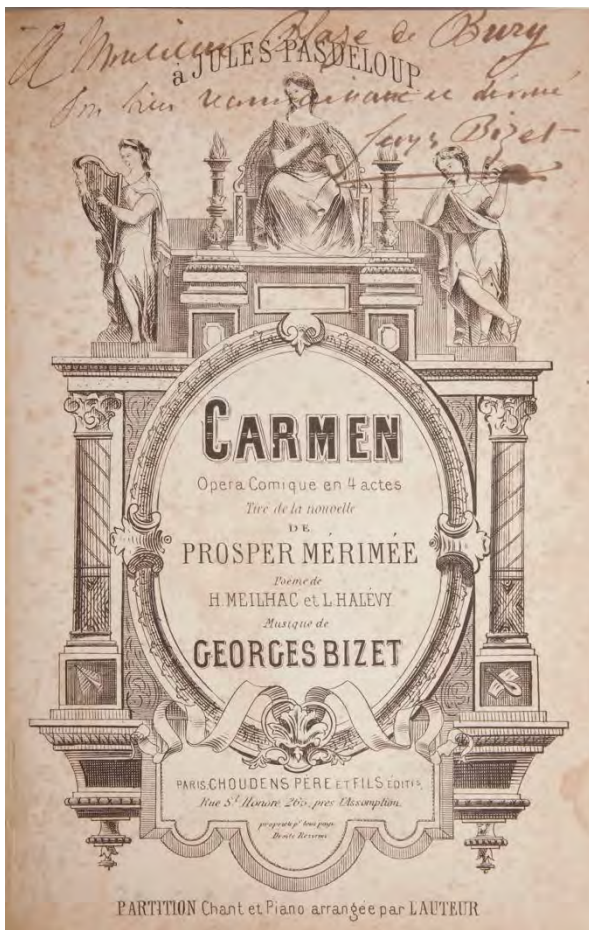
*"[Bickham] was principally famous in music circles for his two illustrated folio volumes The Musical Entertainer, first issued in fortnightly parts, each containing four plates, from January 1737 to December 1739. The 200 plates are songs, headed and surrounded with pictorial embellishments illustrative of the song ..., and engraved in the style of and even copied directly from Gravelot and Watteau. This work was the first of its kind to be published in England and quickly produced imitators such as Lampe's British Melody, engraved by Benjamin Cole.*

*A second edition, corrected by Lampe, was also issued in parts (1740-41), and a third, printed from the original plates, appeared in 1765, issued by John Ryall. Other musical works engraved by Bickham include Songs in the Opera of Flora (1737), An Easy Introduction to Dancing (1738) and the frontispiece for Simpson's The Delightful Pocket Companion for the German Flute (c1745)." Frank Kidson, et al. in Grove Music Online*

***The Musical Entertainer is considered to be one of the finest 18th century illustrated books.***

**Complete copies of this monumental work, particularly with the list of subscribers, are quite rare.**  
(39411) \$6,800





### Rare Presentation Copy, Signed by Bizet

#### 18. BIZET, Georges 1835-1875

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

Large octavo. Quarter dark red morocco with marbled boards, spine in gilt-ruled compartments, titling gilt, marbled endpapers. 1f. (recto title within decorative border, verso blank), 1f. (recto named cast list and index, verso blank), 351, [i] (blank) pp. Cast includes Lhérie as Don José, Bouhy as Escamillo, Potel as Dancaïre, Barnolt as Remendado, Dufriche as Zuniga, Duvernoy as Moralès, Nathan as Lillas Pastia, Teste as a Guide, Galli-Marié as Carmen, Chapuy as Micaëla, Ducasse as Frasquita, and Chevalier as Mercédès, with set designs by Charles Ponchard. With occasional performance markings in pencil. Binding worn and rubbed. Slightly browned; moderate foxing throughout, more pronounced to first and last leaves; numerous tears, some quite significant, in 3 cases with the loss of several measures of music; old repairs to blank margins of many leaves, occasionally obscuring

printed area, and several additional old repairs; a number of leaves partially detached; inscription slightly trimmed by the binder, just touching two letters of the dedicatee's name but not Bizet's signature.

**A presentation copy, with an autograph inscription signed by the composer to the French critic and writer Henri Blaze de Bury (1813-1888), to title: "A Monsieur Blaze de Bury Son bien reconnaissant et dévoué Georges Bizet"** (possibly following Blaze de Bury's favorable article about Carmen in the "Revue des Deux Mondes" after hearing the opera).

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

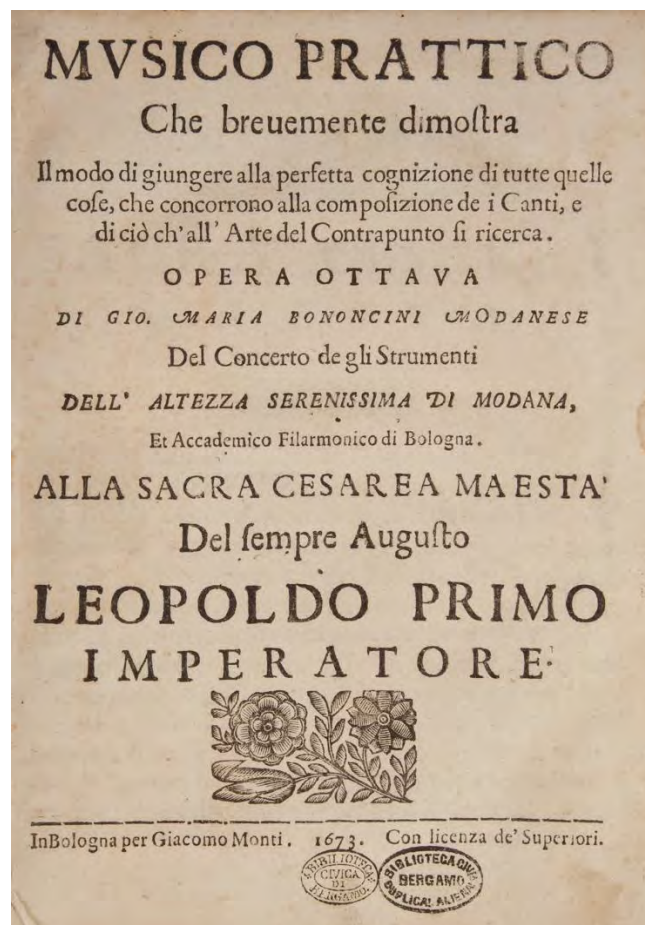
Bizet's masterpiece, composed in 1873-1874 to a libretto by H. Meilhac and L. Halévy after Mérimée, was first performed in Paris at the Opéra-Comique on 3 March 1875 under the baton of Adolphe Deloffre (1817-1876).

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

*Carmen was orchestrated at Bougival in the summer of 1874 and rehearsals began in September. Bizet arranged the piano score himself and played the piano for rehearsals. ... [It] is recognized as one of the greatest of 19th-century operas, and certainly the most popular. Its tunes are familiar to millions, and its evocation of Spain, where Bizet never set foot, has done as much to propagate the elements of the style as Spanish music itself. ... In Carmen the combination in abundance of striking melody, deft harmony and perfectly judged orchestration ensures the opera's immortality. It magnificently transcends both the genre of opéra comique and the norms of 19th-century French music. ..."*

*Carmen has remained one of the most frequently performed operas in the entire repertory. Many great singers have been associated with its leading roles. The orchestral suite drawn from the opera is often played, and in 1954 it extended its currency in a film version, Carmen Jones. For three-quarters of a century it was regularly played not as an opéra comique with dialogue, as Bizet wrote it, but with the Guiraud recitatives. It is now played almost everywhere in opéra comique format, although the edition on which modern performances rely, that of Fritz Oeser published in 1964, has aroused bitter controversy since it includes a quantity of music that Bizet himself rejected in his own edition of the vocal score published in 1875. That first edition, published by Choudens, is exceedingly rare, for it was replaced at an early stage by the first of many corrupt editions from the same house." Hugh Macdonald in Grove Music Online (39457)*

\$6,500



### First Edition of Bononcini's Influential 17<sup>th</sup> Century Treatise

#### 19. BONONCINI, Giovanni Maria 1642-1678

*Musica Pratico Che brevemente dimostra Il modo di giungere alla perfetta cognizione di tutte quelle cose, che concorrono alla composizione de i Canti, e di ciò ch'all'Arte del Contrapunto si ricerca. Opera Ottava di Gio. Maria Bononci Modanese Del Concerto de gli Strumenti dell' Altezza Serenissima di Modana, et Accademico Filarmonico di Bologna. Alla Sacra Cesarea Maesta Del sempre Augusto Leopoldo Primo Imperatore. Bologna: Giacomo Monti ... Con licenza de' Superiori, 1673.*

Small quarto (22 x 16 cm). Full carta rustica. 1f. (recto title with fine floral woodcut device, verso blank), 1f. (dedication), 1f. (recto verso, verso canon for 4 voices by Agostino Bendinelli 1635-1702), 1f. (index of theorists and "practitioners" consulted by Bononcini), 1f. (recto full-page engraving, verso blank), 164 pp. (pp. 162-64 a table of contents). With numerous musical examples typeset in diamond-head notation; occasional diagrams. With decorative woodcut initials and head- and tailpieces throughout. The allegorical engraving depicts two full-length figures with a crowned eagle holding a banner in its talons lettered "Hinc Nitor Hinc Vigor" at head. Two small oval handstamps to lower blank margin of title ("Biblioteca Civica di Bergamo ... Duplica!"). Binding worn and soiled; endpapers slightly browned and stained, front free endpaper lacking; upper hinge split. Minor wear; slightly browned; very slightly trimmed at head; one instance of mispagination; one signature separated; pp 103/104 with small tear to blank outer margin repaired with archival tape; pp. 113/114 with minor paper loss to blank lower margin, just touching music and text; small tear to blank inner margin of pp. 155-56 repaired with archival tape. Lacking two leaves (pp. 157-60), supplied in fine facsimile on period paper.

**First Edition.** Cortot, p. 27. Gregory-Bartlett, p. 39. Wolffheim I, 523. RISM Écrits, p. 166.

*"As a theorist, Bononcini conforms to the broad traditional format of Zarlino's Istitutioni harmoniche, but his rules for consonance and dissonance, recognition of freedoms in accordance with the seconda pratica and full acceptance of the tonal answer reveal his basic agreement with contemporary harmonic practice. The reprints of Musico pratico (Venice, 1678; Bologna, 1688) and its wide distribution (about 80 copies in libraries throughout Europe and the USA) attest to its influence in the decades after Bononcini's death. The second half of the manual appeared in a German translation (Stuttgart, 1701), which served as a model for chapters on the fugue in J.B. Samber's Manuductio ad organum (Salzburg, 1704), J.G. Walther's Praecepta der musicalischen Composition (Weimar, 1708) and Mattheson's Vollkommene Capellmeister (Hamburg, 1739)." Lawrence E. Bennett in Grove Music Online*

**The inclusion of the names of the 80 music theorists and practitioners consulted by Bononcini in the preparation of the present treatise is an interesting example of late 17th century scholarly acknowledgment. (39471) \$1,600**

### **First Editions of Four Masses, Op. 7**

#### **20. BONONCINI, Giovanni 1670-1747**

*Messe Brevi a otto voci Col Primo, e Secondo Organo se piace. Consecrate All' Illustrissimo, e Reverendissimo Padre D. Oratio Maria Bonfioli Dignissimo Abbate di S. Giovanni in Monte di Bologna ... Opera Settima.* [Set of 9 of 10 parts]. Bologna: Giacomo Monti, 1688.

9 volumes. Quarto. Contemporary carta rustica with early manuscript titling to upper boards of each volume. Small pictorial device to titles incorporating an illustration of a stringed instrument (violin or viol). With music typeset in diamond-head notation throughout. Bindings slightly worn and soiled; spines to several volumes lacking and boards detached. Occasional minor wear and staining; minor water damage to outer edges of Canto Primo, Tenore Primo, and Organo Primo parts; several leaves with small tears and some paper repairs. In very good condition overall. Lacking Canto Secondo part.





Canto Primo: 1f. (recto title, verso blank), p. 3 (dedication), pp. 4-23,(music), [i] (index)

Alto Primo: 1f.(recto title, verso blank), p. 3 (dedication), 4-23 (music, with index to lower portion of final page of music), [i] (blank) pp.

Alto Secondo: 1f.(recto title, verso blank), p. 3 (dedication), 4-23 (music), with index to lower portion of final page of music), [i] (index)

Tenore Primo: 1f. (recto title, verso blank), p. 3 (dedication), 4-22,(music), [i] (index) pp.

Tenore Secondo: 1f. (recto title, verso blank), p. 3 (dedication), 4-22,(music), [i] (index) pp.

Basso Primo: 1f. (recto title, verso blank), p. 3 (dedication), 4-23,(music), [i] (index) pp.

Basso Secondo: 1 f. (recto title, verso blank), p. 3 (dedication), 4-22,(music), [i] (index) pp.

Organo Primo: 1f. (recto title, verso blank), p. 3 (dedication), 4-23,(music), [i] (index) pp.

Organo Secondo: 1f. (recto title, verso blank), p. 3 (dedication), 4-18 (music), [i] (index) pp.

**First Edition of Bononcini's four masses.** Gaspari II, p. 45. RISM B3597 and BB3597 (most copies incomplete, including the only copy in the U.S., at the Newberry Library, lacking the Organo I and II parts. Jisc (one incomplete copy in the U.K., at Cambridge University).

*"Giovanni Bononcini (the son of Giovanni Maria Bononcini Senior 1642-1678) moved to Bologna when his father's death made him an orphan at the age of eight. There he studied counterpoint with G.P. Colonna at S Petronio; at the age of 15 he published three instrumental collections and was accepted into the Accademia Filarmonica on 30 May 1686. During the next two years he published three more collections, was engaged at S Petronio as a string player and singer, composed two oratorios which were performed in both Bologna and Modena, and succeeded G.F. Tosi as maestro di cappella at S Giovanni in Monte. For this church he wrote the double-choir masses that were printed as his op.7 in 1688."* Lowell Lindgren in Grove Music Online

*"The flowering of musical activity in Bologna in the second half of the seventeenth century can be partly explained by the rising prestige of the professional guilds- in particular the Accademia Filharmonica- against the background of the lively intellectual and artistic life which centered on the ancient university and the various monastic orders. An impressive number of skilled composers and highly trained performers were members of the Accademia, which demanded high standards for admission to its exclusive circle. The basilica of San Petronio was the largest and most important of a number of Bolognese churches where music was regularly performed ... The arrival in 1657 of Maurizio Cazzati (c. 1620-1677) as 'maestro di cappella' at San Petronio marked the beginning of this era of great activity ... In a 'Messa a cappella' published in 1670 his technique is smooth and assured even if the musical result is not especially memorable. The 'old' practice was modernized, to some extent, by the young Giovanni Bononcini, who, in 1688 at the age of eighteen, produced four settings of the 'Missa brevis for double choir , with two organ continuo parts."* Lewis and Fortune: Opera and Church Music 1630-1750, pp. 374-75. (39306) \$4,200



**First Edition of this “Eccellente Trattato”**

**21. BRUSCHI, Antonio Filippo**

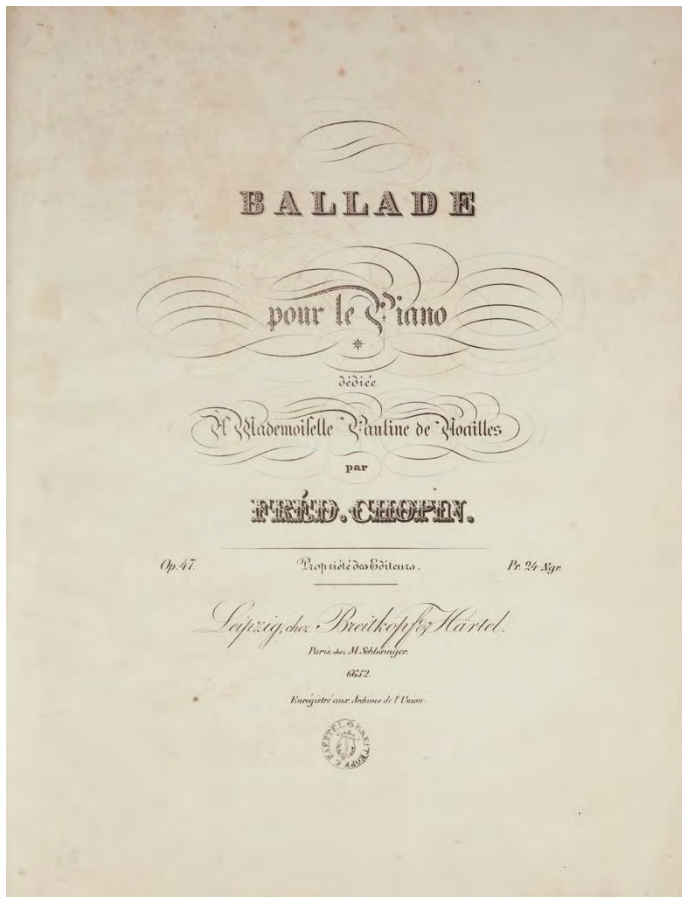
*Regole per il contrapunto, e per l'accompagnatura del Basso Continuo compendiate, e dilucidate da Antonio Filippo Bruschi Fiorentino Sacerdote Benefiziato nell' Abbazia Collegiata di S. Maria di Carignano in Genova, e dal medesimo dedicate all' Illustrissima Signora Suor Teresa Violante Centuriona. Monaca nel Nobilissimo Monastero di S. Sebastiano di Pavia in Genova.* Lucca: Leonardo Venturini Con Licenza de' Superiori, 1711.

Small quarto. Full ivory vellum with single gilt rule to boards. 1f. (recto title, verso blank), 3-5 (dedication), 6-7 ("Al Cortese Lettore"), [i] (blank), 9-85, [i] (blank) pp. Music typeset in diamond-head notation. With fine decorative woodcut initials, head- and tailpieces. Binding slightly worn, soiled, rubbed, and bumped; gilt rules faded; lacking free endpapers; pastedowns worn, with worming to rear. Most leaves moderately browned, especially at outer portion, a few a bit more heavily; some foxing; occasional dampstaining and minor worming, at times just touching text or notation; loss to small portion of blank upper margin of pp. 67/68. With occasional early corrections in manuscript.

**First Edition.** Rare. Eitner II, p. 219. Gaspari I, p. 297 ("eccellente trattato"). Wolffheim 534 ("von grösster Seltenheit"). Not in Cortot, Gregory-Bartlett, or Hirsch. RISM *Écrits*, p. 185 (4 copies only, 2 of which are in the U.S.).

We have been unable to locate any biographical information on this author. (39470)

\$1,750



**“The Richness and Complexity of the Music of the 1840s”**

**22. CHOPIN, Frédéric 1810-1849**

*Ballade pour le Piano dédiée À Mademoiselle Pauline de Noailles ... Op. 47 ... Pr. 24 Ngr.*  
 Leipzig ... Paris: Breitkopf & Härtel ... M. Schlesinger [PN 6652], [1842].

Folio. Recent marbled boards with manuscript paper title label to spine. 1f. (recto title, verso blank), [i] (blank), 4-14 pp. Title lithographed, music engraved. Small publisher's stamp to blank lower margin of title. Slightly foxed.

**First German edition, first issue.** Chomiński-Turło, p. 73. Grabowski-Rink 47-1-B&H (with final blank leaf). Hoboken 4, 381. Platzman, pp. 180-81.

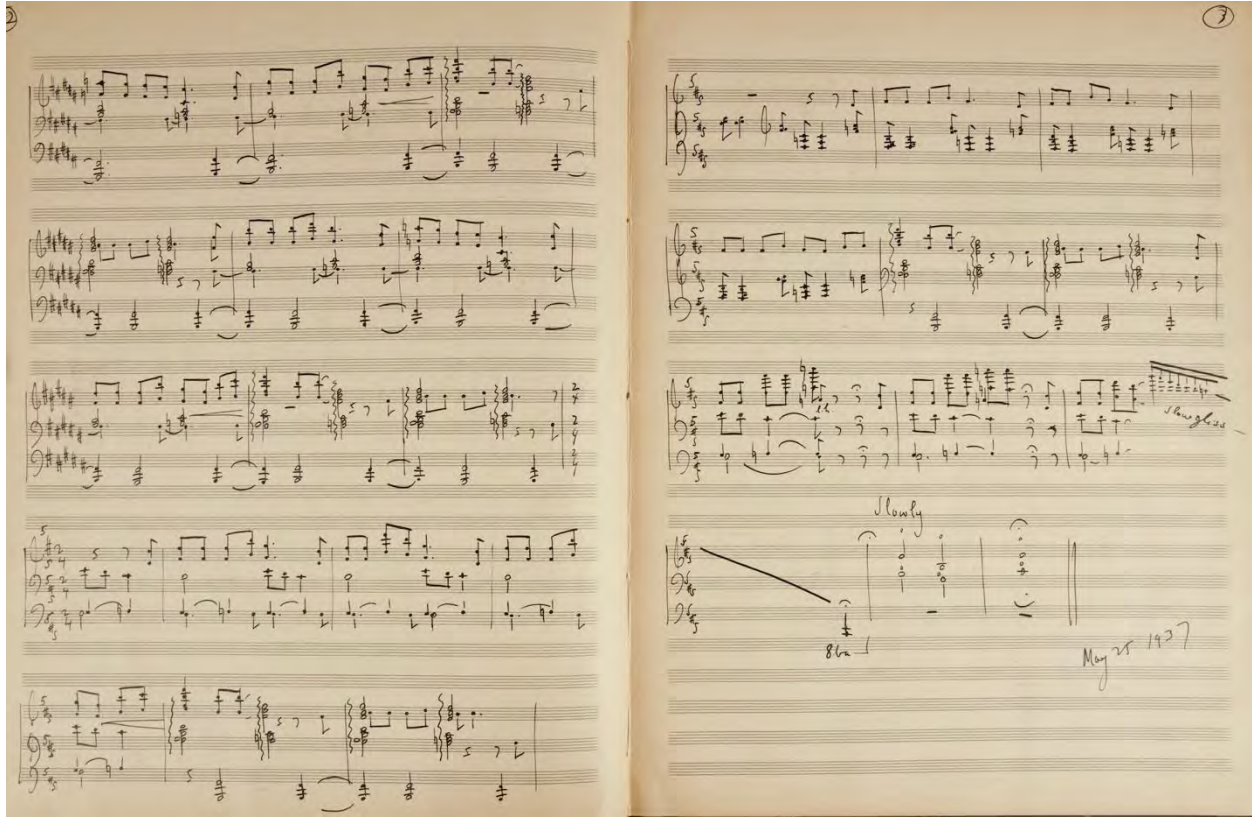
*"Although Chopin's critical standing as a composer grew steadily during the 18 months he*

*spent in Paris from October 1839 to June 1841, it was in reality a far from productive period. It seems that around this time he engaged in a major re-examination of his artistic aims, and it was only when he returned to Nohant for the summer of 1841 that the results became evident. Interestingly he requested treatises on counterpoint almost as soon as he arrived, and by the end of the summer he had completed the Prelude op.45, the Nocturnes op. 48, and two major works, the Ab Ballade op. 47 and the F minor Fantasy op. 49. He was increasingly perfectionist about his art at this time, writing of the Ballade and Fantasy, 'I cannot give them enough polish', and his compositional process became correspondingly slow and laborious. The richness and complexity of the music of the 1840s is a testament to this, almost as though the difficulty of composition and the resistance it set up wrested from him only music of an exceptional, transcendent quality.*

*[Chopin] combined a gift for melody, an adventurous harmonic sense, an intuitive and inventive understanding of formal design and a brilliant piano technique in composing a major corpus of piano music. One of the leading 19th-century composers who began a career as a pianist, he abandoned concert life early; but his music represents the quintessence of the Romantic piano tradition and embodies more fully than any other composer's the expressive and technical characteristics of the instrument." Jim Samson in Grove Music Online. (39400)*

\$1,200





**Autograph Musical Manuscript of a Complete Song from Copland's Opera,  
*The Second Hurricane***

**23. COPLAND, Aaron 1900-1990**

*Gip's Song* (from *The Second Hurricane*) all written out for Peggy & Lew's Wedding for the performance on Peggy's Harp and Lew's Guitar from their Composer-friend Copland. Autograph musical manuscript dated May 25, 1937. The complete song.

Folio. Quarter dark green cloth with lighter green boards with "Copland[!] *Gip's Song*" gilt to spine. 1f. (recto autograph title, verso blank), 3 pp. music, 1 p. autograph text of 5 verses (20 lines) of the song by librettist Edwin Denby. Notated in black ink on 24-stave printed music paper. Housed in a custom-made full dark green cloth clamshell box and matching slipcase.

*The Second Hurricane*, an opera scored for young voices in two acts, was first performed in New York City at the Henry Street Settlement playhouse on 21 April 1937 in a production designed by Orson Welles (1915-1985) and conducted by Lehman Engel (1910-1982), with the small speaking role of Mr. Maclenahan performed by noted American stage and film actor Joseph Cotten (1905-1994).

**The opera was Copland's first attempt at composing in the genre;** the present number, *Gyp's Song*, is the first of the opera's four solos.

*"A fashionable audience of artists and patrons turned out for opening night. ... Critics mostly received the work, widely covered in the press, as an attractive contribution to the high school repertory. Composers appreciated the work, however, in ways that the casual observer would hardly have suspected. Virgil Thomson, for instance, wrote:*

*The music is vigorous and noble. The libretto is fresh and is permeated with a great sweetness. Linguistically it is the finest English libretto in some years. ... William Schuman spoke admiringly of its 'wide gamut of feeling'; calling it Copland's 'most lyrical work,' Paul Bowles thought it contained, too, 'some of his most nervously exciting passages.' Blizstein ... deemed it 'often effective'; aspects of the work (most notably its choral commentary) arguably influenced his Regina as well as some stage works by Leonard Bernstein, who supervised Hurricane's Boston premiere in 1942 and who, 'nearly weeping with nostalgia,' whiled away a sleepless evening in 1967 singing one of its choruses.*

*The work made friends among the English as well. 'I love The Second Hurricane,' Benjamin Britten told Copland in 1939; he immediately set out to write a children's opera of his own, Paul Bunyan (1941). ... Only an American could have created this music-drama in which young people deal with an essential human issue of our time, without any hint of religious sanction, and in the American language - which generates also an American musical vernacular.' " Pollack: Aaron Copland, p. 309*

*"During his initial visit to Mexico, Copland began composing the first of his signature works, El Salón México, which he completed in 1936. In it and in The Second Hurricane Copland began "experimenting", as he phrased it, with a simpler, more accessible style. This and other incidental commissions fulfilled the second goal of American Gebrauchsmusik, creating music of wide appeal." Wikipedia*  
*Gebrauchsmusik was a term applied in 1920s to works by Hindemith, Weill, Krenek, and others, influenced by the poet Bertolt Brecht, which were directed to some social or educational purpose instead of being 'art for art's sake'. Copland often used this somewhat simplified musical language for his ballet and film scores as well.*

*Edwin Orr Denby (1903-1983) was an American poet, dance critic, and librettist. "Following his education at Harvard and the University of Vienna, he studied dance in Vienna at the Hellerau-Laxenburg school, a center of Ausdruckstanz, or expressive dance. He performed and choreographed in Germany, but returned to the United States in 1935 when the Nazis came to power. In New York City he renewed his acquaintance with composers Aaron Copland and Virgil Thomson, whom he had met in Europe. Through their good offices, he was appointed dance critic of the periodical Modern Music in 1936. His association with Copland also included the writing of three opera libretti, though only one, The Second Hurricane (1937), was actually produced on stage." Susan Au in Grove Music Online*

**One of the most influential American composers of the 20th century, Copland's autograph manuscripts are rare to the market. (39481) \$11,500**

### **Early 18<sup>th</sup> Century Mezzotint Portrait**

#### **24. [CORELLI, Arcangelo 1653-1713]**

*Fine mezzotint portrait engraving of Corelli by John Smith after the painting by Hugh Howard. London, 1704.*

*Corelli is depicted half length, wearing a wig and holding a sheet of manuscript music in his left hand, his head turned quarter left. With text: "Arcangelus Corellius de Fusignano dictus Bononiensis" followed by 5 lines of verse and artist attributions printed below the image, within the plate. Dimensions to plate mark 352 x 248 mm. plus 4 mm. margins. Remnants of mounting paper to upper edge and small collector's stamps (unlocated in Lugt) to lower corners of verso.*

*Third state. British Museum no. 1902,1011.4487. Chaloner Smith 1883 / British Mezzotinto portraits 58.1. C. P. E. Bach Portrait Collection I, p. 64, II, no. 84. Marx, p. 63.*



The portrait by Hugh Howard (1675-1738) was commissioned by the English peer Lord Edgcumbe during his visit to Italy in 1697-1699. Howard was working in Rome at the time and returned to England in 1700. The original painting is held by Oxford University. John Smith (ca. 1652-1742/3) was a prominent English engraver known particularly for his fine mezzotints.

*"Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards. ... To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded."* Michael Talbot in *Grove Music Online*. (39475) \$1,500





**“The Pinnacle of Corelli’s Achievement” in the Trio Sonata Genre**

**25. CORELLI, Arcangelo 1653-1713**

*Sonate à tre, doi Violini, e Violone, ò Arcileuto col Basso per l'Organo Consecrate all' Altezza Ser.ma di Francesco II. Duca di Modena, Reggio &c. da Arcangelo Corelli da Fusignano detto il Bolognese. Opera Terza ... Nicolaus Dorigny Inv. et Sculp. [Parts]. Roma: Gio. Giacomo Komarek Boemo con licenza de Sup., 1689.*

4 volumes. Small quarto (25 x 18.5 cm). Bound in full early vellum with manuscript titling to uppers. All volumes with fine engraved title incorporating two putti and three allegorical female figures, one blowing a horn, verso blank; single-page dedication to Francesco II, Duke of Modena, with printed date of "Roma le 20. Settembre 1689." Each volume with pp. 4-40 typeset music in diamond-head notation. Bindings slightly worn and soiled, with small annotation ("No. 3") to upper outer corner of free front endpaper to all volumes. Minor signs of internal wear; some browning; occasional minor foxing and staining; all titles and dedications slightly trimmed; blank outer margins of several leaves of Violino Primo part slightly wormed; three small ink stains to pp. 13/14 of Violino Secondo part with two small holes from oxidation, just

touching notation; title, dedication, and head of p. 4 of Violone ò Arcileuto part slightly cropped, just touching text; worming to blank lower inner margins of Basso per l'Organo part.

Contains 12 sonatas with figured bass.

**First Edition.** Rare. BUC, p. 218. Sartori, p. 550 (1689b). RISM C3730 (one incomplete copy in the U.S. only; most other copies incomplete), CC3730. Marx, pp. 128-129.

*"It is generally agreed that the sonatas of Op. 3 represent the pinnacle of [Corelli's] achievement in the 'à3' medium."* Allsop: *Arcangelo Corelli*, p. 91.

*"... Corelli ... can take the credit for the full realization of tonality in the field of instrumental music. His works auspiciously inaugurate the period of late baroque music."* Bukofzer: *Music in the Baroque Era from Monteverdi to Bach*, p. 222.

*"Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards. This influence, which affected form, style and instrumental technique in equal measure, was most closely felt in Italy, and in particular in Rome, where he settled in early manhood, but soon spread beyond local and national confines to become a European phenomenon. As a violinist, teacher of the violin and director of instrumental ensembles Corelli imposed standards of discipline that were unusually strict for their period and helped to lay the groundwork for further progress along the same lines during the 18th century. To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded."* Michael Talbot in *Grove Music Online*

**Very rare to the market.** Rare Book Hub records no copies of this first edition sold at auction since at least 1949. (39298) \$12,000

### **Full Scores of Opp. 1-4 and 6**

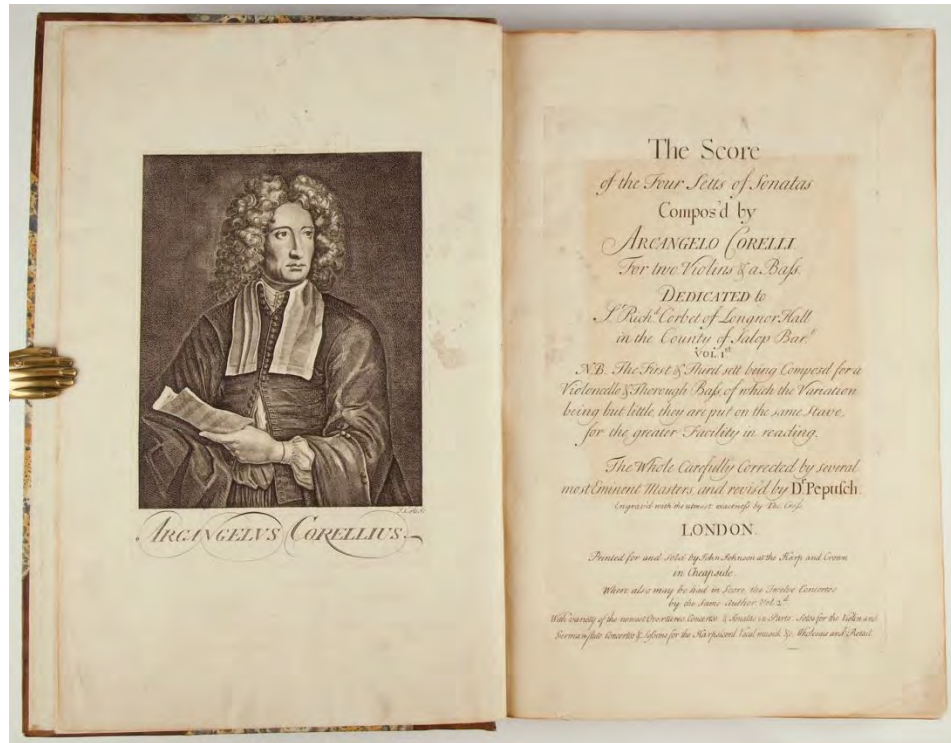
#### **26. CORELLI, Arcangelo 1653-1713**

*The Score of the Four Setts of Sonatas [opp. 1-4] Compos'd by Arcangelo Corelli. For two Violins & a Bass ... Vol. 1st. N.B. The First & Third sett being Composed for a Violoncello & Thorough Bass, of which the Variation being but little, they are put on the same Stave, for the greater Facility in reading. The Whole Carefully Corrected by several most Eminent Masters, and revis'd by Dr. Pepusch. Engrav'd with the utmost exactness by Tho. Cross. [Full score]. London: John Johnson, [ca. 1740].*

1f. (recto title, verso blank), 1f. (recto dedication with attractive large coat of arms to head, verso blank), 43, [i] (blank), 34, 54, 43, [i] (blank) pp. With a fine frontispiece portrait of Corelli by Cole. Engraved throughout. BUC p. 216. RISM C3799 (locating 3 copies in the U.S.).

#### Bound with:

*The Score of the Twelve Concertos ... For two Violins & a Violoncello, with two Violins more, a Tenor & Thorough Bass for Ripieno Parts, which may be doubled at pleasure ... Vol. IId. [Op. 6]. London: John Johnson [ca. 1743]. 1f. (recto title, verso blank), 1f. (recto dedication with attractive large coat of arms to head, verso blank), [i] (blank), 139 pp. With a fine frontispiece portrait of Corelli by Cole. Engraved*



throughout. With an engraved notation to the final leaf: "the whole work ingrav'd by Tho. Cross 7 43." BUC p. 216. RISM C3853 (incorrectly dating this at ca. 1754; locating 4 copies in the U.S.).

Two volumes in one. Tall folio. Quarter dark tan calf with marbled boards with raised bands on spine in decorative compartments gilt, light red leather title labels gilt to spine. Minor browning, soiling, and staining; light offsetting from frontispieces to titles; title to opp. 1-4 slightly creased). A very good, wide-margined copy overall.

The third edition of the full scores of opp. 1-4 and 6, identical to the earlier editions of Benjamin Cook (1728) and Walsh (1735). (39371) \$2,250

### **With Highly Distinguished Provenance: Weckerlin, Wolffheim, and Meyer**

#### **27. DANDRIEU, Jean-François 1681/82-1738**

*Principes de l'Accompagnement du Clavecin exposez dans des Tables dont la simplicité et l'arrangement peuvent, avec une mediocre attention, faire conoître les Règles les plus sûres et les plus nécessaires pour parvenir à la théorie et à la pratique de ète science. Dèdiez à Monseigneur le Duc de Noailles par Mr. Dandrieu Organiste de St. Méri ... Prix 10 tt. broché, N. Guerard inv. et sculp. Avec Privilege du Roi. Paris: Chez l'Auteur rue Ste. Anne près le Palais, et chez Foucaut rue St. Honoré à la Règle d'Or, [1719].*

Oblong folio. Nineteenth-century quarter maroon cloth with marbled boards, titling gilt to spine. 1f. (recto title within highly decorative border incorporating figures playing musical instruments, verso blank), 1f. (recto dedication to the Duke of Noailles, verso blank), 1-4 (preface), 5 ("Explication de quelques termes ou signes employez dans cet Ouvrage"), 6 (Echèle que représente les douxe Demi-tons & l'Octave ...) + 23 tables printed on 69ff. + 18 pp. music commencing on the verso of the final table, [i] (blank), [i] ("Liste





des Accords renfermez dans les vingt et une Tables," [i] (blank) pp. Binding slightly worn, rubbed, and bumped; endpapers browned. Slightly worn, browned, and soiled; some lower outer corners slightly creased; occasional dampstaining, including to title; occasional small holes (first leaf of tables I and VIII, etc., from erasures to manuscript annotations; inscription to title crossed out and mostly illegible; dedication leaf trimmed at lower margin affecting lower portion of composer's name.

Each of the 23 tables consist of 3 leaves printed on rectos only, foliated I-XXIII on the first leaf of each set of three. The 18 pp. of music consists of two songs per page with systems of two staves, texted melody in G clef, and figured bass, notated on eight staves per page. With an inscription to blank lower inner corner of title: "Pour Monsieur L ... de R ... day." Early manuscript corrections and annotations throughout, mostly in ink, occasionally in pencil, including changes (i.e., modernizations) to some terms: "finale" (1st degree) has been corrected to "tonique;" "sufinale" (major 2nd degree) to "sutonique;" "sous-finale" (major 7th degree) to "note sensible."

#### Provenance

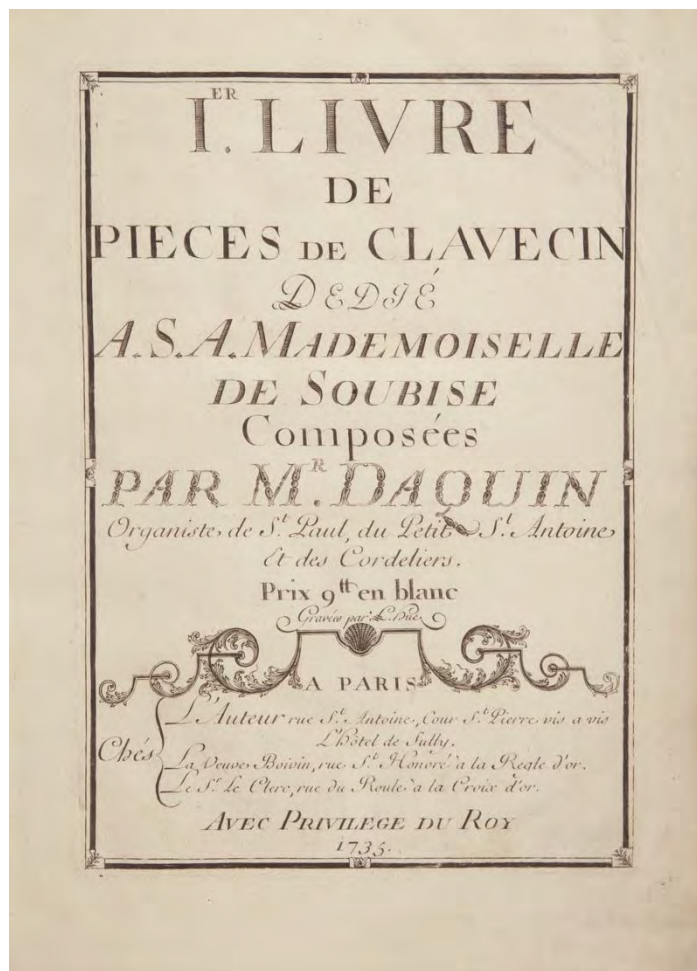
With a highly distinguished provenance including the collections of Jean-Baptiste Weckerlin, Werner Wolffheim, and André Meyer: small label ("Wekerlin[!]") and "N. 578" in pencil to front pastedown; small (38 x 110 mm) card in German crediting "Aussteller: Dr. Wolffheim" laid in; and handstamp "Provenant de la collection musicale d'André Meyer Décède en Mai 1974 F. Meyer Octobre 84" to verso of final leaf, with note in pencil in French to verso of rear flyleaf stating that the present volume came from Meyer's collection.

**First Edition.** Not in Gregory Bartlett or Hirsch. Lescat, 196a. Weckerlin, 422 (the present copy). Wolffheim I, 578 (the present copy). Cortot, p. 57. RISM BVI 1, p. 250 (2 copies only in the U.S., at the Library of Congress and the Newberry).

*"After Couperin and Rameau, [Jean-François Dandrieu] was the most celebrated harpsichord composer of the 18th century. ... The multiple printings and editions of his works, which continued long after his death, are proof of the celebrity this music enjoyed in the 18th century. ... His Principes de l'accompagnement was no less successful, and its approach was apparently considered useful enough to*

merit a thorough updating according to Rameau's advances by an unknown hand as late as 1777." David Fuller in *Grove Music Online*

**This volume was successively part of three of the largest and most famous private music libraries of all time.** Prior to 1910, it was in the collection of Jean-Baptiste Weckerlin (1821-1910), director of the library of the Paris Conservatoire. When Weckerlin's library was auctioned in March of 1910, only two months before his death, Werner Wolffheim (1877-1930) purchased a large share of it, including the present item. Wolffheim's collection was then auctioned in 1927, at which time André Meyer (1884-1974) purchased it and brought it back to Paris. The Meyer collection was dispersed after its owner's death. (39301) \$5,800



**“His Most Elaborate Work”  
With Distinguished Provenance**

28. **DAQUIN, Louis-Claude 1694-1772**  
*Ier. Livre de Pieces de Clavecin Dedié A. S. A. Mademoiselle de Soubise ... Prix 9 [livre] en blanc Gravés par L. Hue ... Avec Privilege du Roy. Paris: L'Auteur ... La Veuve Boivin ... Le Sr. Le Clerc, 1735.*

Tall folio (38.2 x 28.1 cm). Full polished tree calf with triple blind rules to edges, raised bands on spine in decorative compartments gilt, dark red title label gilt. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [ii] ("Avertissement," including notes on performance), [i] (table of contents), 2-49, [i] (blank) pp. Engraved. Lower portion of p. 15 (blank staves) completed with music in contemporary manuscript in black ink: an anonymous monophonic piece in C major with trio in C minor (with two flats only), notated in French violin (G1) clef, untitled but most probably for violin. Occasional small stains; edge tears; professional repair to pp. 43-44; some leaves slightly dampstained at outer edge; dedication leaf soiled at upper right corner with three small holes. A very good copy overall.

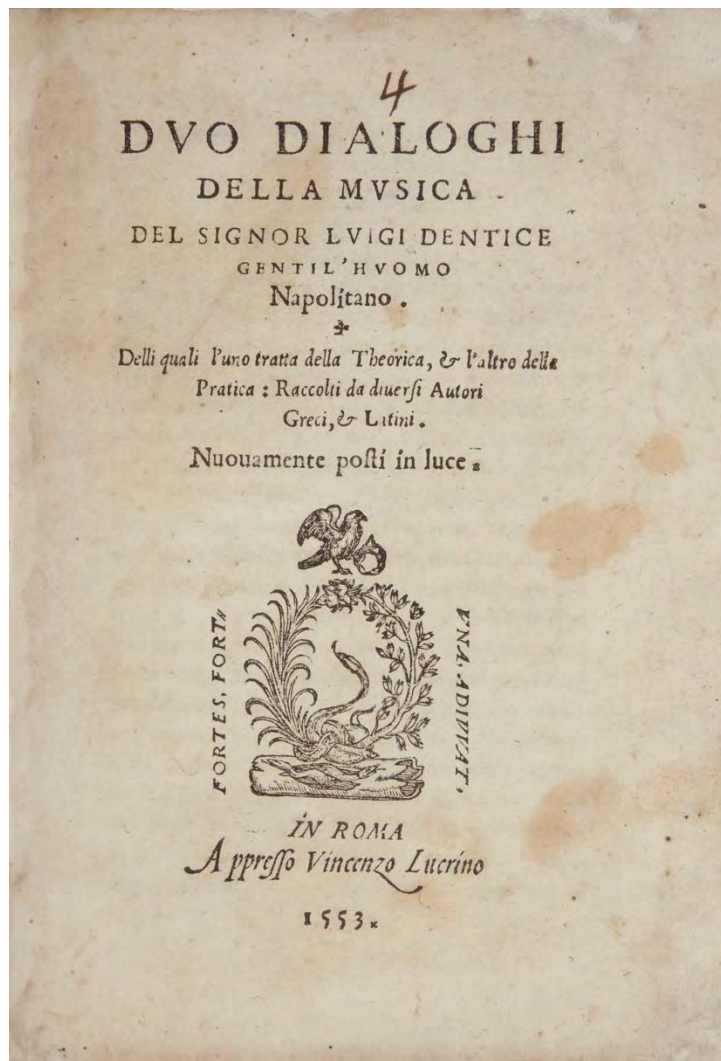
Provenance

From the important collection of André Meyer (1884-1974), Paris.

**First Edition, first issue.** Rare. Lesure p. 155. Gustafson and Fuller: *French Harpsichord Music 1699-1780*, pp. 112-114, with full inventory of contents. RISM D1046 (copies in the U.S. at the Library of Congress and the University of California, Berkeley).

"Louis-Claude [Daquin] was an infant prodigy. After taking some harpsichord lessons from his godmother Elisabeth Jacquet de la Guerre, and composition lessons from Nicolas Bernier, he was capable of playing before Louis XIV at the age of six and of conducting his own *Beatus vir* in the Sainte-Chapelle at the age of eight. ... Daquin was the best virtuoso improviser of his generation, and his published works give only a faint idea of his art. His most elaborate work is the *Livre de pièces de clavecin* (printed twice, in January 1735 and in 1739). Although some of the pieces (such as *L'hirondelle*) are more or less direct imitations of François Couperin, most of them display great originality: the *Trois cadances*, in almost perfect sonata form, owes its title to the triple trill which Daquin was the first in France to use, and *Le coucou* is an example of his taste for the single melodic unit which he repeats throughout the piece instead of developing its thematic possibilities. Except for the gavotte in the *Plaisirs de la chasse*, Daquin's pieces hardly seem to have been influenced at all by Rameau's." Jean-Paul Montagnier in *Grove Music Online*

**A rare and elegantly printed collection, with distinguished provenance;** the Meyer collection, formed over a period of some 75 years, was one of the most important 20th century collections of rare printed music, books on music, and musical autographs. (39316) \$8,800



**Mid-16<sup>th</sup> Century Treatise on Greek Music Theory, Counterpoint, Performance Practice, &c. by a Neapolitan Composer Admired by Henry VIII**

**29. DENTICE, Luigi ?1510-20-before 1566**

*Duo dialoghi della Musica del Signor Luigi Dentice Gentil'huomo Napolitano. Delli quali l'uno tratta della Theorica, & l'altro della Pratica: Raccolti da diversi Autori Greci, & Latini. Nuovamente posti in luce.* Roma: Appresso Vincenzo Lucrino, 1553.

Octavo. Full carta rustica. 1f. (recto title with woodcut device, verso blank) + 39ff. (A in two, B-K in four, L in two). With diagrams, several musical examples, and historiated woodcut initials and head- and tailpieces. In a custom-made ivory vellum-backed box with octagonal vellum manuscript title label to upper. Binding slightly worn, soiled, and foxed. Minor internal wear; title slightly soiled, small holes archivally repaired; title and following leaf slightly browned; box worn.

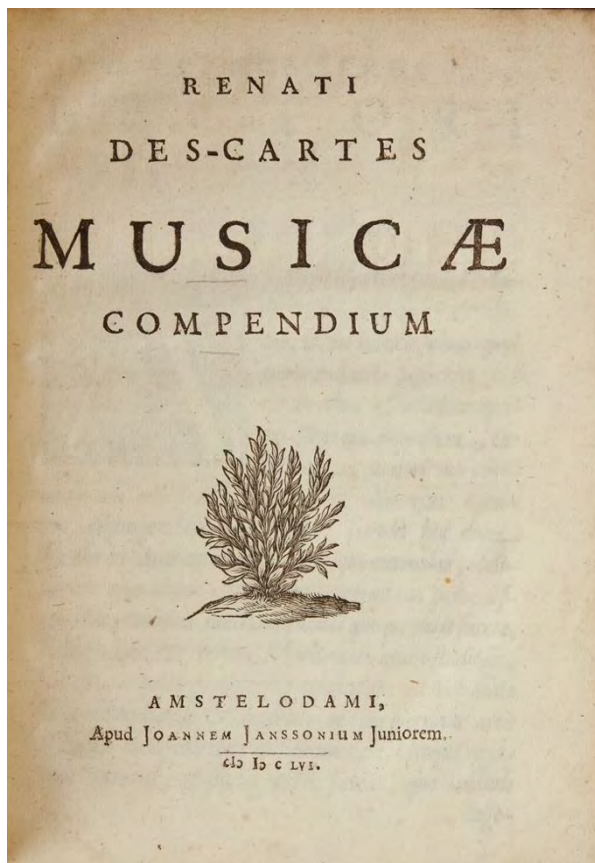
Early manuscript additions to several pages (verso of C4, recto of D1, verso of F4, recto of G1, verso of G2, and verso of L2) and "4" in manuscript to head of title.



Rare second edition of the work first published one year earlier. Cortot, p. 60. Davidsson, p. 26. Gregory-Sonneck, p. 72. Hirsch I, 142. Wolffheim I, 591. RISM Écrits, p. 260 (the 1552 edition). Only two copies recorded at auction by Rare Book Hub, one in 1990 and the other in 1995, with no copies coming to auction since.

Dentice was a Neapolitan composer, theorist, singer, and lutenist, admired by Henry VIII. His most notable contribution to music theory is the present work, a collection of classical Greek and Latin writings on music with his own commentary, including reflections on contemporary music and musicians, *musica ficta*, and monody. The section on performance practice contains a description of a concert and includes observations on both instrumentalist and singers, naming Giaches da Ferrara (possibly the composer Giaches de Wert 1535-1596, a Flemish composer active in Italy) and a male soprano.

The "*Duo dialoghi (Naples, 1552)*, dedicated to Giulio Cesare Brancaccio, benefited from his long conversations with Angelo di Costanzo (a manuscript copy, possibly an autograph, with four anonymous textless, four-voice compositions appended, is in I-Fc). In the first dialogue he discussed Greek music theory and in the second the technique of counterpoint and a few aspects of performing practice." Keith A. Larson in *Grove Music Online*. (39473) \$8,500



**“A Link Between the Musical Humanists of 16<sup>th</sup> Century ... and the Scientists of the 17<sup>th</sup>”  
Descartes’s Principal Contribution to Music Theory**

**30. DESCARTES, Rene 1596-1650**

*Musicae Compendium*. Amstelodami: Apud Joannem Janssonium Junioem, 1656.

Small quarto (210 x 156 cm). Full modern dark brown calf with raised bands on spine in blindstamped compartments, dark red title label gilt. 1f. (recto title with woodcut device, verso blank), 1f. ("Typographus Lectori S.P. Benevole Lector."), 34 pp. With occasional musical examples and a number of diagrams and tables. Slightly worn; light uniform browning; extreme outer margins slightly browned; small chip to blank outer margins of pp. 23-34 with minor loss.

Second edition of the work first published in Utrecht in 1650. Cortot, p. 60 (the 1683 edition). Gregory-Bartlett Supplement, p. 28. Hirsch I, 144. Wolffheim I, 592 (the 1650 edition). RISM Écrits, p. 262.

*"Descartes ... conducted numerous precise scientific experiments relating to music and sound and studied natural phenomena in an attempt to determine their mechanistic characteristics. ... [He] corresponded with Mersenne about music and scientific analysis. ... Descartes's mathematical and acoustical approach to music had a strong influence on subsequent theorists, including Printz and Saveur."* Damschroder and Williams, p. 69.

*"The Compendium is both a treatise on music and a study in methodology. In it Descartes shows himself to be a link between the musical humanists of the 16th century – he was influenced particularly by Zarlino, whom he cited – and the scientists of the 17th. The work is noteworthy as an early experiment in the application of an empirical, deductive, scientific approach to the study of sensory perception and as being among the earliest attempts to define the dual relationship between the physical and psychological phenomena in music. ...*

*Descartes was not to return to music as a topic for concentrated investigation after completion of his Compendium. That he continued to develop ideas on musical subjects throughout his life, however, is evident from his surviving correspondence, particularly that with his old friend in Paris, Marin Mersenne (where mutual influence is evident), and with the Dutch humanist Constantijn Huygens. Among his specific contributions to music theory the following are of note: an early concern with definition of period structure in musical form; an expression of the later theory of a conditioned reflex in animals; a hint at the theory of harmonic inversion; and a detailed review of the physical nature of sound." Albert Cohen in Grove Music Online*

**This distinguished French philosopher and mathematician's main contribution to music theory.**  
(39469) \$1,650

**First Edition, to a Libretto by Noted Woman Author,  
Louise-Geneviève Gillot, Dame de Saintonge**

**31. DESMARETS, Henri 1661-1741**

*Didon, Mise en Musique par Monsieur Desmarests[!], Pensionnaire ordinaire du Roy. Paris: Christophe Ballard, seul Imprimeur du Roy pour la Musique, ruë Saint Jean de Beauvais, au Mont-Parnasse ... Avec Privilege de Sa Majesté, 1693.*

Oblong quarto. Contemporary full dark tan mottled calf with coat of arms of the G-.G. Baron de Pavée gilt to both upper and lower, raised bands on spine in decorative compartments gilt, mid-tan title label gilt, red speckled edges. 1f. (recto title, verso blank), 1f. (recto table of contents, verso contents and "Extrait du Privilege"), 108 pp., 1f. (blank). Binding very slightly worn, rubbed, and bumped. Occasional light browning to several leaves including title of the "Symphonies." In very good condition overall.

**First Edition.** Antine, p. 191. Hirsch II, 188. Not in Sonneck. RISM D1769 (no copies in the U.S.).

Bound with:

Desmarets. Symphonies de la Tragedie de Didon, Mise En Musique Par Monsieur Desmarests[!], Pensionnaire ordinaire du Roy. Paris: Christophe Ballard, 1693. 1f. (blank), 1f. (recto title, verso blank), 60 pp., with "Extrait du Privilege" to final page. **First Edition.** Hirsch II, 188. RISM D1770 (no copies in the U.S.).

Provenance

From the library of the politician and government official Guillaume-Gabriel Baron de Pavée de Vendevre (1779-1870). Early circular bookplate to front pastedown overlaid with blank paper.

*Didon*, in a prologue and five acts to a libretto by celebrated female author Louise-Geneviève Gillot, Dame de Saintonge, was first performed in Paris at the Opéra on 11 September (?5 June) 1693. The libretto was Gillot's first published work; it was well-received by the court and Louis XIV himself requested that she present him with a copy.



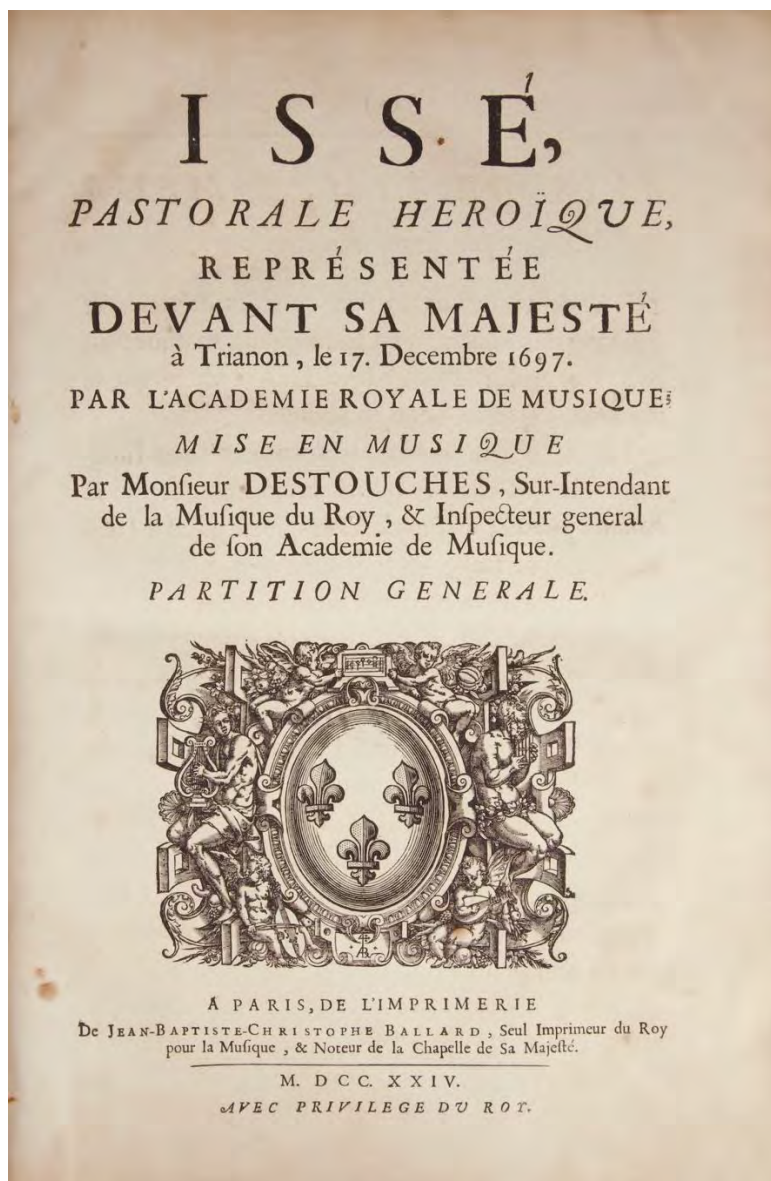
The publication of the vocal airs and instrumental music separately reveals publisher Ballard's marketing strategy: consumers who wished only to sing could purchase the airs, those who wished only to play could purchase the symphonies, and those who could both sing and play might purchase both, perhaps having them bound together as in the present copy. In any case, these publications do not represent the complete opera; rather, they are a selection of highlights that the publisher or composer thought might most appeal to the public. The instrumental music includes an "Air pour les Peuples de Carthage," a "Prelude pour la Magicienne," a "Sarabande pour les Plaisirs," and a "Gavotte pour les Nymphes." The music is primarily printed in grand staff but sometimes expands to three parts (the three-part arrangements are generally given for passages of paired thirds or imitative music). The vocal music contains some recitative, but focuses mostly on airs for one, two, and three voices. Pieces for three voices plus basso continuo are printed in a smaller, condensed type.

*"Little is known of [Desmarets's] early musical life other than that he was one of the boy pages of Louis XIV's musical establishment. There, directly under the influence of Pierre Robert and Henry Du Mont at an important period in the development of the grand motet, he probably also encountered Lully, who used the chapel pages to augment his performances. In 1680 Desmarets was referred to as an 'ordinaire de la musique du Roy'." Caroline Wood in Grove Music Online*

As an operatic composer, Desmarets lived under the shadow of Jean-Baptiste Lully (1632-1687). Lully exercised a monopoly over all of French opera, and Desmarets was able to mount his operas only after the older composer's death. Desmarets's first opera, *Endymion* (1686), was performed privately in the King's apartments; his second opera, *Didon* (1693), was performed publicly and was a great commercial success.

Saintonge and Desmarets have both been subjects of recent attention in the opera world: Desmarets's *Circé* (also to a libretto by Saintonge) was mounted by the Boston Early Music Festival in 2023; the festival's theme being "A Celebration of Women." (39463) \$3,800





**“Louis XIV Gave [Destouches] 200 Louis with the Comment that  
 ‘Since Lully No Music Had Given Him So Much Pleasure’ ”**

**32. DESTOUCHES, André Cardinal 1672-1743**

*Issé, Pastorale Heroïque, Représentée Devant Sa Majesté à Trianon, le 17. Decembre 1697. Par L'Academie Royale de Musique; Mise en Musique par Monsieur Destouches, Sur-Intendant de la Musique du Roy, & Inspecteur general de son academie de Musique. Partition. Generale.* [Full score]. Paris: L'Imprimerie De Jean-Baptiste-Christophe Ballard, Seul Imprimeur du Roy pour la Musique, & Noteur de la Chapelle de Sa Majesté. ... Avec Privilege Du Roy, 1724.

Folio (37.5 x 24.5 cms). Full modern dark brown leather with raised bands on spine, red speckled edges. 1f. (blank), 1f. (recto half-title, verso printer's note), 1f. (recto title. verso blank), [5] (dedication to the King dated 17. December 1697), [6] ("Airs a Jouer"), [7] ("Airs a Chanter"), [8] (cast list), 300 pp., 1f. (blank). **With fine large woodcut device to title incorporating figures playing musical instruments;** fine woodcut head- and tailpieces; occasional decorative woodcut initials. Binding slightly worn, rubbed, and

bumped; minor wear and browning to pastedowns; free endpapers lacking. Minor internal wear; first leaf partially detached and browned and stained at margins; light uniform browning; minor foxing; browning and foxing slightly heavier to margins of last several leaves. A very good copy overall, crisp and wide-margined.

Third edition of the work first published in 1697, with a second, heavily revised, edition published in 1708. BUC, p. 268. Hirsch II, 196. Lesure, p. 168. Sonneck, p. 42. RISM D1832.

*Issé*, in a prologue and three acts by Destouches to a libretto by Antoine Houdar de Lamotte, received its first concert performances at Fontainebleau on 7 October 1697 and at Versailles at the Trianon on 17 December 1697; its first stage performance was in Paris at the Opéra on 30 December 1697.

The work "was an immediate success and Destouches's future was secured. Louis XIV gave him 200 louis with the comment that 'since Lully no music had given him so much pleasure' (Titon du Tillet). ... Destouches and his librettists dealt with the conventional genres of their time in an original manner. *Issé* is a pastorale but has heroic characters; *Le Carnaval et la Folie* is one of the first examples of a lyric comedy in France; *Les élémens*, an opéra-ballet, is clearly a prototype for the later ballet-héroïque; and *Les stratagèmes de l'Amour* is perhaps the only ballet-héroïque with a comic intrigue, although we are assured that it is a 'noble Comedy and one that has the character of Antiquity' (libretto)." James R. Anthony in *Grove Music Online*

A "remarkable figure in French musical life during the first half of the 18th century. Destouches was of aristocratic stock, entitling him to entrée in circles usually closed to musicians. As a boy he was educated by the Jesuits and under their protection traveled to Siam (1687-8). Before becoming known as a composer and gaining acclaim as a musical administrator, Destouches served in the king's musketeers. He left the army in 1694 to pursue a career in music, studying for a time with Campra. He collaborated with his cousin, the librettist Antoine Houdar de la Mott, on a series of tragedies, of which the pastorale-héroïque *Issé* (1697) and *Omphale* (1701) were particularly successful. When the directorship of the Académie Royale de Musique became vacant in 1712 Destouches served in the interim, before being appointed inspecteur gènsmallèral in 1713. In 1728 he was finally made director." Sadie: *Companion to Baroque Music*, p. 117. (39464) \$2,800

### **Copyist Manuscript Full Score of Donizetti's Popular Opera**

#### **33. DONIZETTI, Gaetano 1797-1848**

*Don Pasquale. Opera Bouffe in 3 acts.* [Copyist manuscript full score, with Italian provenance]. 1843-1860.

3 volumes. Oblong quarto (217 x 290 mm). Volumes I and II in dark brown leather-backed marbled boards with decorative cut paper printed title label to uppers, Volume III disbound, sewn. Notated in black ink on 16-stave rastrum-ruled paper. Watermarks including the letters "M" and "P" separately to several leaves.

Vol. I [Act 1]: [i] (title), [2]-[236], supplemental parts: [237]-[243], [i] (blank) pp.

Vol. II [Act 2]: [i] (title), [2]-[152], supplemental parts: [153]-[176] pp.

Vol. III [Act 3]: [i] (title), [2]-[185], [i] (blank), supplemental parts: [187]-[199], [iii] (blank) pp.

With "Di Jacopo Mancinelli" in manuscript to title of Vol. 2, perhaps identifying the copyist. Very occasional corrections and cancellations; monogram on p. 71 of Vol. 2 incorporating treble clef with initials LMN. Bindings of Vols. 1 and 2 worn, rubbed, and bumped; Vol. 3 disbound, with several signatures loose.



Some internal wear; minor staining to approximately 35 leaves toward the beginning and 10 leaves toward the end of Vol. I; occasional small ink stains throughout; some leaves slightly trimmed, occasionally just touching notation; minor paper losses to blank corners, none affecting music.

**The present manuscript may have been executed by a copyist at Ricordi either to facilitate a performance or to aid in the preparation of parts.** At the conclusion of each volume, the copyist includes supplemental parts for percussion (timpani and bass drum), bassoon, and trombones. Those instruments appear infrequently enough over the course of the opera that the decision to include them at the end of each volume allowed the copyist to save space and paper. The full score was first published in ca. 1920.

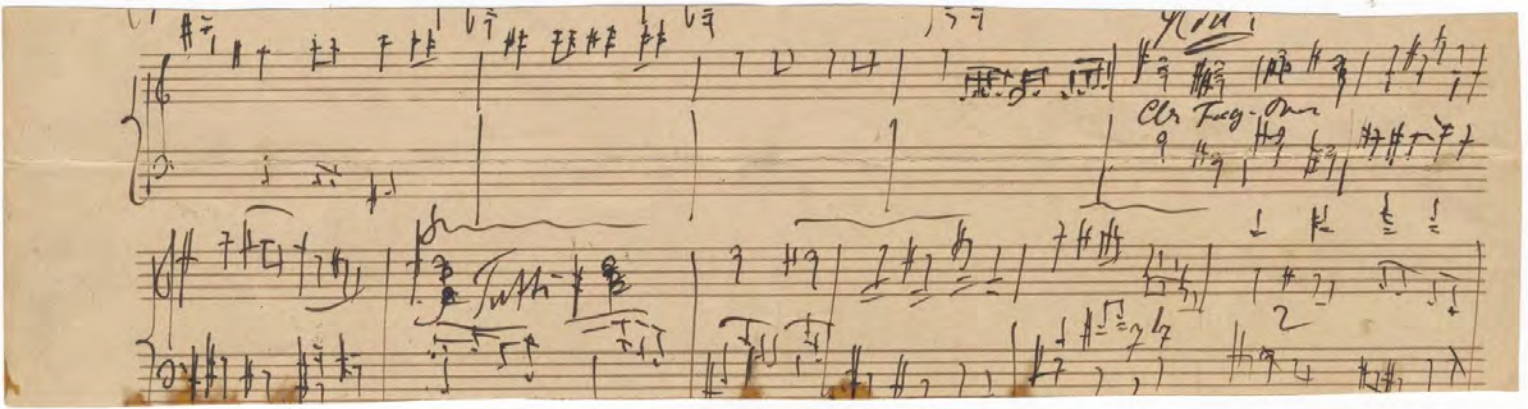
The autograph (1843) is held at the Biblioteca della Casa Ricordi (Milan). Angeloni records a copyist full score at the Conservatorio di Musica S. Pietro a Majella (Naples), with other full score copyist manuscripts at the Conservatorio G. Verdi (Milan); the Biblioteca del Conservatorio G.B. Martini (Bologna); the Niedersächsisches Staatsarchiv (Wolfenbüttel); the Staatsbibliothek zu Berlin; the Landesarchiv Baden-Württemberg Opern-Archiv (Vienna); the Opernarchiv (Dresden); and the Universidad Complutense (Madrid).

*Don Pasquale*, a dramma buffo in three acts to a libretto by Giovanni Ruffini and the composer after Angelo Anelli's libretto for Stefano Pavesi's *Ser Marcantonio* (1810), was first performed in Paris at the Théâtre Italien on 3 January 1843.

*"The première of Don Pasquale ... (which happened to be a day after the first performance of Richard Wagner's Der fliegende Holländer), marked the climax of Donizetti's life as a composer. Giuseppe Verdi's brilliant star now was climbing rapidly over the Italian peninsula, but Donizetti remained the most famous of active living operatic composers there, as he certainly was in Vienna and several other European centers - and perhaps even in Paris. He was becoming increasingly popular in both North and South America. His financial condition and prospects were excellent. Although his health intermittently was bothersome, he still had available his huge resources of energy and, except at infrequent intervals, all his mental acuity. He had traveled a very long road indeed from his subterranean birthplace in Borgo Canale little more than forty-five years before. And now the latest of his nearly seventy operas had become an established success in Paris."* Weinstock: *Donizetti and the World of Opera in Italy, Paris, and Vienna in the First Half of the Nineteenth Century*, p. 194.

*"This three-act opera buffa is unquestionably the most familiar and the most frequently performed of all Donizetti's many operas."* Ashbrook: *Donizetti and his Operas* (2), p. 487. (39494) \$3,500





### Rare Autograph Working Manuscript from the Eighth Symphony

#### 34. DVOŘÁK, Anton 1841-1904

*Autograph musical manuscript sketch leaf from the composer's Eighth Symphony.*

23 measures in total in short score. Notated in black ink on both sides of a fragment of rastrum-ruled music manuscript paper 239 x 62 mm., cut from a larger leaf, with 12 measures on recto and 11 on verso. Unsigned and undated, but ca. 1889. Slightly worn and browned; minor staining to lower margin, slightly creased at horizontal fold; trimmed at lower margin, with some loss of notation to final 6 measures of recto and final 6 measures on verso.

**A working manuscript** containing thematic material from the first movement of the symphony, with corrections and deletions.

#### Together with:

A bust-length postcard photograph of the composer, with "Printed in Germany" to verso.

The *Eighth Symphony*, op. 88, in G major, was first performed in Prague on 2 February 1890 by the National Theatre Orchestra, with the composer conducting. Burghauser, 163. Sourek, 109.

*"In its formal aspect ... the G major symphony ranks among Dvořák's most independent and original symphonic works."* Sourek: *The Orchestral Works of Antonin Dvořák*, p. 128.

*"The influence of folk music is heard ... clearly in the Eighth Symphony ... with which Dvořák allegedly (Šourek) hoped 'to write something different from his other symphonies and shape the musical content of his ideas in a new manner'. The variety and diversity of those ideas is striking, and they are often expressed in a musical language peculiar to them (with imitations of natural sounds, pastoral subjects, signals, fanfares, the suggestion of a funeral march and the idiom of a chorale). Sonata form is loosely applied and gives way to a more rhapsodic unfolding of ideas, but musical coherence is maintained through related melodic motifs and above all by rhythmic structures. In both the enhancement of musical language and the relaxation of formal structure, the Eighth Symphony reflects for the first time in a large instrumental work the new poetic element in Dvořák's music after the spring of 1889.*

*With Smetana, Fibich and Janáček he is regarded as one of the great nationalist Czech composers of the 19th century. Long neglected and dismissed by the German-speaking musical world as a naive Czech musician, he is now considered by both Czech and international musicologists Smetana's true heir. He earned worldwide admiration and prestige for 19th-century Czech music with his symphonies, chamber music, oratorios, songs and, to a lesser extent, his operas."* Klaus Döge in *Grove Music Online*

**Autograph working manuscripts of Dvořák are quite rare, especially as relates to one of his most highly regarded works. (39375) \$18,500**



**Frescobaldi's *Toccate*,  
with the Preface Containing  
“One of the Most Important Documents on the Presentation of Old Keyboard Music”**

**35. FRESCOBALDI, Girolamo 1583-1643**

*Toccate D'Intavolatura di Cimbalo et Organo Partite di Diverse Arie e Corrente, Balletti, Ciaccone, Passachagli di Girolamo Frescobaldi Organista in S. Pietro di Roma. Libro Po. ... Con licenza de Superiori.* Roma: Nicolo Barbone, 1637.

Tall folio. 19th century light purple pebbled cloth-backed marbled boards. 1f. (recto title in facsimile, verso blank), 1f. (recto preface in facsimile signed and dated Christophorus Blancus Scuosit[!] 1616, verso portrait of Frescobaldi in facsimile), 94, [i] Tavola, [i] (blank) pp. Engraved. With notation on a six-line staff for the right-hand and an eight-line staff for the left. Pp. 85-92 in facsimile. With the coat of arms of Cardinal Francesco Barberini of Rome within an elaborate border incorporating a keyboard, organ, viols, trumpets, cherubs, etc. to title; the portrait of the composer by Christianus Sas after Jean Saillant within an elaborate border incorporating angels, printed music and musical instruments. Binding somewhat worn, rubbed, and bumped. Very minor signs of internal wear including occasional foxing, soiling, small stains, and ink smudges. A very good copy overall, with strong and crisp impression, with all facsimile leaves printed on fine laid paper.

Contains:

*Toccata prima [-duodecima]*, pp. 1-40; *Partite sopra l'aria della romanesca*, pp. 41-50; *Partite sopra l'aria di Monicha*, pp. 51-55; *Partite sopra Ruggiero*, pp. 56-62; *Partite sopra Folia*, pp. 63-65; *Corrente prima-quarta*, pp. 66-68

**Plus the *Aggiunta*, pp. 69-94, containing nine new works appearing here for the first time:**

*Balletto, Corrente del balletto*, p. 69; *Passacagli, Balletto secondo*, p. 70; *Corrente del balletto, Balletto, Corrente del Balletto*, p. 71; *Passacagli*, pp. 72-73; *Cento partite sopra passacagli*, pp. 74-75; *Corrente, Passacagli*, pp. 76-78; *Ciaccona, Passacagli*, p. 79; *Ciaccona*, p. 80; *Passacagli, Ciaccona*, pp. 81-84; *Capriccio del soggetto soritto sopra l'aria di Ruggiero, Fra Jacopino, prima-sesta parte*, pp. 85-88; *Capriccio sopra la Batiaglia[!]*, pp. 89-90; *Balletto, Ciaccona*, p. 91; *Corrente, Ciaccona*, p. 92; *Capriccio Pastorale*, pp. 93-94

Hammond: *Frescobaldi Catalogue*, no. 8, pp. 287-89. Hirsch III, 205 (Vols. I and II). Gasparini IV, p. 47. Hoboken Vol. 16, 85. Sartori: *Bibliografia della Musica Strumentale Italiana*, pp. 356-58. Wolffheim I, 1330 (Vols. I and II). RISM F1859, FF1859. The present first volume of Frescobaldi's important set of *Toccate* was first published in 1615, the second volume following the first by only a few months.

The fifth edition of Vol. I, published under the patronage of Cardinal Francesco Barberini, "*added to the original an Aggiunta containing nine new works, the last to be printed during Girolamo's lifetime: three balletti; the Cento partite sopra passacagli, which superseded the variations on the ciaccona and the passacagli in Toccate II; a variation-capriccio on the ruggiero; a capriccio on la Battaglia; two dance pairs, a balletto and ciaccona and a corrente and ciaccona; and a 'Capriccio pastorale' for organ with pedals. ...*

*The Pastorale is interesting chiefly as an early example of the pastoral in which pedal-points imitate the sound of bagpipes, a genre that may have originated in Naples. ... The Battaglia ..., except for its exploitation of harpsichord sound-effects, is without doubt the weakest piece of music Girolamo ever published. The Ruggiero, with its sly quotation of the tune 'Fra Jacopino' which harks back to the sixth ricercar of the 1615 collection, is a charming example of Frescobaldi's small variation-sets. The remaining works exemplify in one way or another Girolamo's increased interest in the continuous ostinato variation, an interest perhaps stimulated by his own public improvisations and by the employment of improvised passacaglias in the Barberini operas of the 1630s. The three balletti are miniature dance suites ... In all these works the dance movements display the straightforward vigor and metrical subtlety we have come to expect from Frescobaldi's dance writing."* Hammond: *Girolamo Frescobaldi*, pp. 212-13, 221.

With "*the toccatas ... Frescobaldi laid the foundation of the expressive keyboard style. ... There is little doubt that these works ... are largely responsible for the fascination Frescobaldi has exerted on musicians throughout the ages; their purely musical expression of intense and continually shifting passions has had few equals. ...*

*In 1637 Frescobaldi brought out revisions of both books of toccatas. The first book includes a substantial supplement of pieces in the popular style which appears to have been in preparation for some years and was originally intended for the new edition of the second book. It underwent repeated revision before its final publication; evidence of some of the earlier phases has been detected in pieces and fragments surviving in manuscript (Darbellay, 1988). The added works show that during his last years Frescobaldi became interested in the creation of extended compositions or cycles out of a succession of individual pieces, sometimes joined by transitional passages. Apparently a considerable amount of experimentation preceded the final products, which include several two-movement and three-movement dance sequences, as well as the lengthy Cento partite sopra passacagli (F2.29).*



*Frescobaldi seems also to have been occupied during this period with refining his conception of the chaconne–passacaglia pair. An example of one of these concludes all but one of the dance cycles, and their opposition (with a brief excursion to the corrente) forms the main subject of the Cento partite. This last work, one of Frescobaldi's most impressive achievements, includes several segments that during a preliminary phase had been destined as parts of separate compositions. The final published version is a masterful essay on the passacaglia and the chaconne and on their relationship. The two genres are conceived dynamically rather than statically; they undergo constant changes of character, mode and tempo, and several times transform into one another through subtle metamorphoses (see Silbiger, 'Passacaglia and Ciaccona', 1996). The Cento partite also stretches further the range of chromatic pitches (from D $\flat$  to D $\sharp$ ) already expanded in other late works, suggesting a turn either towards equal (or other circulating) temperament, or, more likely, use of keyboards with split keys (Barbieri, 1986; see Fabris and Durante).*

*Except for a new edition (1642) ... with only minor revisions, the 1637 volumes were Frescobaldi's last publications." Alexander Silbiger in Grove Music Online*

Frescobaldi is considered, with Sweelinck, "the most influential keyboard composer of the first half of the 17th century. His earlier works summarize the achievements of the late Renaissance schools of keyboard composition in northern and southern Italy; the works of his maturity (1615-30) are among the most moving and distinctive statements of the early Baroque spirit in Italy; the works of his late years point in some respects to the style of the middle Baroque period. ... These toccatas ... are among the finest products of the intensity of feeling and freedom of fantasy that were the glories of the early Baroque era in Rome." TNG Vol. 6, pp. 824-25, 830.

**Of particular importance to the history of keyboard music is the preface found in the first volume, *Al Lettore*, in which Frescobaldi outlines, in nine detailed instructions, explanations regarding the performance of the pieces in the collection. This document is considered to be "one of the most important documents on the presentation of old keyboard music. ... The toccatas are Frescobaldi's most characteristic creative activity. They carry the stamp of his personality more than any of his other works."** Apel: *The History of Keyboard Music to 1700*, p. 456-57.

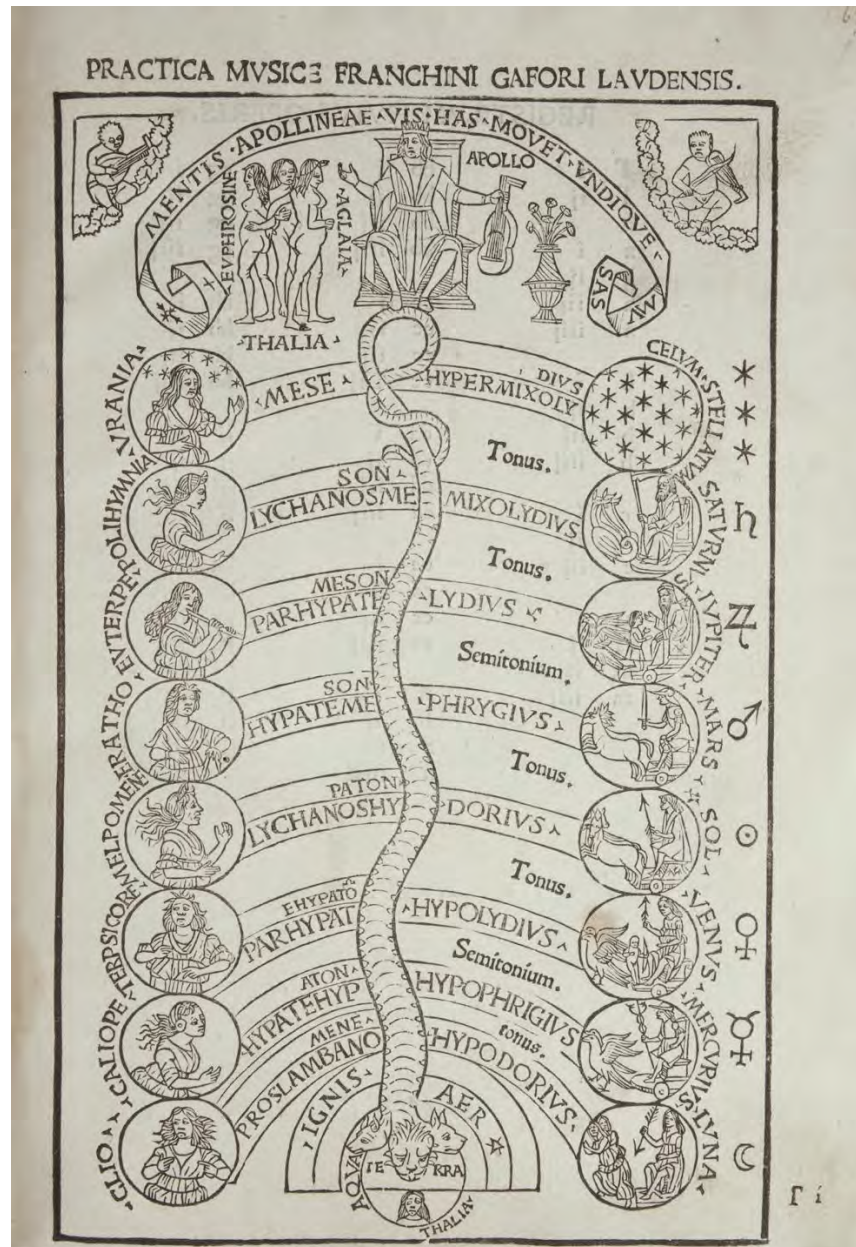
*"Girolamo's last great creation leaves us with a sense of both wonder and fulfillment: 'Intendomi chi può che m'intend'io.' "* Hammond, p. 221

**Original editions of Frescobaldi's important and beautifully engraved keyboard works are very rare to the marketplace; we have not located any copies having come to auction for over 40 years.**  
(39421) \$8,500

### **First Edition of this Important Music Incunable, Printed in 1496**

36. GAFFURIUS [Gafurius, Gafori], Franchinus [Lanfranchinus, Franchino] 1451-1522  
*Practica musicae*. Milano: [Printed by Guillelmus Le Signerre for Johannes Petrus de Lomatino], [30 September 1496].

Quarto (ca. 265 x 185 mm). Full modern ivory pigskin with central blindstamped decorative device and cornerpieces within double-ruled and decoratively blindstamped borders, raised bands on spine with titling gilt and decorative devices to head and foot. 1f. (recto title, verso register of signatures), [i] (blank), [ii] (contents of the four books), [iii] (dedication to Louis Mary Sforza, duke of the Milanese, and 22-line poem on the cosmic characteristics of the modes by Lucinus Conagi) (= 4ff.). Liber Primus: a1-b8, c1-6 (= 22ff.). Liber Secundus: aa1-bb8, cc5 (= 21ff.). Liber Tertius: cc6-8, dd1-ee5 (= 16ff.). Liber Quartus: ee6-8, ff1-



kk8, ll1-5 (= 48ff.), 1f. (blank). 112 leaves in total, including final blank. 38 long lines to the full page. With colophon to verso of final leaf.

**The fine woodcut title illustrates the different measures and the Muses and their corresponding signs of the Zodiac.** It incorporates "The Three Graces" (Aglaia, Euphrosyne, and Thalia) and Apollo at head, with small portraits of Clio, Caliope[!], Terpsicore, Melpomene, Eratho, Euterpe, Polihymnia, and Urania, some playing musical instruments, within small ovals at left, and the stars, sun, moon, with the planets Saturn, Jupiter, Mars, Venus, and Mercury at right. The central portion of the page is occupied by a three-headed serpent extending from Apollo to the Earth. The attractive woodcut borders to the first page of each of the four books incorporate figures playing musical instruments. **Of special interest is the illustration to the title to Book III**, which depicts a group of boys and a master singing at lower left, two men holding a blank shield at center, and another group of boys seated before a figure, seemingly Gaffurius (his seat lettered "F. Gaforus") at lower right, together with a depiction of Apollo to upper right; that to the title of

Book IV incorporates the figures Amphion, Aron, and Orpheus within roundels to corners. With numerous musical examples printed from woodblocks and occasional decorative woodblock initials. Contemporary manuscript note to verso of final leaf of Book II: "A pritu padre intenerisci e [?]snoda Gian franco. Pinti." with [?]"Franco. Pinti" in contemporary manuscript within blank shield to foot of Book IV, possibly relating to former ownership. Early foliation in ink, later foliation in pencil. Very occasional signs of wear, foxing, and staining; tiny wormholes to blank outer margins of a number of leaves; titles to Books I, III, and IV slightly trimmed at head, just touching border; manuscript notes faded. Lacking two leaves in Book IV (II1 and II5), supplied in fine facsimile on period paper, with minute and unobtrusive "Facsimile" stamp embossed to lower gutter of each leaf. A very good, bright and crisp copy overall, washed.

**First Edition of this important music incunable.** British Museum 15th Century VI, p. 789 (IB. 26883). Cortot, p. 82. This edition not in Davidsson. Cowden: *Notable Music Books Written Prior to 1800*, no. 5. Eitner IV, 121. Goff G-3; GW, 10434. Gregory-Bartlett, p. 102. Hain-Copinger, 7407. Hirsch I, 192. Proctor, 6067. Sander, 2983. Walsh: *15th Century Printed Books*, 3161. Weale: *A Descriptive Catalogue of Rare Manuscripts & Printed Books*, pp. 131-32. Wolffheim I, 652. RISM Écrits, p. 342. **Extremely rare to the market**; only two copies have been offered at auction in over 100 years, in 1915 at Sotheby's in London and in 1949 at Parke-Bernet in New York, from the collection of Fritz Kreisler (Rare Book Hub). For a full discussion of the illustrated title, see Haar: *The Frontispiece of Gafori's Practica Musicae (1496)* in *Renaissance Quarterly*, Vol. 27, No. 1, Spring 1974, pp. 7-22.

One of the most famous musical figures in late 15th and early 16th century Italy, Gaffurius, a noted Renaissance theorist, composer, and choirmaster, was a personal friend of both Josquin des Prez and Leonardo da Vinci.

*"He was the first theorist to have a substantial number of his writings published, and his influence can be traced for more than a century, both in Italy and abroad. ...*

*The manuscript sources of the treatises that eventually formed the four books of the Practica musicae (that for book 3, on counterpoint, does not survive) reveal that Gaffurius was heavily indebted to Tinctoris: language and examples are often almost verbatim transcriptions (for comparisons of the versions see Vittorelli, 2014, pp. 49–98). By the 1490s, however, he had found his own voice, and not only the subject matter but the more elegant Latin diction show how he had matured. There is now a discussion of Ambrosian chant, as befitted his new post in the diocese of Milan. Book 2, on notation, includes sections on poetic feet as related to musical rhythm and a survey of notation, beginning with Greek rhythmic symbols. The book on counterpoint is quite brief, laying stress on rules; unlike Tinctoris's treatise it addresses the composer more than the singer. Book 4, on proportions, seems intended to outdo Tinctoris, with proportions as abstruse as 19:4, helpfully illustrated in polyphonic musical examples (Tinctoris's were monophonic)." Bonnie J. Blackburn in Grove Music Online*

*"The Practica musicae, the work of a leading writer in a particularly fruitful period for music theory, comprises four books, each containing fifteen chapters. Book I is devoted mainly to the church modes, while Book II is a thorough discussion of mensural notation. Book III, on counterpoint, contains Gafori's famous eight rules, most of which bear upon the use of perfect consonances; musica ficta is also described. Book IV is one of the most exhaustive Renaissance studies of proportions (the other being Tinctoris' Proportionale musices of c. 1475). Not only does Gafori treat such common proportions as the sesquialtera but, reflecting a period in which theorists had developed this aspect of mensural system to a complexity that was quite unwarranted by the demands of practical music, he does not shrink from setting forth so unlikely a relationship as 4/19 (proportio subquadruplasupertripartiensquartas). The Practica musicae provides many valuable insights into the performance practice of the time. Thus Book I contains an account of differences between the Gregorian and Ambrosian chant formulas. A passage in Book III gives a very helpful indication of Renaissance musical tempo for it equates the semibreve (the equivalent, at that time,*

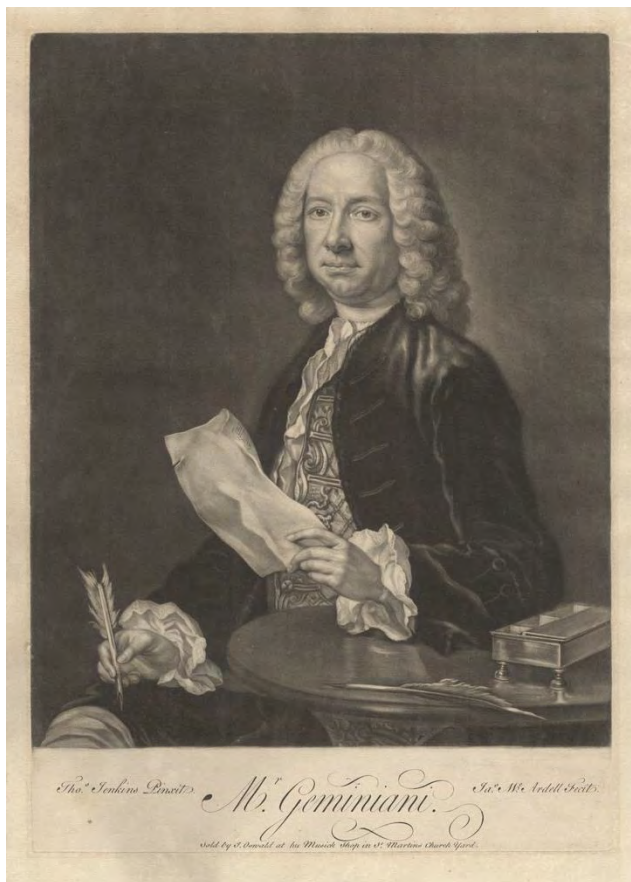


of our modern quarter-note) to the 'pulse beat of a quietly breathing man;' - i.e., to M.M. 60 to 80. Also described is the strange practice, observed at the Milan Cathedral on occasions of mourning, of improvised polyphonic singing based on parallel seconds or fourths. Chapter 15 of Book III offers rules on performance and deportment for singers." Reese: *Fourscore Classics of Music Literature*, no. 32.

*The Practicae Musice* is considered the most thorough of the three major treatises of Gaffurius's years in Milan (the other two are the *Theorica musicae*, 1492, and the *De harmonia musicorum instrumentorum opus*, 1518). With its many woodcut musical examples and diagrams, "it is an early and acknowledged masterpiece of that marvelous innovation." Cowden

Le Signerre is known to have printed eleven incunabula in Milan for five different publishers.  
(39453)

\$45,000



**Mezzotint Portrait of  
"One of the Greatest Violinists of His Time"**

37. [GEMINIANI, Francesco 1687-1762]

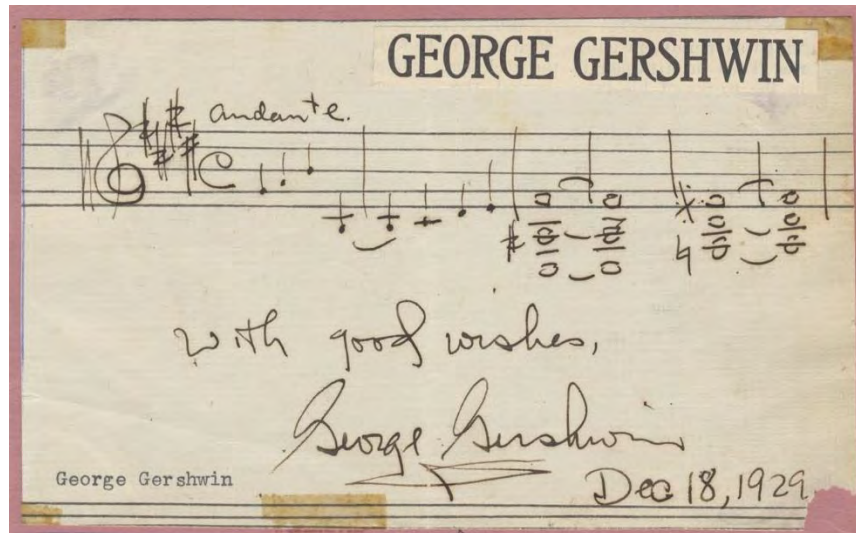
*Fine mezzotint portrait engraving by James McArdell after the painting by Thomas Jenkins. [London]: J. Oswald, ca. 1730-40.*

Geminiani is depicted seated at a circular table, wearing a wig, long coat, and vest, turned to the right, holding a sheet of music manuscript in his left hand and a quill pen in his right; another quill pen with an ink well are depicted on the table in front of the composer. With text: "Thos. Jenkins Pinxit. Jas. McArdell Fecit. Mr. Geminiani. Sold by J. Oswald at his Musick Shop in St. Martins Church Yard" printed below the image, within the plate, and "Price 2" very faintly printed at lower right corner. The original painting is in the collection of the Earl of Wemyss. Highfill et al. *A Biographical Dictionary*, Vol. 6, p. 135. Dimensions to plate mark 354 x 252 mm. plus 10 mm. margins. The actual music manuscript that Geminiani holds is only visible at the upper right hand corner and indicates that the music is written on one side of the leaf only, the side visible to the audience being blank.

An early impression. Goodwin 1903 / *British Mezzotinters: James McArdell* (164.I). Chaloner Smith 1883 / *British Mezzotinto portraits from the introduction of the art to the early part of the present century* (82.I). Russell 1926 / *English Mezzotint Portraits and their states: Catalogue of Corrections of and Additions to Chaloner Smith's "British Mezzotinto Portraits"* (82.II). C.P.E. Bach Portrait Collection I, p. 85, II no. 101. British Museum No. 2010,7081.2750.

James McArdell (1729-1765) was a prominent Irish engraver of mezzotints. Thomas Jenkins (1722-1798) was an English painter, art dealer, antiquary, and banker; he studied in London under Hudson and was active in Rome after 1753 and subsequently in Rome until shortly before his death.

Geminiani was an Italian composer, violinist, and theorist. *"His contemporaries in England considered him the equal of Handel and Corelli, but except for the concerti grossi op. 3, a few sonatas and the violin treatise, little of his musical and theoretical output is known today. He was, nevertheless, one of the greatest violinists of his time, an original if not a prolific composer and an important theorist."* Enrico Careri in *Grove Music Online*. (39477) \$1,350



**Autograph Musical Quotation from *Rhapsody in Blue***

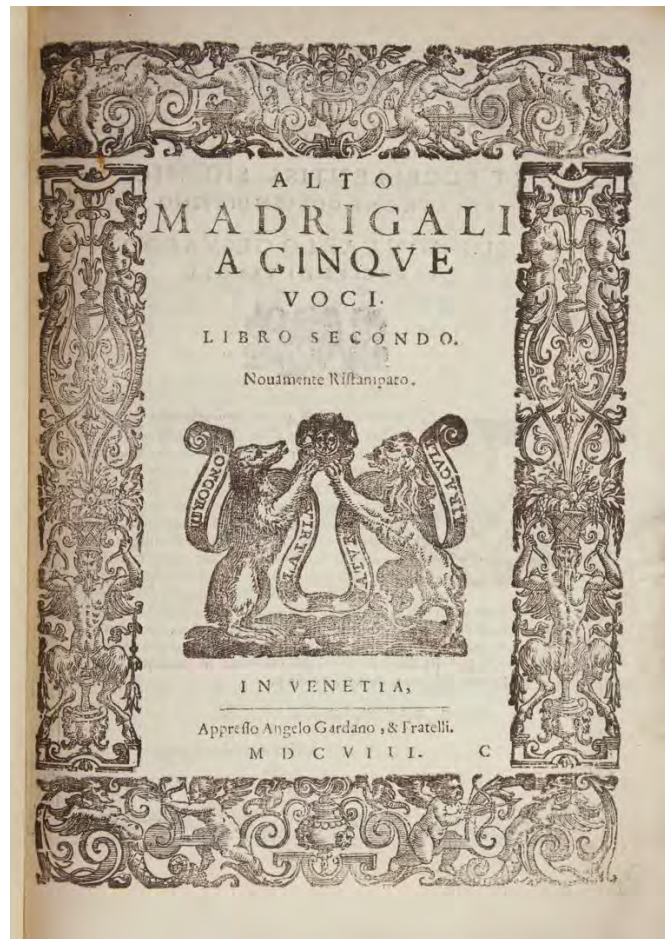
**38. GERSHWIN, George 1898-1937**

*Autograph musical quotation signed from the composer's Rhapsody in Blue.*

6 measures, being the lyrical theme in E major from the 'Andantino moderato' section of the work. Notated in black ink marked "Andante" at head, with chords in the third measure. Inscribed, signed in full, and dated in Gershwin's autograph: *"With good wishes, George Gershwin, Dec. 18, 1929."* On an album leaf 91 x 149 mm., laid down at corners to heavy dark pink mount, being the upper wrapper of a bookseller's catalogue entitled *"Rare Americana ... Catalogue No. 32, January, 1964."* Slightly worn, with small stains to three corners from cellophane tape, one small tape stain to lower margin not affecting text; small portion of blank lower right corner lacking; slightly creased overall, with faint central vertical crease; "George Gershwin" in capital letters on a narrow strip of paper laid down to upper right corner and Gershwin's name typed to lower left corner; remnants of former mount to corners of verso.

Commissioned by bandleader Paul Whiteman, Gershwin's iconic *Rhapsody in Blue*, composed in 1924 for solo piano and jazz band, combines elements of classical music with jazz effects. It was first performed in a concert entitled "An Experiment in Modern Music" in New York's Aeolian Hall on 12 February 1924 with Gershwin at the piano.

Gershwin, an American composer, pianist, and conductor, "began his career as a song plugger in New York's Tin Pan Alley; by the time he was 20 he had established himself as a composer of Broadway shows, and by age 30 he was America's most famous and widely accepted composer of concert music as well as a leading songwriter." Richard Crawford and Wayne J. Schneider in *Grove Music Online*. (39376) \$12,000



**Rare Lifetime Edition of Gesualdo's *Madrigali a Cinque Voci***

**39. GESUALDO DA VENOSA, Carlo ca. 1561-1613**

*Madrigali a Cinque Voci. Libro Secondo. Novamente Ristampato.* [Alto part]. Venetia: Appresso Angelo Gardano, & Fratelli, 1608.

Small quarto. Modern half dark brown calf with decorative boards, titling to spine gilt. 1f. (recto title within decorative woodcut border, verso dedication dated Ferrara, 20 October 1607 within decorative woodcut border), 20 pp., 1f. (recto "Tavola delli Madrigali del Secondo Libro" within decorative woodcut border, verso blank). Woodcut printer's device to title. Decorative woodcut initials throughout. Margins of title very slightly browned and soiled, with minor archival repairs to blank outer portion. A very good, crisp copy overall.



### Contains

*Baci soavi e cari; Quant'ha di dolce Amore; Madonna io ben vorrei; Com'esser può; Gel hà Madonna; Mentre madonna; Ahi troppo saggia; Se da si nobil mano; Amor pace non chero; Si gioioso mi fanno; O dolce mio Martire; Tirsi morir volea; Frenò Tirsi il desio; Mentre mia stella miri; Non mirar non mirare; Questi leggiadri; Felice Primavera; Danzan la Ninse; Son si belle le rose; and Bell' Angioletta.*

Rare. Fourth edition. Agee p. 331. RISM A/I/3 G1728 (one complete set in France, and a possibly complete set in Italy; no holdings in the U.S.). No complete copies of either the first (1594) or third (1604) editions and only one complete copy of the second (1603) edition); incomplete parts only (Soprano and Tenor) of the fifth (1617) edition in the U.S.; no alto parts. RISM G1725-G1729.

Following the notoriety generated by the Italian nobleman and composer's "double aristocratic murder" of his first wife and her lover, "[Gesualdo's] passionate dedication to music, which until then had been cultivated in semi-secrecy (his first book of madrigals was originally published under the name of Gioseppe Pilonij), also became renowned." Lorenzo Bianconi, revised by Glenn Watkins in *Grove Music Online*

"His contemporaries thought him a great man, but their judgment is visibly influenced by his princely rank. ... The opinion of posterity is divided. For Burney, Ambros, and Eitner, Gesualdo is a dilettantish experimenter; for Leichtentgritt, Keiner, and Heseltine he is unquestionably a genius." Einstein: *The Italian Madrigal*, p. 691.

"Gesualdo's famous 'modernism' constitutes a fascinating bypath in the history of music. Expression was his primary interest. ... To this end, he made novel use of chromaticism." Reese: *Music in the Renaissance*, pp. 430-31.

**A life-time edition of madrigals by one of the leading composers in the genre at the end of the Italian Renaissance; Gesualdo's works are very rare to the market. (39435) \$5,500**

### **First Edition of this Important Contribution to Renaissance Music Theory and Practice**

#### **40. GLAREAN, Heinrich 1488-1563**

*ΔΩΔΕΚΑΧΟΡΔΙΟΝ* [Dodecachordon]. Basileae: Henrichvm Petri, Septembris 1547.

Folio. Full mid-tan mottled calf with double rules gilt to edges of boards, raised bands on spine in decorative compartments gilt. 1f. (recto title, verso blank), 2ff. (preface), [i] ("Authorum, qui in hoc opere citantur Nomenclatur"), [iii] (contents of Liber I-III), 1f. ("Cantiones Mensurales" index), 4ff. (index), 470 pp. + [v] (errata), [i] (printer's device) pp. Extensively illustrated with type-set musical examples in square and diamond-head notation and woodcut illustrations, diagrams, and tables throughout, including a full-page illustration of a 24-string zither. With occasional historiated and decorative woodcut initials. Binding somewhat worn, rubbed, bumped, with evidence of cracks and cuts; recorned and rebaced, with early spine laid down; small area of restoration to upper; edges slightly stained. Occasional minor browning, soiling, and staining; upper outer corners slightly creased; small hole to pp. 47/48 resulting in loss of 2-3 letters of text; very occasional minor mispagination; pp. 247 and 263 slightly trimmed at lower margin, just affecting text; verso of final leaf reinforced with narrow strip of paper to gutter. A very good, crisp, wide-margined copy overall.

Corrections and some annotations in early manuscript to numerous leaves; one name on list of authors crossed out.



In three books:

“Book I, based principally on Boethius and Gafori, deals with several aspects of traditional music theory: definitions of music solmization, the structure of the gamut, mutation, transposition, consonance and dissonance, the smaller and larger semitones, the eight church modes, and music theory as applied to the monochord and some other stringed instruments; there is also a discussion of the section on the modes in Gafori's *De Harmonia instrumentorum musicorum opus*. This forms a prelude to Book II which introduces the "new" modes, for which Glareanus is justly famous.

Book II is concerned entirely with modal theory; to the eight traditional modes Glareanus proposes the addition of six, viz., the Aeolian, Hypoaeolian, Ionian, Hypoionian, Hyperaeolian, and Hyperphrygian modes. The first authentic plagal pair corresponds to natural minor, the second to major. The last two modes (now usually referred to as the Locrian and Hypolocrian) are dismissed by him as impractical, although, for purposes of illustration, he includes monophonic examples of all fourteen modes.

Book III, which applies to Glareanus' modal theories to the analysis of polyphonic music, begins with an exposition of mensural notation (including a chapter on the *tactus*) with examples based mostly on Gafori; it also contains numerous polyphonic examples by composers of the recent past, illustrating the twelve usable modes of Glareanus' system. The book concludes with mostly laudatory comments on the skill of Josquin des Prez, Pierre de la Rue, Ockeghem, Obrecht, Brumel, Isaac, and Mouton." Reese: *Fourscore Classics of Music Literature*, no. 40.

**First Edition of this highly influential contribution to Renaissance music theory and practice** by the noted Swiss musical theorist, poet, and life-long friend of Erasmus, who described him as "the champion of Swiss humanism." Glarean's treatise was revolutionary for its proposal of twelve musical modes, not the long-assumed eight. The product of more than 20 years of work, the three books discuss various aspects of music theory in detail and also contains a virtual anthology of over 120 musical compositions by Josquin des Prez, Obrecht, Ockeghem and others as well as settings of various Horatian odes including (on pp. 189-190) *Quis multa gracilis*, translated by Milton.

Reese, 40. Cortot, p. 89. Gregory Bartlett I, p. 109. Hirsch I, 226. Wolffheim I, 673. Damschroder & Williams, pp. 107-08. RISM BVI I, p. 366.

*"Since the title-page [in Greek] of the Dodecachordon advertises the modal names of his new system, it is clear that Glarean considered it the outstanding contribution of his treatise. To the medieval eight modes he added four more, an Ionian and Hypoionian with finals on C, and an Aeolian and Hypoaeolian with finals on A. He attempted to show that his system was based on the old Greek modes and believed that it was a renewal of modal usage in antiquity. But its value lay in his recognition of Ionian (or major) and Aeolian (or natural minor). He asserted that the Ionian was the mode most frequently used in his time. In applying his system to polyphony Glarean analysed the mode of individual voices. If one voice is in an authentic mode the adjacent voice range (above or below it) usually will be in the plagal of the same mode; sometimes, however, his analyses are polymodal. ..."*

*The impact of the Dodecachordon on Renaissance musical thought was considerable. Although Glarean's system was by no means universally adopted, it was acknowledged either openly or tacitly by many writers. In 1558, 11 years after the publication of the Dodecachordon, Zarlino's Istitutioni harmoniche reproduced Glarean's modal system but without naming Glarean as its author. The Stralsund cantor Eucharius Hoffmann wrote both musical compositions and a theory book (1582) based on Glarean's teaching. Other writers who acknowledged his modal contribution include Cerone, Morley and Zacconi. From a musical point of view the most fruitful results of Glarean's modal principles are found in the many instrumental compositions of late Renaissance composers who applied his ideas. Such men as Merulo, Padovano, and Andrea and Giovanni Gabrieli wrote toccatas and ricercares in all 12 modes, or 'tones' as they were almost invariably called. For modern scholars the value of the Dodecachordon consists in the extraordinary diversity of its contents. Ambros, for example, called Glarean the founder of musical biography and praised the breadth of his text. Others have stressed the work's significance as a musical anthology, since it contains over 120 compositions (29 by Josquin des Prez, the remainder by Obrecht, Ockeghem, Isaac and others). Some modern writers have praised the work's contribution as a monument of musical humanism, or cited its exhaustive treatment of the polyphonic method of composition of the Franco-Netherlandish school, or pointed out its subtle defence of Catholic orthodoxy." Clement A. Miller in Grove Music Online*

*"This rare and valuable treatise was written by Henricus Loritus, Poet-laureate, better known as Glareanus, having been born in the Canton Glarus. The object of the work was to prove that there were really twelve ecclesiastical modes, and that these were identical with the ancient Greek modes. Its great interest, however, to modern musicians consists in the examples which it contains of the works of the older musicians such as Josquin de Pres, H. Isaac, Okeghem, Pierre de la Rue and others." Wolffheim, p. 113.*

**A cornerstone of the literature.** (39362)

\$23,500





**Rare Terracotta Bust of Gluck after Noted French Sculptor, Jean-Antoine Houdon**

41. [GLUCK, Christoph Willibald Ritter von 1714-1787]. HOUDON, Jean-Antoine 1741-1828  
*Portrait bust sculpture of the composer*, quarter length with head turned to left. Executed in terracotta after the original plaster and mounted on circular plaster base. Height 19.75" (50.2 cm.); width 15.25" (38.7 cm.); depth 10.25" (26 cm.); height including base 24.25" (61.6 cm.) Some minor wear and soiling. In very good condition overall.

This sculpture exists in two versions, the present version and a version with the shoulders extended to where the arms would commence. The workshop at the Louvre Museum in Paris made some reproductions of this bust starting in 1864. The present example may date from this period and while evidencing distinct differences it appears to most closely resemble the example at the Louvre Inventory Number RF 1910. From the collection of the British Music Antiquarian, Richard Macnutt. The present example is reproduced in Michael Rose's book, *The Birth of an Opera. Fifteen Masterpieces from Poppea to Wozzeck*, p. 26.

*"Houdon presented his Gluck to the Salon in 1775. Gluck was an artist, a great musician, and therefore must be given the attributes of a genius. His face was deeply pockmarked, and the sculptor used this fact to establish his theme. He clothed him in a heavy coat, whose texture is an overall pattern of slashed grooves, free and direct in their expressive impact. Here there was no attempt to stimulate the appearance of the actual material, but rather, in a manner almost Rodinesque, to bring out the quality of the clay. The open shirt, the unbuttoned vest, the short, disheveled hair, and the alert, titled pose of the head all emphasize the impact of genius."* Arnason: *The Sculptures of Houdon*, p. 34.

The Paris Opéra commissioned Houdon to make a copy of the original plaster bust in marble, exhibited at the Salon in 1777; this example was, unfortunately, destroyed in the fire at the Opéra on 29 October 1873.

Houdon: *An Exhibition of Sculpture from the Collection of Michael Hall, esq.* Catalogue by Christine Defazio, Karl Fugelso, and Philip Mezzatesta. New York Salander-O'Reilly Galleries 1998, pp. 12-15; Poulet et al.: *Jean-Antoine Houdon - Sculptor of the Enlightenment. Exhibition Catalogue.* The National Gallery of Art, Washington, D.C., 2003, pp. 102-08. *Exposition du Centenaire de Houdon*, Paris: Galleries Buvelot, 1928, pp. 40-41. Vitry: *Une Liste d'Oeuvres de J.-A. Houdon*, p. 9.

*"Gluck had made his principal reputation in Vienna, and therefore, when he visited Paris in 1773-4 to present his opera "Iphigenia in Aulis", he enjoyed the patronage of the Austrian dauphine, Marie-Antoinette. The opera was an enormous success both for the composer and for the singer Sophie Arnould in the title role."* Arnason, p. 31. Houdon also made a notable portrait bust of Arnould. (39385) \$12,500

### **Autograph Musical Quotation from the *Piano Concerto in A minor***

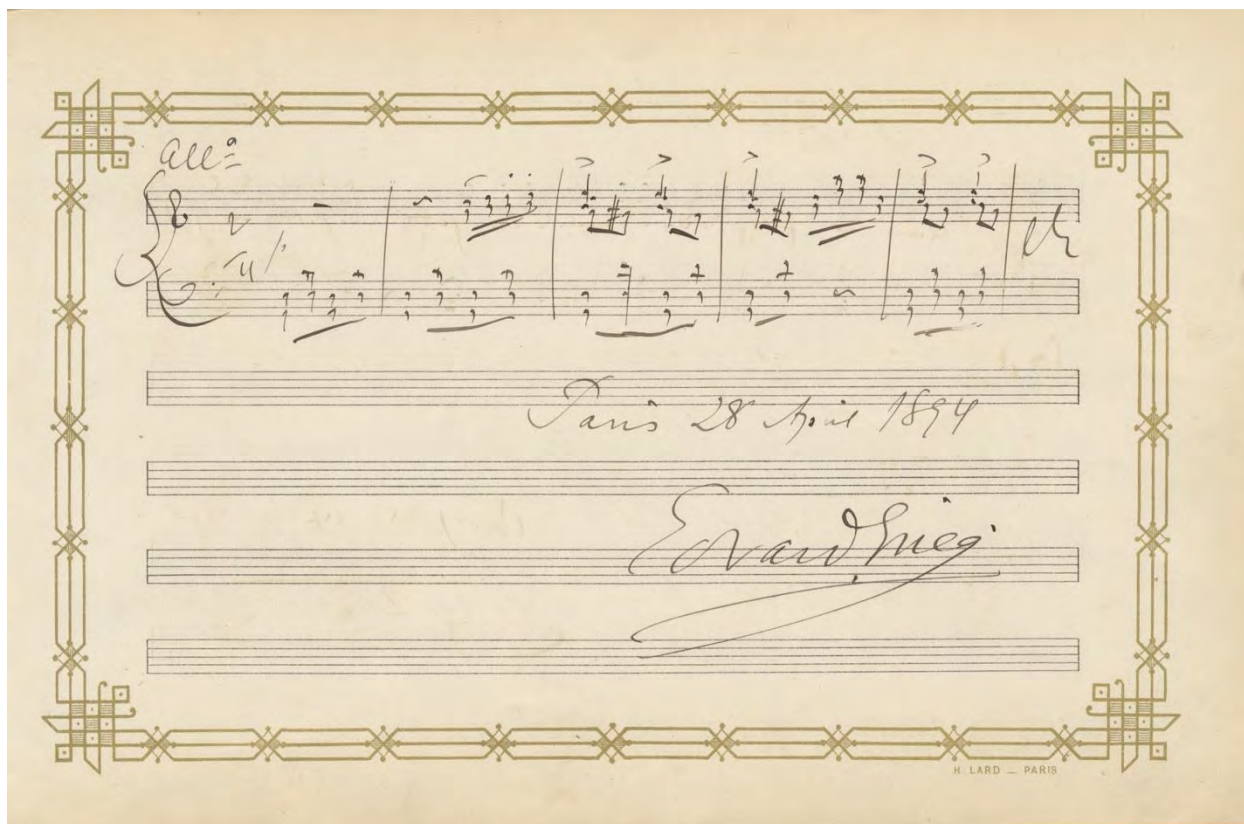
#### **42. GRIEG, Edvard 1843-1907**

*Autograph musical quotation from the composer's Piano Concerto in A minor, op. 16, signed in full.*

5 measures, being the second main theme in the third movement of the concerto, signed and dated Paris, 28 April 1894. Notated in black ink within decorative border gilt on paper manufactured by H. Lard, Paris, 173 x 267 mm. Very slightly browned at edges; 5 small stitching holes to inner left margin where removed from album.

First performed on 3 April 1869 at the Tivoli in Copenhagen.

*"The A minor Concerto ... is a real milestone in Grieg's career, the last and best work of his early 'sonata' period. It seems to have decided him, effectively if not finally, that his forte was for the miniature, not the large-scale work. ... Historically considered, Grieg's work is an excellent specimen of its genre: the nineteenth-century heroic-romantic piano concerto, which differs fundamentally from the classical concerto with its double exposition in the first movement."* Abraham: *The Piano Concerto*, p. 27 in Abraham: *Grieg. A Symposium*.



A Norwegian composer, pianist and conductor, "Grieg was the foremost Scandinavian composer of his generation and the principal promoter of Norwegian music. His genius was for lyric pieces – songs and piano miniatures – in which he drew on both folk tunes and the Romantic tradition, but his Piano Concerto found a place in the central repertory, and his String Quartet foreshadows Debussy." John Horton and Nils Grinde in *Grove Music Online*

With, on verso:

Vianna da Motta, José 1868-1948

*Autograph musical quotation signed in full. 8 measures in piano score. Notated in black ink and inscribed "A Madame La Princesse H.A. Ribercó souvenir d'inoubliables matinées musicales et d'inoubliables preuves de sa divine bonté humble et insignifiant hommage de José Vianna da Motta Paris 23 Mars 1895."*

Vianna da Motta was a Portuguese pianist, teacher and composer, student of both Xaver Scharwenka (piano) and Philipp Scharwenka (composition) at the Lisbon Conservatory. "Vianna da Motta was particularly distinguished as an interpreter of Bach, Beethoven and Liszt, and in 1927 played Beethoven's 32 sonatas in Lisbon, a significant event in Portuguese musical life. He was also keenly interested in the music of Field, Alkan and Falla, and was noted for his idiomatic interpretation of Falla's *Noches en los jardines de España*. His refined and intellectual approach, quite distinct from the flamboyance of many other Liszt pupils, showed the extent of Bülow's influence, and makes his few recorded performances seem remarkably modern, though not lacking in colour or spontaneity." Charles Hopkins in *Grove Music Online* (39378) \$4,000



**Full Score of the Rare,  
and Arguably Most Desirable,  
of All First Editions of Handel's Operas**



**43. HANDEL, George Frideric 1685-1759**

*Julius Caesar: An Opera.* [Full score]. London: Printed at Cluer's Printing Office in Bow-Church-Yard, and sold there, and by B. Creake at ye Bible in Jermyn Street St. James, [1724].

Octavo. Newly bound in quarter dark tan calf with marbled boards, raised bands on spine in compartments gilt, dark red decorative title label gilt. 1f. (recto engraved title, verso blank), 1f. (recto privilege dated June 14th 1720, verso blank), 1f. (index), 118 pp. Engraved. **With an exceptionally fine illustrated title depicting performers playing on the harpsichord and bass viol, with James's" (?the engraver) to lower right.**

Names of singers printed within the score include Senesino, Robinson, Durastanti, Berenstadt, Cuzzoni, and Boschi. Versos of first three leaves with simple watercolor drawings of a horse and flowers; final blank leaf with a carefully noted calligraphic ownership marking: "George Waltons Book 1805." Margins of title very slightly stained. A very attractive copy overall.

**First Edition, first issue.** HWV 17. Fraenkel:

*Decorative Music Title Pages*, no. 152. Schaal: *Musiktitel aus fünf Jahrhunderten*, no. 82. Smith 1, pp. 30-31. BUC, p. 427. RISM H166.

*Julius Caesar*, in three acts to a libretto by Nicola Francesco Haym adapted from Giacomo Francesco Bussani's *Giulio Cesare in Egitto* (1677, Venice) and a later version of the same libretto (1685, Milan) was first performed in London at the King's Theatre on 20 February 1724. It was a resounding success and had an initial run of 13 nights. Handel made some changes and revived the work on 2 January 1725, after which it ran for 10 performances.

*"The score of Giulio Cesare was by far Handel's most sumptuous to date, not only in its stylistic variety and melodic richness but more specifically in its use of the orchestra, which included two pairs of horns crooked in different keys and a stage band with harp, theorbo and viola da gamba. It is also one of his most dramatically compelling operas, despite the over-frequent suicide attempts and assaults on Cornelia's virtue. The character of Cleopatra in all her 'infinite variety' is painted with special insight and understanding ... Her two arias of grief, 'Se pietà' and 'Piangerò la sorte mia', are among Handel's finest in that vein, while 'V'adoro, pupille', with its ravishing instrumental sonorities, is surely unsurpassed as an exemplar of seductive song. Caesar's role includes some fine accompanied recitative (notably the moving 'Alma del gran Pompeo') and the remarkable aria with solo horn, 'Va tacito'." Anthony Hicks in Grove Music Online*

As regards provenance, Highfill, Burnim and Langhans record a Mr. Walton as a countertenor whom Burney stated was a performer at the Handel Memorial Concerts at Westminster Abbey and the Pantheon in 1784.

**Arguably the most desirable of all first editions of Handel's operas, rare to the market.**  
(39495)

\$8,500



### Handel's First Opera for London

#### 44. HANDEL, George Frideric 1685-1759

*Arie dell'Opera di Rinaldo composta dal Signor Hendel[!] Maestra di Capella di Sua Altezza Elettorale d'Hannover.* London: Printed for J: Walsh Servant in Ordinary to his Britannick Majesty, at ye Harp & Hoboy in Katherine Street, near Somerset House in ye Strand, & J: Hare at ye Viol & Flute in Cornhill near the Royall Exchange, [1714-15].

Tall folio. 18th century mid-tan leather-backed marbled boards. 1f. (recto fine engraved passepartout title, verso blank), 1f. (recto "A Table of the Songs," verso blank), [i] (blank), 67 pp. Text in Italian throughout, with addition of English text to one song, "Il tricerbero," p. 37. Engraved throughout. The highly decorative title incorporates numerous musical instruments and an open book of music. Binding worn, rubbed, and bumped; partial cracking to hinge. Slightly worn; light to moderate browning throughout. A very good copy overall.

**Contains an overture and 34 numbers.** Singers named within the score include Giuseppe Boschi (Argante); Cassani; Isabella Girardeau (Almirena); Nicolini (Rinaldo); Elisabetta Pilotti-Schiavonetti (Armida); Valentino Urbani (Eustazio); and Francesca Vanini (Geoffredo).

**First Edition**, fourth issue. Smith 4, p. 57. BUC, p. 429. RISM H280. This issue includes *Armida ... With the Harpsicord Peice[!] Perform'd by Mr. Hendel[!]* to p. 49, not included in either of the first two issues.

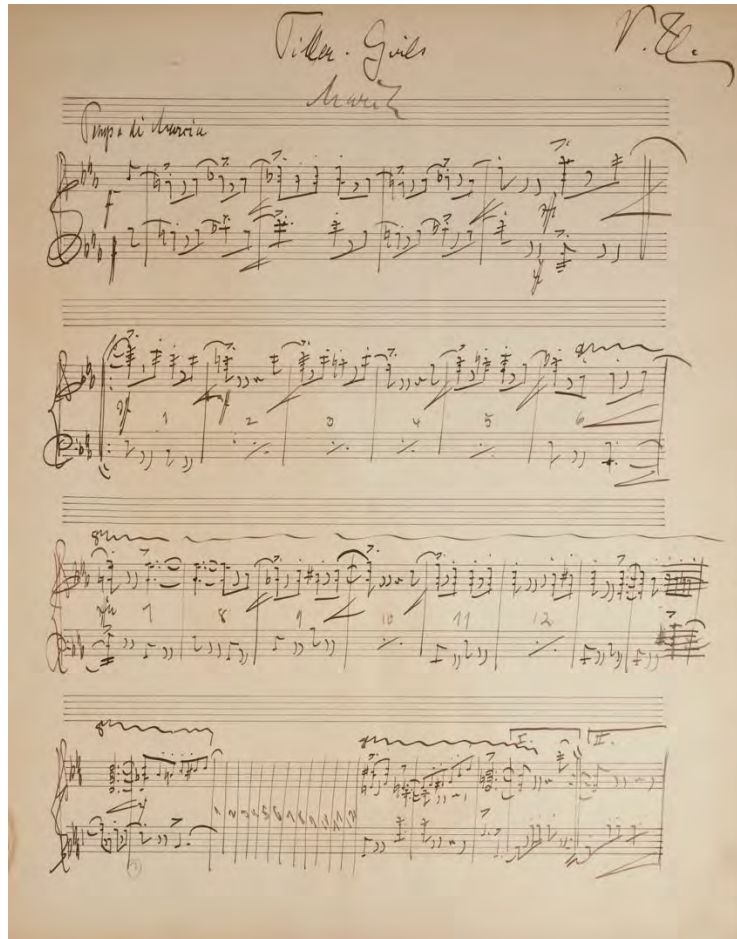
*Rinaldo*, in three acts to a libretto by Giacomo Rossi based on an outline by Aaron Hill after Torquato Tasso's *Gerusalemme liberata*, was first performed in London at the Queen's Theatre on 24 February 1711.

"*Rinaldo* was not only Handel's first opera for London but also the first Italian opera specifically composed for the London stage. ... It was an immediate public success and (despite mocking notices from Addison and Steele in *The Spectator*) had 15 performances before the close of the 1710-11 season. A strong cast was led by the castrato Nicolini in the title role." Anthony Hicks in *Grove Music Online*



"The opera was an immediate success with the public, particular praise being bestowed on Nicolini and Handel himself, whose playing on the harpsichord, according to Mainwaring, 'was thought as extraordinary as his Music.' " Dean and Knapp, p. 181.

**The most frequently performed of Handel's operas during the composer's lifetime, Rinaldo represents a milestone in the development of opera in England. (39418) \$4,200**



**Autograph Manuscript of Herbert's Last Work**

**45. HERBERT, Victor 1859-1924**

*Tiller Girls. March* by V.H. Autograph musical manuscript signed "V.H." Scored for piano solo.

Folio. Dark red pebbled leather boards with "Victor Herbert Manuscript" gilt to upper. 1f. (recto title, verso blank), 4-1/2 pp. autograph music. 84 measures notated on 12-stave "T.B.H. No. 2" music paper. With "Born Feb. 1, 1859 in Dublin, Died May 26, 1924 in New York" in another hand at conclusion and annotations in pencil, possibly relating to additional works (including "Serenade"), to verso of final leaf. With autograph titling ("Tiller Girls March"), Herbert's initials, and tempo indication ("Tempo di Marcia") to head of page 1, and "Trio" to head of page 4. With note laid in: "This mans. was given to me by Victor Herbert for my collection. [?]Irene [...]." Disbound. Boards slightly worn, rubbed, and bumped; spine



defective; split at hinges. Minor wear and browning to manuscript; miniscule chip to blank lower outer edge; short tear to blank upper margin of final leaf repaired with archival tape to verso.

An Irish-born American composer, conductor and cellist, Herbert is considered "*the most talented and successful American operetta composer. ... [He] was a prolific composer for the theatre, occasionally composing as many as four shows simultaneously. He wrote well over 50 full scores for the stage, in addition to numbers for the Ziegfeld Follies and elaborate private skits for entertainments of the Lambs, a theatrical club. Although he had as thorough a grounding in composition as any American composer of his day, he never lost the popular touch or the desire to reach large audiences with his music.*" Steven Ledbetter in *Grove Music Online*

The present number, *Tiller Girls*, was written for a Ziegfeld Follies production that opened at the New Amsterdam Theatre in New York on 24 June 1924; Herbert had passed away on his doctor's doorstep just over a month earlier, on 26 May 1924. "*It was another posthumous production and contained only two scenes with new Herbert music. In Scene 10 of Act I occurred "A Garden" and "The Beauty Contest," which coalesced into a pageant of glamorous femininity; and in Scene 6 of Act II was an unnamed choreographic sequence performed by the Tiller Girls.*" Waters: Victor Herbert, p. 551

The production featured a score by Herbert, Raymond Hubbell, David Stamper, Harry Tierney, and others and was based on a book by William Anthony McGuire and Will Rogers; lyrics included contributions by Gene Buck and Joseph M. McCarthy. The production ran for 520 performances.

The "Tiller Girls," a "precision dance" troupe first formed by John Tiller in Manchester, England in 1889, were extraordinarily popular, going on to perform in first and later iterations at the Folies Bergère in Paris; the London Palladium; the Palace Theatres in Manchester; in London (as the Palace Girls or Sunshine Girls); at the Blackpool Winter Gardens; on Broadway in New York; and at many other theaters throughout Europe and the U.S.

**Apparently the final work composed by this icon of American musical theatre**, with a note to head of title in pencil: "last composition composed May 25 or 26, 1924." (39485) \$2,800

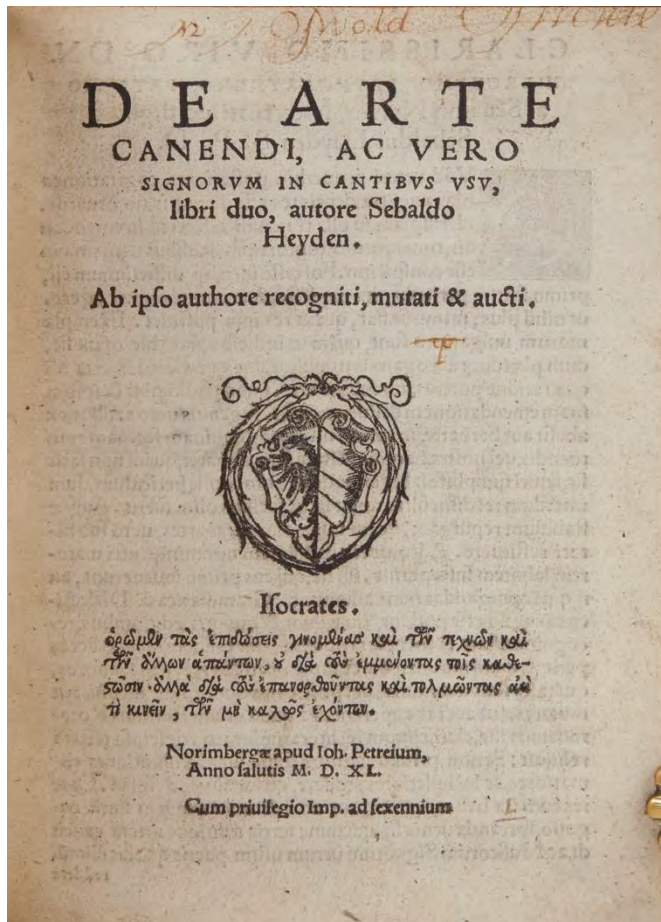
### **Early 16<sup>th</sup> Century Treatise, with Numerous Musical Examples**

#### **46. HEYDEN, Sebald 1499-1561**

*De Arte Canendi ... libri duo.* Nürnberg: J. Petreius, 1540.

Small quarto (182 x 137 cm). Modern half mid-tan calf with speckled boards, raised bands on spine in decorative compartments gilt, dark red leather title label gilt, red edges. [i] (title with woodcut device), [xi] ("Epistola," with indices to both books to final leaf), 163, [i] (blank) pp. With numerous musical examples type-set in diamond-head notation, diagrams, and small decorative woodcut initials throughout. With early signature ("Oswold") to title, additional musical notation and annotation to margin of p. 17, and manuscript presentation inscription to upper margin of blank verso of final leaf. Uniform light browning; upper and lower margins very slightly trimmed, not at all affecting printed text but just touching signature to title and inscription to final leaf. A very good, crisp copy overall.

The second, expanded edition of the work first printed in 1537. Rare. Davidsson, p. 43. Gregory-Bartlett, p. 123. Hirsch I, 246 (title in facsimile). Reese, no. 38. Wolffheim I, 705 (the 1537 edition). Not in Cortot, Cowden, or Damschroder and Williams. RISM *Écrits* p. 412 (only 4 copies in the U.S.).



"Designed for the instruction of the boys at the St. Sebaldus school in Nuremberg, where Heyden was the rector, *De arte canendi* is a clear and comprehensive musical manual, written in question-and-answer form. ... Book I treats of such fundamentals as the gamut, solmization, and note-shapes; Book II deals with mensural notation and the modes. This work reflects the disintegration of the old church-mode system, induced by the demands of polyphony. ... The *De arte canendi* contains many musical examples from contemporary and earlier composers; one of Ockeghem's two *catholica* ... is included, and the information Heyden gives about it provides modern scholarship with important clues leading to the correct resolution of the piece." Reese

Heyden's *Musica (Ars canendi)* (1537) ... "was outstanding for its many examples, drawn, according to the author's prefatory statement, from the works of the best and most renowned composers – Josquin, Obrecht, La Rue, Isaac, Brumel, Ghiselin – not only as the most useful examples but also as demonstrations of great music. The examples are presented mostly without texts or with incipits only. The treatise *De arte canendi*, effectively a second edition of

*Musica (Ars canendi)*, appeared in 1540; though considerably enlarged it covers similar subjects. There are also more music examples, particularly of the works of Ghiselin and Obrecht, and Senfl is referred to as 'the chief of all Germany at this time for Music'. Some of the anonymous polyphonic examples may be by Heyden himself." Victor H. Mattfeld in *Grove Music Online*

Rare Book Hub records only one copy of the present work having come to auction in recent times (Sotheby's London, 1966).

**An attractive copy of this very rare and important 16th century theoretical work. (39467) \$14,500**

### Three Centuries of Roman Sacred Music in Manuscript

#### 47. [ITALIAN SACRED MUSIC - 16<sup>th</sup> - 18<sup>th</sup> Centuries]

*Important collection of manuscript scores of Italian sacred music for a cappella voices.* Rome, 1775-1800.

10 volumes. Oblong folio. Full contemporary sepia calf with elaborate decorative tooling gilt, raised bands on spine in decorative compartments gilt, all edges gilt with decorative tooling gilt. Copyists' manuscripts executed in several hands, each piece with separate title on recto, music commencing on verso.



### Vol. I

- Giovanelli, Ruggiero (ca. 1560-1625). *Messa Vestiva i Colli a Otto Voci*. 117, [i] (blank) pp.

"[Giovanelli] may have been a pupil of Palestrina, although this was not claimed until 1685. His career in Rome is documented from 1583 until his death. His works achieved great popularity and were frequently reprinted, both in Italy and abroad. ... He and Marenzio composed intermedi for Cristoforo Castelletti's comedy *Le stravaganze d'Amore*." Ruth I. DeFord in *Grove Music Online*

- Simonelli, Matteo (after 1618-1696). *Victimae Paschali a quattro Voci*. 13, [i] (blank) pp.

"[Simonelli] spent his life in Rome. In 1633 he sang treble in the Cappella Giulia at S Pietro under Virgilio Mazzocchi and later continued his studies with Vincenzo Giovannoni, maestro di cappella of S Lorenzo in Damaso, where he also became organist. ... Among his pupils were Corelli and G.M. Casini. He published little, but his compositions earned him the title of 'the Palestrina of the 17th century' (Adami)." John Harper in *Grove Music Online*

- Anerio, Felice (ca. 1560-1614). *Mottetto Christus resurgens o Otto Voci*. 27, [i] (blank) pp.

"Anerio described himself as a student of Nanino in the prefaces to several of his publications. ... [He] turned to sacred composition mainly after his appointment as papal composer in 1594. Although conservative in outlook, he did not slavishly follow Palestrina's style – except perhaps in the mass 'Or le



*tue forze adopra' – but enriched it with a number of personal, expressive elements.*" Klaus Fischer in *Grove Music Online*

### Vol. II

- Siciliani, Filippo. *Messa Omnium Sanctorum o Otto Voci*. 139, [i] (blank) pp.  
*Siciliani was a papal singer and composer active ca. 1788*. Eitner IX, p. 161

- Casciolini, Claudio (1697-1760). *Mottetto Angelus Domini o Otto Voci*. 31, [i] (blank) pp.  
*"Casciolini belonged to the tradition of the Roman school: an excellent contrapuntist with mastery of the strict a cappella style, and also a skilful melodist."* Siegfried Gmeinwieser in *Grove Music Online*

- Crivelli, Arcangelo (1546-1617). *Mottetto Exultate Deo a Otto Voci*. 21, [i] (blank) pp. Small hole to pp. 5-6, not affecting text.  
*"From 1 August 1578 until 30 April 1583 [Crivelli] served as a tenor in the Cappella Giulia under Palestrina. He was then admitted to the papal choir where he remained as a tenor until his death, serving as maestro di cappella in 1601. He returned to the Cappella Giulia during 1597–9 as assistant to Ruggiero Giovanelli, looking after the boys and acting as an extra conductor for polychoral music on major feasts, and continued as a supernumerary singer there until 1615."* Jerome Roche, revised by Noel O'Regan in *Grove Music Online*

Significant dampstaining to front endpaper and first few leaves of music, not affecting text.

### Vol. III

- Palestrina, Giovanni Pierluigi da (1525-1584). *Messa Papae Marcelli a Sei Voci*. 139, [i] (blank) pp.  
*"The title of the famous Missa Papae Marcelli (published in 1567) quite possibly reflects a particular event in Marcellus's short reign, when he called his singers together on Good Friday 1555, the third day of his reign, to inform them that the music for Holy Week should be more in keeping with the character of the occasion and that as far as possible the words should be clearly understood."* Lewis Lockwood, Noel O'Regan, and Jessie Ann Owens in *Grove Music Online*

- Nanino, Giovanni Maria (1543-1607). *Mottetto Hodie nobis Coelorum Rex a sei Voci*. 35, [i] (blank) pp.  
*"[Nanino] was involved in Roman musical culture as composer, teacher, leader of musical chapels, and singer in the Papal Chapel. He was active in three of Rome's most prestigious institutions: Santa Maria Maggiore (c1569–75), San Luigi dei Francesi (1575–7), and the Papal Chapel (1577–1607). Through his contacts with the music establishments of other churches and confraternities, as well as through his wide-ranging activity as composer and teacher, his influence radiated out from Rome to all of Italy and beyond."* Anthony Newcomb in *Grove Music Online*

### Vol. IV

- Oddi, Flaminio. *Messa Regali ex progene Maria a sei Voci*. 50 pp. + 1f. (blank)  
*Singer and composer probably engaged at the Papal Court in ca. 1611*. Eitner VII, p. 224

- Victoria, Tomás Luis de (1548-1611). *Mottetto Tu es Petrus a sei Voci*. 35, [i] (blank) pp.  
*"[Victoria was a ]Spanish composer and organist partly active in Italy. He was not only the greatest Spanish Renaissance composer but also one of the greatest composers of church music of his day in Europe, who has been admired above all for the intensity of some of his motets and of his Offices for the Dead and for Holy Week."* Robert Stevenson in *Grove Music Online*

### Vol. V

- Nanino, Giovanni Maria (1543-1607). *Salmo Dixit Dominus a Otto Voci*. 31, [i] (blank) pp. Small hole in pp. 24-25 somewhat crudely repaired, not affecting text.

- Casciolini, Claudio (1697-1760). *Beatus Vir a Otto Voci*. 34 pp.

- Catalani, Ottavio (ca. 1644 or later). *Salmo Beatus Vir o Otto Voci*. 27, [i] (blank) pp.

"Catalani belonged by adoption to the Roman school that flourished in the generation after the death of Palestrina. According to Lionnet, his music, which is almost entirely for the church, is in a modern style. Some works employ up-to-date concertato textures, and in the Pastorale Lionnet finds foreshadowing of the style of Luigi Rossi. Catalini's only extant publication is the *Sacrarum cantionum ... liber primus*. His other published music is found in several Roman anthologies and also in some published as far afield as Leipzig and Strasbourg." Jerome Roche in *Grove Music Online*

- Marenzio, Luca (1553-1599). *Cantico Magnificat Anima mea o Otto Voci*. 28 pp.

"He was one of the most prolific and wide-ranging madrigalists of the later 16th century, particularly notable for the detailed word-painting of his early works and the advanced harmonic expressiveness of his later ones. ... Marenzio's sacred works, fewer and less well known than his madrigals, comprise about 71 motets and four or five masses. The most outstanding quality of these works is their verbal imagery, often involving subtle religious symbolism; in this way they differ from the more restrained style of some composers in Roman circles, notably Palestrina and Victoria." Steven Ledbetter, James Chater, and Roland Jackson in *Grove Music Online*

#### Vol. VI

- Anerio, Felice (ca. 1560-1614). *Salmo Dixit Dominus a Sei Voci*. 31, [i] (blank) pp.

There is significant shared musical material between Anerio's setting of *Dixit Dominus* and that of his teacher Nanino in Vol. V of the present set.

- Biordi, Giovanni (1691-1748). *Salmo Letatus Sum a sei Voci*. 43, [i] (blank) pp.

"From 1724 onwards, [Biordi] taught singing at the pope's municipal college, where Pasquale Pisari was among his pupils. ... In recognition of his ability to write in the style of Palestrina, he was given the task of completing the Lamentations of Palestrina and Allegri. Biordi was also significant as a composer in the concertante style. His compositions, however, show a simpler technique and are often far removed from Palestrina's polyphony. He wrote exclusively church music." Siegfried Gmeinwieser in *Grove Music Online*

- Pisari, Pasquale (ca. 1725-1778). *Salmo Letatus sum a Otto Voci*. 31, [i] (blank) pp.

"Pisari closely followed the stylistic principles of Palestrina with such success that Martini called him the 'Palestrina of the 18th century'. Burney, visiting Rome in 1770, expressed great admiration for a 'mass in 16 real parts, which was full of canons, fugues, and imitations: I never saw a more learned or ingenious composition of the kind'." Siegfried Gmeinwieser in *Grove Music Online*

- Morales, Cristóbal de (ca. 1500-1553). *Cantico Magnificat Anima mea a quattro Voci*. 28 pp.

Morales was a Spanish composer who also worked in Rome. "In the early 18th century Andrea Adami da Bolsena (1711) listed Morales as the most important composer in the papal chapel between Josquin and Palestrina; Adami particularly praised the masses: for their polish, their learned contrivance and their elevated style. He called Morales's *Lamentabatur Jacob* the most precious work in the Cappella Sistina archives, referring to it as 'a marvel of art'. Fornari (*Narratione istorica*, MS, I-Rvat, 1749), discussing Palestrina's text setting in the *Missa Papae Marcelli*, praised Morales as the composer who first showed how to set words intelligibly in a contrapuntal fabric." Robert Stevenson, revised by Alejandro Enrique Planchart in *Grove Music Online*

#### Vol. VII

- Biordi, Giovanni (1691-1748). *Sequenza Lauda Sion Salvatorem a due Cori a quattro, e a otto Voci*. 55, [i] (blank) pp.

- Palestrina Giovanni Pierluigi da (1525-1584). *Mottetto Fratres Ego enim a Otto Voci*. 21, [i] (blank) pp.

- Bonhomme, Pierre (ca. 1555-1617). *Mottetto Commedite gentes a Otto Voci*. 29, [i] (blank) pp.  
Bonhomme was a Flemish composer. "In the richness of its harmony, the elegance of its counterpoint, the melodious quality of its vocal lines and particularly in its restrained word-setting, [his] music is closely akin to that of the Roman school of Soriano and the Nanino brothers (whom he may have known while he was in Rome). His music was copied into several manuscripts (CZ-RO, D-Mbs, Rp, H-Bn, I-Rvat, PL-WRu, US-Wcu) and some motets were arranged for organ (D-Mbs)." José Quitin, revised by Henri Vanhulst in *Grove Music Online*

#### Vol. VIII

- Allegri, Gregorio (1582-1652). *Salmo Miserere mei Deus a più Voci concertato Per uso della Cappella Pontificia*. 24 pp.

"Allegri's fame stems largely from his *Miserere*, a setting of Psalm li, which, up until 1870, was traditionally sung by the papal choir during the *Tenebrae Offices of Holy Week*. Ironically, the setting's renown has little to do with Allegri since, in its basic form, it is a simple nine-part falsobordone chant for two choirs (SATTB/SSABar); the choirs alternate with each other and with plainchant (sung on a monotone), joining together only for the final half-verse. It was customary for improvised embellishments to be added to such falsobordoni, and during the 18th century both the five-and-four-part verses of Allegri's setting were made increasingly elaborate. In 1713 Bai wrote a complementary setting which was often substituted for Allegri's. Both these ornamented versions were performed at a very high pitch and were much admired by, among others, Emperor Leopold I, G.B. Martini, Burney and Mozart." Jerome Roche, revised by Noel O'Regan in *Grove Music Online*

- Bai, Tommaso (ca. 1650-1714). *Miserere mei Deus a più voci concertato Per uso della Cappella Pontificia*. 24 pp.

"[Bai] was best known for his famous nine-part *Miserere* in falsobordone style. Except in 1768 and 1777 it has been sung regularly, together with Allegri's *Miserere*, by the papal choir during Holy Week (in 1821 Bainsi's *Miserere* was added). He was an adherent of the severe *stile antico*, but he also adopted an expressive manner more typical of his own day (as in the *Miserere*): the two styles are in apposition in his work, which includes choral *parlando* writing. Some of his works are for double choir." Siegfried Gmeinwieser in *Grove Music Online*

#### Vol. IX

- Allegri, Gregorio (1582-1652). *Prima Lamentazione Per il Merco ledi Santo a quattro Voci*. 24 pp.

- Palestrina Giovanni Pierluigi da (1525-1584). *Prima Lamentazione Per il Giovedì Santo A quattro Voci, Ierusalem a cinque Voci*. 32 pp.

- Allegri, Gregorio (1582-1652). *Prima Lamentazione Per il Venerdì Santo a quattro Voci, Ierusalem a cinque Voci*. 25, [i] (blank) pp.

- Palestrina Giovanni Pierluigi da (1525-1584). *Mottetto Stabat Mater a Otto Voci*. 57, [i] (blank) pp.

#### Vol. X

- Palestrina Giovanni Pierluigi da (1525-1584). *Mottetto Veni Domine a Sei Voci*. 42 pp. Lower outer blank corner of pp. 23-24 lacking.

- Simonelli, Matteo (after 1618-1696). *Mottetto Cantemus Domino a sei Voci*. 24 pp.

- Victoria, Tomás Luis de (1548-1611). *Mottetto Petrus Apostolus a sei Voci*. 23, [i] (blank) pp.

- Simonelli, Matteo (after 1618-1696). *Mottetto Ecce Sacerdos magnus a sei Voci*. 48 pp.

- Morales, Cristóbal de (ca. 1500-1553). *Mottetto Lamentabur Jacob a cinque Voci*. 52 pp.



### Provenance

Stamp of Italian musicologist Alessandro Kraus (1853-1931) on various pages throughout.

**This highly interesting 10-volume collection documents three centuries of Roman sacred vocal music, from the first half of the 16th century to the second half of the 18<sup>th</sup>, offering a vivid picture of musical life in the Papal court, which attracted both domestic and foreign composers including celebrated Spanish polyphonists Victoria and Morales.**

Among the composers represented are several student-teacher pairs (with one instance of a student using his teacher's piece as a model, in the case of Anerio and his teacher Nanino), as well as singer-composer collaborations (Crivelli sang as a tenor under Palestrina).

The influence of Palestrina is pervasive, yet early styles are also represented (like that of Morales), with each composer offering an original voice (as evidenced by the madrigalism of Marenzio).

**With a manuscript note from collector and composer Fortunato Santini (1778-1861) indicating that he had borrowed and returned two volumes of the present set to Signor Zannetti, and that he still has Zannetti's copy of baroque composer Bononcini's "Duetti da Camera": "Fortunato Santini restituisce al Sig. [?Candido] Zannetti questi due libri Legati in rosso, e Dorati, ritenendo ancora presso di se li Duetti da Camera del Bononcini."**

Santini specialized in historic Italian sacred music, laying the groundwork for the early music revival in future generations. Mendelssohn met him and made use of his important collection, now housed at the Episcopal Seminary in Münster: *"In 1796 [Santini] undertook a massive task of collecting, copying, collating and scoring which lasted for more than 50 years. He thus created a music library of enormous interest and carried on exchanges with the leading musicologists of Europe, freely offering his advice and loans from his collection, as Mendelssohn described in 1830 in his Reisebriefe aus Rom. In 1820 Santini had already published a catalogue of more than 1000 items in his collection, and manuscript versions of it of varying dates are also in existence. The collection's importance lies in the fact that he managed to make use of the rich holdings of Roman libraries, then generally inaccessible. He made copies of much old music which has otherwise disappeared, and scored music which had been handed down only in performing parts. He also promoted the knowledge of German music in Italy by making versions of works by Bach and Handel and encouraging their performance."* Sergio Lattes in *Grove Music Online*

The choice of pieces in the present collection appears, at times, to be almost didactic: Allegri and Bai's settings of the *Miserere* are grouped together in one volume, and the *Lamentations of Jeremiah* by Palestrina and Allegri are grouped together in another. Indeed, the the very idea of keeping this music in score, rather than the usual earlier standard of individual parts, points to an interest in academic study.

**An important and attractive collection of Roman sacred vocal music, including two masterpieces, Palestrina's *Missa Papae Marcelli* and Allegri's *Miserere*, which the 14-year old Mozart famously transcribed from memory after hearing the piece in Rome just once, in 1770. (39363) \$12,500**

'CAPRICORN'  
MOUNT KISCO, N. Y.

My dear Mr. Putterman -

It is kind of you to ask me  
to compose something for your service and  
I find it a fine idea indeed to introduce  
modern works in your synagogue - I wish  
that our churches were equally enterprising!  
Unfortunately I am just out of the Army, and  
finishing up so many things already promised  
that I dare not take on any new commitments  
for sometime.

Yours very sincerely,

Samuel Barber

Dec. 27 - 1945

Restless and anxious to do something  
since many years together  
disciple of our master Scalero  
SEALERO  
Scalero

**Approximately 200 Autograph and Typed Letters  
Relative to New Music Commissioned for the American Synagogue**

**48. [JEWISH MUSIC - 20th Century]**

Collection of approximately 200 autograph and typed letters, telegrams, signed contracts, etc. regarding commissioning new music for the American synagogue from major 20th century composers during and immediately after the Second World War.

A highly interesting archive of correspondence relating to requests for contributions of new musical works on Jewish themes to an annual program entitled *Liturgical Works by Contemporary Composers* at the Park Avenue Synagogue in New York City instituted by Cantor David Putterman, hazzan at the prestigious Park Avenue Synagogue from 1933 until his retirement in 1976.

The letters, dating primarily from 1943-1949, discuss the nature of possible musical contributions including the selection of appropriate texts, programming, details regarding submissions, copyrights, business and financial matters relating to contract negotiations, payment, royalties, publication, etc. A number of composers regret not being able to contribute to the program, either as a result of time constraints due to the demands of their other works in progress, or unfamiliarity with the liturgy.

**Composers represented include:**

Jacob Abshalomov (1); Samuel Barber (1); Nicolai Berezowsky (4); Arthur Berger (1); William Bergsma (1); Leonard Bernstein (3); A.W. Binder (1); Mark Blitzstein (3); Ernest Bloch (4); Suzanne Bloch (3); Henry Brant (3); Mario Castelnuovo-Tedesco (8); Julius Chajes (10); Aaron Copland (4); Paul Creston (1); Walter Damrosch (1); Norman Dello Joio (1); Paul Dessau (4); David Diamond (9) ; Lukas Foss (10); Isadore Freed (3); Herbert Fromm (10); Jerzy Gitelberg (1); Morton Gould (2); Alexandre Gretchaninoff (4); Max Helfman (1); Bernard Herrmann (3); Paul Hindemith (1); Frederick Jacobi (7); Ernst Levy (5); George London (1); Nicolai Lopatnikoff (1); David and Clara Mannes (1); Giovanni Martinelli (1); Jacques de Menasce (2); Darius Milhaud (10); Douglas Moore (3); Jan Peerce (4); Paul Pisk (11); Bernard Rogers (6); Salomo Rosowsky (1); Lazare Saminsky (4); Heinrich Schalit (1); Arnold Schoenberg (4); William Schuman (2); Sholom Secunda (1); Harold Shapero (2); Zipporah and Moshe Sharett (2); Leo Sowerby (7); Robert Starer (7); William Grant Still (10); Igor Stravinsky (2); Alexandre Tansman (9); Deems Taylor (1); Ernst Toch (3); Virgil Thomson (3); Kurt Weill (1); Jacob Weinberg (2); Stephen S. Wise (1); Stefan Wolpe (1); Yehudi Wyner (1); and Jacob Zilbertz (1)

Brief excerpts from selected letters:

- **Barber.** Autograph letter signed, December 27, 1945. *"I find it a fine idea indeed to introduce modern works in your synagogue . ... Unfortunately I am just out of the Army, and finishing up so many things already promised that I dare not take on any new commitments for some time."*

- **Bernstein.** Telegram, May 6, 1976. *"May I add my tribute to those of the many who love you and thank you for decades of devotion to both Judaism and musical art."*

- **Blitzstein.** Typed letter signed, December 9, 1946. *"I'm sorry - but I still feel as I felt last year - that religious music is not what I can do best."*

- **Bloch.** Autograph letter signed, March 13, 1943. *"It would have been immensely interesting to hear such a programme and to follow the efforts of so many distinguished composers, all inspired by the message of Israel. More than ever these spiritual values are needed and I congratulate you and the sponsors of such a fine undertaking."*

- **Bloch.** Autograph letter, November 9, 1943. *"No, I have not written any 'new' compositions from the Sabbath Eve liturgy. ... But there is my 'Sacred Service' which is hardly known in this country, whereas it has been much performed abroad."*

- **Bloch.** Autograph letter November 29, 1944. *"I have no 'Jewish' new work ready for the present. Since about a year I have been working at a new 'Suite Symphonique' ... and I am now busy with a String Quartet. But, if by chance, you could use a String Quartet for your prospective Evening, I wrote several years ago - for the inauguration of the Temple in San Francisco - a short piece called 'Prelude' (Recueillement) ... which ... is practically unknown in this country, and which, I am sure, would perfectly fit - as a silent prayer as it was intended - in a Sabbath Eve Service."*

- **Castelnuovo-Tedesco.** Autograph letter, 6 March, 1944. *"I feel very glad to see my Lecho Dodi included in the program. ... By the way, you may perhaps be interested to know that I have just completed an entire*



*Sabbath Eve Service (for Cantor Solo, Mixed Chorus and Organ) which is the first major work (and I hope not the last) I have written for the Synagogue."*

- **Copland.** Autograph letter, 28 December 1945. *"Thanks again for your invitation to participate in the Contemporary Composers series. I've decided that liturgical music is not my forte and there must regretfully decline your kind offer."*

- **Creston.** Typed letter signed, 10 November 1945. *"I feel deeply honored that you have requested of me a composition for the Sabbath Eve Service, but I must, with great regret, decline the invitation."*

- **Dessau.** Typed letter signed, 9 November 1943. *"With great joy I remember the Festival of contemporary synagogal music which was such a marvelous success thanks to your artistship[!] and initiative."*

- **Diamond.** Typed letter signed, [20 February 1947]. *"By all means, consider my Ma-Tovu yours and all rights, and any accruing royalties from it to be used for worthy causes."*

- **Diamond.** Typed letter signed, 6 February 1948. *"I have received the Halevy poem, and have been making sketches that insure the work's being completed in time. However not a sign of the check, and I do need money to live on! ... Though I seem to be much performed, etc., etc. ... nothing seems ever to make the difficult task of survival easier for me."*

- **Foss.** Autograph letter, 17 January 1945. *"Thank you for your keen interest in my music ... I made the mistake of many a young composer who is not experienced in all of a sudden being in demand: I accepted too many commissions. Outside of those, I am pianist of the Boston Symphony, I lecture and in March alone I guest conduct in Boston-New York-Pittsburgh."*

- **Foss.** Autograph letter, 16 December 1945. *"The piece you ask me to compose for your Annual Sabbath Eve Service is the kind of thing I always wanted to be asked to do."*

- **Fromm.** Typed letter signed, 16 January 1946. *"I would like to suggest Tov L'Hodos for my text. Another choice would be Adonoy Molocy ... or else V'Shomru. (I would not mind writing a new Kiddush, if that should be more acceptable to you.) did you ever have a setting of Mogen Ovos? This text could also be considered."*

- **Gould.** Typed letter signed, 21 January 1946. *"Unfortunately, I have composed almost no choral work at all so far, and I would need much more time to do a conscientious job not only as regards music, but also text."*

- **Gretchaninoff.** Typed letter signed, 1 March 1947. *"To help you in your endeavor, I fully agree to waiver[!] my rights to obtain a copyright on my compositions to be published in your anthology."*

- **Herrmann.** Typed letter signed, 10 March 1947. *"Just a few words to tell you that the Psalm is coming along very slowly. As you know, I am composing a movie score here, and can only work at it in spare moments. ... I would like very much to use a harp, beside the organ in my composition. Please advise me if it is all right to do so. In other words, the Psalm would be for chorus, cantor, organ and harp."*

- **Hindemith.** Typed letter signed, 9 December 1945. *"Although I appreciate very much that obviously you try to establish some kind of musical inter-religious cooperation - which after so many Catholic masses written by Protestant composers, should not be too strange - I must in my particular case say that so far I have not the vaguest idea about Jewish ritual music, and would have to study the subject thorough before I could start to write anything."*

- **Jacobi.** Typed letter signed, 14 November 1943. *"I wonder whether you would be interested in the Hymn to words by Saadia, that I wrote for the Saadia celebration at the Jewish Theological Seminary a couple of years ago."*
- **Levy.** Typed letter signed, 10 June 1947. *"I am pleased to send you the duly signed paper granting to the Park Ave. Synagogue the right to publish my 'Reader's Kaddish' in the forthcoming volume of Liturgical Music. Is Schirmer going to do the editing job?"*
- **Lopatnikoff.** Typed letter signed, 29 November 1944. *"I feel deeply honored by your proposition inasmuch as I have heard very much about your interesting project."*
- **Menasce.** Typed letter signed, 6 May 1947. *"I am willing to relinquish all my copyright prerogatives of my 'Lecho Dodi,' provided that this work be published in a bona fide collection published by an accepted firm of music publishers."*
- **Milhaud.** Autograph letter signed. Undated. *"I had just composed the Kaddish in memory of my parents who both died since I left France. You will receive a photostat very soon."*
- **Milhaud.** Autograph letter signed, 25 February 1947. *"I generally never write music that is asked to me without being commissioned. I made a unique exception for your concerts and I was happy to do it. But I cannot renounce my publishing rights for the conditions that you offer me."*
- **Moore.** Typed letter signed, 10 December 1945. *"I am greatly honored by your invitation to compose a liturgical piece for the Annual Sabbath Eve Service. I should be most interested in doing this and regret that this year I am so involved in the completion of a symphony that the very limited time I have for composition is involved in this exacting task."*
- **Peerce.** Autograph letter signed. Undated. *"The concerts in Moscow & Leningrad have been very successful. ... I have been re-booked for a farewell concert in Moscow before leaving for London, Paris & New York."*
- **Peerce.** Typed letter signed, 22 April 1969. *"Congratulations on your Twenty-Fifth Annual Service. You may be sure that you have my good wishes for success and a tremendous affair."*
- **Pisk.** Autograph letter signed, 15 March 1946. *"I am glad that the little number - by the way, the first contribution to Synagogue music I wrote - appeals to you."*
- **Rogers.** Autograph letter signed, 16 March 1947. *"I enclose the transparent sheets. It would have made too long a work to have used the whole Psalm."*
- **Saminsky.** Autograph letter signed, 19 January 1947. *"... with a new book going to press, last act of a long opera being orchestrated and a new festival coming, I do not know when and how I can write something new. There is, however, a much more important matter than a new composition of mine - help to musical services of a great European synagogue."*
- **Schoenberg.** Autograph letter signed, 3 October 1944. *"I was really sick since March and I become only slowly better. I had started composing this little prayer, but, unfortunately, I cannot find this paper on which I had written the definite forms of it. I hope I will find it when I have cleared my desk, which is entirely covered with letters - all of them unanswered for months."*

- **Schoenberg.** Detailed typed letter signed, 13 February 1945. 2 pp. *"As much as I would like to compose the 'Mi Chomacho' for your service of May 11th, I am not able to promise that. Because of my beeing[!] so often ill this last year I am terribly much behind schedule with my plans of finishing some of my most important works. ... I have made a 'fife[!]-year-plan' in order to finish my opera 'Moses and Aaron,' the oratorio 'Die Jakobsleiter' and at least my treatise of 'Counterpoint' in three volumes. ... I have composed a 'Kol Nidre,' which you could acquire from G. Schirmer. ... This piece is as regards to its text very different from the usual Kol Nidre. It is my own idea of what the persecuted Jews of Spain might have prayed and I can not deny that in orthodox circles it might arouse some opposition."*

- **Schuman.** Typed letter signed, 13 January 1947. *"Unfortunately, the pressure of my duties here at the School [Juilliard], together with my desire to compose several compositions now in preparation, make it impossible for me to accept any new commitments at this time."*

- **Shapero.** Typed letter signed, 9 January 1946. *"I regret to say that the extended work I must prepare for the Boston Symphony for next season occupies all my energies."*

- **Sowerby.** Autograph letter signed, 14 December [?]1946. *"I shall look forward to doing my best to write something for your Sabbath Eve Service of Liturgical Music on May 2, 1947. ... Sometime I hope to do a complete setting of a Synagogue service, but this isn't the time for that."*

- **Sowerby.** Autograph letter signed, 14 January 1947. *"I should like to work at the Canticle called 'Olaynu.'"*

- **Starer.** Typed letter signed, 22 June 1949. *"I am extremely pleased to hear that my piece [Vayechulu] contributed to the success of the evening since I enjoyed writing it very much. ... I should also like to tell you that the entire evening gave me great satisfaction and that you cannot be congratulated enough for having instigated such an event, which, to my knowledge, was the first of its kind ever to have taken place."*

- **Still.** 10 detailed typed letters signed, 7 December 1945 - 9 June 1947

- 7 December 1945. *"I have tried to make everything that I do, musically or otherwise, point to the idea of inter-racial understanding."*

- 17 December 1945. *"I have agreed to write the music for a pageant that will last an entire evening, and that must be ready by June first. ... I intend to start work on your project soon."*

- 6 January 1946. *"I have now decided to set Psalm 29. ... Several year ago, my wife bought a Jewish record. ... What was our surprise to find that it was a record which you had made for Victor! ... I like your voice immensely. And in addition, I was interested to see how these traditional Jewish melodies have influenced many composers of other nationalities."*

- 18 February 1946. *"I am sending you the master sheets of my setting of Psalm 29. I hope you will like the setting. ... My wife writes for a syndicate which serves 130 Negro newspapers. We wondered whether you would care to have an article about this particular program and its significance sent out to these papers."*

- 12 March 1946. *"I was more than delighted to know that you liked my setting of the 29th Psalm. ... We were much impressed with the material you sent for my wife's articles, and by your photographs."*

- 11 April 1946. *"Perhaps someday I shall be lucky enough to hear you using my own composition. ... My continued thanks for your thoughtfulness and interest in my work."*

- 19 April 1946. *"My thanks for sending the vowel sound I needed for the chorus. ... I'm enclosing a copy of NOW, with the article on your Special Service. ... I am sorry to say that the editor made several deletions, chief among them a long paragraph concerning your own musical accomplishments outside of the Synagogue, and about other musical activities in the Synagogue."*

- 28 February 1947. *"As you probably know, my setting of Psalm 29 ... has been published by Witmark, and of course I have entered into a detailed and iron-clad contract with that firm. That being the case, Mr. Frank Campbell-Watson, editor-in-chief of the Music Publishers Holding Corporation ... is the one who*



*must make all decisions concerning it. Accordingly, I have just written to him. ... Before closing, I want to thank you also for sending me the details of the contest for Jewish music."*

- 8 June 1947. *"Many thanks for your letter of June 6th. I am sending this on immediately to my publisher."*

- 31 May 1949. *"Thank you for singing 'The Voice of the Lord' at the recent Columbia University Music Festival. ... If you should ever broadcast it, I wish that you would let me know beforehand. I am not only anxious to hear you sing it, but I would like to have an aircheck of your singing made for my permanent record."*

- **Stravinsky.** Typed letter signed, 20 December 1944. *"I regret not being able to comply with your request to compose a Hebrew Liturgical work as I am just coincidentally deeply engaged in writing a similar work, a Mass for our own Church."*

- **Tansman.** Autograph letter signed, 23 January 1946. *"Enclosed the prayer composed for Cantus, mixed choir and organ. The choral Tenor part is written in the clef of F and not, as usually in traditional scores, and sounds as written."*

- **Toch.** Typed letter signed, 8 January 1946. *"It might be of some interest to you that I wrote, a few years ago, a cantata for the Seder-evening ('Cantata of the Bitter herbs,' as I called it), for Solo voices, Chorus and orchestra. ... Among the Sabbath-prayers 'Lecho Dodi' would have the most appeal to me."*

- **Thomson.** Typed letter signed, 13 December 1945. *"I am honored that you should ask me to write a piece for your annual service. ... If I were more familiar with the Jewish liturgy I should be delighted to do so. Unfortunately it is a domain in which my musical knowledge is less extensive than I wish it were."*

- **Thomson.** Typed letter signed, 6 December 1946. *"Thanks again, but not this year. I am writing an opera. It takes all my time."*

- **Weill.** Autograph biographical notes. 1-1/2 pp., folio, densely written, in pencil. *"In March 1946, at the request of Cantor David J. Putterman, Weill composed Kiddush [Sabbath prayer fore blessing the wine] for the 75th anniversary of the Park Avenue Synagogue. The work was published by Schirmer in a 1951 collection of synagogue music that included pieces by Leonard Bernstein, Henry Brant, Mario Castelnuovo-Tedesco, Paul Dessau, David Diamond, Morton Gould, Roy Harris, Darius Milhaud, and William Grant Still."* Farneth: *Kurt Weill: A Life in Pictures and Documents*, plate 17.

- **Wolpe.** Autograph biographical notes. 1-1/4 pp., octavo, in ink.

**In light of the war's catastrophic effects on European Jewry, Putterman's lofty goal of enriching synagogue music by soliciting new works from distinguished contemporary composers was exceptionally important.**

**His efforts inspired enduring contributions to the repertoire and finally resulted in an anthology of commissioned works, *Synagogue Music by Contemporary Composers*, published in 1951 with 38 works by 30 composers. (39259) \$25,500**



### The Only Autograph Manuscript Dating from Jommelli's Tenure at the *Ospedale degli Incurabili*

#### 49. JOMMELLI [JOMELLI], Niccolò 1714-1774

*Domine: ne in furore tuo*. Psalm setting for women's chorus, two sopranos, two altos, strings, and basso continuo. **Complete autograph musical manuscript full score** composed for the *Ospedale degli Incurabili* in Venice, one of the city's four music conservatories exclusively for girls. 1745.

Oblong folio (220 x 298 mm). Mid- to late-19th century dark brown leather-backed marbled boards. [1] (title), 2-76 pp. Notated in black and brown ink on 10-stave rastrum-ruled paper. Watermark of 3 crescent moons. Binding slightly worn, rubbed, and bumped. Occasional small holes with minor loss to blank lower margins and one corner, not affecting music; occasional minor imperfections; composer's name and date to title partially effaced but faintly legible as "Niccolò Jommelli, 1745."

**A composing manuscript, with autograph corrections and changes to numerous pages.** Apparently executed in at least 2 separate stages, with the composer sketching the main, or "outer," thematic material first before composing the inner parts, evidenced both by the different inks used to notate some of the additional instrumental parts and by performance indications; this physical evidence provides valuable insight into Jommelli's compositional methods.

**The work consists of 9 movements, as follows, in some cases identifying specific singers by their first names including "Betta [Elisabetta]," "Cattina," "Chiara," "Emilia," and "Francesca":**

1) *Domine ne in furore tuo*, C minor, C, Adagio, pp. 2-17. For full ensemble. The string parts suggest flagellation, with their rapid scales and dotted notes expressing the meaning of the psalm's opening "O Lord, rebuke me not in thy anger." Frequent varied dynamics and the key of C minor, lacking the brightness of open strings for the orchestra, create a kind of musical chiaroscuro. The dotted rhythms, reminiscent of Southern Italian tarantellas, lend a decidedly Neapolitan flavor to the movement. "Domine" (Lord) is stated simply by the choir, drawing the penitents' attention away from their imagined punishment. On the word "miserere" (be gracious to me) the music shifts to a merciful tone, in E flat major.

2) *Convertere domine*, G minor, 3/8, Un poco andante, pp. 18-24. For solo soprano ("Cattina") as indicated next to the voice part's clef and strings. The aria features a distinctive rest in the bass at the start of each bar, complemented by piquant string and vocal lines with expressive slurs and syncopation.

3) *Quoniam non est in morte*, D major, 2/[4], no tempo indication, pp. 25-30. For full ensemble. A fugue, with word painting: a large leap of an octave symbolizes "inferno."

4) *Laboravi in gemitu meo*, A major, C, Adagio, pp. 31-44. This movement is composed in the fashionable *galant* style with a pulsing bass, syncopated strings in two simultaneous figurations, and flowing vocal melody, decorated by appoggiaturas, filigree in 32nd notes and triplets, and love-duet style writing in paired thirds. A fermata toward the end suggests a double cadenza, whether planned or extempore. The names of the young women who sang the movement are indicated next to the clef for each of their parts: the soprano Emilia and the alto Elisabetta.

5) *Turbatus est a furore*, F major, C, Allegro assai, pp. 45-55. For full vocal ensemble, with pulsating eighths in the bass, and a grand pause after an A major chord, which shifts back to F major without modulating. The first violin part is written in black ink and second violin in brown ink; some performance instructions, like "sotto voce" in the vocal parts, also seem to have been added later.

6) *Discedite a me omnes*, B-flat major, 3/4, Andantino, pp. 56-61. The soprano's name, Francesca, is indicated above the clef of her part. This aria is composed in the *galant* style with varied rhythms, leaps, and dynamic indications. The leaps, scales, and repeated pulsing eighth notes may depict sinners fleeing: "Depart from me, all you workers of evil."

7) *Exaudivit Dominus*, E-flat major, 2/[4], no tempo indication, pp. 61-66. For alto Chiara, with her name indicated above her part, beside the clef. At the end, in describing God receiving the prayer of the penitent, Jommelli writes a tied B-flat that lasts no less than four bars, before ascending heavenward in a scale, making way for a fermata and, presumably, Chiara's cadenza.

8) *Erubescant et conturbentur*, C minor, C, Adagio assai, pp. 67-69. For full vocal ensemble. This short movement recapitulates the musical material of the opening, here with a different text.

9) *Convertantur et erubescant*, C minor, 2/[4], no tempo indication, pp. 69-76. The psalm ends with a brisk chromatic fugue for the whole ensemble, featuring slow-moving chromatic scales upward, downward and, most strikingly, in *stretto*. The chromatic element is complemented by fleet 16th notes that are volleyed around the ensemble, swirling into a frenzy by the climactic end of the piece where Jommelli repeats a fierce C minor arpeggio for five bars in the bass line before allowing the music to cadence. After this, the formerly fugal voices move homophonically in lockstep, and the piece smolders to the end, with the violins having the final word on their lowest C.

With manuscript annotation to foot of final page: "Pertinenza del Mo. Luigi Pinocci" (in all likelihood a musician at the cathedral of Orvieto; see *L'Album: Giornale Letterario e di Belle Arti*, 1857).

**The present autograph manuscript is apparently unrecorded and contains several apparently unknown arias and duets.** Copyist manuscripts are held at the Bodleian Library in Oxford (scored for women's choir) and at the Biblioteca Conservatorio in Milan (for mixed choir); the relationship between these two sources is discussed in Hochstein: *Die Kirchenmusik von Niccolo Jommelli (1714-1774)*, Vol. 1, pp. 229-31.

Jommelli "was important among those who initiated the mid-18th-century modifications to singer-dominated Italian opera. His greatest achievements represent a combination of German complexity, French decorative elements and Italian brio, welded together by an extraordinary gift for dramatic effectiveness. ... In 1743 or 1745 Jommelli received, on Hasse's recommendation, his first permanent position as musical director of the Ospedale degli Incurabili, one of Venice's conservatories for girls. Early biographers place this appointment in 1743 but all of his compositions for the conservatory date from 1745 or after. For the women who sang in the church services, he composed a group of sacred works, among them two oratorios, a Kyrie-Gloria mass, settings of psalms and several solo motets. ... In addition to this output of sacred



*music, Jommelli maintained his creativity in the operatic sphere."* Marita P. McClymonds, Paul Cauthen, Wolfgang Hochstein, and Mauricio Dottori in *Grove Music Online*

He was the first Neapolitan composer to become "maestro di coro" at the *Incurabili*, in 1743, succeeding Italian composer, conductor, and organist Giuseppe Pietro Carcani (1703-1779), who succeeded noted German composer Johann Adolf Hasse (1699-1783).

The present setting of the sixth psalm, "Domine: ne in furore tuo," points to a high level of virtuosity at the *Ospedale degli Incurabili*. The music, although sacred, requires fluency in the most up-to-date operatic styles of the 1740s, and calls for a wide range of expression as indicated by the presence of specific performance instructions, articulations, dynamics, and slurs; other aspects of performance, such as cadenzas, depended upon the young woman's skill in improvisation and composition.

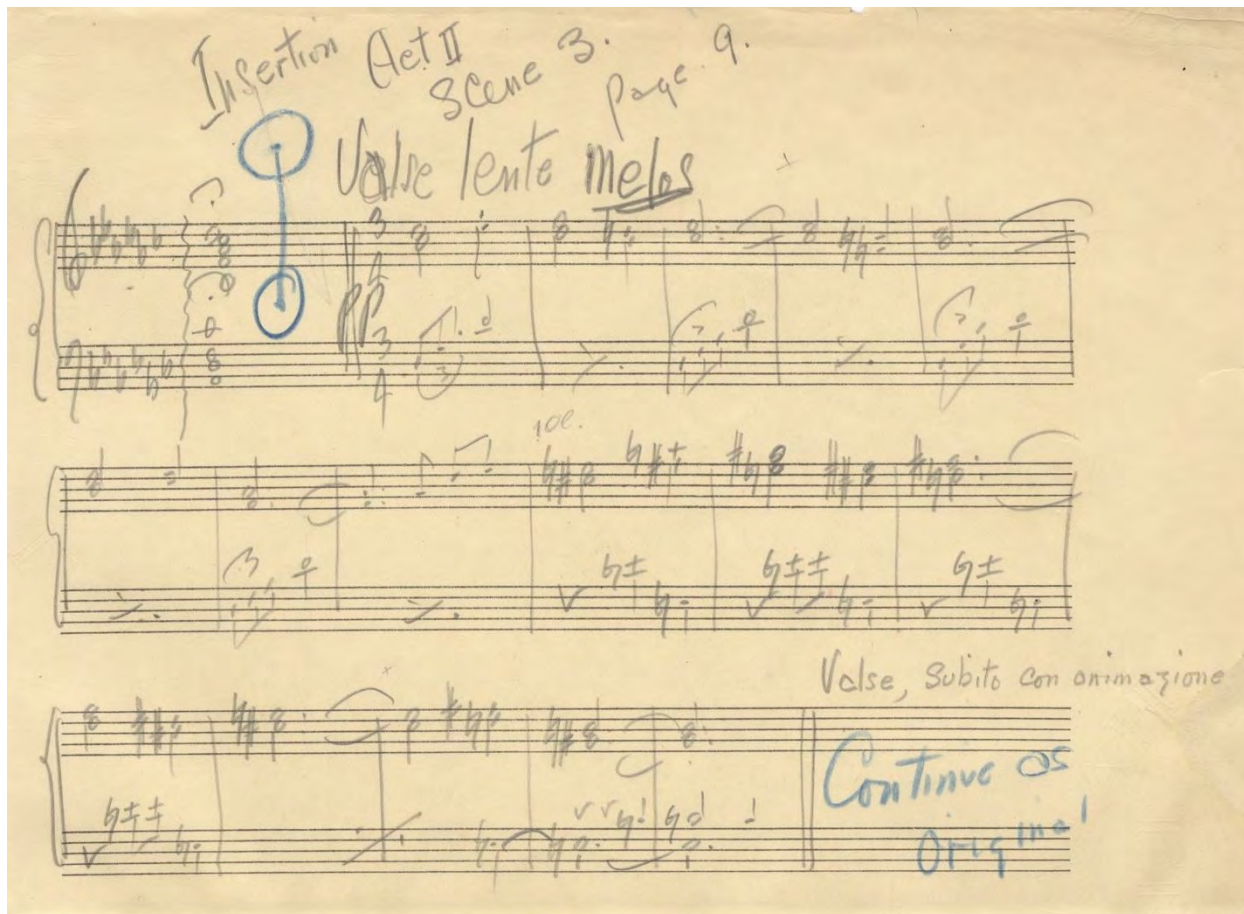
*"As in the other three Ospedali Grandi – the Derelitti or Ospedaletto, the Mendicanti, and the Pietà – the young women of the Incurabili received extensive musical education, and gave musical performances which by the eighteenth century had acquired international renown; among those who gave accounts of such performances were Charles Burney, Goethe, Johann Joachim Quantz and Jean-Jacques Rousseau. The first documented oratorio performance at the Incurabili was in 1677, of the San Francesco Xaverio of Carlo Pallavicino, who was maestro di coro there from 1674 until 1685. From 1696 until at least 1718 – and perhaps until 1722 – the musical director was Carlo Francesco Pollarolo. The Hamburg composer Johann Adolph Hasse had associations with the Incurabili for some fifty years, and was maestro di cappella there from no later than 1736. After his departure for Dresden, he recommended that the post be given to Niccolò Jommelli, who was appointed in 1743."* Wikipedia

*"Although mostly neglected and forgotten nowadays, the psalm-settings were one of the most important compositional forms in Venice during the 17th and 18th centuries. ... At principal churches in Venice, including the Basilica of San Marco and the Venetian Ospedali, directors of music were required to compose a specific number of psalm-settings every year. From this point of view it is even more astonishing that just a few musicologists have paid attention to this extraordinary musical phenomenon and that the psalm-compositions of the 19th century have no real place in the standard investigation of music. ... Leading composers were employed and expected to write new works regularly. With time, a large and astonishing repertoire for female voices amassed, presumably even the largest European repertoire for the 'voci bianche.' Researching this repertoire is an important contribution to shed some light on the role of female musicians in music history."* Rautenberg and Wertenson: *The Psalm-Settings of the Venetian Ospedali in the 18th Century. Considerations about an Extraordinary Repertoire*, pp. 73-74, 78-79 in *Studi Musicali*. Nuova Serie, Anno 03, Numero 01, 2012.

**"There are no autographs of Jommelli's music composed for the *Incurabili*."** Dottori: *The Church Music of Davide Perez and Niccolò Jommelli, with especial emphasis on funeral music*, p. 23. **The present working manuscript thus provides the only example of an autograph manuscript executed during the composer's tenure as music director there.**

The *Ospedali* played a highly important role in the musical education of young women in 18th century Venice. The present manuscript offers significant insight into the period and is of special interest both as concerns Jommelli's compositional methods in particular and the history of women in music in general.

**Jommelli's autograph manuscripts are exceptionally rare to the market; we have not located any examples coming to auction for at least 50 years.** Only one autograph manuscript of Jommelli's works is recorded in the U.S., a *Te Deum* of 40 pages formerly in the collection of William H. Cummings now held at the Library of Congress. Albrecht: *A Census of Autograph Music Manuscripts of European Composer in American Libraries*, no. 1005. (39380) \$27,500



### Rare Kern Autograph Sketchleaf

#### 50. KERN, Jerome 1885-1945

*Autograph musical manuscript sketchleaf.* Unsigned and undated, but ca. 1925-35.

Folio (ca. 342 x 232 mm). 17 measures in keyboard score of an unidentified work, most probably from a piece for musical theatre. Notated in pencil on the upper half of a leaf of 12-stave musical manuscript paper. Marked "Insertion Act II Scene 3. page 9. Valse lente Melos" at head and "Valse, subito con animazione" at conclusion, with additional annotations in blue pencil to first bar and at conclusion "Continue as original." A working manuscript. Slightly worn; creased at central fold; minor edge tears and chips.

"[Kern] was one of the most significant composers in the history of American popular musical theatre. His songs established a pattern for American show songs, and his theatre scores provided the bridge by which the 19th-century Ruritanian operetta style evolved into that of the specifically 20th-century American musical, with its close integration of book, lyrics and music." Ronald Byrnside and Andrew Lamb in *Grove Music Online*

**Working manuscripts in Kern's autograph are very rare to the market. (39349)**

**\$3,500**



## First Edition of the First Exhaustive Encyclopedia of Music

### 51. KIRCHER, Athanasius 1601-1680

*Musurgia Universalis sive ars magna consoni et dissoni in X libros digesta. Qua universa sonorum doctrina, et philosophia, musicaeque... aperiuntur et demonstrantur. Tomus I [-II qui continet... musicam mirificam... magiam consoni et dissoni... harmoniam mundi].* Romae: Ex typographia Haeredum Francisci Corbelletti, 1650.

2 volumes bound in one. Folio. Full contemporary vellum with decorative device blindstamped to upper and lower boards within double inner rules with decorative cornerpieces, double outer rules, raised bands on spine. Profusely illustrated with musical examples printed typographically in diamond-head notation and with numerous decorative woodcut initials, head- and tail-pieces, illustrations, diagrams, tables, etc. throughout, including many of musical instruments. The plates are all finely engraved and illustrate a variety of musical instruments including the harpsichord, organ, strings, and winds. The musical examples include many different forms, including multiple contrapuntal part-writing.

#### Vol. I

1f. (recto fine full-page engraved pictorial title by Baronius after a drawing by Paul Schor, incorporating a Canon Angelicus for 9 choirs of 36 voices, verso blank), 1f. (recto title with publisher's device incorporating a butterfly and lyre-like instrument, verso "Synopsis Mvsurgiae Vniversalis in X. Libros Digestae"), 1f. (recto blank, verso fine full-page engraving of Leopold Guillaume, Archduke of Austria, by Paul Ponti after Paul Schor, dated 1649), 9ff. (dedication to Guillaume, "Praefatio I Ad Lectorem," "Praefatio II Ad eruditos Musicarum rerum Professores," etc.), 690 [!692] pp. **With 10 engraved plates** numbered I-X on 9ff. (plates



IV and V printed together on a single leaf). Frontispiece slightly worn and browned, with lower blank outer corner lacking and 2" tear to lower portion repaired with archival tape; small portion of blank margin of pp. 319/20 lacking; blank lower outer corner of plate X lacking.

#### Vol. II

1f. (recto fine full-page engraved plate by Petrus Miotte, verso blank), 1f. (recto title with publisher's device incorporating a raven and a scroll, verso "Tristychon in Tomum II"), 462 pp. + 6ff., 1f. (blank), 11ff. (indices), 1f. (errata and list of signatures). **With 9 engraved plates** numbered XIV-XXIII, two of which are folding (plates XIV and XX). Plate preceding title slightly cropped at head; small portion of outer margin of plate XIX lacking, just touching ruled border; tear to plate XX repaired with archival tape; small portion of outer margin of plate XXI lacking; very small portion of blank lower outer corner of plate XXII lacking; blank outer margin of plate XXIII slightly ragged; small hole to blank outer margin of pp. 161/62; small portion of upper outer corner of p. 207 lacking.

**Contains a total of 24 engraved plates** (21 numbered plus 3 unnumbered). With minor corrections in manuscript to notation on pp. 96, 105, 108, and 123.

Free front endpaper with monogrammatic initials to head with "John Brown" and "Joannes Brown" in early manuscript. Upper board detached; hinges splitting. Endpapers worn, browned at margins and with small tears and chips. Uniform light browning, a bit heavier to some leaves; very occasional foxing and small stains; some leaves very slightly trimmed at outer margin; occasional mispagination and other minor defects. Lacking two plates (numbers 11 and 12), printed on a single leaf. A very good, crisp, clean, wide-margined copy overall.

**First Edition of the first exhaustive encyclopedia of music**, "*one of the most influential of all music treatises and specially notable among those of the Baroque period.*" George J. Buelow in *Grove Music Online*. Damschroder, pp. 139-140. Cortot, pp. 99-100. Hirsch I, 266. Gregory-Bartlett I, p. 135. Wolffheim I, 732. RISM BVI p. 449.

**An extraordinary undertaking by this Jesuit polymath, sometimes referred to as "the last Renaissance man," author of approximately 40 works in a diversity of disciplines. The *Musurgia* was an attempt to present the entire body of musical knowledge up to Kircher's time, and is particularly valuable for both its engraved plates of musical instruments and its inclusion of extensive musical examples, many of which are complete 16th and 17th century works chosen to illustrate various styles. The work is widely considered to have been a great success, with Kircher's wide-ranging and insightful scholarship.**

*"Musurgia universalis, one of the really influential works of music theory, was drawn upon by almost every later German music theorist until well into the 18th century. ... Much of Kircher's contrapuntal doctrine derives from Zarlino, and in this and some other respects Musurgia universalis presents a synthesis of 16th- and 17th-century Italian and German compositional practices. A specifically German feature, however, is the description of the affective nature of music, in which Kircher brought the concept of musica pathetica into relation with the formal constructive elements of rhetorical doctrine. ... His ideas concerning the classification of musical styles, based on sociological as well as national characteristics, are also original and important for the study of Baroque music. ... Although he was apparently not a practising musician he was able to identify the best music composed and performed in his own (and earlier) times. In Musurgia universalis he quoted frequently extensive music examples from composers such as Agazzari, Gregorio Allegri, Carissimi, Froberger, Gesualdo, Kapsberger, Domenico Mazzocchi and Morales. Other aspects of his treatise that contribute to an understanding of 17th-century musical thought include the lengthy discussions of acoustics, musical instruments, ... the history of music in ancient cultures and the therapeutic value of music."* George J. Buelow in *Grove Music Online*

*"Kircher attempted to compile in this book all the musical knowledge available in his day, making it the first exhaustive encyclopedia of music. For musicologists it has long been an invaluable source of information on baroque concepts of style and composition. Kircher wrote the Musurgia at the time of the great transition when the old Renaissance polyphony, still in use in the Church, was giving way to the new baroque style in secular music, most notably in opera. Kircher reveals an astounding knowledge and understanding of contemporary music and of this transition. Indeed, he gives the earliest account of the doctrine of the 'affections', the baroque idea that music should imitate emotions. ...*

*Kircher was aided in his research by the Italian composer Antonio Maria Abbatini, the maestro di cappella at the Lateran. Besides his interest in contemporary music theory, Kircher was also firmly established in classical music theory. Like many of his predecessors and contemporaries, he followed Boethius and emphasized the mathematics of music and its relationship to the harmony of the body, per Robert Fludd, and of the solar system, per Kepler... Kircher also discusses many of his own inventions, like the talking statue, the megaphone, and numerous mechanical music-makers. One of these inventions, a product of his mathematical concept of music, is an ingenious composing computer called an arca musarithmica or musurgia mechanica. The arca was a chest containing numbered rods, which the composer could move about and combine to produce melodic and rhythmic patterns. This mathematical method of composition would perhaps seem less odd to the student of modern music than it did to Kircher's contemporaries." Merrill: Athanasius Kircher ... Jesuit Scholar: An Exhibition of His Works in the Harold B. Lee Library Collections at Brigham Young University.*

Copies of this monumental work are often found lacking a number of plates; the present copy lacks only a single leaf, plates 11 and 12, printed together.

**A cornerstone of the literature.** (39330)

\$8,500

**Sensitive Early 19<sup>th</sup> Century Pastel Portrait  
by a Danish Artist Who Moved to the U.S. in ca. 1834**

**52. [KUHLAU, Friedrich 1786-1832]. Copmann, Peter 1794-1850**

*Fine pastel portrait of the composer by Copmann after the 1828 pastel portrait by Christian Horneman (1765-1844). Signed with the artist's initials "PC" and dated 1832. 51 x 42 cms. (20 x 16.5"). Canvas over wooden board.*

A sensitive portrait of the composer, blind in his right eye since childhood, depicted head-and-shoulders, turned right, wearing a blue coat and white-collared shirt. Some minor wear and smudging but in very good condition overall.

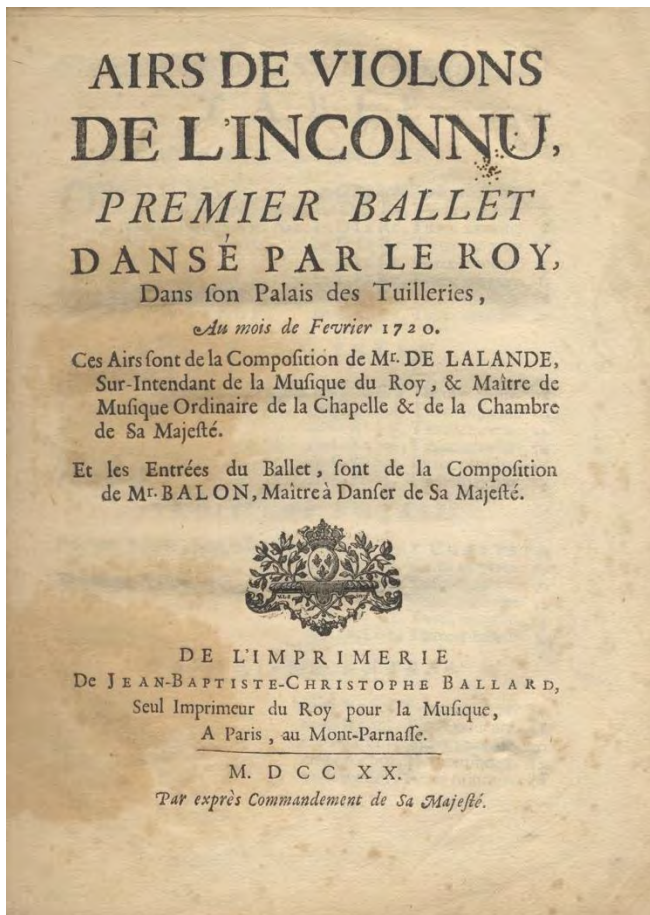
*"Together with C.E.F. Weyse he was the foremost representative of the late Classical and early Romantic periods in Denmark. ... Unlike Weyse, the other principal Danish composer of the period, Kuhlau was extrovert and modern. His style contains many elements of the Danish musical tradition but is mainly cosmopolitan. A conspicuous feature is his parody technique, in which themes, passages and sometimes whole movements by other composers function as a catalyst for his own compositions. However, Kuhlau has his own distinctive artistic character, and his best works – the piano, flute and chamber music and the dramatic works, including several masterly overtures – exerted a profound influence on Danish music during the rest of the 19th century." Gorm Busk in Grove Music Online*



Hornemann, a Danish painter of pastels and miniatures, was known mainly for his portraits. He was the father of Johan Ole Emil Hornemann (1809-1870) and grandfather of C.F.E. Hornemann (1840-1906), both composers. Of Danish origin, Copmann worked in Copenhagen and as an itinerant portrait and landscape painter in Hamburg and Dresden, Germany. He immigrated to the U.S. in ca. 1834 and was active in Brooklyn, New York (1834); Charleston, South Carolina (1834-35); in New Orleans (1837); and in Louisville, KY (1848). Rutledge: *Artists in the Life of Charleston*, 154, 177. *Encyclopaedia of New Orleans Artists*, 86. Artprice.com

**A highly attractive portrait** of this important Danish composer by a Danish-born artist working in the U.S. in the first part of the nineteenth century. (39401) \$2,200





**"The Leading Composer of the  
High Baroque Grand Motet at the French Court"**

**53. LALANDE, Michel-Richard de 1657-1726**

*Airs de Violons de l'Inconnu, Premier Ballet Dansé par le Roy, Dans son Palais des Tuilleries, Au mois de Fevrier 1720 ... Et les Entrées du Ballet, sont de la Composition de Mr. Balon, Maître à Danser de Sa Majesté.* [Condensed score]. [Paris]: Jean-Baptiste-Christophe Ballard, 1720.

Quarto. Contemporary marbled wrappers. 1f. (recto title, verso blank), 1f. (table of contents), 1f. (recto "Airs de Violons du Premier Ballet du Roy," verso blank), 3-71, [i] ("Attribution") pp. Typeset. With decorative woodcut printer's device to title and numerous decorative woodcut head- and tailpieces and initials throughout. The music for *La Villageoise* (p. 52) is by Jean-Fery Rebel (1666-1747). Scored for violin and basso continuo with occasional additional parts for oboe, flute, bassoon, etc. In 2-4 parts. Without text. Wrappers quite worn, spine mostly lacking,

with crude transparent tape repair; lower wrapper and final free endpaper partially restored. Light foxing and minor staining, heavier to initial leaves; occasional light browning.

Provenance

Noted Parisian collector André Meyer (1884-1974), with his handstamp: "Provenant de la Collection Musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84," and an annotation in pencil "Collection André Meyer + 5.10.1974" to verso of rear free endpaper.

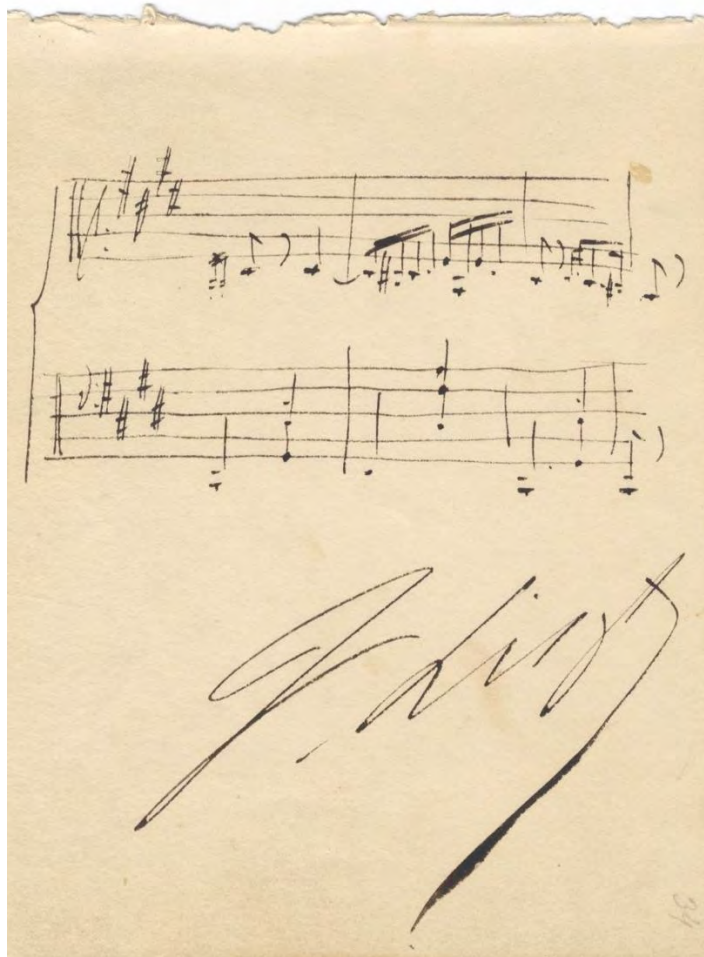
**First Edition** in this form. Rare. Sawkins 151: L'Inc 1720 (b). OCLC (one copy only, in Great Britain). *Collection Musicale André Meyer*, p. 42. RISM L328, p. 205 (5 copies, all in French libraries).

*L'Inconnu*, the first of a series of ballets dedicated to the young Louis XV, was first performed at the Tuileries on 8 February 1720. The choreography was by Claude Ballon [Balon] (ca. 1671-1744) and the sets most likely by Jean Berain (1640-1711).

Harpsichordist and organist Michel-Richard Lalande was "*the leading composer of the high Baroque grand motet at the French court.*" He also wrote "*some 24 ballets, divertissements, intermèdes and pastorales to entertain royalty at Versailles, Marly, Fontainebleau and Sceaux, and occasionally in Paris, including those for Louis XV.*" James R. Anthony and Lionel Sawkins in Grove Music Online

Jean Balon (1676-1739) was a dancer at the Opéra from 1691, where he danced with Pécour, Blondi and Mlle. Prévost in *Les Saisons*. He was appointed "Composer of Ballets" to the King in 1700. Some of his most notable works include intermezzi for Corneille's *L'Inconnu*, for Lalande's *Les Elémens* and for a new production of Rébel's *Caractères de la Danse* for the debut of Camargo in 1726. Koegler: *The Concise Oxford Dictionary of Ballet*, 2nd edition, p. 43.

The Meyer collection, formed over a period of some 75 years, was one of the most important 20th century collections of printed music, books on music, and musical manuscripts. (39326) \$5,500



**Autograph Musical Quotation from the Second *Hungarian Rhapsody***

**54. LISZT, Franz 1811-1886**

*Autograph musical quotation signed "F. Liszt."* Undated, but after 1847.

3-1/2 measures containing the theme from the first movement of the Hungarian Rhapsody No. 2 in C-sharp minor for piano solo (Searle 244.2). On an album leaf 147 x 112 mm. Very slightly worn and soiled; upper edge slightly ragged.

Together with:

A postcard photograph of an older Liszt seated at the piano.

*"As a pianist in the first half of the century, Liszt dazzled audiences with his virtuosic displays that stretched the limits of pianistic technique. The dramatic dimension of his playing changed the nature of concert experiences whether he performed with an orchestra or in the solo recital he invented."* Dolores Pesce, Maria Eckhardt and Rena Charnin Mueller in *Grove Music Online*

The second *Hungarian Rhapsody* was the most famous of Liszt's set of 19, first published in 1851.

(39497)

\$7,500





**“Regarded Throughout Enlightenment Europe as the Leading Figure in French Music”**

**55. LULLY, Jean-Baptiste 1632-1687**

*Fine large half-length portrait engraving by Jean-Louis Rouillet (1645-1699) after Paulus Mignard (1639–1691) of the distinguished composer in formal dress holding a rolled musical manuscript. Paris: Se vend à Paris rue St. Jacques chez la veuve Audran aux 2 Piliers dor, [ca. 1680-90]. Plate impression 515 x 348 mm. + wide margins, sheet size 558 x 420 mm. Portrait within oval border lettered with Lully's name and position, 6 lines of laudatory verse on a decorative cloth draped over a plinth below. Browning to edges of margins; two small (3 mm.) spots of foxing. In very good condition overall. Manuscript note to verso indicating that the print was sold by the print shop at the Louvre in Paris. A very fine impression.*

Second state, later impression, undated, distinguished by the addition of the publisher's name and

address at lower right corner and the privilege statement added below the engraver's name. BnF Notice no. FRBNF39623338. *Collection Musicale André Meyer*, Vol. II, plate 147 (before letters, with the engraver given as Edelinck). Yale University Art Gallery Accession Number: 1984.54.151.

*"Lully, regarded throughout Enlightenment Europe as the leading figure in French music, created a style which was truly his own, drawing on many sources which he was probably better able to assimilate than anyone else in his time. The language he forged, and to which he sometimes brought exceptional breadth, could leave no one indifferent, and it still attracts audiences today with its power, clarity, equilibrium, coherence, poetry and exquisite sensitivity." Jérôme de La Gorce in Grove Music Online*

A fine early engraving of the composer. (39425)

\$ 2,200





### Rare Example of Lully's Autograph

#### 56. LULLY, Jean-Baptiste 1632-1687

Manuscript document on vellum. Signed by the composer.

Addressed to Lully as "Compositeur de la Musique de la Chambre du Roi." Large oblong octavo (179 x 240 mm.).

Lully acknowledges receipt of wages in cash the amount of one hundred and fifty livres, his salary for the preceding quarter (July-September) of the current year. Dated 17 October 1676 at conclusion and **signed in full, "Jean Baptiste Lully."**

With small oval handstamp to head of royal device surrounded by the words "Generalité de Paris," with "Quittance" to left of device, "Cinq Sols" to right. Vellum very slightly browned; some creasing; one small hole, just touching the word "cent" but not at all affecting legibility.

*"Lully, regarded throughout Enlightenment Europe as the leading figure in French music, created a style which was truly his own, drawing on many sources which he was probably better able to assimilate than anyone else in his time. The language he forged, and to which he sometimes brought exceptional breadth, could leave no one indifferent, and it still attracts audiences today with its power, clarity, equilibrium, coherence, poetry and exquisite sensitivity." Jérôme de la Gorce in Grove Music Online*

**As none of Lully's musical autograph manuscripts have survived, documents such as this, dating from his important *ballets de cour* period, are among the only examples of his hand extant.**

A fine example from a leading 17<sup>th</sup> century composer, regarded as the creator of the French Baroque tradition in opera and ballet. (39496) \$8,500



**“The Most Influential of the Early Treatises on Musical Instruments”**

**57. LUSCINIUS [a.k.a. NACHTGALL], Othmar ca. 1478/80-1537**

*Musurgia seu praxis Musicae. Illius primo quae Instrumentis agitur certa ratio, ab Ottomaro Luscinio Argentino duobus Libris absoluta. Eiusdem Ottomari Luscinii, de Concentus polyphoni, id est, ex plurifariis vocibus compositi, canonibus, Libri totidem.* Strasbourg: Johann Schott, 1536.

Oblong quarto (20.4 x 15.2 cm). Newly bound in a fragment of 15th century German chant manuscript over modern boards. 1f. (recto title, verso blank) [iii] (author's address), [i] (**full page woodcut depicting Sebastian Virdung and Andreas Silvanus, most likely Virdung's friend Andreas Waldner**), 102. [iii] (index), [i] (blank) pp. All edges gilt.

**With approximately 70 woodcut illustrations** including many of musical instruments; diagrams; musical examples including lute, flute, and keyboard tablatures; a depiction of the fingerboard, etc. Pp 40–43 with a motet printed in both mensural notation and tablature. Small paper loss to upper margin of title professionally repaired. Early manuscript marking to upper edge of title and bracketing to margins of pp. 15-16; page 18 misnumbered "16," 29 as "39," and 100 as "106." Occasional very light staining. In exceptionally good condition overall.

**First Edition.** Rare. Hirsch I, 329. Wolffheim I, 788. Gregory-Bartlett I, p. 159. Cortot, p. 116. RISM B VI, pp. 520-21.

*"The most influential of the early treatises on musical instruments, 'Musurgia seu praxis musicae' was written in scholarly Latin and therefore had a wider influence than the vernacular work of Virdung (Musica getuscht Basle, 1511) which it copies. It is not, however, a direct translation but an expanded and corrected treatment of the subject."* Selch & Butler: *The Legacy of Sebastian Virdung*, p. 17. Luscinus also addressed the subjects of musical composition and dissonance, areas not covered by Virdung.

A German theorist and composer, Luscinus "studied from 1494 to 1496 in Heidelberg, later in Leuven and, from 1505, in Vienna. There he took organ lessons from the cathedral organist, Wolfgang Grefinger. Luscinus particularly admired the playing of Hofhaimer, the imperial organist, praising him in his *Musicae institutiones* and discussing his pupils, among them Hans Buchner and Kotter. Luscinus continued his studies (which were not only in music) in many centres in Europe and the Near East, and gave music lectures at Vienna University. In 1510 he met Virdung at the Reichstag in Augsburg. ... Luscinus was one of the best-known humanist scholars in Germany, having written nearly 40 works on various subjects, including two treatises on music. *Musicae institutiones* (Strasbourg, 1515) contains his lectures on music given at Vienna. *Musurgia seu praxis musicae* was finished in 1518 although not printed until 1536. The first part is a free translation of Virdung's *Musica getuscht* (Basle, 1511), but the classification of the instruments is improved. The second part contains teaching in composition and discusses the latest techniques." Klaus Wolfgang Niemöller in *Grove Music Online*. (39292) \$18,500





**The First and Most Extensive  
Elizabethan Anthology of Italian Madrigals,  
From the Collection of Noted English Musicologist  
Sir John Stainer**

**58. [MADRIGALS - 16<sup>th</sup> Century]**

*Musica Transalpina. Madrigales translated of foure, five and sixe partes, chosen out of diuers excellent Authors, with the first and second part of La verginella, made by Maister Byrd, upon two Stanza's of Ariosto, and brought to speake English with the rest. ... Imprinted at London by Thomas East, the assigne of William Byrd, 1588. Cum Privilegio Regiae Maiestatis. [Altus part only]. [London]: Published by N. Yonge, in fauour of such as take pleasure in Musicke of voices, 1588.*

Small quarto. Full dark red panelled calf with decorative rule gilt within triple fillet gilt, titling to spine gilt, inner dentelles gilt, all edges gilt, marbled endpapers. 1f. (recto title within decorative woodcut border with woodcut publisher's device, recto full-page armorial woodcut arms of the dedicatee, Gilbert Talbot, Earl of Shrewsbury), 1f. (dedication dated 1 October 1588), 32ff. including [ii] (index "The Table of all the

madrigales conteyned in these bookes, with the names of their severall authors, and originalles"), [i] (blank) pp. With music printed in diamond-head notation. Decorative initials to the head of each madrigal. With the armorial bookplate of composer, music collector, and noted English musicologist **Sir John Stainer** (1840-1901) to front pastedown. Bookplate slightly browned. Minor internal browning; woodcut coat of arms very slightly trimmed at outer margin; madrigal XXX with several faint red vertical lines (possibly performance markings); minor worming to blank lower gutters of final 8 leaves. In very good condition overall.

**Contains 57 madrigals in total**, all with their original text translated into English by the publisher Yonge, including an English version of *La verginella* by Byrd with a new second part, and four settings of French texts.

**The 18 composers represented include the following, with the greatest number of works being by Alfonso Ferrabosco the elder (1543-1588) and Luca Marenzio (1553 or 1554-1599):** L. Bertani, W. Byrd (2), G. Conversi (2), B. Donato (2), N. Faignient (2), S. Felis, A. Ferabosco (12), G. Ferretti (3), O. di Lassus (2), G. de Macque, L. Marenzio (7), R. del Mel, P. de Monte (2), G.P. Palestrina (5), G.B. Pinello, J.A. Pordenon, C. Verdonck, J. de Wert, and Anon (2).

OCLC (digital sources only). STC 26094. BUC, p. 1096. RISM Recueils Imprimés XVIe-XVII Siècles I, p. 343. **Many copies incomplete. No copies traced at auction for over 60 years.**

**The first and most extensive Elizabethan anthology of Italian madrigals, the present collection marked the start of the "Golden Age" of the madrigal in England, influencing composers including John Wilbye and Thomas Weelkes.** The anthology was depicted in a portrait of William Heather, founder of the music chair at Oxford University, in his portrait painted ca. 1627, confirming the work's influence and popularity.

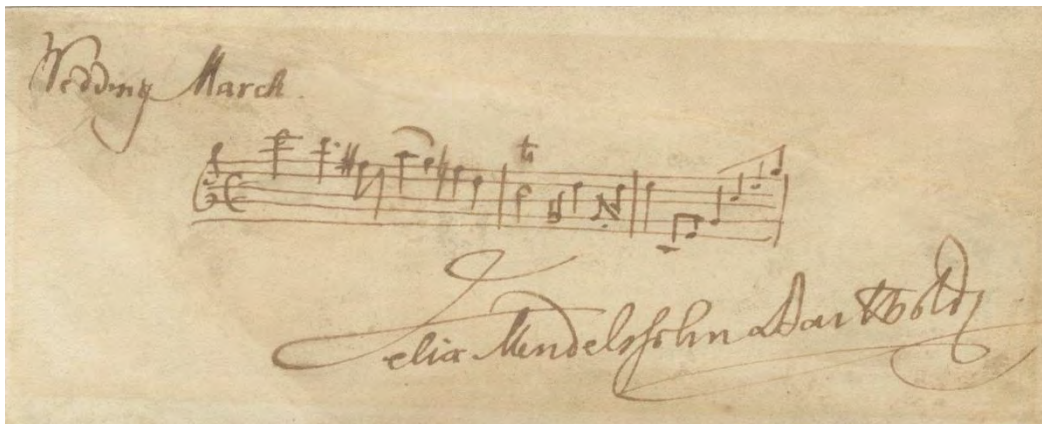
Following the success of the present 1588 collection, East published another in 1590, Thomas Watson's *The First Set of Italian Madrigals*, with English text by Watson, and in 1597 a second *Musica Transalpina*.

Yonge (ca. 1560-1619) was an English music editor and singer. "[His] 1588 collection was a direct result of the growing English enthusiasm during the 1580s for Italian madrigals. He explained that most of the English translations had been made in 1583 by 'a Gentleman for his private delight'. Yonge's 1588 volume was the most influential of the five volumes of Italian madrigals in translation to appear in England between 1588 and 1598." David Brown in *Grove Music Online*

Stainer is regarded as a pioneer of English musicology. "His edition of *Early Bodleian Music*, completed shortly before his death, was the first serious effort by an English scholar to explore music before Palestrina and Tallis." Nicholas Temperley in *Grove Music Online*. Stainer's music collection was sold in London by Hodgson auctioneers on 5 December 1934. For a brief account of his collection see Hyatt King: *Some British Collectors of Music*, p. 73.

**An attractive copy with distinguished provenance. (39386)**

**\$4,500**



**Autograph Musical Quotation from the Composer's Beloved *Wedding March*, Signed**

**59. MENDELSSOHN, Felix 1809-1847**

*Autograph musical quotation from the composer's famous *Wedding March* from his suite of incidental music, op. 61, to *A Midsummer Night's Dream*.*

The opening four measures **signed in full** ("Felix Mendelssohn Bartholdy") and titled "Wedding March" at upper left. No date, but 1840s. Ca. 56 x 141 mms. Slightly worn, browned, and soiled; small tear professionally repaired.

Composed in 1842 and first performed in Potsdam on 14 October 1843, **Mendelssohn's *Wedding March* became one of the most widely recognized and best-loved pieces of classical music following its use at the wedding of Queen Victoria's daughter Princess Victoria in 1858.** See Fuld: *The Book of World-Famous Music* (2006), p. 633.



"Undoubtedly the most celebrated of Mendelssohn's incidental music are the 12 numbers and finale composed in 1843 for *A Midsummer Night's Dream*, which include entr'acte movements (among them the Scherzo, Nocturne and famous Wedding March) ...

One of the most gifted and versatile prodigies, Mendelssohn stood at the forefront of German music during the 1830s and 40s, as conductor, pianist, organist and, above all, composer. His musical style, fully developed before he was 20, drew upon a variety of influences, including the complex chromatic counterpoint of Bach, the formal clarity and gracefulness of Mozart and the dramatic power of Beethoven and Weber." R. Larry Todd in *Grove Music Online*. (39286) \$22,500



**Early 17<sup>th</sup> Century Treatise**  
**Important Study of Musical Instruments of the Late Renaissance and Early Baroque**  
**Containing the Earliest Examples of Music Engraving in France**

60. MERSENNE, Marin 1588-1648

*Harmonicorum Libri In Quibus Agitur De Sonorum Natura, Causis & effectibus: de Consonantiis, Dissonantiis, Rationibus, Generibus, Modis, Cantibus, Compositione orbisque totius Harmonicis Instrumentis.* Paris: Guillelmi Baudry, 1635 [-1636].

Two parts bound in one. Folio. Early full dark brown panelled leather. With 21 fine engraved illustrations and more than 100 woodcut illustrations, mainly of musical instruments; numerous musical examples (some in lute tablature) and diagrams throughout; occasional woodcut head- and tailpieces, ornaments, and decorative initials. Typeset. Text in Latin.

#### Part I

1f. (recto title, verso blank), 1f. (dedication), 4ff. (preface), 184 pp.

#### Bound with:

Part II. *Harmonicorum Instrumentorum*. 168 pp.

#### Provenance

From the collection of **Sir Frederick A. Gore Ouseley** (1825-1889), English church musician, composer, professor of Music at Oxford University, and collector of music and music theory books, with his signature in pencil to free front endpaper. Some early notation in pencil to Vol. I, most likely in Ouseley's hand.

Binding slightly worn, rubbed, and bumped; restored and rebacked; endpapers slightly browned at margins. Slightly worn and browned; light to moderate dampstaining throughout; title slightly trimmed, soiled, and with small holes to blank areas, minor chips to margins, laid down to backing sheet; Part II with small hole to pp. 67/68, just touching illustration to p. 67 and affecting several letters of text to p. 68; lower outer corner of pp. 159/160 lacking, just touching lower outer corner of illustrative plate; occasional minor defects. Part I lacking signatures R and X4 (pp. 125-132 and 153-160), as is often the case in early issues; lacking pp. 163-166; pages 43-46 mispaginated. Part II lacking pp. 35-38; pages 148, 149, and 167 mispaginated.

**First Edition.** Gregory-Bartlett, pp. 178-79 (with pp. 126-31 and 154-59 lacking in Vol. I). Cortot, p. 135. Hirsch I, 405. Wolffheim I, 836. Charbon (The Hague Gemeentemuseum) I, p. 95. Wood (Harvard) 988. RISM BVI, p. 572.

**Part I contains the earliest examples of music engraving in France.**

**Part II is an important study on musical instruments of the late Renaissance and early Baroque.**

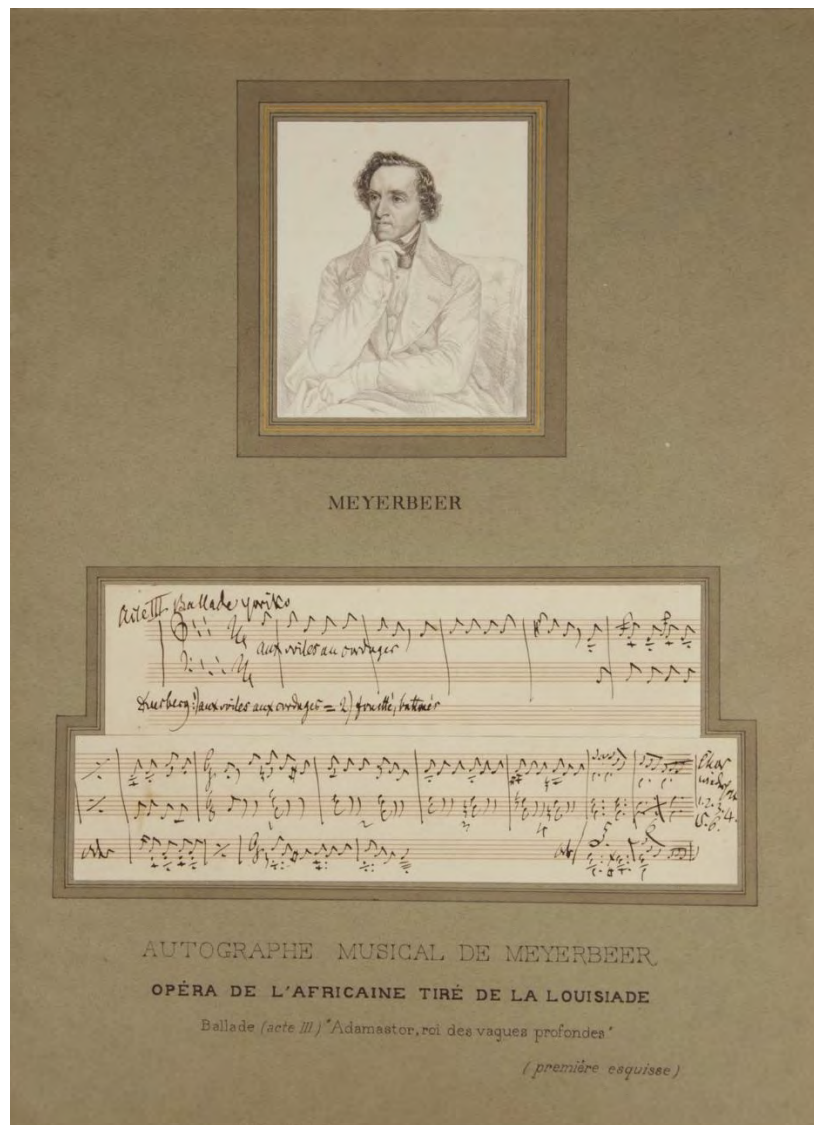
Mersenne was a *"French mathematician, philosopher, music theorist and savant. He was one of the leading French thinkers of the 17th century, and his work is central to the academic and scientific movements of the second quarter of the century; an important part of it is devoted to the science, theory and practice of music. He was a transitional figure at a crucial confluence of Renaissance and Baroque ideas in France, summing up the accomplishments of the past and posing the difficult questions for the future inherent in the new attitudes of his own time."* Albert Cohen in *Grove Music Online*

*"An examination of [the Harmonicorum] will at once show how much it was in advance of anything published up to that time, and it is the first in which the science of acoustics is applied practically to the study of Music. Perhaps to us in the present day the greatest interest is in the last four Books, treating of the various instruments known at that time, divided into stringed and wind instruments (the organ having a book to itself) and instruments of percussion, as bells and drums. These are illustrated profusely with woodcuts, as well as with engravings on copper, both printed in the text. It is worthy of notice that in treating of the organ, several schemes are given for dividing the octave into more than twelve semi-tones, so as to be able to use it in the keys impossible with unequal temperament."* Matthew: *The Literature of Music*, p. 53.

Mersenne also authored an early and influential work on music theory, *Harmonie Universelle*, published in Paris, 1636-37, addressing the relationship between music and mathematics and containing the earliest presentation of what have become known as "Mersenne's Laws" describing the harmonics of vibrating strings; he is thus often referred to as the "father of acoustics."

A cornerstone of the literature. (39451)

\$9,000



### Small Meyerbeer Archive

#### 61. MEYERBEER, Giacomo 1791-1864

Small archive consisting of an autograph musical quotation from the composer's grand opera, *L'Africaine*; an autograph letter; and a total of 8 engraved and lithographic portraits. Bound in half dark brown leather with marbled boards, "Meyerbeer" gilt to spine, marbled endpapers.



### Autograph musical quotation

13 measures of the aria for baritone *Adamastor, roi des vagues profondes* from Act III of the composer's opera, *L'Africaine*. On ivory paper within decoratively-ruled borders laid down to olive green paper with printed identification below autograph. With small (85 x 72 mm.) half-length engraved portrait laid down above quotation. *L'Africaine* was a grand opera in five acts to a libretto by Eugène Scribe, first performed at the Paris Opéra on 28 April 1865. "*Of the two operas [L'Africaine and Le prophète], it is L'Africaine that points the way forward more clearly; the drame lyrique of the second half of the century can be sensed in the dramatic writing of the closing scene. ... The spectacular Paris première ... was created by Marie Sasse (Sélika), Marie Battu (Inès), Emilio Naudin (Vasco), and Jean-Baptiste Faure (Nélusko), in a production directed by Alexis Colleville and conducted by Georges-François Hainl. ... Being so clearly conceived as a work for soloists, it was the most frequently performed of Meyerbeer's operas in the 20th century, and has been produced wherever adequate interpreters could be found.*" Matthias Brzoska in *Grove Music Online*

### Autograph letter

1 page. Octavo. Dated "Jeudi 28 Juin [no year], Hôtel de Paris: Rue Richelieu III," and signed "Meyerbeer." One word crossed out. Slightly worn, browned, and creased. Laid down to mounting sheet. Meyerbeer hopes that his correspondent will be able to stay in Paris for 24 hours longer to so will be able to dine with him on Saturday. "*By accepting, you will cause great joy, to me as well as to my guests, all people you know and all your passionate admirers.*"

### Portraits

- Circular bust-length portrait laid down to mount. Image size 110 x 92 mm. Unattributed.

- Bernardoni, Giovanni (1790-1871). Bust-length stipple engraving, with "Gio. Bernardoni inc. 1829" below image and "Giacomo Mayerbeer[!] / Al Nobil Uomo il Signor Conte Gio. Zuccardi Crisanti / Podesta di Novellara / Amatore, e Protettore delle Belle Arti / L'Editore Andrea Bernieri D.D.D." printed to lower margin. Dimensions to plate mark ca. 324 x 243 mm. Very slightly soiled and foxed.

- [?]Vigneron, Pierre Roch (1789-1872). Half-length lithographic portrait with "Vigneron" to left of image and "Giacomo Meyerbeer," "a Paris, chez Maurice Schlesinger, r. Richelieu, 97" and "Lith. de Thierry Frères" printed to lower margin. Image size ca. 230 x 160 mm., sheet size 273 x 211 mm. Slightly worn, foxed, and trimmed.

- Half-length lithographic portrait by Benard et frey with "Revue Etrangère" at head and "Meyerbeer" at foot. Image size ca. 115 x 105 mm., sheet size 218 x 160 mm. Slightly soiled and foxed.

- Half-length lithographic portrait with "M. Meyerbeer" printed at lower margin. Image size ca. 130 x 88 mm., sheet size 188 x 127 mm.

- Torlet, Adolphe. Bust-length engraved portrait by "Ad[olphe]. Torlet." Image size ca. 80 x 70 mm., sheet size 312 x 220 mm.

- Delpech, François-Séraphin (1778-1825). Half-length lithographic portrait by Delpech, Paris with "Meyerbeer" printed below image along with facsimile autograph signature. Image size ca. 115 x 105 mm., sheet size 270 x 170 mm. Tipped-in.

All prints (with the exception of the Delpech) laid down at corners to separate mounting sheets.

### Provenance

With small mid-tan ex libris leather label gilt of bibliophile Lucien Graux to front pastedown: "Bibliothèque du Docteur Lucien Graux."

Meyerbeer was "the most frequently performed opera composer during the 19th century, linking Mozart and Wagner." Matthias Brzoska in *Grove Music Online*. Graux (1878-1944) was a French doctor, entrepreneur, art collector, writer, publisher, resistance fighter, and founder of the Arys perfume house. An ardent bibliophile, he assembled one of the most extensive and finest private collections of books and manuscripts of his time. Arrested by the Gestapo in June of 1944, he was deported to Dachau and murdered on 10 October of that year. His library was auctioned in a series of nine sales from 1953-1957 at the Drouot in Paris.

**An interesting archive with distinguished provenance, carefully and tastefully preserved in an attractive format. (39486) \$3,200**



### **“His Nine Books of Madrigals Consolidated the Achievement of the Late Renaissance Masters”**

#### **62. MONTEVERDI, Claudio 1567-1643**

*Il Quarto Libro de Madrigali a Cinque Voci. Di Claudio Monteverde Maestro della Musica del Serenissimo Signor Duca di Mantoua. Novamente con ogni diligenza ristamptao.* [Alto part]. Venetia: Ricciardo Amadino, 1611.

Small quarto. Plain light tan wrappers. 1f. (recto title, verso blank), 21 + [i] (Tavola delli Madrigali) pp. Title within decorative woodcut border with fine device of an organ. Decorative woodcut initials throughout. Housed in a fine custom-made clamshell box of half dark brown calf with marbled boards, titling gilt to spine. A very good, crisp copy, with portions of edges lightly brushed in red.

**Contains** *Ah dolente partita; Cor mio mentre vi miro; Cor mio non mori? e mori; Sfogaua con le stelle; Volgea l'anima mia; Anima mia perdona, 1. parte; Che se tu se il cor mio 2. parte; Luci sere e chiare; La piaga c'he nel core; Voi pur da me partite; A un giro sol de gebl'occhi; Ohime se tanto amate; Io mi son giouinetta; Quel augellin che canta; Non piu guerra pietate; Si ch'io vorrei morire; Anima dolorosa; Anima del cor mio; Longe da te cor mio; and Piagne e sospira.*

Rare. RISM M3470 and MM3470 (2 complete copies, at the Vatican and the British Library, and one incomplete copy, at the Biblioteca Casanatense in Rome; no holdings in the U.S.). BUC, p. 688. Vogel II, p. 1183, no. 1917. First published in 1603. In the present issue the word "diligentia" on the title has been changed to "diligenza."

Monteverdi, considered the most important musician in late 16th- and early 17th-century Italy, "excelled in nearly all the major genres of the period. His nine books of madrigals consolidated the achievement of the late Renaissance masters and cultivated new aesthetic and stylistic paradigms for the musical Baroque. ... Schrade's famous assessment (1950) of Monteverdi as 'creator of modern music' may be exaggerated, but his significant place in music history is assured. ...

*Guarini settings continued to dominate the fourth book of madrigals. ... The epigrammatic ideal underlies what are arguably the finest madrigals in the fourth book and some of the finest Monteverdi ever composed: here the objective narration of the initial expositio is clearly demarcated in formal terms from the final acumen. For example, in the setting of Guarini's Cor mio, mentre vi miro the expositio, with objective narration set largely in Wert's block-chord declamation, concludes at a clear formal cadence halfway through the madrigal; the second half begins with a rhetorical outburst, still in homophonic declamation, and the acumen of the final rhyming couplet gradually resolves into affective, imitative polyphony through a transition in which the bass of the outburst serves as a countersubject. Similar transitional devices, and a similar final resolution into tonally unified, goal-orientated polyphony for the acumen, are effectively used in Sfogava con le stelle: this madrigal, one of whose intertexts is Caccini's setting of the same words ..., has a wide variety of types of declamation, differentiated for formal purposes, and also exploits anomalous wide ranges for the sake of increasing contrasts; its varieties of declamation famously include unmeasured chanting on a chord in the manner of falsobordone. And in Guarini's Ohimé, se tanto amate the three-part structure of the verse is matched in a tripartite form in the music (bars 1–19, 20–38, 39–67); in the lengthy third section, the affectiveness of the conclusion is achieved mainly through the multiple repetitions of the word 'ohimé' rather than through thorough-going polyphony."* Tim Carter and Geoffrey Chew in *Grove Music Online*

*"The fourth book is impressive both for originality of form and variety of style. The madrigals based on texts of Guarini are foremost in the realization of the new style, and the collection as a whole exhibits all its fundamental elements: dramatic narration; exclamatory motifs of passion and pain; the expressive grouping of melodies and harmonies, of "soloistic" motifs and of "choral" passages; the new counterpoint; the concentration of the essentials of composition in two parts, melody and bass; the use of stereotyped figuration; the sequences, melodic and harmonic; the boldest harmonies or dissonances for the sake of expression; the intensive, humanized quality; and, above all, the unification of the technical structure and expression."* Schrade: *Monteverdi*, p. 190. (39434) \$7,500

### **“The Range of the Madrigal is Expanded”**

#### **63. MONTEVERDI, Claudio 1567-1643**

*Il Quinto Libro de Madrigali a Cinque Voci. Di Claudio Monteverde Maestro della Musica del Serenissimo Sig. Duca di Mantoua. Col Basso continuo per il Clavicembalo, Chittarone, od altro simile istromento, fatto particolarmente per li sei ultime, & per li altri a beneplacito. Di Novo ristampato. [Alto part]. Venetia: Ricciardo Amadino, 1613.*

Small quarto. Plain light tan wrappers. 1f. (recto title , verso blank), 23[!25] pp. + [i] (Tavola delli Madrigali) pp. Title within decorative woodcut border with fine device of an organ. Decorative woodcut initials throughout. Housed in a fine custom-made clamshell box of half dark brown calf with marbled boards, titling gilt to spine. A very good, crisp copy, with portions of edges lightly brushed in red.

**Contains** *Cruda Amarilli; O Mirtillo anima mia; Era l'anima mia; Ecco Silvio 1. parte; Ma se con la pietà 2. parte; Dorinda ah dirò 3. parte; Ecco piegando 4. parte; Ferir quel petto ult. parte; Ch'io t'ami 1. parte; Deh bella e' cara 2. parte; Ma tu più che mai ult. parte; Che dar'più uè poss'io; M'è più dolce il penar; Ah*





*come à un vago soli; Troppo ben può; Amor'se giusto sei; T'amo mia vita. A sei voci; E così à poco à poco. A nove voci; and Sinfonia. Questi vaghi.*

Rare. RISM M3480 (one copy only, a complete set, at the BN). This edition not in BUC. Vogel II, p. 1187, no. 1927.

**The first set of madrigals to contain parts for instruments.**

*"The fifth book of madrigals, [first] published in 1605, is at once an end and a beginning, "the parting line of the waters," as it has been called. All historians have recognized its significance in Monteverdi's development and in the evolution of the new style. It is an end because all Monteverdi's contributions since his first madrigals for five voices are brought to a synoptical conclusion along the lines of the fourth book. It is a beginning because new experiments are included, in which the range of the madrigal is expanded. ...*

*The chief novelty of the fifth book is in the harmony.*

*... The introduction of the basso continuo in the fifth book is not an abrupt, revolutionary novelty, but rather the last step on a long and somewhat curving path toward this definite goal. Here, too, the end of one journey is the beginning of another, for the continuo madrigals will serve as models for future works." Schrade: Monteverdi, pp. 200-01.*

*"The fifth book, indeed, served as a dividing line between the ages of the First and Second Practices. Monteverdi now stood out as the greatest musical genius of Europe, a genius rare in his own or any other time. Seldom has an artist accomplished both the complete transformation of the traditional music and the equally complete foundation of the new art. He made his contemporaries conscious of style and gave them new resources of musical expression by his transformation of the three main elements of musical composition - harmony, melody, and rhythm. He was the true originator of modern music." Ibid, pp. 207-08. (39436) \$8,500*

### **First Edition of Mozart's Opera, with the Scarce Libretto Bound In**

#### **64. MOZART, Wolfgang Amadeus 1756-1791**

*Il Dissoluto Punito ossia Il Don Giovanni Damma giocoso in due Atti posto in Musica ... in Partitura / Don Juan oder Der Steinererne Gast lomische Oper in zwey Aufzügen in Musik gesezt ... Mit unterlegtem deutschen Texte nebst sämmtlichen von dem Komponisten später eingelegten Stücken. In Partitur. [Erste - Zweyter Akt]. [Full score]. [KV 527]. Lipsia ... Leipzig: Breitkopf e Härtel ... Breitkopf- und Hartelschen Musikhandlung, [1801].*



2 volumes. Oblong folio. Modern quarter burgundy morocco with matching marbled boards, black leather title labels gilt to spine. Some minor foxing and browning; handstamp in purple ink and penciled bibliographical annotation of the Viennese Mozart collector Josef Zehetgruber (1935-2001) to blank upper outer corner of title to Act II. Lacking publisher's green printed wrappers.

#### Vol. I

1f. (recto: title in Italian with large vignette engraved by Bolt after Kinninger depicting the characters Commendatore and Don Giovanni in the supper scene, verso blank), 1f. (recto title to the first act in German, verso cast list), xiv (libretto), [i] (index of numbers), 6-292 pp.

#### Vol. II

[293] (title to the second act in German), 294-530, [531] (Anhang), [532] (blank), 533-90 pp.

Typeset throughout. Text in Italian and German; text to libretto in German only.

**First Edition, with the scarce separately-printed libretto bound in, often not present.** Haberkamp, pp. 295-97, plates 253-58. Hirsch, II, 645; Hoboken 11, 341. Fuld, p. 371. RISM M4502.

The German text of the libretto is a translation by the German critic and writer, Friedrich Rochlitz (1769-1842). "*His German text of Mozart's Don Giovanni (1801) was retained as the standard version in Germany for longer than any other contemporary translation.*" Horst Leuchtman revised by James Deaville in *Grove Music Online*

First performed on 29 October 1797 in Prague, "[Don Giovanni] was the second operatic collaboration of Mozart and his librettist Lorenzo da Ponte, who, some fifteen months earlier, had had a great success with their *Le nozze di Figaro*. Their third and last opera together was to be *Così fan tutte*. This triumvirate of masterworks has earned them their current reputation as one of the world's greatest opera-writing teams." *Zaslaw and Cowdery*, p. 61



"Don Giovanni is governed by a single idea, Giovanni's flouting of society in pursuit of sexual pleasure, which binds together a disparate set of ambivalent or comic incidents. The libretto has been unfairly criticized; its episodic nature is a condition of the subject, in which respect it differs from Figaro and Così. Divine retribution appears like an act of God, or a different kind of life-force personified in the statue; what in previous treatments had been comic, perfunctory or merely gruesome, is raised to sublimity by Mozart's music." Julian Rushton in Grove Music Online

An exceptionally attractive copy. (39459)

\$12,000



**First Edition of "The Most Perfect ... of Mozart's Great Operas"**

**65. MOZART, Wolfgang Amadeus 1756-1791**

*Le Nozze di Figaro. Dramma Giocoso in Quattro Atti ...Prix 60f. [K491]. [Full score]. Paris: Chez Frey, Successeur de M.Mrs. Cherubini, Mehul, Kreutzer, Rode, et Boieldieu ... [PN 566], [ca. 1811-1812].*

Folio. Quarter ivory vellum with marbled boards, titling to spine gilt, marbled endpapers. 1f. (recto title, verso blank), [i] (blank), 2-129, [i] (blank), 186, 116, [i] (blank), 2-127 pp. Engraved throughout. With text in Italian and French. Overpaste of the French music publishers, Janet et Cotelle, removed from title and laid down to front free endpaper. First several leaves slightly foxed and browned. Publisher's facsimile signature handstamp to foot of title and first leaf of each act.



**First Edition**, later issue. Haberkamp, p. 261. This issue not in RISM (but see M4338).

*Le Nozze di Figaro*, to a libretto by Lorenzo da Ponte after Beaumarchais, was composed in 1785-1786 and first performed in Vienna at the Burgheater on 1 May 1786.

"*Figaro is generally agreed to be the most perfect and least problematic of Mozart's great operas. ... In the great finales of Acts 2 and 4, Mozart reached a level which he could never surpass; indeed, he was hardly to equal the Bb Allegro of the second act finale for its mercurial motivic play and the subsequent Andante in 6/8 for the synchronization of dramatic revelation with the demands of musical form.*" Julian Rushton in *Grove Opera*, Vol. 3, p. 634. (39507) \$5,000



**Autograph Manuscript from *Orphée*, with Apparently Unknown Music**

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

"*No. 1 Couplets d'Euridice*" from the composer's opera *Orphée aux enfers*. Autograph musical manuscript full score. **The complete number.**

Oblong folio (275 x 362 mm.) Attractively bound in modern dark green half calf with marbled boards, titling in gilt to spine. 4 pp., 50 measures in total. Notated in black ink on 20-stave rastrum-ruled Lard Esnault music paper Esnault, with their small octagonal blind stamp to upper inner corners of both leaves. Text in French. Undated, but most likely Paris, ca. 1858. For two voices with orchestral accompaniment, with text commencing "La femme dont le cour reve n'a pas de sommeil."

**Apparently unknown and unpublished.**

The present manuscript relates to the first number of the work as it was first performed and the second number in the revised version; **the music is, however, quite different, and previously unknown and unpublished, incorporating a dramatic climax on the singer's sustained top A.** The reason for its composition and how it fits into the genesis of the opera as a whole has yet to be discovered.

*Orphée aux enfers* [Orpheus in the Underworld], an opera in 2 acts to a libretto by Crémieux and Halévy, was first performed in Paris at the Théâtre des Bouffes-Parisiens on 21 October 1858. A revised version in 4 acts was given in Paris at Théâtre de la Gaîté on 7 February 1874.

"[Offenbach] was, with Johann Strauss (ii), one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written. His opera *Les contes d'Hoffmann* has retained a place in the international repertory, but his most significant achievements lie in the field of operetta. *Orphée aux enfers*, *La belle Héléne*, *La vie parisienne*, *La Grande-Duchesse de Gérolstein* and *La Périchole* remain outstanding examples of the French and international operetta repertory." Andrew Lamb in *Grove Music Online*

An attractive manuscript of one of Offenbach's most popular works. (39505)

\$8,500



**Rare 18<sup>th</sup> Century  
Organ Tablature Manuscript**

**67. [ORGAN TABLATURE - German - 18th Century]**

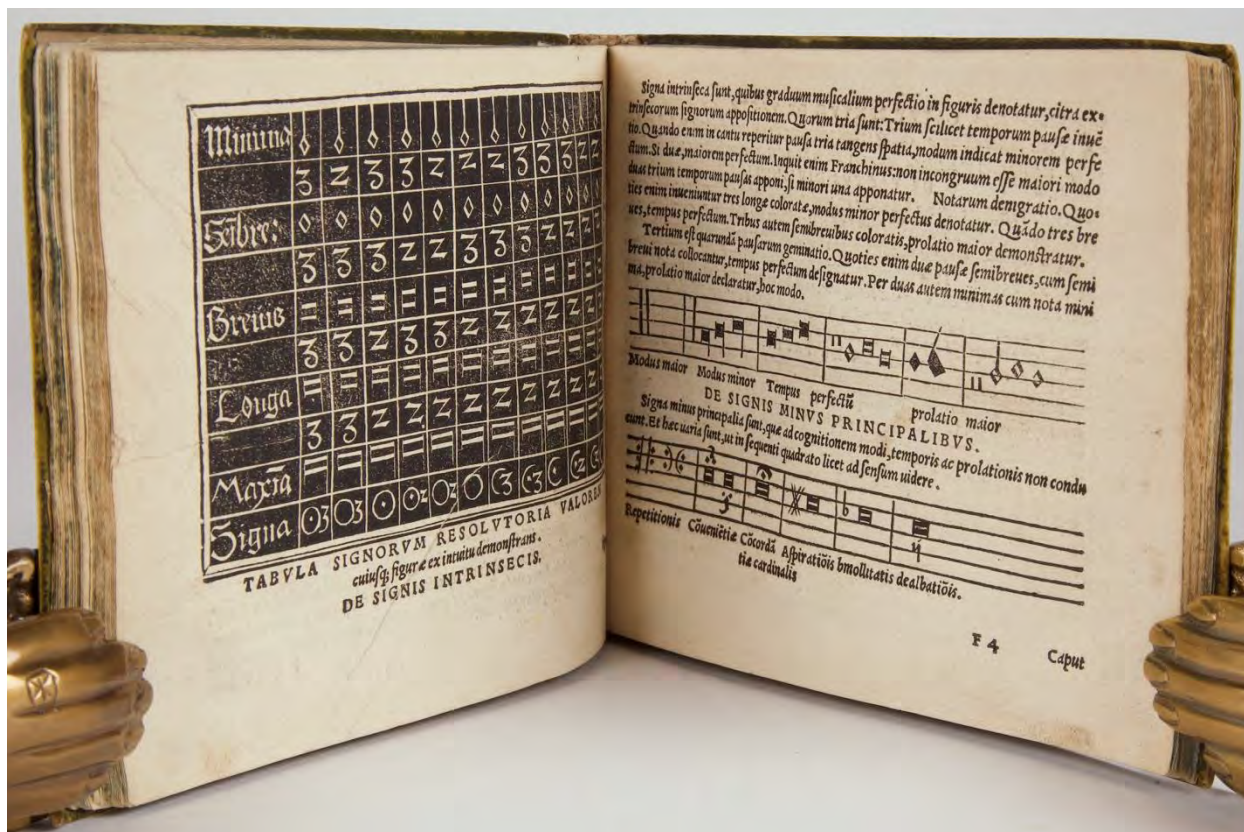
*Manuscript of North German (possibly Lüneburg) organ tablature, early 18th century.*

1 leaf. Oblong quarto (ca. 160 x 202 mm.). 4-part chorale settings notated in dark brown ink on recto, minor numerical notations on verso. Two small smudges. In very good condition overall.

From the collection of German musicologist and conductor Heinrich Sievers (1908-1999). Hans Schneider Catalogue 376: *The Heinrich Sievers Music Collection Part I*, item 118.

Manuscript organ tablature is quite rare to the market. (39295)

\$1,800



**“A Treatise on all the Different Branches of Musical Knowledge”  
Later Translated into English by John Dowland**

**68. ORNITHOPARCHUS, Andreas ca. 1490-?**

*Musice Actiue Micrologus Andreae Ornitoparchi Ostrofranci Meyningensis, Artium Magistri, Libris Quattuor digestus. Omnibus Musicae studiosis non tam utilis quam necessaries.* [Köln]: [Johann Gymnich], [1533-40].

Small quarto (130 x 148 cm). Full early green vellum, spine with dark red title label gilt with a date of 1540. 1f. (recto title printed in red and black, verso blank), 128 pp. Text in Latin. With numerous woodcut musical examples diagrams, and historiated initials throughout. Errata to verso of final leaf. Title printed within 4-part decorative woodcut border, the lower piece incorporating 4-line musical staves and woodcut music printed in diamond-head notation for "Orpheus," "Euridice," "Discantus," and "Tenor" flanked by a male and female figure. With early manuscript annotations to flyleaf noting place, publisher, and date as "Coloniae ... Joh. Gymnicus, Anno 1540 [crossed out, and replaced with "1533" in blue pencil = Köln: Johann Gymnich, 1533]; "Sehr selten" (very rare) in blue pencil to upper outer corner of front pastedown. Early ownership inscription to head of first page of text: "Monastery Weingartensis 1615" and minor early manuscript additions to H2 and barlines to upper portion of L2. Binding slightly worn, stained, and abraded; unevenly faded; minor bumping to corners; title label partially lacking; hinges splitting; endpapers worn, soiled and slightly wormed. Slightly browned, a bit heavier to first three leaves; minor dampstaining to several leaves; very occasional soiling, foxing and small stains; title slightly browned and dampstained with minor bleeding to portions printed in red; small holes to several leaves, just touching text; lacking five leaves (A3-6 and M1). Title leaf in facsimile.



Later edition (probably 1533) of the work first published in Leipzig in 1517. Becker: *Systematisch-chronologische Darstellung der musikalischen Literatur*, col. 425. Cowden, no. 10 (other editions). Cortot, p. 144 (the 1519 edition). Damschroder and Williams: *Music Theory from Zarlino to Schenker*, pp. 226-27 (other editions). Davidsson, p. 61. Gregory-Bartlett, p. 201 (another edition). Hirsch I, pp. 164-65 (the 1533 edition). Wolffheim I, 889 (the 1519 edition). RISM Écrits, p. 627 (no copies of the 1533 edition and only one copy of the 1535 edition; no copies of the 1540 edition).

*"Ornithoparchus published his treatise Musicae activae micrologus in Leipzig in 1517. ... By the term 'musica activa' he meant musica practica as opposed to musica theoretica. In the dedications of the four books of the treatise he showed something of his wide musical experience. The first book, on 'cantus planus', is dedicated 'to the Governours of the State of Lyneburg' (Dowland's translation) for the use of the young. The second and fourth books are dedicated to two musicians of the chapel of the Heidelberg court, the Kapellmeister Philipp Surus and the organist Arnolt Schlick. The second book, on musica mensuralis, was written in collaboration with Georg Brack, the second Kapellmeister at Stuttgart, whom he had visited there about 1515. Ornithoparchus's list of the most excellent musicians (bk. 2, chap. 8) includes Ockeghem, Ghiselin, Alexander Agricola, Obrecht, Josquin, La Rue, Isaac, Finck, Brumel and Lapidida, and among theorists Gaffurius, Jacobus Faber Stapulensis and Tinctoris were considered authorities. In the course of his discussion of musica ficta he extended the Guidonian system by two notes at each end. The fourth book, on counterpoint, follows Schanppecher's pattern in Wollick's treatise in distinguishing between improvised counterpoint added to a cantus firmus ('sortisare') and the written 'composition'. Ornithoparchus advised beginners to use a ten-line staff. He sharply criticized practices in sacred music, complaining of the priests' inadequate musical knowledge and hasty singing, wrong accentuation, incorrect pronunciation, rhythmic waywardness, 'crying' and 'howling'. For psalm singing he advised the reader to study De vero modo psallendi ... written by Michael Muris Galliculus, a member of the Cistercian cloister of Alzelle in Saxony. Ornithoparchus's treatise was clearly popular, for editions followed in 1517, 1519 and 1521, and editions were published in Cologne (1533 and 1535) with the title De arte cantandi micrologus. It was widely used as a textbook: in 1539 it was used at Kraków University; Angelo da Picitono incorporated whole chapters into his Fior angelico di musica (Venice, 1547), as did Sebastiani in his Bellum musicale (Strasbourg, 1563); and in 1609 Dowland published an English translation (R1973). Both Johann Gottfried Walther and Hawkins knew Ornithoparchus's work; the latter included a translation of the chapter on sacred music in his General History." Klaus Wolfgang Niemöller in Grove Music Online*

*"The ... Micrologus ..., a treatise on all the different branches of musical knowledge, received the honour of translation into English at the hands of the eminent lutenist John Dowland (London, 1609: folio). Both the original and the translation are of considerable rarity and interest, the outspoken quaintness of the original losing none of its vigour in the translation. It is from this work that comes the often-quoted passage "The English doe carroll; the French sing; the Spaniards weepe; the Italians which dwell about the coasts of Janua (Genoa?) caper with their voyces; the others barke; but the Germanes (which I am ashamed to utter) doe howle like Wolves." Matthews: The Literature of Music, pp. 38-9. (39466) \$6,500*



**First Edition of 44 Motets  
by “One of the Towering Figures in the Music of the Late 16<sup>th</sup> Century”**

**69. PALESTRINA, Giovanni Pierluigi da 1525 or 1526-1594**

*Motetorum quae partim quinis, partim senis, partim octonis vocibus concinantur, liber tertius.* [Cantus, Altus, and Tenor parts]. Venezia: Haeredem Hieronymi Scoti [Girolamo Scotto], 1575.

Small quarto. Plain ivory laid wrappers. With large woodcut printer's device to recto of each title and dedication to Prince Alfonso II of Ferrara to verso. Decorative woodcut devices to head of each part and fine decorative and historiated woodcut initials throughout. Loose in a limp vellum folder made from a fragment of contemporary early musical manuscript with neumatic notation on a 4-line staff ruled in red, light tan leather ties, manuscript titling to spine. Music printed in diamond-head notation. Disbound. Slightly worn; some browning; upper margin of Cantus part quite wormed, often touching staff lines and/or notation but not seriously affecting text.

Three [of six] parts:

Cantus: 1f. (recto title, verso dedication), title, 3-51, [i] (index) pp.

Altis: 1f. (recto title, verso dedication), 3-51, [i] (index) pp.

Tenor: 1f. (recto title, verso dedication), 3-51, [i] (index) pp.

**Contains the following motets:** *Acceptit Jesus calicem; Afflige opprimentes; Angelus domini; Ave Maria; Ave regina coelorum; Biduanis ac triduanis; Cantantibus organis; Caro mea vere est eibus; Columna es immobilis; Cum mortuus fuerit; Domine deus; Deus qui ecclesiam tuam; Erat Joannes in deserto; Et introeuntes; Fuit homo missus; Gaude praesul optime; Haec dies quam fecit Dominus; Hodie Christus natus est; Inclitae sanctae virginis; Jubilate deo (2); Judica me Deus; Lauda Syon; Laudate nomen eius; Manifesto vobis; O lux & decus hispaniae; O singulare presidium; O quam metuendus; Omnipotens sempiternus; O sancte praesul; O bone Jesu; Pater noster; Pax vobis nolite; Postquam autem; Quid habes Ester; Rex pacificus; Sanctificavit dominus; Susanna ab improbis senibus; Surge illuminare; Tradent enim vos; Tu domine; Vidi te domine; and Veni sancte spiritus.*

**First Edition** of the 3 parts. Quite rare. BUC, p. 759. Lesure, p. 481. RISM P711 and PP711 (one holding only in the U.S., at the University of Rochester, Sibley Library). Most holdings incomplete.

*"Back in the confident security offered by the Capella Giulia from 1571 onwards, Palestrina forged a new style based on textural clarity and textural variety. These trends were already apparent in his Liber primus motetorum of 1569 and became more explicitly so in his Motetorum liber secundus of 1572 and the Motetorum liber tertius of 1575. ...*

*Palestrina was an innovator in writing for two harmonically-independent choirs, a feature of all his polychoral music from the 1575 third book of motets onwards. ...*

*He ranks with Lassus and Byrd as one of the towering figures in the music of the late 16th century. He was primarily a prolific composer of masses and motets but was also an important madrigalist. Among the native Italian musicians of the 16th century who sought to assimilate the richly developed polyphonic techniques of their French and Flemish predecessors, none mastered these techniques more completely or subordinated them more effectively to the requirements of musical cogency. His success in reconciling the functional and aesthetic aims of Catholic church music in the post-Tridentine period earned him an enduring reputation as the ideal Catholic composer, as well as giving his style (or, more precisely, later generations' selective view of it) an iconic stature as a model of perfect achievement." Lewis Lockwood, Noel O'Regan, and Jessie Ann Owens in Grove Music Online*

*"[Palestrina's] motets contain superb music and reveal the breadth and variety of his moods and techniques. He composed more than 250 of them, preserved both in manuscript and printed sources. During his lifetime there appeared in print two volumes of four-voiced motets, five volumes for five or more voices (including the 1584 collection devoted entirely to settings from the Song of Songs), and several volumes containing music for particular liturgical functions (Lamentations for Holy Week, hymns, Magnificats, Offertories, and litanies).*

*Palestrina wrote most of his motets on themes of his own invention, without recourse to borrowed chants or other strict constructive devices, a procedure that left him free to plan each work according to a purely musical design or the dictates of the text or both. The sequence of musical events, the particular techniques he employed, and the formal proportions vary so much from motet to motet that it is impossible to generalize about his procedures beyond pointing out that almost all of his motets are based on imitative techniques modified in ... various ways ..., with ample contrast furnished by more or less chordal passages. In general, each unit of text generates its own thematic material, and the successive points of imitation - with the declamatory passages judiciously placed to set them off - are arranged so that a listener can follow the process of musical thought clearly and easily. But within these limits Palestrina elaborated each motet in a new and different way.*

*In short, this vast repertory of freely composed motets exhibits an incredible diversity of forms and approaches; individual works repay close study, for each is unique and most in their way are masterpieces." Brown, Howard Mayer: Music in the Renaissance, pp. 294-95. (39294) \$9,000*





**Libretto to the First Opera, Most of the Music to Which Has Been Lost**

**70. PERI, Jacopo 1561-1633**

*La Dafne D'Ottavio Rinuccini Rappresentata alla Sereniss. Gran Duchessa di Tosana.* [Libretto]. Firenze: Appresso Giorgio Marescotti ... Con Licenza de' Superiori, 1600.

Small quarto. Full vellum with single gilt-rule to boards, spine in decorative compartments gilt, titling gilt, dark pink ribbon marker. 1f. (recto title with woodcut of Medici coat of arms, verso cast list), 19 unnumbered pp. + 1f. (recto blank, verso elaborate woodcut printer's device of 4-masted ship on a windblown sea with motto "Et exultet postet" [and He can rejoice] within decorative woodcut border. With decorative woodcut headpiece and initial letter to first page of text; decorative initial to beginning and woodcut tailpiece to end of laudatory poem. Binding slightly worn, rubbed, and bumped; endpapers slightly worn, browned, and stained. Minor internal wear; occasional browning and small stains; small printed overpaste ("AL") to head of poem.

The poem to co-composer Corsi, consisting of eight stanzas on 3 pp. preceding final leaf, commences "Qual novo altero canto."

Provenance

From the library of Luca G[iovanni] Mimbelli, member of the wealthy 19th century Membelli family in Livorno, with his oval handstamp to upper outer corner of front free endpaper.

**The second edition (previously thought to be the first) of the libretto to what is generally considered to be the first opera.** The present edition of the libretto carries a reset title page dated 1600 and reset text. Rare Book Hub records only 5 copies of the present edition having come to auction from 1909-2006; no copies of the first edition are recorded as being offered.

The first edition, most probably published to coincide with the first performance of the work at Carnavale in 1598, is exceptionally rare, with only two copies known (Harvard University Biblioteca Berenson in Florence OCLC no. 34717565 and New York Public Library Special Collections, Music Division).

**The music to the work has been lost, with the exception of 6 arias extant in manuscript only, in Florence and Brussels.**

Allacci, col. 235. Fuld, p. 61. Gaspari V, p. 137. Sartori II, 7015. Sonneck I, pp. 339-45. Wotquenne, 47. See also Sternfeld, F.W.: *The First Printed Opera Libretto in Music and Letters*, Vol. LIX, no. 2, April 1978 for a full discussion of the libretto.

Considered an "experimental musico-dramatic work," *Dafne* consists of a prologue and six scenes by Jacopo Peri with assistance from Jacopo Corsi (1561-1602) set to a libretto by Ottavio Rinuccini after Ovid's *Metamorphoses*; it was first performed in Florence at the Palazzo Corsi in the 1598 pre-Lenten Carnival season (1597 old Florentine style).

Peri was an Italian composer, singer, and instrumentalist. "*His most significant contribution was his development of the dramatic recitative for musical theatre*" William V. Porter and Tim Carter in *Grove Music Online*

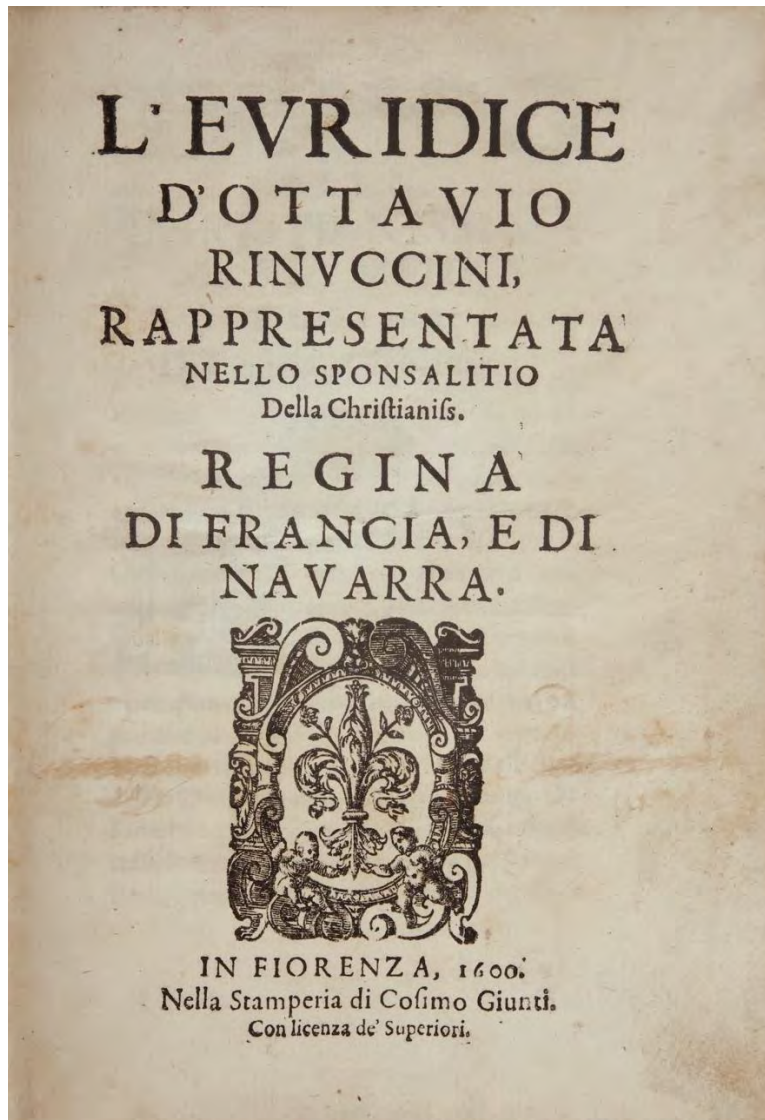
*"Although only fragments of Corsi's and Peri's music survive, Dafne is significant for introducing Peri's most radical innovation, recitative, which he described as 'more than speech but less than song' in the printed preface to his second opera, Euridice (1600). Recitative (stile recitativo) or speech-music, then, synthesized the two elements into an inseparable whole, creating a new language that was as much an expression of humanist ideas about the relationship between words and music as it was emblematic of the new art form. While other late Renaissance musical works for the stage had been entirely sung, this was the first to qualify as the genre we now call opera because of its emphasis on recitative, or speaking from the stage in song."* Barbara Bussano Hanning in *Grove Music Online*

*"In winter 1594-5 Corsi and Rinuccini asked [Peri] to complete Corsi's musical setting, in stile rappresentativo, of Rinuccini's dramatic pastoral Dafne. Three years later ... it was presented at Corsi's palace, and Rinuccini later declared that 'it gave pleasure beyond belief to the few who heard it'. It was repeated, apparently in altered form, at least three times in Florence during the next two years: on 18 January 1599 at Corsi's house, three days later at the Pitti Palace, and twice in 1600, again at Corsi's house. Though never printed, it was still being performed in the first decade of the 17th century. No complete score of the Peri-Corsi Dafne has survived, but six brief portions extant in several manuscripts have been identified as belonging to the work. ..."*

*The impact of the Peri-Corsi Dafne and Peri's Euridice [performed as part of Marie de' Medici and Henry IV's wedding celebrations in 1600], which Corsi sponsored, was extraordinary and far-reaching."* Edmond Strainchamps in *Grove Music Online*

**A true landmark in the history of music.** (39406)

\$16,500



**Libretto for the Earliest Opera for which Complete Music has Survived**

**71. PERI, Jacopo 1561-1633 and Giulio Romolo Caccini 1551-1618**

*L'Euridice d'Ottavio Rinuccini, Rappresentata nello sponsalio della Christianiss. Regina di Francia, e di Navarra.* [Libretto]. Fiorenza: Nella Stamperia di Cosimo Giunti. Con licenza de' Superiori, 1600.

Small quarto. Dark ivory paper boards. 1f. (recto title woodcut Medici coat of arms, verso blank), [iii] (dedication "alla Christianissima Maria Medici" dated "Di Firenze il dì [blank] Ottobre 1600"), [i] (blank), 1f. (recto cast list, verso blank) + 16ff., with large woodcut Medici coat of arms to final page. With decorative woodcut headpiece and initial letter to first page of text. Boards slightly worn, soiled, and faded; endpapers slightly browned at margins, with small wormhole to lower margin of rear pastedown. Slightly worn; several leaves slightly foxed; very occasional small stains; small wormhole to blank lower inner margin of final leaf. A very good, wide-margined copy overall.



With several corrections in early manuscript, including to verso of leaf 3 and recto of leaf 7[!5], common to other known copies.

**First Edition**, first variant (without the comma after Rinuccini on the title). Allacci, col. 317. Fuld, p. 95. Gaspari V, p. 393. Hirsch IV, 1391. Sartori II, 9398. Sonneck I, pp. 460-61. Watanabe O'Kelly and Simon, 1229. Wotquenne, p. 66. Some printed misfoliation, but conforming to copies held at Princeton and at the University of Toronto.

*"[Peri's] most significant contribution was his development of the dramatic recitative for musical theatre. His most characteristic examples of this style are found in Euridice (1600), the earliest opera for which complete music has survived. ... Euridice received high praise, particularly from Marco da Gagliano, who was impressed not only by the work but also by Peri's own expressive singing. .... Peri and Rinuccini's second collaboration, Euridice, is a significant advance on the experimental Dafne. The longer libretto has a more intricate design, and the music a wider range of expressive techniques."* William V. Porter and Tim Carter in *Grove Music Online*

*Euridice* is in 5 scenes with music mainly by Peri with additions by Giulio Romolo Caccini (1551-1618) to a libretto by Ottavio Rinuccini (1562-1621) after Ovid's *Metamorphoses* (book 10), with borrowings from Virgil's fourth *Georgic* and Poliziano's *Orfeo*. The opera was first performed in Florence at the Palazzo Pitti on 6 October 1600 as part of the Florentine celebrations of the wedding of Maria de' Medici and Henri IV, King of France; Peri himself played the part of Orpheus.

*"In Euridice, Peri goes further than he had in his Dafne (1597/8) in the devising of ways of writing a drama with continuous music. There are choruses to end each of the five scenes, and several set pieces—Orpheus's invocation of nature, Tirsi's strophic song of celebration, and the messenger's moving description of Eurydice's death, all in the second scene, Orpheus's lament before the gates of hell in the fourth and his strophic song of celebration and joy in the fifth. Euridice gives a clear impression of Peri's theatrical style and the nature of his contribution to the development of opera, of his special gift for expressive recitative and his imaginative use of dissonance and striking harmonies."* Howard Mayer Brown, revised by Barbara Russano Hanning in *Grove Music Online*

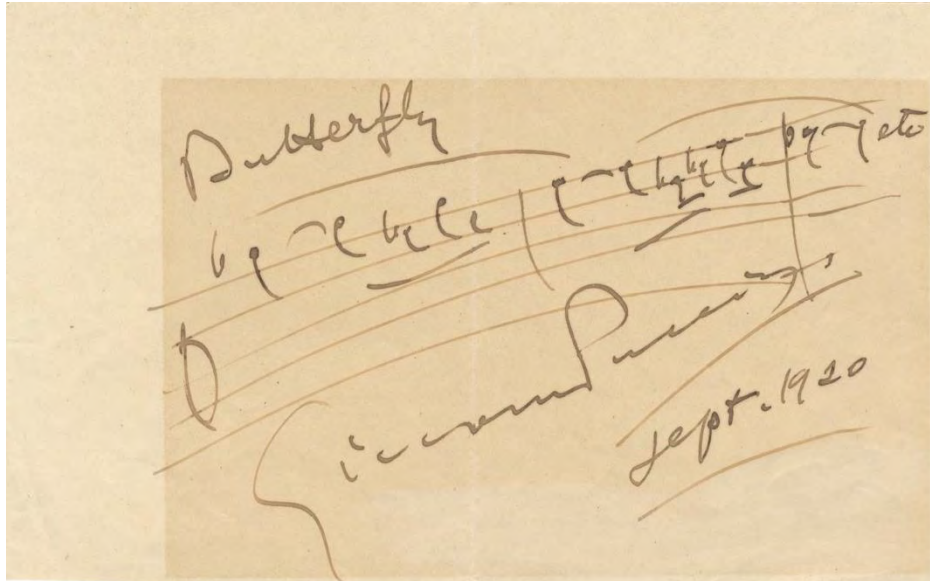
**Rinuccini, an Italian, courtier and author of lyric and dramatic poetry, is considered to be the first librettist** and his libretto to the present work, in itself, a very important document relating to early opera. In his dedication to the Queen, Rinuccini states that it "has been the opinion of many" that Ancient tragedy was sung in its entirety, that he had longed believed it impossible to recreate this because of the weakness of modern music, but that Peri had overcome these doubts with his beautiful settings, first of *Dafne* and now even more so by his even greater setting of *Euridice*.

*"Although Caccini's name is inextricably linked with that of Peri in the creation of the first Florentine operas and although his setting of Euridice was the first such opera ever to be published, Caccini should primarily be viewed as a composer of songs."* H. Wiley Hitchcock in *Grove Music Online*. His contributions to *Euridice* include Euridice's arias, some of the shepherd's and the nymph's, and the choruses ending scenes 1, 2, and 4 (*Al canto, al ballo, Poi che gli eterni imperi and Sospirate, aure celesti*).

**An attractive copy of the libretto for the earliest opera for which complete music has survived.**

(39444)

\$14,500



### Butterfly's Theme from Puccini's "Favorite" Opera

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

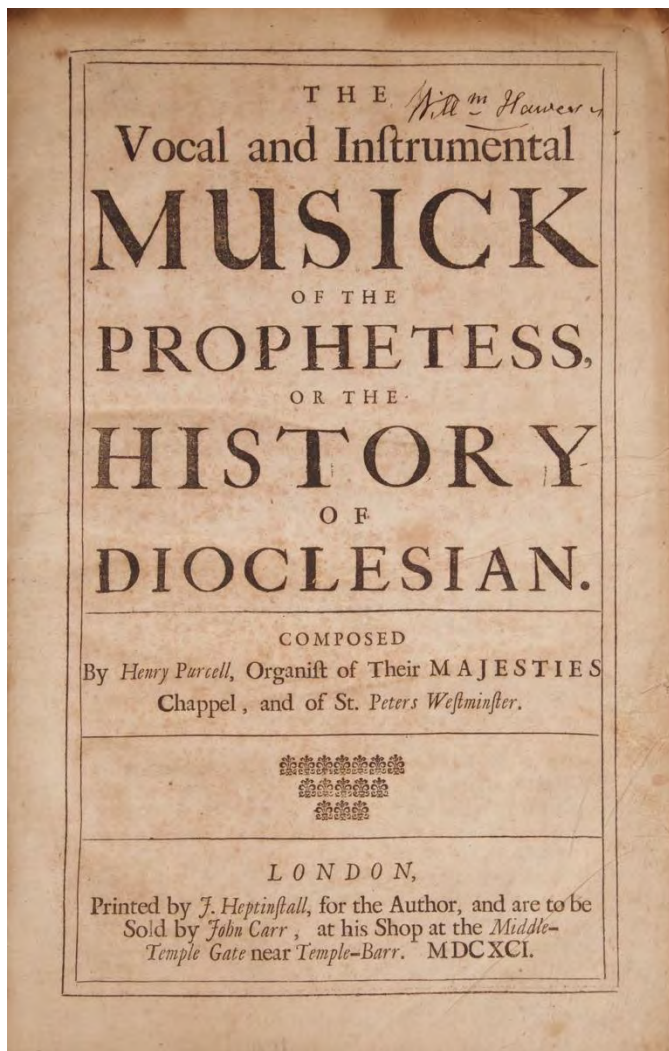
*Autograph musical quotation from the composer's opera, Madama Butterfly, signed.*

3 measures of the main dramatic theme sung by Butterfly in Act I ("d'amor, d'amor venni alle soglie"). Identified as "Butterfly" at head in Puccini's autograph, signed in full, and dated September 1920. On an album leaf 210 x 132 mm. Slightly browned from previous matting; very minor creasing overall and with central vertical crease.

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

*"Puccini was seized with the subject after seeing Belasco's play performed in London in June 1900, and he immediately applied to Belasco for the rights. ... No other Puccini opera testifies more strongly to his ability to discern the possibilities for music drama. ... By making use of at least seven Japanese folk melodies the composer both evoked the Far Eastern ambience and enlarged his musical vocabulary, since every one of them is assimilated into his own personal and by now highly sophisticated style. The scale of musical thought is likewise grander than ever before."* Julian Budden in *Grove Music Online*

*"This opera, Puccini's favourite, was, as is well known, a complete failure at its first performance and is in the front rank of fatal operatic first nights. Not only was it hurriedly withdrawn after the first night but publication of the first edition was stopped and copies immediately withdrawn from sale, thus ensuring its considerable rarity. The work was originally conceived in three acts but the original version was produced and published in two. Puccini set to work immediately after its failure on a heavy revision, and owing to the severe criticism expressed at the length of the second act split it into two parts. The revised version was first performed with an almost complete change of cast (Rosino Storchio being replaced by Salomea Krusceniski, but Zenatello and De Luca still remaining, with Campanini conducting) little more than three months later, when it received a far warmer welcome. This second version was published about the same time."* Hopkinson, p. 24. (39372) \$2,800



**Lifetime Edition,  
the Primary Source for the Work**

**73. PURCELL, Henry 1659-1695**

*The Vocal and Instrumental Musick of the Prophetess, or the History of Dioclesian.* [Full score]. London: Printed by J. Heptinstall, for the Author ... to be sold by John Carr, 1691.

Tall folio. Attractively bound in modern half-calf with marbled boards and decorative blindstamping, raised bands on spine in gilt-ruled compartments, dark red leather title label gilt. 1f. (recto title, verso blank), [ii] (dedication "to His Grace Charles Cuke of Somerset"), 173, [i] (blank), [i] (Advertisement), [i] (catalogue "Musick Books sold by John Carr") pp. Typeset throughout. Slightly worn and browned; occasional light foxing; first and last leaves, including title, somewhat worn, browned, frayed, and stained; several small wormholes to last ten leaves; page 12 cropped at lower margin, just touching notating but not seriously affecting legibility; some mispagination.

**With the signature of the English musician William Hawes (1785-1846) in ink to title and with early annotations and corrections, most probably by Hawes, to pages 1-5 and occasionally throughout.**

**First Edition.** Zimmerman 627. Day & Murray 111. BUC p. 861. Hirsch II, 754. RISM P5927.

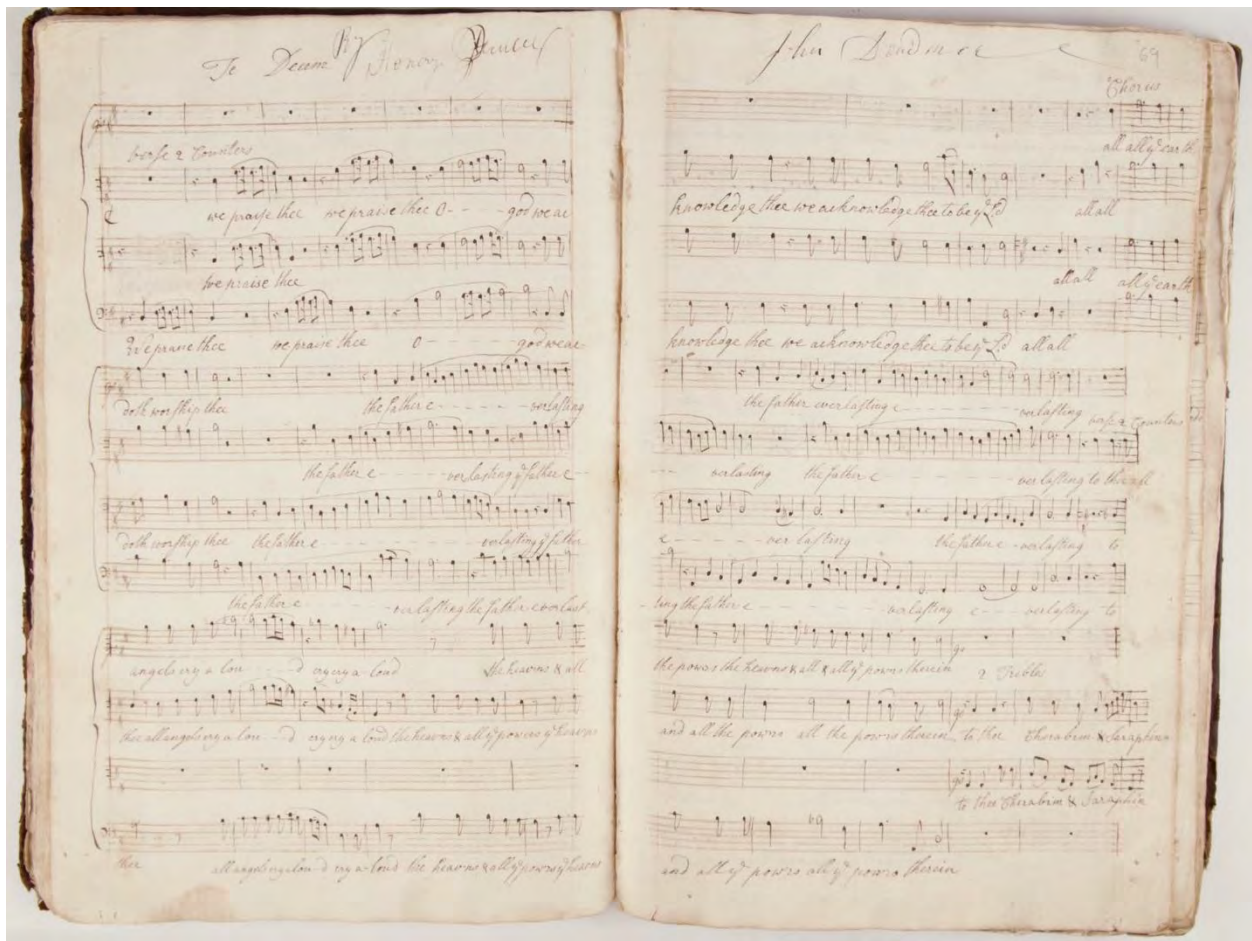
First performed at The Queen's Theatre, Dorset Garden London, in June 1690. *"As far as the costumes, scenery and machines were concerned, no expense was spared; and the Dance of Chairs in Act III and the spectacular masque in Act V proved special favourites with the public."* Eric Walter White: *Purcell-Handel Festival London June 1959*, pp. 9-10.

One of the few works by Purcell published during the composer's lifetime and certainly the most extensive. Purcell composed incidental music and songs for a great many plays during his career; *The Prophetess*, by Thomas Betterton after Fletcher and Massinger, was one of five cases in which his contribution was on a scale large enough for the work to be considered a "semi-opera." The present copy may have been used for a planned edition or a revival of the work by Hawes, a conductor and for many years the director of the English Opera House, who was also a music publisher.

*"In 'Dioclesian', particularly, everything is under the spell of music and gains significance from it. Not only is this work a great deal better than Fletcher's play 'The Prophetess' on which it is based, but all its superiorities are owing to the musical additions which make of it an impressively beautiful work of stately elegance."* Robert Etheridge Moore: *Henry Purcell & the Restoration Theatre*, p. 130.

**As no autograph is known, this published score is the primary source for the work. (39454) \$5,000**





### Early 18<sup>th</sup> Century Liturgical Vocal Music in Manuscript

#### 74. PURCELL, Henry 1659-1695 et al.

Musical manuscript collection of 23 anthems and other liturgical vocal music including Purcell's *Te Deum*. England, [?]1720s-1740s.

Folio (226 x 316 mm). Full dark brown calf, dos-à-dos. 170 pp. in total: Part I, 93 pp.; Part II, 77 pp. On Dutch paper with watermark of a crown at head, a lion holding a staff in one paw and a sheaf of paper in the other within double oval (similar to Heawood) with words "Libertate Propatria Vryheyt," countermark "VI." 23 liturgical vocal works for 2-3 voices and occasional continuo plus 41 pp. of monophonic psalmody. Binding very worn, with portions of leather lacking to both boards and spine; free front endpaper to Part I partially lacking, both pastedown endpapers and free front endpaper to Part II lacking. Slightly worn and soiled; several leaves frayed and creased at outer margin; some leaves loose and signatures split; occasional small stains; pp. 93-94 with loss to blank lower inner portion. Contemporary signature ("John Wales") to upper margin of free front endpaper.

**Of special note are the presence of two works by Purcell** including his *Te Deum* (Part II, item 6) and one work by Giacomo Carissimi (Part I, item 9), adapted for performance in English.

Titles and first lines of text, complete with archaic spellings, as follows:

#### Part I

- 1) A[!] anthem taken out of [?]ye Psalm "O How amiable are thy dwellings," pp. 1-2
- 2) An [!] Hymn Counter, "Our greatful Songs," pp. 6-7
- 3) An anthem taken out of The 7[th] Chapter, "I Beheld and Lo," pp. 12-15

- 4) *An anthem taken out of ye 177[th] Psalm, "O praise ye L[ord],"* pp. 16-17
- 5) *Anthem Ps[alm] 30 set by Mr Grayin, "I will magnifie thee,"* pp. 18-19
- 6) *Anthem Set by Mr. Wise Isayah ye 52[nd] Chap[ter], "Awake awake pot on thy Strenght o Sion,"* pp. 22-27
- 7) *Anthem for Christmas Day Taken out of Luke Chapter ye 2[nd] vers[e] ye 10[th], "Geather ye west pleaes of Jerusalem,"* pp. 28-30
- 8) *Anthem taken out of ye 48[th] Ps[alm], "Great is the Lord,"* pp. 31-33
- 9) *Carissimi, Giacomo 1605-1674. Anthem Ps[alm] 116, "I am well pleasd",* pp. 34-46.  
 "On the misattribution to Purcell see: Finney P1969. Watkins Shaw (*TNG*, Vol. 1, p. 235) lists the piece among adaptations of works by Italian composers (Carissimi)." RISM Online, note to record 900011420, concerning a manuscript of the piece at US-LAuc.
- 10) Church, John 1674-1731. *An Anthem Taken out of the 145:3 voices, "I will magnifie thee,"* pp. 47-50. Another copy in the Bodleian Library, Oxford, RISM ID no. 806629772
- 11) *Anthem Ps 23: 2 voices, "The Lord is my Sheperd,"* pp. 45-49
- 12) *Anthem Psalms ye 57[th], "Awake up my Self,"* pp. 50-53
- 13) Wise, Michael 1647-1687. *An anthem taken out of ye 133 Ps[alm] set by Mr Mickell Wise, in 3 voices, "Behould how good and joyfull,"* pp. 54-59
- 14) *An Anthem Ps[alm] 103, "The L[ord] is full of Compation,"* pp. 60-65, with a stave designated for the bass line but lacking it.
- 15) 23 psalm tunes (monophonic psalmody), pp. 66-71
- 16) [Untitled]. *"I will praise ye,"* pp. 72-74
- 17) [?]Broderip, William 1683-1727. *Anthem for ye 122d by Mr. Broadrip, "O pray for ye peace,"* pp. 74-81. Not in RISM.
- 18) Croft, William 1678-1727. *An Anthem out of the 104 Ps[alm], "Praise ye L[ord],"* pp. 82-84, single vocal line
- 19) *Anthem Ps[alm] ye 18,* pp. 86-87
- 20) Croft. *An Anthem out of the 104 Psalm Set by Mr. Crofts,* pp. 87-89, single vocal line (identical to item 18 above)
- 21) *Anthem ... ye 145, "I will magnifie,"* pp. 92-93

## Part II

- 1) Psalmody, mostly monophonic, with several in four voices, pp. 1-41
- 2) *Anthem Psalm 66th by Lake, "O come hither,"* pp. 42-49. Not in RISM.
- 3) *Anthem Ps[alm] ye 86 by Smith, "Lord thou art become gracious,"* pp. 49-53
- 4) *Nunc Dimmitis, "Lord now Lettest thou thy Servant,"* pp. 54-57
- 5) *Purcell, Anthem Ps[alm] ye 106, "O give thanks unto ye L[or]d,"* pp. 58-67, without ascription in source, but Purcell's anthem "O give thanks unto the Lord." Zimmerman P33.
- 6) *Purcell Te Deum by Henry Purcell, "We praise thee,"* pp. 68-77. Zimmerman P232.

*"[Purcell] was one of the most important 17th-century composers and one of the greatest of all English composers. ... Te Deum and Jubilate in D major, performed on 22 November 1694 in the service at St Bride's Church that preceded the main St Cecilia's Day celebrations at Stationers' Hall. The latter is scored for soloists, choir, two trumpets, strings, and continuo, and was the prototype for the settings of the text by Blow, Croft, Handel, and others."* Peter Holman and Robert Thompson in *Grove Music Online*

*"The most important composer in mid-17th-century Rome, Carissimi established the characteristic features of the Latin oratorio and was a prolific composer of motets and cantatas. Through his pupils and the wide dissemination of his music he influenced musical developments in north European countries."* Andrew V. Jones in *Grove Music Online*

"Carissimi's church music was guarded by the authorities of the German College and very few contemporary Italian manuscript copies survive. Occasional motets appeared in anthologies, but it took until 1666 before a collection was published. ... The apparently restricted circulation of Carissimi's music requires his popularity in Restoration England to be reconsidered. Carissimi was indeed held in high regard by aristocrats and intellectuals, his reputation fuelled by Kircher and enthusiastic travellers like Francis Mortoft and Thomas Killigrew. Still, ... his music was fundamentally inaccessible. ... although Roman vocal music was highly appreciated in Restoration England, being performed at court and copied with interest in Oxford musical circles, it remained the music of a small elite." Lebedinski: *The Magnificence of the Sublime: Carissimi's Music in Restoration England* in Wainwright, Knowles, and Cheetham, eds.: *Reappraising the Seicento: Composition, Dissemination, Assimilation*, pp. 172-73. (39427) \$2,800



**Fascinating Early 16<sup>th</sup> Century Post-Incunable,  
Considered to be the First Printed Encyclopedia**

75. REISCH, Gregor ca. 1467-1525  
*Margarita Philosophica*. [Strasbourg]: [Joh. Grüninger], [Juin 1512].

Quarto. Modern full dark brown calf with central decorative blindstamped device within single blindstamped rule to both boards, raised bands on spine in decorative blindstamped compartments, earlier dark red leather title label gilt, red speckled edges. 1f. (recto title, verso blank), 3 preliminary leaves + 647, [i] (blank) pp. + 4ff. (most with extensive early annotations in manuscript). Book I: A1-4, B1-Z8, a1-k8; Book II: A1-4, B1-F6, G1-4, H1-6, J1-N4. Title printed within fine woodcut border; colophon to foot of final recto. With numerous diagrams, tables, and fine woodcut illustrations throughout, some full-page, and



musical examples in Hufnagel notation to N3v-N4r, N5r-N6r, and N7-N8. With fine manuscript initials and hand-drawn highlights in red and blue and with numerous woodcut illustrations, some full-page and some extending into margin, and decorative initials throughout. Occasional hand coloring, including to illustration to verso of B3 in Book II. In 12 books: Latin grammar, dialectics, rhetoric, arithmetic, music, geometry, astronomy, physics, natural history, physiology, psychology, and ethics.

**The full-page print** to M4v in the "Musicae speculativae" section depicts an ensemble of musicians playing organ, harp, lute, and flute; a poet wearing a laurel; and a central female figure with an elaborate ornamental headdress holding a score with a 6-note hexachordal scale running in two directions printed on two 5-line staves. **The half-page print** to C3r in the "Musica figurata" section depicts small naked figures (?putti) holding a large sheet of (?vocal) music notated on a 4-line staff with a shawm-like instrument in the foreground.

With manuscript ownership markings to front pastedown ("WGT Barter, 19/11/[18]67" and "Auctor hjus libri Georgius Reisch. L'auteur était prieur d'une chartreuse au près de Fribourg"); to front free endpaper (1829 White Knights ..." and small rectangular handstamp "Bibliotheca Heleriana;" and to verso of final leaf of text ("Ex libro [?]Dupuia"). Early manuscript annotations to 5 pages of section on architecture and occasionally throughout. With early signature to foot of title. Binding very slightly worn, rubbed, and bumped; endpapers slightly browned. Minor internal wear and soiling; light uniform browning; upper margins slightly cropped, not affecting text; outer margins slightly cropped, just touching some annotations; early repair to short tear to verso of h2, just touching marginal text; final 4ff. dampstained; very occasional minor smudging to highlights. Lacking folding world map. A very good copy overall.

Sixth edition of the work first published in Freiburg in 1503 by Schott. Cortot, pp. 164-65 (the 1508 edition). Gaspari I, (other editions). Hirsch I, 497. Wolffheim I, 963 (the 1599 Italian edition). Not in Damschroder and Williams, Davidson, Matthew, or Reese. RISM Écrits, p. 695. Rare Book Hub records only 2 copies of this 1512 edition having come to auction since 1923.

Reisch was a German scholar and music theorist. *"He was in close contact with the best humanists of his time, was one of Johannes Eck's teachers, and was considered one of Germany's most learned men; Erasmus referred to him as an 'oracle' among the Germans. [The] Margarita philosophica ... was an enormously popular Latin dialogue textbook and was frequently reissued; its last edition appeared in 1600. ... The fifth book is divided into two parts, concerning the 'principles' and 'practice' of music, and cites such authorities as Pythagoras, Plato, Augustine, Boethius and al-Fārābī. On the whole it is a typical Renaissance didactic treatise, dealing with definitions and origins of music, divisions into musica mundana, humana and instrumentalis, classification of consonances and dissonances, use of the monochord, medieval church modes and hexachord solmization. Of special interest are the relatively extensive music examples, which in the first edition are written in Hufnagelschrift. The 1512 edition [the present one] incorporates a part of Nicolaus Wollick's Opus aureum musicae (1501) to serve as a section on musica figurata."* T. Herman Keahey in *Grove Music Online*

**Considered to be the first printed encyclopedia**, the present work is of primary importance for its attempt to summarize all extant knowledge.

In addition to its musical interest, the *Margarita Philosophica* is also of great interest to the history of woodcut book illustration and contains **an early anatomical diagram** (a5r), **the oldest printed depiction of the human eye** (b5r), **a very early depiction of the brain** (c2v), and purportedly **the first polar projection**. Some of the woodcuts are attributed to noted Swiss printmaker Urs Graf (ca. 1425-1528).

**A fascinating post-incunable, offering significant insight into the 16th century worldview.**

(39474)

\$7,800



**Autograph Musical Quotation from *Sheherazade*, Signed**

**76. RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908**

*Autograph musical quotation from one of the composer's best known works, the symphonic suite Sheherazade, Op. 35, signed.*

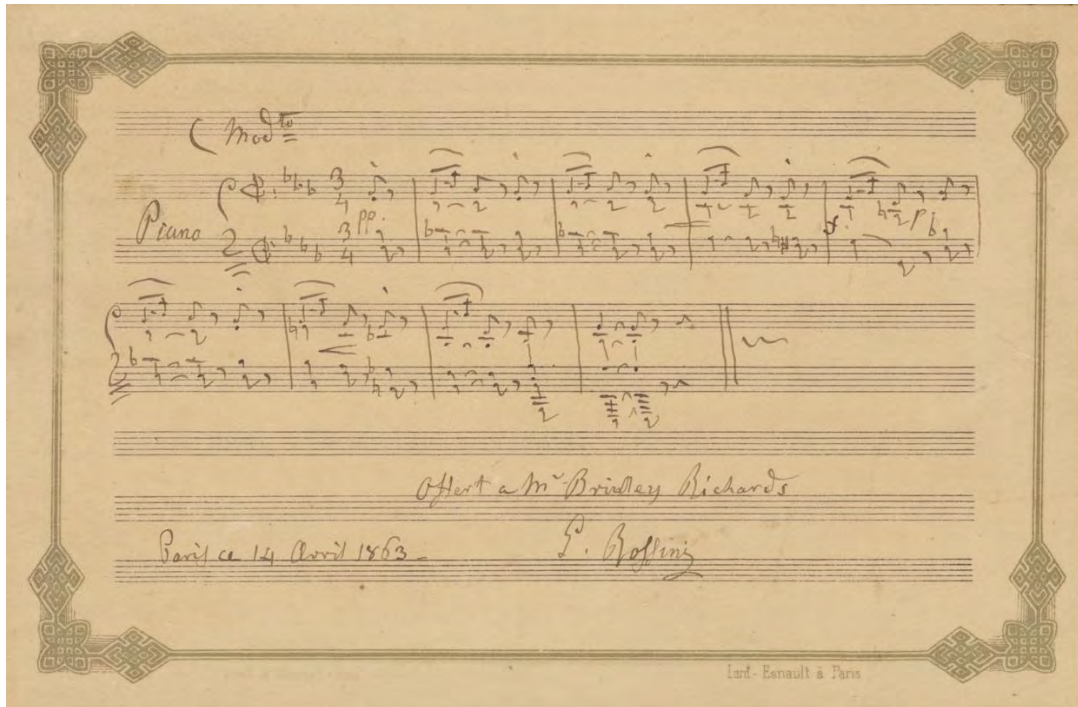
5 measures in piano score, being the first theme from the second movement of the work, *The Story of the Kalander Prince*. Notated in black ink on ivory card stock with autograph titling, marked "Allegretto" at head. **Signed in full.** Undated, but ca. 1890-1900. Small oblong octavo (63 x 101 mm.). Slightly browned; penultimate measure and a portion of "Rimsky" in the composer's signature slightly smudged.

Composed in 1888, *Sheherazade*, Rimsky-Korsakov's characteristically colorful orchestral work, was inspired by the fantastical *One Thousand and One Nights* (The Arabian Nights), a collection of Middle Eastern folk tales in Arabic compiled during the Islamic Golden Age (the 8th-13th centuries) and first translated into English in ca. 1706-21.

*"Russian orientalism received its best-known expression in Sheherazade (1888). The work is based on A Thousand and One Nights, the story of the sultana Sheherazade, who keeps her husband, the sultan Shakriar, from his intention of killing her by telling him stories for one thousand and one nights. The encounter between barbarous despotism and feminine seduction ... - a contrast that Rimsky-Korsakov's work emphasizes from the start - renders the story an oriental paradigm par excellence."* Maas: *A History of Russian Music*, p. 175.

The work was adapted for ballet by Diaghilev's Ballets Russes, premiering in Paris at the Opéra Garnier on 4 June 1910 to Rimsky-Korsakov's music, dramatic choreography by Michel Fokine, striking sets and costumes by Léon Bakst, and iconic dancers Vaslav Nijinsky and Ida Rubinstein.

**A fine example from one of the composer's most popular works and the one with which he is most closely identified. (39489)** \$7,500



### Autograph Musical Quotation Inscribed to a Fellow Composer

#### 77. ROSSINI, Gioachino 1792-1868

*Lengthy autograph musical quotation signed ("G. Rossini") from a work for piano.*

9 measures in Eb major in 3/4 time, marked "Modto." at head and with "Offert à Mr. Brinley Richards, Paris, le 14 Avril 1863" at conclusion. Notated in dark brown ink within decorative olive green borders on Lard-Esnault paper. Slightly browned; laid down to backing board with remnants of adhesive to verso.

*"No composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. His contemporaries recognized him as the greatest Italian composer of his time. His achievements cast into oblivion the operatic world of Cimarosa and Paisiello, creating new standards against which other composers were to be judged. That both Bellini and Donizetti carved out personal styles is undeniable; but they worked under Rossini's shadow, and their artistic personalities emerged in confrontation with his operas. Not until the advent of Verdi was Rossini replaced at the centre of Italian operatic life." Philip Gossett in Grove Music Online*

A prolific composer, Rossini's oeuvre included over 150 piano pieces.

**The recipient of the present quotation is in all likelihood the noted Welsh pianist and composer Henry Brinley Richards (1817-1885).** *"Gaining the patronage of the Duke of Newcastle [Richards] entered the RAM, where he was twice awarded the King's Scholarship (1835 and 1837). He went briefly to Paris for further study, becoming acquainted with Chopin, and on his return was appointed a teacher of the piano at the RAM, and later a director. ... He was said to be the finest pianist in Britain in the mid-19th century and also enjoyed a good reputation as a teacher." Owain Edwards, revised by A.F. Leighton Thomas in Grove Music Online*

An attractive example. (39445)

\$6,500





### Archive Regarding the Composition of a Requiem for Rossini, Proposed by Verdi

#### 78. [ROSSINI, Gioachino 1792-1868]

An interesting archive of 25 autograph letters and 11 associated manuscript and printed documents relative to the collaborative composition by 13 Italian composers of a Requiem in Rossini's honor commemorate the first anniversary of the composer's death. The project was proposed by Giuseppe Verdi to Tito Ricordi, with a performance planned for 13 November 1869 in the Basilica of San Petronia in Bologna.

Contents include:

- 25 autograph letters
- 2 telegrams
- manuscript list of contributing composers
- manuscript text of the mass
- 4 manuscript documents detailing activities of the Commission
- 3 printed documents detailing activities of the Commission

In Italian, with partial translations.

#### Autograph letters

Bazzini, Antonio 1818-1897

- 3 pp. of a bifolium, signed "A. Bazzini." Quarto. Brescia, 4 April 1869. To the "Honorable Commission." Bazzini agrees "to participate in the composition of the Funeral Mass conceived by the illustrious Comm. Verdi to honor the memory of the great Pesaro-born composer on the first anniversary of his death. ... And in the same intent it will perhaps not be useless that, once the individual pieces and the masters who are to

*compose them have been decided, each of them should know in advance the name of one at least whom fate will have called upon to compose the previous piece."*

Boucheron, Raimondo 1800-1876

- 1 page of a bifolium, signed "R. Boucheron. Quarto. 4 December 1868. To "Egregio Sigr. Direttore."
- 1 page of a bifolium signed "R. Boucheron." Quarto. 30 March 1868. To "Onoroevole Commissione." *"Your invitation ... to participate in the composition of a grand Funeral Mass in honor of the immortal Rossini is very flattering."*

Cagnoni, Antonio 1828-1896

- 2 pp. of a bifolium, signed "Ant. Cagnoni." Octavo. Vigevano, 31 March 1869. To "Onoroevole Commissione." Cagnoni *"willingly associates his poor name with that of the most distinguished representative of our Art of the supreme Master [Verdi], under whose auspices and thanks to whose collaboration the Opera will obtain the most splendid success."*

Casarini, Camillo 1830-1974

- 2 pp. of a bifolium, signed "Casarini." Octavo. 10 December 1868. To Liverari, expressing frustration at performance complications and, as he knows that his correspondent is going to Milan, begs him *"to assure ... Ricordi and Verdi that everything we can do will be done, including allowing women to sing in our church."*

Clausetti, P. 1869-1943

- 1 page of a bifolium, signed "[?]P. Clausetti." Quarto. Naples, 12 January 1869. To Giulio Ricordi. On light blue paper with "R. Stabilimento Musicale Tito di G. Ricordi Milano - Napoli - Firenze" embossed at upper left, integral address panel. *"I went to M[aestro] Mercadante and read the letter from the Commission addressed to him. He told me that he accepts the proposal in principle."*

Gaspari, Gaetano 1807-1881

- 2 pp. of a bifolium, signed in full. Quarto. Bologna, 2 April 1869. To the "Onovevole Comitato."
- 3 pp. of a bifolium, signed "G. Gaspari." Octavo. Bologna, 11 August 1869. To Giulio Ricordi. *"I regard it as a very high honor to be designated as part of the select ranks tasked with raising the beautiful fate of an imperishable artistic monument to the memory of the immortal Rossini. ... I am sending the composition given to me to set to music today. ... In writing the score I left a blank line for two additional trumpets and two additional bassoons. When I had finished the score, I saw that these parts were useless, and therefore I did not deal at all with the third and fourth bassoons, only a few notes here and there."*

Mabellini, Teodulo 1817-1897

- 3 pp. of a bifolium, signed "T Mabellini." Quarto. Florence, 30 March 1869. To Giulio Ricordi. *"I cannot hide the fact that I am a somewhat concerned by this special invitation, thinking primarily that I shall have as companions in composition in this work dedicated to the memory of the great Pesarese the most distinguished masters of Italy."*

Mariani, Angelo 1821-1873

- 1 page of a bifolium, signed in full. Octavo. Vicenza, 11 August 1869. On black-bordered stationery. *"I am pleased to be able to reply that it will be a supreme honor for me to place myself at the disposal of Your Most Illustrious Excellency and of the entire commission for all that concerns the performance of Rossini's Mass planned by the celebrated Verdi to take place on next September."*

Masciangelo, Francesco 1823-1906

- 2 pp. of a bifolium, signed in full. Octavo. To Lauro Rossi. *"Inspired by a love of art, and also wanting to lay flowers on the grave of the immortal who touched its summit, I boldly offer myself."*

Nini, Alessandro 1805-1880

- 1 page of a bifolium, signed in full. Quarto. Bergamo, 3 April 1869. To the "Onorovole Commissione."  
- 1 page of a bifolium, signed in full. Octavo. Bergamo, 12 August 1869. To the "Onorovole Commissione."  
- 1 page of a bifolium, signed "Alessdro. Nini." Octavo. Bergamo, 6 October 1869. To Giulio Ricordi. *"The writer would like to know the name of the singer who is to perform the piece of music to be composed for the Funeral Mass."*

Pedrotti, Carlo 1817-1893

- 3 pp. of a bifolium, signed in full. Octavo. Verona, 6 October 1869. To Giulio Ricordi. *"I would have a few things to say, but confidentially, and that is why I prefer to write directly to you. How is it that you are only now thinking of resorting to a subscription, when there is but little more than a month to go before the performance of the Mass?"*

Petrella, Errico 1813-1877

- 1 page of a bifolium, signed in full. Octavo. Milano, 10 April 1869. To Giulio Ricordi. *"I accept with great pleasure your invitation to take part in the composition of the funeral mass in homage to Rossini, and thank Maestro Verdi."*  
- 1 page of a bifolium, signed in full. Octavo. Lecco, 25 June 1869. To Giulio Ricordi.

Platania, Pietro 1828-1907

- 1 page of a bifolium. Octavo. Palermo 3 April 1869. To the *"Commission for the Composition and Execution of the Messa da Requiem proposed by Giuseppe Verdi in honor of Gioacchino Rossini."* On letterhead of the "Direzione del Real Collegio di Musica in Palermo" embossed at upper left. *"Ready therefore for the call, and most grateful."*

Ricordi, Giulio 1840-1912

- 1 page of a bifolium, signed in full. Octavo. 5 December 1868. To "Egregio Direttore." On letterhead with "Tito di Gio. Ricordi" etc. printed at upper left. *"I really can't decide on the matter. Can you ask either Mazzucato or Ronchetti? If 3 members are not enough, the names you have proposed are excellent, especially, I think, Boniforti, who enjoys a good reputation."*  
- 1 page. Quarto. 16 March 1869. To Lauro Rossi. On letterhead with "Commissione per la composizione ed esecuzione della Messa da Requiem proposta da Giuseppe Verdi in onore di Gioachino Rossini" printed at upper left. *"I have the honor of enclosing the minutes of the meetings and various letters: it is urgent to assemble the Commission in order to decide what to do."* Ricordi was secretary of the Commission.

Rossi, Lauro 1810-1885

- 1 page of a bifolium, signed in full. Octavo. 20 October 1869. To Eugenio Tornaghi. On letterhead with "Il Vice Presidente del Consiglio Accademico Direttore degli Studi del Regio Conservatorio di Musica in Milano" printed at upper left.  
- 1 page of a bifolium, signed in full. Octavo. 28 October 1869. To Giulio Ricordi. *"Although the attached letter from Mr. Mariani does not fully answer the questions asked, I still believe it should be kept in the official records because it guarantees us the cooperation of the greatest of living conductor's of Verdi's mass to Rossini ..."*  
- 2 pp. of a bifolium, signed in full. Small quarto. Undated. To Giulio Ricordi. On personalized letterhead with monogram printed in dark purple. *"Verdi's telegram is clear and I cannot blame him, but it seems to me that we should not burn the composed music ... [It] should not be lost, because the musical work to*



which it alludes can very well exist without Rossini. Please cooperate, dearest Giulio, and don't talk any more about Rossini."

Sessa, Carlo 1843-1919

- 2 pp. of a bifolium, signed in full. Octavo. Modugno, Terra di Bari, 12 January 1869. "I would also like to contribute my work."

Tiberini, Mario 1826-1880

- 1 page. Signed in full. Quarto. Undated. To Rossi, Mazzucato, and Ricordi. "But the illustrious Commission will not ignore my engagement with impresario Sigr. Rodriguez for the Teatro della Pergola, an engagement which begins in the middle of October and ends in the beginning of December."

#### Telegrams

- Verdi to Ricordi. Printed form completed in manuscript in an unidentified hand. 1 page. Large octavo. Sent from Milan. 27 October 1869. Cancelling the planned performance of the work. Large octavo.

- Casarini to Ricordi. Printed form completed in manuscript in an unidentified hand. 1 page. Large octavo. Sent from Bologna. 4 October 1869. "In the meantime, I would like to know if the Mass could be delayed until early December."

#### Manuscript list of composers

- 1 p. Large octavo. 7 pp. Quarto. A densely-written list of compositions, with texts, constituting the *Mass for Rossini*, e.g., "N. 13 Maestro Verdi. For solo soprano, with chorus, and fugue ... In C minor ... Libera me, Domine da morte aeterna." With numerous corrections, alterations, deletions, etc. Verdi's *Libera me* was later incorporated into his own *Requiem*.

#### Manuscript text of Mass

- 3 pp. Folio. "Introito," "Sequentia," "Offertorio," "Präfatio," "Dopo la Comunione," and "Requiescant in pace Amen," with names of composers and the portions of the mass they composed to final page.

#### Manuscript Commission documents

- 3 pp. of a bifolium. 18 December 1868. Minutes No. 1

- 1 page of a bifolium. 25 December 1868. Minutes No. 1

- 3 pp. of a bifolium, with autograph signatures of Giulio Ricordi as secretary and three of the Commission members: Lauro Rossi, Alberto Mazzucato, and Stefano Ronchetti-Monteviti. Quarto. Milan, 24 March 1869. On letterhead with "Commissione per la composizione ed esecuzione della Messa da Requiem proposta da Giuseppe Verdi in onore di Gioachino Rossini" printed at upper left. An invitation to take part in the composition of a *Requiem* for Rossini. 2 copies, one with a list of recipients to which the invitation was sent including Coccia, Nini, Mabellini, Pedrotti, Cagnoni, Petrella, Buzzolla, Ricci, Platania, Bazzini, Boucheron, and Gaspari.

- 2 pp. of a bifolium + 2 pp. laid in. Undated. Autograph minutes of the "Commission," addressed to Luigi Scalaberni (1823-1876). "Now that all manuscripts of the composers have reached the Commission, and the Commission has been able to examine them to form an opinion not only of the extraordinary importance of the works, of which there can be no doubt, but also of their quality ... it finds itself in the most delicate and difficult moment of its mandate, that is, that of choosing the performers best suited to perfect and splendid interpretation. ... The performance of the Mass will take place on November 14 next, and it is trusted that Ella will want to be in Bologna a few days earlier to take part in the necessary rehearsals."

#### Printed Commission documents

- 1 page, with minor manuscript corrections. Milan, 29 September 1869. On blue paper. A letter from the Commission regarding the *Mass*. On Commission letterhead. Worn; creased at folds and overall; some margins frayed; upper left corner lacking with loss to printed letterhead.

- 1 page. Large octavo. Milano, 5 November 1869. On letterhead of the Commission, with printed signature of Giulio Ricordi, secretary of the Commission. The Commission "*has found itself in the very unpleasant position of suspending all negotiations for the performance of the Bologna Mass.*"

- 1 page. Large octavo. Milano, 5 November 1869. To the editors of *Il Pungolo*. On letterhead of the Commission. With printed signature of Giulio Ricordi, secretary of the Commission.

**Giuseppe Verdi proposed this collaborative effort to Ricordi in a letter dated 17 November 1868, four days after Rossini's death**, requesting that manuscripts of contributions be deposited in the archives of the Liceo Rossini following the performance of the work. Both the Bologna City Council and the Bologna Philharmonic Academy welcomed this idea, and a committee consisting of Lauro Rossi, Alberto Mazzucato, and Stefano Ronchetti-Montevitii, was formed, with Giulio Ricordi as secretary. This committee asked specific composers to contribute single movements, with indication of timing, key, and musical forces. In addition, Luigi Scalaberni, impresario of Bologna's Teatro Comunale, was asked to provide the soloists, orchestra and chorus for the 13 November premiere, and Angelo Mariani asked to conduct. On 6 October, however, Scalaberni refused on commercial grounds, as he felt that the proposed performance would jeopardize his theater's opera season. As a result, the municipal authorities suggested postponing the performance of the mass until December, after the opera season. Verdi strenuously objected to this, in part because of the committee's desire to move the performance to Milan. The scheduled performance of the work was thus cancelled.

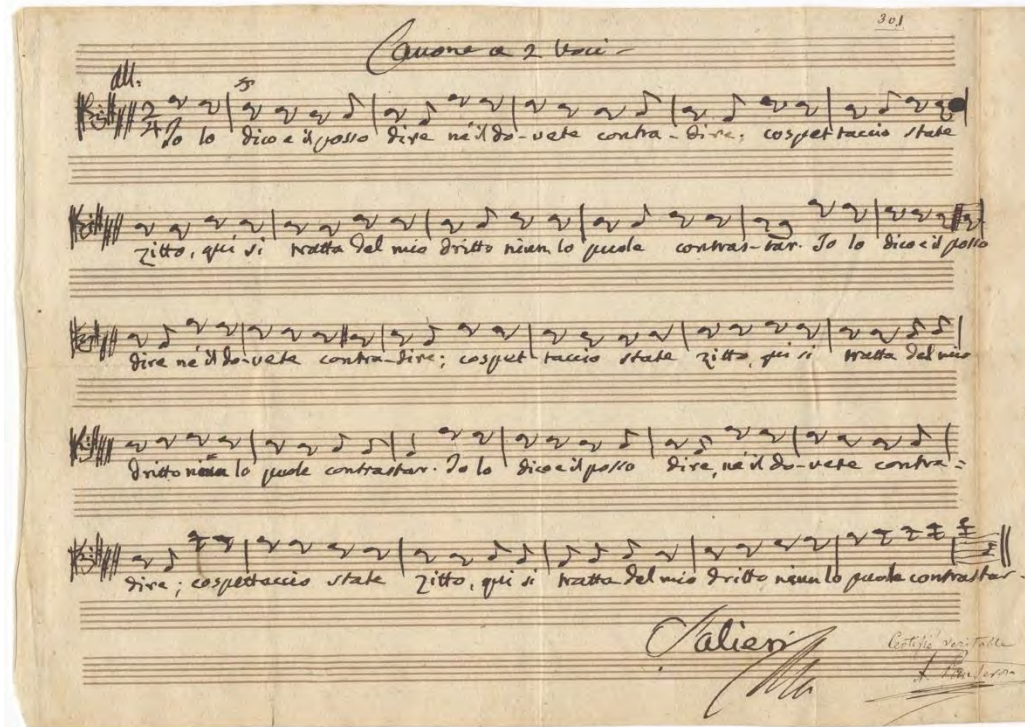
*"In 1868 the death of the great Italian composer Gioacchino Rossini led Giuseppe Verdi to reflect: 'Rossini's reputation was the glory of Italy. When our other glory, Manzoni, is no more, what will be left to us' asked Verdi in 1868 upon the passing of the great Italian composer. In his memory Verdi proposed a requiem mass, with each movement to be provided by a different leading composer of Italy. Verdi himself would provide the final Libera me movement. The mass was completed and to be performed in Bologna, the city with which Rossini was most closely associated. Because of political forces working against the production, the performance never took place. The Messa per Rossini was shelved and Verdi moved on to other endeavors. In 1871 Alberto Mazzucato, Director of the Milan Conservatory and contributing composer to the Messa per Rossini, wrote to Verdi in praise of his Libera me movement. Verdi replied that Mazzucato's praise and encouragement had almost tempted him to write a complete requiem but it would be "pointless" to add yet another Requiem to a very full canon of sacred music. Additionally, after the recent premiere of Aida he had begun to contemplate retirement. During spring of 1873, however, Verdi changed his mind."* Marsh: *The Verdi Requiem*. [legacy.npr.org/programs/specials/verdi/verdiarticle.html](http://legacy.npr.org/programs/specials/verdi/verdiarticle.html).

**The *Libera me* movement that Verdi had written for Rossini's requiem was subsequently incorporated into the final section of his own *Messa di Requiem* five years later**, first performed in Milan at San Marco on 22 March 1874.

The manuscript of the *Messa per Rossini* lay forgotten in Ricordi's archives until 1970, at which time its discovery led to a number of studies by scholars aimed at reconstructing the work with a view towards performance and publication, including those associated with both the Istituto Nazionale di Studi Verdiani and Casa Ricordi. The premiere of the *Requiem* finally took place in September 1988, in the Evangelische Stadtkirche in Ellwangen, Germany, under Helmuth Rilling; the performance was both filmed and recorded on CD and later published in a modern performance edition.

**A unique archive linking two of the greatest 19<sup>th</sup> century Italian composers.** (39263)

\$8,500



### Autograph Manuscript of a Canon by Salieri, Signed

#### 79. SALIERI, Antonio 1750-1825

*Canone a 2 Voci. Lo lo dico e il posso dire.* Autograph musical manuscript signed. Undated, but after 1795.

One leaf (210 x 294 mm). 30 measures, being a setting in 2/4 time for two unaccompanied (possibly women's) voices. Notated in dark brown ink on recto of 12-stave rastrum-ruled paper. Titled by the composer "Canone a 2 Voci" at head and signed "Salieri" at foot of page. Text commencing "Lo lo dico e il posso dire." With two autograph corrections; the final measure extended into the right margin. With an undated early annotation "Certifié véritable A. Panseron" to lower right; the number "301" to upper right margin probably in another hand, possibly that of Auguste Mathieu Panseron (1796-1859). A bit of minor browning; several creases; edges slightly unevenly trimmed.

This work not located in the RISM manuscripts online database.

Salieri composed upwards of 180 canons, most for 3 voices, from 1800 to ca. 1819. According to him, these were often written for friends or acquaintances and intended for immediate performance. See Salieri: *Rival of Mozart* by Alexander Wheelock Thayer, edited by Theodore Albrecht, p. 140.

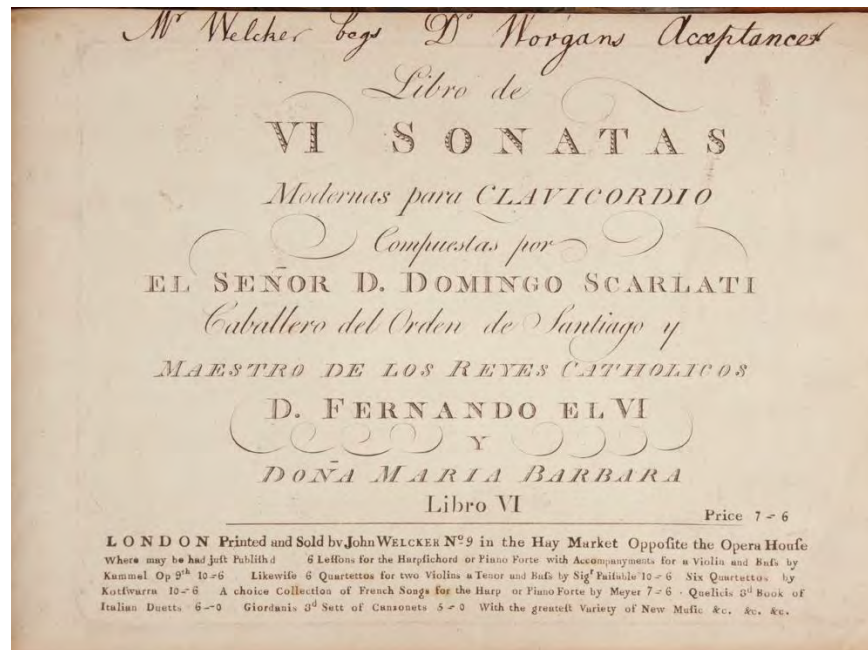
Salieri was "an Italian composer mainly resident in Vienna. A major contributor to and shaper of Viennese musical life from 1770 to 1820, he also composed successful operas in Italy and Paris, and won admiration from German operagoers as a composer who, in the words of one contemporary critic, 'could bind all the power of German music to the sweet Italian style'." Jane Schatkin Hettrick and John A. Rice in *Grove Music Online*

"In 1804 [Panseron] entered the Conservatoire, and nine years later won the Prix de Rome with his cantata *Herminie*. He remained in Italy for several years, studying counterpoint with Mattei in Bologna and then singing in Naples and Rome with García and Siboni. At this time he composed a number of small pieces,



some masses and an Italian opera, *I Bramini*. The 19th-century writer Georges Bénédict described how Panseron, Rossini and García, all in Rome in 1816, would sing through the ensembles of *Il barbiere* which Rossini was composing at the time. Panseron then travelled in Austria and Germany, meeting Salieri in Vienna." Sarah Hibberd in *Grove Music Online*

A fine example of this "rival of Mozart's" work, with interesting association between two contemporary composers. (39465) \$11,500



**Presentation Copy of Sonatas K125, 126, 127, 131, 179, and 182**

**80. SCARLATTI, Domenico 1685-1757**

*Libro de VI Sonatas Modernas para Clavicordio Compuestas por El Señor D. Domingo Scarlati[!] Caballero del Orden de Santiago y Maestro de Los Reyes Catholicos d. Fernando El VI y Doña Maria Barbara Libro VI. Price 7-6. London: John Welcker, No. 9 in the Hay Market Opposite the Opera House, [ca. 1775-77].*

Oblong folio. Half mid-tan calf with marbled boards. 1f. (recto title, verso blank), [1] (blank), 2-23, [i] (blank) pp. Engraved throughout. With 4-line publisher's catalogue below imprint advertising works by Kammel, Paisable, Kotswarra[!Kotzwara], Meyer, Quelicis, Giordani, etc. Slightly worn and browned, especially at edges; very small blue ink stains to extreme outer margins. In very good condition overall; very slightly trimmed at upper margin, just touching several letters of inscription.

A presentation copy from the publisher to noted organist, composer, and admirer of Scarlatti's works, Dr. John Worgan, with "Mr. Welcker begs Do. Worgans Acceptance" in contemporary manuscript to head of title. Worgan (1724-1790) is said to have owned one of four contemporary manuscripts of Scarlatti's works.

### Provenance

The collection of noted conductor, harpsichordist, writer, and musicologist, **Christopher Hogwood** (1941-2014), with pencilled note to front pastedown: "Ex Coll. Ch. Hogwood;" The Rowe Music Library, King's College, Cambridge, with their bookplate and "cancelled" handstamp to front pastedown and their small circular handstamp to verso of title, blank upper outer margin of page 2, and outer lower corner of page 23.

Second edition, containing sonatas K125, 126, 127, 131, 179, and 182. Kirkpatrick, 16. BUC, p. 925 (dating this edition at ca. 1775). Hoboken Vol. 16, no. 266. RISM S1209 (one copy only in the U.S.). These sonatas were first published by Haffner in Nuremberg in ca. 1753. Kirkpatrick 13. Kirkpatrick describes the Welcker edition as a reprint of an undated edition published in London by Johnson (p. 409). The Johnson edition is recorded in one copy only, held at the Royal Conservatoire in Belgium (Wotquenne IV, p. 278); this same copy is cited in RISM A/I/7 S1208. It has recently been determined, however, that this is an error and that what was formerly referred to as the Johnson edition was, in fact, published by Welcker.

*"Any discussion of Domenico Scarlatti's instrumental output must focus on his keyboard sonatas: not only because of the pre-eminence of the Essercizi and sonatas in his work but because even in their most developed form these pieces relate to a single stylistic model, identified by Ralph Kirkpatrick as the basso continuo. The practice of improvising an accompaniment on a bass line was the stock-in-trade of every professional musician; in the case of Scarlatti, a keyboard player of astounding virtuosity and immense creativity, the habit of condensing, of translating contrapuntal implications into harmonic structures, meant that routine formulas were gradually left behind."* Roberto Pagano in *Grove Music Online*

*"Following on Roseingrave's original publications and their reprints were Charles Avison's transcriptions for string orchestra and twelve sonatas issued by Dr. John Worgan in 1752 from the Spanish manuscript that had once belonged to Sebastian Albero, organist of the Royal Chapel in Madrid. In his youth Dr. Worgan 'was impressed with a reverence for Domenico Scarlatti by old Roseingrave's account of his wonderful performance on the harpsichord, as well as by his lessons, and afterwards he became a great collector of his pieces, some of which he had been honoured with from Madrid by the author himself. He was the editor of twelve at one time and six at another."* Kirkpatrick: *Domenico Scarlatti*, p. 124.

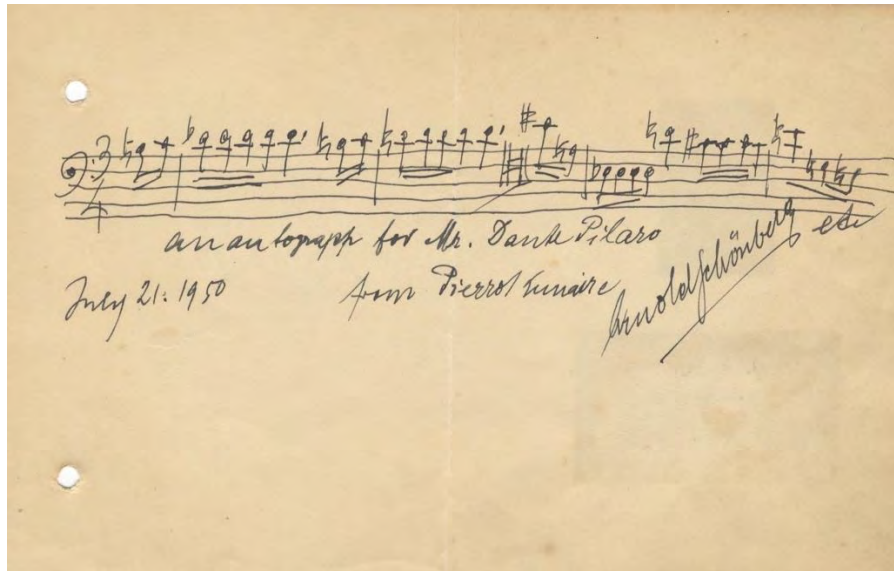
We would like to thank Dr. Johan Eeckeloo of the Koninklijk Conservatorium Brussel for his kind assistance in confirming that the Conservatorium's copy of this work, formerly identified as having been published by Johnson, is an error. (39437) \$3,800

### **“One of the Most Representative Works of the Twentieth Century”**

#### **81. SCHOENBERG, Arnold 1874-1951**

*Autograph musical quotation from the composer's melodrama Pierrot Lunaire, op. 21. Signed in full.*

The opening 5 measures of the violoncello part of the 16th number, *Gemeinheit*, of Schoenberg's revolutionary work. Notated in black ink. **Signed and dated** July 21, 1950, and with "an autograph for Mr. Dante Pilaro from Pierrot Lunaire" in the composer's hand below the quotation. On an album leaf 126 x 200 mm., watermarked "J. Romani." The violoncello accompanies, along with piano and violin, the recited text "In den blanken Kopf Cassanders, dessen Schreindie Luft durchzert, bohrt Pierrot." Slightly worn, browned, and foxed; faint vertical crease; two small file holes to left margin, not affecting quotation; small reproduction portrait and identification label to verso.



*Pierrot Lunaire*, 21 poems from Belgian poet Albert Giraud's eponymous cycle (translated into German by Otto Erich Hartleben) set in Schoenberg's innovative *Sprechstimme* style for speaker and chamber ensemble, was first performed in Berlin at the Choralion-Saal on 16 October 1912.

**"*Pierrot Lunaire* is one of the most representative works of the twentieth century, as much as Pablo Picasso's *Man with the Guitar* or James Joyce's *Ulysses*. As a creative effort in a single consistent style, as an artistic phenomenon, it stands alone among Schoenberg's compositions. The era of 1912, the sunset of a long epoch of peaceful construction in Central Europe, found an unmistakable expression interest in it."** Stuckenschmidt: Schoenberg, pp. 71-2.

*"This melodrama is numbered among the unique, unrepeatable creative works which, both positively and negatively, point the way for, and mark the destiny of, the art of music. Seen in this lofty historical perspective, it takes its place in the line of works such as Mozart's *Don Giovanni*, Beethoven's *Missa Solemnis* or late quartets, Wagner's *Tristan*, Mahler's *Song of the Earth*, and Richard Strauss's *Elektra*. This is not a matter of drawing comparisons; when I place *Pierrot Lunaire* alongside the works just mentioned, it is only to point out that, like them, it was, in a sense, created at as crucial moment for music."* Reich: Schoenberg. *A Critical Biography*, p. 79. (39502) \$4,500

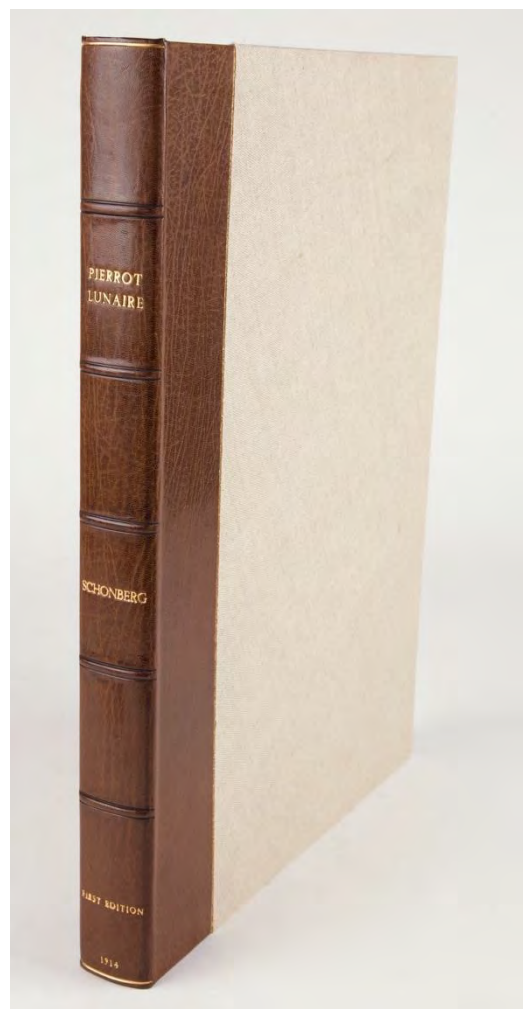
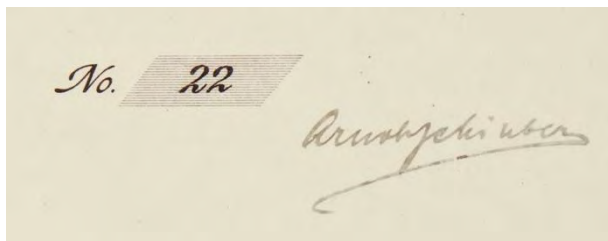
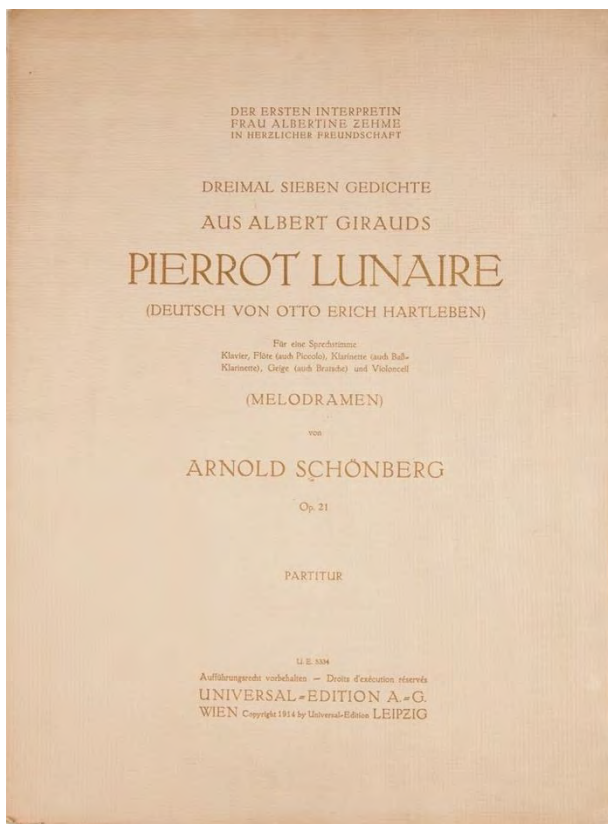
**Deluxe Edition  
Signed by the Composer**

**82. SCHOENBERG, Arnold 1874-1951**

*Dreimal sieben Gedichte aus Albert Girauds Pierrot Lunaire (Deutsch von Erich Otto Hartleben). Für eine Sprechstimme Klavier, Flöte (auch Piccolo), Klarinette (auch Baß=Klarinette), Geige (auch Bratsche) und Violoncell. (Melodramen) ... Op. 21 Partitur. Numerierte orzugsausgabe auf Büttten.* [Full score for voice and chamber orchestra]. Wien ... Leipzig: Universal=Edition [PN U.E. 5334. 5336.], [July 30, 1914].

Folio. Original publisher's textured ivory wrappers with titling gilt to upper. 1f. (recto blank, verso with "No. 22" and Schoenberg's autograph signature), 1f. (recto title, verso blank), [i] ("Vorwort" by Schoenberg), [i] (contents), [ii] (text of the 21 poems), 5-78, [ii] (blank) pp. Music engraved. With printed note to lower left corner of first page of music ("Copyright 1914 by Universal-Edition") and printed note





to lower right corner of first page of music ("Stich und Druck von Breitkopf & Härtel in Leipzig"). Printed on fine handmade paper with a crown watermark. Housed in an attractive dark brown calf-backed dark ivory linen archival folding case with raised bands and titling gilt to spine. Edges very slightly worn and browned. In exceptionally good condition overall.

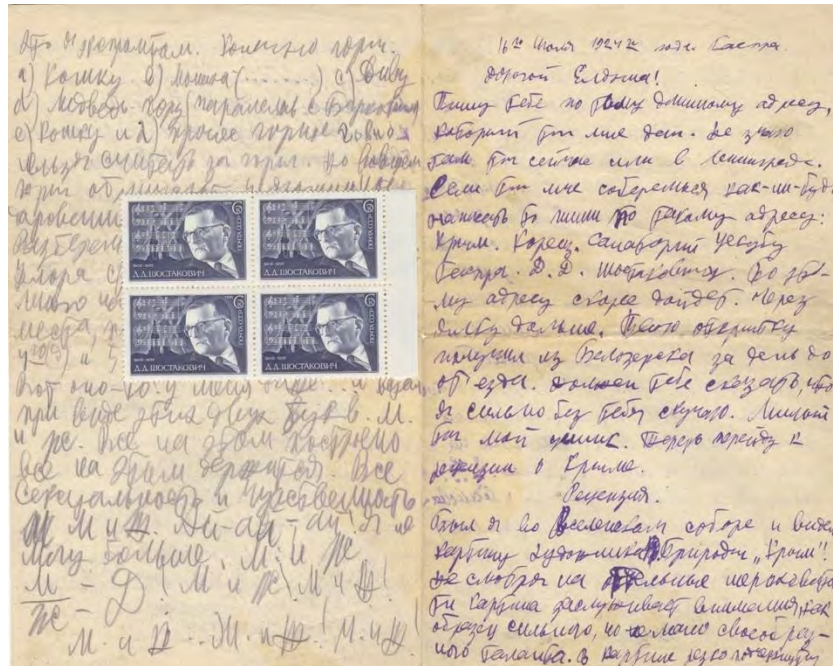
**Signed by Schoenberg** and with printed number "22" to verso of first leaf.

**First Edition**, first (deluxe) issue, **limited to 50 signed and numbered copies**, this no. 22. Rare. Rufer (Engl.), pp. 38-40. Ringer, p. 314. Tetsuo Satoh, pp. 13-16. Crawford, p. 441.

The first issue of the edition, shipped on July 30, 1914, was split: 50 copies were printed on high-quality laid paper, the remaining 200 copies were printed on regular paper. The copies on laid paper carry the printed note "Numerierte Vorzugsausgabe auf Bütten" to title, as in the present copy. Hitherto unrecorded is the fact that all copies of this issue bear the note "Stich und Druck von Breitkopf & Härtel in Leipzig" to the lower right corner of the first page of music. The note "Weag" [Waldheim-Eberle A.G.] to p. 78, mentioned in the *Schoenberg Complete Edition* (Abteilung VI, Reihe B, Band 24, 1, critical report by Reinhold Brinkmann), is found only in the second issue of 1923.

*Pierrot Lunaire*, Schoenberg's setting of 21 selected poems from Belgian writer Albert Giraud's eponymous cycle, was first performed at the Berlin Choralion-Saal on 16 October 1912 with soprano Albertine Zehme as vocalist. "Schoenberg, who was fascinated by numerology, ... makes great use of seven-note motifs throughout the work, while the ensemble (with conductor) comprises seven people. The piece is his opus

21, contains 21 poems, and was begun on March 12, 1912. Other key numbers in the work are 3 and 13: each poem consists of 13 lines (two four-line verses followed by a five-line verse), while the first line of each poem occurs three times (being repeated as lines 7 and 13)." Wikipedia. (39304) \$9,500



**Colorful Early Letter from Shostakovich to His Close Friend, Bogdanov-Berezovsky**

**83. SHOSTAKOVICH, Dmitri 1906-1975**

*Autograph letter signed ("D") from the young composer to his closest friend at the time, Russian musicologist, critic, and composer Valerian Bogdanov-Berezovsky.*

4 pp. of a bifolium (2-1/2 pp. in purple ink, 1-1/2 pp. in pencil). Octavo. Addressed to "Eldosha" (nickname). Dated Gaspra, Crimea, 16 July 1924. In Cyrillic (with translation).

**A very colorful, personal, cryptic, and at times somewhat obscene, letter, from the not quite 18-year-old composer in which he writes to his best friend, telling him that he misses him very much and sending his "review of Crimea," where he was sent to the spa town of Gaspra to recuperate after contracting tuberculosis in 1923. The composer details his visit to the Vselenskii Cathedral where he admired the frescoes, stating "This artist deserves attention as an example of powerful and original talent." He then goes into detailed descriptions of each fresco in something of a stream-of-consciousness style, replete with wordplay and strong sexual references, including to Leonid Nikolayev, his piano teacher in Leningrad, as a homosexual. With several minor autograph corrections. Slightly worn and browned; creased at folds and very slightly overall; light brown staining to central portion; small hole to central fold, not affecting text.**

Shostakovich "is generally regarded as the greatest symphonist of the mid-20th century, and many of his string quartets, concertos, instrumental and vocal works are also firmly established in the repertory. ... He played a decisive role in the musical life of the former Soviet Union, as teacher, writer and administrator. He was also an active pianist, frequently performing his own works until disability prevented him. His last concert appearance was in 1966. ...

*In March 1924 Shostakovich was excluded from the post graduate piano course [at the Petrograd Conservatory], officially because of 'insufficient maturity'; he came close to transferring to the Moscow Conservatory, where he already had a number of friendly contacts, to study piano with Konstantin Igumnov and composition with Nikolay Myaskovsky. After he had enjoyed a second rest-cure in the Crimea he was reinstated with Nikolayev in Leningrad. He set to work in earnest on his symphony, now a prescribed graduation task." Laurel Fay and David Fanning in Grove Music Online*

Shostakovich considered Valerian Mikhailovich Bogdanov-Berezovsky (1903-1971) his closest friend during his years at the Conservatory; Bogdanov-Berezovsky went on to become one of the leading Soviet musicologists and critics of his generation.

*"Shostakovich's friendship with Bogdanov-Berezovsky coincided with the most eventful years of his personal development, when the teenager displaying signs of outstanding creative talent became a young man with touchingly child-like sides to his nature. His letters to his friend reveal a wide range of emotional responses - tenderness, sensitivity, ardent devotion, irascibility, deep impressionability, morbid vulnerability - such are the 'passions' of teenagers discovering themselves and others through the tangled weave of personal relations. We observe the bitterness of first betrayals and losses, the forging of the shield of psychological defenses, the curiously contradictory combination of pliancy and pig-headedness, caustic ironic criticism of others and of himself, empty chatter about trifles and presentiments of what is truly important. The attentive reader will discern signs of a complex process of maturation as Shostakovich shed one skin after another through experience of life. These letters from the 1920s reveal his inner world with a remarkable immediacy and fullness, as though his soul was laid bare.*

*We can also observe the origins of Shostakovich's epistolary stock phrases and his teenage love of bad language, which he uses to express the chastest of feelings and to formulate what would become enduring convictions. The letters abound in nicknames, which the young Shostakovich adored and which he employed with virtuosic aplomb. ... In former decades, such letters could scarcely have been published, mainly on account of their vocabulary. The 15-year-old Mitya Shostakovich did not give external censorship a thought: it only became a concern later in the 1930s, on account of the mass repressions and the devastating criticism directed at him by the Communist party. But internal censorship is also absent . ...*

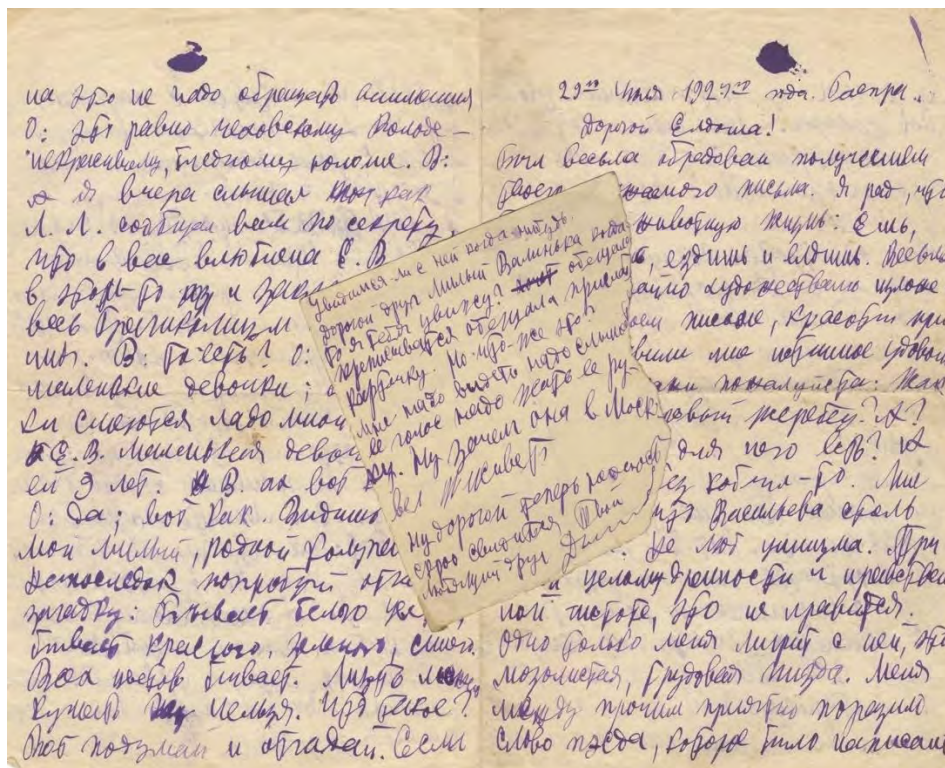
*"The correspondence between the two men is of exceptional interest, as it offers a unique insight into Shostakovich's character and artistic outlook at a crucial formative period. Unlike the composer's later correspondence, in which he expressed himself with far greater circumspection, these letters are wholly free from self-censorship and reveal his innermost thoughts about life, love, and art with unusual frankness. The exuberant personality that they reveal stands in marked contrast to the 'official' public persona that Shostakovich adopted subsequently in his dealings with the outside world." Kovnatskaya: Portrait of the Artist as a Young Man: The Shostakovich-Bogdanov-Berezovsky Correspondence in Zuk and Frolova-Walker, eds.: Russian Music Since 1917, abstract and pp. 272-3.*

**An early letter with good musical content, written at a highly formative period in the composer's career, offering important insights into the relationship of Shostakovich and his closest friend as young men.**

Together with:

A block of 4 Russian commemorative stamps with a bust-length portrait of the composer and several bars of music. (39405) \$3,800





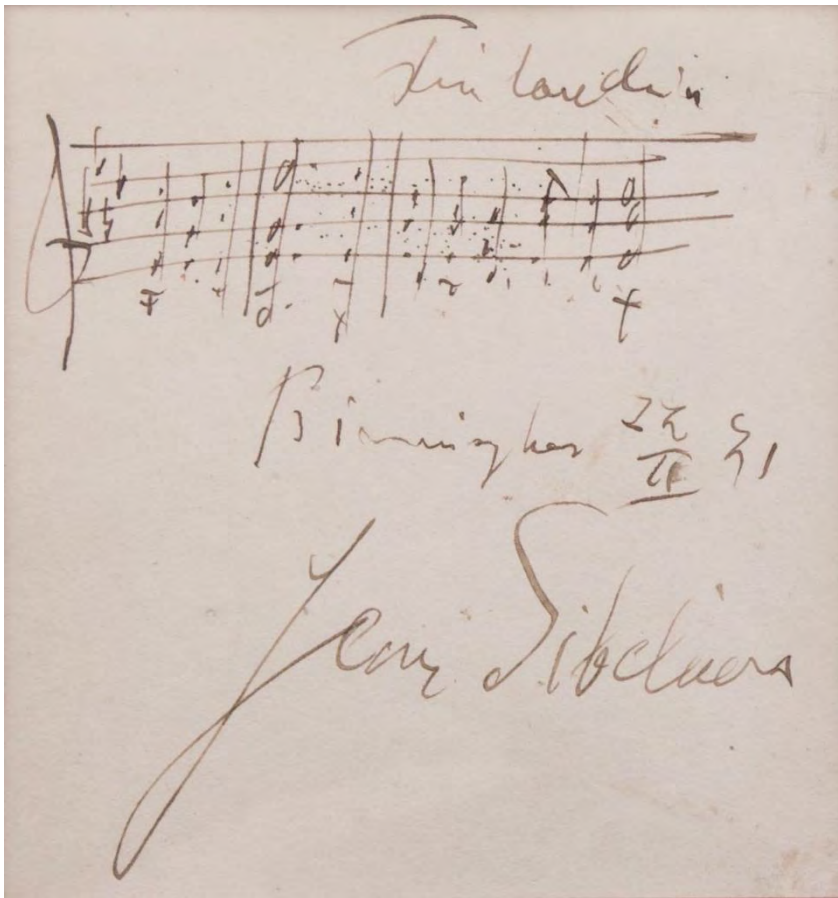
**Shostakovich Writes Again to Bogdanov-Berezovsky  
Referring to His New Fugue, an Orchestral Scherzo, &c.**

**84. SHOSTAKOVICH, Dmitri 1906-1975**

Autograph letter signed ("D. Shostakovich") from the young composer to his closest friend at the time, noted Russian musicologist, critic, and composer Valerian Bogdanov-Berezovsky. **With musical content.**

4 pp. of a bifolium. Octavo. Plus postscript on a small slip of paper ca. 98 x 80 mm laid in. In purple ink. Addressed to "Eldosha" (nickname). Dated Gaspra, Crimea, 29 July 1924. In Cyrillic (with translation).

The not quite 18-year-old composer writes from the spa town of Gaspra, where he was sent to recuperate after contracting tuberculosis in 1923. After a somewhat obscene introduction, Shostakovich thanks Bogdanov-Berezovsky for inquiring about his work and states: "I have started a fugue in eight parts and have finished one orchestral scherzo that I wrote for two pianos. It is brilliant!," promising to show it to his correspondent when he sees him and suggesting that they organize a concert with "somebody's symphony" first followed by Bogdanov-Berezovsky's concerto for piano and intermezzo and then three of Shostakovich's scherzos. Shostakovich goes on to pose a playful series of questions and answers about life and love and includes a joke about how "one German used to say how difficult the Russian language is" as a postscript. With several minor autograph corrections. Slightly worn, browned, and creased; small purple ink stain to blank area at head. (39389) \$4,500



**Fine Autograph Quotation  
from *Finlandia*,  
Penned on the Occasion of the  
Composer's Final Visit to England**

85. **SIBELIUS, Jean 1865-1957**

*Autograph musical quotation from the composer's celebrated tone poem Finlandia, op. 26, signed.*

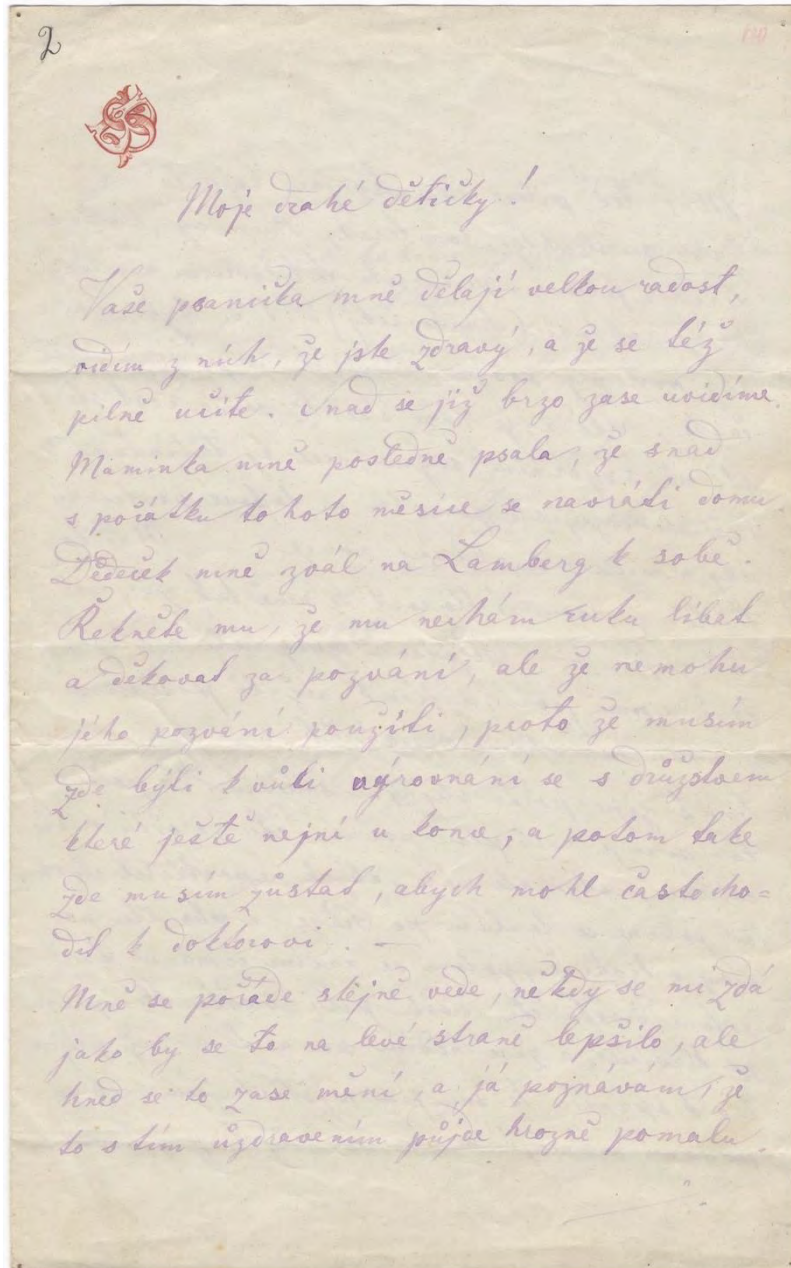
Four measures of the third and best-known theme, which later became known as the *Finlandia Hymn*. **Signed in full**, dated "Birmingham [?]22/II/21" (February 22, 1921), and titled "Finlandia" at upper right. Double-matted in dark gray and brown in a double-windowed mat together with a bust-length photographic portrait of the composer. Framed and glazed. Autograph size ca. 110 x 104 mm.,

photograph ca. 91 x 72 mm., overall size ca. 260 x 359 mm.

Sibelius "was the central figure in creating a Finnish voice in music in the late 19th and early 20th centuries. ... His work is distinguished by startlingly original adaptations of familiar elements: unorthodox treatments of triadic harmony, orchestral colour and musical process and structure. His music evokes a range of characteristic moods and topics, from celebratory nationalism and political struggle to cold despair and separatist isolation; from brooding contemplations of 'neo-primitive' musical ideas or slowly transforming sound textures to meditations on the mysteries, grandeurs and occasionally lurking terrors of archetypal folk myths or natural landscapes." James Hepokoski and Fabian Dahlström in *Grove Music Online*

Composed for the Press Celebrations of 1899 in response to increasing oppression and censorship from Russia, *Finlandia* was revised in 1900 and first performed on 2 July 1900 in Helsinki with the Helsinki Philharmonic conducted by Robert Kajanus. Evoking episodes from Finnish history, the work "formed the nucleus of the orchestral works that introduced Sibelius to larger Europe in the early 1900s." op. cit.

Sibelius made the first of a number of trips to England in November 1905 "where he made a remarkable impression in Liverpool conducting the *First Symphony* and *Finlandia*." His visit in 1921 turned out to be his last. (39287) \$4,500



**Very Personal and Moving Letter from the Composer to His Daughters**

86. SMETANA, Bedřich 1824-1884

Autograph letter signed "Bedř. Smetana" to his daughters.

2-1/2 pp. of a bifolium. Large octavo. Dated Prague, 1 February 1875. In light purple ink. On paper with monogrammatic device in dark red to upper left. In Czech (with transliteration and translation). Slightly worn; creased at folds and overall.

A very personal and moving letter in which Smetana writes to his daughters regarding his intense frustration with his increasing deafness, his activities in Prague, financial concerns, etc.



*"Your lovely letters make me very happy, since I can see from them that you are healthy and that you are also studying hard." He is sorry not to be able to come to Lamberg, but must stay to tend to his affairs with the "cooperative" and be available for frequent doctors' visits, recognizing that "it is going very slowly with the recovery."*

He receives visits from pupils and friends including the family of Comtesse Thun, the Countess Lerchenfeld, the Princess Lobkowitz, and the young Prince Lobkoewitz (Berkovitzky) to give him "a little cheer," but laments the fact that they "are quite worried about their expenditures, for otherwise they would surely help your father reach a place which he wouldn't need to be worried about penury." His deafness prevents him from conversation with his visitors, so "they always write over several whole sheets" when visiting. Smetana goes on to describe his daily activities in Prague, including mornings composing, writing letters, reading, and "doing a little finger exercise, but not much, so as not to damage my hearing," and afternoons wandering the streets or reading the newspaper in a café. "Then I am bored at home in the dark. I read a little, write a little, do a little 'piano tapping,' and pace around the room again until it is time to go to bed. In my dreams I am happiest, for I forget my illness, my awkward life." He closes with "Tell grandpa and grandma that I kiss their hands, and that I kiss Mary heartily. I also kiss you heartily and dearly. Forever your loving father, Bedř. Smetana." With a postscript: "Be healthy, diligent, and good!"

#### Provenance

Dr. Armin Schram: *The Schram Collection*, Christie's, London, 3 July 2007, lot 308.

Smetana was a "Czech composer, conductor, teacher, and music critic often described as the 'father' or 'inventor' of Czech national music. While his first language was German and his first nationalist compositions were based on Swedish narratives, Smetana asserted himself as composer of specifically Czech music from the 1860s, and his music posthumously became synonymous with a Czech national musical style. ... Smetana recorded the sound of ringing in his ears – the most obvious symptom of his syphilis – for the first time in July 1874." Marta Ottlová, Milan Pospíšil, and John Tyrrell, revised by Kelly St Pierre in *Grove Music Online*

*"From the recollections of the poet Ladislav Quis (1846-1913) we know that Smetana was a sorry sight at this time. His ears were plugged with cotton wool and firmly bandaged, and though he was only fifty he appeared twenty years older. His figure had shrunk, his face was worn by pain, his eyes tired from worry, his hair now streaked with grey. It was little wonder people sympathized with him and wanted to help him. The first to do so was his former pupil, Countess Elizabeth Kounic (née Thun), who organized at her home a concert performed by members of the aristocracy and pupils of the deaf composer." Large: Smetana, p. 294.*

**An important letter offering significant insight into the composer's personal life and concerns in the early stages of his illness.** Although Smetana continued to compose (three operas including *The Kiss*, *The Secret*, and *The Devil's Wall*; the E minor string quartet; works for piano; choral pieces, etc.), his condition was soon to deteriorate into pronounced depression, insomnia, hallucinations, and additional symptoms of both mental and physical decline. He died in 1884 in the Kateřinky Lunatic Asylum in Prague.

(39365)

\$11,500



**By the Engraver of Part of J. S. Bach's *Clavier Übung***

**87. SORGE, Georg Andreas 1703-1778**

*Zweytes halbes Dutzend Sonatinen zur Übung im Clavier nach Italienischen Gusto gesetzt.* Nuremberg: Balthasar Schmidt, [ca. 1740].

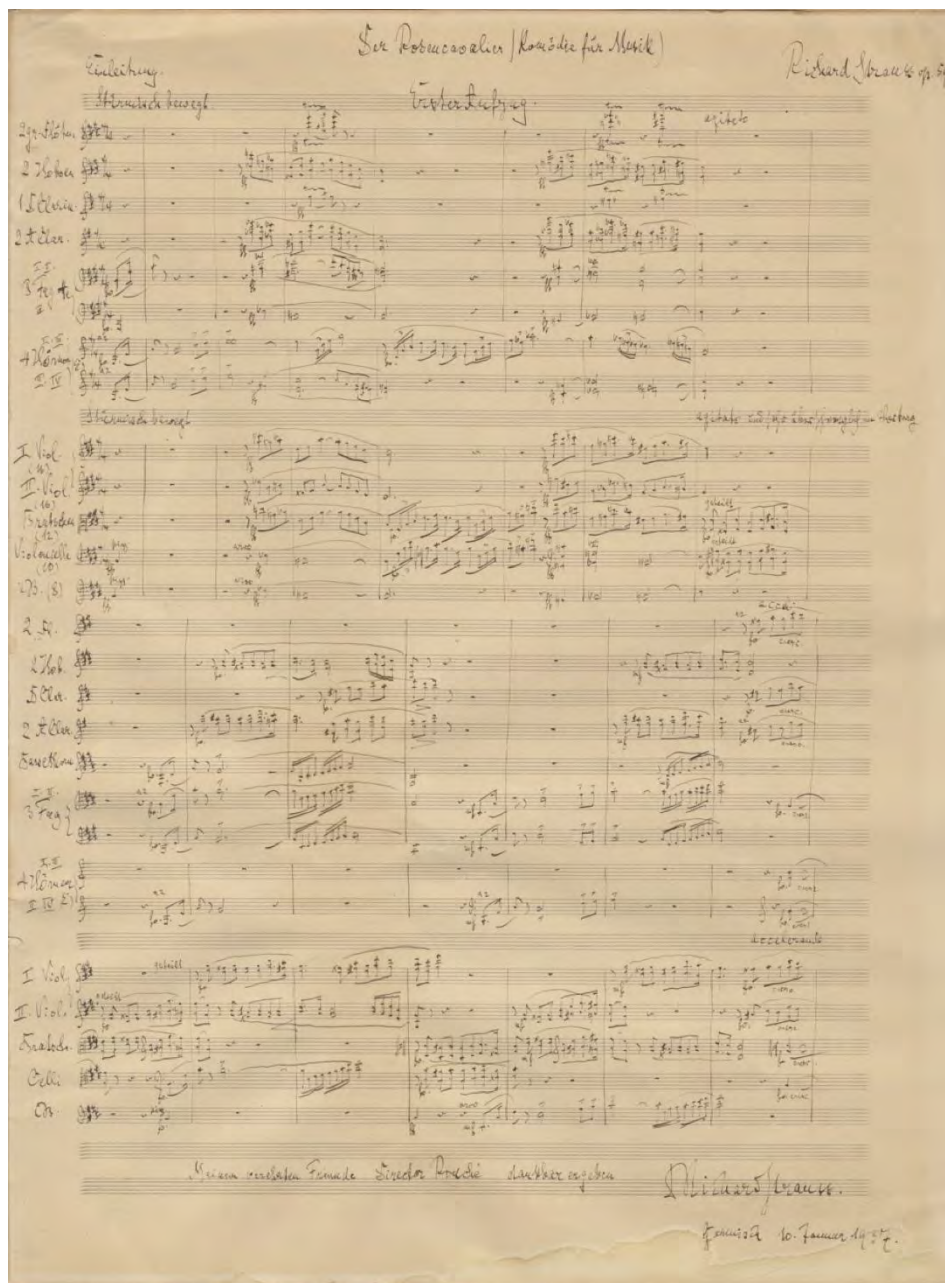
Oblong folio. Newly bound in marbled boards with decorative maroon leather label titled in gilt to upper. 1f. (recto title within elaborately engraved border, verso blank), [i] (publisher's preface), 12 pp. Most edges deckled. Free front endpaper slightly creased at upper outer corner; printed biographical notes laid down to upper outer corner of front pastedown. Very slightly worn; minor staining to title, "15/" in manuscript to upper inner corner; inner margins reinforced with archival tape; minor ink stains to verso of final leaf. An attractive, wide-margined copy overall, elegantly engraved throughout.

Contains six sonatas for the harpsichord.

**First Edition. Very rare.** RISM S3970 (one copy only recorded, in Germany).

Sorge *"established himself throughout central Europe as a talented composer, an authority on organ building, and particularly as a prolific writer of music treatises. ... [He] published most of his compositions and treatises at his own expense. ... Throughout his long career Sorge published a considerable amount of keyboard music; unfortunately, little is accessible for study today."* TNG, Vol. 17, p. 537.

Schmid was a *"German printer and composer. He was born into a family of artisans and craftsmen, and continued in the tradition of artistic craftsmanship to become one of the best-known music engravers in 18th-century Germany. ... Ludwig Gerber ... credited Schmid's engraving of some parts of J.S. Bach's Clavier-Ubung as an important factor in the renown and distribution of those works. ... His catalogue included the names of some of the leading musical figures in north Germany: G.P. Telemann ... G.A. Sorge. .. C. Nichelmann. .. J.L. Krebs ... J. Agrell ... F.W. Marpurg ... C.F. Schale ... C.P.E. Bach ... and J.S. Bach (Clavier-Ubung, iv: Goldberg Variations and the canonic variations on Vom Himmel hoch). Schmid maintained a standard of accuracy and legibility unusual for the time, and it was probably through the high quality of his editions of the Bach keyboard works that he first came to the attention of modern scholars."* Krummel and Sadie: *Music Printing and Publishing*, pp. 411-13. (39335) \$4,800



### Opening of *Der Rosenkavalier* in Autograph Full Score

#### 88. STRAUSS, Richard 1864-1949

*Der Rosenkavalier* (Komödie für Musik) ... Op. 59. Autograph musical manuscript full score. [?]1910-11.

Large folio (400 x 300 mm.). 1 page. The opening 15 measures of the first act of the opera, Notated on the recto of the first leaf of a bifolium in black ink on 32-stave paper with watermark "Papeteries de Laysse pres Chambrey = F." Some light browning and staining to lower margin; remnants of sewing thread to spine. In very good condition overall.

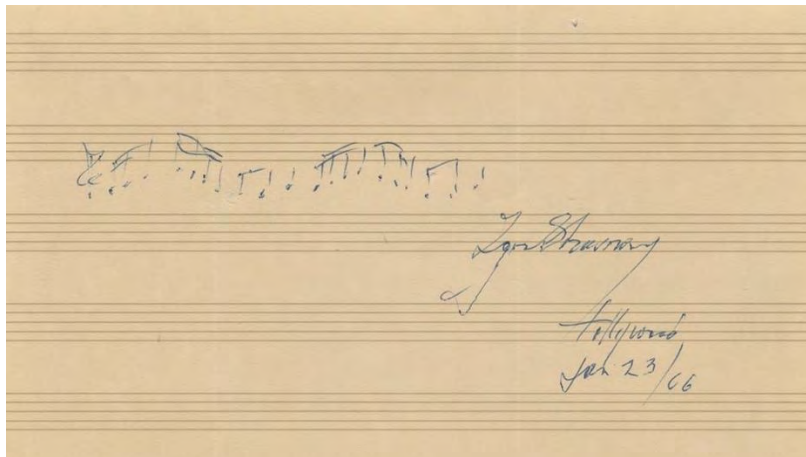
**With autograph titling, signature, and annotation** "Erster Aufzug. Einleitung" and "Stürmisch bewegt" to head of page and with a dedicatory inscription to the director of the Paris Opéra and Opéra Comique, Jacques Rouché (1862-1957) to foot, signed and dated Garmisch, 10 January 1937.

Mueller von Asow I, 467. Trenner, 227.



*Der Rosenkavalier*, a comic opera in three acts to a libretto by Hugo von Hofmannsthal, was first performed on 26 January 1911 in Dresden at the Königliches Opernhaus with great success, quickly entering the international repertory.

*"The music glories in Hofmannsthal's text, which satisfied Strauss like nothing before. It was cheerful and knowing, fluent and down-to-earth, and yet made room for sumptuous effects and some elevated intensity. His 'symphonic' facility got full scope, but also his modern penchant for inserting chamber-scale music amid his opulent orchestral tapestries. In all previous operas (at least since Monteverdi's time), if there was dialogue with the quick cut-and-thrust of sophisticated conversation it was set as recitative, or else in formal ensembles; but such conversations make the very texture of Der Rosenkavalier, and here Strauss outdoes Wagner with dramatic music in which distinctions between recitative, arioso and formal set pieces are continuously blurred. Unaccompanied lines may have as much lyrical force – and even as much weight in the musical argument – as the big tunes, and Strauss tacks mercurially between those modes. Again and again he invests the uttered words with the poignant sense of their unspoken sub-text, and in unstinting sympathy with each of Hofmannsthal's characters. With this opera, Opera itself reached a new level of endeavour."* David Murray in *Grove Music Online*. (39280) \$28,500



**From *Petrushka*, One of the Composer's Most Popular Works**

**89. STRAVINSKY, Igor 1882-1971**

*Autograph musical quotation from Petrushka. Signed in full.*

Four measures containing the theme of the closing of the first scene of the composer's *Danse Russe*. Notated, unbarred, on dark ivory music paper in blue ink, **signed and dated** Hollywood 23 January 1966. On an album leaf 141 x 199, laid down to backing board. Small hole to blank upper margin; two light vertical creases.

*Petrushka*, a ballet in 4 scenes with music by Stravinsky, choreography by Michel Fokine, and set and costume designs by Alexandre Benois, was written for the 1911 season of Diaghilev's Ballets Russes and first performed in Paris at the Châtelet on 13 June 1911. The premiere was conducted by Pierre Monteux, with Vaslav Nijinsky as Petrushka, Tamar Karsavina as lead ballerina, and Enrico Cecchetti as the charlatan.

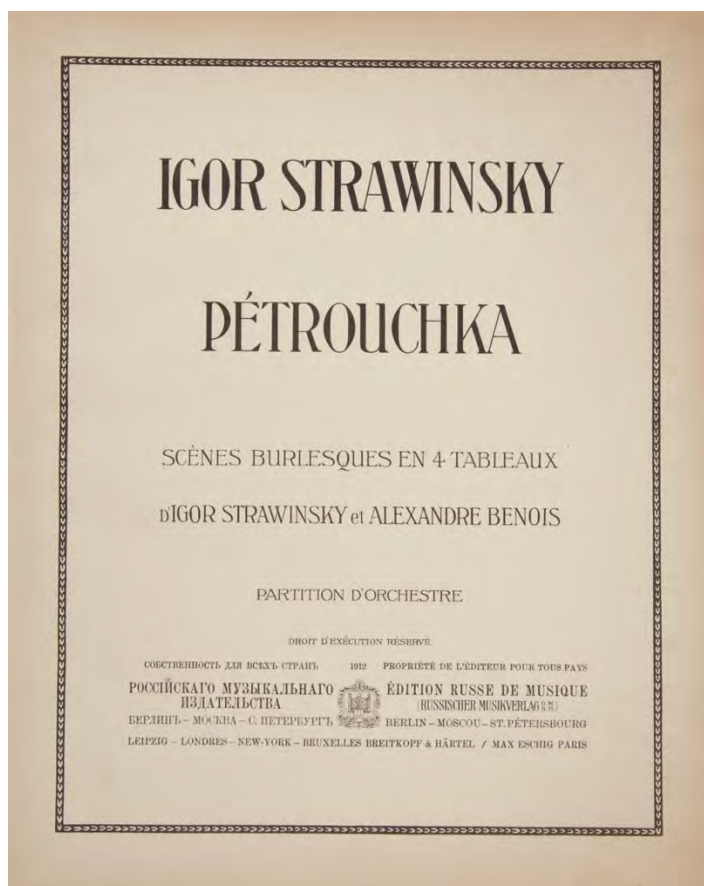
*"The emergence of Stravinsky as a modernist, with an individual manner unlike any other, can be dated with some precision to his early work on Petrushka. In March 1910, during the later stages of composing The Firebird, he had experienced the famous 'fleeting vision' out of which The Rite of Spring was to grow. But when Diaghilev and Nijinsky visited him in Lausanne in September 1910 they found him at work on something quite different, a concert piece for piano and orchestra called 'Petrushka's Cry'. Together with a 'Russian Dance' composed soon afterwards, this music was to form the basis of the ballet which Diaghilev instinctively urged him to write instead. ...*

*It is from the systematic attempt to render [the] particular flavour of traditional Russian life into music that Petrushka derives many of its freshest and most original qualities. ...*

*Looked at in general terms, [the] opening sequence of Petrushka is a prototype of later Stravinskian form. Its underlying rhythmic design may not be complex in the same way as that of The Rite of Spring or the later Russian works, but its intricacy of rhythmic detailing and its mixture of a highly fluid pattern of melodic stress with an inert background harmony laid the groundwork for a technique which, through many changes of superficial style, was to serve him for the rest of his life." Walsh: The Music of Stravinsky, pp. 24-9.*

*"Petrushka proved just as successful with the public and critics as The Firebird had been; but it was undoubtedly a more original work. In the first place, Stravinsky had been able to play a leading part in the construction of the scenario, which had not been the case with The Firebird. Secondly, whereas the music of The Firebird showed that the pupil had learnt all that his master had had to teach him, in Petrushka for the first time the authentic voice of the new master is heard." TNG, Vol. 18, pp. 244-45.*

**The work became one of the most popular productions of the revolutionary Ballets Russes and one of Stravinsky's best-loved compositions. (39498) \$4,500**



### **First Edition of the Full Score of *Petrushka***

#### **90. STRAVINSKY, Igor 1882-1971**

*Pétrouchka Scènes Burlesques en 4 Tableaux d'Igor Strawinsky et Alexandre Benois. Partition d'Orchestre. [Full score]. Berlin, Moscou, St. Pétersbourg ...: Édition Russe de Musique [PN R.M.V. 127], 1912.*

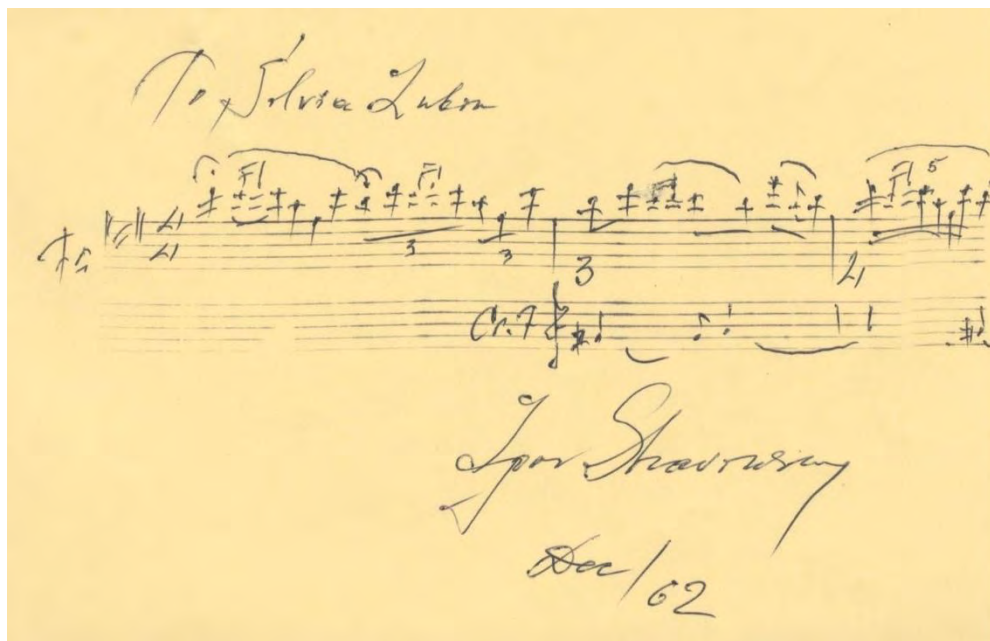
Folio. Original publisher's ivory linen-backed printed boards. 1f. (recto title, verso blank), [i] (named cast list), [ii] (synopsis), [i] (orchestration), [i] (recto dedication "A Alexandre Benois," verso blank), 7-156 pp. + errata leaf tipped in to rear pastedown. With text in Russian and French. Boards slightly worn, rubbed, bumped, and warped; spine slightly frayed; hinges partially split; front free endpaper partially detached. Minor internal wear; light uniform browning; blank upper outer corners slightly creased.

**With a named cast for the first performance by Diaghilev's Ballets Russes at the Théâtre du Chatelet in Paris on 13 June 1911 including Tamar**

Karsavina (Le Ballerine), Vaslav Nijinsky (Petrushka), Orlow (Le Maure), and Enrico Cecchetti (Le vieux Charlatan), conducted by Monteux, with maître du ballet Fokine, and sets and costumes designed by Benois and executed by Anisfeld (sets) and Caffi and Worobiew (costumes).

**First Edition, first issue.** Rare. Kirchmeyer 12-1; 12-2. Hirsch II, 905. De Lerma, P15. White, p. 193. Crawford, p. 533.

**The rare first edition, first issue of Stravinsky's colorful and well-loved ballet, inspired by the St. Petersburg Shrove-tide Fair.** (39417) \$5,000



**Opening Theme of Stravinsky's "Scandalous" *The Rite of Spring***

**91. STRAVINSKY, Igor 1882-1971**

*Autograph musical quotation from The Rite of Spring [Le Sacre du Printemps]. Signed in full.*

The first three measures from the first movement of the work, *L'Adoration de la terre*, containing the opening theme. Notated in black ink on a slip of light yellow paper ca. 4 x 6". **Signed and dated** Dec[ember], [19]62. Inscribed to Silvia Lubon. One very small hole just touching one note in the second measure; very slightly creased at upper left margin. In very good condition overall.

The momentous first performance of *The Rite* took place in Paris at the Théâtre des Champs-Élysées on 29 May 1913. It was conducted by Monteux, with choreography by Vaslav Nijinsky and set and costume designs by Nicholas Roerich.

*"It is now theatrical history that the first performance by the Russian Ballet ... created a scandal of the first magnitude."* White: *Stravinsky. The Composer and His Works*, p. 216.

*Since that time there have been a number of other versions of the ballet, one choreographed by Leonide Massine (1920, at the Théâtre des Champs-Élysées, with Roerich's original set designs), and another by*



*Kenneth Macmillan (1962, at Covent Garden, with set designs by Sydney Nolan), "but the work is more popular and seems to make a greater impact in the concert hall than on the stage.*

*Its triumphant rehabilitation as one of the most important works in the symphonic repertory of the twentieth century dates from its first concert performances - in Moscow (February 1914; conductor, S. Koussevitzky), Paris (Casino de Paris, April 1914; conductor, Monteux), and London (Queen's Hall, 7 June 1921; conductor, Eugene Goossens)." Ibid*

Diaghilev referred to *The Rite of Spring* as "*the 20th century's Ninth Symphony.*" Austin: *Music in the 20th Century*, p. 252.

**Autograph musical quotations from *The Rite of Spring* are very rare to the market. (39422) \$8,500**



### **Twelve Tartini Sonatas in First Edition**

#### **92. TARTINI, Giuseppe 1692-1770**

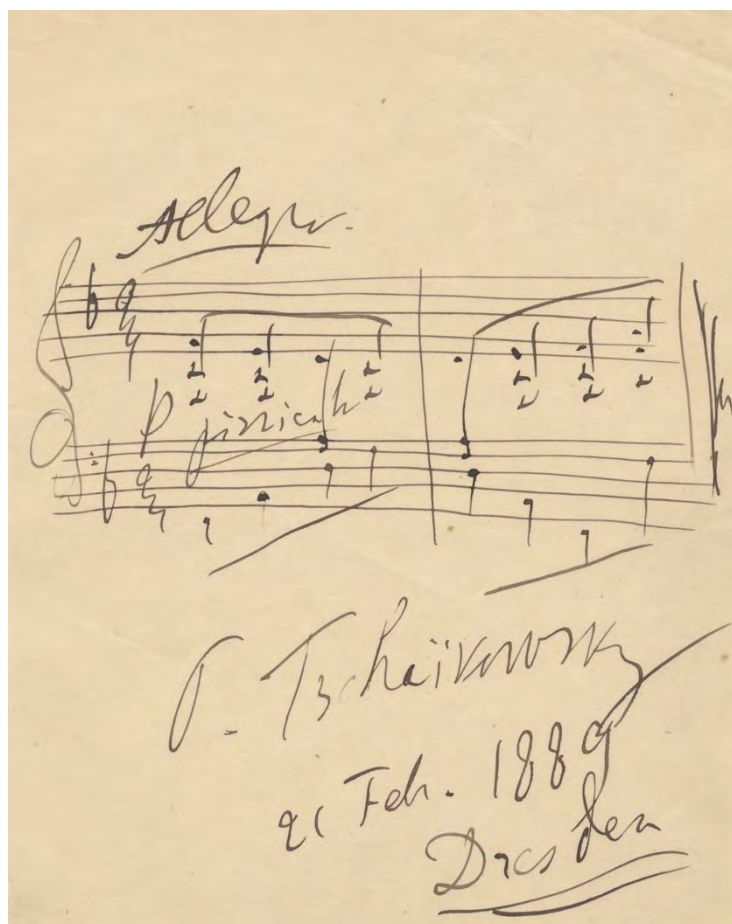
*Sonate a violino e basso dedicate al Sr. Guglielmo Fegeri ... Opera Seconda ... Antonius Cleton Scul: ... Superiorum permissu. Romæ: Cleton, [1745].*

Oblong folio. Heavy contemporary stencilled wrappers. 1f. (recto highly decorative title engraved by Cleton, verso blank), 1f. (recto dedication dated Padua, 30 June 1745, verso blank), [1] (blank), 2-63, [i] (blank) pp. music. Elegantly engraved throughout. Wrappers somewhat worn, stained, and rubbed; spine defective; partially detached. Some wear, browning, and staining; dampstaining to central portion of free front endpaper, title and dedication. Contains 12 sonatas.

**First Edition.** Rare. Brainard, p. xxxvi. BUC, p. 996. Lesure, p. 606. Wolffheim 1508. RISM A/I/8 T 257.

"Even though, from the technical point of view, the *Opus II Sonatas*, published in Rome in 1745 by Cleton, cannot be considered less complicated or demanding than those of *Opus I*, printed 11 years earlier in Amsterdam, a profound aesthetic and stylistic change is nonetheless absolutely undeniable... The pathetic, dramatic or lyrical nature of certain slow movements often attains an expressive energy that might be defined as pre-Romantic. Elaborating his new language, Tartini grants an important place to the echoes of his country, folk music from the Slavic countries of the East and the 'Schiavoni' motifs and songs heard (or heard again) in the calli or on the canals of Venice. Tartini's origins identify with the genetic heritage of his new music and, far from his fatherland, his maturation is completed to the point of recognising to the utmost his culture and destiny in the musical context of the period." Enrico Gatti: *The Middle of the World*, notes accompanying the recording *Suonate a violino e violoncello o cimbalo Giuseppe Tartini*, Arcana A 420 2020. (39334) \$2,500

### "Immersed in a Symphony"



93. **TCHAIKOVSKY, Pyotr Il'yich 1840-1893**  
*Autograph musical quotation from the composer's Symphony No. 4. Signed "P. Tschaikovsky"*

Two measures in keyboard score from the first theme of the third movement of the *Symphony No. 4 in F minor*, op. 36. Marked "Allegro" and "pizzicato." Small quarto (202 x 160 mm.). Notated in black ink on ivory paper. **Signed and dated** Dresden, 21 February 1889.

Tchaikovsky sketched his *Symphony No. 4* from March-May, 1877, one of the composer's most personally tumultuous years; he married Antonina Miliukova in July following her threatened suicide (only to divorce in September) and struggled with his homosexuality, experiencing something of a nervous breakdown before travelling to Switzerland in October of that year to recuperate. The composer finished orchestrating the *Symphony* in January of 1878 and it premiered on 22 February/10 February of that year at a Russian Musical Society concert in Moscow, conducted by Nikolay Rubinstein.

*"The earliest reference to this work occurs in a letter to Nadezhda von Meck of 1 May 1877 ..., in which the composer states that he was 'immersed in a symphony', which he had begun to write 'as far back*

*as the winter'. On 3 May he reported that the first three movts. were fully sketched, and that he had begun work on the Finale ...'; this movt. was completed in rough by 27 May 1877."* Poznansky and Langston: *The Tchaikovsky Handbook*, Vol. I, p. 149

In a 17 February/1 March 1878 letter to his patroness von Meck, his intended dedicatee, Tchaikovsky comments:

*"The third movement expresses no definite feeling. It is made up of capricious arabesques, of the elusive images which can rush past in the imagination when you have drunk a little wine and experience the first stage of intoxication. Your spirit is neither cheerful, nor yet sad. You think of nothing, you give free reign to your imagination - and for some reason it begins to paint strange pictures. Among these you suddenly recall a scene of drunken peasants and a street song ... Next, somewhere in the distance, a military procession passes. This [movement] comprises these completely disparate images which rush past in your head when you have fallen asleep. They have nothing in common with reality; they are strange, wild and disjointed." Ibid*

A strongly personal and expressive symphony, the *Fourth* has proved to be one of Tchaikovsky's most popular, with over 200 recordings of the work. (39499) \$18,500

**First German Music Journal, Engraved by Telemann Himself  
With the First Edition of a J.S. Bach Canon**

**94. TELEMANN, Georg Philipp 1681-1767**

*Der getreue Music-Meister, welcher so wol für Sänger als Instrumentalisten allerhand Gattungen musicalischer Stücke, so auf verschiedene Stimmen und fast alle gebräuchliche Instrumente gerichete sind, und moralische. Opern= und andere Arien, dessgleichen Trii, Duetti Soli, etc. Sonaten, Ouverturen, etc. wie auch Fugen, Contrapuncte, Canones, etc. enthalten, mithin das mehreste, was nur in der Music vorkommen mag, nach Italiänischer, Französicher, Englischer, Polnischer, etc. so ernsthaft= als lebhaft= und lustigen Ahrt, nach und nach alle 14. Tage in einer Lection vorzutragen gedenet, durch Telemann. Hamburg: [beim Verfasser], Ao. 1728 [-1729].*

Quarto. Mid-brown cloth-backed teal blue patterned boards with decorative cut paper manuscript title label to upper, dark brown leather title label gilt to spine. 1f. (recto title, verso blank), 1f. (preface), 100 pp. engraved music, [iii] (contents), [i] (blank) pp.

**25 fortnightly installments in total, presented as "lessons" for accomplished amateur musicians to perform at home, containing 68 pieces of instrumental music** (for winds, strings, harpsichords, etc.), operatic arias, cantatas, fugues, exercises in counterpoint, etc., including 53 by Telemann and 15 by others including E.T. Baron, Desfontaines, Dirnflot, Fontaine ("Komm süßer Schlaf"), J.V. Goerner (2), Haltmeier, J.G. Kreysing, G. Petzold, I.G. Pisendel, Schmidt, Strörmer, S.L. Weiss, and Jan Dismas Zelenka (the canon "Vide Domine," with 14 variations).

The index to the publication divides the music by performer: solo keyboard, dessus de viole, solo bassoon, recorder, flute, lute, viola di braccio, viola di gamba, viola pomposa (a kind of oversize viola), solo violin, cello solo. The index also has a section for 'Galanterie' pieces, such as this piece simply entitled L'hiver (Winter). A list of arias and songs follows, together with a 3-voice cantata, a duet to be performed with 2 violins, and a fable about a cow. The last section of the index are canons, counterpoints, fugues, and a scene from Telemann's opera *Die verkehrte Welt*, which had its premiere in 1728 in Hamburg. Title slightly soiled, with minor staining to outer portion; lines of text to a number of pages (5-7, 14-15, 18, 22, 46-47, 49-50, 62-63, 66, 82-83, and 86) crossed out, with resulting browning to those and adjacent pages; occasional minor repairs with archival tape. With early monastery ownership annotation in manuscript to title

**First Edition. Rare.** Ruhnke: TWV I, pp. 242-246. RISM BII, p. 191 (7 copies in total, only 1 in the U.S., at Sibley Music Library, University of Rochester).





**Of special interest is the inclusion of the first surviving edition of a J.S. Bach canon** ("Canon mit 4. vom Herrn Capellmeister Bach," BWV 1074) on p. 68. The autograph and first printing of this canon have been lost (Bach-Dokumente I, 158).

**The volume also contains first printings of several of Telemann's arias** including three from *Sancio*, three from *Aesopus*, one from *Die verkehrte Welt*, a choir from *Calypso*, and the only aria surviving from his *Belsazar*.

*"For a year beginning in November 1728 Telemann issued his 'Faithful Music Master', the first-ever journal consisting solely of printed music. Every two weeks, subscribers received an issue of four pages of music (a 'Lection' or lesson) containing a variety of works - everything from brief dances and contrapuntal exercises to sonatas, suites, arias and a cantata. All the principal national styles and the most common instruments are well represented in the journal's pages. Some works are without parallel in Telemann's output, such as the sonata for unaccompanied viola da gamba (TWV 40:1) and continuo sonatas for bassoon (TWV 41:f1) and cello (TWV 41: D6), and several arias are all that remain from lost operas by the composer. Subscribers could try their hand at writing serious counterpoint, such as fugues based on*



subjects that Telemann had given to applicants for a church organist position the previous year, and chuckle at a satirical violin duet (TWV 40:108) illustrating scenes from the recently published *Gulliver's Travels* by Jonathan Swift. Telemann himself supplied most of the journal's music, but a number of others responded to his call for contributions among them Johann Sebastian Bach, Johann Georg Pisendel, Sylvius Leopold Weiss and Jan Dismas Zelenka. In a brilliant marketing strategy, Telemann broke up multi-movement works between issues to incentivise consumers to subscribe to the journal rather than purchase individual issues. In his preface, Telemann noted that he had been inspired by the 'moral' periodicals that had become popular in Germany during the 1720s, following their introduction in London during the previous decade. Just as these literary 'weeklies' served their readership a mixture of education and entertainment. Telemann's 'Faithful Music Master' provided his 'readers' with exemplary models that instructed with a distinctly light touch." Zohn: *The Telemann Compendium*, pp. 61-3.

"In publishing the first German music periodical, *Der getreue Music-Meister*, Telemann provided student and amateur musicians with vocal and instrumental works in scorings suitable for domestic music-making. Most of the music was his own, but he also included works by J.S. Bach, Zelenka, Pisendel, Weiss and other leading musicians. ...

In 1728 he planned a translation of Fux's *Gradus ad Parnassum*, going as far as to list its price in a published catalogue. That same year he announced in the preface of *Der getreue Music-Meister* that, time permitting, he would occasionally include analyses of his compositions in future instalments. ... Many of Telemann's publications, most notably the *Essercizii musici*, *Musique de table* and *Der getreue Music-Meister*, are conceived as encyclopedic surveys of contemporary genres and styles. ...

The most prolific composer of his time, [Telemann] was widely regarded as Germany's leading composer during the first half of the 18th century. He remained at the forefront of musical innovation throughout his



career, and was an important link between the late Baroque and early Classical styles. He also contributed significantly to Germany's concert life and the fields of music publishing, music education and theory." Steven Zohn in *Grove Music Online*

"One of Telemann's innovations was the use of German, rather than Italian, tempo, dynamic, and expression markings, eventually creating more German ones than there had been of Italian originals." Maureen Buja: *Taking Telemann Home. Der getreue Music-Meister* in *Interlude*, 5 October 2022.

**One of the rarest German baroque music imprints, self-published and engraved by Telemann himself, the present work is the very earliest German musical journal**, preceded only by Ballard's *Airs sérieux et à boire* (Paris, 1701-) and John Walsh's *Monthly Mask of Vocal Music* (London, 1702-). Rare Book Hub lists only one copy at auction since 1916. (39383) \$36,000



### **Twelve Early 18<sup>th</sup> Century Sonatas, with Distinguished Provenance**

#### **95. VERACINI, Francesco Maria 1690-1768**

*Sonata a Violino solo e Basso dedicate A Sua Altezza Reale Il Serenissimo Principe Reale di Pollonia, et Ellettorale di Sassonia da Francesco Maria Veracini Fiorentino, Compositore di Camera di Sua Maestà. Opera Prima.* Dresda: n.p., 1721.

Oblong folio. Quarter dark red morocco with blue cloth boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers, upper edge gilt. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [i] (blank), 28 ("Parte prima"), 30-78 ("Parte seconda"), [i] (blank) pp.

**With an attractive engraved frontispiece** to "Parte Seconda" on p. [29] consisting of a violin resting on a table with one string popped and an insect perched on the bridge, a banner above reading "Deus cessare Vetat" ("God forbids being idle"), all within a highly decorative border of stylishly unruly and varied flowers and leaves. The broken string of the violin evokes a vanitas theme, hinting at life's transience with a touch of levity; the floral motif connects this score to a tradition of music publications that employ titles



with horticultural metaphors, e.g., Frescobaldi's *Fiori Musicali*, 1635. Binding slightly worn, rubbed, and bumped with partial loss to foot of spine; joints partially split; outer margin of upper board slightly wrinkled; front endpapers partially detached. Minor internal wear including slight foxing to title with small tape repair to lower right corner; small stain to lower right corner of dedication; very small wormhole to blank lower margin of most leaves. In very good condition overall.

**Contains 12 sonatas**, as follows:

- *Sonata Prima [G minor]: Overtura, Aria, Paesana, Minuet, Giga*
- *Sonata Seconda [A minor]: Preludio, Allemanda, Siciliana, Grave, Aria*
- *Sonata Terza [B minor]: Preludio, Allemanda, Largo, Rondó,*
- *Sonata Quarta [C minor]: Preludio, Allegro, Sarabanda, Allegro*
- *Sonata Quinta [D minor]: Preludio, Corrente, Aria, Giga*
- *Sonata Sesta [E minor]: Fantasia, Allegro assai, Largo, Allemanda, Pastorale. Giga*
- *Sonata Prima, o 7.ma [A major]: Cantabile, Larghetto, Allegro, Largo, Allegro*
- *Sonata Ottava [B-flat major]: Largo, Allegro, Allegro, Grave, Allegro*
- *Sonata Nona [C major] Largo, e Staccato, Allegro, Vivace, Largo, Allegro*
- *Sonata Decima [D major]: Ritornello, Allegro, Allegro, Ritornello, Brillante*
- *Sonata Undecima [E major]: Cantabile, Allegro, Allegro, Largo, Allegro*
- *Sonata Duodecima [F major]: Cantabile, Larghetto, Intermedio, Capriccio*

#### Provenance

Noted collector André Meyer (1884-1974) and Scottish composer and collector Alfred Moffat (1863-1950), with "Alfred Moffat. 13. May 1918" in ink to recto of first blank leaf; "Collection musicale André Meyer" in pencil to recto of rear flyleaf; and inscription in pencil "ce livre a appartenu à mon père André Meyer" and Meyer handstamp to recto of rear endpaper.

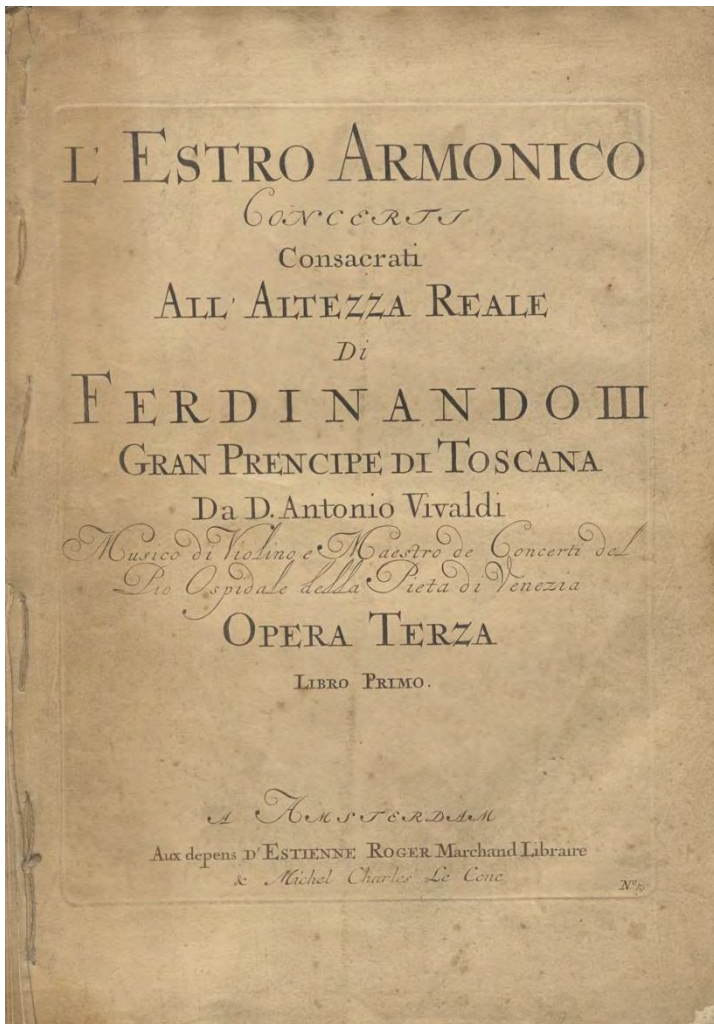
**First Edition.** Rare. Hill: *The Life and Works of Francesco Maria Veracini*, p. 85. BUC, p. 1038. RISM V1205. See Cypess: *Girolamo Frescobaldi's Fiori Musicali: Music and Flowery Metaphors in Early Modern Europe* in *The Journal of Seventeenth-Century Music*, Vol. 28, no. 1, 2022.

Florentine violinist and composer Veracini made his mark as a highly individual, independent virtuoso in some of the most distinguished musical centers of Europe, including Dresden and London. His output included instrumental, operatic, and theoretical works. While eighteenth-century England is known for its fondness for Italian music and musicians, cross-cultural influence also flowed in the other direction: Veracini composed Italianate versions of English folk tunes, and wrote music for an Italian adaptation of Shakespeare's *As You Like It*. The 1721 collection of violin sonatas offered here showcases Veracini's diversity of expression: French overture style, Italian tarantella rhythms, and English jigs meet, sometimes within the same piece, or even within the same movement. As a harmonist, Veracini is free and experimental: one Giga, for instance, in E minor modulates to the distant key of F minor, all within the first section of binary dance form.

"Burney remarked that 'by travelling all over Europe [Veracini] formed a style of playing peculiar to himself'. The same might be said of his style of composing. His later concertos, when compared to his first (1712), clearly reveal the influence of Vivaldi's concertos op.3 (1711) which he certainly heard during his years in Venice. His sonatas of 1716 are somewhat like Corelli's, but use no fugues or imitation, frequently employ repetition in place of sequence, display symmetrical phrasing and show a strong preference for tonic recapitulations. In a word, they seem as modern as those of Tartini and Locatelli published in the 1730s. But the op.1 sonatas of 1721 are more contrapuntal, perhaps owing to the influence of the German composers at Dresden, from whom he certainly got the idea of beginning a suite of dances with a French overture (unheard of in Italian solo sonatas)." John Walter Hill in *Grove Music Online*

Quite a nice copy, with distinguished provenance; the Meyer collection, formed over a period of some 75 years, was one of the most important 20th century collections of rare printed music, books on music, and musical autographs. (39313) \$4,500

**“The Most Influential Music Publication  
of the First Half of the 18<sup>th</sup> Century”**



**96. VIVALDI, Antonio 1678-1741**

*L'Estro Armonico Concerti Consacrati All' Altezza Reale Di Ferdinando III Gran Prencipe di Toscana Da D. Antonio Vivaldi Musico di Violino e Maestro de Concerti del Pio Ospedale della Pietà di Venezia Opera Terza Libro Primo.* [Set of 8 parts of the first 6 concerti of opus 3]. [RV 549, 578, 310, 550, 519, and 356].

Amsterdam: Estienne Roger ... & Michel Charles Le Cene [PN 50], [after 1723]. Folio. Sewn.

Slightly worn and soiled; title slightly browned; minor browning throughout; some edges slightly soiled and frayed; occasional small stains; titles to Violino Primo and Alto Secondo only, titles to remaining parts lacking; remnants of carta rustica wrappers to Alto Secondo part.

Violino Primo: 1f. (title), [1] (blank), 2-23 pp.

Violino Secondo: [1] (blank), 2-15 pp.

Violino Terzo: [1] (blank), 2-14 pp.

Violino Quatro: [1] (blank), 2-12 pp.

Alto Primo: [1] (blank), 2-11 pp.

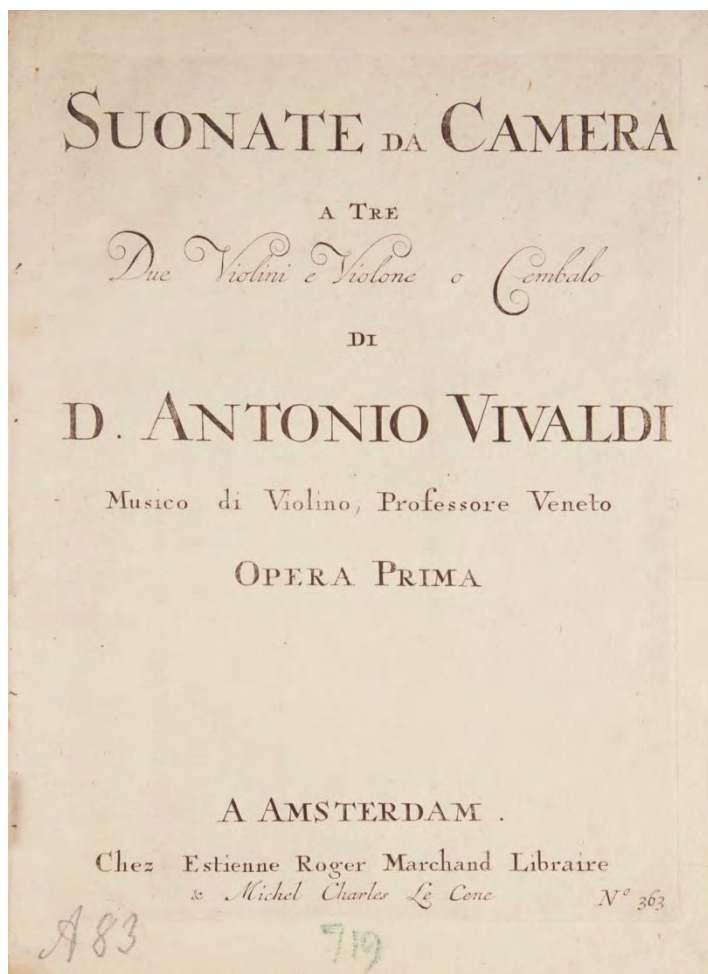
Alto Secondo: 1f. (title), [1], (blank), 2-11 pp.

Violoncello: [1] (blank), 2-13 pp.

Violone e Cembalo: [1] (blank), 2-14 pp.

**First Edition**, [?]5th issue Rare. Ryom: *Répertoire des Oeuvres d'Antonio Vivaldi. Les compositions instrumentals*, p. 16 (5). RISM V and VV 2203.

*"In 1711 Etienne Roger, the Amsterdam publisher, brought out what was to become the most influential music publication of the first half of the 18th century: Vivaldi's L'estro armonico op. 3, dedicated to Grand Prince Ferdinando of Tuscany; it comprised 12 concertos divided equally into works for one, two, and four solo violins. The third, fifth, and 12th concertos from op. 3 (along with the concerto published individually under the title 'The Cuckow,' RV 335), became staples of the repertoire of many violinists, were arranged for a variety of instruments, and were extracted for use in violin tutors throughout the 18th century and beyond. Nowhere was the enthusiasm for Vivaldi's concertos stronger than in Germany. Bach transcribed several of them (including five from op. 3) for keyboard, and his noble patron Prince Johann Ernst of Saxe-Weimar wrote concertos in Vivaldi's style."* Michael Talbot, revised by Nicholas Lockey in *Grove Music Online*. (39410) \$7,500



**From the Meyer Collection**

**97. VIVALDI, Antonio 1678-1741**

*Suonate da Camera a Tre Due Violini e Violone o Cembalo ... Opera Prima* [RV 73, 67, 61, 66, 69, 62, 65, 64, 75, 78, 79, and 63]. [Set of parts]. Amsterdam: Estienne Roger ... & Michel Charles Le Cene [PN 363], [after 1723].

4 volumes. Small folio. Early black calf-backed marbled boards with decorative engraved labels with manuscript titling to upper of each part, spine with titling gilt. Engraved throughout. Bindings worn, rubbed, and bumped; spines worn, split, and mostly lacking in one case; upper to Violino Primo part detached. Numbering in lead and green pencil to lower margins of titles, with old library stamp ("Biblioth.Regia Berolinensi") to verso of titles of three parts.

Violin I: 1f. (title), 23 pp.

Violin II: 1f. (title), 17 pp. (lacking pp. 9-12 containing music for sonatas VIII-XI)

Violoncello: 1f. (title), 17 pp.

Organo: 1f. (title), 17 pp. (pp. 9-12 repeated)

Provenance

From the collection of André Meyer (1884-1974), with identifying manuscript note dated 1974 to lower pastedown endpapers.

Second edition, second issue. Ryom: *Répertoire des Oeuvres d'Antonio Vivaldi. Les compositions instrumentales*, pp. 133-49. RISM V2193 and VV2193 (2 possibly complete copies only).

*"The most original and influential Italian composer of his generation, he laid the foundations for the mature Baroque concerto. His contributions to musical style, violin technique, and the practice of orchestration were substantial."* Michael Talbot, revised by Nicholas Lockey in *Grove Music Online*

The Meyer collection, formed over a period of some 75 years, was one of the most important 20th century collections of printed music, books on music, and musical autographs. (39442) \$3,000





**Autograph Musical Quotation from *Tannhäuser*  
Presented to British Critic, John Ella**

**98. WAGNER, Richard 1813-1883**

*Autograph musical quotation signed from the "Pilgrims' Chorus" from Act III, scene I of the composer's opera, Tannhäuser, 1846.*

Oblong octavo (101 x 160 mm. ). The first 8 measures. Notated in black ink on four staves, the four vocal parts incorporated into one staff. Inscribed below the quote: "Gesang der Pilger aus Tannhäuser, und der Sängerkrieg auf Wartburg ... von Richard Wagner." With the date "Janu. 3d, 1846" in the hand of the British concert manager and critic **John Ella** (1802-1888) at lower left, presumably the day on which Wagner both penned the quotation and presented it to Ella.

Together with:

An original 19th century photograph of Wagner, 82 x 53 mm. The composer is depicted half-length, turned left, with his right hand extending into jacket pocket.

Together with:

A 1-page (167 x 245 mm.) autograph statement in Ella's hand relating how he acquired the present autograph: "The property of Prof. Ella, 9 Victoria Square S.W, XI/113. Written in my Album and presented to me in Dresden as a memento of my visit & a token of friendship. This Autograph was exhibited in the 'Loan Collection' at South Kensington 1885 Jno Ella. Entered in collection list by John Belcher."

The three items laid down onto a triple-windowed mat, 360 x 278 mm. Minor foxing to Wagner autograph; photograph slightly faded. The ensemble in very good condition overall.

*Tannhäuser*, a grand opera in three acts to a libretto by the composer, was first performed in Dresden at the Hoftheater on 19 October 1845.

*"Wagner's text is a conflation of two separate medieval legends: those concerning Tannhäuser, believed originally to have been a crusading knight from Franconia, and the song contest on the Wartburg – drawing on a number of 19th-century versions, notably those of Ludwig Tieck, E. T. A. Hoffmann, Heinrich Heine, Friedrich de la Motte Fouqué and Joseph Eichendorff. The anachronistic linking of the two legends was originally made by Ludwig Bechstein, in Der Sagenschatz und die Sagenkreise des Thüringerlandes of 1835–8 (see Spencer 1976), and reinforced by a contemporary scholar, C. T. L. Lucas. ..."*

*The uncomprehending response of the audience at the first performance on 19 October 1845 was largely due to the inability of Joseph Tichatschek, the singer of the leading role, to grasp the principle of melos towards which Wagner was progressing. His abnormal vocal demands also took their toll on Wilhelmine Schröder-Devrient (Venus), his niece Johanna Wagner (Elisabeth) and Anton Mitterwuizer (Wolfram). However, by the mid-1850s the work had established itself in the repertory of more than 40 German opera houses. An invitation from Emperor Napoleon III to stage Tannhäuser in Paris led to one of the most celebrated débâcles in the annals of operatic history ..."*

*Tannhäuser, with its frequently abrupt contrasts and rudimentary motivic integration, falls well short of the mature Wagnerian music drama. Yet it marks a considerable advance over Der fliegende Holländer in the deployment of the orchestra, continues Wagner's preoccupation with the dramatic conception or 'poetic intent', and shows some awareness of what he later referred to as 'the beautiful, convincing necessity of transition'." Barry Millington in Grove Music Online*

*"Tannhäuser is based on two German legends: 'Tannhäuser', the mythologized medieval German Minnesänger and poet, and the tale of the 'Wartburg Song Contest'. The story centers on the struggle between sacred and profane love, and redemption through love, a theme running through much of Wagner's mature work. One of the most famous parts from the opera is the 'Pilgrim's Chorus'. The theme of this chorus is already present in the overture of the opera and concludes this mighty stage work with the same music in the form of a majestic hymn, which glorifies the victory of pure love over sinful passion." Baton Music Online*

*"Throughout his career Ella made regular trips to Europe, where he forged important contacts with foreign musicians. Thalberg, Meyerbeer and Berlioz were among his friends. ... John Ella contributed meaningfully to musical life in London during the 19th century and promoted many musicians and singers who are still regarded today as preeminent among their contemporaries. His published writings include Musical Sketches, Abroad and at Home (London, 1869, 3/1878) and Lectures on Dramatic Music and Musical Education (London, 1872)." Christina Bashford in Grove Music Online. (39462) \$17,500*



**“Exhibits the Whole Art of the Violin,  
Hardly Surpassed in the Seventeenth Century as a Virtuoso Piece”**

**99. WALTHER, Johann Jakob 1650-1717**

*Hortulus Chelicus Uni Violino Duabus, Tribus et Quatuor subinde chordis simul sonantibus harmonicè modulanti, studioso varietate consitus.* Mainz: Bourgeat, 1688.

Oblong quarto. Early vellum boards with borders decorative black stamping and cornerpieces with floral motif. 1f. (recto fine frontispiece engraving by I.P. Aubry depicting musicians, musical instruments and putti with formal gardens in background, verso blank), 1f. (recto title, verso blank), 1f. (recto preface, verso index), 129 pp. Music engraved throughout. With attractive engraving of two putti, one holding a violin-like instrument and the other an open book of music, to head of first page of music. Binding slightly worn, soiled and warped; lower stained; worming to endpapers with archival repairs; lacking rear free endpaper. Slightly browned; minor defects to a number of leaves archivally repaired.

Contains a total of 28 works for violin.

**First Edition. Of considerable rarity.** BUC, p. 1054. RISM W187 (one copy only in North America plus six copies elsewhere). Wolffheim, 1531 (the second edition of 1694). Not in Hirsch. Kinsky: *History of Music in Pictures*, p. 180 (reproducing the engraving at the head of the first page of music).

*"With Biber, Walther was the most important and daring of the late 17th-century violinist-composers in Germany and Austria who cultivated virtuoso techniques involving polyphonic writing, multiple stopping and the use of high positions: Fétis called him 'the Paganini of his century'. Whereas in using multiple stopping Biber was interested chiefly in scordatura, Walther emphatically rejected it, preferring instead the imitation of other musical instruments and of birds and animals. In doing so he was following in the*



footsteps of such composers as Biagio Marini, Carlo Farina (who had also worked at the Dresden court and whose *Capriccio stravagante* (1627) is a notable example of such pictorial music), Marco Uccellini, J.H. Schmelzer and even Biber himself. ...

*In the Serenata a un coro di violini (Hortulus chelicus, no. 28) Walther imitated a 'chorus' of violins, the tremulant organ, bagpipes, trumpets, timpani, the hurdy-gurdy and the guitar; Galli e galline, Scherzi d'augelli con il [sic] cucci and Leuto harpeggiante e rossignuolo, are among those works in which various birds are imitated.*" Isidor Saslav in *Grove Music Online*

"It is difficult to imagine the unaccompanied violin solos of Bach without the previous essays in multiple stops which the works of Biber, Walther, Bruhns, and others contain. ... The chief technical advances of the German school can be summarized in three printed collections: Biber's 'Mystery' (or 'Rosary') Sonatas (c. 1674), consisting of fifteen sonatas with basso continuo plus an unaccompanied passacaglia; and two collections of Walther: the *Scherzi* of 1676 and *Hortulus Chelicus* of 1688. Collectively, these three works comprise solo violin pieces (plus continuo), many of which have descriptive interest. Formally they consist of sonatas, suites of dances, and variations. In the *Hortulus Chelicus* some easier pieces are intermixed with those of great technical difficulty. ... While Corelli developed the sonata to a classical perfection, the Germans paid zealous attention to the large-scale variation, probably as a natural device for the cultivation of diverse and difficult experiments in technique from one variation to the next. Walther's *Hortulus* No. 27 consists of fifty short variations over an ostinato of the descending C major scale, and (as Gustav Beckmann remarks) this work exhibits the whole art of the violin, hardly surpassed in the seventeenth century as a virtuoso piece." Boyden: *The History of Violin Playing from its Origins to 1761*, pp. 223-225.

A very good copy of a rare and important work. (39293)

\$15,000

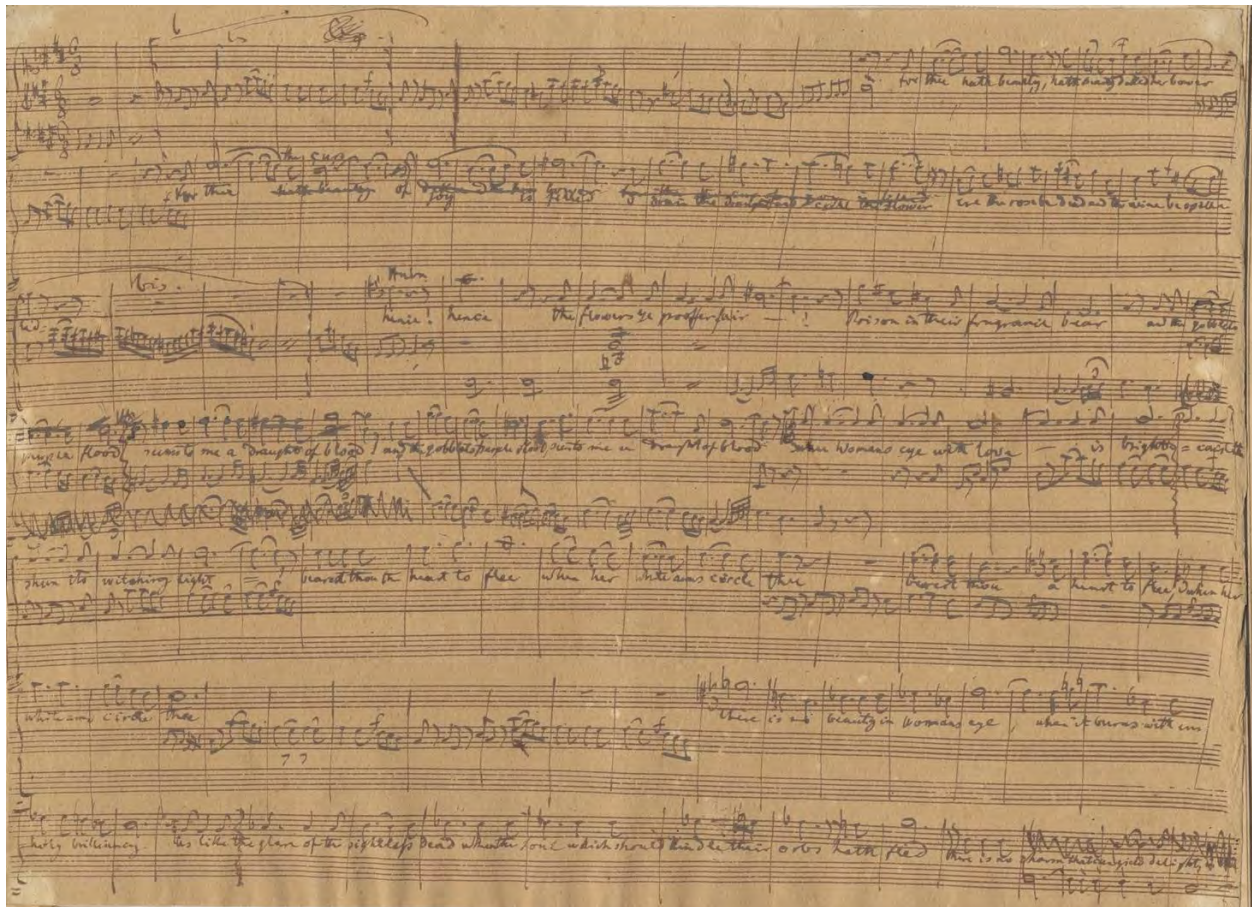
**Autograph Manuscript of the Complete Chorus and Ballet from *Oberon*  
"Contains Some of Weber's Most Delightful Music"**

**100. WEBER, Carl Maria von 1786-1826**

*Oberon. Autograph musical manuscript working score of the complete chorus and ballet, number 21 from the third act of the opera. Ca. 1826.*

Oblong folio (236 x 322 mm.). 2 pp. 206 measures of music notated on 20 hand-ruled staves in dark brown ink on both sides of a single leaf. Mostly on 3-stave braces, but also on 2- and 4-stave braces. **With numerous corrections, deletions, and corrections;** 2 entire measures canceled. Browned, but on good quality laid paper and in very good condition overall.

Attached at corners to thin window mat, at the foot of which is an inscription in an unknown 19th century hand in German identifying the manuscript as follows (in translation): "*Original manuscript by Carl Maria von Weber. The present piece is the first draft of the chorus and ballet from the third act of Oberon. Thanks to its bouncy, exquisite melody, it became a favorite of the German people even before the opera's first performance, based solely on the piano-vocal score. The draft has English text because Weber composed Oberon, which was destined for London, with English text to get as close as possible to the spirit of the nation. This prompted him to a most serious study of the language in his final years. August 1847 [Signed with Initials] [? Etw] ... Berlin.*" For an account of various manuscript sources of *Oberon*, see Jähns 306, p. 391.



*Oberon*, to a libretto by James Robinson Planché after Christoph Martin Wieland's eponymous poem, was first performed in London at Covent Garden on 12 April 1826. "The première ... was a great success, with lavish settings and spectacular scenic effects that impressed even Weber, and the opera remained popular throughout the season. ... It contains some of Weber's most delightful music, which has assured the work a permanent, if peripheral, place in the repertory. ... The brilliant overture opens atmospherically with Oberon's horn-call, which acts as a motif throughout the work.

With the overwhelming success of his opera *Der Freischütz* in 1821 [Weber] became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt." Paul Corneilson, Clive Brown et al. in *Grove Music Online*. (39278) \$38,000

