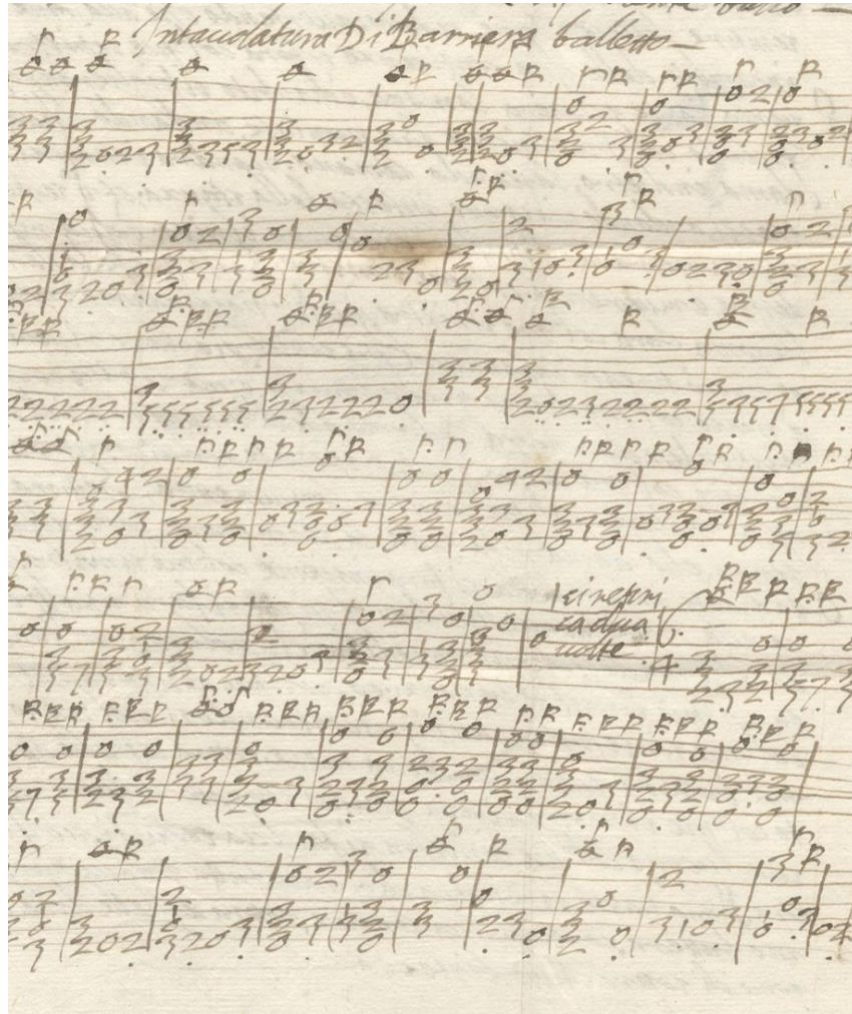


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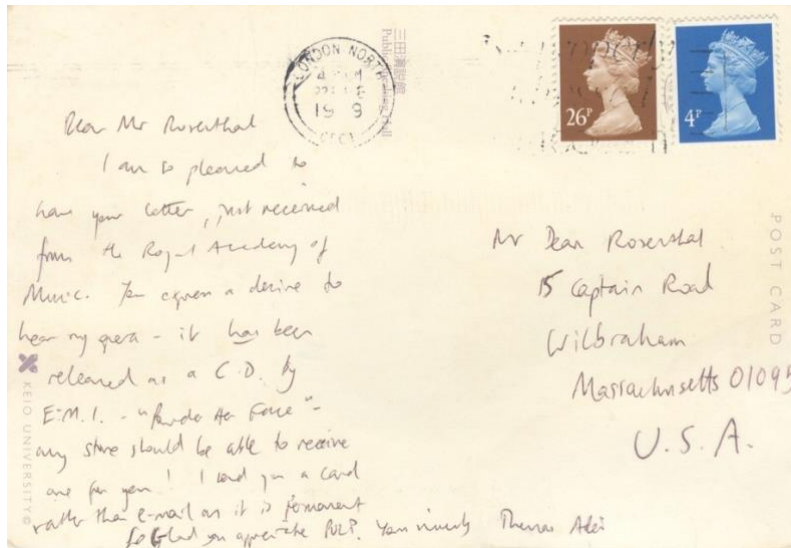


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Adès Writes to Fellow Contemporary Composer Rosenthal

1. ADÈS, Thomas b. 1971

Autograph letter signed. To contemporary American composer Dean Rosenthal (b. 1974).

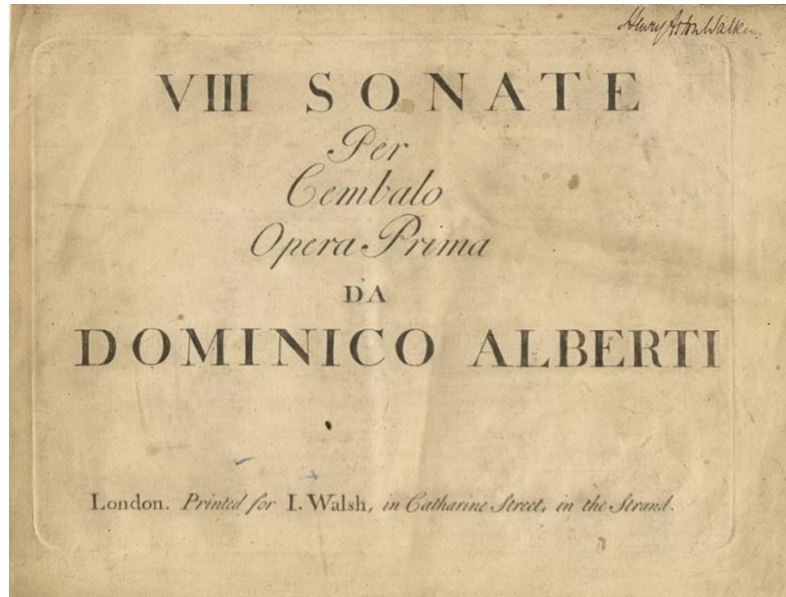
1 page. On a postal card. In ink. Slightly worn; minor browning; narrow strip of white tape laid down to recto not affecting autograph.

"... You expressed a desire to hear my opera - it has been released as a CD by E.M.I. "Powder Her Face" - any store should be able to receive one for you! I send you a card rather than e-mail as it is permanent. So glad you appreciate PULP ..." [the British rock band]

An English composer, "Adès's compositions showed exceptional assurance of style and technique from the beginning, and his success had much to do with the unmistakable presence of a personal accent in music which blends vividness of detail with a clear sense of compelling overall design: the inexorable build-up in the third section of *Asyla* is a particularly striking example. Employing well-established compositional genres, from chamber opera (*Powder Her Face*) and string quartet (*Arcadiana*) to symphonic form (*Chamber Symphony*, *Asyla*) his music often alludes to specific models while nevertheless keeping its distance from them. ...

"In *Powder Her Face* the central character, the sex-obsessed Duchess, can be seen and heard as a monstrous operatic heroine in the well-established 20th-century tradition of *Salome*, *Turandot* and *Lulu*. Yet the opera's small-scale forces help to distance the Duchess from grand-operatic pretensions, and the character acquires considerable depth as the drama proceeds. ... Adès's music shows few signs of direct contact with the rigours of 20th-century constructivism, and he avoids the consistent textural fragmentation and formal disjunction of an Expressionist aesthetic. His delight in creating and sustaining tension through the accumulation of distinct, elaborately patterned layers of texture suggests an affinity with Ives, and his keen appreciation of the importance of composers such as Janáček and Szymanowski, who based their innovations on the need to preserve elements of Romantic expression, is complemented by a feeling for the kind of intricate, ebullient sound tapestries found in Nancarrow and Ligeti." Arnold Whittall in *Grove Music Online*

Rosenthal's special interests include electronic music, and sound installations. He is most closely associated with composers John Cage, Tom Johnson, and Wandelweiser. (39258) \$150



A Landmark in the History of the Keyboard Sonata

2. ALBERTI, Domenico ca. 1710-1746

VIII Sonate Per Cembalo Opera Prima. London: J. Walsh, 1748.

Oblong folio. Modern carta rustica. 1f. (recto title, verso blank), [i] (blank), 2-18, [i] (blank), 20-27, [i] (blank) pp. Engraved throughout. Ownership inscription in ink of late Romantic priest, church musician, and writer on music Henry Aston Walker (1834-1906), Vicar of Chattisham, Ipswich and choirmaster at St. Alban's, Holborn from 1862-1899. First and last leaves slightly worn and soiled; minor repair to outer margin of final leaf.

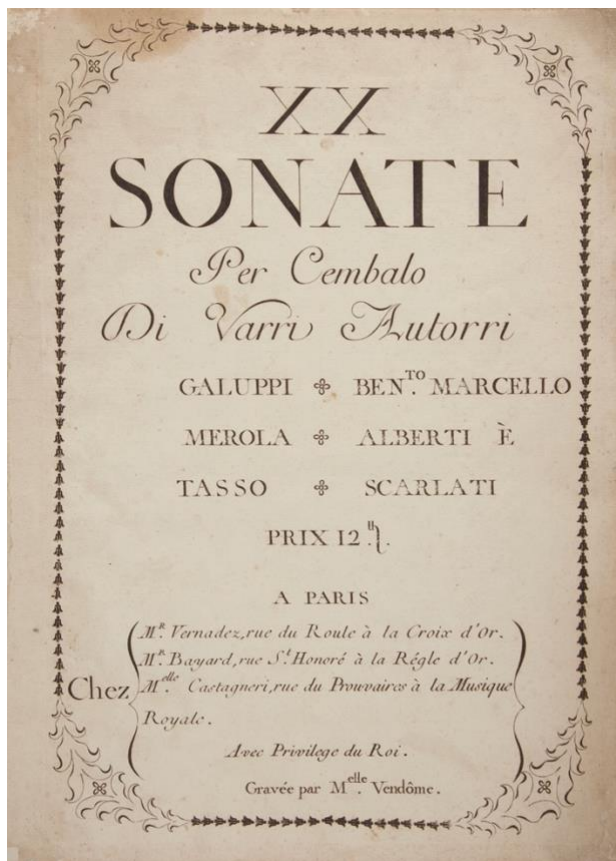
First authorized edition. Smith and Humphries 15. BUC p. 16. RISM A653.

Alberti was an Italian composer, harpsichordist, and singer. "[His] claim to historical recognition rests traditionally on his harpsichord sonatas, in which the arpeggiated bass that lent his name a posthumous notoriety is a prominent feature (see *Alberti bass*). In his lifetime, however, Alberti was equally famous as a singer and as a performer (sometimes as self-accompanist) on the harpsichord. ... Of his non-musical career little is recorded except that he served the Venetian ambassador, Pietro Andrea Cappello, as a page on a visit to Spain about 1736, provoking Farinelli's admiration of his singing, and subsequently joined the household of Marquis Giovanni Carlo Molinari in Rome. His harpsichord sonatas are generally believed to date from these last years. ... Alberti's sonatas survive in manuscripts as complete works and isolated movements and it is not yet possible to state accurately how many survive, although the number probably exceeds 40. Eight sonatas, constituting the so-called *op.1*, were published by Walsh in 1748 in response to an act of flagrant plagiarism by Alberti's former pupil, the castrato Giuseppe Jozzi (c1710–c1770), which became a cause célèbre. (Jozzi continued the deception after his removal to Amsterdam.) All Alberti's sonatas follow the two-movement scheme popular with contemporary Italian keyboard composers. The two movements are contrasted in character rather than tempo; although both are cast in binary form, that of the first often prefigures sonata form, whereas the second retains the modest proportions and uncomplicated design of a dance movement." Michael Talbot in *Grove Music Online*

While Alberti did not invent the arpeggiated bass figure to which he lends his name today, he does use it quite frequently in his sonatas. It may have been one of his preferred rhythmic devices when accompanying

himself at the harpsichord. Whether the music is slow or brisk, the figuration is most often used to complement cantabile passages. It serves to guide the ear as the narrative of a piece unfolds. Sonata II, for instance (p. 4) begins with a forthright theme, constructed over a romanesca bass (a common baroque and classical harmonic gambit, similar to the Pachelbel canon). Soon after the statement of the theme (over a walking eighth-note bass), the familiar four-note arpeggios commence. Alberti then develops it by repeating fragments of its melody, and reshaping its contours over new harmonies. His style of repetition when developing material is unpredictable, a welcome contrast to the familiar quality of his musical vocabulary. As Sonata II wears on, Alberti introduces more and more distant harmonies: A flat and D flat major chords, in the key of F major. Keyboard players and listeners today may find that elements of Alberti's style are reminiscent of later musical styles. The Alberti bass brings to mind the classical sonata of the 1770s-1790s. Alberti's harmonic explorations are bold, unexpected, and even Romantic-sounding, at times, like the exotic turns of phrase that adorn Robert Schumann's 1838 piano piece "Von fremden Ländern und Menschen."

A landmark publication in the history of the keyboard sonata, replete with Alberti's rich harmonic imagination. (39534) \$1,500



**The Querelle des Bouffons
18th Century Italian Sonatas in France**

3. **ALBERTI, Domenico** ca. 1710-1746; Baldassare Galuppi 1706-1785; Benedetto Marcello 1686-1739; Domenico Merola fl. 18th century; Domenico Scarlatti 1685-1757; Giovanni Maria Tasso fl. 18th century
XX Sonate per Cembalo Di Varrv[!] Autorri ... Prix 12tt. ... Avec Privilège du Roi. Gravée par Melle. Vendôme. Paris: Mr. Vernadez ... Mr. Bayard ... Melle. Castagneri, ca. 1755.

Folio. Contemporary stencilled boards with decorative cut-paper manuscript title label to upper. 1f. (recto title with decorative border, verso blank), [i] (blank), 2-25 pp. With early manuscript note to title label signed "Gustave." Includes 2 sonatas by Domenico Scarlatti (K80 and K125); 11 by Alberti; 2 each by Galuppi, Marcello, and Tasso; and 1 by Merola. Binding worn and abraded. Very minor wear and soiling; minor dampstaining to upper left margin of first few leaves and minor staining to upper margin of last few leaves; inner margin of title and blank verso of p. 25 with paper reinforcement. In very good condition internally overall.

First Edition. Rare. OCLC (4 copies in the U.S.). Hopkinson 25. Longo 272 and 487. RISM BII p. 367.

Galuppi, an Italian composer, "was a central figure in the development of the *dramma giocoso* and one of the most important mid-18th-century opera seria composers. Known widely as 'Il Buranello', from his birthplace, he was routinely listed in Venetian documents and early manuscripts as 'Baldissera'." Dale E. Monson in *Grove Music Online*

Alberti was an Italian composer, harpsichordist and singer. "[His] claim to historical recognition rests traditionally on his harpsichord sonatas, in which the arpeggiated bass that lent his name a posthumous notoriety is a prominent feature ... In his lifetime, however, Alberti was equally famous as a singer and as a performer (sometimes as self-accompanist) on the harpsichord." Michael Talbot in Grove Music Online

Marcello, an Italian composer and writer, "followed the career path of all Venetian nobles of his time: he was admitted to the *Maggior Consiglio* of the Republic on 4 December 1706 and, after completing studies in literature and law, served in various magistracies over the next two decades ... Of Marcello's keyboard works, the sonatas are the most important, for they seem to have played a role in the establishment of the genre as it was later developed by Platti, Pescetti, Galuppi and J.C. Bach." Eleanor Selfridge-Field in Grove Music Online

The presentation of a fully Italian compilation of keyboard pieces for music consumers in 1750s Paris can be viewed in light of the *Querelle des Bouffons*, a "musical and literary dispute waged in Paris between 1752 and 1754 over the respective merits of French and Italian opera. The performance at the Opéra, on 1 August 1752, of Pergolesi's intermezzo *La serva padrona* by an Italian troupe under the direction of Eustachio Bambini is commonly believed to have instigated this controversy, but the seeds of the crisis had been sown months before the Italians' arrival in Paris. The subsequent quarrel, which engaged many leading philosophical figures of the time and resulted in the publication of over 60 letters and pamphlets, used Bambini's troupe, which was popularly known as the 'Bouffons', as a cover for voicing ideas of a profound political significance." Elisabeth Cook in Grove Music Online

A rich compilation of Italian sonatas, some drawn from well-known composers and others quite obscure, attesting to the popularity of Italian musical styles in 18th century France and the demand for them. (39559) \$1,250

Opera Prima by an Exact Contemporary of Bach, Handel, and Scarlatti

4. ALBERTI, Giuseppe Maria 1685-1751

Alberti's Concerto's for three Violins, an Alto Viola, and a Through Bass for the Harpsicord or Bass Violin ... Opera Prima. [Complete set of parts]. J. Walsh, 1718.

Folio. Disbound. Engraved throughout. With overpaste to foot of title of *Violino di Concertino* part: "Sold by John Young, Musical Instrument Maker at ye Dolphin and Crown ye West end of St. Paul's Church, where you may be furnished w[i]th all sorts of Violins, Flutes, Hoboys, Bass-Vio[ls], Harpsicords or Spinets & Books of Tunes with Directions for any of these Instruments." The *Alto Viola* part has a similar overpaste with the following added " ... also all sorts of Musick & Rul'd paper & Strings at Reasonable rates." Occasional contemporary manuscript annotations. Ownership signature in an 18th century hand: "Rich:[ar]d Macklean" to lower margin of title of second *Organo e Violincello* part. Spines reinforced with archival paper. Slightly worn, soiled, foxed, and stained; small binder's holes to inner margins; small paper repair to blank recto of p. 2 of *Violino di Concertino* part, not affecting music; title of second *Organo e Violoncello* part reinforced and with paper repair. A mixed set, with the second *Organo e Violoncello* part from a later issue (without "Hare" in the imprint).



Violino di Concertino: 1f. (recto title, verso blank), [i] (blank), 2-24 pp.
Violino Primo: 1f. (recto title, verso blank), [i] (blank), 2-17, [i] (blank) pp.
Violino Secondo: 1f. (recto title, verso blank), [i] (blank), 2-15, [i] (blank) pp.
Alto Viola: 1f. (recto title, verso blank), [i] (blank), 2-11, [i] (blank) pp.
Organo e Violoncello: 1f. (recto title, verso blank), [i] (blank), 2-12 pp.
Organo e Violoncello: 1f. (recto title, verso blank), [i] (blank), 2-12 pp.

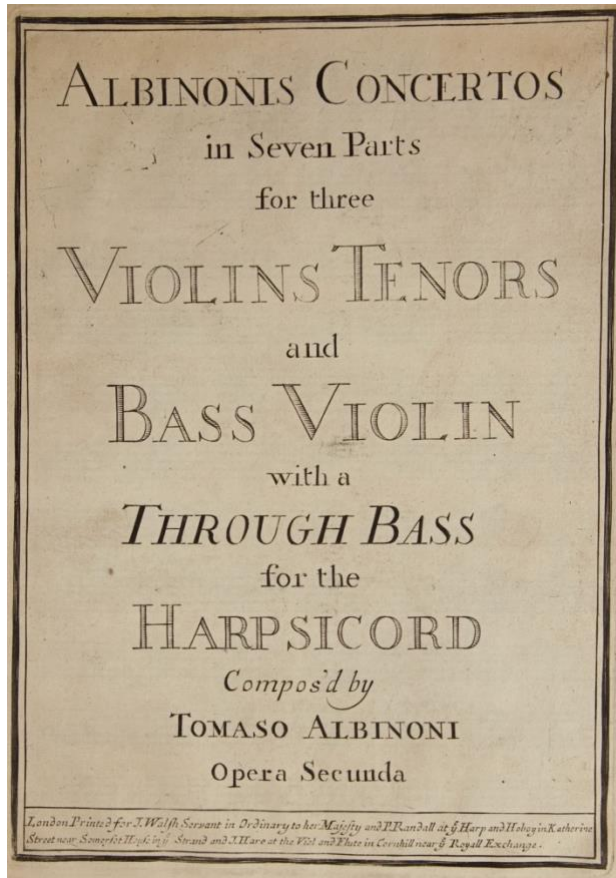
First English edition. Smith 546. BUC p. 17. RISM A668 (no copies in the U.S.; OCLC, however records copies at the Library of Congress, the University of Illinois, and the University of North Carolina at Chapel Hill).

Alberti, an Italian composer and violinist, *"studied the violin with Carlo Manzolini, and counterpoint with P.M. Minelli and Floriano Arresti. He became a member of the Accademia Filarmonica, Bologna, in 1705, and from 1709 played the violin in the orchestra of S Petronio. His first set of concertos, published in 1713, were first performed under the composer's direction at the house of Count Orazio Bargellini. In 1721 Alberti was chosen president (principe) of the Accademia Filarmonica, a post to which he was re-elected in 1724, 1728, 1733, 1740 and 1746. A set of violin sonatas, op.2 (1721), was followed by a further set of concertos, collectively entitled 'Sinfonie', and issued by Le Cène in 1725 – presumably without the composer's authorization as they are incorrectly designated op.2. (This possibly inadvertent duplication of an opus number led to the renumbering of the violin sonatas as op.3 when published by Walsh shortly afterwards.) From 1726 until his death Alberti was maestro di cappella of S Giovanni in Monte, Bologna, and from 1734 he deputized for G.A. Perti as maestro di cappella of S Domenico.*

The success enjoyed by Alberti's concertos, particularly in England, doubtless owed much to their clarity of expression, tautness of construction and moderate technical requirements. They were among the first concertos by an Italian composer to show Vivaldi's direct influence, which is seen most clearly in op.1 in the five examples with an obbligato principal violin part. The distinction between ritornello and episode in

their outer movements is a notable feature. Similar general qualities characterize the violin sonatas, which remain, however, firmly in the post-Corellian mould." Michael Talbot, revised by Enrico Careri in *Grove Music Online*

A well-regarded Italian baroque composer, Albinoni was an exact contemporary of Bach, Handel, and Scarlatti. (39537) \$1,800



“Contains Some of the Finest Ensemble Sonatas”

5. ALBINONI, Tomaso 1671-1751

Albinoni's Concertos in Seven Parts for three Violins Tenors and Vass Violin with a Through Bass for the Harpsicord ... Opera Secunda. [Complete set of parts]. London: J. Walsh ... P. Randall ... J. Hare, 1709.

Folio. Disbound. Engraved throughout. Slightly worn and browned; some edges frayed; staining to title and throughout *Violino di Concerto* part, not affecting legibility; first *Violoncello* part dampstained; second *Violoncello* part significantly trimmed, with tear to title repaired with tape to verso, minor worming to blank inner corners, and tear to upper outer corner of final leaf with loss of several measures (despite this loss, these missing measures are present in the identical first *Violoncello* part, in smaller format).

Violino de Concerto: 1f. (recto title, verso blank), 11, [i] (blank) pp.

Violino Primo: 1f. (recto title, verso blank), 11, [i] (blank) pp.

Violino Secondo: 1f. (recto title, verso blank), [i] (blank), 9 pp.

Alto Viola: 1f. (recto title, verso blank), [i] (blank), 7, [i] (blank) pp.

Tenore Viola: 1f. (recto title, verso blank), 7, [i] (blank) pp.

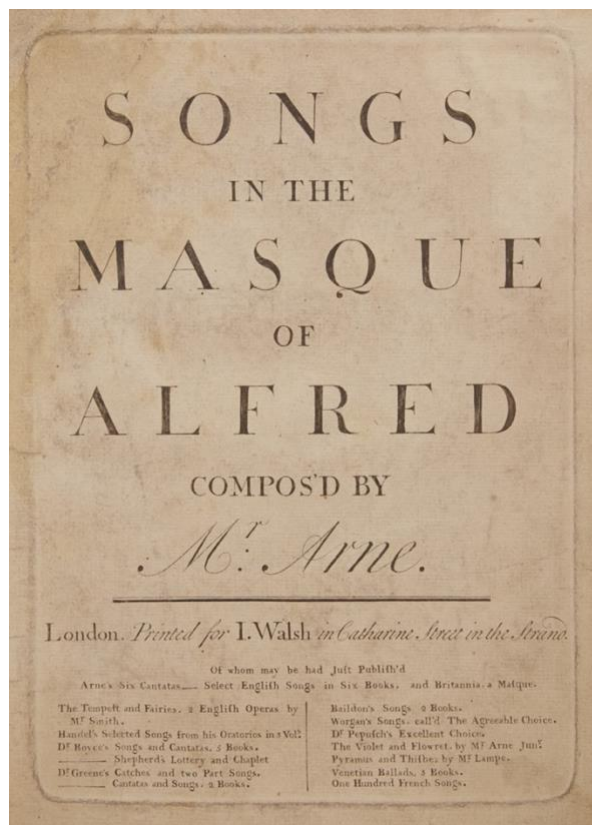
Violoncello: 1f. (recto title, verso blank), 8, [i] (blank) pp.

Violoncello [or harpsichord]: 1f. (recto title, verso blank), 1, [i] (blank), 2-8, [i] (blank) pp.

First English edition. Giazotto p. 319. Smith 328. BUC p. 18. RISM A707 and AA707 (1 copy only in the U.S.).

Albinoni was a renowned and influential Venetian composer and violinist. Quite prolific, he produced a wealth of works both vocal (operas and cantatas) and instrumental (from solo sonatas to orchestral concertos). "J.S. Bach, who based four keyboard fugues on subjects taken from Albinoni's op. 1 (BWV946, 950, 951, 951a), is known to have used other works as teaching material. ... Albinoni possessed remarkable melodic gifts (which kept him in demand as a composer of operas long after the popularity of his contemporaries faded), had a sure judgment of medium, and achieved a classic poise second to none among the neo-Corellians, to whom he is more akin, in many respects, than to his fellow Venetians, Gentili excepted." Michael Talbot in *Grove Music Online*

"Op. 2 contains some of the finest ensemble sonatas that Albinoni was to write. ... In stylistic terms, these works stand on the threshold of maturity." Talbot: *Tomaso Albinoni*, p. 92. (39541) \$2,500



From One of Arne's Most Successful Works

6. ARNE, Thomas Augustine 1710-1778

Songs in the Masque of Alfred. London: I. Walsh, [1756].

Folio. Modern marbled boards with paper title label to spine gilt, all edges gilt. 1f. (recto title, verso blank), [i] (blank), 9, [i] (blank), 23 pp. Title and final page slightly soiled. In very good condition overall.

Set for voice and instrumental accompaniment including figured bass.

First Edition. Smith and Humphries 64. BUC p. 41. RISM A1579 and AA1579 (two copies only in the U.S.)

Arne, an English composer, violinist, and keyboard player, "was the most significant figure in 18th-century English theatre music. ... In 1740 he was commissioned to set David Mallet and James Thomson's masque *Alfred* for performance in an entertainment given by the Prince of Wales in the gardens of Cliefden (Cliveden) House, near Maidenhead. The original

work seems to have contained only seven musical numbers (including 'Rule, Britannia'), although Arne rewrote it a number of times, turning it in 1745 into an all-sung oratorio, and in 1753 into an all-sung opera." Peter Holman and Todd Gilman in *Grove Music Online*

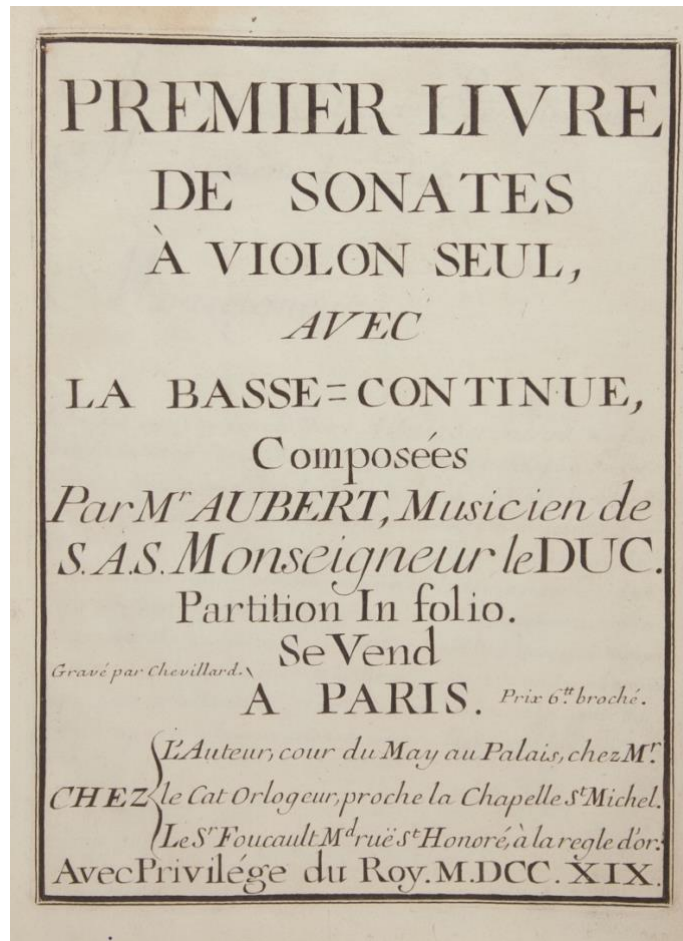
An attractive selection of songs from Arne's *Alfred*, one of the composer's most successful and memorable works. (39543) \$500

A Major Contribution to Early French Violin Literature

7. AUBERT, Jacques 1689-1753

Premier Livre de Sonates à Violon Seul, avec La Basse-Continue ... Partition In folio ... Gravé par Chevillard. ... Prix 6tt. broché. [Op. 1]. [Paris]: Chez l'Auteur ... Mr. le Cat Orlogeur ... Le Sr. Foucault, 1719.

Folio. Modern marbled boards with paper title label to spine gilt, red speckled edges. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 15, [i] (blank), 17-49, [i] (blank), 51-57, [i] (privilege) pp. Engraved throughout. With Aubert's autograph control signature ("Aubert") in brown ink to lower outer corner of first page of music. Minor professional paper repairs to first two leaves of music. Stain to upper



inner portions of most leaves; minor stains elsewhere, none affecting legibility. In very good condition overall.

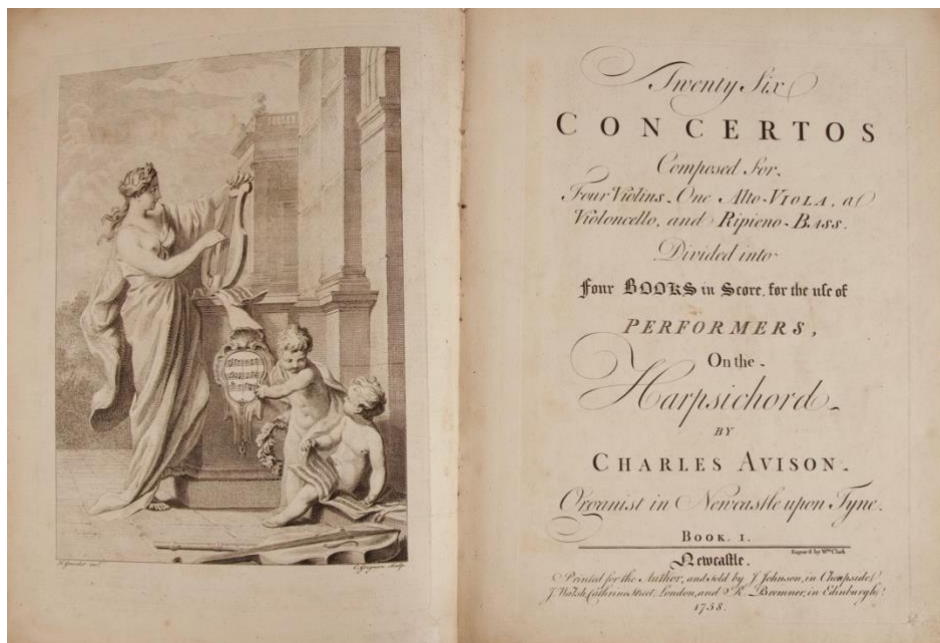
Lesure p. 17. BUC p. 66. RISM A2800 and AA2800 (9 copies, none in the U.S.). No copies recorded in OCLC.

Aubert, a French violinist and composer, "was probably a son of Jean Aubert, a member of the 24 Violons du Roi until his death in 1710. By 1717 Jacques Aubert was known as a dancing-master, violinist and composer, working at the *Théâtres de la Foire*, and had written the music for at least five ballets and comedies. In 1719, the year in which he married Marie Louise Lecat and published his first book of violin sonatas, Aubert was appointed to the service of Louis-Henri, Duke of Bourbon and Prince of Condé. In this capacity he composed a *Fête royale* and a *Ballet des XXIV heures* for the duke's entertainment when the young Louis XV passed through Chantilly to Reims in 1722; Aubert played the violin in the role of Orpheus in the latter work. ... Like many of his contemporaries, Aubert was greatly influenced by the Italian style. At the *Concert Spirituel* he must have heard and possibly played concertos and sonatas by Vivaldi and Corelli. Jean Baptiste Senaillé, Aubert's teacher (with whom he played a sonata for two violins at the *Concert Spirituel* in 1730), may have stimulated his growing interest in Italian music, and he was encouraged too by Madame de Prie, a friend of Aubert's patron, the Duke of Bourbon, and an adherent of the Italian style. ... Aubert was more than a composer of salon music or an imitator of the Italian style. While he accepted the basic concerto and sonata form from the Italian school, and their belief that the violin should be more than an instrument *pour faire danser*, he retained many French elements in his music, the most characteristic being the use of the *gavotte*, *menuet*, or other dance form as the slow middle

movement and the fully written-out melodic embellishment of the solo pieces." Elizabeth Keitel, revised by Marc Signorile in *Grove Music Online*

Aubert spells some Italian titles and expression markings in a phonetic fashion, according to how he may have pronounced it in French ("Sonnata" for "sonata," and "grassiozo" for "grazioso"). He composes in both the French and Italian styles in the present collection, with some sonatas retaining one national style throughout and others switching styles from movement to movement. His conception of Italian style owes much to Arcangelo Corelli (as in the *corrente* and *giga* movements of the first sonata). His dance movements are usually French, as in the *Gavotta* on p. 20 which, despite its Italian name, employs French ornamentation and delicate *claviciniste-style* arpeggiated accompaniment. Other movements, like the *Sarabanda* (also on p. 20), mix French and Italian styles, with the violin taking the former role and the bass line the latter (its motion reminiscent of the *Sarabanda* from Corelli's Op. 5, *Sonata VIII*). Aubert's *Sarabanda*, also in E minor, may be modeled on this piece, as it shares significant similarities in texture and form. A confection-like Aria (marked "grassiozo") on p. 36 appears after two substantial movements, an *Adagio* and *Allegro*. It is dance-like and lilts in imitation of a Venetian gondolier's song.

A major contribution to early French violin literature, combining French and Italian styles and masterfully incorporating the influences of both François Couperin (1668-1733) and Arcangelo Corelli (1653-1713). The present work also possibly influenced Jean-Marie Leclair (1697-1763), paragon of the French violin school who published his first book of sonatas just four years after Aubert's. (39536) \$2,200



Acknowledging the Influence of Corelli, Geminani, and Handel

8. AVISON, Charles 1709-1770

Twenty Six Concertos Composed for Four Violins, One Alto Viola, a Violoncello, and Ripieno-Bass Divided into four Books in Score, for the use of Performers, on the Harpsichord by Charles Avison Organist in Newcastle upon Tyne. Book, I [II]. ... Engrav'd by Wm. Clark. Newcastle: Printed for the Author ... and sold by J. Johnson, in Cheapside, J. Walsh, Cathrine Street, London, and R. Bremner, in Edinburgh, 1758.

2 books bound in one. Folio. Disbound. Dark brown leather-backed marbled paper boards. Book I: 1f. (recto blank, verso frontispiece "H. Gravelot inv. ... C. Grignion sculpt." with Greco-roman architecture, a female figure tuning a lyre resting on an open book of music, and two putti, one pointing to an architectural motif incorporating music notation, the other holding a book of music, with a flute and cello resting on the ground, 1f. (recto title, verso blank), 1f. (advertisement), 4, [i] (blank), 6-7, [i] (blank), 9-12, [i] (blank), 14-15, [i] (blank), 17-21, [i] (blank), 22-28, [i] (blank), 36 (unpaginated), 37-43, [i] (blank) pp.; Book II: 1f. (recto title, verso blank), [i] (blank), 2-8, [i] (blank), 12-29, [i] (blank), 31-38 pp. Boards worn and detached; spine lacking. Slightly worn, browned, and soiled; first signature detached. In very good condition internally overall.

BUC p. 68. RISM A2935.

Avison, an English composer, conductor, writer on music and organist, *"was the most important English concerto composer of the 18th century and an original and influential writer on music. ... Avison's creative output can be divided between writings and musical compositions. Whether he was the author of numerous book reviews and music articles signed 'C.A.' in the local newspapers and magazines during his mature years is conjectural. He often included dedications and substantial, informative and sometimes controversial prefaces ('advertisements') with his published music. ... As a composer Avison is best known for his concerti grossi for strings. His op.2 was revised twice: first, when Walsh published it (along with two additional concertos) as organ concertos in the style made popular by Handel, second when Avison reworked all eight concertos into his op.6. In 1758 he issued his opp.3, 4 and 6 as Twenty Six Concertos ... in Score for the Use of Performers on the Harpsichord. The idea of a full score came from the publication of Corelli's concertos and sonatas edited by Pepusch (c1740) and of Geminiani's opp.2 and 3 (1755)."* Norris L. Stephens in *Grove Music Online*

A substantive collection of concertos with a detailed preface, outlining Avison's musical philosophy and acknowledging the influence of Corelli, Geminiani, and Handel. (39547) \$750

Handel Reception in London

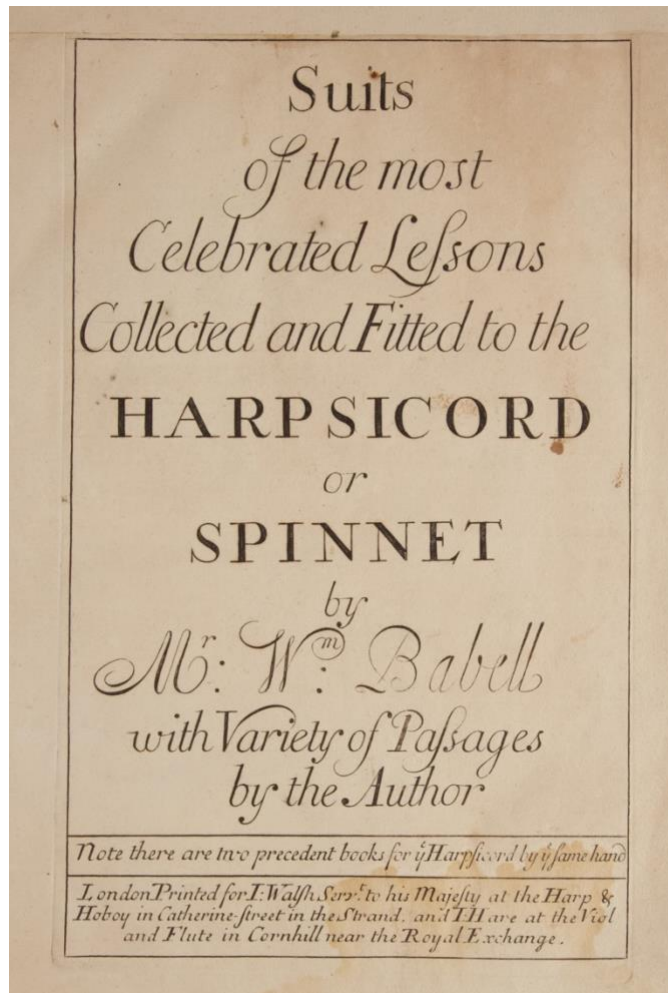
9. BABELL, William ca. 1690-1723

Suits of the most Celebrated Lessons Collected and Fitted to the Harpsicord or Spinnet ... with Variety of Passages by the Author. J. Walsh ... J. Hare, 1717.

Folio. Marbled boards. 1f. (recto title, verso blank), 1f. (recto table of contents and advertisement, verso blank), [i] (blank), 77, [i] (blank) pp. Engraved throughout. "N.B. Hibbert" to upper margin of front pastedown; modern ownership inscription in ink above table of contents and to blank recto of third leaf ("Norman Hibbert"); manuscript ornaments in contemporary hand to pp. 7, 11, 17, 18 and 21 and accidentals to pp. 6 and 17. Boards quite worn, rubbed, bumped, and partially detached; spine reinforced with later marbled paper. Moderately browned; occasional stains, some in green; some dampstaining; small paper repairs to verso of title and several additional leaves.

First Edition. Rare. Smith 505. BUC p. 71. RISM B15/BB15 (the present copy without plate number 174 to title).

Babbell was an English harpsichordist, organist, violinist, composer, and arranger. *"He received his early musical instruction from his father, Charles Babel, a bassoonist in the Drury Lane Theatre orchestra until he was 80, and later from Pepusch and possibly Handel (according to Mattheson, in Der vollkommene Capellmeister, 1739, but denied by Hawkins). Babbell led an active professional life in London. As a violinist he was said to have played in the private band of George I, while as a harpsichordist, from about 1711, his*



name frequently appears in London concert notices, usually in conjunction with those of Corbett, Paisible and (later) Dubourg. ... He acquired an international reputation as a harpsichordist largely through his virtuoso arrangements of fashionable operatic arias and overtures, especially those of Handel. His keyboard style was undoubtedly influenced by his close acquaintance with Handel's playing ... These arrangements by Babell, although appearing exceptional, nevertheless give an intriguing insight into early 18th-century practices of keyboard extemporization and ornamentation. ... Babell's reputation reached France, the Netherlands and Germany, where some of his works were published; Mattheson reported that he was said to have surpassed even Handel as an organist." Gerald Gifford and Terence Best in *Grove Music Online*

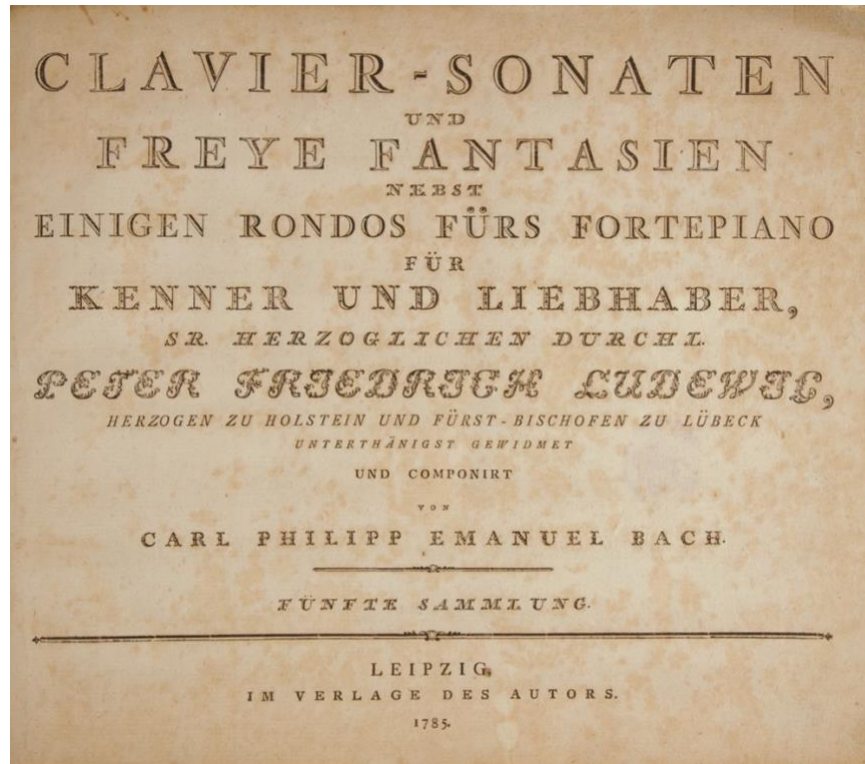
The movements that comprise Babell's suites are drawn, for the most part, from arias in Handel's operas, including the iconic *Lascia ch'io pianga* from *Rinaldo*. In order to create attractive keyboard transcriptions of the arias, Babell adds ornaments, division-like variations of the vocal lines, and florid scales and compound trill-turn passages to connect select phrases. Some movements, like the preludes on pp. 16 and 45, the *Aria* (p. 40, a gavotte with

variations), and the *Aria* (p. 55), another variation set, are of Babell's own devising. Handel's influence is present throughout.

The final piece in the suites is the massive virtuosic tour de force *Vo' far guerra* (pp. 61-77). The arrangement was immensely popular and survives in numerous manuscript copies; it brought Babell fame in both England and continental Europe. The original aria in Handel's *Rinaldo* specifies spots to add harpsichord solos. These solos may have been improvised in the original opera productions. Babell's arrangement represents the piece in its entirety, delineating sections with indications for "Symphony" (orchestral introduction and interludes), "Cembalo Solo" (solo harpsichord), and "Song" for the vocal part. The harpsichord solo sections aim to dazzle with scales, arpeggios, syncopations, and a fireworks-like concluding section entirely in 64th notes (which, on the page, looks as impressive as it sounds).

In *An Early Eighteenth-Century Manuscript of Harpsichord Music: William Babell and Handel's 'Vo' far guerra'* (*The British Library Journal*, Vol. 21, No. 2, pp. 176-83), Pont posits, on the basis of examination of manuscript sources and stylistic analysis, that the famed *Vo' far guerra* originates with Handel himself.

An important document of Handel reception during the composer's first years in London, demonstrating how his music circulated and how it was performed by solo keyboard players in domestic settings. (39545) \$1,950



The Apex of C.P.E. Bach's Mature Style

10. BACH, Carl Philipp Emanuel 1714-1788

Clavier-Sonaten und Freye Fantasien Nebst Einigen Rondos fürs Fortepiano für Kenner Und Liebhaber, Sr. Herzoglichen Durchl. Peter Friedrich Ludewig, Herzogen Zo Holstein Und Fürst-Bischofen zu Lübeck Unterthänigst Gewidmet ... Fünfte Sammlung. Leipzig: Im Verlage des Autors [Printed by J.G.I. Breitkopf], 1785.

Oblong folio. Modern green speckled paper boards with contemporary marbled wrappers bound in, title to spine gilt. (recto title, verso blank), 38 pp., 1f. (list of subscribers and errata). Contains sonatas (in order of appearance) Helm 281, 268, 282, 283, 279, and 284. Slightly browned and foxed.

Provenance

From the collection of noted conductor, harpsicordist, and musicologist **Christopher Hogwood** (1941-2014), with "ex. Coll[ection] Ch.[ristopher] Hogwood" in pencil to front pastedown.

First Edition. Wotquenne 59, p. 15. Helm p. 263. Hirsch III, 20. BUC p. 73. RISM B91/BB91 (six copies in the U.S.).

C.P.E. Bach was a "composer and church musician, the second surviving son of Johann Sebastian Bach and his first wife, Maria Barbara. He was the most important composer in Protestant Germany during the second half of the 18th century, and enjoyed unqualified admiration and recognition particularly as a teacher and keyboard composer." Christoph Wolff and Ulrich Leisinger in *Grove Music Online*. He exercised considerable influence over his peers and younger generations of composers including Mozart and Beethoven.

Of special note are the two free fantasies at the conclusion of the set. In his *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Keyboard Playing, 1753/1762), Bach defined a free fantasy as an unmeasured piece that moves through more keys than usual. In addition to their freedom with regard to key, free fantasies often included an uncommon variety of textures and affects, changing often and sometimes without warning, imitating the mutability of human emotion.

The freedom and improvisation spirit of the free fantasy suffuses the sonatas and rondos of this set. The Presto of the first sonata in E minor (p. 1) opens with a forthright *romanesca* progression (like the Pachelbel canon's bass, but in minor). The music, however, quickly breaks into dazzlingly varied figurations: triplets, fast arpeggios, pointed staccato chords, musical sighs, and overture-like dotted rhythms. In the second ending of the B section, instead of concluding in the home key (as was customary), Bach modulates to C major (p. 4) by means of an unmeasured free-fantasy like cadenza, making way for a rhapsodic Adagio in 2/4, which melts into unmeasured music, modulating in turn to E major, in order to conclude the sonata with an Andantino. The Andantino is sonata-like, but has only one section (instead of the usual sonata's binary form), which contributes to the stylish asymmetry of the three movement form.

The first free fantasy (p. 27) opens with unmeasured recitative-like passages, musical lines broken up with a rapid exchange of hands, and pulsating harmonies that modulate quickly from distant keys by means of diminished chords and bold enharmonic moves. The piece's midsection (p. 28), though cast in a stable 4/4, is uncommonly speech-like and varied with regard to range. As the music melts back into quixotic recitative the piece builds itself up to a fury with an extended passage of rapid arpeggios in 32nd notes (p. 30), which briefly fragment, well up in furious 16th note octaves (p. 31), and finally end with twelve *ad libitum* arpeggios (a figured bass plus a soprano line, meant to be filled out by the player).

Included in the subscriber list is Sarah Levy (née Itzig), German-Jewish keyboardist, collector, salonnière, and music patron. She studied with W. F. Bach (1710-84), commissioned new music from C.P.E. Bach, and contributed to the revival of J.S. Bach's music (along with her nephew Felix Mendelssohn). See Levy: *World Gender, Judaism, and the Bach Tradition in Enlightenment Berlin*, edited by Cypess and Sinkoff.

These keyboard pieces (sonatas, free fantasies, and rondos) for "Kenner Und Liebhaber" (connoisseurs and amateurs) represent the apex of C.P.E. Bach's mature style, developed over decades through the practices of both composition and improvisation. (39544) \$3,200

Highly Interesting Association Copy, Linked to the 1820s Bach Revival

11. BACH, Johann Sebastian 1695-1750

Das wohltemperirte Clavier oder Präludien und Fugen durch alle Töne ... er [-2] er Theil ... Saintomer script ... Lale Sculp. [BWV 846-893]. Zürich: Hans Geörg Nägeli [without PN], [ca. 1801].

Oblong folio. Half dark red leather with marbled boards, decorative tooling and titling gilt to spine. 1f. (recto title, verso blank), [i] (blank), 2-109, [i] (blank), 1f. (recto title, verso blank), [i] (blank), 2-123, [i] (blank) pp. With contemporary manuscript note in ink regarding provenance to upper outer corner of free front endpaper (Theodor Fröhlich died 1836 and A.E. Fröhlich died 1865, signed by yet another Fröhlich). Binding worn, rubbed, and bumped, with loss to marbled paper on upper board; endpapers slightly worn, browned, and stained. Slightly worn; minor to moderate foxing; impression occasionally light; small binder's hole to upper inner corners; first signature split; minor paper reinforcement to inner margins of pp. 12-13 of Book 1; stain to upper inner margin of pp. 32-33 of Book 2.



Rare early editions of both books of *The Well-Tempered Clavier*, one of three editions of which precedence has not been firmly established. Fuld 5, p. 118. Schmieder 2, p. 655. Schneider p. 100. Hoboken I, 98. Hirsch III, 60. Stuttgart catalogue 84. RISM B499.

"The bibliographic history of Bach's Well-Tempered Clavier has been well reported, three editions, each in two parts, having appeared at about the same time in 1801. One of the three editions was published by Hans Georg Nägeli, in Zurich, entitled Das Wohltemperirte Clavier. ... The second of the three editions was published by Hoffmeister & Comp., at Leipzig, at the Bureau de Musique. ... The third publisher, N. Simrock, at Bonn, printed at least three early editions ..." Fuld 5, p. 118.

"The Well-Tempered Clavier; or Preludes and Fugues in all the keys, composed for the use of inquisitive musical youth, as well as the amusement of those who are already versed in this art. Part I. 1722." [Bach's original title for the first part]. The second part of [The Well-Tempered Clavier], which also contains 24 preludes and 24 fugues in all the keys, was composed at a later period. It consists, from the beginning to the end, entirely of masterpieces." David, Mendel & Wolff: *The New Bach Reader*, p. 467.

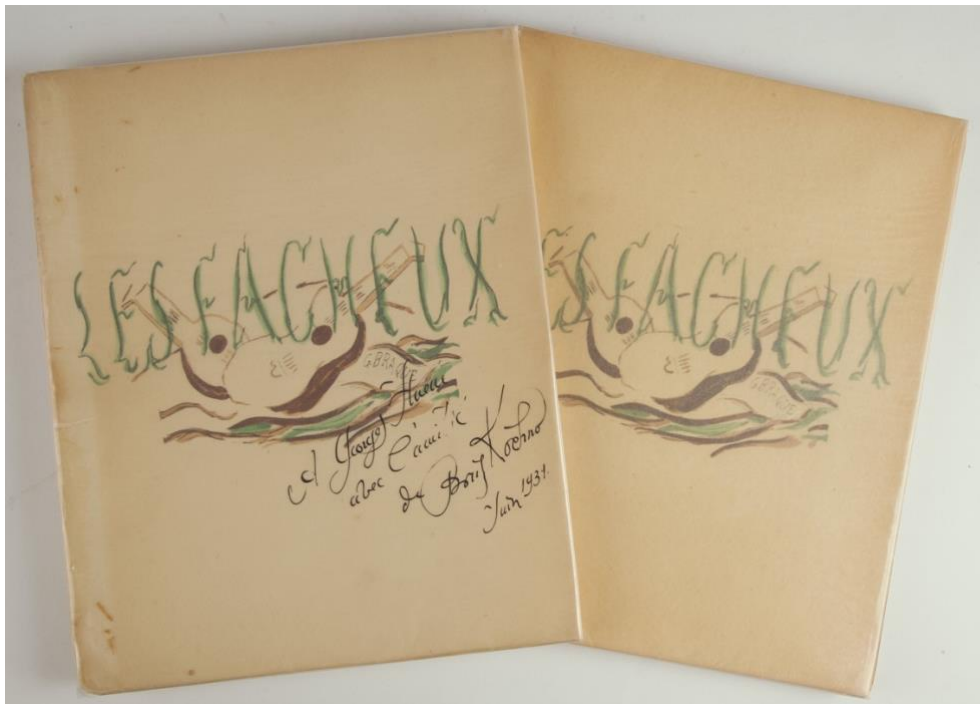
Friedrich Theodor Fröhlich (1803-1836) was a Swiss composer. *"Although he wrote much music in his youth, he followed his father's wishes and became a lawyer. He went to Berlin in 1823, but there he became involved in musical activities. The following year he fell ill and returned home, where he had lessons in composition. The government of the canton of Aargau then offered him financial support to continue his musical studies, and in 1826 he returned to Berlin, where he studied with C.F. Zelter and Bernhard Klein and met a number of important people, including Felix Mendelssohn. At this time his compositions were first published. Fröhlich also made the acquaintance of the German philologist W.H. Wackernagel, who became his closest friend. He composed prolifically, and his choral works and solo songs from this period in particular distinguish him as a true Romantic. ... One of the most gifted of the Swiss Romantics."* Luise Marretta-Schär in *Grove Music Online*

Carl Friedrich Zelter (1758-1832) was a noted German composer, conductor, and teacher of Mendelssohn, Meyerbeer, and Fröhlich, among others. *"He left a valuable and extensive collection of music, containing many Bach manuscripts. While this may have been intended chiefly for the use of the Sing-*

Akademie, Zelter also drew from it his profound understanding of musical works and sources, and thereby gained a reputation as an authority on the church music of the past and on the works of Handel, Bach and his sons, the Grauns and others. [Zelter maintained a close friendship and correspondence with Goethe.] ... Accounts of notable events – the meeting between Goethe and Beethoven in 1812, the production of Der Freischütz in 1821, the performance of Bach's St Matthew Passion in 1829 – make it a valuable source of music history." Hans-Günter Ottenberg in *Grove Music Online*

Frölich came into contact with Mendelssohn in 1826, at the height of the latter composer's activities in reviving the work of J.S.Bach; at that time, Mendelssohn was in preparation for his famed performance of Bach's *St. Matthew Passion*, mounted in 1829. His association with Zelter, Mendelssohn, or both composers may have sparked an interest in Bach's music.

A highly interesting association copy of one of the monumental works in the literature, very possibly linked to a crucial juncture in Bach reception history, the 1820s Bach revival, spearheaded by Felix Mendelssohn. (39580) \$5,800



Presentation Copy, Signed by Boris Kochno

12. [BALLETS RUSSES]

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

2 volumes. Quarto. Original publisher's heavy ivory wrappers with illustration in color by Braque to uppers. In publisher's slipcase with dark ivory title label printed in dark brown to upper. All plates with tissue guards. Wrappers slightly worn and soiled; slipcase worn and taped at edges. Minor internal wear; a few signatures split or partially split; some tissue guards worn, creased, and foxed; several plates with minor marginal staining.

Vol. I

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

Vol. II

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

With an autograph inscription in black ink from Boris Kochno (1904-1990) dated June 1934 to George [Hoyningen-] Huene to upper glassine cover of Vol. I and with a subsequent presentation inscription dated Los Angeles June 1954 in blue ink from Hoyningen-Huene to Oreste Pucciani to half title in Vol. I; Hoyningen-Huene's bookplate below inscription. With printed note to final leaf of Vol. I: "Publié sous la direction de M. Boris Kochno."

First Edition. Limited to 500 copies, this no. 347 of only 385 copies on Vélin d'Arches, with limitation statements at conclusion of each volume. Magriel p. 187. Niles & Leslie I, p. 75. Derra de Moroda 1503.

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

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

Kochno "was a Russian-born writer and ballet librettist who collaborated with ballet impresario Serge Diaghilev during the last years of the Ballets Russes, then became a major influence on post-World War II French ballet. Kochno met Diaghilev in 1921 and immediately became his secretary. His first libretto for Diaghilev was the text of Igor Stravinsky's chamber opera *Mavra* (1922); he followed it with scenarios for such ballets as *Les Fâcheux* (1924), *Les Matelots* (1925), *Ode* (1928), and *Le Fils prodigue* (*The Prodigal Son*, 1929).



After Diaghilev's death in 1929 Kochno continued advising on ballets. He collaborated on Cotillon and Jeux d'enfants (1932) for the new Ballet Russe de Monte Carlo, then, with choreographer George Balanchine, founded the short-lived Les Ballets in 1933. He returned to the Ballet Russe, advising the company's management until 1937. With his longtime friend Christian Bérard, a painter, and choreographer Roland Petit, he collaborated on the ballet Les Forains (1945), which led to the founding of Les Ballets des Champs-Élysées and the renaissance of French ballet; he remained with that company until 1951. He was the author of the books Le Ballet (1954) and Diaghilev et les Ballets Russes (1970)."
Britannica Online

"Hoyningen-Huene (1900–1968) is acknowledged as an iconic pioneer in the genre of fashion photography. His elegant pared-down style has had a dramatic impact on photographers around the world and his work continues to have relevance today, as an artist who created some of the most striking photographic portraits and compositions of the twentieth century." Artist's website

"Oreste Francesco Pucciani (1916 – 1999) was a pioneer teacher of Jean-Paul Sartre's philosophy at UCLA. He was the last partner of Rudi Gernreich, fashion designer, and at the latter's death, established the ACLU Rudi Gernreich-Oreste Pucciani Endowment Fund to support the fight for LGBT rights."
Wikipedia. (39586) \$1,250



Autograph Musical Quotation from Bruckner's *Eighth Symphony*

13. BRUCKNER, Anton 1824-1896

Autograph musical quotation signed "A. Bruckner" from the dramatic opening theme of the first movement of the composer's 8th Symphony in C minor. Undated, but ca. 1892.

One small oblong leaf (48 x 26 mm; 1.8" x 8.1"). 4 measures (corresponding to measures 24-27 of the first movement). Notated in black ink on a single hand-ruled staff. Browned; small slightly lighter area to blank lower margin; ink very slightly feathered. Matted with a fine original head-and-shoulders etching of the composer looking left, signed in pencil by the noted Viennese artist Ferdinand Michl (1877-1951) at lower right margin. 212 x 170 mm.

Bruckner composed his *Eighth Symphony* between 1884 and 1887 and revised it extensively between 1889 and 1890. The revised version had its premiere in Vienna on 18 December 1892 with considerable success.

"The origin of the Eighth Symphony, in C minor, which Bruckner believed to be his finest, presents the picture of a titanic struggle with its recalcitrant material, the skepticism of friends and foes and the increasing physical disabilities of oncoming old age. It is a work conceived on a heroic scale and the reflection of a truly heroic soul, undaunted by failures and disappointments." Redlich: *Bruckner and Mahler*, p. 99

Autograph music by Bruckner is rare to the market. (39699)

\$14,500



3-Voice Madrigals, Showcasing Clari's Range of Expression in Fugal and Homophonic Styles

14. CLARI, Giovanni Carlo Maria 1677-1754

Madrigali del Sig[no]r Clari. Musical manuscript. Italy, ca. 1750.

Oblong quarto (223 x 287 mm). Early marbled boards. 100 pp. foliated I-L. Notated in black ink on 10-stave rastrum-ruled paper in a single hand, with "Madrigali del Sig[no]r Clari" to front free endpaper. Binding slightly worn; remnants of marbled paper to spine. Some occasional minor oxidation, not affecting text or notation. In very good condition overall.

Contains:

- *Madrigale I. Fra mille dubbj* (soprano, alto, and tenor voices, basso continuo)
- *Madrigale II. Si lodi pur Amore* (two sopranos and alto voice, basso continuo)
- *Con bel diletto* (soprano, alto, bass voices, basso continuo)
- *Madrigale III. Addio Campagne amene* (two sopranos and tenor voice, basso continuo)
- *Madrigale IV. Quant'è soave Amore* (two sopranos and bass voice, basso continuo)
- *Madrigale V. Con Fille un giorno* (soprano, alto, and tenor voices, basso continuo)

All of the above are included in a 1742 manuscript that may be in Clari's autograph (D-Hs M A/796 Nr. 1-12; RISM ID: 450014692, formerly in the possession of composer Francesco Geminiani).

Si lode pur Amore appears in the 1765 printed collection *Sei Madrigali Messi in Musica ... Parte Prima as Madrigale Secondo Tom. II. MDCCXLII. a tre Voci. due Canti e Basso*. RISM C2562, CC2562.

An attractive manuscript presenting a generous selection of Clari's three-voice madrigals, showcasing the composer's range of expression in fugal and homophonic styles. (39563) \$1,500



Italian Baroque Music in 19th Century France

15. CLARI, Giovanni Carlo Maria 1677-1754

Madrigali o Duetti ... Coll'Accompagnamento di Piano Forte Della Composizione di Francesco Mirecki Polacco Dedicati alla real Società degli Amici delle Scienze e belle Arti di Varsavia Parte I Libro 1 [2-5]; [Parte Seconda Libro 1 [2-5]. Paris: Carli [PN 1108], 1823.

2 volumes. Folio. 19th century quarter tan calf with marbled boards, raised bands on spine in gilt-ruled compartments with armorial device incorporating a "V" to lower compartment, dark brown title label gilt, marbled endpapers. Bound with 34ff. 16-stave rastrum-ruled blank music manuscript paper. Bindings slightly worn, rubbed, and bumped, with abrasions to that of "Parte Seconda." Some occasional foxing. In very good internal condition overall.

Parte 1: Duets for 2 voices and basso continuo. 1f. (recto title, verso blank), 64, 1f. (recto title, verso blank), 65-131, [i] (blank), 1f. (recto title, verso blank), 133-193, [i] (blank), 1f. (recto title, verso blank), 193-258, 1f. (recto title, verso blank), 259-321, [i] (blank) pp.

Parte Seconda: Madrigali o Terzetti ... Coll'Accompagnamento di Piano Forte della Compositione di Francesco Mirecki Polacco Dedicati alla real Societa degli Amici delle Scienze e belle Arti di Varsovia. 1f. (recto title, verso blank), 1f. (recto "Indice," verso blank), 78, 1f. (blank), 1f. (recto title, verso blank), 79-140, 1f. (blank), 1f. (recto title, verso blank), 141-204, 1f. (blank), 1f. (recto title, verso blank), 205-254, 1f. (blank), 1f. (recto title, verso blank), 205-289, [i] (blank) pp. Trios for 3 voices and basso continuo.

Worldcat (3 copies only in the U.S., at the Newberry, the University of Michigan, and SUNY Buffalo).

With elegant realizations of the continuo parts for piano by Polish composer, conductor, and teacher Mirecki (1791-1862). *"His first works (polonaises and marches for piano) were published in Vienna and he met Beethoven, who showed interest in Mirecki's work and in Polish folk melodies. From 1816 to 1817 he was in Italy. He then moved to Paris, where he studied composition with Cherubini. The latter awoke in Mirecki an interest in the works of earlier Italian masters. ... Mirecki also wrote one of the earliest European treatises on orchestration, Trattato intorno agli instrumenti ed all'instrumentazione (Milan, 1825)."* Zofia Chechlińska in *Grove Music Online*

An attractively presented collection of Clari's vocal work, attesting to the interest in Italian baroque music among musicians and the public in 19th century France. (39574) \$1,250



Rare Autograph Music by Clari

16. CLARI, Giovanni Carlo Maria 1677-1754

Autograph musical manuscript full score, signed and dated 1740, from the composer's Statui ei dominus for 4 voices, strings, and figured bass.

Oblong folio (284 x 222 mm). Sewn. 7, [i] (blank) pp. Notated in black ink on 10-stave rastrum-ruled paper, "Di Gio:[vanni] Carlo M.[ari]a Clari. 1740" to the upper inner margin of the first page.

An introit in three sections, scored for two violins, viola, SATB choir, and basso continuo:

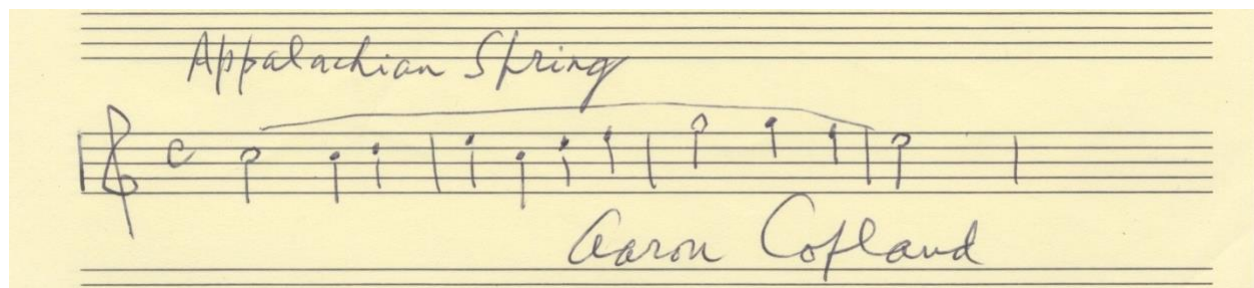
- *Statui ei dominus* [3/8]
- *Memento domine Davis* [C]
- *Alleluia* [3/8]

Slightly worn, browned, soiled, and stained; first leaf with small tear to lower margin repaired with archival tape; minor loss to upper inner corner with paper repair and "No. 10." in manuscript, not affecting notation; final leaf with minor loss to upper inner margin with paper repair, just touching notation; some oxidation to final leaf affecting several noteheads and two words of text; hole to inner margin with loss of 1-2 notes.

Bibliothèque nationale de France (F-Pn MS-1705, RISM ID: 840010858). Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung (M A/796, RISM ID: 450027461). The only other known source is held by the Pisa Cathedral (A Pisa D. 207), where Clari was employed from 1723-1754. Saville: *Liturgical music of Giovanni Clari: An Annotated Index in Fontes Artis Musicae*, Vol. 15, No. 1 (1968, January-April), p. 22.

Clari, an Italian composer and instrumentalist, became "*maestro di cappella of Pisa Cathedral in 1723. Popular with the aristocracy of Pistoia for at least a decade after his departure, he returned to the city several times a year to direct and compose music for various important social events (see Grundy Fanelli). Clari remained in Pisa, producing a wealth of religious music, until his death in 1754. ... Clari's most famous compositions, cited frequently in works of later theorists as fine examples of the genre, are his vocal chamber duets and trios. There are copies, both manuscript and printed, in libraries all over Europe. ... His fame now rests almost entirely on the six duets that Handel incorporated into his own Theodora (1750).*" Jean Grundy Fanelli in *Grove Music Online*

Very rare. While Clari's music circulated widely in copies in the 18th century, few autograph manuscripts are known. (39573) \$4,500



Simple Gifts from Appalachian Spring

17. COPLAND, Aaron 1900-1990

Autograph musical quotation from the composer's ballet, Appalachian Spring, signed in full.

4 measures in treble clef. Titled "Appalachian Spring" at head. Notated in black ink on music manuscript paper, 49 x 205 mm. Undated, but ca. 1980. The theme quoted is the Shaker tune "Simple Gifts," the most widely-known theme of the ballet, which Copland incorporated into the work.

Appalachian Spring, a ballet in one act commissioned by distinguished choreographer and dancer Martha Graham, was first performed on 30 October 1944 at the Library of Congress in Washington, D.C., with Graham dancing the lead role and sets designed by noted American sculptor Isamu Noguchi. It became one of the composer's best-known and loved works, for which he was awarded the Pulitzer Prize for Music in 1945.

"One of his country's most enduringly successful composers, Copland created a distinctively American style and aesthetic in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also active as a critic, mentor, advocate and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century." Howard Pollack in *Grove Music Online* (39629) \$1,700



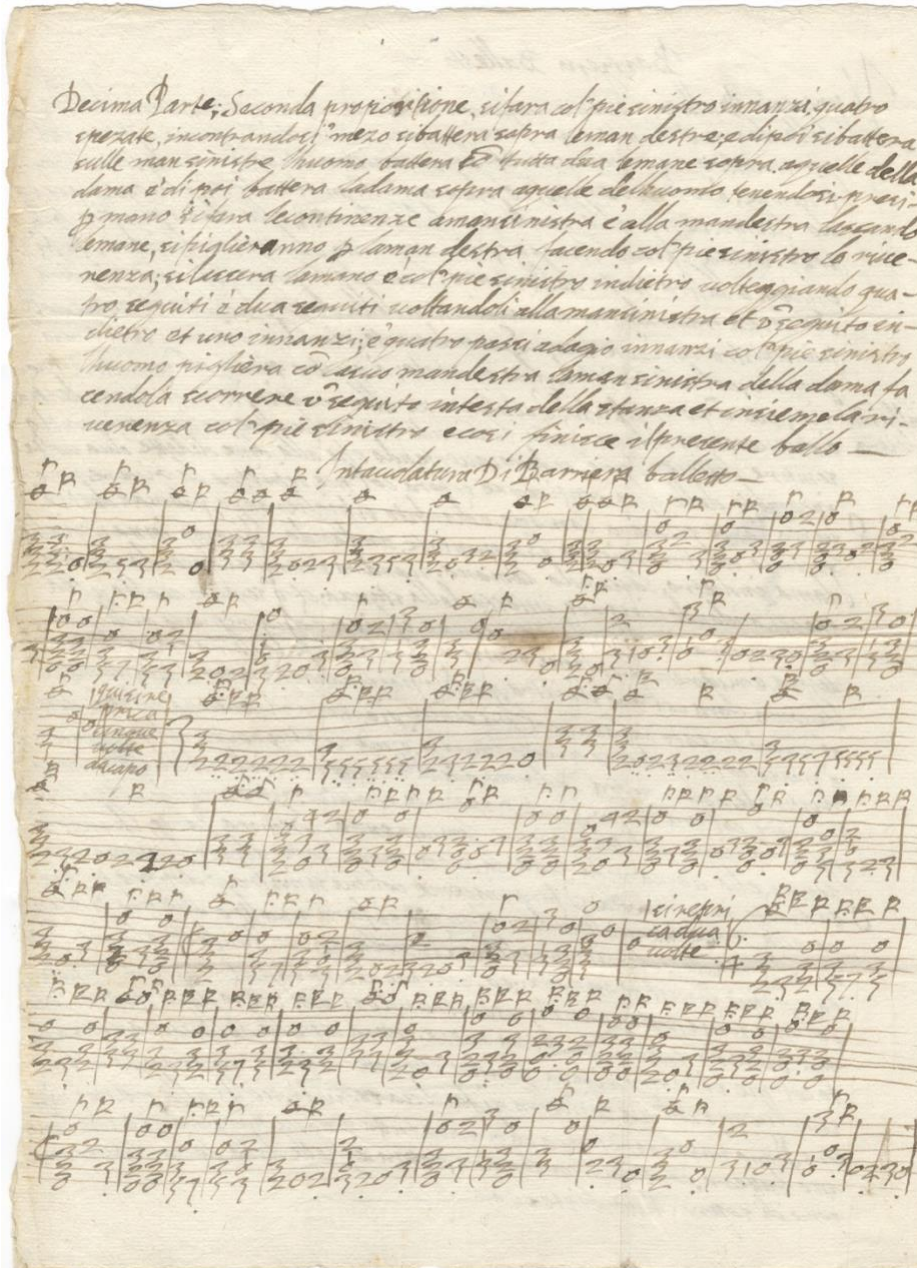
Signed Photograph

18 COPLAND, Aaron 1900-1990

Signed bust-length color photographic image of the composer. Inscribed "For Ingrid Sorenson from Aaron Copland" at head.

178 x 125 mm. (39685)

\$200



Exceptionally Rare 17th Century Dance Manuscript with Instructions for the *Barriera* and Accompanying Music for the Lute in Tablature

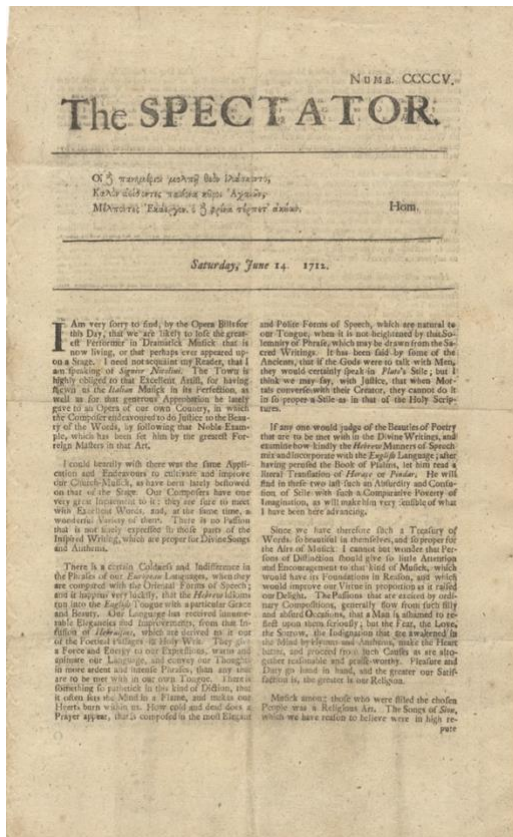
19. [DANCE - Early 17th Century - Italian - Manuscript]

Manuscript. Barriera Balletto. Containing a detailed description of the barriera, a Renaissance dance form. With accompanying music for lute in tablature. 1601.

One bifolium (211 x 294 mm). Notated on 4 pages with textual description in Italian in ten parts of the barriera followed by lute tablature on 6-line hand-drawn staves in brown ink. Titled "La Barriera di Messer Antonio di Fiorenza," at head, with title repeated and including attribution to otherwise blank final leaf "La Barriera di Messer Antonio di Fiorenza 1601." Slightly worn, browned, soiled, and stained; creased at folds; several miniscule holes.

The *barriera* was a type of Renaissance dance based on a pantomime of tournament fighting over a barrier. It seems "to have been popular over a long period of time and thus can indicate changes in fashionable dance forms. 'Barriera' exists in many choreographic versions. Four of them were compiled and/or choreographed by Caroso. A fifth version of the "Barriera" is included in Cesare Negri's *Le Gratie d'Amore*." Feves: Fabritio Caroso and the Changing Shape of the Dance, 1550-1600 in *Dance Chronicle* 1881, Vol. 14, No. 2/3 (1991), pp. 159-74.

Early 17th century dance manuscripts including instructions and music are exceedingly rare.
 (39577) \$22,500



Early 18th Century English Music Periodical

20. [ENGLISH MUSIC - 18th Century - Periodical]
The Spectator. Numb. CCCV. Saturday, June 14, 1712. [London]: Printed for Sam. Buckley, at the Dolphin in Ligtel-Britain; and Sold by A. Baldwin in Warwick Lane, 1712.

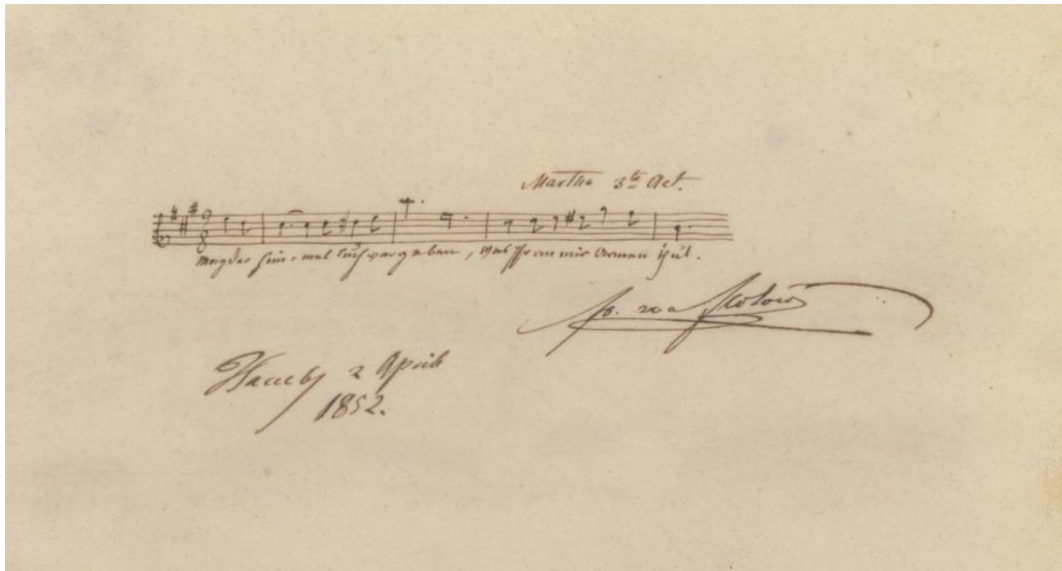
Folio. 2 pp. Disbound. Slightly worn, browned, and creased.

This issue makes mention of the noted Italian castrato Nicolini [Nicolo Grimaldi 1673-1732], "the greatest Performer in Dramatick Musick that is now living;" laments the state of contemporary church music; enthuses about the integration of "Oriental Form of Speech" (Hebrew, Greek) into "the English Tongue;" and comments upon the importance of music in worship, etc. The *Advertisements. For the Benefit of the Box-Keepers. At the Desire of several Ladies of Quality* include mention of performances at the Theatre Royal, Drury-Lane and at the Queen's Theatre in the Hay-Market including a performance where "Nicolino Grimaldi will take his leave of England."

The Spectator, a daily publication founded by Joseph Addison (1672-1719) and Richard Steele (1671-1729) in England, was published from 1711 to 1712.

Addison was an English librettist and writer on opera. "In his contributions to *The Tatler* (1709–11) and *The Spectator* ... [he] made his most extensive comments on the London opera scene and put forward suggestions for the improvement of British opera. He ridiculed Handel's *Rinaldo* (1711) and the mixing of realistic stage props (such as live sparrows) with unrealistic ones (pasteboard seas, painted dragons etc.). He exhorted British composers to follow Lully's model and create native opera traditions.

Addison's essays had a considerable impact on the development of musical aesthetics and criticism. ... [His] ideas were cited by mid-century operatic reformers ... [His] emphasis on naturalness in opera, the need for librettos of high literary quality and for national opera independent of Italian models helped to prepare the way for the operatic revolution of Gluck." Donald R. Boomgard in *Grove Music Online*. (39566) \$125



Autograph Musical Quotation from Act III of Flotow's Opera, *Martha*

21. FLOTOW, Friedrich von 1812-1883

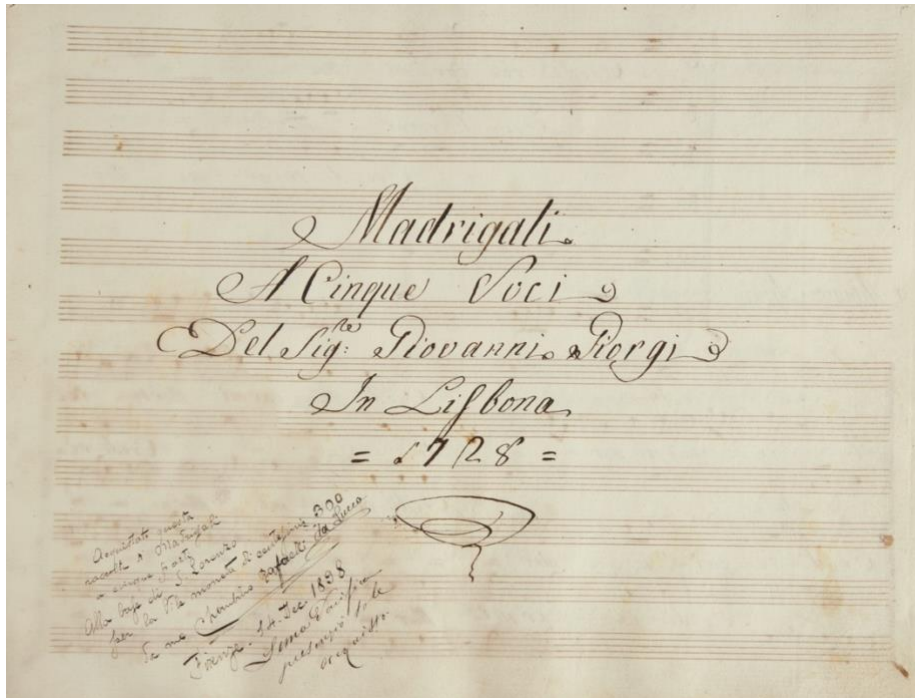
Autograph musical quotation signed and dated 2 April 1852 from the composer's opera, *Martha, oder Der Markt zu Richmond*.

4 measures of the vocal line and text from the final number of the third act, the quintet *Mag der Himmel Euch vergeben*. Notated in brown ink on an album leaf 114 x 183 mm. On ivory paper with thin strip of brown mounting paper to edges of verso; very slightly soiled and foxed.

Martha, a romantic comic opera in 4 acts to a German libretto by Friedrich Wilhelm Riese [de] based on a story by Jules-Henri Vernoy de Saint-Georges, was first performed in Vienna at the Kärntnertheater on 25 November 1847.

"In Flotow's two most successful works, *Alessandro Stradella* and *Martha*, a balanced fusion of all stylistic elements is achieved. The former is perhaps the better work, but it was *Martha* that found its way into the hearts of the public. The reason for this lies not only in the quality of the text and the music, but also in the dramatic situations which keep the audience in a state of amused suspense." Peter Cohen in *Grove Music Online*

"... up to about the middle of the last century *Martha* was one of the most frequently performed operas on the German stage – largely owing to the great tenor Enrico Caruso's acclaimed portrayal of Lyonel, a role which he repeated all over the world. The work is one of about 30 operas written by Friedrich von Flotow, and indeed it was through *Martha* that the German composer achieved lasting fame." Liner notes to *Brilliant Opera Collection*, a 2-CD set of *Martha* issued in 2013. (39639) \$850



Unrecorded Source

22. GIORGI, Giovanni ca. 1700-1762

Madrigali A Cinque Voci ... In Lisbona 1728. Musical manuscript. Italy, 18th century.

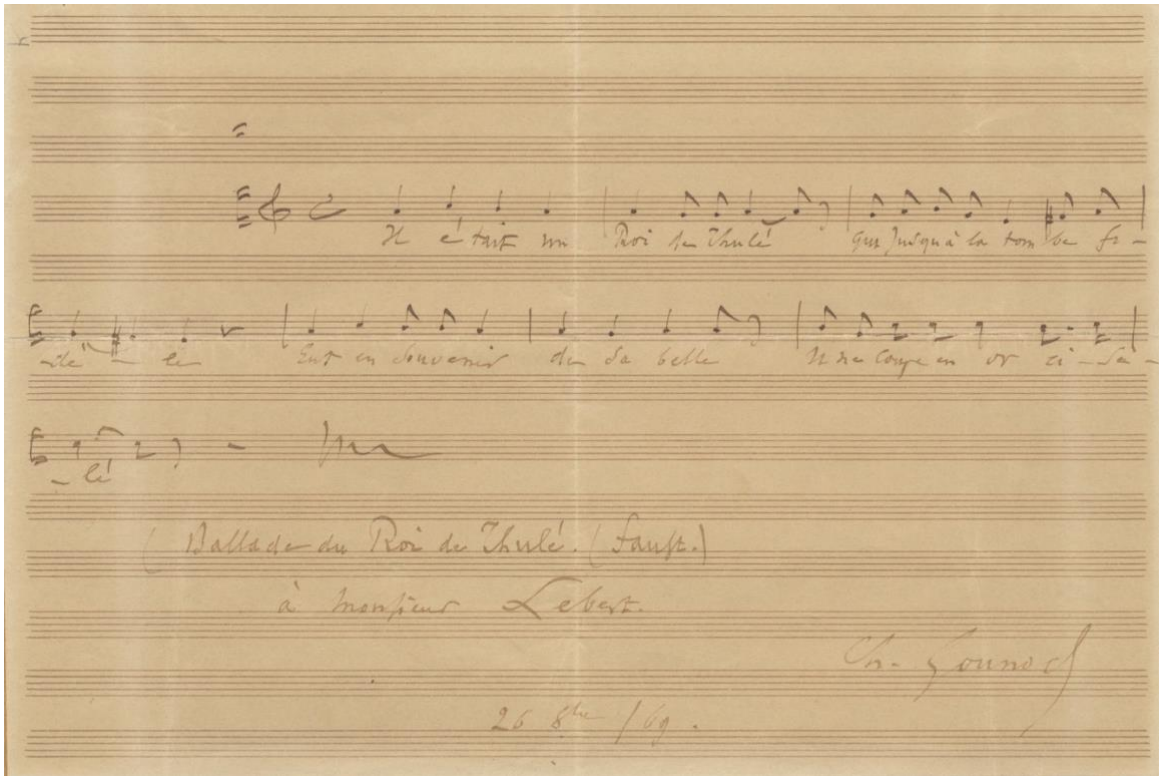
Oblong folio (217 x 290 mm). Flexible marbled boards with paper title label to spine, marbled edges. [i] (title), 126, [i] (blank) pp. Scribal manuscript notated in black ink on 12-stave rastrum-ruled paper in a single hand. Watermark "AM." Text in Italian. Boards slightly worn, abraded, and shaken; hinges split; endpapers worn and creased with minor worming. In very good condition internally.

With ownership inscription to title of opera director Cherubino Raffaelli (1876-1936) indicating that he purchased the manuscript in Florence on 14 December 1898.

Contains four madrigals, all for two sopranos, alto, tenor, and bass voice, with unfigured basso continuo: *Credi recarmi*, pp. 1-29; *Piangete occhi piangete*, pp. 30-60; *Vicino a un Ruscelletto*, pp. 61-89; *Fuggite Amor*, pp. 90-126. With notational corrections to pp. 120 and 122. All unlocated in RISM.

Giorgi was an Italian composer and priest. "He is said to have come from Venice. In September 1719 he succeeded G.O. Pitoni as *maestro di cappella* of S Giovanni Laterano, Rome. He had a high reputation for his superior musical abilities. In January 1725 he went as *mestre de capela* to the court at Lisbon. Giorgi's early work was done chiefly in Rome. He completed a stylistic transition from the high Baroque to the pre-Classical in his works up to about 1758, which were long assumed lost. Giorgi drew together the various stylistic tendencies of the Roman School, to the point of using short instrumental overtures, whereby precedence is given to individual expression rather than liturgical function. The 16-part *Missa 'Servite Domino'*, on the other hand, still bears the marks of Benevoli's style." Siegfried Gmeinwieser in *Grove Music Online*

An unrecorded source by an accomplished 18th century composer to whom little attention has been given in modern times. Worthy of further research. (39564) \$1,650



Autograph Musical Quotation from Act III of *Faust*

23. GOUNOD, Charles 1818-1893

Autograph musical quotation signed "Ch. Gounod" from the composer's opera, *Faust*.

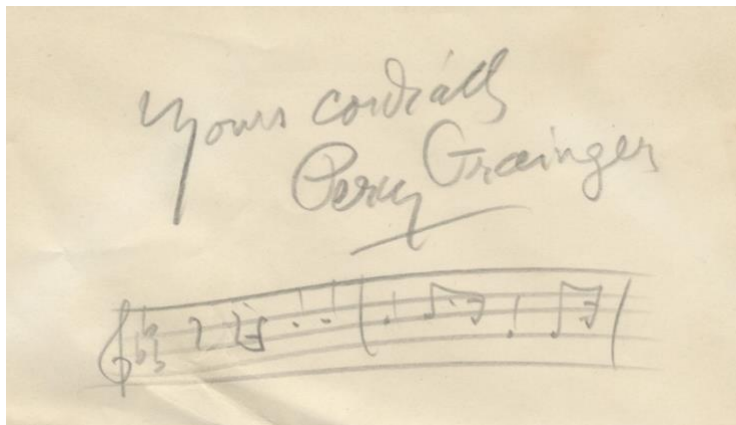
8 measures in treble clef, notated in black ink on a portion of a 14-stave rastrum-ruled album leaf, 177 x 233 mm. With text in French in Gounod's hand commencing *Il était un Roi du Thulé*, Marguerite's melancholy aria from Act III. Identified in the composer's hand at foot: *Ballade du Roi de Thulé ... à Monsieur Lebert*. Ch. Gounod and dated 26 August [18]69. Slightly faded; browned; creased at central vertical fold; portions of leaf slightly lightened; margins of verso reinforced with brown paper tape.

Faust, an opera in five acts to a libretto by Jules Barbier and Michel Carré after Carré's *Faust et Marguerite* and Johann Wolfgang von Goethe's *Faust, Part I* (in the French translation by Gérard de Nerval), was first performed in Paris at the Théâtre Lyrique on 19 March 1859 in a version with spoken dialogue; recitatives were added in 1860 and a ballet and couplets for Méphistophélès were added for a new production in 1869.

"The historical importance of *Faust* is that it sounded a new note in French music. The conventional pomposities of the grand opera which then dominated the stage were superseded by a more intimate and poetic approach. The fashion Gounod set was one of conversational exchange rather than declamation." James Harding: *Gounod*, p. 114.

"*Faust* remains one of the landmarks of French 19th-century opera, full of variety and with an underlying sensuality that saved it from the sentimentality and banality to which Gounod's later works (especially his oratorios) often descended in his quest for inspired simplicity." Robert Orledge in *Grove Music Online*

A considerable success at its premiere, the work was one of the most frequently performed works at the Opéra and one the staples of the international repertory. (39551) \$1,350



**Autograph Musical Quotation
from Grainger's Setting
of the Folk Song, *Country Gardens***

24. GRAINGER, Percy 1882-1961
*Autograph musical quotation from
Country Gardens, signed in full.*

2 measures of a melodic line from the
composer's setting of the English folk
song. Notated in pencil on an ivory legal-

sized envelope and inscribed "Yours cordially Percy Grainger." Slightly browned and creased.

"Best known for his settings of British folk music, [Grainger] was also an innovative composer of original works and 'free music', and an accomplished performer.

[He] influenced the concept, rather than the specific style, of a distinctively Australian music. His vision, analogous to the monotonous national landscape and true to the country's Asian-Pacific location, was particularly refreshing to the generation of Australian composers which emerged in the 1960s. His consummate skill in setting folk music influenced succeeding generations of British composers, including Britten, who recognized Grainger as his 'master' in this regard. Grainger's innovations in scoring and instrumental balance have a vibrant legacy in American band music written after 1940. His attempts at 'free music' did not exert a profound influence over other composers, at least not directly, as they were quickly overtaken by the massive technological advances that occurred in electronic sound synthesis during the 1950s and 60s.

As a performer, Grainger stands as one of the 20th century's more colourful exponents of 'muscular' piano playing, and is most distinctive for his stark differentiation of 'tone strengths' and subtleties of pedalling. His educational legacy has been more enduring. Although he did not found a distinctive school of performance or beget particularly famous students, his impact was keenly felt by the many American high-school, summer-school and college students with whom he shared his music over a 40-year period."
Michael Gillies and David Pear in *Grove Music Online*. (39678) \$375

"One of the Most Important Figures in the Establishment of an American Symphonic Music"

25. HARRIS, Roy 1898-1979

*Autograph musical manuscript full score from the composer's *All of Us*, signed in full.*

1 page. Very large folio (496 x 394 mm). Notated in black ink on 24-stave music manuscript paper. Titled "All of Us" Part One: "The Young Wrestler" at head and with "To Chappy" and "Dr. Chris" on father's Day: 1970 with Fondness, best Wishes, and Thousands of Thanks for my Second Home!" Slightly browned; creased at folds; minor light blue spotting to small area; small tear to blank upper margin repaired with archival tape.

Signed twice, once at head and once at conclusion.

Most probably from Harris's *Tenth Symphony*, the "Abraham Lincoln," completed in April 1965, scored for speaker, SATB, brass, 2 pianos, percussion. Noted in the Grove works list as lost.

"All of us"
Part One: "The Young Wrestler" *Roy Harris*

d = 120 m.m.
f = 80 m.m. (♩ = ♩ sempre)

B♭ Trumpets I, II, III, IV
Trombones I, II, III, IV
Horns I, II, III, IV
Snare Drums
Small Drums
Large Drums

To Chappy and Dr. Chris on Father's Day: 1970
With fondness, best wishes and thousands of Thanks for my Second Home!

d = 120 m.m.

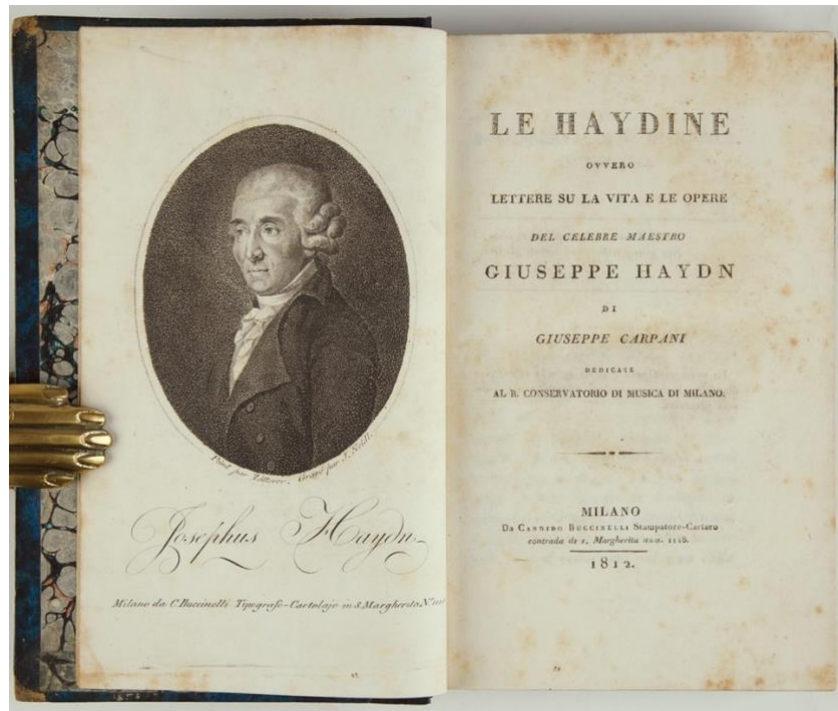
Flutes I, II
Clarinets I, II
B♭ Trumpets I, II, III, IV
Trombones I, II, III, IV
Horns I, II, III, IV
Tympani

Roy Harris

"Many of Harris's Symphonies refer to elements of American music and culture, including the choral *Folksong Symphony* (no. 4), the "*Gettysburg*" *Symphony* (no. 6), the "*San Francisco*" *Symphony* (no. 8), the "*Abraham Lincoln*" *Symphony* (no. 10), the "*Pere Marquette Symphony*" (no. 12), and the "*Bicentennial*" *Symphony* 1976 (no. 13).

The Tenth is the final (completed) manifestation of Harris's life-long preoccupation with the great American president (whose birthday he shared), on the centenary of his assassination. The most unusual feature is the scoring, for high school chorus, speaker, brass, two amplified pianos and percussion. There are five movements (I *Lonesome Boy*, II *The Young Wrestler*, III *Abraham Lincoln's Convictions*, IV *Civil War - brother against brother*, V *Praise & Thanksgiving for Peace*) with a total duration of around 35 minutes. To date the score remains unpublished... " Robertson: *Roy Harris's Symphonies: An Introduction in Tempo*, New Series, No. 207, December 1998, p. 24.

"[Harris] was one of the most important figures in the establishment of an American symphonic music. His works reflect a broad historical and international frame of reference while also conveying a strongly nationalist stance through the influence of Anglo-American folk tunes and other materials relating to the American ethos." Dan Stehman, revised by Beth E. Levy in *Grove Music Online*. (39684) \$650



One of the First Biographical Accounts of Haydn

26. [HAYDN, Joseph 1732-1809]

Carpani, Giuseppe. *Le Haydine ovvero lettere su la vita e le opere del celebre maestro Giuseppe Haydn di Giuseppe Carpani dedicate al R. Conservatore di Musica di Milano*. Milano: Candido Buccinelli ... contrada di s. Margherita num. 1118., 1812.

Octavo. Dark blue calf-backed marbled boards, spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto title, verso publisher's note), [v]-viii, 298, [i], (errata), [ii] ("Contorni delle Medaglie") [i] (blank) pp. Binding slightly worn, rubbed, and bumped. Some minor wear and foxing but in very good condition overall.

First Edition of one of the first biographical accounts of Haydn, preceded only by the far less important biographical pieces by Framery and Le Breton. Wolffheim II, 523. The present work was translated into English in 1839 as *The Life of Haydn in Letters*.

Carpani was an Italian librettist, critic and poet. *"Among various writings, two books are particularly important: Le Haydine ... and Le Rossiniane ossia lettere musico-teatrali. ... The former was plagiarized by Stendhal and this created a lively controversy. These books show that Carpani was very knowledgeable about all contemporary music and an astute judge of the renewal movement in the early 19th century. He was in touch with all the major composers of his period, and accompanied Rossini on his celebrated visit to Beethoven in 1822."* TNG Vol. 3, p. 818.

Bound with:

Majer, Andrea 1765-1837. *Discorse sulla Origine Progressi e Stato Attuale della Musica Italiana*. Padova: Minerva, 1821. 1f. (recto title, verso quotation from Quintil), 3-173, [i] ("Avvertimento"), 1f. (recto "Indice," verso colophon "Della Nuova Società Tipografica in Ditta N.Z. Bettoni e Compagni, 1821"). **First Edition**. OCLC (copies in France and Italy only). With the fine engraved half-length frontispiece portrait of Haydn by J. Neidl after Zitterer often lacking. (39523) \$650



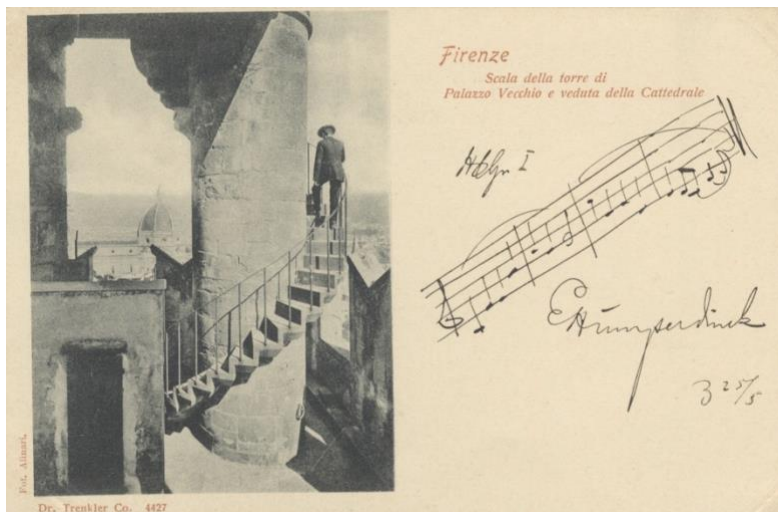
Engraved Portrait of an Important Early Contributor to Music Theory

27. HEYDEN, Sebald 1499-1561

Bust-length portrait engraving. Second half of the 16th century.

Heyden is identified below the image as "Rector der Schule zu S: Sebaldi in Nürnberg." 98 x 70 mm. Slightly browned; laid down to mounting paper.

"Heyden was recognized widely as a teacher, highly learned man and musician, but he was most important for his contributions to music theory." Victor H. Mattfeld et al. in Grove Music Online. (39524) \$175



Autograph Musical Quotation from Humperdinck's Beloved Märchenspiel

28. HUMPERDINCK, Engelbert 1854-1921

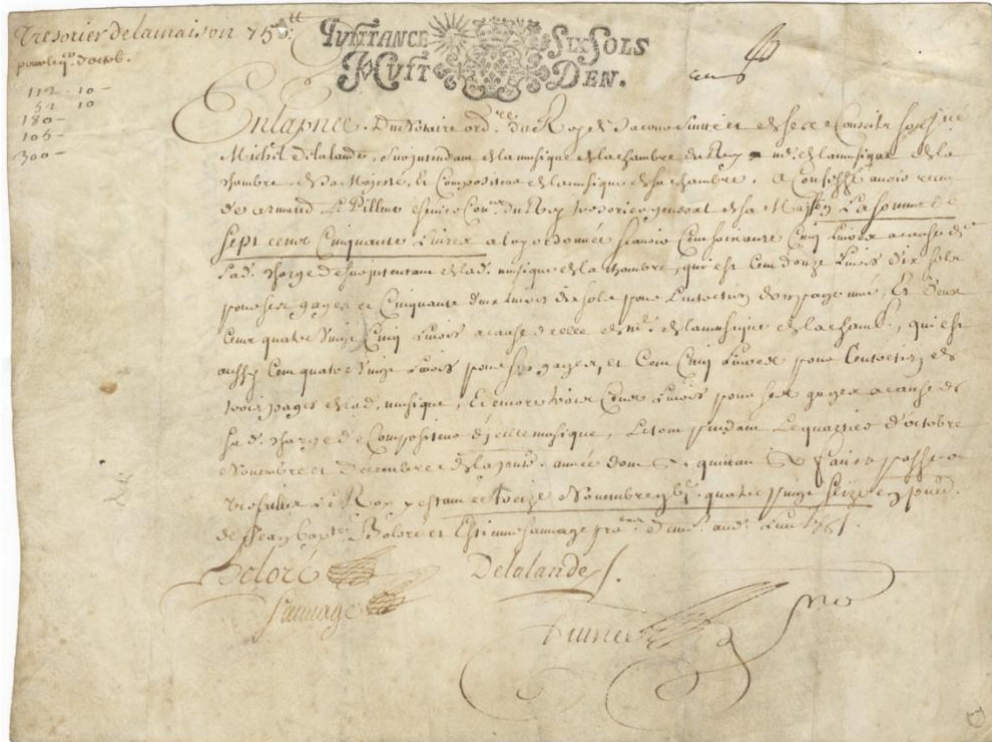
Autograph musical quotation from Hänsel und Gretel signed "E Humperdinck."

4 opening measures from the overture of the work. Notated in black ink on a postal card with a photographic reproduction of the Palazzo Vecchio in Firenze to left portion. Dated "3 25/5" [25 May 1903]. Addressed on

verso to Sofia Buonanuci in Firenze in Humperdinck's autograph. Very slightly worn and browned.

Hänsel und Gretel, a Märchenspiel in three acts to a libretto by Adelheid Wette after a fairy-tale by the Brothers Grimm, was first performed in Weimar at the Hoftheater on 23 December 1893.

"By indulging in seemingly endless polyphonic variations on his folk melodies, Humperdinck actually remained close in spirit to the carefree sensuousness of children. It was this uninhibited exploitation of Wagnerian musical techniques, without the complexities or philosophical undertones of music drama, that so attracted audiences at the time. Yet perhaps the opera's most enduring quality is its melodic appeal, which ties the music directly to folksong and gives reality to Humperdinck's claim of having recreated Märchenoper." Amanda Glauert in Grove Music Online. (39680) \$600



“The Leading Composer of the High Baroque Grand Motet at the French Court”

29. LALANDE, Michel-Richard de 1657-1726

Manuscript document on vellum. Signed by the composer ("Delalande"). 1696.

Addressed to Delalande, "Surintendant de la musique de la chambre du Roy et de la musique de la chambre de sa Majesté, et Compositeur de la musique de sa chambre." Slightly worn and soiled; several very small holes.

Lalande acknowledges receipt of wages for October-December, 1696. With small oval duty handstamp to head of royal device with "quittance" to left of device, "Six Sols" to right.

“In 1683, when the sous-maîtres Du Mont and Robert retired from the royal chapel, the king ordered a competition to replace them; 35 musicians took part (among them Charpentier, Desmarets, Lorenzani and Nivers). This number was narrowed to 15, who were all obliged to set the text of Psalm xxxii, Beati quorum; on the basis of these compositions (only Lalande’s survives), four were chosen to share the responsibilities by quarters: Coupillet (January), Collasse (April), Minoret (July) and Lalande (October). According to the ‘Discours’, Louis XIV himself intervened to assure the quarter for Lalande, initiating his rise as a favoured court composer. A little over a year later, in January 1685, he was appointed compositeur de la musique de la chambre, sharing half the year with Collasse, the other half being controlled by Pierre Robert. In January 1689, aged 31, he became a surintendant de la musique de la chambre, the most coveted musical post at court.

A fine example from *“the leading composer of the high Baroque grand motet at the French Court.”* James R. Anthony, revised by Lionel Sawkins in *Grove Music Online*. (39538) \$4,500

PREMIER LIVRE
DE
SONATES
*A Violon Seul avec
La Basse Continue*
Composées
PAR M. LECLAIR LAINÉ
DÉDIEES
A MONSIEUR BONNIER
*Tresorier General des Etats
de Languedoc.*
Gravées par L. Diez sur les premiers de ces Sonates qui peuvent se jouer sur la Flute Traversiere.
Prix en blanc 12.
SE VEND A PARIS
*Chez Le S. Boivin Marchand rue
S. Honoré à la Règle d'Or.
Avec Privilège du Roy. 1723*

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DE
SONATES
POUR LE VIOLON ET POUR LA FLUTE
TRAVERSIERE AVEC LA BASSE CONTINUE.
Composées
PAR M. LECLAIR LAINÉ.
DÉDIEES
A MONSIEUR BONNIER
DE LA MOSSON.
Marechal general des logis des Camps & Armées du Roi,
Tresorier general des Etat de la Province du Languedoc.
*Gravées par M. Louise Roussel.
Le prix est de 12^l en blanc.*
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L'AUTEUR chez M. de la Mosson Rue S. Dominique Faubourg S. Germain.
Chez Le S. BOIVIN Marchand Rue S. Honoré à la Règle Dor.
Le S. LECLERC Marchand Rue du Roule à la Croix Dor.
Avec Privilège du Roy.

TROISIEME LIVRE
DE
SONATES
A VIOLON SEUL
avec la Basse Continue.
Composées
PAR M. LECLAIR LAINÉ
Ordinaire de la Musique de la Chapelle
Et de la Chambre du Roy.
Gravées par M. Leclair son Epouse.
DÉDIEES
AU ROY.
OEUVRE V.
Prix en blanc 12^l
A PARIS
*L'auteur, rue S. Benoist proche la porte de l'Abaye S. Germain.
Chez Le S. Boivin, rue S. Honoré à la Règle Dor.
Le S. Leclerc, rue du Roule à la Croix Dor.
Avec Privilège du Roy.*

QUATRIEME LIVRE
DE
SONATES
A VIOLON SEUL
avec la Basse Continue.
Composées,
PAR M. LECLAIR LAINÉ
*Gravées par M. Leclair son Epouse.
DÉDIEES,*
A son Altesse Royale
MADAME LA PRINCESSE
D'ORANGE
OEUVRE IX.
Prix en blanc 15^l
A PARIS,
*L'auteur, rue S. Benoist proche la porte de l'Abaye S. Germain.
Chez M. La V. Boivin, rue S. Honoré à la Règle Dor.
Le S. Leclerc, rue du Roule à la Croix Dor.
Avec Privilège du Roy.*

**48 Violin Sonatas in Four Books, Rarely Found Complete
Signed by Both Leclair and Noted Violinist Jean-Baptiste Cartier**

30. LECLAIR, Jean-Marie 1697-1764

Premier [-Quatrieme] Livre de Sonates a Violon Seul avec La Basse Continue ... Dediées A Monsieur Bonnier Tresorier General des Etat de Languedoc. Gravées par L Hüe. Il y a quelquvnes de ces Sonates qui peuvent se jouer sur la flute Traversiere. Prix en blanc 12tt. [Opp. 1, 2, 5 and 9]. Paris: Le Sr. Boivin, [1738-1743].

4 volumes bound in two. Large folio. Full contemporary dark brown mottled calf with raised bands on spine in decorative compartments gilt, marbled endpapers. With gilt coat of arms of the Marquis d'Illiers, a member of the Bourbon family, to all boards. Binding slightly worn, rebaked, cornered, and edged, with superficial cuts to boards; endpapers slightly worn and faded. Uniformly browned throughout; minor foxing; occasional repairs and minor imperfections. In very good condition overall.

Vol. I

1f. (title dated 1723), 1f. "Avertissement," 81, [i] privilege (dated 1738) pp. Engraved throughout. Occasional, mostly minor tears repaired. First Edition, later issue. RISM L1307.

Vol II

Second Livre de Sonates pour le violon et pour la flute traversiere avec la basse continue. Paris: L'Auteur ... Boivin ... Leclerc. 1f. (title), 1f. "Avertissement," 85, [i] privilege (dated 1738) pp. First Edition, later issue. With a pencil drawing of Leclair to verso of title and an additional drawing of a female figure to verso of p. 41. RISM L1310.

Vol. III

Troisieme Livre de Sonates a violon seul avec la Basse Continue ... Oeuvre V. Paris: L'auteur ... Boivin ... Leclerc. 1f. (title), 1f. (dedication), 82, [i] privilege pp. First Edition, later issue (ca. 1743). Both dedication and privilege leaves inserted from another copy. RISM L1320.

Vol. IV

Quatrieme Livre de Sonatas ... Oeuvre IX ... Gravées par Mme. Le Clair son Epouse. Paris: L'auteur ... Boivin, Le Clerc [1743]. 1f. (title), 1f. (dedication), 75, [i] privilege pp. First Edition. RISM L1327.

With the composer's autograph signature to the foot of the first page of music to Vol. 4 **and the autograph signature of noted French violinist and composer Jean-Baptiste Cartier** (1765-1841) to foot of first page of music to all four volumes. Occasional performance markings in ink and pencil, some of which may be in Cartier's hand. Also with the signature of "de Paillard" to the head of the first page of music to Vol. I, possibly related to the noted conductor Jean-François Paillard (born 1928), founder of the Ensemble Instrumental Jean-Marie Leclair in 1952.

Lesure pp. 378-79. Hirsch III 357. BUC p. 606. Eitner VI p. 101. Wolffheim I, 1393.

The four books contain a total of 48 sonatas and are rarely found complete.

Leclair is considered the founder of the French violin school and one of the greatest violinists of the period. He was a pupil of G.B. Somis, who himself was a pupil of Corelli. His solo sonatas, comprising the four books of Opp. 1, 2, 5, and 9, contain some of his finest compositions. He suggested the use of the transverse flute as an alternative solo instrument in a number of these sonatas.

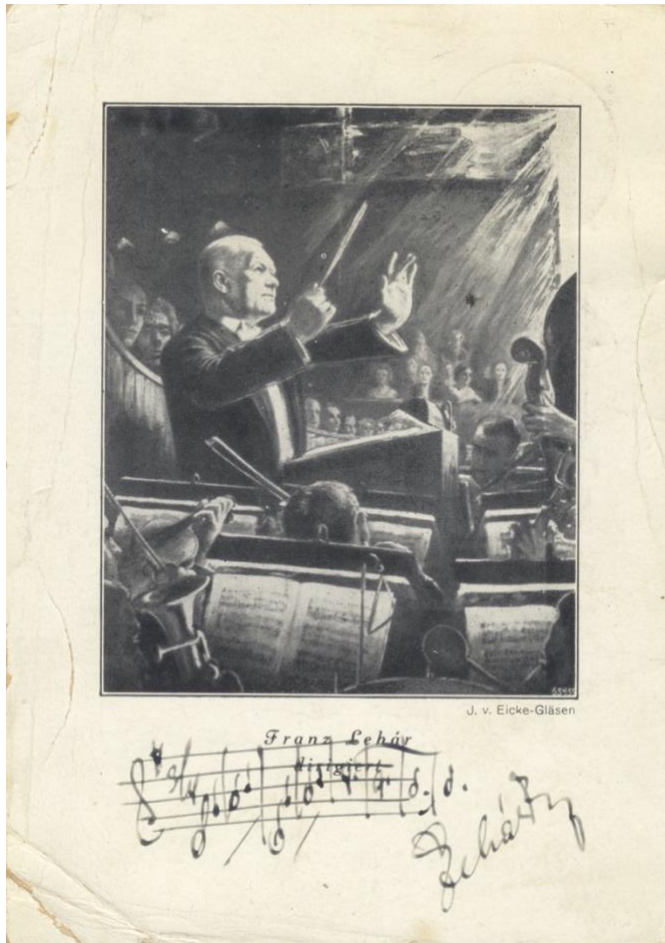
"Leclair's melodies evince a high degree of creative force, whether short or long, plain or ornamental. International influences are often clearly present - traits of his immediate French predecessors, of Bach, and Handel, of Vivaldi... Leclair's fine, careful craftsmanship is also apparent in the sensitive, varied

harmony, both diatonic and chromatic; in some nicely planned dynamic markings; and in the polyphonic writing." Newman: *The Sonata in the Baroque Era*, pp. 382-83.

"The son of a dancing-master, [Leclair] studied with the Abbé Walraef. In 1783 he went to Paris, where he joined the select circle of students of Viotti. Two years later, Viotti recommended him for the post of accompanist to Queen Marie Antoinette. From 1791 to 1821 he was assistant leader of the Paris Opéra orchestra. In addition, he was a member of the court orchestra from 1804 to 1830, serving under both Napoleon and the Bourbon regime ... [L'Art du Violon] contained a comprehensive selection of sonatas and single movements composed by Italian, French and German masters of the 17th and 18th centuries. Cartier included both manuscripts and early editions, and he salvaged a number of masterpieces from oblivion. ... In collecting and publishing all this material, Cartier secured for himself an important place in the history of the violin." Boris Schwarz, Michelle Garnier-Butel and Michelle Garnier-Panafieu in *Grove Music Online*

A notable copy of this rare set, with particularly interesting provenance and association.
(39571)

\$9,500



**Autograph Musical Quotation
from Lehár's
"Most Successful Operetta"**

31. LEHÁR, Franz 1870-1948

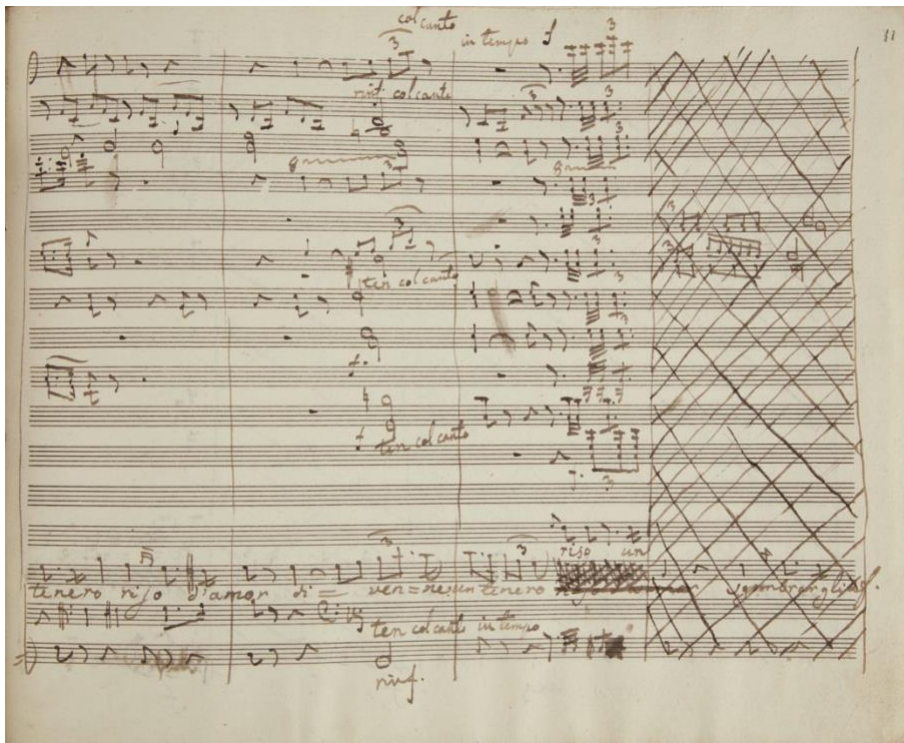
Autograph musical quotation from the composer's operetta "Die lustige Witwe" (*The Merry Widow*), signed "Lehár" with a flourish. Ca. 1935.

5 measures notated in blue/black ink to lower blank margin of a postal card with photographic reproduction by J. v. Eicke-Gläsen of Lehár conducting at head and printed identification below image. Sent from Nürnberg Germany, with addressee's name ("Wilma Shepherd") and address in Winnipeg, Canada in Lehár's autograph to verso. On coated stock. Slightly worn and soiled; quite creased at lower left corner and right margin, not affecting quotation; verso slightly abraded.

"[Lehár] was the leading operetta composer of the 20th century, being primarily responsible for giving the genre renewed vitality. His most successful operetta, *Die lustige Witwe*, has established a lasting place in the opera as well as the operetta repertory and, along with

Offenbach and Johann Strauss II, Lehár has remained one of the most popular composers of light music."
Andrew Lamb in *Grove Music Online*. (39679)

\$400



Autograph Aria from the Composer's Opera, *L'Osteria di Andujar*

32. LILLO, Giuseppe 1814-1863

Autograph musical manuscript. Aria di Renzo Aggiunta all'Opera d'Andujar del Sigr. Pancani. Naples, ca. 1840.

Oblong quarto (229 x 288 mm) Quarter modern vellum with black title label gilt to upper, marbled boards. [i] (title), 2-24 pp. Notated in brown ink on 16-stave rastrum ruled paper. Occasional cancellations of text and music with corrections added, several cancellations of full-score measures. Some minor soiling to edges and title.

Not located in RISM music manuscript database.

L'osteria di Andujar, a comic opera in 3 acts to a libretto by Tarantini, was first performed in Naples at the Fondo on 30 September 1840.

This recitative and aria of the present manuscript, for tenor voice, are sung by the character Renzo at the beginning of Act 3, Scene VI. The recitative is accompanied by strings; the full orchestra, including strings, flutes, oboes, timpani, trumpets, trombones, bassoons, and clarinets, joins for the aria.

Lillo "was first taught by his father, the conductor Giosuè Lillo; he completed his studies at the Naples Conservatory, where his teachers included Furno (harmony and counterpoint), Francesco Lanza (piano) and Zingarelli (composition). He made a successful début with a mass for four voices and orchestra. In 1834 his first opera, *La moglie per 24 ore, ossia L'ammalato di buona salute*, was also a success. He then composed mainly for the theatre, winning much popularity with the Naples public; this first period culminated with *L'osteria di Andujar* (1840), his most celebrated work. ... Lillo's theatrical works show him to be a product of Neapolitan opera buffa in the 1800s and a faithful follower of Rossini, with a rich melodic vein in which the vocal virtuosity is always subjected to expressive aims." Francesco Bussi in *Grove Music Online*

An interesting manuscript, documenting the collaboration between Lillo and Emilio Pancani (1823-1897), a celebrated Florentine tenor and the first Aroldo of Verdi's eponymous opera. (39704) \$1,500



Unrecorded Early 19th Century Choral Works in Manuscript

33. [LITURGICAL MUSIC - 19th Century - Manuscript]

Vidit suum dulcem natum for mixed chorus with children and bass parts for *Quid tibi feci*. First half of the 19th century.

Vidit suum dulcem natum

11ff. of various sizes (the solo part being 237 x 185 mm). Notated in brown ink on 5-7 stave rastrum-ruled paper, including one "Solo" part; four "Dessus" parts; three "2e. Dessu ou hatue contre pour l'Enfant" parts; two "Haute contre pour l'Enfant" parts; and one bass part with text, ("[?]In tribulatione mea") in the same meter and key as the other parts.

Quid tibi feci

4ff. of various sizes. Notated in black ink on 8-9 stave rastrum-ruled paper, being several copies of the bass part of a choral piece for larger forces.

Some small stains and soiling to a few leaves, but otherwise in very good condition.

Unlocated in RISM.

Two unrecorded early 19th century choral pieces. The carol-like composition *Vidit suum dulcem natum* contains a full solo part and enough of its inner parts to lend itself to a satisfactory reconstruction and performance. (39572) \$600



Late 18th Century *Partimento* Treatise

34. LORENZINI, Raimondo ca. 1730-1806

Regole per il Cembalo per ben accompagnare. Musical manuscript. Rome, 1796.

Oblong folio (215 x 279 mm). Quarter dark red leather with dark red cloth boards with gilt titling to upper and spine, marbled endpapers. [i] (title), 2-20, [iv] (blank) pp. Notated on 10-stave rastrum-ruled paper with textual additions. Title slightly soiled; dampstaining to inner lower margins of first four leaves; some minor browning, stains, and showthrough, not affecting legibility. In good condition overall.

The present manuscript is one of only two other known sources of this work. Another manuscript version is held in the Santini collection in Münster (RISM ID: 451015039).

This *partimento* treatise represents a teaching tradition that had its origins in the performance practices of early 17th century organists; these musicians read from figured or unfigured basses (*partimento*), from which they derived full multi-voice improvisations. Typical *partimento* treatises provided elemental harmonic rules in the beginning of the treatise, followed by more complex exercises that could be realized spontaneously at the keyboard or, less commonly, worked out on paper.

Lorenzini's treatise addresses harmonization of scales, consonances and dissonances, rhythmic values, cadences, and harmonic sequences in leaps. He organizes the treatise's *partimenti* by key area, after presenting basic rules of harmony. Each *partimento* is preceded by a slow-moving scale in half-notes. The scales and *partimenti* start in basic keys such as C major, A minor, and F major. As the treatise progresses, more advanced keys such as B major and F minor are employed.

Lorenzini "was organist at S Maria Maggiore in Rome, where he became maestro di cappella on 7 September 1786 and, according to Santini, remained until 1795. He was a distinguished composer in the Roman tradition of vocal polyphony and occasionally also composed in a straightforward a cappella style. His work is closest to that of Cannicciari, Casciolini and Giorgi, as his Requiem demonstrates. His Responses for Holy Week are reminiscent of compositions by Anfossi and Cordans." Siegfried Gmeinwieser in *Grove Music Online*

The history and performance practice of *partimento* is a subject of considerable interest to contemporary musicology, offering significant research potential; comparison with the Santini version could lead to new insights on the transmission of Roman school of *partimento* principles (the Roman school was founded by Bernardo Pasquini 1637-1710, an influential musician and teacher, who may have been a teacher of Handel during his time in Rome). (39553) \$1,800



Domestic Music-Making in 18th Century Italy

35. [MANUSCRIPT - 18th Century - Keyboard]

Sonate per Cimbalo ad uso della Nobile Signora Orsola Inghirami. Ca. 1785.

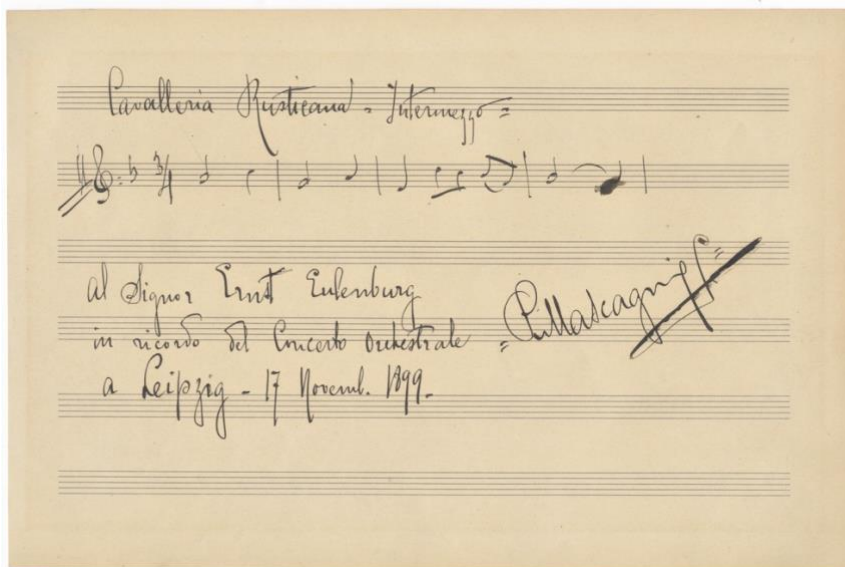
Oblong quarto. Carta rustica with decorative stencilled border laid down, decorative cut paper manuscript title label to upper. 42 pp., with sketches in another hand to final page. Watermark untraced. Wrappers slightly worn; minor loss to stencilled border; spine lacking. Minor foxing, staining, and show-through; final leaf loose. In very good condition overall.

Contains 11 rondos and 6 sonata movements (allegros and allegrettos), a *Minue in Partite* (i.e., with variations) on pp. 16-17, a *Minuè Variato* (p. 20), and a *Minue* on p. 31 (with both major and minor key sections). Most works unattributed, with the exception of the *Allegretto* by Johann Samuel Schröter (ca. 1752-1786) on pp. 13-14, being the final movement of his *Sonata V, Op. 1*, and the *Divertimento p[er] Cimbalò Del Sig[no]re Gio.[vanni] Paisiello[!]* in D major on pp. 26-28. With the signature of "Giovanni Desideri" to page 7, possibly a teacher or the copyist.

The Italian composer Paisiello (1740-1816) "was one of the most successful and influential opera composers of the late 18th century." Michael F. Robinson in *Grove Music Online*

Schröter, a German pianist and composer, "received his earliest musical instruction from his father, and studied with J.A. Hiller in Leipzig from about 1763. Early chroniclers suggested he studied with C.P.E. Bach, but there is no evidence to support this. He sang in Hiller's concerts until his voice broke, after which he appeared as a pianist (from 1767). When the rest of the family returned from London to Leipzig (1773/4), Johann Samuel remained behind and published several collections of chamber music in rapid succession, including his opp. 1-2, which had already appeared in Amsterdam. He served for some time as organist at the German Chapel in London and found a patron in the musical dilettante Count Brühl (with whom both the Schröter family and Hiller had had previous connections). His sonatas op.1 are dedicated to Brühl and may have served as models for the count's own published sonatas. ... Through the intervention of J.C. Bach, Schroeter gained the protection and interest of the English court, where he made a great impression. On Bach's death in 1782 he was promptly named music master to Queen Charlotte." Ronald R. Kidd in *Grove Music Online*

An attractive collection of keyboard pieces, representative of music performed by a typical 18th century aristocratic lady for domestic recreation. (39555) \$800



“One of the Greatest Sensations in Opera History”

36. MASCAGNI, Pietro 1863-1945

Autograph musical quotation from Cavalleria Rusticana signed "P. Mascagni."

4 measures from the second theme of the intermezzo of Act II. Notated in black ink on printed music paper. With autograph titling at head, "Cavalleria Rusticana - Intermezzo." Signed with a flourish. Large oblong octavo (164 x 246 mm). Inscribed to the important German music publisher Ernst Eulenburg (1847-1926): "Al Signor Ernst Eulenburg in ricordo del Concerto Orchestrale a Leipzig - 17 Novemb. 1899." Very slightly browned; final note smudged; some very light feathering to flourish; minor remnants of former mount to corners of verso, with very small "No. 19" printed to one corner. Together with bust-length postcard photograph.

Cavalleria rusticana, a melodramma in one act by Pietro Mascagni to a libretto by Giovanni Targioni-Tozzetti and Guido Menasci after Giovanni Verga's play based on his story, was first performed in Rome at the Teatro Costanzi on 17 May 1890.

"His 1890 masterpiece Cavalleria rusticana caused one of the greatest sensations in opera history and single-handedly ushered in the Verismo movement in Italian dramatic music. While it was often held that Mascagni, like Ruggero Leoncavallo, was a "one-opera man" who could never repeat his first success, L'amico Fritz and Iris have remained in the repertoire in Europe (especially Italy) since their premieres." Wikipedia

"The work achieved a perfect balance between all its components, the dominant feature still being stylization in the 19th-century sense. ... Mascagni's masterpiece hastened the end of an epoch by exhausting its possibilities, leaving to Puccini the task of representing Italy in the context of international opera and the fin-de-siècle crisis." Michele Girardi in *Grove Music Online*. (39653) \$900

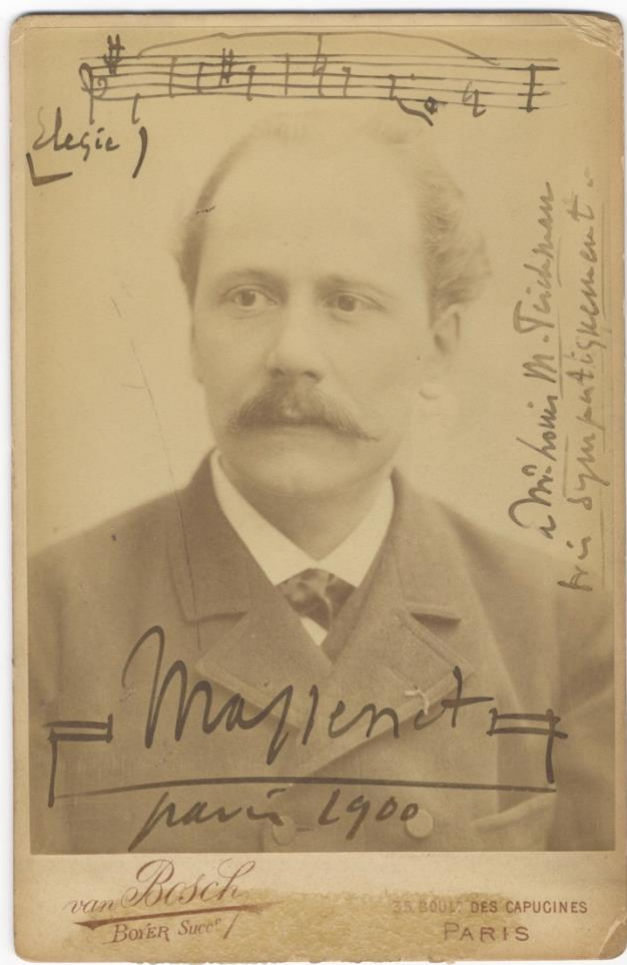


Signed Photograph

37. MASCAGNI, Pietro 1863-1945

Postcard photograph with autograph signature ("P. Mascagni") with flourish, dated "Livorno 21. IX. [1]903."

The composer is depicted three-quarter length, seated. From the Italian studio of Belforte in Livorno (the town of Mascagni's birth), with printed identification in red ink to blank lower margin. Slightly worn; minor cracking to mid-right portion. (39659) \$185



From Massenet's *Élégie*

38. MASSENET, Jules 1842-1912

*Autograph musical quotation from the composer's song for voice and piano, *Élégie*, signed "Massenet."*

2 measures notated in black ink from the composer's noted song at head, identified as "Élégie," signed and dated Paris, 1900 at lower portion. Inscribed to the American composer, violin collector, and banker Louis M. Teichman (ca. 1855-1934) "à Mr. Louis M. Teichman très sympathiquement" at right margin. On a cabinet card with a bust-length photograph of the composer laid down to studio mount, with "van Bosch ... Paris" printed to lower margin. Photograph lightly browned; mount more heavily browned with remnants of adhesive to lower margin; slightly bumped at right corners; remnants of former mount to verso, with annotations in pencil and ink and stamp of "Meyer Bros. & Co." in New York to lower margin.

Élégie, a song to text by Massenet's long-time librettist Louis Gallet (1835-1898), was composed in ca. 1872 and published in 1875.

Massenet was one of the most prolific and successful composers of opera in late 19th-early 20th century France; in addition he composed over 200 songs. *"The salon culture of his day absorbed songs in great numbers, and most of them were published for an avid market, usually as individual songs, sometimes in collections or cycles. ... As might be expected, Massenet always writes carefully and sympathetically for the voice, sets French with impeccable taste and devises idiomatic and evocative piano parts."* Annegret Fauser, Patrick Gillis, and Hugh Macdonald in *Grove Music Online*. (39658) \$1,500



Attractive Mezzotint of Handel's Close Friend and Writer on the German Baroque

39. MATTHESON, Johann 1681-1764

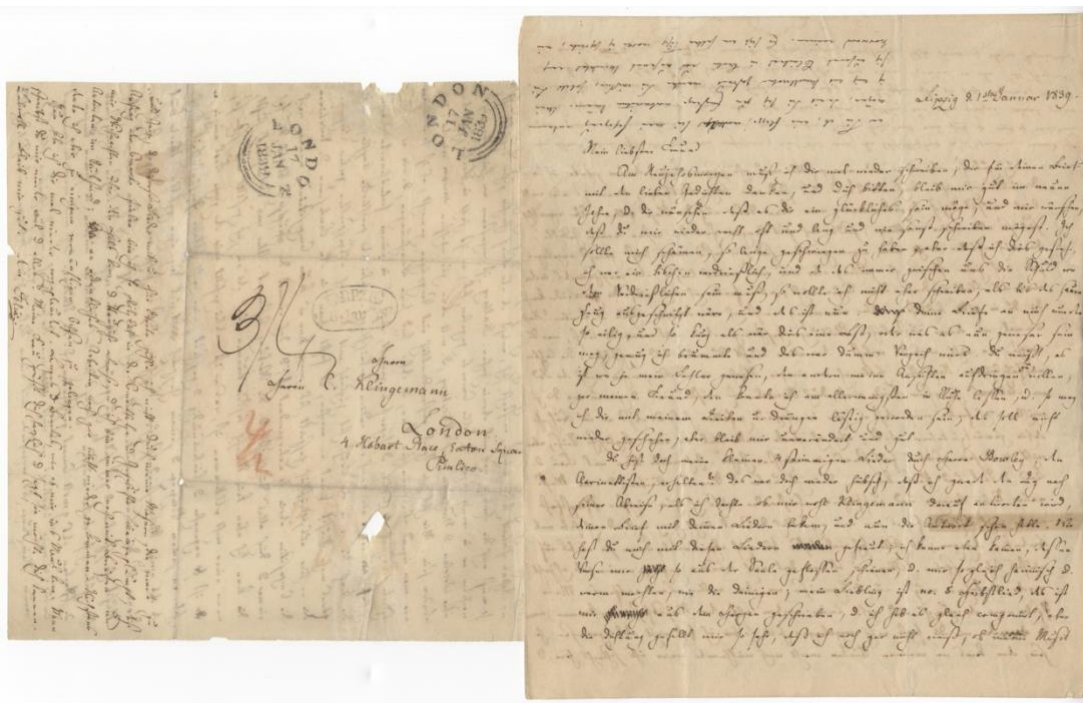
Fine mezzotint portrait engraving by Johann Jakob Haid (1704-1767) after the painting by Johann Solomon Wahl (1689-1763). [?Augsburg], ca. 1746.

Folio (311 x 190 mm). Slightly worn and creased; one minor spot of foxing; two small black and two small brown stains; minor tear to lower outer margin repaired, not affecting image; trimmed to within platemark; laid down to mounting paper.

Kinsky p. 252.

Mattheson, composer, theorist, and close friend of Handel, "was the most important contemporary writer on the music of the German Baroque." George J. Buelow in *Grove Music Online*. His circle included Telemann, and he "praised the famous organist at Weimar Herr John. Sebastian Bach in his treatise *Das beschützte Orchestre*." Bach & Friends: *Bach's Life in 82 Engraved Portraits*, pp. 22-23, where the present portrait is also reproduced.

An attractive portrait by a noted contemporary engraver after a painting Wahl, an important German artist who became a court painter in Denmark. (39567) \$475



Mendelssohn Writes to His Close Friend and Collaborator, Carl Klingemann

40. MENDELSSOHN, Felix 1809-1847

Important autograph letter signed "Felix" to the distinguished composer's close friend and collaborator, Carl Klingemann.

6 carefully written pages in Mendelssohn's characteristically dense script. Quarto. Dated Leipzig, 1 January 1839. With integral autograph address panel with oval Leipzig handstamp and two circular "London 17 Jan 1839" datestamps. In German (with translation and transliteration). Slightly worn and browned; creased at folds and with several small splits, some just touching text, two repaired with clear tape; small hole to one leaf with loss to several letters; some additional very small holes; several small chips to edges; a number of minor deletions and corrections.

A long and highly interesting letter with significant musical content, including mention of the composer's latest works (a sonata for piano and cello, three quartets for violins dedicated to the Royal Prince of Sweden, his psalm *Wie der Hirsch*, and various songs with and without words); expressions of satisfaction with both the orchestra and soloists performing his most recent concerts, played to an overflowing hall; his participation in the Dusseldorf festival; his admiration for the poems Klingemann has sent him; and considerable discussion of his personal affairs including news of Vincent Novello and the soprano Clara Novello, Hogarth, the soprano Mary Shaw, Thalberg, and Moscheles; his travels, including a possible trip to England of "not less than 6 months" with his wife and child when he would bring "a lot of new pieces and stage them;" his health, family, and social life, including mention of his sister Rebecca's gradual recovery from the shock of her youngest child's death, etc.

The letter provides important documentary evidence of the composer's high admiration for Klingemann and appreciation of their close working relationship:

"Surely you received my little songs for four voices through Mr. Bowley, the clarinet player? It was nice that I received your letter with your songs the day after his departure ... What a great pleasure you gave me with these songs ... My favorite piece is no. 5, "Herbstlied," which corresponds to my inmost thoughts; I set it to music at once. I like your poetry so much that I don't know if my music is good or whether I only like it because I can sing it ... The 2nd and 3rd, too, are favorites of mine ... but in fact they are all my favorites; after all, they are the first new poems for a long time which fill my heart and I made my own. ... I am now looking forward to your Liederkreis, which you still have up your sleeve ... "

It also provides interesting first-hand commentary on his recent concerts: "You want to hear of our concerts and, in fact, all went splendidly this winter; the concert-hall has become too small for the number of listeners, and everybody seems to be content, the orchestra plays so well, and all is very festive indeed."

In addition, the letter mentions Mendelssohn's most recent compositional activity: "Talking of new pieces I have written a sonata for piano and cello, which you will like, I hope, 3 quartets ... a new psalm in Eb major, a bad sonata for piano and violin, various songs with and without words ..."

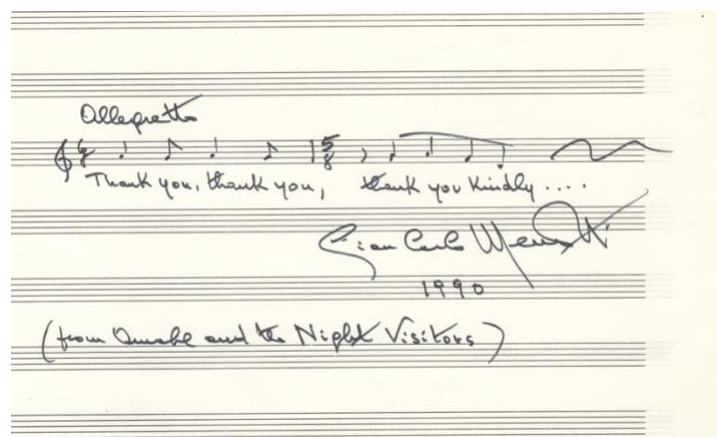
With an autograph letter to Mendelssohn from his friend, critic and social reformer Hermann Franck (1802-1855), added to pp. 1, 2, 3, and 4 of the composer's letter. Franck comments on him and Felix being married; his (Franck's) wife; letters he has written to Klingemann; and his and Mendelssohn's time together in Berlin, noting that he is writing in Mendelssohn's presence as the composer sits at the table talking to Franck's wife.

Published in *Felix Mendelssohn Bartholdy Sämtliche Briefe*, Band VI, no. 2188, pp. 274-278.

"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.

Mendelssohn's emergence into the first rank of 19th-century German composers coincided with efforts by music historiographers to develop the concept of a Classic-Romantic dialectic in 18th and 19th-century music. To a large degree, his music reflects a fundamental tension between Classicism and Romanticism in the generation of German composers after Beethoven." R. Larry Todd in Grove Music Online

Klingemann (1798-1862) was an important, life-long friend of Mendelssohn, with whom he had an extensive correspondence. (39701) \$12,500



41. MENOTTI, Gian Carlo 1911-2007

Autograph musical quotation from the composer's noted opera, *Amahl and the Night Visitors*, signed in full.

2 measures of the melodic line, one in 6/8 and one in 5/8, marked "Allegretto" at head, identified as being from *Amahl*, and dated 1990. With text commencing "Thank you, thank you, thank you kindly." Notated in black ink on a portion of a leaf of music paper. Oblong octavo.

"*Amahl and the Night Visitors*, commissioned by NBC, was the first opera written expressly for American television. In writing it, Menotti was influenced by *The Adoration of the Magi of Hieronymus Bosch*. The work was first televised on Christmas Eve 1951 and has been broadcast annually. The roles, particularly the main part for boy soprano, are skilfully conceived so that they can be performed by amateurs. The charm and clear diatonicism of the work have helped to make it one of the most frequently performed operas of the 20th century." Bruce Archibald and Jennifer Barnes in *Grove Music Online*. (39657) \$650



Archive of Mercadante Autograph Musical Manuscripts

42. MERCADANTE, Saverio 1795-1870

Archive of autograph musical manuscripts. A total of 125 pages in the composer's autograph with 17 pages in a scribal hand.

OPERA

Il giuramento

Autograph musical manuscript. Fragment from Act II, Scene IV. Milan, 1837. Large folio (360 x 451 mm) 4 pp. music and text on a single bifolium. Notated in blank ink on 24-stave rastrum-ruled paper, music commencing in the middle of Manfredò's line "[Ai pen]titi ognor perdoni" and ending with "ah! Pietà ... perdono avrò." The final page is not notated but designates two staves for the "Coro d'["?]" and one staff for Manfredò. Slightly soiled; creased at folds. *Il giuramento*, an opera in 3 acts to a libretto by G. Rossi after Victor Hugo, was first performed in Milan at La Scala on 11 March 1839. The autograph manuscript for the complete opera is held at the Archivio Storico Ricordi, Milan. An elegant autograph manuscript, featuring a conspicuously oversized fermata at the peak of the phrase.

Il reggente

*Autograph musical manuscript. Fragment in full score from Act III, Scene II, Il Ballo in Maschera, with text commencing "Trema in me lo sdegno" and concluding with "tante morte fian per te" for the characters of Duke Hamilton and Amelia. Torino, ca. 1843. Large folio (297 x 503 mm). Modern light brown quarter calf with red morocco title label gilt to upper, marbled boards. 25, [iii] (blank) pp. Notated in black ink on 20-stave rastrum-ruled paper. With some autograph corrections and cancellation. First leaf of music lightly browned; some minor soiling and ink staining. Together with: *Autograph musical manuscript fragment in full score from the same scene, Act III, Scene II, Il Ballo in Maschera*, directly preceding that of the "Trema" segment in the libretto, with text commencing "Io ... che dici" and concluding with "Ed io pur colà sarò." Large folio (311 x 482 mm). 4 pp. music on a single bifolium. In black ink on 20 pp. rastrum-ruled paper. With some autograph corrections and cancellations, with final page mostly blank and cancelled. Mildly browned, edges soiled, multiple small tears to upper edge not affecting music. *Il reggente* was first performed in Torino at the Teatro Regio on 2 February 1843. The autograph of the complete opera is held at the Archivio storico Ricordi in Milan. Binding slightly worn, rubbed, and bumped. Two highly vibrant autograph working manuscripts in which the drama of the opera suffuses the musical calligraphy in a quite striking manner.*

La solitaria delle Asturie

*Autograph musical manuscript. Fragment in full score from Act I, Scene VII of the opera La solitaria delle Asturie, ossia la Spagna ricuperata. Venice, 1840. Large folio (320 x 447 mm) 8 pp. on two bifolia. Notated in black ink on 24-stave rastrum-ruled paper with music from Act I, Scene VII, scored for a duo of solo vocalists, vocal quintet, and orchestra. Slightly worn and soiled; creased at folds; very minor edge tears. *La Solitaria delle Asturia*, a melodrama in 5 acts to a libretto by Romani, was first performed in Venice at La Fenice on 12 March 1840. An attractive autograph manuscript in Mercadante's lively and spontaneous hand.*

Unidentified fragment

Autograph musical manuscript. Operatic fragment in full score for voices and orchestra. Napoli, ca. 1845. Large folio (311 x 442 mm) 8 pp. on two bifolia. Notated in black ink on 28-stave rastrum-ruled paper. Scored for multiple voices and orchestra, including a vocal sextet. With extensive autograph corrections and cancellations. Slightly worn and soiled; several small ink stains. The music has not been located. The present manuscript offers an interesting glimpse into Mercadante's compositional process.

NON-OPERATIC VOCAL MUSIC WITH ORCHESTRA

Vocal trio and orchestra

Autograph musical manuscript. Fragment in full score for orchestra and vocal trio. Naples, ca. 1845. Large folio (304 x 485 mm). Modern mid-tan half calf with red morocco title label gilt to upper, marbled boards. 30, [i] (blank) 14, [ii] (blank) pp. Notated in black ink on 20-stave rastrum-ruled paper. Scored for orchestra and vocal trio; the vocal parts have not yet been entered, but are given the designations "soprano," "tenore," and "basso" on their respective staves. The instrumental component, in 9/8, is notated with articulations, expression markings ("dolce" in one case), and dynamics. With occasional autograph corrections and numeration. The music has not been identified. Binding slightly worn, rubbed, and bumped. Light soiling to edges and very small occasional losses to margins, not affecting music. The present manuscript offers an interesting glimpse into a prominent 19th century composer's working process, with the steps involved in making a score on full display.

Baritone and orchestra

Copyist musical manuscript in full score. Mia figlia Romanza per voce di Baritono con accompagnamento di grande orchestra ... Detтата al suo allievo Costantino Palumbo dedicata al disinto artista cantante Alfonso Guercia Settembre del 1862 Napoli. Folio (298 x 467 mm). Purple wrappers. [i] (title), 16, [i] (blank) pp. Notated in black ink on 20-stave rastrum ruled paper. Scored for baritone voice and orchestra, with text commencing "Figlia nell'ora tacita." Occasional cancellations and corrections to text and music. Wrappers worn; first leaf and upper wrapper partially detached. Light foxing to margins; minor soiling to edges. Dictated to Mercadante's student Costantino Palumbo (1843-1926) when the elder composer was already blind, the work is dedicated to composer Alfonso Guercia (1831-1890). Another manuscript copy, with the same title page, is held at the Biblioteca del Conservatorio di musica Giuseppe Verdi di Milano; the present manuscript, with its occasional corrections, may be a working copy produced in advance of a final copy intended for presentation, presumably prepared under the supervision of the composer. An attractive association copy linking three Italian romantic composers, rendered in a beautifully fluid hand.

SACRED

Mass

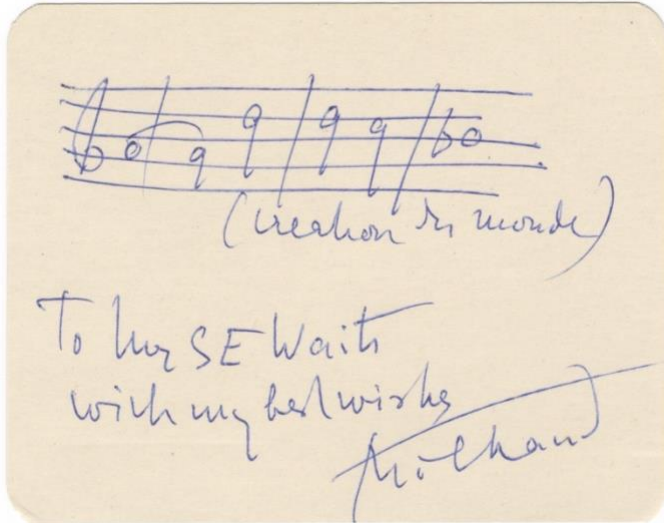
Autograph musical manuscript in full score of mass movements Christie eleison and Gloria. Naples, ca. 1840. Large folio (276 x 452 mm). Modern mid-tan half calf with red morocco title label gilt to upper, marbled boards. [i] (blank), 30, [i] (blank) pp. Notated in black ink on 20-stave rastrum-ruled paper. Primarily autograph with the occasional presence of one or more additional hands identifying instruments at the beginnings of staves and certain musical phrases in the opening 11 pp. Annotation in pencil in upper outer margin of p. 12 "Mercadante autografo." Pages 1-11 contain an incomplete instrumental selection scored for strings, woodwinds, brass, and timpani. A "Christie eleison" movement follows on pp. 12-22; the next movement is a recapitulation of a previous "Kyrie" (its first part not included in this manuscript, but marked 'trattenuto come prima') on pp. 23-26; an incomplete "Gloria in excelsis deo" from pp. 27-30 completes the manuscript. With the exception of pp. 12-14, the vocal selections contain only the vocal parts (the remaining staves likely intended to be filled in later on, as evidenced by the addition of fermatas to every stave, both vocal and instrumental, on p. 22). A substantial portion of one of Mercadante's masses (unidentified). Unlocated in RISM online music manuscript database. Although composed in the Romantic era, the spirit of Naples' storied Baroque achievements suffuses Mercadante's musical language in the present sacred works.

INSTRUMENTAL

Autograph musical manuscript. Tema mosso. Naples, ca. 1850. Quarto (222 x 285 mm). 2ff., each with music on recto and verso blank. Notated in brown ink on 10-stave rastrum-ruled paper. "Mercadante" in pencil on upper right corner of each leaf. Very slightly worn and soiled. Not located in RISM online music manuscript database. The music (most likely for violin or flute) consists of a theme, a full variation, and a portion of a second variation. The theme, in A minor and 2/4 time, is marked "Tempo di contradanza" and "con grazia." The first variation is in triplets, with no expression marking. The second variation, incorporating rapid arpeggios, is marked "capricciosa." An attractive autograph manuscript of a lively variation set, displaying Mercadante's acumen as an instrumental composer.

Although eclipsed by Bellini, Donizetti, and Rossini during his lifetime, Mercadante was an important and influential figure in his own right. A prolific composer, his attention to operatic structure, melodic style, and orchestration in particular contributed significantly to the contemporary music scene and proved important to Verdi in the development of the younger composer's dramatic technique. (39720) \$14,500

**Autograph Musical Quotation
from *La Création du Monde***



43. MILHAUD, Darius 1892-1974

*Autograph musical quotation from the composer's noted jazz-inspired work, *La Création du Monde*, signed "Milhaud."*

4 measures in treble clef notated in blue ink and identified in the composer's hand as being from his *Création du Monde*. Small quarto (89 x 113 mm.) On card stock, with rounded corners. Inscribed "To Mr S E Waits with my best wishes."

A distinguished French composer, Milhaud "was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity." Jeremy Drake in *Grove Music Online*

La Création du Monde, a highly successful fusion of jazz and classical elements, was composed in 1923, a year before Gershwin's *Rhapsody in Blue*. (39655) \$600

Signed Photograph



44. MILHAUD, Darius 1892-1974

Postcard photograph signed "Milhaud."

The composer is depicted seated at a desk in a pensive pose, his pen poised over a musical manuscript. With printed identification and "Photo Lipnitzki" printed to blank lower margin. With Milhaud's autograph signature to lower outer corner.

Boris Lipnitzki (1887-1971), born in what is now Ukraine, was a noted French photographer of the arts including music and ballet. (39656) \$175



Mozart and da Ponte
“One of the World’s Greatest Opera-Writing Teams”

45. MOZART, Wolfgang Amadeus 1756-1791

Il Dissoluto Punito ossia Il Don Giovanni Dramma giocoso in duetti ... Ridotto per il Pianoforte da A.E. Müller ... Pr. 4 Rthlr. [K527]. Lipsia: Breitkopf e Härtel [PN 2677], [ca. 1815].

Oblong folio. Dark brown leather-backed marbled boards with dark red diamond-shaped title label gilt to upper, spine in decorative compartments gilt. 1f. (recto title in Italian with oval engraved vignette by Bolt of a scene from the final act of the opera, verso blank), [1] (secondary title in German), 2 (cast list and table of contents), 3-184 pp. Lithographed. Text in Italian and German. Small armorial handstamp to upper outer portion of title; two contemporary ownership signatures ("Ida Sibelti and F.G. Sibelti") to lower blank portion of title. Additional text in red ink to pp. 97-98; small newspaper notice of a German performance with cast including Hammess, Achfel, Markhoff, Nemeth, Maikl, Norbert, Michalson, and Ettl conducted by Reichenberger to upper inner corner of free front endpaper. Somewhat worn, browned, and foxed; outer margin of title and several additional leaves reinforced with early paper; underlining in red to pp. 38-40; small overpaste to German text to p. 39.

The Prague version, without recitatives. Third issue of the Italian-German edition by Breitkopf. Köchel p. 598. Cf. Hoboken 347 (which lacks first Italian title). RISM M4514.

First performed on 29 October 1791 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." Zaslav and Cowdery p. 61. (39274) \$300



The Magic Flute

46. MOZART, Wolfgang Amadeus 1756-1791

Die Zauberflöte Grosse Oper in zwey Akten ... im Klavierauszug von Musikdir. M.G. Fischer ... Pr. 3 Rthlr. [K620]. Leipzig: Breitkopf & Härtel [PN 3439], [ca. 1822].

Oblong folio. Modern dark brown linen-backed marbled boards, black leather title label gilt to spine. 1f. (recto title, verso blank), 1f. (recto contents, verso blank), [1]-124 pp. Typeset. Title and text in German and Italian. Slightly worn and browned; occasional light foxing; title slightly worn, soiled, creased and frayed at edges with

several small chips, minor archival tape repair to verso. Small oval publisher's handstamp to blank lower margin of title, slightly cropped.

A *Singspiel* in two acts to a libretto by Emanuel Schikaneder, *Die Zauberflöte* was first performed in Vienna at the Theater auf der Wieden on 30 September 1791. It proved to be one of Mozart's most popular and enduring works.

Michael Gotthard Fischer (1773-1829), the arranger of the present work, was a student of J.S. Bach's pupil J.C. Kittel. He was the organist of the Predigerkirche in Erfurt, where the German Romantic composer and organist August Gottfried Ritter (1811-1885) was one of his pupils. (39273) \$275



Fine 16th Century Engraving from the *Encomium Musices*

47. [MUSICAL ICONOGRAPHY - 16th Century]

Engraving by Adriaen Collaert (ca. 1560-1618) after Jan van der Straet [Stradanus] (1523-1605). Plate 10 from the rare *Encomium Musices: Elijah and the Kings. Minstrel plays before the Kings of Israel, Judah, and Edom. 2 Kings iii, 13-17.* Antwerp: Philip Galle, ca. 1590.

The engraving depicts a biblical scene and incorporates an illustration of a harp, with reference in Latin text beneath the image to the musical instrument depicted. Ca. 216 x 291. Slightly worn; trimmed to just within platemark; laid down to mounting paper.

The *Encomium Musices* (Eulogy of Music) is an important set of highly detailed late 16th century engravings published Philip Galle (1537-1612), best-known as a publisher of Old Master prints; the engraver of this particular plate, Collaert, was Galle's son-in-law. The suite of engravings is thought by some to commemorate the rededication of Antwerp's churches to Roman Catholicism following the capture of the city by Alexander Farnese in 1585. (39565) \$275



Elegant Manuscript Transcription

48. NASOLINI, Sebastiano ?1768-1798 or 1799

Sinfonia per Cembalo. Italian provenance. Musical manuscript. Ca. 1793.

Oblong folio (211 x 287 mm). Sewn. Notated in black ink on 10-stave rastrum-ruled paper, [i] (title), 2-9, [i] (blank) pp. Slightly worn; showthrough with occasionally heavy oxidation resulting in loss of a quarter-note of music in the right hand, p. 2; loss to upper inner corner of final leaf, resulting in right hand lacking for one measure (as the piece exists in an orchestral version, however, these losses can be satisfactorily reconstructed).

A keyboard transcription of the overture from Nasolini's *La morte di Semiramide* (1792), a tragedy in 2 acts, first performed at Carnevale in Rome in 1792.

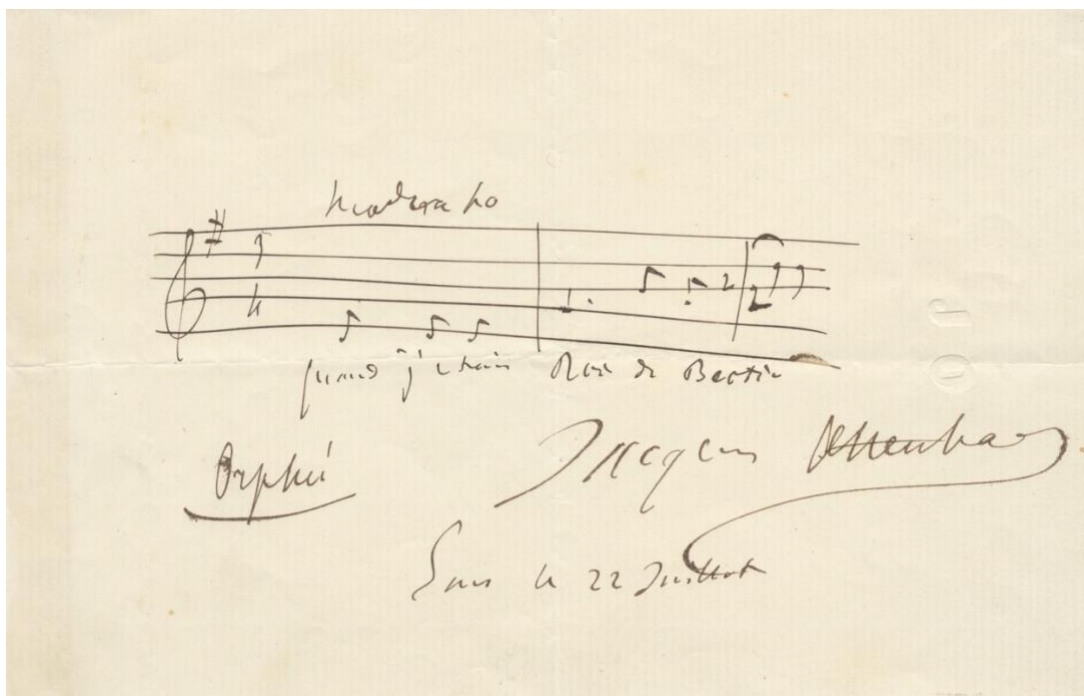
Not in RISM; possibly unrecorded in this form.

Nasolini, an Italian composer, "is said to be a native of Piacenza on the manuscript scores of several of his operas, but some printed libretti refer to him as 'di Venezia' or 'maestro di cappella veneziano.' After musical training during the 1780s, probably in Venice, he was appointed maestro di cappella at the Cathedral of S Giusto in Trieste; he became maestro al cembalo at the Teatro S Pietro in Trieste before April 1789 ... Nasolini's early operatic output suggests a devotion to serious opera. His first work, a setting

of Metastasio's *Nitteti*, was performed in Trieste during spring 1788. Following its success, he produced a number of other *opere serie*, only occasionally interrupted by comic operas, for the principal theatres of northern Italy (he seems not to have accepted commissions from southern cities, except for some Neapolitan operas of questionable attribution). By the time his *Andromaca* was performed in London in May 1790, the *Public Advertiser* could call him 'the most fashionable composer now extant in Italy'. Only in the late 1790s did he give sustained attention to comic opera, working with Giovanni Bertati among other librettists." John A. Rice in *Grove Music Online*

The uniformly thin texture of this transcription (mostly in two parts with occasional three-part chords) suggest that a player may enrich the sound with added harmony or figuration.

An elegantly-wrought transcription inspired by a popular 18th century opera composer celebrated in his day. (39561) \$175



**Autograph Musical Quotation from Orphée
An "Outstanding Example" of the Operetta Repertory**

49. OFFENBACH, Jacques 1819-1880

Autograph musical quotation from the composer's opera, Orphée aux enfers, signed in full.

3 measures in treble clef, marked "Moderato" at head, titled "Orphée" and dated "Paris le 22 Juillet." Octavo (130 x 205 mm). On Offenbach's personal stationery, with "JO" embossed head. Notated in oblong format. Very slightly worn; several very minor instances of feathering of ink; lightly creased at vertical and central folds; upper outer corner of verso with minor remnant of tape, lower margin reinforced with narrow strip of tape.

With text "quand j'etais Roi de Beotie" from Act 3 of the opera, set in Pluto's boudoir in Hades, where Eurydice is alone with Pluto's servant John Styx, who sings of his sad life since he was King of the Boeotians.

Orphée aux enfers [Orpheus in the Underworld], an opera in 2 acts to a libretto by Hector-Jonathan Crémieux and Ludovic Halévy after classical mythology, was first performed in Paris at the Théâtre des Bouffes-Parisiens on 21 October 1858. A revised version in 4 acts was performed 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 Hélène, La vie parisienne, La Grande-Duchesse de Gérolstein and La Périchole remain outstanding examples of the French and international operetta repertory.

Orphée aux enfers marked a significant advance for Offenbach in 1858. From being restricted by the terms of his licence to producing short works for just a few performers, he was now permitted to use larger casts and chorus and to offer his audiences a full-length work for the first time." Andrew Lamb in *Grove Music Online*. (39654) \$1,500



Rare 17th Century Organ Tablature

50. [ORGAN TABLATURE - 17th Century - German - Manuscript]

Manuscript fragment of German organ tablature, early 17th century.

1 leaf. Narrow oblong folio (287 x 48 mm). With music and text in Latin ("[?]verum DEUM"), indicating that this fragment may have been part of a liturgical manuscript. Very slightly worn and soiled; light vertical crease. In very good condition overall.

Early manuscript organ tablature is quite rare to the market. (39552)

\$800



Signed Portrait of the Noted Pianist

51. PADEREWSKI, Ignace Jan 1860-1941

Reproduction of a pencil portrait by Sir Edward Burne Jones (1833-1898) of the composer in profile, signed "I.J. Paderewski" with flourish.

197 x 152 mm. On heavy mount with dark brown border at upper and lower margins. Minor browning overall, with some wear and slightly heavier browning to extreme edges.

Paderewski, a noted Polish composer, pianist, and statesman, was well known as a sensitive interpreter of Chopin, Liszt, and Beethoven. *"It is the legendary pianist, the charismatic statesman and the truly remarkable personality that stake their claims on our attention today."* Jim Samson in *Grove Music Online* (39660) \$450



Fine Example of Early Music Engraving

52. PEVERNAGE, Andreas 1542/43-1591

Picture-motet ("Bildmottet") engraving by C.J. Visscher after Martin de Vos incorporating music and words to the motet "Osculetur me osculo oris sui" for five voices. [?]Antwerp, [ca. 1610].

211 x 256 mm. plus wide margins. On thin laid watermarked paper, the number "1" printed in the plate. Slightly worn; minor foxing to margins.

The music of the complete motet appears in a large open choirbook held by King Solomon, seated on his throne, with priests standing before him apparently singing from the score and, judging from their hand positions, keeping time. With text to foot of print: "Rex Salomon quo non alius florentior unquam."

RISM P1678. Vignau-Wilberg: *Music for a While: Music and Dance in 16th-Century Prints*, no. 68 (1590 printing), illustrated on p. 181.

The *Bildmottets* are some of the earliest examples of music engraving. (39693)

\$1,250



17th Century Portrait Engraving

53. PRAETORIUS, Michael 1571-1621

Portrait engraving by Daniel Lindemeier. Ca. 1614.

Praetorius is depicted three-quarter length with his hand on an open partbook on a table before him with an inkwell and quill pen to his right. Within oval textual border. 105 x 90 mm. Slightly browned; small area of slightly light impression at extreme lower right corner and lower textual border; trimmed to plate mark and laid down to backing paper.

A re-engraving of the portrait first published in the composer's *Creutzbergenis*, 1606.

A German composer, theorist and organist, "[Praetorius] was the most versatile and wide-ranging German composer of his generation and one of the most prolific, especially of works based on Protestant hymns. He is also important as a theorist, notably through his *Syntagma musicum*." Walter Blankenburg, revised by Clytus Gottwald in *Grove Music Online*. (39525) \$750



Early 17th Century Liturgical Manuscript Leaves

54. PRAETORIUS, Hieronymus 1560-1629 and Lodovico Viadana ca. 1560-1627

Musical manuscript of liturgical works. Ca. 1620.

8ff. including soprano and bass parts of sacred works consisting of 4ff. in a single hand notated in brown ink on 6-stave rastrum-ruled paper; 2ff. (263 x 152 mm); and 2ff. (297 x 198 mm). Text in Latin. Worn and soiled; minor splits to central fold; some worming and holes occasionally just touching notation; some loss to margins, not affecting music.

The smaller leaves carry an attribution to "Ludovici Viadana" (a *Magnificat* "A 4. Primi Toni, BASSO.") The larger leaves contain no attribution, but one work has been located, the *Cantus* part of Hieronymus Praetorius's *Missa 8 vocum super factum est silentium*. RISM P5329 (Praetorius, first published 1616).

Plus 4ff. (296 x 196 mm), notated in brown ink on 8-stave rastrum-ruled paper in a separate hand, unattributed.

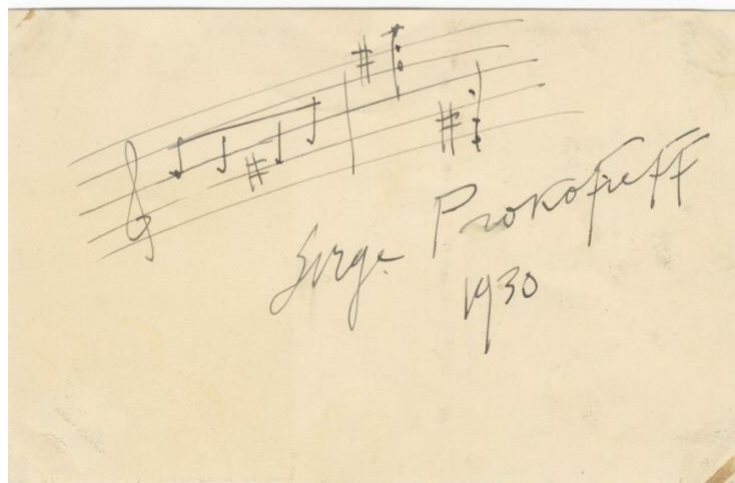
Other works, all unlocated, include: *Exaudiat me Dominus in tribulationis*; *[S]ilentium in coelo*; *Congratulamini*; *EXI in vias*; *[Jubilate Deo] in ECCE voce exultationis, adduxerunt*; *Buccinate, Exaudiat me Dominus in tribulationis*; *Missa 8 vocum*; *Kyrie*; *Gloria*; *Cantate Domino*

"All but five of Praetorius's masses, motets, and vocal Magnificat settings were published between 1616 and 1625 in Hamburg as a five-volume collected edition. Some of the volumes had been published in earlier editions and a number of motets from the first two volumes appeared in the printed collections of

Bodenschatz, Phalèse, and Schadaeus. All of Praetorius's masses are parody masses, four based on his own motets and the other two on motets by Jacob Meiland and Stefano Felis." Frederick K. Gable in *Grove Music Online*

Viadana (ca. 1560-1627), an Italian composer, *"ranks highly among composers of his period for the freshness, fluency and notably expressive quality of his music; above all, he gave a strong impulse to the vocal concerto with basso continuo in ecclesiastical music, and acquired many pupils who continued his work. ... In Viadana's work, most of which survives, sacred vocal music is predominant. He cultivated the a cappella style and from op.13 onwards added a basso per l'organo which was a basso seguente rather than a true continuo bass. His style in these works ranges from the strict homorhythm of falsobordone and pseudo-polyphony to genuine polyphonic writing. The simpler music is purely functional, and as such was very successful."* Federico Mompellio in *Grove Music Online*

A group of early 17th century liturgical manuscript leaves from the early 17th century containing pieces by two important composers and exact contemporaries, Praetorius and Viadana. Worthy of further research. (39562) \$2,200



“Quite Another Side of Himself”

55. PROKOFIEV, Sergei 1891-1953

Autograph musical quotation from the composer's Symphony No. 1 in D major (the "Classical Symphony," op. 25), signed in full.

2 measures from the *Gavotte* movement. Notated in black ink on ivory card stock, 89 x 140 mm and dated 1930. With printed note to verso: "Carte vendue au bénéfice de l'oeuvre Asiles des Soldats Invalides Belges, Rue de la Croix-de-Pierre, 17, Bruxelles." Slightly worn and browned; minor remnants of former mount to verso.

Together with:

A small (ca. 73 x 90 mm) original photograph of a group of people at a dinner party; two of the guests, Prokofiev and Belgian conductor Gaston Peellaert (1888-1973) are identified.

"Prokofiev showed quite another side of himself in the Classical Symphony op. 25 (1916–17). His much-quoted remark – 'I thought that if Haydn were alive today he would compose just as he did before, but at the same time would include something new in his manner of composition. I wanted to compose such a symphony: a symphony in the classical style' – reads like an early confession of neo-classicism. Stravinsky's Pulcinella, the key neo-classical work, was not begun until two years later. Prokofiev was certainly referring back to classical models here, for instance in the proportions of the symphony, the well balanced sonata movements in the opening allegro and the finale, the triad-based melodies and the occasional Alberti bass figures. However, the stylization also includes Baroque elements, particularly in the third movement, a gavotte, and in the regular accompanying chords of its predecessor. These were also the direct harmonic idioms typical of Prokofiev which mark the symphony a 20th-century work. ...

A large number of the works that are free from political professions have a firm place in the international repertory, and he is rightly counted one of the major composers of the 20th century. He was not a great influence on younger generations of composers, unlike Schoenberg, Berg and Webern, Stravinsky, Bartók and Messiaen – except in the Soviet Union, where Soviet-trained musicians of a whole generation took their guidelines from either Shostakovich or Prokofiev, raising the achievement of one or the other to the status of a philosophy of life, and passed on their stylistic features to those who followed." Dorothea Redepenning in *Grove Music Online*. (39676) \$3,600

Purcell Revised by Arne

56. PURCELL, Henry 1659-1695

The Songs Airs Duets and Choruses in the Masque of King Arthur as Perform'd at the Theatre Royal in Drury Lane. Revised by Thomas Augustine Arne. London: John Johnston, ca. 1770.

Folio. Mid-brown wrappers with printed title label to upper ("Society of British Musicians") with titling and "Presented By" Mr. Josh. Coggins in manuscript; "Regulations for the Government of the Library" to verso of upper. 1f. (recto title, verso blank), [i] (blank), 2-29, [ii] (blank), 30-31, [i] (blank), 33-45, [i] (blank), 47-49, [i] (blank) pp. With elaborate engraved title incorporating musical instruments including theorbo, violin, lute, bassoon, recorder, and harp, signed "A.K." in the plate. Stamps of Society of British Musicians and Italian musicologist Alessandro Kraus (1853-1931) to a number of pages throughout, including upper margin of title. Wrappers worn, soiled, and creased; spine reinforced with blue cloth; title label creased with minor loss to left edge. Minor internal wear, browning, and soiling; dampstaining to upper outer portion of first and last leaves.

BUC pp. 44 (Arne) and 862 (Purcell). RISM P5894.

Arne's 1770 revision of Purcell's King Arthur included ten of his original compositions. Selections from this updated *King Arthur* were published in two installments, ca. 1770 and ca. 1773, of which this is the first.



Purcell (1659-1695), composer and organist, "was one of the most important 17th-century composers and one of the greatest of all English composers. ... King Arthur, is often considered the most successful on account of its more complete integration of music and drama, though this perception owes as much to modern expectations of musical theatre as to the relative quality of the music in different works: its libretto, a reworking by John Dryden of dark-age legend that owes little to history or even medieval romance, was written specifically for a semi-opera, and Dryden understood much better than Betterton how to provide Purcell with opportunities for significant musical episodes." Peter Holman and Robert Thompson in *Grove Music Online*

Arne (1710-1778), an English composer, violinist and keyboard player, "was the most significant figure in 18th-century English theatre music." Peter Holman and Todd Gilman in *Grove Music Online*

"The 'improved' Purcell of the late eighteenth century is clearly of historical interest and, like Mozart's revisions of Handel, not without musical interest as well. Just as the authenticity movement of this century depends on historical reconstruction but also reveals much about the taste and culture of our times, so King Arthur's eighteenth-century journey reveals a methodology of revision that links this work theatrically through Dryden and Garrick to late seventeenth-century revisions of Elizabethan drama and musically through Arne and others to late eighteenth-century taste." Harris: *King Arthur's Journey into the Eighteenth Century in Purcell Studies*, Cambridge University Press, 1995.

An important document of early Purcell reception history, revealing how a prominent 18th century composer recast an older theatre music work for audiences of his time. (39546) \$375

**Autograph Musical Quotation
Together with an Early Photograph**

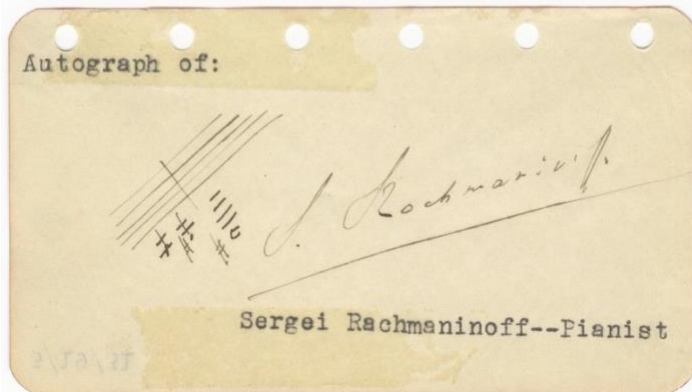
57. RACHMANINOFF, Sergei 1873-1943

Short autograph musical quotation from the composer's Prelude in C# minor, signed "S. Rachmaninoff."

2 measures, being the opening three notes in the right hand. Notated in black ink on a small album leaf, 63 x 114 mm. Slightly worn; minor browning to edges; six small file holes to upper margin; staining to both upper and lower margins from early tape. With typed note both above ("Autograph of:") and below quotation ("Sergei Rachmaninoff - - Pianist"); date of "3/19/31" typed to upper left corner of verso.

Together with:

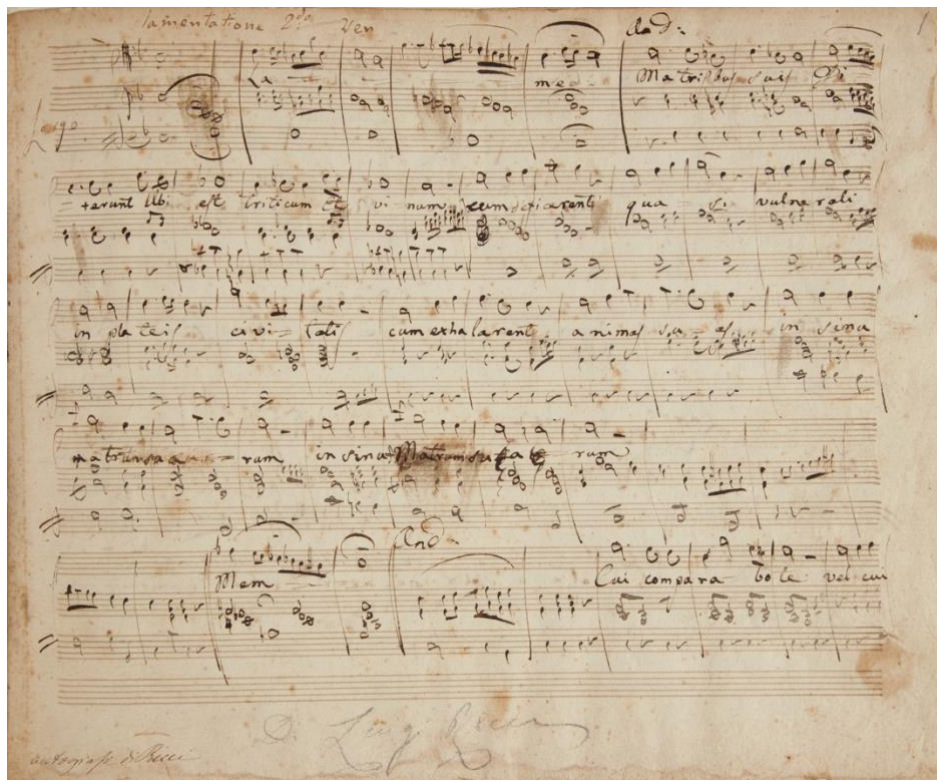
An early Russian postcard photograph of the composer seated on a white slatted bench in a garden, reading matter on a white table before him. With printed publication details to verso: "Eigentum des Russisch. Musikverl. ... Berlin - Moskau - St.-Petersburg 1912." Very slightly worn and silvered; verso slightly browned, with minor tape stains to outer corners and left margin.



"After his graduation Rachmaninoff signed a publishing contract with Gutheil, and in the autumn composed what was quickly to become his best-known composition, the piano prelude in C# minor, a work to which Rachmaninoff owed much of his early popularity ... In view of its phenomenal

success, he later had cause to regret that Gutheil had not secured international copyright on it, Russia not then being a signatory to the 1886 Berne Convention. He was soon to take the precaution of having his work registered both in Russia and in Germany.

[Rachmaninoff] was one of the finest pianists of his day and, as a composer, the last great representative of Russian late Romanticism. The influences of Tchaikovsky, Rimsky-Korsakov and other Russian composers soon gave way to a thoroughly personal idiom, with a pronounced lyrical quality, expressive breadth, structural ingenuity and a palette of rich, distinctive orchestral colours." Geoffrey Norris in *Grove Music Online*. (39664) \$1,800



Eloquent Tenebrae Lesson

58. RICCI, Luigi 1805-1859

Autograph musical manuscript. Lamentazione 2da. Trieste, ca. 1840. Trieste.

Oblong folio (233 x 278 mm). Olive green quarter calf with title label gilt to upper, matching marbled boards. 4 pp. Notated in black ink on 15-stave rastrum-ruled paper. Annotation in ink to lower inner corner of first page in another hand "autografo di Ricci" and in pencil to the center of the same page "Di Luigi Ricci." Binding slightly worn. Some minor soiling and foxing, mostly to margins; small losses to lower margin, not affecting music.

Music scored for tenor voice and keyboard (organ or piano). Text in Latin.

Not located in RISM music manuscript database or OPAC SBN.

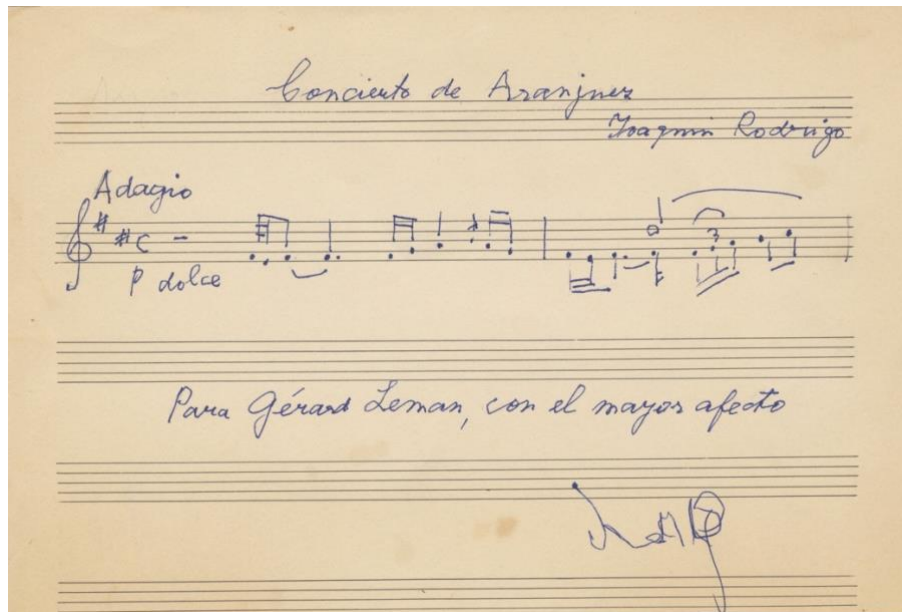
Tenebrae was "a name commonly applied to the combined Offices of Matins and Lauds on the Thursday, Friday and Saturday of Holy Week. The service is marked by the extinction of 15 candles, one after each psalm. At the end of the canticle Benedictus Dominus all the candles are extinguished and what follows is said or sung 'in tenebris'. The musically significant parts of the service are the first three of the nine lessons of Matins, taken from the Lamentations of Jeremiah, and the responsories that follow each lesson. The plainchant of the Lamentations is an elaborated psalm tone, and there is a continuous history of polyphonic settings from the 15th century to the early 19th (sometimes under different titles, as in Couperin's Leçons de ténèbres." John Caldwell in *Grove Music Online*

The text of the present manuscript, drawn from the second chapter of the book of *Lamentations*, is in the tradition of the *Tenebrae* lesson, where vocal pieces with verses from *Lamentations* are preceded by often rhapsodic settings of the Hebrew letters. Ricci's contribution to this genre is heavily influenced by the bel canto operatic style of his time.

Ricci was a product of the famed Neapolitan conservatory system, where he studied with Niccolò Antonio Zingarelli (1752-1837). "In 1836 [he] became maestro di cappella at Trieste. After the predictable disaster

of his *Le nozze di Figaro* (1838, Milan), written to a new and undistinguished libretto by Gaetano Rossi, he gave up composing operas for seven years and devoted himself to religious music, also serving as maestro concertatore at the Teatro Grande (in this capacity he directed the première in 1848 of Verdi's *Il corsaro*).” Julian Budden in *Grove Music Online*

An eloquent and intimate Tenebrae lesson from a celebrated Neapolitan opera composer, possibly unrecorded. (39703) \$1,850



Musical Quotation Signed by the Important 20th Century Spanish Composer

59. RODRIGO, Joaquin 1901-1999

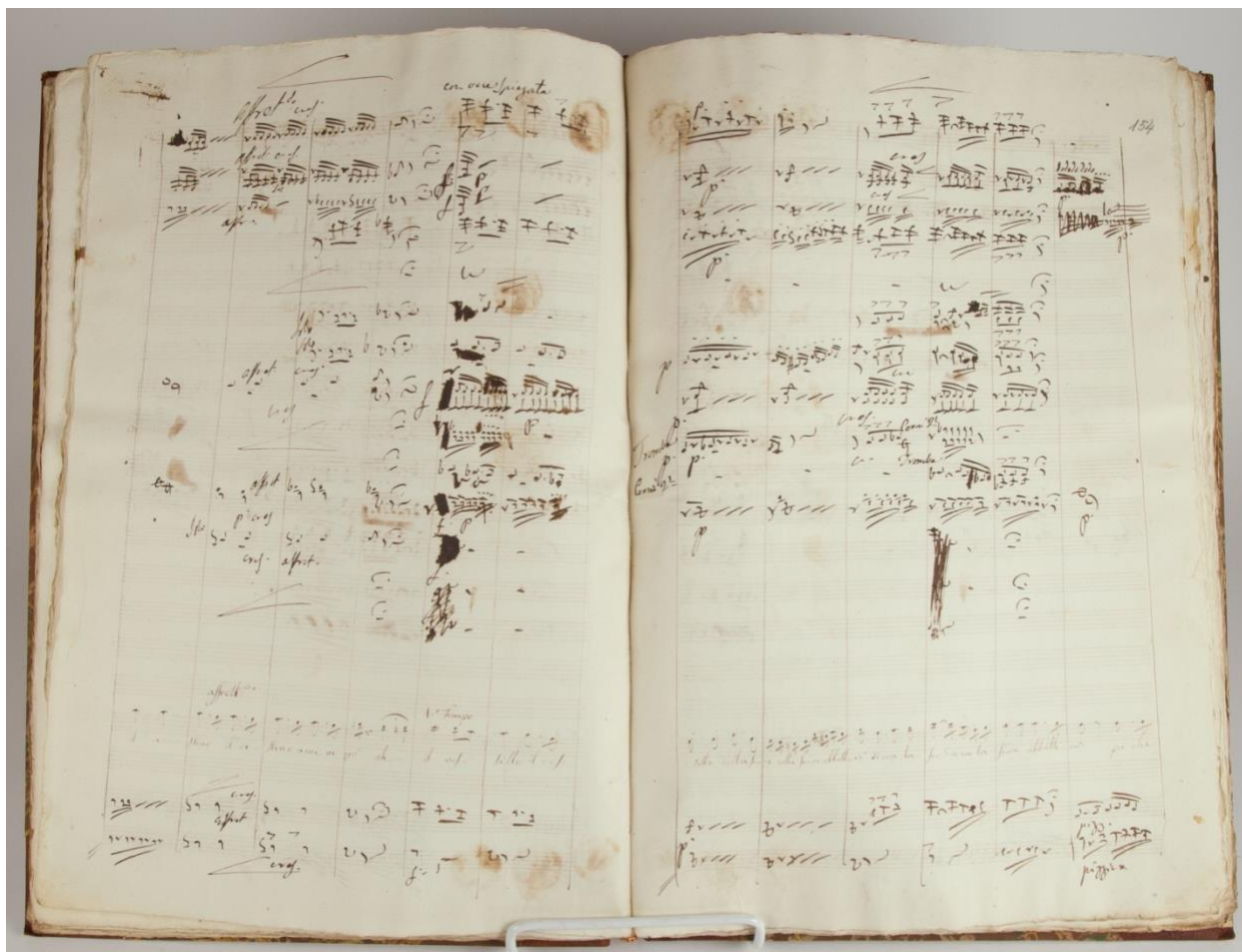
Musical quotation from the Concierto de Aranjuez, the work that established Rodrigo's reputation as one of the most significant Spanish composers of the 20th century. In the hand of the blind composer's wife and scribe, pianist Victoria Kamhi de Rodrigo (1905-1997). Signed by the composer.

2 measures in treble clef from the opening of the second movement, titled at upper margin and with "Adagio" and "dolce" at head. Undated. Notated in blue ink on a cut leaf of music manuscript paper, 143 x 217 mm. Inscribed "Para Gérard Leman, con el mayor afecto" and signed in Rodrigo's cryptic hand at lower right. Very slightly worn and browned; very minor foxing, not affecting quotation or signature.

Blind from the age of three, "soon after the première in 1940 of his first concerto, the *Concierto de Aranjuez* for guitar, [Rodrigo] began to be recognized as one of the leading composers in Spain. ... His musical language, drawn from both Classical and nationalist sources, underpinned a melodic gift of remarkable eloquence. He made many of the finest settings of classical Spanish poetry, his guitar pieces are in the central repertory, and his concertos are the most significant such works composed in Spain." Raymond Calcraft in *Grove Music Online*

Rodrigo's wife and helpmate wrote a noted work on the composer entitled *De la mano de Joaquin Rodrigo: Historia de nuestra vida* [Hand in Hand: My Life at the Maestro's Side], published in 1995.

Autographs of Rodrigo are quite rare. (39665) \$1,500



Complete Autograph Manuscript in Three Volumes of an Apparently Unpublished Opera

60. ROSSI, Lauro 1812-1885

Autograph musical manuscript. *Le Sabine*. Opera in a prologue and two acts. The complete work. Milan, ca. 1850.

3 volumes. Large folio (314 x 468 mm). Quarter calf with marbled boards, titling gilt to spine, red marbled endpapers. Notated in black ink on rastrum-ruled paper ranging from 20 to 25 staves. Binding very slightly bumped and worn. Occasional stains and soiling; minor losses to edges; dampstaining to lower margins of most leaves Vol. 3, occasionally affecting music; final leaf of Vol. 3 soiled.

Vol. 1

Prologo: 52, [i] (blank), 55-222, [i] (blank), 224-226 pp. on 113 foliated leaves, the final two leaves being a separate part for timpani and bass drum.

Vol. 2

Act I: 227-320, [i] (unfoliated), 323-410, [iii] (blank), on 207 foliated leaves, with a single unfoliated leaf following leaf 160. Long vertical strip of manuscript paper tipped-in at p. 305 replacing a small portion of music.

Vol. 3

Act II: 411-501, [iii] (blank), 502-531 pp., foliated 207-270. Several leaves glued together and some additional blank leaves.

With numerous cancellations, corrections, and annotations with directions for the copyist throughout. The vocal parts notated in a different hand in lighter ink.

Not recorded in RISM music manuscripts database. OPAC SBN records an autograph of the opera's introduction at the Biblioteca del Conservatorio di musica San Pietro a Majella in Naples and a copyist manuscript at the Biblioteca del Conservatorio di Musica Giuseppe Verdi in Milan.

Le sabine, a melodrama in a prologue and two acts to a libretto by Giovanni Peruzzini, was first performed in Milan at La Scala on 21 February 1852.

Rossi "studied at the Naples Conservatory with Zingarelli, Giovanni Furno and Crescentini, obtaining his diploma in 1829. In 1830 *Costanza e Oringaldo*, written in collaboration with Pietro Raimondi, gave him entrée to the Teatro S Carlo. Further comedies, given at the Nuovo in 1831 and all well received, brought him to the attention of Donizetti, who recommended him as assistant director of the Teatro Valle, Rome, a post he held until 1833. In 1834 his *La casa disabitata*, given at La Scala, Milan, so impressed Maria Malibran that she persuaded the impresario Barbaia to commission an opera for her. ... In 1846 Rossi's *La figlia di Figaro* was given at the Kärntnertortheater in Vienna, while in Milan *Il domino nero* was warmly received in 1849. Now a figure of some consequence, Rossi was appointed director of the Milan Conservatory. ... His harmony course, published in 1858, became a standard textbook. ... In 1869 he contributed an *Agnus Dei* to the *Messa per Rossini*, a composite work intended by Verdi to mark the anniversary of that composer's death. The death of *Mercadante* the following year led to Rossi's nomination as head of the Naples Conservatory. ... Rossi was famous chiefly as an academic, and one of the first in Italy to show a genuine interest in the revival of old music." Julian Budden in *Grove Music Online*

A complete autograph manuscript of an apparently unpublished work by this successful 19th century opera composer and academic who collaborated with many bright lights of his day including Maria Malibran and Giuseppe Verdi and presented his work internationally in New Orleans, New York City, and Havana. While the libretto was first published in Milan in 1852 we have not located a published score.

(39705)

\$10,000

“His Most Imaginative Opera Score”

61. SAINT-SAËNS, Camille 1835-1921

Autograph musical quotation from the composer's opera, Samson et Dalila, signed "C. Saint-Saëns" and dated 1906.

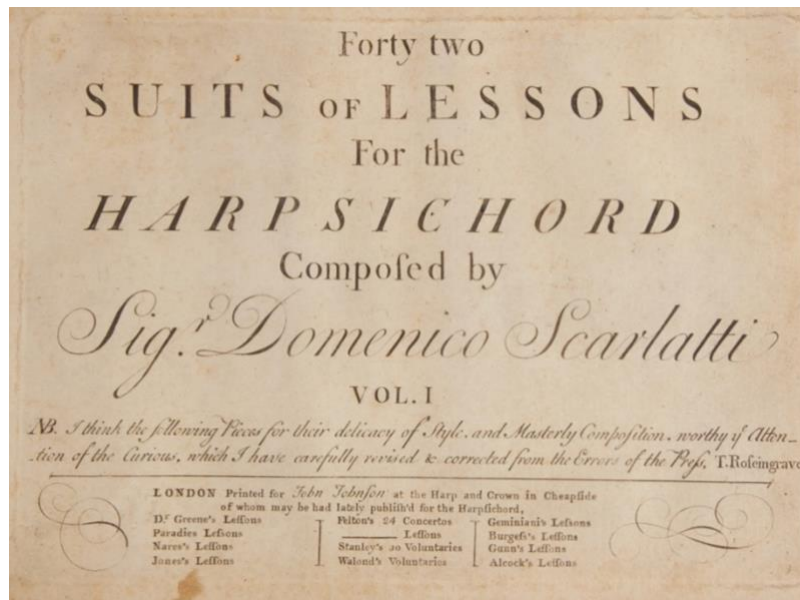
4 measures from Act II. Notated in black ink on an ivory album leaf, 133 x 203 mm. Very minor remnants of adhesive to upper corners of verso.

Samson, an opéra in three acts and four tableaux to a libretto by Ferdinand Lemaire, was first performed in Weimar at the Grossherzogliches Theater on 2 December 1877.

"His technique is unmistakably operatic, both in the skilful deployment of a large orchestra and in the application of motifs. At the time of Samson et Dalila Saint-Saëns still admired Wagner enormously, and the influence of Der fliegende Holländer and Lohengrin can be heard in the strong closing scene of Act 2.



Echoes of Berlioz's *L'enfance du Christ* and *Les Troyens* are also to be heard, and the work treads paths marked out by Meyerbeer and Gounod too. ... It is certainly his most imaginative opera score, and it reveals an instinct for theatrical emotion that any opera composer would be proud of. It allows us to savour some of the brilliance and intellectual vigour that even his enemies admired." Hugh Macdonald in *Grove Music Online*. (39663) \$1,350

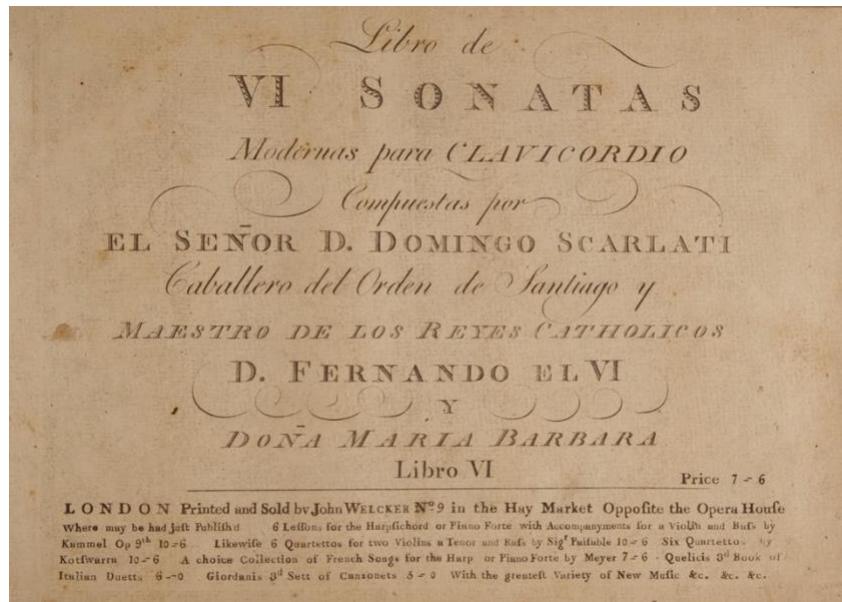


“A Keyboard Player of Astounding Virtuosity and Immense Creativity”

62. SCARLATTI, Domenico 1685-1757

Forty two Suits[!] of Lessons for the Harpsichord ... Vol. I. N.B. I think the following Pieces for their delicacy of Style and Masterly Composition, worthy of ye Attention of the Curious, which I have carefully revised & corrected from the Errors of the Press. T. Roseingrave. London: John Johnson, [ca. 1754].

1f. (recto title, verso blank), 1f. (recto "Introduction by Mr. T. Roseingrave," verso blank), [i] (blank), 62 pp. Engraved throughout. With calligraphic presentation inscription and surrounding design incorporating musical motifs to leaf preceding title dated 1945. Contains (in order of appearance) Kirkpatrick numbers 8, 4, 31, 30, 2, 32, 33, 9, 34, 1, 3, 35, 29, 5, 6, 10, 14, 7, 12, 13, 20, 19, and 22. A re-issue of the edition published by Cooke in 1739. Hopkinson: Scarlatti 12. Kirkpatrick p. 403. BUC p. 925 (dating this edition at ca. 1748). RISM S1191.



Bound with:

Scarlatti. *Libro de VI Sonatas Modernas para Clavicordio ... Libro VI*. London: John Welcker, [1776-1777]. 1f. (title), [1] (blank), 2-23 pp. Engraved throughout. Lacking pp. 15-20 consisting of part of Sonata IV (K131), Sonata V (K126), and part of Sonata VI (K127). Contains Kirkpatrick 125, 179, 182, 131, 126, and 127 in its complete form. Hopkinson: Scarlatti 15. Kirkpatrick 16. BUC p. 925. RISM S1209 (one copy only recorded in the U.S.).

Oblong folio. Quarter dark green calf with textured dark green cloth boards, spine in decorative compartments gilt, titling gilt, marbled endpapers. Binding slightly worn, rubbed, and bumped. Minor browning; *Libro VI* in slightly smaller format and slightly trimmed at outer margin, not affecting notation.

"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 a 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." Malcolm Boyd and Roberto Pagano in *Grove Music Online*. (39557) \$2,200



Rare Autograph of Alessandro Scarlatti's Son, Much of Whose Music is Lost

63. SCARLATTI, Pietro Filippo 1679-1750

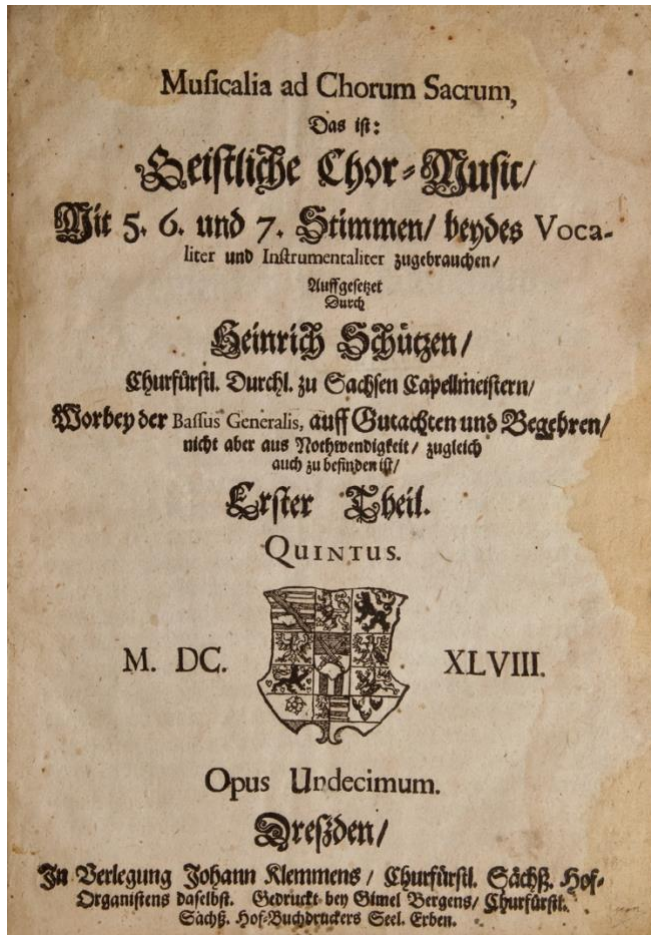
Autograph signature of the son of Alessandro Scarlatti. In dark brown ink on a small slip of paper, 13 x 69 mm, laid down to light stock, 60 x 117 mm.

"From 1705 to 1708 [Pietro Scarlatti] was maestro di cappella at Urbino Cathedral, a position he left when his father summoned him to Naples in the expectation that he would succeed Cristoforo Caresana as first organist of the royal chapel. ... Scarlatti had ... to wait until 1712 to succeed Giuseppe Vignola as one of the royal chapel's organists. Not until 1728 did he receive his first commission for an opera, *Clitarco* – probably the only one he wrote." Eva Badura-Skoda and Roberto Pagano in *Grove Music Online*

Pietro's father Alessandro Scarlatti (1660-1725) is considered the founder of the Neapolitan school of 18th century opera.

Much of Pietro Scarlatti's music is lost. (39667)

\$350



Schütz & Rosenmüller

64. SCHÜTZ, Heinrich 1585-1672

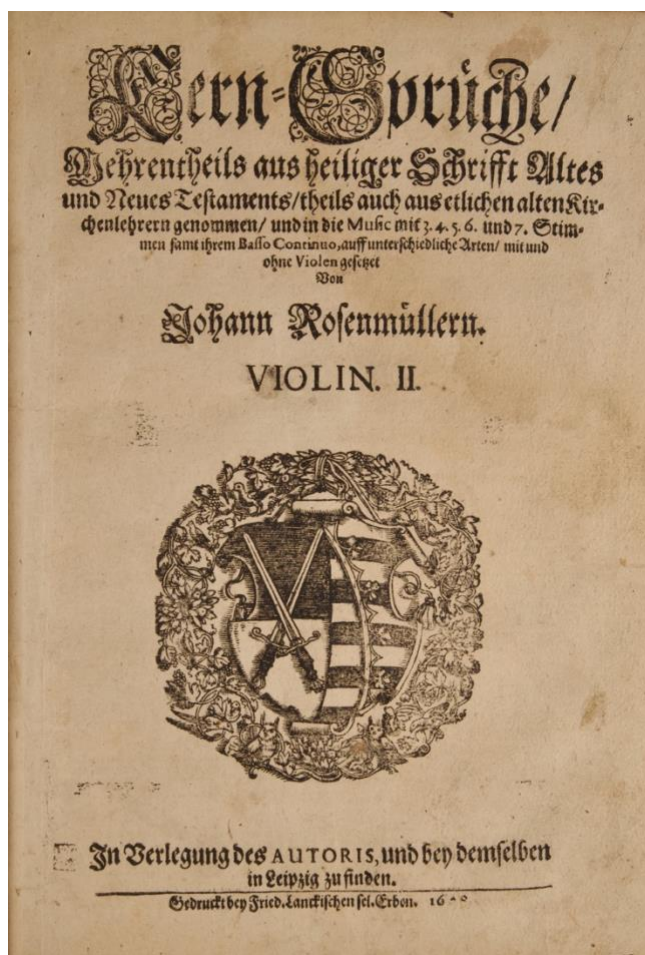
Musicalia ad Chorum Sacrum, Das ist: Geistliche Chor=Music/ Mit 5. 6. und 7. Stimmen / beydes Vocaliter und Instrumentaliter zugebrauchen Aufgesetzt ... Erster Theil. Quintus. [Voice part only]. [SWV 369-397]. Dresden: Johann Klemmens ... Gedruckt bey Gmel Bergens, 1648.

1f. [recto title with armorial device, verso blank]), [ii] (author's preface), 39, [i] (index) pp. Typeset music in diamond-head notation. Decorative woodcut initials and typographical elements. Late 19th or early 20th century German library stamp to blank verso of title. **First Edition.** Rare. Bittinger: Schütz-Werke-Verzeichnis 369-397, pp. 73-77. RISM S2294 (no holdings in the U.S.).

Contains 29 motets (Quintus part only) for various combination of voices, numbers 1-12 for 5 voices, numbers 13-24 for six voices, and numbers 25-29 for seven voices. Schütz dedicated the work to the choir of St. Thomas's in Leipzig. It was published in the year of the Treaty of Westphalia, which brought the Thirty Years

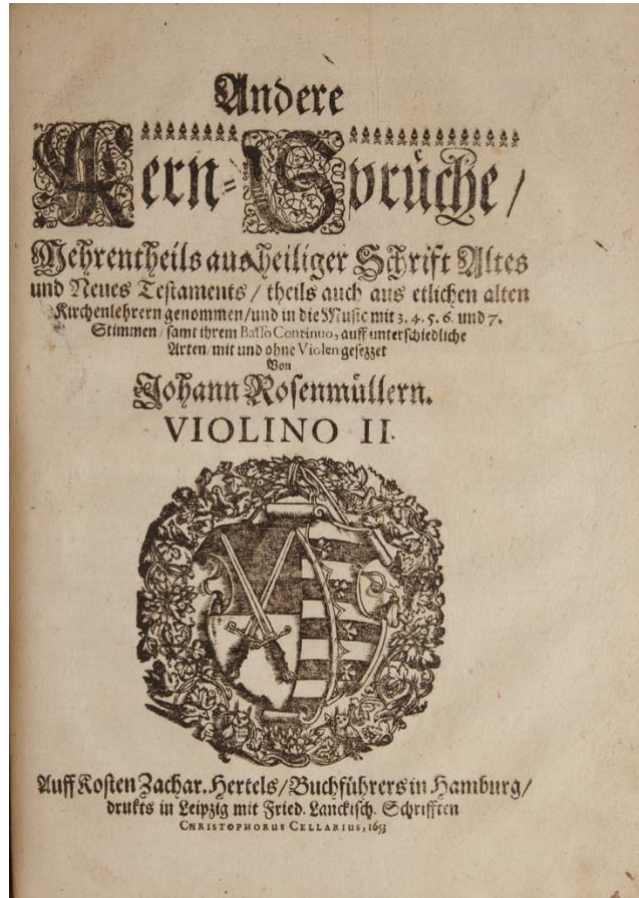
War to a close. In the famous preface, dated 21 April, 1648, Schütz encourages young German composers to strive to master the contrapuntal style of Northern Europe rather than the older Italian basso continuo style.

"... the work of 1648, from the point of view of scoring, approaches closely most of the compositions of the 'Cantiones sacre' of 1625, but in their musical content there is scarcely a musical relation between them. For all delight in artistic experimentation every Jesuitical ecstasy of the former work, has disappeared. The fundamental attitude has become a serious, simple and plain-spoken Lutheranism, which places itself joyfully and unequivocally at the service of the community of the living church. While in the case of the earlier work one had to consider the similarly contrapuntal, more absolute compositions as earlier and to regard the problematic ones as later and 'more advanced,' we find here a noble example of the classic without sugar or spice, which, nevertheless, in its timeless nature, radiates vigorous warmth and represents in its unobtrusive polyphony something which in kind and power is eternally German." Moser and Pfatteicher: *Heinrich Schütz His Life and Work*, p. 583



Bound with:

Rosenmüller, Johann. *Kern-Sprüche, Mehrentheils aus heiliger Schrift Altes und Neues Testaments/ theils auch aus etlichen alten Kirchenlehrern genommen/ und in die Music mit 3. 4. 5. 6. und 7. Stimmen samt ihrem Basso Continuo, auff unterschiedliche Arten mit und ohne Violen gesetzt.* [Violin. II part only]. Leipzig: [the Author], 1648. 1f. (recto title incorporating large armorial device, verso blank), [xxix] (typeset music), [i] (index) pp. Decorative initials. Large tear to final leaf with professional repair, without loss of music or text; several leaves guarded at inner margins. **First Edition.** Rare. RISM R2548 (no holdings in the U.S.)



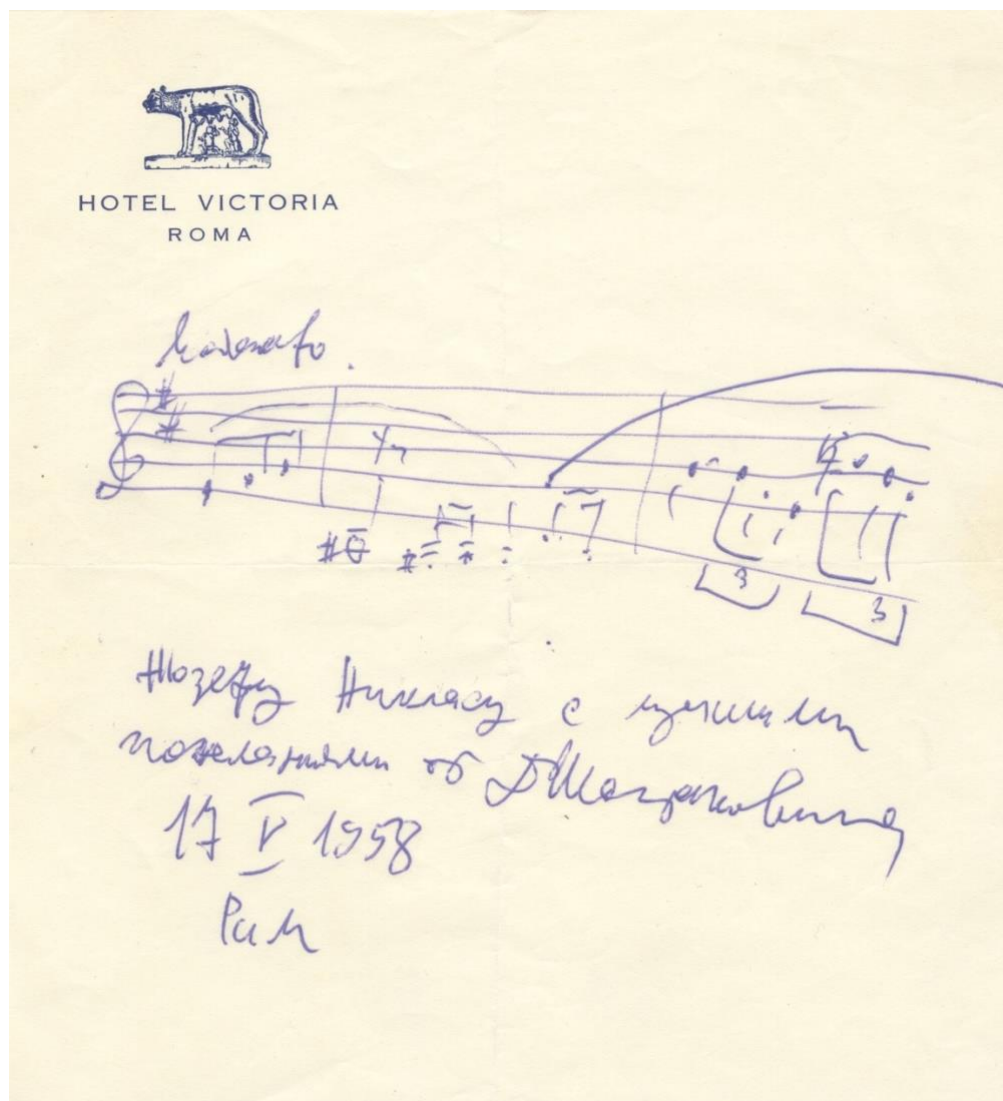
Bound with:

Rosenmüller, Johann. *Andere Kern-Sprüche, Mehrentheils aus heiliger Schrift Altes und Neues Testaments theils auch aus etlichen alten Kirchenlehrern genommen, und in die Music mit 3. 4. 5. 6. und 7. Stimmen samt ihrem Basso Continuo, auff unterschiedliche Arten mit und ohne Violen gesetzt.* [Violino II part only]. Hamburg: Zacharias Hertel ... Leipzig: Christophorus Cellarius, 1653. 1f. [recto title incorporating large armorial device, verso blank], [xxxvii] (typeset music), [i] (index) pp. **First Edition.** Rare. RISM R2549 (no holdings in the U.S.).

Rosenmüller was a "German composer, trombonist, organist and teacher. Although he spent the major part of his creative life in Italy, his music was held in high esteem in Germany, making him an important figure in the transmission of Italian styles to the north. ... The *Kern-Sprüche* and *Andere Kern-Sprüche* are collections of small sacred concertos, careful settings of short German and Latin texts in the style of Schütz's *Symphoniae sacrae*. Rosenmüller was in fact Schütz's Leipzig agent for the distribution of the second set of *Symphoniae sacrae* (1647), and Schütz had contributed a congratulatory poem to Rosenmüller's first publication (the *Paduanen* of 1645). Although the contents of the *Kern-Sprüche* are the best represented in modern editions of Rosenmüller's vocal music, they give little hint of the expressiveness, clarity of form and idiomatic vocal writing of his later works." Kerala J. Snyder in *Grove Music Online*

Quarto. Early paper boards with fragment of earlier liturgical manuscript to spine and portion of boards. Manuscript annotations signed "Ernst Theodor Reinhard ... 1808" to front pastedown.

Binding somewhat worn and frayed; free endpapers lacking. Some minor staining and wear internally but in very good condition overall. (39549) \$6,500



**Autograph Musical Quotation in the Hand of
“The Greatest Symphonist of the Mid-20th Century”**

65. SHOSTAKOVICH, Dmitri 1906-1975

Autograph musical quotation from the composer's Sixth Symphony, signed [in Cyrillic] "D Shostakovich."

3 measures of the theme from the first movement, marked "Moderato" at head. Notated in blue ink on letterhead of the Hotel Victoria in Rome, with their logo in blue to upper left corner. Quarto (190 x 175 mm). With an autograph inscription in Cyrillic to Joseph Nicolas ("To Zhosefu Niklasu with best wishes from D. Shostakovich") dated 17 May 1958, Rome below quotation. Slightly creased at folds.

"Shostakovich's most significant work from these times [1939-1941] was the Sixth Symphony, composed between April and October 1939. This work disappointed those who were expecting something on the lines of the Fifth, but its bizarre succession of apparently unrelated moods parallels the profoundly contradictory spirit of the times." Laurel Fay and David Fanning in Grove Music Online

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." Laurel Fay and David Fanning in *Grove Music Online*. (39675) \$5,500

**“The Most Important Figure
in the History of Bands and Band Music”**

66. SOUSA, John Philip 1854-1932

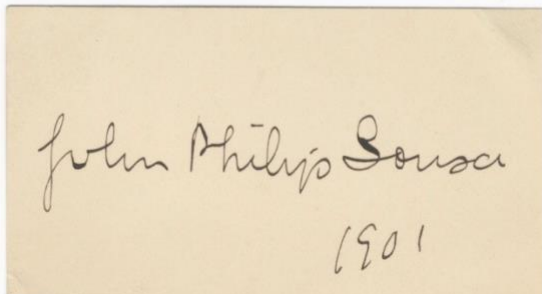
Autograph signature of the American "March King" dated 1901.

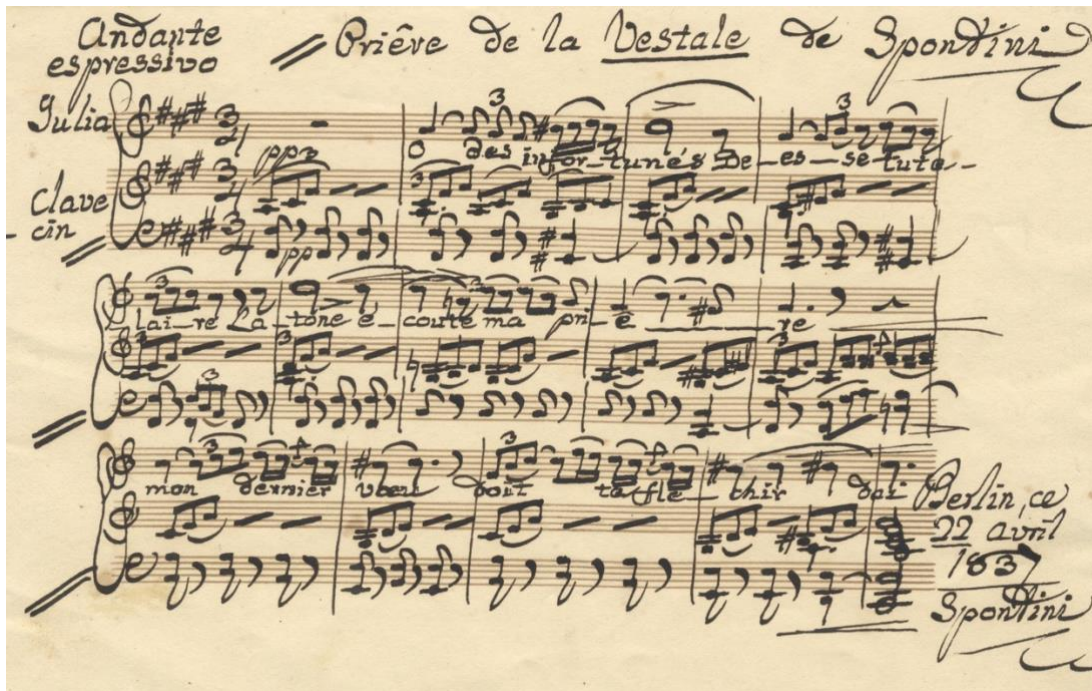
In black ink on light card stock, 42 x 78 mm.

Together with:

A three-quarter length postcard portrait of Sousa in his band uniform, with identification in white and "2537" in the plate; "Rotary Photographic Services" printed to verso. Verso slightly worn and browned.

*"Composer of the official national march of the United States, The Stars and Stripes Forever, Sousa, who was known as the March King, was the most important figure in the history of bands and band music." Paul E. Bierley in *Grove Music Online*. (39662) \$350*





Autograph Musical Quotation from Spontini's Most Successful Work

67. SPONTINI, Gaspare 1774-1851

Autograph musical quotation in piano-vocal score from the composer's opera La Vestale, signed "Spontini."

13 measures in piano-vocal score for "Julia" (a soprano, the young Vestal Virgin) and "Clavecin" boldly notated in dark black ink. Titled at head "Prière de la Vestale de Spontini," marked "Andante espressivo" at head, and signed and dated at conclusion "Berlin, de 22 avril 1837 Spontini." With text commencing "O des infortunés, déesse tutélaire," the prayer from Act II of the opera.

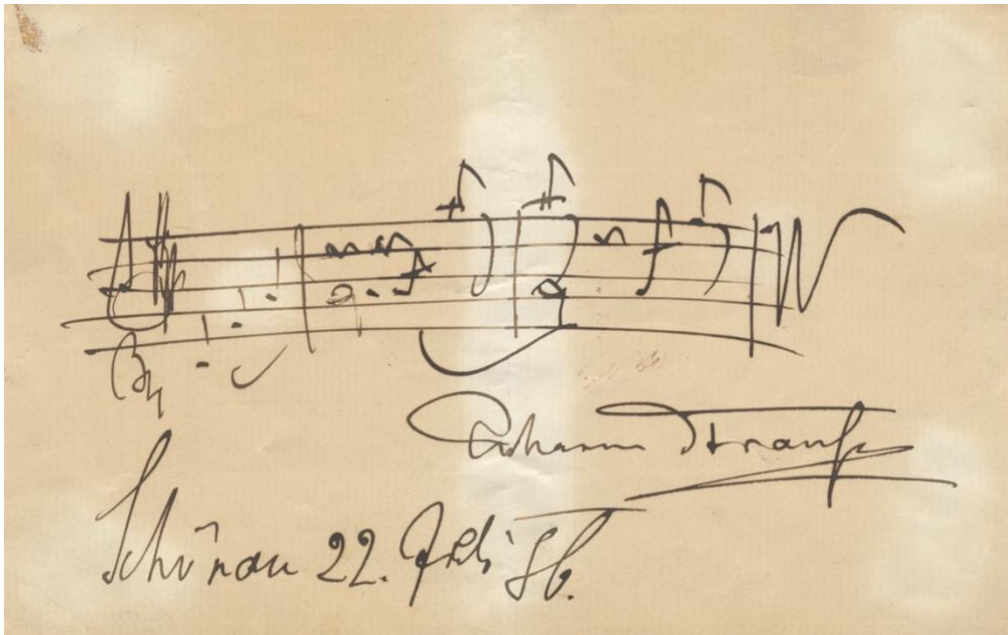
La Vestale, a tragédie lyrique in three acts to a libretto by Victor-Joseph-Etienne de Jouy, was first performed in Paris at the Opéra on 15 December 1807; it is regarded as Spontini's masterpiece, evidencing the influence of Gluck and anticipating the works of Berlioz, Wagner, and French Grand opera.

"The opera, mostly composed in 1805 but repeatedly revised, was performed only after the intervention of the Empress Josephine. However, it turned out to be not only the most successful work of Spontini's unsteady career but also the one serious French opera to achieve lasting and international fame between 1789 and 1826. ...

There are several extremely concise numbers in Gluck's manner, side by side with longer récitatifs obligés written in arioso style, and a preghiera by Julia in the second finale ('O des infortunées, déesse tutélaire'), with a soaring melodic line over an extremely sparse accompaniment which anticipates Italian opera of the 1830s.

[Spontini] dominated serious grand opera of the early 19th century in Paris and later in Berlin. ... Although Fernand Cortez was taken out of the repertory in 1810, that year proved to be the peak of Spontini's career. In February he was appointed directeur de la musique de l'opéra buffa at the Théâtre de l'Impératrice and was able to put his ideas for repertory – concentrating on performances of Cimarosa and Mozart – into

practice at the Théâtre Italien. In July he was awarded a newly created prize for the best opera of the decade, for La vestale, and in the same month he married Marie-Catherine-Céleste Erard, daughter of the pianoforte maker and publisher Jean-Baptiste Erard. After Napoleon's fall from power Spontini withdrew from the public eye for some time, but he greeted the return of the Bourbon kings in August 1814 with Pélage and he was restored for a time to the position at the Théâtre Italien which he had given up in 1812."
Anselm Gerhard in *Grove Music Online*. (39668) \$1,350



Fine Autograph Musical Quotation from *The Blue Danube Waltz*

68. STRAUSS, Johann, Jr. 1825-1899

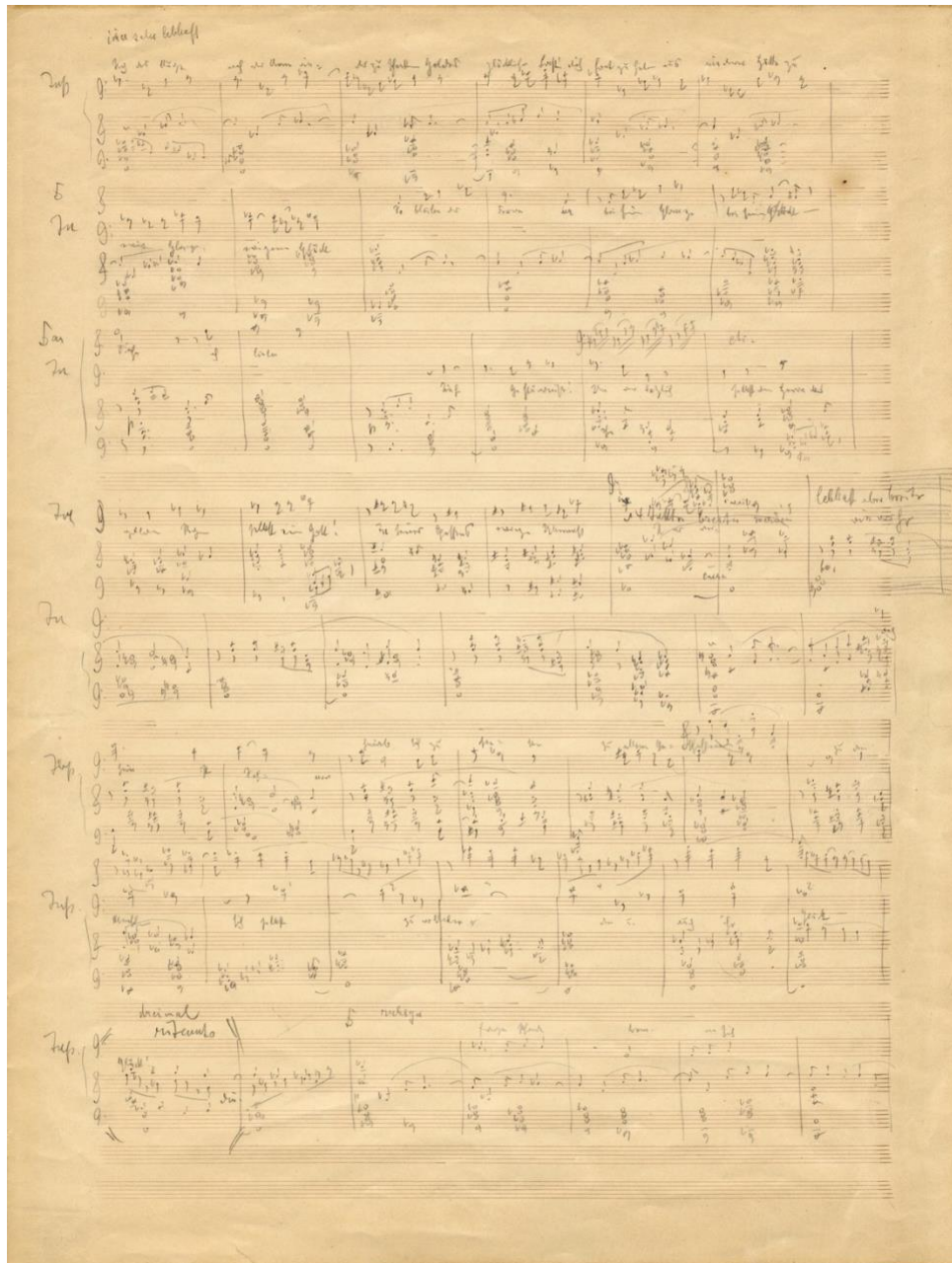
Autograph musical quotation from An der schönen, blauen Donau (The Blue Danube Waltz), op. 314, signed in full.

3 measures notated in black ink on an album leaf, 110 x 176 mm. Dated 22 July 1886. Browned; remnants of former mount to verso with resulting lightening to corners and central area of recto; light vertical crease; small stain to blank upper inner corner.

"Johann, together with Josef Strauss, held sway over Vienna's dance-music scene from the late 1850s until the latter's death in 1870. Demand for their services reached a peak during the annual carnival 'campaign', when they were expected to compose dedications for the great corporation balls and those of the various faculties at Vienna University. During much of this time which, significantly, coincided with Johann's most fruitful period as a dance music composer (manifested especially in his waltzes *Reiseabenteuer* op.227, *Accellerationen* op.234, *Morgenblätter* op.279, *An der schönen, blauen Donau* op.314, *Künstler-Leben* op.316, *Geschichten aus dem Wienerwald* op.325 and *Wein, Weib und Gesang!* op.333), the brothers engaged in fraternal rivalry, each responding to a master work by the other with one of his own. By the mid-1860s Johann had established himself as Europe's leading composer of dance music." Peter Kemp in *Grove Music Online*

An attractive quotation from one of the most famous of all waltzes. (39674)

\$6,500



**An Important Working Autograph Manuscript
from *Die Liebe der Danae*, Inscribed to Eugene Zador**

69. STRAUSS, Richard 1864-1949

Autograph musical manuscript. Die Liebe der Danae, op. 83.

A draft of Strauss's opera. Signed in full and inscribed to fellow composer Eugene Zador. Folio (350 x 270 mm; 13.8" x 10.65").

88 measures in condensed score notated on 2 pp. of a single leaf in pencil on 32-stave music paper. Most likely dating from 1939 or 1940, during which time Strauss was composing the work in the Swiss town of Baden and in Garmisch in Germany.

With an autograph inscription in ink signed in full: "Dr Eùgen Zador zur Erinnerung an der 22 Nov. 1946, Dankbar ergeben, Dr. Richard Strauss, Baden" [To Dr. Eùgen Zador in memory of 22 November 1946 Gratefully yours, Dr. Richard Strauss, Baden (near Zürich)]."

A working manuscript with a number of corrections and alterations; one measure extending into margin. With music close to the end of Act III of the opera, from performance number 114-122 (pp. 310-315 in the first edition piano-vocal score of 1944). The characters Jupiter (baritone) and Danae (soprano) are singing, commencing with Jupiter's "Nah das Ange! Nah der Arm and Danae's "So bleibe der Ferne bei sei-nem Glanze."

The music in this manuscript draft differs significantly from that found in the published score.

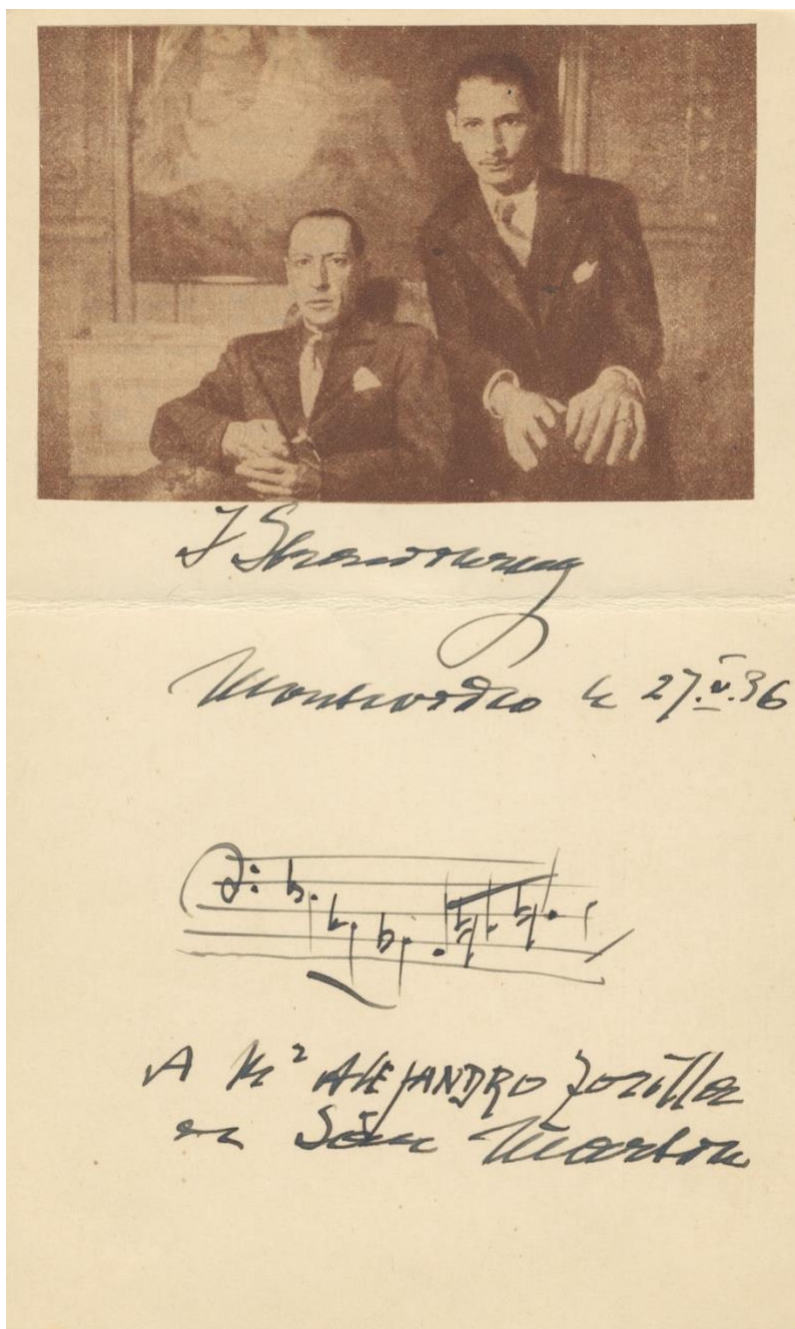
Trenner 278. Mueller von Asow p. 1015.

Die Liebe der Danae, an opera in three acts to a libretto by Joseph Gregor based on Hugo Hofmannsthal's Danae, was first performed in Salzburg at the Festspielhaus on August 14, 1952 (it had been mounted in full public dress rehearsal earlier, on 16 August 1944, but the performance was subsequently cancelled).

"Musically, Die Liebe der Danae is without doubt an anthology of Strauss's familiar modes, but it offers much more than self-repetition. None of his other three post-Hofmannsthal operas had given full scope to his best strengths: in Die schweigsame Frau he overestimated his knack for closed-form numbers, the narrow dramatic terms of Friedenstag cramped him, the Freudian-pastoral Daphne was slightly bloodless. Gregor, like a liberal sweet-seller, gave the Great Composer everything he wanted for his Danae 'swansong'. If the resultant theatrical mishmash sets knotty problems for a director (not least the disproportionate length of Act 3), it allowed Strauss to weave his intricate thematic webs again, to devise vocal flights of every kind and to make his orchestra glow – in a new vein of seasoned maturity, weary but infinitely experienced and resourceful. Capriccio, his real operatic swansong, would be far more elegantly consistent; Danae is our last glimpse of the old unconfined Strauss, prodigal with importunate feeling." David Murray in *Grove Music Online*

"By comparison with the other late operas of Strauss we must specially admire the extraordinarily inventive and skilful thematic treatment in Danae ... Of the orchestral colouring which so pleased the composer, we may remark that its glow and variety retain something of the hard bright incandescence which were noticed in Die Ägyptische Helena and the Apollonian scenes from Daphne; the generous warmth of Der Rosenkavalier and Ariadne are missing. But this is not to say that Danae is heartless or cold in its music; the final orchestral Interlude must effectively declare the opposite. It is simply that times change, and Strauss at seventy-five was a different artist from Strauss at fifty." Mann: *Richard Strauss: A critical study of the operas*, pp. 357-358.

Zador (1894-1977), an American composer of Hungarian birth, "studied with Heuberger at the Vienna Music Academy (1911), with Reger in Leipzig (1912-14) and with Volbach at Münster University (1920-21). From 1921 he taught at the Vienna City Conservatory, and in 1934 became an honorary teacher at the Liszt Academy of Music, Budapest. He left Hungary in 1939 and finally settled in Hollywood, where he orchestrated more than 120 film scores. Apart from these, the bulk of his output consists of stage works and orchestral pieces, among them the popular Hungarian Caprice." János Demény, revised by Michael Meckna in *Grove Music Online*. (39702) \$16,500



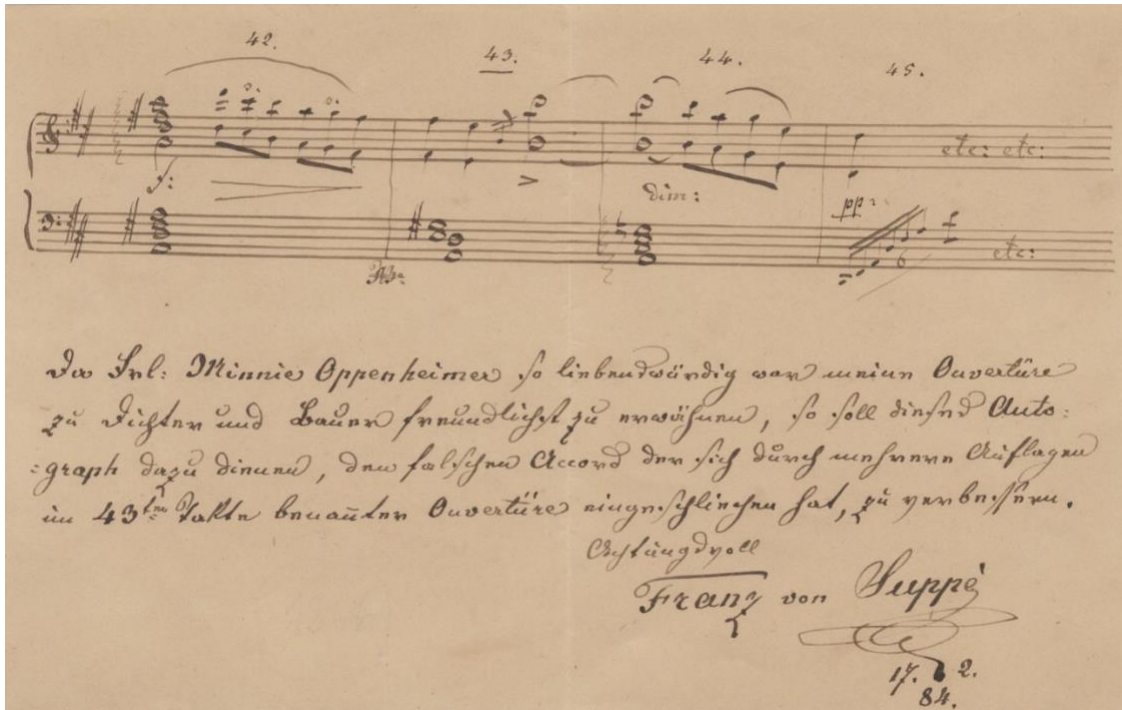
Autograph Musical Quotation from *The Firebird*

70. STRAVINSKY, Igor 1882-1971

*Autograph musical quotation from the composer's ballet, *The Firebird*, signed "I Stravinsky."*

1 measure from the opening of the first movement. Notated in black ink on an album leaf, 203 x 123 mm. Dated "Montevideo le 27. v.[19]36." Inscribed to the Uruguayan political figure Alejandro Zorilla de San Martin (1909-1987), prominent member of the Uruguayan National Party, with a reproduction photograph of Stravinsky and Zorilla to head. Slightly browned; horizontal crease to upper portion just below Stravinsky's signature; manuscript identification and minor remnants of former mount to verso.

The Firebird (L'Oiseau de feu; Zhar-ptitsa), a fairy tale ballet in two scenes, was first performed by Diaghilev's Ballets Russes in Paris at the Opéra on 25 June 1910, conducted by Gabriel Pierné. The original choreography was by Michel Fokine, with sets and costumes by Alexandre Benois; this seminal work led to further important Stravinsky-Diaghilev collaborations including *Petrushka* (1911) and *The Rite of Spring* (1913). (39673) \$4,500



Autograph Musical Quotation Correcting His Overture, *Dichter und Bauer*

71. SUPPÉ, Franz von 1819-1895

Autograph musical quotation from the composer's overture Dichter und Bauer, correcting the 43rd bar. Signed in full, with flourish.

4 measures in piano score. Notated in black ink on an album leaf, 112 x 175 mm. Dated [Wien], 17.2.[18]84.

With a 4-line autograph note below the quotation including the statement "soll dieses Autograph dazu dienen, den falschen Accord der sich durch mehrere Auflage in 43ten Takte" [this autograph is intended to correct the false notion that has crept into the 43rd bar of the named overture through several editions]." Browned; lightly creased at vertical central fold.

"Suppé is the earliest Viennese composer of musical farces whose works still survive as viable stage scores (and popular overtures), and later in his career he became the first master of the classical Viennese operetta in the train of the acclimatized scores of Offenbach. His light, fluent style includes the ability to vary a phrase length or melodic and rhythmic figure in a personal and immediately effective way. Though now remembered mainly as the composer of overtures such as *Dichter und Bauer*, *Leichte Kavallerie* and *Ein Morgen, Mittag und Abend in Wien*, his ambitions extended to the composition of large-scale sacred works and operas. He is at his best and most characteristic in the series of famous operettas from *Die schöne Galathée* (1865) to *Boccaccio* (1879)." Peter Branscombe and Dorothea Link in *Grove Music Online* (39671) \$900



16th Century Counterpoint Manuscript

72. [THEORY - Late 16th - Early 17th century - Italian - Manuscript]

Musical manuscript counterpoint exercises. Cadenze a due voci nel soprano. Italy, [?1600].

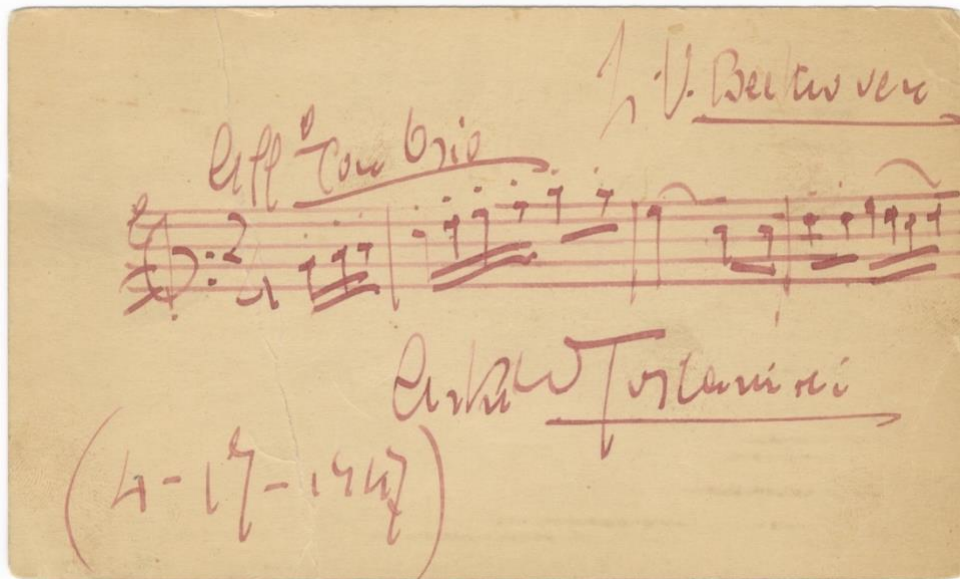
2ff. (224 x 151 mm). Notated in brown ink on 6-stave rastrum-ruled paper. Worn, soiled, and browned.

- 1f. recto with music and text "cadenze a due voci nel soprano" and "modo di fuggir cadenze nel soprano e nel Basso," being exercises in the variation of two-part cadences; verso a 4-voice counterpoint exercise, with a slow-moving upper voice, and 3 more active lower parts.

- 1f. recto a complete piece, being a cadenza-like counterpoint exercise for soprano and tenor voices with conclusion to verso plus 1/2 measure of music notated on hand-drawn staves to left of rastrum-ruled staves. Two measures cancelled.

Similar to material found in Orazio Tigrini's *Il compendio della musica* (Venice, 1588), thus perhaps related to that publication.

An interesting and unusual manuscript demonstrating a 16th century musician or music teacher's pedagogical approach to counterpoint, variation, and composition. Worthy of further research.
(39578) \$1,250



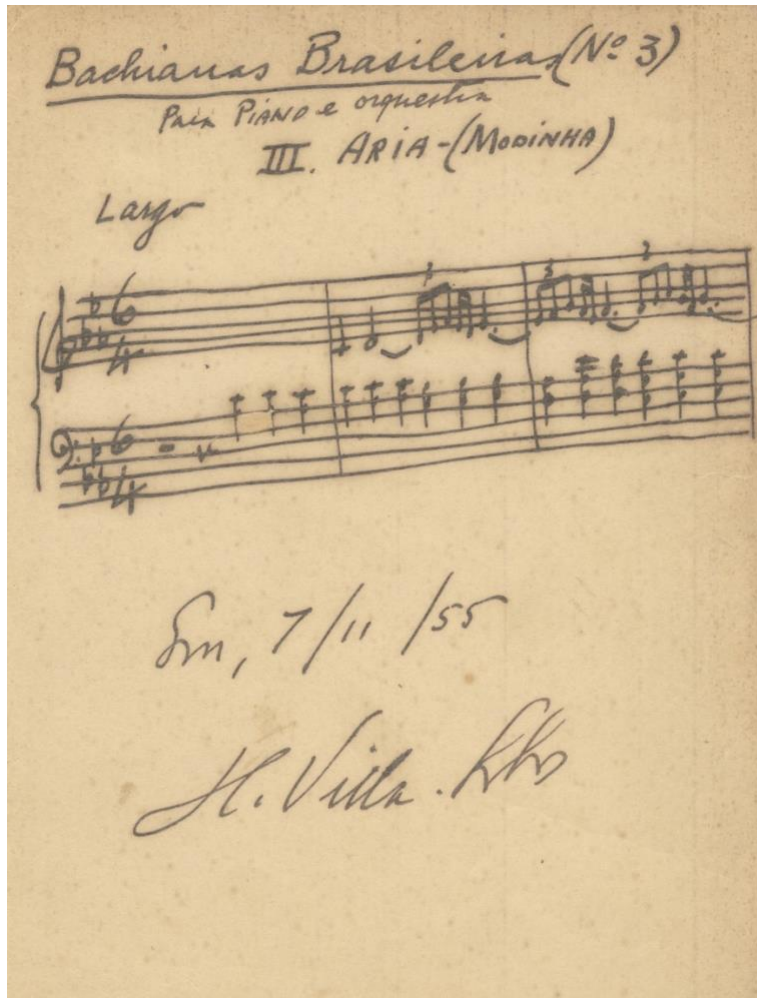
Toscanini & Beethoven

73. TOSCANINI, Arturo 1867-1957

Autograph musical quotation from the fourth movement of Beethoven's Symphony No. 1 in C Major, signed in full.

4 measures with "L.v. Beethoven" at upper right corner, "Allo con brio" at head, signed and dated 4-17-1947 below quotation. Notated in Toscanini's signature dark pink ink. On card stock, 76 x 127 mm. Browned; slightly creased at left portion; minor remnants of former mount to verso.

A highly distinguished conductor, "[Toscanini's] taste, which was largely formed in the 19th century, was in fact unusually wide. He was a notable interpreter of composers as various as Puccini, Berlioz, Brahms, Debussy, Tchaikovsky and Richard Strauss. But he was at his greatest in the music of his three favourites, Beethoven, Wagner and Verdi; his recording of *Falstaff* (made in 1950) will remain a classic of re-creation and a monument to his vitality and interpretative insight." David Cairns in *Grove Music Online*
(39672) \$700



Autograph Musical Quotation from the *Bachianas Brasileiras No. 3*

74. VILLA-LOBOS, Heitor 1887-1959

Autograph musical quotation from the composer's Bachianas Brasileiras No. 3, for piano and orchestra, signed.

3 measures in piano score with titling at head followed by "Para Piano e orquestra III. Aria - (Modinha)," and marked Largo. Dated 7/11/55 and signed "H. Villa-Lobos" at conclusion. Octavo (231 x 153 mm). Somewhat browned and foxed.

The *Bachianas Brasileiras No. 3* was first performed in 1947 with the pianist José Viera Brandão and the Columbia Symphony Orchestra, broadcast across the CBS network. It includes a direct quote from Bach's *O Haupt voll Blut und Wunden*. There are nine *Bachianas brasileiras* in total, described by Villa-Lobos "as a 'homage [to] the great genius of Johann Sebastian Bach ... [whom I] consider a kind of universal folkloric source, rich and profound ... [a source] linking all peoples'. These works were not intended, however, as stylized renditions of the music of Bach but as an attempt to adapt freely to Brazilian music a number of Baroque harmonic and contrapuntal procedures. The *Bachianas* are formally conceived as suites, in the Baroque sense of a sequence of two, three, or four dance movements." Gerard Béhague, revised by Paulo de Tarso Salles in *Grove Music Online*

Villa-Lobos, a Brazilian composer, conductor, cellist, and music educator, "was primarily self-taught as a composer and emerged as the most important Brazilian modernist musician after his participation at the 1922 Week of Modern Art in São Paulo. ... No fewer than 25 works by the composer were premiered in the United States, including Choros no.12, Bachianas brasileiras no. 3, and the Guitar Concerto, respectively, in 1945, 1947, and 1956." Luiz Fernando Lopes in *Grove Music Online*

"[He] stands as the single most significant creative figure in 20th-century Brazilian art music. This significance stems not only from his international recognition, but from his achievement in creating unique compositional styles in which contemporary European techniques and reinterpreted elements of national music are combined. His highly successful career stood as a model for subsequent generations of Brazilian composers." Gerard Béhague in *Grove Music Online*. (39669) \$750



Monumental Study on Guarneri Violins

75. [VIOLIN]

Hill, William Henry, Arthur F. Hill, and Alfred Ebsworth Hill. *The Violin-Makers of the Guarneri Family (1626-1762), Their Life and Work*. London: William E. Hill & Sons, 1931.

Quarto. Original quarter ivory vellum with green cloth boards, decorative device to upper, titling gilt to spine. xxxvii, 1f., 181, [i] (blank), (iv) (advertisements) pp. + 14 plates in color and 44 gravures. In slipcase. A near-fine copy.

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Autograph Musical Quotation from the *Coronation Te Deum*

76. WALTON, William 1902-1983

Autograph musical quotation from the composer's Coronation Te Deum, signed in full.

The opening 5 measures. Notated for four voices in dark blue ink on a narrow oblong portion of music manuscript paper, 73 x 227 mm. Titled and dated 2 June 1953 by the composer at right margin. With text commencing "We praise thee."

Coronation Te Deum was composed for the coronation of Queen Elizabeth II in 1953 (the original version was for SATB and full orchestra, organ and optional brass fanfare). "First performed as the new Queen processed out of Westminster Abbey, Walton's *Te Deum* is at once regal, celebratory, and restrained, and a beacon among English settings." Oxford University Press website

"In 1947 Walton began planning his grand opera *Troilus and Cressida*. ... As with the *First Symphony*, the process of composition was fraught with difficulties. ... Walton was so preoccupied with *Troilus and Cressida* that during the protracted period of its creation he wrote only two brief occasional pieces: a second coronation march, *Orb and Sceptre*, and the effervescent *Coronation Te Deum* (both 1952-3). Noted above all for his orchestral music, [Walton] is one of the major figures to emerge in England between Vaughan Williams and Britten." Byron Adams in *Grove Music Online*. (39670) \$500

